

GOLDSMITHS Research Online
Composition

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listen . . . move . . . dance

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SCORE IS AT
CONCERT PITCH

for Carlo

listen . . . move . . . dance

ian gardiner
(2008)

listen . . .

GUITAR SOLO c. 3'00" $\text{♩} = 60$

The score is for a 4/4 piece. The guitar solo section, lasting approximately 3 minutes, is marked with a tempo of 60 beats per minute. It features a series of sustained notes in the upper register, with a key signature of one sharp (F#). The solo is performed by Carlo, with instructions to improvise using whammy bar tremolo, volume pedal, and loop/delay, building from nothing and continuing. The rest of the orchestra consists of woodwinds (Flute/Piccolo, Oboe/Cor Anglais, Clarinet in Bb/Bass Clarinet, Bassoon/Contrabassoon), brass (Horn, Trumpet, Trombone), percussion (Percussion 1, 2, 3), harp, piano/Fender Rhodes, and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The woodwinds and strings play sustained notes, with dynamics ranging from *mp* to *molto*. The percussion parts are mostly rests, with a 'v. slow motor' indicated for Vibes. The harp and piano/Fender Rhodes also play sustained notes. The score is in concert pitch.

Flute / Piccolo

Oboe / Cor Anglais

Clarinet in B \flat / Bass Clarinet

Bassoon / Contrabassoon

Horn

Trumpet

Trombone

Percussion 1

Percussion 2

Percussion 3

Harp

Piano / Fender Rhodes

improv using whammy bar tremolo, volume pedal, and loop / delay
builds from nothing, very quiet . . .

improv continues

FLUTE

COR.A.

CLAR.

BSN.

muted

harmon mute

VIBES

v. slow motor

mp

molto

mp

molto

mp

molto

mp

molto

1 Tempo giusto - no rubato!

11

Fl./ Picc. *ff* *mf*

Ob./ C. A. *ff*

Cl./ B.Cl. *ff* *mp*

Bsn./ Contra *ff*

Hn. *ff*

Tpt. *ff* *ppp*

Tbn. *ff*

Perc. 1 *ff* *f* *mf* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *f* *f* *mf* *f*

Hp. *ff* *mf sempre*

Pno./ Cel. *ff* *f sempre marcato* *mf* *mp* *loco*

Ped. *8^{va}*

GUITAR SOLO

Vln. 1 *ff* *mf* *mp*

Vln. 2 *ff* *f* *mp*

Vla. *ff* *mf* *mp* *non vib.*

Vc. *ff* *f* *f* *mf*

Cb. *f* *f (con vib.)* *mf*

Annotations: *harm. mute*, *CROTALES*, *brass mallet*, *bowed*, *mallet*, *bowed*, *PIANO*, *8^{va}*, *pizz.*, *arco*, *non vib.*

19 (lontano)

FL./ Picc. *p* *mp* *mp* *p* *f*

Ob./ C. A. *pp* *p* *mp* *pp* *mf*

Cl./ B.Cl. *pp* *p* *mp* *pp* *mf*

Bsn./ Contra *pp* *p* *mp* *pp* *mf*

Hn. *pp* *p* *mp* *pp* *mf*

Tpt. *pp* *p* *mp* *pp* *mf*

Tbn. *pp* *p* *mp* *pp* *mf*

Perc. 1 *p*

Perc. 2 *mp*

Perc. 3 *mp* *pp* *mp* *pp*

Hp. *mf* *f*

Pno./ E. Piano *mp* *mf* *mp* *f*

GUITAR SOLO *fade down volume on delay*

Vln. 1 *molto sul pont.* *pp* *mf* *mf*

Vln. 2 *pizz.* *mf* *arco non vib.* *mp* *arco* *fp* *mf*

Vla. *molto sul pont.* *pp* *mp* *mf* *fp*

Vc. *mp* *pizz.* *f* *arco* *molto sul pont. II* *pp* *mf* *arco sul pont.* *f* *ppp*

Cb. *p* *f* *pizz.* *arco* *p*

2

27

Fl./ Picc. *mp* *p* *f* *p still*

Ob./ C. A. *p* *pp* *mf*

Cl./ B.Cl. *p* *pp* *mf* *p still*

Bsn./ Contra *p* *pp* *mf* *p still*

Hn. *p* *pp* *mf*

Tpt. *p* *pp* *mf*

Tbn. *p* *pp* *mf*

Perc. 1 *mp* *mf* *mp*

Perc. 2 *mp*

Perc. 3 *p* *mp* *pp* *mp*
swish *v. light swish w/ both brushes*

Hp. *mf* *mf* *f*

Pno./ E. Piano *mf* *mp* *Red.*

GUITAR SOLO

Vln. 1 *sul pont.* *pp* *mf* *ord.* *p* *mf* *pizz.* *mf*

Vln. 2 *sul pont.* *p* *ord.* *p* *mf* *pizz.* *mf*

Vla. *mf* *pizz.* *0* *mp* *arco* *p* *mf* *mp*

Vc. *mf* *pizz.* *arco* *p* *mf* *arco* *p* *mf*

Cb. *p* *pizz.* *mf* *mfpp* *arco* *p* *mf* *pizz.* *mp*

36

Fl./ Picc. *mp* *mf*

Ob./ C. A. *p* *mp*

Cl./ B.Cl. *p* *mp*

Bsn./ Contra *p* *mp*

Hn. *p* *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf* *p* *more vigorous swish - both brushes*

Hp. *mf* *mf*

Pno./ E. Piano *mf*

GUITAR SOLO *Trpt. guide*

Vln. 1 *mp* *p* *arco non vib.*

Vln. 2 *fp* *pizz.* *fp*

Vla. *mf* *arco fp*

Vc. *molto sul pont. mfpp* *mf* *mf* *f pizz.*

Cb. *mp* *f*

41

Fl./ Picc. *ff* *mp*

Ob./ C. A. *f* *pp*

Cl./ B.Cl. *f* *pp*

Bsn./ Contra *f* *pp*

Hn. *f* *pp*

Tpt. *f* *pp*

Tbn. *f* *pp*

Perc. 1 *mp* *mf* *p* Ped. sempre

Perc. 2 *f* *swish* *p*

Perc. 3 *mf*

Hp. *f* *pp bisbigliando* *mf*

Pno./ E. Piano *to FENDER RHODES*

GUITAR SOLO

Vln. 1 *fp* ord.

Vln. 2 arco *mp*

Vla. *mf* arco

Vc. *mf* *pp* *mp*

Cb. *mp*

3 Very slightly faster

♩ = 62

46

FL./ Picc. *mp* *f* *mp*

Ob./ C. A. *p* *mf* *p*

Cl./ B.Cl. *p* *mf* *p*

Bsn./ Contra *p* *mf* *p*

Hn. *p* *mf*

Tpt. *p* *mf* *p*

Tbn. *p* *mf* *p*

Perc. 1 *mf*

Perc. 2 *mf* *mp*

Perc. 3 *f* *p* *mf*

Hp. *f* *ff* l.v. *mp*

Pno./ E. Piano *mp* *mp*

GUITAR SOLO (improv - sparse and atmospheric) (E7 blues) ... but very slowly building ...

Vln. 1 *f* *mp* *mf*

Vln. 2 *f* *mp*

Vla. *pp* *f*

Vc. *mp* *f* *p* *mf* *ord.* *mp* *mf*

Cb. *mp* *mf* *mf* *mf*

Annotations: CROTALES, S.D. brushes swish, C₄ E₄ A₄, RHODES, pizz. 0, arco, arco sul pont, ord., pizz.

51

Fl./ Picc. *f* *mf* *mp* *f*

Ob./ C. A. *mf* *p* *mf*

Cl./ B. Cl. *mf* *p* *mf*

Bsn./ Contra *mf* *p* *p* *mf*

Hn. *fp* *mfp* *p* *mf*

Tpt. *mf* *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp*

Perc. 3 *mf* *CYM. swish*

Hp. *mf* *f* *nat.* *mf* *mf*

Pno./ E. Piano *p* *mf* *mf*

GUITAR SOLO (make space for Tpt.)

Vln. 1 *non vib. fp* *mf* *pizz. arco fp* *f* *f*

Vln. 2 *non vib. fp* *mf* *pizz.* *f* *(pizz.)*

Vla. *non vib. fp* *mf* *pizz.* *f* *pizz.* *f*

Vc. *arco non vib. fp* *mf* *pizz.* *arco sul pont. p* *mf* *f* *arco sul pont. p*

Cb. *arco p* *mf* *pizz.* *arco p* *mf* *pizz.* *mf*

56

Fl./ Picc. *f*

Ob./ C. A. *mf*

Cl./ B.Cl. *mf*

Bsn./ Contra *pp* *mf*

Hn. *mp*

Tpt. *mp*

Tbn. *mp* *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mf* *pp* *p* CROTALES

Hp. *f* *mf*

Pno./ E. Piano *mf* *mf*

GUITAR SOLO

Vln. 1 *mp* *mf* *fp* arco sul pont.

Vln. 2 *p* *mp* *mf* (pizz.)

Vla. *fp* *p* *mf* arco sul pont.

Vc. *mf* *mp* *f* *f* pizz.

Cb. *fp* *mp* *p* arco

60

Fl./ Picc. *mf* *ff*

Ob./ C. A. *mp* *ff* *pp*

Cl./ B.Cl. *mp* *f* *pp* [Take B. Cl.]

Bsn./ Contra *mp* *f* *pp*

Hn. *mp* *f* *pp* [mute out]

Tpt. *mp* *f* *pp* [mute out]

Tbn. *mp* *f* *pp* [mute out]

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 brushes [S.D.] *mp*

Hp. *p* *mf* *f* *mf* *nat.*

Pno./ E. Piano *f* *mf*

GUITAR SOLO *mf* *cue.*

Vln. 1 *f* *pp* *mf* *ord.*

Vln. 2 *f* *pizz.*

Vla. *f* *pizz.* *arco sul pont.* *p* *f* *p* *f* *mf* *pizz.*

Vc. *arco sul pont.* *p* *mf* *pizz.* *f* *f* *arco sul pont.* *f*

Cb. *pizz.* *arco* *mp* *pizz.* *mf* *arco* *p*

Slightly faster again

4 ♩ = 64

65

Fl./ Picc. *pp* *mp*

Ob./ C. A. *mp* *mp*

Cl./ B.Cl. *fp* *mf* *mp*

Bsn./ Contra *mp* *mp*

Hn. *mp* *open*

Tpt. *mp* *open*

Tbn. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2

Perc. 3 *mf* *mp* *pp*

Hp. *mf* *l.v.* *sim.*

Pno./ E. Piano *mp*

GUITAR SOLO *solo resumes (B7 blues)* *(becomes heavier, more active)*

Vln. 1 *pp* *p*

Vln. 2 *p* *mf* *p* *p*

Vla. *p* *mf* *mp* *f* *mp*

Vc. *mf* *mf* *f*

Cb. *mf* *mf* *f*

Annotations: *arco sul pont.*, *arco*, *pizz.*

71

Fl./ Picc. *p* *mf* *mp*

Ob./ C. A. *mf* *p* *mp* *mf*

Cl./ B.Cl. *mf* *mf*

Bsn./ Contra *mf* *p*

Hn. *mf* *p* *fp*

Tpt. *p*

Tbn. *mf* *p*

Perc. 1

Perc. 2 *mf* *pp* *mf* [S.D.]

Perc. 3 *mp* *pp* 3

Hp. *mf* *mf*

Pno./ E. Piano *mp* *mp*

GUITAR SOLO (E^b7(#9))

Vln. 1 *fp* *f* *mf*

Vln. 2 *f* *mf* *arco*

Vla. *f* *arco sul pont.* *fp*

Vc. *mf* *f* *pizz.* 3

Cb. *f* *mf* *pizz.* 3

75

FL./ Picc. *pp* *mf* *mf* *f*

Ob./ C. A. *p* *mp* *mf*

Cl./ B. Cl. *p* *mf* *p* *mf*

Bsn./ Contra *p* *f* *mp* *mf*

Hn. *mp* *mf*

Tpt. *p* *mp*

Tbn. *p* *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mp* *mp* *pp* *p*

Hp.

Pno./ E. Piano *mf*

GUITAR SOLO (B7 again) (G7(#9)) (B7 again)

Vln. 1 *pp* *mf* *p*

Vln. 2 *fp* *f*

Vla. *f* *mf* *p*

Vc. *f* *p* *mf* *f*

Cb. *f* *f* *mf* *col legno battuto*

SMALL TRIANGLE thin beater S.D.

sul pont. arco pizz. sul pont.

79

Fl./ Picc. *mf* *f* *mp*

Ob./ C. A. *mp* *f* *mp*

Cl./ B.Cl. *mp* *f* *mp*

Bsn./ Contra *f* *mp*

Hn. *mp* *mp*

Tpt. *mp* *f* *mp*

Tbn. *mp* *f* *mp*

Perc. 1 *f*

Perc. 2 *mf* TAM-TAM metal beater 3 *f*

Perc. 3 *mf* *mp* *mf*

Hp. *mf* *f l.v.*

Pno./ E. Piano *f* *p* *f*

GUITAR SOLO

Vln. 1 *non vib.* *mp* *nat.* *fp* *ffp*

Vln. 2 *arco* *p* *f*

Vla. *pizz.* *f* *p* *arco* *pp* *mf*

Vc. *f* *arco* *mp* *ff* *pizz.* *f*

Cb. *pizz.* *f* *mf* *f*

83

Fl./ Picc. *fp* *f* *mf* *fp* *ffp*

Ob./ C. A. *fp* *f* *mf* *fp* *f*

Cl./ B.Cl. *fp* *f* *mf* *f* *f*

Bsn./ Contra *fp* *f* *ffp*

Hn. *fp* *f* *fp*

Tpt. *fp* *f* *mf* *fp* *fp*

Tbn. *fp* *f* *fp*

Perc. 1 *f*

Perc. 2

Perc. 3 *f* *fp* *mf*

Hp. *fl.v.*

Pno./ E. Piano *f* *ffp*

GUITAR SOLO *F#7*

Vln. 1 *f* *fp*

Vln. 2 *ff* *arco* *fp*

Vla. *arco* *ffp* *p* *f* *f* *fp*

Vc. *arco* *mf* *pizz.* *f* *arco* *fp*

Cb. *mf* *f* *f*

3

This page contains the musical score for measures 86 through 90. The score is arranged in a standard orchestral format with the following parts and staves:

- FL./Picc.**: Flute and Piccolo. Measure 86 starts with a melodic line. Measure 87 has a *ff* dynamic. Measure 89 has a *f* dynamic.
- Ob./C. A.**: Oboe and Cor Anglais. Similar melodic line to the flute. Measure 87 has *ff* and *f* dynamics.
- Cl./B. Cl.**: Clarinet and Bass Clarinet. Similar melodic line. Measure 87 has *ff* and *f* dynamics.
- Bsn./Contra**: Bassoon and Contrabass. Similar melodic line. Measure 87 has *ff* dynamic. A box labeled "Take Cbsn." is present in measure 88.
- Hn.**: Horn. Similar melodic line. Measure 87 has *ff* and *f* dynamics. A triplet of notes is marked in measure 89.
- Tpt.**: Trumpet. Similar melodic line. Measure 87 has *ff* dynamic. A triplet of notes is marked in measure 89.
- Tbn.**: Trombone. Similar melodic line. Measure 87 has *ff* and *f* dynamics.
- Perc. 1**: Percussion 1. Measure 86 has a chord marked "normal TT mallet". Measure 87 has *ff* dynamic. Measure 89 has *f* dynamic and "to BELLS" and "Red." markings.
- Perc. 2**: Percussion 2. Measure 86 has a chord marked "E: G:". Measure 87 has *f* dynamic. Measure 89 has *ff* dynamic.
- Perc. 3**: Percussion 3. Measure 87 has *mf* dynamic and "TOMS & SD" and "w/rods" markings.
- Hp.**: Harp. Measure 86 has a chord marked "E: G:". Measure 87 has *ff* and *f* dynamics. Measure 89 has *ff* dynamic.
- Pno./E. Piano**: Piano and Electric Piano. Measure 87 has *ff* dynamic.
- GUITAR SOLO**: Solo guitar. Measure 87 has *f* dynamic and "bluesy, big sustain" marking. A dashed line labeled "8th" indicates a shift in register.
- Vln. 1**: Violin 1. Measure 86 has a melodic line. Measure 87 has *ff* and *f* dynamics.
- Vln. 2**: Violin 2. Measure 86 has a melodic line. Measure 87 has *ff* and *f* dynamics.
- Vla.**: Viola. Measure 86 has a melodic line. Measure 87 has *ff* and *f* dynamics.
- Vc.**: Violoncello. Measure 86 has a melodic line. Measure 87 has *ff* and *f* dynamics. "pizz." and "arco" markings are present.
- Cb.**: Contrabass. Measure 86 has a melodic line. Measure 87 has *f* dynamic. Measure 89 has *f* dynamic and "pizz." marking.

89

Fl./ Picc.

Ob./ C. A.

Cl./ B. Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

98

The score is for page 98 and consists of 16 staves. The instruments are: Fl./Picc., Ob./C. A., Cl./B. Cl., Bsn./Contra, Hn., Tpt., Tbn., Perc. 1, Perc. 2, Perc. 3, Hp., Pno./E. Piano, GUITAR SOLO, Vln. 1, Vln. 2, Vla., Vc., and Cb. The music is in 4/4 time, with a key signature of one sharp (F#). The score is divided into four measures, each with a different time signature: 4/4, 3/4, 2/4, and 3/4. Dynamics include *f*, *ff*, *mf*, *fp*, and *mp*. The guitar solo is marked with a circled '8'. The piano part includes a circled '6' in the bass line. The woodwinds and brass parts feature various articulations and dynamics, with some parts marked with accents and slurs.

102

Fl./ Picc. *mf* *ff* *fp*

Ob./ C. A. *ff* *fp*

Cl./ B. Cl. *fp*

Bsn./ Contra *fp*

Hn. *f* *fp*

Tpt. *f* *fp*

Tbn. *f* *fp*

Perc. 1 *fp*

Perc. 2

Perc. 3 *p*

Hp. *B \flat C \sharp*
C \sharp A \flat

Pno./ E. Piano

GUITAR SOLO

Vln. 1 *ffp*

Vln. 2 *ffp*

Vla. *ffp*

Vc. *ffp*

Cb. *arco* *ffp*

105

Fl./ Picc. *f* *f* *fp* *f*

Ob./ C. A. *f* *fp* *f*

Cl./ B.Cl. *f* *ff* *f*

Bsn./ Contra *f* *ff* *fp* *f*

Hn. *f* *fp* *f*

Tpt. *f* *fp* *f* *mf*

Tbn. *f* *fp* *f*

Perc. 1 *f* *Red.*

Perc. 2

Perc. 3 *f* *f* *f*

Hp. *ff* *sempre* *f* *ff*

Pno./ E. Piano *f* *Red.*

GUITAR SOLO *free chromatic tapping improv.*

Vln. 1 *ff* *ff*

Vln. 2 *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *f* *pizz.* *arco sul pont.* *fp* *ff*

109

FL./ Picc.

Ob./ C. A.

Cl./ B. Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

mf

f

mp

mf

ff

f

mf

ff

ffp

f

ff

ffp

f

f

ffp

f

ffp

f

To Crot.

Ped.

Crotales

near bell

(on the string)

arco sul pont.

pizz.

113

Fl./ Picc. *f*

Ob./ C. A. *f*

Cl./ B. Cl. *fp* *f* *ff*

Bsn./ Contra *ff*

Hn. *f*

Tpt. *f* *mf*

Tbn. *f* *mf*

Perc. 1 *f* *mf* *f*

Perc. 2 *ff*

Perc. 3 *mf* *p*

Hp. *ff*

Pno./ E. Piano *mf* *f*

GUITAR SOLO

Vln. 1 *f* sul pont.

Vln. 2 *f* sul pont.

Vla. *f* sul pont.

Vc. *f* sul pont.

Cb. *f* pizz *f* arco sul pont. *ff*

117

FL./ Picc. *ff* *f*

Ob./ C. A. *f*

Cl./ B.Cl. *f* *f*

Bsn./ Contra *f* *fp*

Hn. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Perc. 1 *ff* *f secco*

Perc. 2

Perc. 3 *f* *mf*

Hp. *ff*

Pho./ E. Piano *f* *f*

GUITAR SOLO

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *mf*

Cb. *f* *pizz.*

122

Fl./ Picc. *ff*

Ob./ C. A. *ff* *f*

Cl./ B. Cl. *fp* *f*

Bsn./ Contra *f* *f*

Hn. *fp* *f*

Tpt. *f* *f* *f*

Tbn. *f* *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *mf*
near bell
to mallets

Hp. *f*

Pno./ E. Piano *ff* *Red.*

GUITAR SOLO

Vln. 1 *mf* *ff* *f*

Vln. 2 *mf* *ff* *f*

Vla. *mf* *ff* *f*

Vc. *mf* *ff* *f*

Cb. *f*

126

Fl./ Picc. *ff* *ff sempre*

Ob./ C. A. *fp* *ff sempre*

Cl./ B.Cl. *ff* *ffp* *ff sempre*

Bsn./ Contra *ff* *ff sempre*

Hn. *fp* *ff sempre*

Tpt. *fp* *ff sempre*

Tbn. *fp* *ff sempre*

Perc. 1 *ff sempre (w/pedal)*

Perc. 2 *f*

Perc. 3 *p* *f*

Hp.

Pno./ E. Piano *ff sempre*

GUITAR SOLO

Vln. 1 *f* *ff sempre*

Vln. 2 *f* *ff sempre*

Vla. *f* *ff sempre*

Vc. *f* *ff sempre arco*

Cb. *ff sempre*

Red.

HIGH CYM.

(b)

129

Fl./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

133

Fl./ Picc.

Ob./ C. A.

Cl./ B. Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

mp

pp

loco

gradually build up this chord through delayed patterns

137

Fl./ Picc. *mf* *p* *p*

Ob./ C. A. *mp* *mp*

Cl./ B.C. *mp* *p*

Bsn./ Contra *mp* *p*

Hn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mf* *mp*

Perc. 1 *mp* *p*

Perc. 2

Perc. 3 *mp* *ppp* *p*

Hp. *loco*

Pno./ E. Piano *mp* *p*

GUITAR SOLO

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

LUNGA

140

Fl./ Picc. Take Picc.

Ob./ C. A. Take Ob.

Cl./ B.Cl.

Bsn./ Contra To Bsn.

Hn.

Tpt.

Tbn.

Perc. 1 *pp*

Perc. 2 TAM-TAM *pp*

Perc. 3 *ppp* BASS DRUM *fff*

Hp. *fff l.v.*

Pno./ E. Piano *pp* *ppp* to PIANO

GUITAR SOLO *pp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *pp*

Vc. *pp* *pp* arco

Cb. *pp*

let strings collide (Salzedo: effet de tonnerre)

Detailed description of the musical score: This page contains the musical score for measures 140-144 of a piece titled 'LUNGA'. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, piano, guitar, and strings. The woodwind section includes Flute/Piccolo, Oboe/Cor Anglais, Clarinet/Bass Clarinet, Bassoon/Contrabassoon, Horn, Trumpet, and Trombone. The percussion section has three parts: Percussion 1, Percussion 2 (TAM-TAM), and Percussion 3 (BASS DRUM). The piano part is for Harp and Piano/Electric Piano. A GUITAR SOLO part is also present. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics range from *ppp* to *fff*. Performance instructions include 'Take Picc.', 'Take Ob.', 'To Bsn.', and 'let strings collide (Salzedo: effet de tonnerre)'. The score concludes with a 'to PIANO' instruction.

... dance

8

♩ = 108

FL./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

pp

mf (sim.)

p leggiero

mf

mf

mf

mf

153

Fl./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Oboe

Bassoon

MARIMBA

f

fp

mf

ff

mp secco sempre

med. mallets

f

palm-muted on and off

mp

sul pont.

mp

pizz.

f

159

FL./ Picc. Piccolo

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra take Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb. arco

164

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

fp

f

fp

f

fp

mf

f

loco

mf

Contrabassoon

cup mute

9

170

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

mf

mp secco

mp sub.

f

mp

stopping mute

volume pedalled, spacey sound

174

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mute out

tr

3

10

178

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

fp

f

3

harmon mute solo

mf

mp leggiero

mf

3

182

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

pizz.

f

3

185

FL./ Picc. *mf light*

Ob./ C.A. *ff*

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt. *mf light*

Tbn.

Perc. 1 *mf light*

Perc. 2 *mf light*

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco* III *mf*

189

FL./ Picc.
Ob./ C.A.
Cl./ B.Cl.
Bsn./ Contra.
Hn.
Tpt.
Tbn.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno./ E. Piano
GUITAR SOLO
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description of the musical score: This page contains measures 189, 190, and 191 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flute/Piccolo, Oboe/Cor Anglais, Clarinet/Bass Clarinet, Bassoon/Contrabassoon) and brass section (Horn, Trumpet, Trombone) play a rhythmic melody with eighth and sixteenth notes. The strings (Violin 1, Violin 2, Viola, Violoncello) play a sustained, melodic line with long phrases. The Percussion section (Perc. 1, 2, 3) provides a steady accompaniment. The Piano/Electric Piano part features a complex, multi-voiced texture with many notes. The Guitar Solo part is currently silent. The Contrabass part plays a rhythmic pattern of eighth notes.

Take Fl.

192

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

fp

p

f

Take Bsn.

G# D# G#

195

Flute

Fl./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp secco

mp (light accent in LH)

brushes

p

f

f

mp

(or similar muted pattern on C# and B#)

p

mp

mp leggiero

mp leggiero

pizz.

mf

199

FL./ Picc. *p*

Ob./ C.A. *p*

Cl./ B.Cl. *p* *f* *fp* *p* *tr* *p* *p*

Bsn./ Contra *f* *p*

Hn. *p* *muted*

Tpt. *p* *p*

Tbn. *p*

Perc. 1

Perc. 2

Perc. 3

Hp. *f* *mp* *non arpegg.* *D₃* *G₃*

Pno./ E. Piano

GUITAR SOLO

Vln. 1 *mp*

Vln. 2

Vla.

Vc.

Cb. *arco* *p*

13

204

Fl./Picc. *mf* 2nd time only

Ob./C.A. *f* 1st time only

Cl./B.Cl. *f* 1st time only

Bsn./Contra *mf*

Hn. *f* 1st time only both times

Tpt. *f* 1st time only both times

Tbn. *f* 1st time only both times

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Hp. *mf* D# C#

Pno./E. Piano *mf*

GUITAR SOLO *C#7(#9)* SPIKY IMPROV.

Vln. 1 *mf leggiero*

Vln. 2

Vla. *mf leggiero*

Vc. *f* pizz.

Cb. *f* 1st time only both times both times

208

Fl./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

p

p

p

p

p

p

p

non arpegg.

mp

arco

p

mute out

open

open

open

to BELLS

D#

D#

G#

G#

14

214

FL./ Picc. *pp*

Ob./ C.A. Take C. A.

Cl./ B.Cl. *pp*

Bsn./ Contra *pp* Take Cbsn.

Hn. *pp*

Tpt. *pp*

Tbn. *pp* take bucket mute

Perc. 1

Perc. 2

Perc. 3

Hp. *p*

Pno./ E. Piano *p*

GUITAR SOLO

Vln. 1 *mp leggiero* *mf*

Vln. 2 *mp leggiero* *mf*

Vla. *mp leggiero* *mf*

Vc. arco *mp leggiero* *mf*

Cb. *p*

218

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

SOLO w/delay
E^{b7}

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

Contrabassoon

p

p

pizz.

p

222

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cor Anglais

bucket mute

medium soft mallets

mp

p

mp l.v.sempre

BELLS

226

Fl./ Picc. *f*

Ob./ C. A. *p* *mf*

Cl./ B.Cl. *mp*

Bsn./ Contra

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Perc. 1 *mp*

Perc. 2 *mp* mallets

Perc. 3

Hp. *mp*

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

230

Fl./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ E. Piano

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

mp sub.

mp

p *mf*

mf

pp *mf*

mf

mf (in balance w/ harp)

B⁷

f

f

f

f

mp *mf* *mp*

CRASH CYM

SIZZLE

RHODES

arco

234

Fl./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

238

FL./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mp

mf as before

pizz.

mf

242

FL./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

mp

mf

Detailed description of the musical score: This page contains measures 242 through 245 of a symphonic work. The instrumentation includes woodwinds (Flute/Piccolo, Oboe/Cor Anglais, Clarinet/Bass Clarinet, Bassoon/Contrabassoon), brass (Horn, Trumpet, Trombone), percussion (three parts), harp, piano/cello, guitar solo, and strings (Violin 1-2, Viola, Violoncello, Contrabass). The score is written in a key signature of one flat and a 4/4 time signature. Measure 242 shows the beginning of a phrase with a dynamic of *f*. Measure 243 continues the phrase with a dynamic of *mf*. Measure 244 features a dynamic of *mp* for the Trombone part. Measure 245 concludes the phrase with a dynamic of *mf*. The guitar solo part is marked with a diagonal line, indicating it is not to be played. The harp part has a box containing the letter 'E' in the first measure. The piano/cello part has a box containing the letter 'E' in the first measure. The violin parts have a box containing the letter 'E' in the first measure. The viola part has a box containing the letter 'E' in the first measure. The violoncello part has a box containing the letter 'E' in the first measure. The contrabass part has a box containing the letter 'E' in the first measure.

246

Fl./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

cresc.

mf

mp

To Glock

cresc.

cresc.

arco

mp

250

Fl./ Picc. *ff*

Ob./ C. A. *ff*

Cl./ B.Cl. *f*

Bsn./ Contra *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. 1 *cresc.*

Perc. 2 *f* GLOCK

Perc. 3 *f* CHINESE CYM.

Hp. *pp* *f*

Pno./ Cel. *ff*

GUITAR SOLO

Vln. 1 *ff sempre marcato*

Vln. 2 *ff sempre marcato*

Vla. *ff sempre marcato*

Vc. *ff sempre marcato*

Cb. *ff*

254

Fl./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 56, measures 254-257, is a complex orchestral arrangement. It features a variety of instruments including woodwinds, brass, percussion, strings, and solo instruments. The score is written in a key signature of one flat (B-flat) and a time signature that changes from 2/4 to 3/4. The music is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) are used to indicate volume. The score is divided into systems, with each system containing staves for different instrument groups. The overall texture is dense and detailed, typical of a late 20th-century orchestral work.

258

FL./ Picc. Take Picc. *mp* *f*

Ob./ C. A. *p* *mf*

Cl./ B.Cl. *p* *mf*

Bsn./ Contra *p* *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf* mute out

Perc. 1 *mf* To B.D.

Perc. 2 damp quickly To Mar.

Perc. 3 *f* CYM. metal scrape

Hp. *f* *f* B: D: Et C:

Pno./ Cel. *mp* to PIANO

GUITAR SOLO stop SOLO abruptly

Vln. 1 con sord. *pp*

Vln. 2 con sord. *pp*

Vla. con sord. *pp*

Vc. *p*

Cb. *p* *mf*

17

Meno mosso

♩ = 96

267

FL./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

Marimba

med. soft mallets

p

PIANO

solo *mp*

senza sord.

senza sord.

senza sord.

pizz.

mp

pizz.

mp

273

FL./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo

mf

mp

pp

mp

TAM-TAM

simple sustain sound

279

FL./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

più

f

p

mf

283

Fl./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

f

arco

f

18

287

FL./ Picc.

Ob./ C. A.

Cl./ B. Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Take Ob.

ff

f

f

f

ff

ff

BASS DRUM
2 mallets: one standard (tail up), one wooden (tail down)

(wooden mallet)

3 TOMS & 3 TIN CANS

B \flat D \sharp
E \flat F \flat A \flat

C 7

8 va

BIG FREE SOLO WITH ROARS AND EFFECTS!

292

FL./ Picc.

Ob./ C. A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Piccolo

297

Fl./ Picc.

ff

Ob./ C.A.

ff

Cl./ B.Cl.

Bsn./ Contra

Hn.

metal straight mute

Tpt.

ff

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

D^b
F# A^b

Pno./ Cel.

ff

loco

GUITAR SOLO

F7

Vln. 1

ff

Vln. 2

ff

Vla.

ff

Vc.

Cb.

308

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

open

To Bells

313 *8va*

FL./ Picc. *ff*

Ob./ C.A. *ff*

Cl./ B.Cl. *ff*

Bsn./ Contra *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. 1

Perc. 2

Perc. 3

Hp. Eb Fb

Pno./ Cel.

GUITAR SOLO *G⁷ G^{b7} F⁷ CUT-OFF!*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

20 Return to earlier tempo

♩ = 108

319

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Take Clarinet

Take Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

To Vib.

Tub Bells

To Mar.

Take Tri.

HIGH TRIANGLE

Hp.

ff

p

Pno./ Cel.

mp (nonchalant!)

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fpp

fpp

pp

21

Take Fl.

325

FL./ Picc. *f*

Ob./ C.A. *mp* *f*

Cl./ B.Cl. *mp* *f*

Bsn./ Contra *mp* *f*

Hn.

Tpt.

Tbn. *mf* *f*

Perc. 1 *VIB.*

Perc. 2 *Marimba* *mf leggiero*

Perc. 3

Hp.

Pno./ Cel. *mf staccato sempre*

GUITAR SOLO *mf* *lightly palm muted*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f leggiero*

Vc. *f leggiero* *pizz.*

Cb. *mf*

329

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 (sim.)

Perc. 3

mf

[S.D.] brushes

Hp.

Pno./ Cel.

GUITAR SOLO (sim.)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

333

Flute (lead voice)

Fl./ Picc. *mp*

Ob./ C.A. *pp*

Cl./ B.Cl. *pp*

Bsn./ Contra *pp*

Hn. *pp* [muted]

Tpt. *pp* [cup mute]

Tbn. *mp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Hp. (solo) *f non arpegg.*

Pno./ Cel. *p*

GUITAR SOLO *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

337

Fl./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

340

Fl./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

344

FL./ Picc. (non cresc.)

Ob./ C.A. (non cresc.)

Cl./ B.Cl. (non cresc.)

Bsn./ Contra. (non cresc.)

Hn. (non cresc.)

Tpt. (non cresc.)

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1 (non cresc.)

Vln. 2 (non cresc.)

Vla.

Vc.

Cb.

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

355

CONTRA

hot rods

TOMS

SD

pizz.

arco

f

mf

mp

5/16

379

Fl./Picc. *fp* *ff*

Ob./C.A. *fp* *ff*

Cl./B.Cl. *fp* *ff*

Bsn./Contra *fp* *ff*

Hn. *fp* *ff*

Tpt. *fp* *ff*

Tbn. *fp* *ff*

Perc. 1 *ff*

Mar./Bells *ff*

Perc. 3 *fp* *ff*

Hp. *ff*

Pno./Cel. *ff*

GUITAR SOLO

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco* *fp* *ff*

385

FL./ Picc.

Ob./ C.A.

Cl./ B.Cl.

Bsn./ Contra

Hn.

Tpt.

Tbn.

Perc. 1

Mar./ Bells

Perc. 3

Hp.

Pno./ Cel.

GUITAR SOLO

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fff

CHINESE CYM

fff

8^{va}