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Chlorophilosophy

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13

Musical score for measures 13-18, featuring Cl. 2, Bn., Hn., Tbn., Perc., Pno., Vcl., and Cb. with various dynamics and articulations.

Cl. 2: Starts with a *p* dynamic. Measures 13-14 have whole notes. Measure 15 has a quarter note followed by an eighth-note triplet. Measure 16 has a half note. Measure 17 has a quarter note. Measure 18 has a half note.

Bn.: Measure 13 has a quarter note followed by an eighth-note triplet. Measure 14 has a whole note. Measure 15 has a whole note. Measure 16 has a whole note. Measure 17 has a whole note. Measure 18 has a half note.

Hn.: Measure 13 has a whole note. Measure 14 has a quarter note followed by an eighth-note triplet. Measure 15 has a whole note. Measure 16 has a whole note. Measure 17 has a quarter note. Measure 18 has a half note.

Tbn.: Measure 13 has a whole note. Measure 14 has a quarter note followed by an eighth-note triplet. Measure 15 has a whole note. Measure 16 has a whole note. Measure 17 has a quarter note followed by an eighth-note triplet. Measure 18 has a half note.

Perc.: Measure 13 has a whole note. Measure 14 has a whole note. Measure 15 has a whole note. Measure 16 has a quarter note followed by an eighth-note triplet, marked *imp.* and *p*. Measure 17 has a whole note. Measure 18 has a whole note.

Pno.: Measure 13 has a whole note. Measure 14 has a whole note. Measure 15 has a whole note. Measure 16 has a whole note. Measure 17 has a quarter note followed by an eighth-note triplet. Measure 18 has a whole note.

Vcl.: Measure 13 has a whole note. Measure 14 has a whole note. Measure 15 has a quarter note followed by an eighth-note triplet, marked *mf*. Measure 16 has a quarter note followed by an eighth-note triplet, marked *p*. Measure 17 has a quarter note followed by an eighth-note triplet, marked *mf*. Measure 18 has a quarter note followed by an eighth-note triplet, marked *p*.

Cb.: Measure 13 has a quarter note followed by an eighth-note triplet, marked *mp*. Measure 14 has a quarter note followed by an eighth-note triplet, marked *p*. Measure 15 has a quarter note followed by an eighth-note triplet, marked *mf*. Measure 16 has a quarter note followed by an eighth-note triplet, marked *p*. Measure 17 has a quarter note followed by an eighth-note triplet, marked *p*. Measure 18 has a quarter note followed by an eighth-note triplet, marked *p*.

19

Musical score for measures 19-24, featuring the following instruments and dynamics:

- Cl. 2:** Bass clef, measures 19-24. Dynamics: *pp* to *p*.
- Bn.:** Bass clef, measures 19-24. Dynamics: *pp* to *p*.
- Hn.:** Bass clef, measures 19-24. Dynamics: *pp* to *p*.
- Tbn.:** Bass clef, measures 19-24. Dynamics: *pp* to *p*.
- Perc.:** Bass clef, measures 19-24. Dynamics: *mar.* (maracas), *p*.
- Pno.:** Grand staff, measures 19-24. Dynamics: *mf*.
- Vcl.:** Bass clef, measures 19-24. Dynamics: *mf* to *p*.
- Cb.:** Bass clef, measures 19-24. Dynamics: *p*.

25

Ob. *pp*

Cl. 2 *mp* *p*

Bn. *mf* *p*

Hn. *p*

Tpt.

Tbn. *mf* *p*

Perc.

Pno. *p*

Vla. *pp*

Vcl. *p*

Cb. *p*

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 25, marked with a circled '25'. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Oboe part starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The Clarinet 2 part starts with a half note G3, followed by a quarter note A3, and a half note Bb3. The Bassoon part starts with a half note G2, followed by a quarter note A2, and a half note Bb2. The Horn part starts with a half note G2, followed by a quarter note A2, and a half note Bb2. The Trumpet part is silent. The Trombone part starts with a half note G2, followed by a quarter note A2, and a half note Bb2. The Percussion part is silent. The Piano part starts with a half note G2, followed by a quarter note A2, and a half note Bb2. The Viola part starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The Violin part starts with a half note G4, followed by a quarter note A4, and a half note Bb4. The Cello part starts with a half note G3, followed by a quarter note A3, and a half note Bb3. Dynamics include *pp*, *mp*, *p*, and *mf*. There are several trills and slurs throughout the score.

31

Ob.
Cl. 1
Cl. 2
Bn.
Hn.
Tpt.
Tbn.
Perc.
Pno.
Vla.
Vcl.
Cb.

pp *p* *mf* *p*
pp *p*
mp *p*
mp
pp *mp*
mf *p*
mp *p*

3 3 3 5 3

Detailed description: This page of a musical score covers measures 31 through 34. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The woodwind section includes Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Percussion (Perc.), Piano (Pno.), Viola (Vla.), Violin (Vcl.), and Cello (Cb.). The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also accents and hairpins. Fingerings are indicated with numbers 3 and 5. The music is written in a key with one sharp (F#) and a 4/4 time signature.

37

Fl. *pp*

Ob. *pp* *mf*

Cl. 1 *mf*

Cl. 2

Bn. *mf* *p*

Hn.

Tpt. *mf*

Tbn. *p* *pp*

Perc. *mf* *p*

Pno.

Vln. 1 *no vibrato* *pp*

Vln. 2 *no vibrato* *pp*

Vla. *no vibrato* *pp*

Vcl. *p* *mf* *p*

Cb. *mf* *p*

43

Musical score for orchestra, measures 43-48. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measures 43-48 are marked with dynamic markings: *pp*, *mf*, *p*, *mp*, and *pp*. The score features various musical notations including slurs, accents, and fingerings (e.g., 3, 4, 5).

49

This page of a musical score, numbered 49, features a variety of orchestral instruments. The Flute (Fl.) part begins with a dynamic of *mp* and *pp*, followed by a triplet of notes marked *mf*. The Oboe (Ob.) part has dynamics of *p*, *mf*, and *p*, with a triplet of notes. Clarinet 1 (Cl. 1) starts with *pp* and later has *mf* and *pp*. Clarinet 2 (Cl. 2) has dynamics of *p*, *pp*, *p*, *mf*, and *pp*. Bassoon (Bn.) starts with *p* and *pp*. Horn (Hn.) and Trombone (Tbn.) parts are mostly silent, with Tbn. having a triplet of notes marked *pp* and *mf*. Percussion (Perc.) has dynamics of *pp*, *mf*, *pp*, *p*, and *mf*. Piano (Pno.) has a dynamic of *mp*. Violin 1 (Vln. 1) starts with *pp*. Violin 2 (Vln. 2) has dynamics of *mf* and *pp*. Viola (Vla.) has dynamics of *pp*, *mf*, and *pp*. Violoncello (Vcl.) has dynamics of *mf* and *pp*. Contrabass (Cb.) has dynamics of *mf* and *pp*. The score includes various musical notations such as slurs, accents, and triplets.

55

Fl. *pp* *mp* *pp* *mf* *pp*

Ob. *p*

Cl. 1 *mf* *pp* *p* *pp* *p*

Cl. 2 *mp* *pp* *p*

Bn. *mp* *pp* *mf* *p* *f*

Hn. *p* *f*

Tpt. *p*

Tbn. *mp* *pp* *p* *f*

Perc. *p* *pp* *mf* *pp*

Pno. *p* *pp*

Vln. 1 *with vibrato* *pp* *pp*

Vln. 2 *with vibrato* *f* *pp* *p*

Vla. *with vibrato* *mp* *pp* *mf* *pp*

Vcl. *pp* *p*

Cb. *mp* *pp* *mf* *p* *f*

61

Fl. *mf* *pp* *pp*

Ob. *p* *f* *pp* *pp* *p* *pp*

Cl. 1 *pp* *3*

Cl. 2 *pp* *3*

Bn. *p* *f* *pp* *f* *p*

Hn. *p* *f* *pp* *f* *p*

Tpt. *p* *f* *pp* *f* *p*

Tbn. *f* *p*

Perc. *pp*

Pno. *mf* *p* *pp* *f* *5* *3*

Vln. 1 *mp* *pp* *mf* *pp* *3* *5* *5*

Vln. 2 *pp* *pp*

Vla. *mp* *pp* *mf* *pp* *3* *pp*

Vcl. *pp* *mf* *pp*

Cb. *pp* *mf* *pp* *f* *p*

67 $\bullet = 50$

Fl. *mf* *f*

Ob. *f*

Cl. 1 *p* *mf* *pp* *f*

Bn. *fp* *mf*

Tpt.

Tbn. *fp* *mf*

Perc. *mf*

Pno. *mp*

Vln. 1 *p* *pp* *mf* *pp* *15^{ma}*

Vln. 2 *mf* *pp*

Vla. *mf* *fp* *mf* *pizz.*

Vcl. *p* *mp*

Cb. *fp* *mf*

Detailed description: This page of a musical score covers measures 67 to 71. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), and Bassoon (Bn.). The brass section includes Trumpet (Tpt.) and Trombone (Tbn.). Percussion (Perc.) and Piano (Pno.) are also present. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), *fp* (fortissimo-piano), and *mp* (mezzo-piano). There are also performance markings like *pizz.* (pizzicato) and *15^{ma}* (15th measure). A tempo marking of $\bullet = 50$ is shown at the top right. Measure numbers 67 and 71 are circled at the beginning and end of the page respectively.

73

Fl. *change to ob.* *pp* *f*

Ob. *f*

Cl. 1 *pp* *mp*

Cl. 2 *pp*

Bn. *mf* *ff* *pp* *mp*

Hn. *mf* *ff* *pp* *mp*

Tpt. *con sord.* *pp* *f*

Tbn. *mf* *ff* *mp*

Perc. *pp* *ff* *crtl.* *f*

Pno. *pp* *f*

Vln. 1 (15^{ma}) *f*

Vln. 2 *f* *p*

Vla. *pp* *p* *pp* *f* *p*

Vcl. *arco.* *pp* *f* *p*

Cb. *mf* *ff* *f* *p*

79

Fl. $>p$ $f > p$ $p < fp$ $p < f$ sfz sfz

Ob. $>p$ $f > p$ mp p sfz sfz

Cl. 1 $f > p$ $f > p$ p pp f

Cl. 2 fp $pp < mf$ pp f

Bn. $p < fp$ mp p

Hn. fp mp p

Tpt. $>p$ $p < fp$ $con sord.$ sfz sfz

Tbn. fp $p < fp$ sfz sfz

Perc. f $mar.$ sfz sfz

Pno. f

Vln. 1 $>p$ $f > p$ mp p

Vln. 2 fp p

Vla. mp p

Vcl. mf $mp > pp$ f

Cb. $f >$ pp f

91

Fl. *f* *p* *mf* *pp* *f* *p*

Ob. *p* *ffp* *f* *p*

Cl. 1 *f* *f* *mf* *p*

Cl. 2 *p* *ffp* *p*

Bn. *f* *mp* *f*

Hn. *p* *ffp* *f* *p*

Tpt. *p* *ff* *mp*

Pno. *mf*

Vln. 1 *f* *f* *p*

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

Vla. *p* *ffp* *p*

Vcl. *p* *p*

97

Fl. *pp* *fp* *<f>p*

Ob. *p* *ff* *fp* *<f>p*

Cl. 1 *pp* *fp* *<f>p* *p* *ff*

Cl. 2 *ff* *pp* *ff*

Bn. *f*

Hn. *ff* *f*

Tpt. *f*

Tbn. *pp* *ff* *pp* *mf*

Perc. *timp.* *mar.* *sfz* *pp* *f* *crtl.*

Pno. *pp* *f*

Vln. 1 *sfz* *sfz* *sfz* *fp* *<f>p*

Vln. 2 *sfz* *sfz* *sfz* *ff*

Vla. *sfz* *sfz* *sfz* *ff*

Vcl. *sfz* *sfz* *sfz* *f*

Cb. *pp* *ff* *f* *ff*

103

Fl. *pp* *fp*

Ob. *ff*

Cl. 1 *pp* *mf < ff* *f* *pp*

Cl. 2 *mf < ff* *fp*

Bn. *ff* *fp* *ff* *mp* *fp*

Hn. *mf* *< ff* *mp* *fp*

Tpt. *mp* *f* *ff*

Tbn. *f* *mp* *f < ff*

Perc. *imp.* *f*

Pno. *mf*

Vln. 1 *pizz.* *arco.* *ff* *f* *fp*

Vln. 2 *p* *ff* *ff* *mf < ff* *fp*

Vla. *ff* *fp < ff* *mf < ff*

Vcl. *ff* *fp < ff* *pp* *fp*

Cb. *ff* *fp < ff* *mf < ff* *ff*

110

Fl. *mf* > *p* < *f* *ff*

Ob. *p* *ff* *ff*³

Cl. 1 *mp* *ff* *ffp*

Cl. 2 *p*

Bn.

Hn. *ff*

Tpt. *p*

Tbn. *p*

Perc. *ff*

Pno. *f* *ff*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *p* *f*

Vcl. *f* *mf* *ffp*

Cb. *p*

116 $\text{♩} = 84$ 3" *rall.* $\text{♩} = 60$

Cl. I *fff* *f* *mf* *ff* *p*

Pno. *fff* *f*

Sec.

121 8" 4" $\text{♩} = 72$ *tr.*

Cl. I *fff* *f* *mf* *fp* *mf* *ff*

Vcl. *ppp*

127 $\text{♩} = 60$ *tr.* *mp* *f* *p* *mf* *p* *f* *ppp* *p* *mp*

Bn. *mp* *pp*

Hn. *mf* *pp*

Tbn. *mp* *pp*

Pno. *f* *p*

Vcl. *mp* *pp*

Cb. *p* *pp*

Sec. 8^{va} 8^{vb}

133

6" 10"

$\bullet = 90$ $\bullet = 72$

Cl. 1

Cl. 2

Bn.

Hn.

Tbn.

Perc.

Pno.

Vcl.

Cb.

f *ff* *tr* *ff* *f* *fp* *mf*

pp *mf*

f *mp*

red.

fp *mf*

fp *mf*



139

tr# *tr#*

$\bullet = 84$ *rall.* $\bullet = 66$

Cl. 1

mf *f* *mp* *f* *pp* *mf* *pp* *mf* *p* *mf* *p* *mf* *p*

(152)

Fl. *f* *f* *f* *fp* < *ff* >

Ob. *f* *f* *f* *fp* < *ff* >

Cl. 1 *f* *f* *f* *f*

Cl. 2 *f* *f* *f* *f*

Bn. *f* *f* *f* *f* *fp* < *ff* >

Hn. *f* *f* *f* *f*

Tpt. *f* *f* *f* *f* *fp* < *ff* >

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

Vln. 1 *ppp* *f* *ppp* *f* *ppp*

Vln. 2 *f* *ppp* *f* *ppp* *f* *ppp*

Vla. *f* *ppp* *ppp* *f* *ppp*

Vcl. *ppp* *ppp* *ppp* *ppp*

15^{ma}

(15^{ma})₋₁

15^{ma}

15^{ma}

15^{ma}

158

This page of a musical score, numbered 158, contains measures 158 through 161. The instrumentation includes woodwinds (Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon), brass (Horn, Trumpet, Trombone), Percussion, and strings (Violin 1, Violin 2, Viola, Violoncello). The woodwinds and brass parts feature melodic lines with various articulations such as slurs, accents, and dynamic markings like *f*, *fp*, and *f*. The string section provides a harmonic accompaniment with sustained notes and some rhythmic patterns, marked with *ppp* (pianissimo) and including a *15^{ma}* (15th measure) rehearsal mark. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

rall.

164

change to picc.

Musical score for measures 164-168. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.).

Measures 164-168 are marked with a *rall.* (rallentando) instruction. The woodwind parts (Fl., Ob., Cl. 1, Cl. 2, Bn.) feature dynamic markings of *ff*, *p*, *pp*, *PPP*, *pp*, *f*, *mp*, and *f*. The brass parts (Hn., Tpt., Tbn.) feature dynamic markings of *ff* and *f*. The string parts (Vln. 1, Vln. 2, Vla., Vcl.) feature dynamic markings of *p*, *pp*, *mf*, and *p*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 5).

♩ = 104

170

Fl. *pp*

Ob. *fp < ff f* *pp*

Cl. 1 *fp < ff* *pp* *mp* *pp*

Cl. 2 *fp < ff* *f* *pp*

Bn. *f* *f > pp*

Hn. *f* *f > pp* *mf*

Tpt. *f* *pp*

Tbn. *mf*

Perc. *mf*

Pno. *mf*

Vln. 1 *f* *pp* *p* *mf* *pp* *mp* *mf*

Vln. 2 *pp* *pp*

Vla. *pp*

Vcl. *pp* *mf* *pp* *pp*

Cb. *f* *pp* *mf*

♩ = 104

(8va) *tr*

175 ♩ = 84

Fl. *pp*

Ob. *p* *pp*

Cl. 1 *pp*

Cl. 2 *pp* *p* *pp* *mp*

Bn. *f* *f* *pp* *f* *pp*

Hn. *f* *pp* *f* *pp*

Tpt. *f* *pp* *f* *pp*

Tbn. *f* *pp* *f* *pp*

Pno. *f* *mp* *mf* *ppp*

(Sua) ♩ = 84

Vln. 1 *p* *pp* *ppp*

Vln. 2 *f* *pp* *f*

Vla. *pp* *mp*

Vcl. *p* *pp* *mf* *ppp*

Cb. *f* *pp* *f* *pp*

180

Fl. *p*

Cl. 1 *mp* *p*

Cl. 2 *pp*

Bn. *f* *pp* *p < fp*

Hn. *f* *pp* *fp*

Tpt.

Tbn. *f* *pp* *mp*

Perc. *timp.* *mf*

Pno. *f*

Vln. 1 *p* *pp* *mp* *p* *f* *p* *p* *p* *f* *p*

Vln. 2 *p* *p*

Vla. *pp* *fp*

Vcl. *p*

Cb. *f* *pp* *mp*

Spa *tr*

185

Fl. *mf* *p* *mf* *f*

Ob. *pp* *p*

Cl. 1 *f* *p* *f*

Cl. 2 *mf* *pp* *f* *p*

Bn. *f* *p*

Hn. *mf* *mf*

Tpt. *p* *mp* *f* *p*

Pno. *mp* *p*

Vln. 1 *pp* *p* *f*

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

Vla. *mf* *pp* *p*

Vcl. *fp* *mf* *pp* *mp* *f* *p*

Cb. *fp* *mf* *mf*

fp

190

Ob. *ppp* *pp* *mp*

Cl. 1 *pp* *pp* *mp*

Cl. 2 *change to bass cl.* *pp*

Bn. *p* *mf* *pp*

Hn. *p* *mf*

Tpt. *pp*

Pno.

Vln. 1 *ppp*

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

Vla. *ppp*

Vcl. *pp* *mp*

Cb. *p* *mf* *pp*

195

Fl. *pp*

Ob. *p* *pp*

Cl. 1 *pp* *mf* *p*

Cl. 2 *p* *pp* *ppp* *pp*

Bn. *p*

Hn. *pp* *mp*

Tpt. *pp* *mf* *p*

Tbn. *p* *pp* *mp*

Perc. *ctrl.* *pp* *timp.*

Pno. *pp*

Vln. 1 *pizz.* *ppp*

Vln. 2 *pizz.* *ppp* *arco.* *pp*

Vla. *p* *pp*

Vcl. *pp* *ppp* *pizz.* *arco.*

Cb. *p* *pp* *ppp* *pizz.* *arco.* *mp*

(200)

Fl. *mp* *f*

Ob. *f* *mp*

Cl. 1 *p* *pp*

Cl. 2 *p* *f* *ppp*

Bn. *pp* *pp*

Hn. *pp* *mf* *ppp*

Tpt.

Tbn. *pp* *pp* *pp*

Perc. *mar.*

Pno.

Vln. 1 *arco.* *pp* *mp*

Vln. 2 *pp*

Vla. *p* *pp*

Vcl. *p* *f* *ppp*

Cb. *>pp* *pp* *pp*

206

Fl. *pp*

Ob. *pp* *p*

Cl. 1 *p* *mf* *pp*

Bn. *pp*

Hn. *pp*

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

Tbn. *p* *pp*

Perc. *mar.* *pp*

Vln. 1 *pp* *ppp* *ppp*

Vln. 2 *ppp* *ppp*

Vla. *pp* *p* *mf* *p*

Vcl. *p* *pp* *pp* *mf*

Cb. *pp*

212

Tpt. *p* *mf* *p* *ppp* *p* *mp*

bowed ctrl.

Perc. *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

♩ = 72

218

Tpt. *pp* *mp* *f* *pp* *mp* *p*

(*) plunger mute

Perc. *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

♩ = 66

(*) Mute is not needed if player can achieve an effective timbre change without it.