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Landscapes

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Landscapes

Randall Snyder

1986 rev. 2008

Still ♩ = 60

Picc. rit..... a tempo

Flute 1 *pp* *mf* *mp* *mf* *p*

Flute 2 *ppp* *f* *pp* *mf* *pp* *p*

Oboe 1 *pp* *f* *pp* *mf* *pp* *mp* *pp* *mf*

Oboe 2 *p* *f* *pp* *mf* *mf*

Clarinet in B♭ 1 *pp* *mf* *pp* *mf*

Clarinet in B♭ 2 *pp* *mf*

Bassoon 1 *pp* *mf*

Bassoon 2 *pp* *mf*

Horn in F 1 Sord *pp* *mf* senza sord

Horn in F 2 Sord *pp* *mf*

Trumpet in B♭ 1 Straight Mute *pp* *mf*

Trumpet in B♭ 2 Straight Mute *pp* *mf*

Trombone Straight Mute *pp* *mf*

Vibraphone (motor off) *pp* *mf*

Percussion 1 *p*

Percussion 2 M. Cym *cym* *soft mallets* *ppp* *mf*

Synthesizer (organ) *ppp* *f p*

Violin I *ppp* *f* *pp* *mf* *mp* *p* *pp*

Violin II *ppp* *f* *pp* *mf* *p* *pp*

Viola *pp* *mf* *ppp*

Cello *pp* *mf*

Double Bass *pp*

Fl. 1 *pp* *p* *10* *10* *10* *5* *mp* *pp* *mf* *take flute*

Fl. 2 *pp* *p* *10* *10* *10* *5* *mp* *pp* *p* *mf*

Ob. 1 *p* *10* *10* *10* *5* *mp* *pp* *p* *mf*

Ob. 2 *pp* *p* *6* *mf*

B♭ Cl. 1 *p* *6* *mf*

B♭ Cl. 2 *p* *6* *mf*

Bsn. 1 *p* *6* *mf*

Bsn. 2 *p* *6* *mf*

Hn. 1 *mf p*

Hn. 2 *p* *senza sord*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Tbn. *p* *senza sord*

Perc. 1

Perc. 2 *p* *mf*

Synth *p*

Vln. I *all div* *p* *pp* *mp* *pp* *mf* *p*

Vln. II *all div* *p* *pp* *mp* *pp* *mf* *p*

Vla. *p* *pp* *mp* *pp* *p*

Vc. *p* *pp* *mp* *pp* *p*

D.B.

Fl. 1 *mf* *take piece* *Slower ♩ = 56* *pp*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *f* *mf* *5*

B♭ Cl. 2 *f* *mf* *5*

Bsn. 1 *f* *mf* *5*

Bsn. 2 *f* *mf* *5*

Hn. 1 *mf* *mf*

Hn. 2 *mf*

B♭ Tpt. 1 *senza sord* *mf* *p* *cresc.* *mf* *3* *3* *pp*

B♭ Tpt. 2 *senza sord* *mf* *p*

Tbn. *mf*

Perc. 1 *mf*

Perc. 2 *coin* *p*

Synth

Vln. I *non vib.* *pp* *mp* *pp* *solo* *p* *< mf*

Vln. II *pp* *mp* *pp* *non vib.*

Vla. *mf* *pp* *mp* *pp* *non vib.*

Vc. *div* *mf* *pp* *mp* *pp* *non vib.*

D.B. *Pizz* *f*

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I

Vln. II

Vla.

Vc.

D.B.

take flute

mp

pp < *fp* >

pp < *fp* >

p <

pp < *fp* >

pp < *fp* >

[2]

f

mf

p

mf <

pizz

arco

pp

pp < *mp*

pp < *mp*

34 take piece

Fl. 1 *mp* *f* *p* *mf*

Fl. 2 *p* *f* *pp* *f* *p* *mf*

Ob. 1 *pp* *f* *pp* *f* *p* *mf*

Ob. 2 *pp* *f* *pp* *f* *p* *mf*

Bs. Cl. 1 *mp* *f* *p* *mf*

Bs. Cl. 2 *mp* *f* *p* *mf*

Bsn. 1 *p* *f*

Bsn. 2

Hn. 1 *fp* *mf* *p*

Hn. 2 *fp* *mf* *p*

Bs. Tpt. 1 *fp* *mf* *p*

Bs. Tpt. 2 *fp* *mf* *p*

Tbn. *fp* *mf* *p*

Perc. 1 *mf*

Perc. 2 Glock. *mf*

Synth *p* *fp* *f*

Vln. I *f* *3* *ff* *p* *mf* *6* *f* *p* *f* *6* *f* *all* *f*

Vln. II *p* *p* *mf* *Pizz* *f*

Vla. *p* *f* *Pizz* *p* *f*

Vc. *pp* *p*

D.B. *f*

44

Fl. 1 *p* *< mf* take flute

Fl. 2 *p* *fp*

Ob. 1 *mp* *f* *mf* *3* *mf* *sol*

Ob. 2 *p* *mf* *fp* *mf* *sol*

B♭ Cl. 1 *p* *mf* *mf*

B♭ Cl. 2 *p* *mf* *mf*

Bsn. 1 *p* *mf* *fp*

Bsn. 2 *p* *mf* *fp*

Hn. 1 senza sord

Hn. 2 senza sord

B♭ Tpt. 1 senza sord

B♭ Tpt. 2 senza sord

Tbn. senza sord

Perc. 1 *mf* *p*

Perc. 2 Bongos *pp* *< p*

Synth *p* *mf* *p* *mf*

Vln. I *mf* *pp* *f* *pp* *all* *div* *pp*

Vln. II *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

D.B. *pp* *mp* *mf*

4

56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *p* *ff* *pp*

[illegible]

74

Fl. 1 *mp* take flute

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf* *f* *ff* *mp* soli ends

B♭ Cl. 2 *mf* *f* *ff* *mp* soli ends

Bsn. 1 *p* *mf*

Bsn. 2

Hn. 1 *mp* *mp* *pp* *mf*

Hn. 2 *mp* *mp* *pp* *mf*

B♭ Tpt. 1 *mp* *mp* *pp* Straight Mute

B♭ Tpt. 2 *mp* *mp* *pp* Straight Mute

Tbn. *mp* *pp*

Perc. 1

Perc. 2 *p* *mf*

Synth

Vln. I *p* *mf* *fp*

Vln. II *p* *mf* *fp*

Vla. *mf* *fp*

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

D.B. *p* *mf* *p* *f*

82

6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I

Vln. II

Vla.

Vc.

D.B.

take picc

senza sord

senza sord

solo

all

(solo)

p

mf

f

mp

fp

89

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

p

mp

solo

sf

p<

This page of the musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Perc. 1, Perc. 2, Synth, Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 2/4 time and includes dynamic markings such as *f*, *mf*, *p*, and *pp*. A section marked (solo) is present in the Violin I part. The page number 7 is indicated in the top right corner.

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Perc. 1, Perc. 2 (Glock.), Synth., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 2/4 time and features a variety of dynamic markings such as *mp*, *p*, *f*, *pp*, *mf*, *fp*, and *sfz*. It also includes performance instructions like *(solo)* and *5* (for a quintuplet). The page is numbered 100 in the top left corner.

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 4/4 time and includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fp* (forzando). The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Perc. 1, Perc. 2, Synth., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The page number 8 is visible in the top right corner.

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with notes, rests, and dynamic markings (p, mf, f, mp, pp) indicating the volume and intensity of the sound. The score is divided into measures by vertical bar lines. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Perc. 1, Perc. 2, Synth, Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The page number 9 is visible in the top right corner.

[illegible]

124

11

12

Fl. 1 *pp* *f* *p* *f* *ff*

Fl. 2 *pp* *f* *f* *p* *f* *ff* *ff*

Ob. 1 *pp* *fp* *f* *f* *p* *f* *mf* *ff* *ff*

Ob. 2 *pp* *f* *p* *f* *mf* *ff* *ff*

B♭ Cl. 1 *pp* *f* *p* *f* *mf* *ff* *ff*

B♭ Cl. 2 *pp* *fp* *f* *mf* *ff* *ff*

Bsn. 1 *pp* *fp* *f* *mf* *ff* *ff*

Bsn. 2 *pp* *fp* *f* *p* *mf* *ff* *ff*

Hr. 1 *mf* *f* *mf* *p* *mf* *mf*

Hr. 2 *mf* *f* *mf* *p* *f*

B♭ Tpt. 1 *mf* *f* *mf* *mf*

B♭ Tpt. 2 *mf* *f* *mf* *mf*

Tbn. *mf* *f* *mf* *p* *mf* *mf*

Perc. 1 Cym (stick) *f* *mf* *f* *p* *f*

Perc. 2 Timpani *f* *p* *f* *mf* *f*

Synth *mf* *ff*

Vln. I *mf* *fp* *f* *p* *f* *ff* *fp*

Vln. II *mf* *fp* *f* *p* *f* *ff* *fp*

Vla. *mf* *fp* *f* *p* *f* *ff* *fp*

Vc. *mf* *fp* *f* *p* *f* *ff* *ff*

D.B. *mf* *fp* *f* *p* *f* *ff* *ff*

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Perc. 1, Perc. 2, Synth., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 2/4 time and includes various dynamic markings such as *p*, *ff*, *f*, *mf*, and *mp*. A rehearsal mark "13" is visible at the top center. The page is numbered "132" in the top left corner. The music is arranged in a standard orchestral format, with woodwinds and brass in the upper staves, percussion and synthesizer in the middle, and strings at the bottom. The notation includes notes, rests, and various musical symbols indicating dynamics and articulation.

14 139 15

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *fp* *ff* *fp* *ff* *fp* *ff* *fff*

Ob. 2 *fp* *ff* *fp* *ff* *fp* *ff* *fff*

B♭ Cl. 1 *fp* *ff* *fp* *ff* *fp* *ff* *fp*

B♭ Cl. 2 *fp* *ff* *fp* *ff* *fp* *ff* *fp*

Bsn. 1 *fff* *fp*

Bsn. 2 *fff* *fp*

Hr. 1 *f* *p* *ff* *p* *ff* *p* *ff* *fp* *f*

Hr. 2 *f* *p* *ff* *p* *ff* *p* *ff* *fp* *f*

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2 *f* *ff*

Tbn. *f* *p* *f* *p* *f*

Perc. 1 *f* *p* *f*

Perc. 2 *f*

Synth *fp* *ff* *fp*

Vln. I *fp* *ff* *fp* *ff* *fp* *ff* *fp* *mf*

Vln. II *fp* *ff* *fp* *ff* *fp* *ff* *fp* *mf*

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

Vc. *ff* *fp* *ff* *fp* *ff* *fp* *ff* *mf*

D.B. *ff* *fp*

144

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *fp* *ff*

Ob. 2 *fp* *ff*

B♭ Cl. 1 *fp* *ff*

B♭ Cl. 2 *fp* *ff*

Bsn. 1 *fp* *ff* *p* *fp* *ff*

Bsn. 2 *fp* *ff* *p* *fp* *ff*

Hn. 1 *fp* *f* *fp* *f* *p* *f*

Hn. 2 *fp* *f* *fp* *f* *p* *f*

B♭ Tpt. 1 *mf* *f* *mf* *f* *f*

B♭ Tpt. 2 *f* *p* *f* *f* *p* *f*

Tbn. *mf* *f* *mf* *p* *f* *ff* *p* *f* *f* *p* *f*

Perc. 1 *p* *ff* *f* *p* *f*

Perc. 2 *p* *f* *mf* *ff* *mf* *f*

Synth *fp* *ff* *ff*

Vln. I *ff* *mf* *ff* *fp* *mf* *ff*

Vln. II *fp* *ff* *fp* *fp* *ff*

Vla. *fp* *ff* *p* *fp* *ff*

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

D.B. *fp* *ff* *p* *fp* *ff*

rit..... [16] Slower ♩ = 76

Fl. 1 *f* *f* *p* *fff*

Fl. 2 *f* *f* *p* *fff*

Ob. 1 *f* *f* *p* *fff*

Ob. 2 *f* *f* *p* *fff*

B♭ Cl. 1 *f* *f* *p* *fff*

B♭ Cl. 2 *f* *f* *p* *fff*

Bsn. 1 *f* *fff* *p* *fff* *fp* *fff*

Bsn. 2 *f* *fff* *p* *fff* *fp* *fff*

Hn. 1 *mf* *f* *p* *ff* *f* *ff* *f* *ff*

Hn. 2 *mf* *f* *p* *ff* *f* *ff* *f* *ff*

B♭ Tpt. 1 *p* *f* *f* *p* *ff* *p* *ff* *f*

B♭ Tpt. 2 *mf* *f* *p* *ff* *p* *ff* *f*

Tbn. *p* *f* *ff* *p* *fff* *ff*

Perc. 1 *p* *f* *ff* *p* *fff* *fff*

Perc. 2 *p* *f* *ff* *fff* *fff* *fff*

Synth *f* *ff* *fff*

Vln. I *f* *fff* *mf* *fff* *p*

Vln. II *f* *fff* *mf* *fff* *p*

Vla. *f* *fff* *mf* *fff* *p*

Vc. *f* *fff* *mf* *fff* *fff*

D.B. *f* *fff* *fff* *fff* *fff*

Tom
L. Gong
M. Cym
Timp

156

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p* *ff*

B♭ Cl. 2 *p* *ff*

Bsn. 1 *p*

Bsn. 2 *p*

Hr. 1 *fp* *fp* *fp* *f* *mf*

Hr. 2 *fp* *fp* *fp* *f* *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. *fp* *f* *mf* *p*

Perc. 1 Toms *mf* *ff* *mf* *ff* *p*

Perc. 2 *f* *fp* *ff* *p* *ff* *p* *f*

Synth *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *div* *p*

Vc. *p*

D.B. *p*

Detailed description: This page of a musical score contains measures 156 through 160. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, B♭ Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, B♭ Trumpets 1 and 2, Trombone, Percussion 1 and 2, Synthesizer, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time. Measures 156-159 are in a key with one sharp (F#), and measure 160 changes to a key with two flats (B♭). The music features a variety of dynamics including piano (p), fortissimo (ff), mezzo-forte (mf), and fortissimo (f). There are numerous slurs, ties, and articulation marks. The percussion parts include tom-tom patterns and cymbal crashes. The string parts provide harmonic support with sustained notes and moving lines. The woodwinds and brass parts have specific melodic and harmonic contributions, with some instruments playing sustained notes or short phrases.

[illegible]

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in 2/4 time and includes parts for various instruments. The instruments listed on the left are:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Hr. 1 (Horn 1)
- Hr. 2 (Horn 2)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- Tbn. (Tuba)
- Perc. 1 (Vibraphone)
- Perc. 2 (Glockenspiel)
- Synth (Synthesizer)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *pp*, *f*, *p*). It also features a tempo marking at the top: "Warm ♩ = 52". The page is numbered "168" in the top left corner.

Epiphany $\text{♩} = 62$ Faster $\text{♩} = 80$ Fast $\text{♩} = 120$ take flute

177

Fl. 1 *f* *mp* *f* *f* *p*

Fl. 2 *f* *p* *f* *f* *p*

Ob. 1 *f* *p* *f* *f* *mf*

Ob. 2 *f* *mp* *f* *f* *mf*

B♭ Cl. 1 *mp* *f* *mp*

B♭ Cl. 2 *f* *p* *mp*

Bsn. 1 *mp* *f* *mf* *p*

Bsn. 2 *mp* *f* *mf* *p*

Hn. 1 *p* *>*

Hn. 2 *p* *>*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Tbn. *Straight Mute* *senza sord* *f* *p*

Perc. 1 *f* *f* *f* *mp*

Perc. 2 *f*

Synth *f* *mp*

Vln. I *Pizz* *f* *mp* *f* *p*

Vln. II *Pizz* *f* *mp* *f* *p*

Vla. *Pizz* *f* *mp* *f* *p*

Vc. *Pizz* *all* *f* *mp* *f* *p* *Arco*

D.B. *p*

178

186

Fl. 1 *mf p*

Fl. 2 *mf p*

Ob. 1 *pp p*

Ob. 2 *pp p*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2 *p*

Synth

Vln. I *solo pp mp p*

Vln. II

Vla. *pp p solo p*

Vc.

D.B.

[illegible]

[illegible]

215

Fl. 1 *mp* *pp* *mp* *f* *p* *f*

Fl. 2 *mp* *p* *f*

Ob. 1 *mp* *mf* *f* *p* *mf*

Ob. 2 *mf* *f* *p* *mf*

B♭ Cl. 1 *p* *f* *p* *mf*

B♭ Cl. 2 *p* *mf*

Bsn. 1 *mp* *p* *f*

Bsn. 2 *mp* *p* *f*

Hn. 1

Hn. 2

B♭ Tpt. 1 Straight Mute *f*

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I *p* *mf* *f* *all* *p*

Vln. II *mp* *Pizz* *all* *p* *mf* *f* *all* *p*

Vla. *mp* *Pizz* *< fp* *mf* *f*

Vc. *all* *p* *mf* *mf*

D.B. *Arco* *mp* *mf*

19

This page of the musical score is for a symphony, featuring a variety of instruments. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Perc. 1, Perc. 2, Synth., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *mf*, *p*, *f*, *pp*, and *ppp*, as well as crescendo and decrescendo hairpins. There are also tempo markings like "senza sord" and "Straight Mute". A rehearsal mark [20] is present at the top right. The score is written in a standard musical notation with staves for each instrument, showing notes, rests, and other musical symbols.

231

Fl. 1 *p* *f* *mf* *p*

Fl. 2 *p* *f* *mf*

Ob. 1 *p* *f* *p* *f* *5:3*

Ob. 2 *f* *p*

B♭ Cl. 1 *mf* *mp* *f* *f* *5:3*

B♭ Cl. 2 *mf*

Bsn. 1 *p* *mf* *f* *5:3*

Bsn. 2 *p* *mf*

Hr. 1 *p*

Hr. 2

B♭ Tpt. 1 *mp* *mf* *p* *p*

B♭ Tpt. 2 *mf* *p*

Tbn. *senza sord* *mf* *p*

Perc. 1

Perc. 2 *mf* *5:3*

Synth

Vln. I *fp* *mf* *p* *f*

Vln. II *fp* *mf* *p* *f*

Vla. *mf* *p* *Pizz* *f* *Arco*

Vc. *p* *f* *mf* *p* *Pizz* *f* *Arco*

D.B. *mf*

21
238

Fl. 1 *f* *mp* *fp* *f* *f*

Fl. 2 *mp* *fp* *f*

Ob. 1 *p* *mp* *p* *p* *f*

Ob. 2 *p* *mp* *p*

B♭ Cl. 1 *p* *mp* *mp*

B♭ Cl. 2 *p* *mp* *mp* *pp* *mf*

Bsn. 1 *p* *mp* *mf* *p* *fp*

Bsn. 2 *p* *p* *fp*

Hn. 1 *p* *mf* *pp* *mf*

Hn. 2 *mf* *pp* *mf*

B♭ Tpt. 1 *f* *mf* *p*

B♭ Tpt. 2 *p* *p*

Tbn. *f* *mf* *mf*

Perc. 1

Perc. 2

Synth *p*

Vln. I *mp* *mf* *solo* *p* *mf*

Vln. II *mp* *mf* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *mp* *mf* *Pizz* *mf*

D.B. *f* *Arco* *mp*

245 take piece

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I

Vln. II

Vla.

Vc. Arco

D.B.

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Trombones (Tbn.), Percussion (Perc. 1, Perc. 2), Synthesizer (Synth), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 3/8 time and features various musical notations, including notes, rests, dynamics (mf, p, f, pp), and articulation marks. The page is numbered 260 in the top left corner.

269

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I

Vln. II

Vla.

Vc.

D.B.

23 Slower $\text{♩} = 90$

276

Fl. 1 *pp* *mp*

Fl. 2 *exp.* *p* *mf*

Ob. 1 *exp.* *p* *mf* *mp*

Ob. 2 *p* *pp* *mp*

Bs. Cl. 1 *p* *pp* *p*

Bs. Cl. 2 *p* *pp* *p*

Bsn. 1 *pp* *p*

Bsn. 2 *pp*

Hn. 1 *pp* *p* *pp*

Hn. 2 *pp* *p*

Bs. Tpt. 1 *exp.* *pp* *mf* *p* *Straight Mute*

Bs. Tpt. 2 *pp* *mp* *Straight Mute*

Tbn. *pp* *p*

Perc. 1 *exp.* *mf*

Perc. 2 *Glock.* *mf*

Synth *p*

Vln. I *exp.* *p* *mf* *pp* *mp*

Vln. II *exp.* *p* *mf* *pp* *mp*

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

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

234 24 take flute Faster ♩ = 120

Fl. 1 *p* *mf* *mp* *p* *f*

Fl. 2 *mf* *mp* *p* *f*

Ob. 1 *mf* *pp* *mf* *mp* *p*

Ob. 2 *p* *mf* *pp* *mf* *mp* *p*

B♭ Cl. 1 *mf* *mp* *p*

B♭ Cl. 2 *mf* *mp* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p* *f*

Hn. 1 Sord *p*

Hn. 2 Sord *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p* Straight Mute *p*

Tbn. *pp* *mf* *p*

Perc. 1

Perc. 2

Synth

Vln. I *p* *mf* *pp* *mf* solo *p*

Vln. II *p* *mf* *pp* *mf* *p*

Vla. *mf* solo *p*

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

D.B. *mf*

293

Fl. 1 *pp* *mf* *mf* *mp*

Fl. 2 *pp* *mf* *mf* *mp*

Ob. 1 *pp* *mf* *p* *mp* >

Ob. 2 *p* *mf* *mp* >

B♭ Cl. 1 *pp* *mf* *p*

B♭ Cl. 2 *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp*

Hr. 1 *p*

Hr. 2 *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. *p* *p*

Perc. 1 *mf*

Perc. 2 Mark Tree

Synth

Vln. I *pp* *mf* *mf* *p* *mp*

Vln. II *f*

Vla. *all* *Pizz* *mp* *Arco solo* *mf* *p* *mp*

Vc. *Pizz* *mp* *pp*

D.B. *pp*

300

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *p* *pp*

Ob. 2 *mp* *p* *pp*

B♭ Cl. 1 *p* *mf* *p*

B♭ Cl. 2 *p* *mf*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. 1 *p* *pp*

B♭ Tpt. 2 *p* *pp*

Tbn. *pp*

Perc. 1 *p*

Perc. 2 *mf*

Synth

Vln. I *all* *mf* *p* *solo* *mp* *p*

Vln. II *mf* *p* *solo* *p*

Vla. *all* *Pizz* *mf* *p* *solo* *mp*

Vc. *mf* *p* *f*

D.B.

3/10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

318

Fl. 1 *mp* *p* *pp* *p*

Fl. 2 *mp* *p* *pp* *p*

Ob. 1 *pp* *mf*

Ob. 2 *pp* *mf*

B♭ Cl. 1 *pp* *mf*

B♭ Cl. 2 *pp* *mf*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 Sord *p*

Hn. 2 Sord *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*

Synth

Vln. I *pp* *mf* *Pizz* *mf*

Vln. II

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

Vc. *mf*

D.B. Sord solo *mp*

330

Fl. 1 *p* *pp* *mp* *pp* *p*

Fl. 2 *p* *pp* *mp* *pp* *p*

Ob. 1 *p* *p* *pp* *p*

Ob. 2 *p*

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1 Straight Mute *pp*

B♭ Tpt. 2

Tbn.

Perc. 1 *pp*

Perc. 2

Synth

Vln. I Arco *p* *mp* *p* Pizz *p* Arco *mf* *p* *mp* *ppp* *p* *pp*

Vln. II

Vla. *p* *p* *pp* *p* *mp* *ppp* *p* *pp*

Vc.

D.B.

339

Fl. 1 *pp* *clack* *ppp*

Fl. 2 *pp* *clack* *ppp*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Perc. 1

Perc. 2

Synth

Vln. I *ppp*

Vln. II

Vla.

Vc.

D.B.