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Chlorophilosophy

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13

Musical score for measures 13-18, featuring the following instruments and parts:

- Cl. 2:** Bass clef, starting with a *p* dynamic. Includes a triplet of eighth notes in measure 13 and a triplet of eighth notes in measure 15.
- Bn.:** Bass clef, starting with a triplet of eighth notes in measure 13. Includes a triplet of eighth notes in measure 15.
- Hn.:** Bass clef, starting with a quintuplet of eighth notes in measure 13. Includes a triplet of eighth notes in measure 15.
- Tbn.:** Bass clef, starting with a triplet of eighth notes in measure 13. Includes a triplet of eighth notes in measure 15.
- Perc.:** Bass clef, starting with a *mf* dynamic, transitioning to *p* in measure 14. Includes a *timp.* (snare drum) triplet in measure 15.
- Pno.:** Bass clef, starting with a triplet of eighth notes in measure 15.
- Vcl.:** Bass clef, starting with a *mf* dynamic, transitioning to *p* in measure 14. Includes quintuplets of eighth notes in measures 17 and 18.
- Cb.:** Bass clef, starting with a *mp* dynamic, transitioning to *p* in measure 14. Includes a triplet of eighth notes in measure 13 and a quintuplet of eighth notes in measure 15.

19

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

- 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. Includes *mar.* (maracas) and *p* dynamics.
- Pno.:** Grand staff (bass and treble clefs), measures 19-24. Dynamics: *mf*.
- Vcl.:** Bass clef, measures 19-24. Dynamics: *mf* to *p*.
- Cb.:** Bass clef, measures 19-24. Dynamics: *p*.

25

This page contains the musical score for measures 25 through 30. The instruments and their parts are as follows:

- Ob.** (Oboe): Measures 25-26 have a half note G4 with a *pp* dynamic. Measures 27-28 are rests. Measure 29 has a half note G4 with a *pp* dynamic. Measure 30 has a half note G4 with a *pp* dynamic.
- Cl. 2** (Clarinets in C): Measures 25-26 have a half note G3 with a *mp* dynamic, followed by a crescendo to *p*. Measures 27-28 are rests. Measure 29 has a half note G3 with a *p* dynamic. Measure 30 has a half note G3 with a *p* dynamic.
- Bn.** (Bassoon): Measures 25-26 have a half note G2 with a *mf* dynamic, followed by a crescendo to *p*. Measures 27-28 are rests. Measure 29 has a half note G2 with a *p* dynamic. Measure 30 has a half note G2 with a *p* dynamic.
- Hn.** (Horn): Measures 25-26 have a half note G2 with a *p* dynamic. Measures 27-28 are rests. Measure 29 has a half note G2 with a *p* dynamic. Measure 30 has a half note G2 with a *p* dynamic.
- Tpt.** (Trumpets): Measures 25-28 are rests. Measure 29 has a half note G4 with a *pp* dynamic. Measure 30 has a half note G4 with a *pp* dynamic.
- Tbn.** (Tubas): Measures 25-26 have a half note G2 with a *mf* dynamic, followed by a crescendo to *p*. Measures 27-28 are rests. Measure 29 has a half note G2 with a *p* dynamic. Measure 30 has a half note G2 with a *p* dynamic.
- Perc.** (Percussion): Measures 25-28 are rests. Measure 29 has a half note G2 with a *p* dynamic. Measure 30 has a half note G2 with a *p* dynamic.
- Pno.** (Piano): Measures 25-26 have a half note G2 with a *p* dynamic. Measures 27-28 are rests. Measure 29 has a half note G2 with a *p* dynamic. Measure 30 has a half note G2 with a *p* dynamic.
- Vla.** (Viola): Measures 25-26 have a half note G4 with a *pp* dynamic. Measures 27-28 are rests. Measure 29 has a half note G4 with a *pp* dynamic. Measure 30 has a half note G4 with a *pp* dynamic.
- Vcl.** (Violins): Measures 25-26 have a half note G3 with a *p* dynamic. Measures 27-28 are rests. Measure 29 has a half note G3 with a *p* dynamic. Measure 30 has a half note G3 with a *p* dynamic.
- Cb.** (Cello): Measures 25-26 have a half note G2 with a *p* dynamic. Measures 27-28 are rests. Measure 29 has a half note G2 with a *p* dynamic. Measure 30 has a half note G2 with a *p* dynamic.

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*

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 various dynamics and articulations:

- Fl.: *pp*
- Ob.: *pp*
- Cl. 1: *pp*
- Cl. 2: *mf* *p* *mf* *pp*
- Bn.: *p* *pp* *mp* *pp*
- Hn.: *pp* *mf* *pp*
- Tpt.: *pp*
- Tbn.: *p* *pp*
- Vln. 1: *pp*
- Vln. 2: *p* *pp*
- Vla.: *mp*
- Vcl.: *p* *pp* *pp*
- Cb.: *p* *pp*

Articulations include accents (>), slurs, and breath marks (//). Fingerings (3, 4, 5) and bowings (5) are indicated. The score is written in a common time signature.

49

Fl. *mp* *pp* *mf*³

Ob. *p* *mf*³ *p*

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

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

Bn. *p* *pp*

Hn.

Tpt. *mf* *p* *pp*

Tbn. *pp* *mf*

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

Pno. *mp*

Vln. 1 *pp*

Vln. 2 *mf* *pp*

Vla. *pp* *mf*⁵ *pp*

Vcl. *mf* *pp*

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

55

This musical score page, numbered 55, contains measures 1 through 4. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Dynamics are indicated by *pp*, *mp*, *p*, *mf*, and *f*. Performance instructions such as "with vibrato" and "3" (triplets) are present. The Flute part begins with a *pp* dynamic and features a triplet in measure 2. The Oboe part has a *p* dynamic in measure 4. The Clarinet 1 part starts with *mf* and *pp*. The Clarinet 2 part starts with *mp* and *pp*. The Bassoon part starts with *mp* and *pp*, then *mf*, *p*, and *f*. The Horn part has a *p* and *f* dynamic in measure 4. The Trombone part starts with *mp* and *pp*, then *p* and *f*. The Percussion part has *p*, *pp*, *mf*, and *pp* dynamics. The Piano part has a *p* and *pp* dynamic in measure 4. The Violin 1 part has a *pp* dynamic and "with vibrato" instruction. The Violin 2 part has a *f* and *pp* dynamic and "with vibrato" instruction. The Viola part has a *mp* and *pp* dynamic and "with vibrato" instruction. The Violoncello part has a *pp* dynamic. The Contrabass part has *mp* and *pp* dynamics in measure 1, and *mf*, *p*, and *f* dynamics in measure 4.

61

Fl. *mf* *pp* *pp*

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

Cl. 1 *pp* *3*

Cl. 2 *pp*

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* *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.) is represented by a single staff. The piano (Pno.) and string sections (Violins 1 and 2, Viola, Violoncello, and Contrabass) are also present. 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, 70, and 71 are indicated at the beginning of their respective staves.

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. *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" $\bullet = 90$ 10" $\bullet = 72$

Cl. 1 *f* *ff* *tr* *ff* *f* *fp* *mf*

Cl. 2

Bn. *fp* *mf*

Hn.

Tbn. *fp* *mf*

Perc. *pp* *mf*

Pno. *f* *mp* *red.*

Vcl. *fp* *mf*

Cb. *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}

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*, *mp*, and *f*. The brass parts (Hn., Tpt., Tbn.) feature *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*

(82a) ♩ = 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 *ppp*

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. *ppp* *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*

(8^{va})

fp

190

Ob. *ppp* *pp* *mp*

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

Cl. 2 *pp* *pp* *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*

change to bass cl.

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.* *3*

Pno. *pp*

Vln. 1 *pizz.* *ppp*

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

Vla. *p* *pp*

Vcl. *pp* *ppp* *pizz.* *3* *arco.* *3*

Cb. *p* *pp* *ppp* *pizz.* *3* *arco.* *3* *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*

$\bullet = 72$

218

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

^(*) plunger mute

Perc. *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

$\bullet = 66$

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