Developmental Devices Used to Create Coherence and
Unity in Multi-Movement Suites in a Modern Jazz
Orchestra Setting

Ryan Brake

An exegesis submitted to Massey University and Victoria
University of Wellington in partial fulfilment of the degree
of Master of Musical Arts in Composition

New Zealand School of Music

2013

ABSTRACT

Solipsis is a six-movement composition for a seventeen-piece jazz orchestra. Each movement was composed to possess its own unique qualities and be able to stand alone. Yet one of the main objectives of this project was to create unity and coherence through the entire suite through the use of non-musical ideas like programmatic themes and conceptual ideas as well as applying various musical techniques such as melodic motifs, harmonic progressions and concepts, chord voicings and rhythm to develop musical ideas.

As a way of creating a sense of unity between each of the pieces, each movement is inspired by themes and motifs inherent in the film *Synecdoche, New York*, and musical concepts such as non-functional harmony (modal harmony and atonal harmony) form the basis for much of the melodic and harmonic material contained in *Solipsis*.

As preparation for the composition of *Solipsis* I studied two three-movement suites from two of the more prominent jazz orchestra writers working today; *One Question, Three Answers* written by Jim McNeely, and *Scenes from Childhood* by Maria Schnieder. What follows is a detailed analysis of their works followed by a comprehensive breakdown of my own *Solipsis*.

TABLE OF CONTENTS

ABSTRACT.....	i
TABLE OF CONTENTS.....	ii
CHAPTER 1: INTRODUCTION.....	1
Grey Music vs. Creative Music.....	1
CHAPTER 2: KEY COMPOSERS.....	3
Jim McNeely.....	3
Maria Schneider.....	4
CHAPTER 3: METHOD.....	8
Application.....	10
Notes on the Reductions.....	10
CHAPTER 4: <i>ONE QUESTION, THREE ANSWERS</i>	11
Melodic Motifs.....	13
Harmonic Development.....	18
Rhythmic Development.....	23
Conclusions.....	27
CHAPTER 5: <i>SCENES FROM CHILDHOOD</i>	29
Melodic Motifs.....	30
Harmonic Development.....	34
Rhythmic Development.....	36
Conclusions.....	38
CHAPTER 6: <i>SOLIPSIS</i>	39
I. Somewhere Between Stasis and Anti-Stasis.....	42
II. Sycosis and Psychosis.....	44
III. Infectious Diseases in Cattle.....	45
IV. The Burning House.....	46
V. Simulacrum.....	47
VI. Lighting an Obscure World.....	48

CHAPTER 7: MELODY.....	50
CHAPTER 8: HARMONY.....	64
CHAPTER 9: RHYTHM.....	76
CHAPTER 10: CONCLUSION.....	78
TABLE OF FIGURES.....	79
BIBLIOGRAPHY.....	81
<i>SOLIPSIS</i> : SCORES.....	83
I. SOMEWHERE BETWEEN STASIS AND ANTI-STASIS.....	84
II. SYCOSIS AND PSYCHOSIS.....	137
III. INFECTIOUS DISEASES IN CATTLE.....	179
IV. THE BURNING HOUSE.....	228
V. SIMULACRUM.....	278
VI. LIGHTING AN OBSCURE WORLD.....	323

CHAPTER 1

INTRODUCTION

Solipsis is a six-movement suite written for a modern jazz orchestra. With the composition of this piece, I had two main objectives:

- To write a long-form piece of music for a modern jazz ensemble.
- To utilise musical techniques and devices used by some of the most important composers currently writing for modern jazz orchestras to create unity through the suite at both local and global levels.

The second of these two objectives is the main focus of this paper, and in turn, influenced a significant number of my decisions in the compositional process both conceptually and musically.

During this first chapter I will briefly outline the significance of these objectives and how they are applied to *Solipsis*.

Grey Music vs. Creative Music

Trying to identify and define characteristics of *modern* jazz composition, other than jazz music that has been written recently, can be reasonably difficult, so for a more specific explanation I have adopted Graham Colliers's definition of what he calls *creative music* in his book *The Jazz Composer: Moving Music off the Paper*.¹

1. Collier, Graham. *The Jazz Composer: Moving Music off the Paper*. London, U.K.: Northway Publications, 2009.

Collier states that there is a lot of music that he finds boring, and lacking in both creativity and life.²

He classifies this as *grey music* which can be described as music in which:

- Chord voicings are formulaic and basic.
- The reoccurrences of musical themes are easily recognisable with only minor variations.
- Solos and the accompanying background figures are independent of the tune written by the composer.

In contrast, Collier describes *creative music* as music in which:

- Voicings are more interesting and colourful, including voicing across sections, in a similar way to what Ellington achieved.
- May include a slightly different instrumentation from standard expectations; the possible use of additional reed instruments, strings or electronics for example.
- Major musical themes undergo significant transformation and development.
- The inclusion of solo sections is of great importance, and any background figures are used to stimulate and support the demands of the piece.

With this in mind, my next task was to identify some key composers associated with jazz orchestra writing. Collier identified Duke Ellington, Charles Mingus and Gil Evans as key contributors to *creative jazz*. However as all of these composers are no longer alive (and haven't been for over twenty years now), I decided to refer back to my original statement, that modern means recent, and study composers who currently are having significant impact on the development of jazz composition for a large ensemble. In the following chapters I will analyse music from composers Jim McNeely and Maria Schneider, two composers I believe best exemplify modern jazz composition for large jazz ensembles.

2. Collier, Graham. *The Jazz Composer: Moving Music off the Paper*, pp. 206-207.

CHAPTER 2

KEY COMPOSERS

Jim McNeely

Jim McNeely's contribution to large ensemble jazz composition and arranging has been significant over the course of his musical career. He is currently the pianist and composer-in-residence of one of the most significant big bands in New York City, The Vanguard Orchestra (formerly known as the Thad Jones/Mel Lewis Orchestra). McNeely's work with the Vanguard Orchestra cements his place in the lineage of significant composers associated with the ensemble such as Thad Jones and Bob Brookmeyer.

McNeely's reputation as a prominent composer/arranger for large jazz ensembles has led to associations with some of the world's leading large jazz ensembles such as: the Frankfurt Radio Big Band (as artist-in-residence), the Danish Radio Big Band (as Chief Conductor and composer/arranger for five years), the Carnegie Hall Jazz Band; the Metropole Orchestra (Netherlands), the Swiss Jazz Orchestra, the Stockholm Jazz Orchestra, and the West German Radio (W.D.R.) Big Band. Additionally, McNeely's work has earned him nine Grammy nominations.¹

I am a huge fan of McNeely's writing for jazz orchestras, and feel that his writing is among that which best exemplifies what modern jazz composition is about: the use of sophisticated voicings; complex techniques used to develop musical themes and ideas; writing with specific soloists in mind; the use of solo sections to enhance the overall composition.

With this in mind, it makes sense that when studying techniques and devices used in modern jazz writing for larger ensembles, a study of some of Jim McNeely's work is necessary. His work will be discussed in CHAPTER FOUR: *ONE QUESTION, THREE ANSWERS*.

1. Jim McNeely. 'Biography', <http://www.jim-mcneely.com/> (accessed October 10, 2012)

Maria Schneider

Maria Schneider's 1994 album *Evanescence*² has become a quintessential album for modern jazz orchestra writing; jazz composer and educator David Springfield called it "Another step forward in the evolution of big bands."³

The compositions are intricate and complex and the development of rhythmic and melodic themes is elaborate and sophisticated. From this point on Schneider established herself as one of the most significant jazz composers/arrangers working today.

After leaving the Eastman School of Music in New York on completion of a Masters of Music degree in 1985, Schneider began a musical apprenticeship with jazz legend Gil Evans which lasted for several years as well as studying with Bob Brookmeyer from 1986 to 1991.

Largely guided by the big band writing of Bob Brookmeyer, and the Third Stream⁴ influence of Gil Evans, Schneider's music blends plenty of genres, and as such her list of commissioners has grown to be quite varied and includes: the Norrbotten Big Band, the Danish Radio Band, the Metropole Orchestra, the Carnegie Hall Jazz Orchestra, the Monterey Jazz Festival, and New York City's Lincoln Center.⁵ Additionally, Maria Schneider and her jazz orchestra have been nominated for nine Grammy awards, and have won two.⁶

Maria Schneider's attention to texture, use of additional woodwind instruments, use of solo sections to enhance and serve her compositions, and the Third Stream influence are among some of the reasons why I believe she is another great example of the modern jazz composer. As such, her work will be the subject of discussion in CHAPTER FIVE: *SCENES FROM CHILDHOOD*.

2. Schneider, Maria. *Evanescence*. Enja, 1994. CD.

3. Springfield, David, quoted in, Hadley, Frank-John. 'My Favorite Big Band Album: 25 Essential Recordings'. *Downbeat*, 77/4 (2010), p. 44.

4. *Third Stream* is a term coined by composer Gunther Schuller to describe a musical genre that takes influences from both jazz and classical music.

5. Maria Schneider. 'Biography', <http://www.mariaschneider.com/> (accessed October 28, 2012)

6. 'Best Large Ensemble Album' in 2005 for *Concert in the Garden*, and 'Best Instrumental Composition' in 2007 for 'Cerulean Skies'.

There are of course many other great examples of significant composers for large jazz ensembles whose work warrants further study in this area of research.

Bob Brookmeyer, who was instrumental in the development of both McNeely and Schneider (and many other current composers), has a huge body of work and collaborators, but because of his much longer career, dating back to the early 1950s up until his death at the end of 2011, he fits into a slightly different school than McNeely and Schneider.

Darcy James Argue is another composer/arranger of large jazz ensembles based in New York; he too is a former student of Brookmeyer. In 2004 he formed Darcy James Argue's Secret Society, an eighteen-piece steampunk big band.⁷ A significant feature of his writing is that he often dabbles with science-fiction influences and electronic elements which make him a perfect example of the development of the modern jazz composer. Unfortunately, at the time of writing this, he has only released one album, *Infernal Machines*,⁸ and being relatively new to the scene, doesn't have a lot of material to study.

Music journalist James Isaacs writes: "Within the past twenty-five years or so years, Toshiko Akiyoshi, Sammy Nestico, Bob Florence, Maria Schneider, and Jim McNeely are among those who have extended the idiom of big band composition."⁹ This adds further evidence to the impact that composers Jim McNeely and Maria Schneider have had on modern jazz composition and affirms my choice of them as the main focus of my research in compositional techniques for modern jazz composition. I feel both are held in very high regard in this field and their contributions to modern jazz composition that have helped define what it is today.

7. *Steampunk* is described as being a sub-genre of science fiction, generally featuring steam-powered machinery and inspired by an industrial setting.

8. Darcy James Argue's Secret Society. *Infernal Machines*. New Amsterdam, 2009. CD.

9. Isaacs, James. quoted in, Collier, Graham. *The Jazz Composer: Moving Music off the Paper*, p.121

Having said that, I think it is worth referring back to Graham Collier's definition of *creative music*. While I certainly agree that McNeely and Schneider are among some of those who best exemplify what the modern jazz composer is based on his definitions, Collier makes several specific mentions in his book of how he is a little sceptical of these composers.

Collier asks if writers such as McNeely can "be called jazz composers when they are, in the main, using formulaic *arranging* methods common over the past fifty or more years."¹⁰ He also provides several examples of composers whom he believes demonstrate "a different language, a more contemporary language, a much more *individual* language, than that used by Schneider, Brookmeyer or McNeely, whose music is so firmly rooted in the past."¹¹

Collier's argument lies in the fact that these composers haven't really extended the idiom of big band composition as they are drawing too much from past influences, and haven't really made significant advances by themselves. I can agree with this to an extent; while they are certainly at the forefront of the development of composition for large jazz ensembles (which is certainly worth recognition), they are rooted in the tradition of writing for large jazz ensembles. And while McNeely may be continuing the tradition of Thad Jones and Bob Brookmeyer, and extending those techniques to a more modern context, I believe Maria Schneider is certainly developing her own style (and Collier acknowledges that many of his remarks are less directed at her than the others).

This aside, I certainly believe that the two composers, Jim McNeely and Maria Schneider are great examples of the development of jazz compositions for large ensembles. Maria Schneider for example is constantly writing for additional instruments such as flutes, clarinets and over-driven guitar, varying from the standard jazz band instrumentation and her wide range of influences such as third stream and Brazilian music push her music beyond standard big band traditions.

10. Collier, Graham. *The Jazz Composer: Moving Music off the Paper*, p. 2.

11. Collier, Graham. *The Jazz Composer: Moving Music off the Paper*, p. 124.

And through his association with some of New York's finest jazz musicians Jim McNeely is able to draw on their capabilities and write music that also pushes the limit of what big band music can be.

McNeely and Schneider's continuing contributions to the evolution of this tradition certainly places their music into Collier's definition of *creative music*, making their commonly used musical techniques and devices ideal for further study in the field of modern jazz composition.

CHAPTER 3

METHOD

Rayburn Wright's 1982 text: *Inside the Score*¹ set the benchmark for the analytical study of writing for large jazz ensembles, and has been considered one of the primary textbooks for jazz composition for thirty years, recommended by the likes of Jim McNeely.² Using a series of annotations, score reductions and interviews Wright provides a complex analysis of a number of charts written by three significant composers/arrangers: Thad Jones, Sammy Nestico, and Bob Brookmeyer.

The main features of Wright's analysis include detailed examinations of common musical elements such as; "voicings, orchestration, textures, melodic construction, position of climaxes, passing chords, and substitute chords – all of which are clearly annotated."³

My analytical study of charts by Jim McNeely, Maria Schneider, and my own *Solipsis* will draw extensively from Wright's analytical formulae. However, as Wright's text serves as a practical study and listening guide, rather than a theoretical exercise, I will undertake my analysis from a slightly different angle and use some of his analytical techniques to outline how musical ideas are developed in the areas of melody, harmony and rhythm as opposed to just discussing the melodic, harmonic and rhythmic elements that make up certain musical themes.

Fred Sturm's text *Changes over Time: The Evolution of Jazz Arranging*⁴ was devised to determine the evolution of jazz arranging from the 1920s to the present day through the analysis of rhythmic, melodic, harmonic, orchestral, and structural variation. *Changes over Time* focuses on just four tunes, but draws on examples from thirty-five arrangements of those tunes from significant composers/arrangers from the history of jazz such as Fletcher Henderson, Duke Ellington, Billy Strayhorn, Gil Evans, Thad Jones, and Bob Brookmeyer.

1. Wright, Rayburn. *Inside the Score*. Delevan, N.Y.: Kendor Music Inc, 1982.
2. Jim McNeely. 'Recommended Resources', <http://www.jim-mcneely.com/> (accessed October 10, 2012)
3. Wright, Rayburn. *Inside the Score*, p. 2.
4. Sturm, Fred. *Changes Over Time: The Evolution of Jazz Arranging*. Advance Music, 1995.

Sturm's analytical style is similar to that of Wright's; however the main emphasis in his text is on how each idea is developed in subsequent arrangements. This is one particular approach I will utilise as my study is based on how musical ideas are developed through multi-movement suites, and my analysis will include a discussion of the techniques and devices used by my chosen composers to successfully develop their ideas.

Application

Through the use of reduced scores I will examine musical elements from each movement of a multi-movement suite from each Jim McNeely and Maria Schneider. The purpose of this analysis is to identify ways in which musical themes and ideas are developed, and unity is created at both local and global levels. This analytical style is largely based on those of Wright and Sturm. I will then apply my findings to my own composition, and discuss in detail how I have applied and developed McNeely and Schneider's techniques to my own work. The musical examples I have chosen to analyse will fall under several categories:

- **Melody:** In this section, rather than copy out melodies and give a theoretical analyses of what is happening (such as in the books by Wright and Sturm), I will identify commonly used scalar/intervallic ideas, and examine recurring themes and motifs. This will be accompanied by a discussion of how they have been developed.
- **Harmony:** Here I will discuss ways in which chordal movements have been developed as well as how chord voicings (both within instrumental sections and across the whole band) are used and developed through each suite.
- **Rhythm:** I will identify commonly used rhythms and analyse how reoccurring themes and ideas have been developed using rhythmic devices.

Notes on the Reductions

Following the models of Wright and Sturm, musical examples given in the following chapters will be reduced from the master score to fit in as few staves as practically possible. For ease of reading, some bass lines or other instrumental lines may be transposed by an octave to avoid excessive use of ledger lines. All parts will be shown in concert pitch.

CHAPTER 4

ONE QUESTION, THREE ANSWERS

One Question, Three Answers, is a suite in three movements written by Jim McNeely for the Vanguard Jazz Orchestra (VJO), and featured on the album *Up from the Skies, Music of Jim McNeely*.¹ In reference to the title of the suite, McNeely has stated that “it’s up to the listener to figure out what the question might be.”² One conceptual feature of the suite is that each movement features a contrasting pair of soloists. After deciding that the third movement would include a tenor saxophone battle, McNeely determined “that one piece should feature two upper-register soloists and another, two lower-register players.”³

The opening movement is ‘Almost Always’ and features the two low-register soloists, John Mosca and Gary Smulyan on trombone and baritone saxophone respectively. Mosca’s solo section is at a reasonably slow tempo at 80 beats per minute, and is “harmonically dark” consisting of mainly sus chords and minor/major7th chords, whereas Smulyan’s solo section is a contrast being faster (160 beats per minute), and lighter using mainly major7th chords. At the end of the piece, Mosca and Smulyan come together, with their “voices crying out in an augmented wilderness”⁴

‘Hardly Ever’ is the second movement and features solos from the high duo of Greg Gisbert on flugelhorn and Dick Oatts on alto saxophone. Much like the end of ‘Almost Always’, near the conclusion of ‘Hardly Ever’ Gisbert and Oatts trade phrases.

The final movement ‘You Tell Me’ features an old fashioned tenor battle between Rich Perry and Ralph Lalama. Again, these solos are contrasting with Perry’s solo based on modal harmony and Lalama’s based upon more traditional jazz changes, with both of them trading lines towards the end.

1. The Vanguard Jazz Orchestra. *Up from the Skies, Music of Jim McNeely*. Planet Arts, 2006. CD.

2. McNeely, Jim. [Liner notes]. In *Up from the Skies, Music of Jim McNeely*.

3. McNeely, Jim. [Liner notes]. In *Up from the Skies, Music of Jim McNeely*.

4. McNeely, Jim. [Liner notes]. In *Up from the Skies, Music of Jim McNeely*.

McNeely's idea of contrasting pairs of soloists serves as the main inspiration behind the suite, and certainly functions as one way in which the three movements are united together.

Another technique employed by McNeely is the use of segues between each movement to give the effect of a single continuous piece of music.

One way in which unity can be achieved through any piece of music is through repetition. In a jazz context this is often in the form of a melodic reprise near the end of the piece. In Jim McNeely's three-movement suite, *One Question, Three Answers* this technique is used to create unity at a local level within each movement.

The first movement, 'Almost Always', features two distinct parts separated by a double-time tempo change. Both of these sections feature repetition as a way of book-ending each part. The first section, characterised by its slower tempo of 80 bpm, begins its melodic theme at the sixth bar. After a trombone solo, this theme is reprised at bar sixty-seven. A double time tempo change occurs at bar seventy-seven and a new melodic theme begins at bar eighty-one. After a lengthy baritone saxophone solo over similar harmonic material as that of the trombone solo, the melodic theme is once again reprised, starting at bar 254. This repetition of melodic material is an effective way in which McNeely creates cohesion through the piece at a local level.

'Hardly Ever', the second movement, features a melodic reprise in much the same way. At bar 263, after trumpet and alto saxophone solos, melodic material from earlier in the movement is referenced. The final movement, 'You Tell Me', again features some sort of melodic reprise. At bar 295 the introduction is repeated before the tenor saxophone battle commences. A restatement of earlier melodic material begins at 419 linking the piece together effectively.

The use of melodic restatement is featured in all three movements by McNeely and successfully serves the purpose of creating unity within each piece.

Melodic Motifs

While the distinct melodic sections for each movement are relatively independent from each other, there are a number of reoccurring melodic motives throughout the suite.

According to McNeely, “The melody of the opening ensemble ‘spiral’ (figure 4-1) is from a pitch row that forms the basis for elements in the other two pieces too”.⁵ This can be seen in the following examples, figures 4-4 through to 4-7.

Figure 4-1

This opening melody, shared between the soprano and alto saxophone, and doubled on trumpets one and two respectively, shows a nine-note cell being transposed to different keys. This motif is referenced throughout each of the three movements in various forms, usually being shared among several instruments in a cascading effect as shown in figure 4-1.

Figure 4-2 shows another occasion where this motif is referenced in this first movement. Although it is shown on a single stave, each (consequent) cell is shared among instruments. This is a far simpler idea than that of figure 4-1; however the opening motif has served as an inspiration for this idea using the concept of a repeated melodic cell modulating through various keys. In figure 4-2 an ascending minor third interval is repeated through key centres, for the most part descending in major thirds.

1. McNeely, Jim. [Liner notes]. In *Up from the Skies, Music of Jim McNeely*.

Figure 4-2

‘Almost Always’ minor third intervals, shown on one staff (mm. 86-90)

This same intervallic motif continues through ‘Almost Always’, becoming extended and increasingly varied each time, eventually progressing to perfect fifth intervals, both ascending and descending (figure 4-3). This example also shows the way in which the lick is cascaded through the instrumental parts. Trumpet one and two share their parts with the alto and soprano saxophones respectively, and are joined with harmony lines through the rest of the band.

Figure 4-3

‘Almost Always’ perfect fifth intervals transposed through keys as shared by trumpets 1&2 (mm.113-118)

The same motif is then referenced in ‘Hardly Ever’, the second movement, with further development, and again shared among two voices. Figure 4-4 shows the motive played between the second and fourth trumpets; this is again doubled on the soprano and first tenor saxophone respectively. The main melodic idea (which is preceded in each instance by a short, fast phrase) is a modification of the idea shown in figure 4-3. The lick now descends through an interval of a third (a mixture of major and minor thirds) then jumps back up to the starting note. The cell is then once again transposed through several keys.

Figure 4-4

‘Hardly Ever’ intervallic motif shared by trumpets 2&4 with variation (mm. 138-146)

During the third movement, ‘You Tell Me’, the motif is again present and developed further as a significant element to the piece’s melody.

Figure 4-5

‘You Tell Me’ top line opening melody, condensed to a single staff (mm. 24-28)

The main melody for ‘You Tell Me’ features a several sequences of semitone cells transposed to different keys, and rhythmically displaced. Each cell contains four notes of alternately ascending and descending half steps. This is a development by elongation on figure 4-4 where each cell was only three notes. Once again each cell is shared among voices. Once again for ease of reading figure 4-5 is written on a single staff.

The following figure 4-6, features the same four bar section of melody as shown in figure 4-5, however this time it is shown across three staves (as it appears in the score) so that the cascading effect of the orchestration can be seen. Each part is doubled in the saxophone section while the rest of the trumpets (and trombone two) provide a harmony line.

Figure 4-6

‘You Tell Me’ semitone motif, cascading effect (mm. 54-58)

The musical score for Figure 4-6 shows three staves: Trumpet 1, Trumpet 2, and Trombone 1. The key signature has one flat (B-flat), and the time signature is 4/4. The motif is a two-bar phrase that is transposed down a tritone, then a perfect fifth, and then back up the same intervals. The motif is first transposed down a tritone, then a perfect fifth, then back up the same intervals. The two-bar phrase is then repeated.

Figure 4-6 shows how this melodic idea has been shared among different voices. Where previous examples have shown no overlap between lines, figure 4-6 shows that the beginning and ending notes of the motif are overlapped by the other voices. Additionally, while other examples have featured the motif being continuously transposed to different keys, figure 4-6 shows the motif being first transposed down a tritone, then a perfect fifth, then back up the same intervals. The two-bar phrase is then repeated.

A final example of this motif comes from the final bars of ‘You Tell Me’ and shows the same semitone motif being used but the transposition has been varied.

Figure 4-7

‘You Tell Me’ cascading semitone motif in the brass (mm. 504-507)

The musical score for Figure 4-7 shows seven staves: Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, and Trombone 3. The key signature has one flat (B-flat), and the time signature is 4/4. The motif is a two-bar phrase that is transposed down a tritone, then a perfect fifth, and then back up the same intervals. The motif is first transposed down a tritone, then a perfect fifth, then back up the same intervals. The two-bar phrase is then repeated.

Figure 4-7 shows the full brass section playing the cascading motif. Included in this example is also the harmony line which is a whole-tone below the top line. The top line at any given point is indicated by a dotted line above it; this is to show that with the inclusion of overlapping voices in this example, one voice may be playing the top line at the beginning of their phrase but might be playing the harmony line by the end of it such as the fourth trumpet part in bar two of the example. This concept takes the overlapping idea a step further with the top line and harmony lines often switching parts. This final example also shows how complicated the motif has become, almost serving as a bookend to the initial, complex idea that opened the first movement (figure 4-1).

McNeely's "spiral" idea, initiated in the opening bars of the first movement contains plenty of material on which subsequent ideas are based throughout the full suite. It is worth noting that while the original idea underwent plenty of development throughout the whole suite, in each individual movement the motif takes on certain characteristics specific to that movement. During 'Almost Always' the motif only contained two notes, an interval of only a minor third or a perfect fifth (figures 4-1, 2, & 3). In 'Hardly Ever' the motif was extended to three notes, with the final note returning back to its original pitch (figure 4-4). In the final movement the motif consisted of four notes with the intervallic leap essentially being played twice, and this time these were all based on half steps (figure 4-5).

Harmonic Development

While each of the movements of *One Question, Three Answers* feature many characteristics that are specific to each movement, as with the melodic elements discussed above, there are many instances in which specific harmonic concepts are also referenced throughout the suite.

Figure 4-8 shows a chord progression used during the second movement ‘Hardly Ever’. The harmonic material of this example first appears at bar twenty seven during the melody, in a shorter form. But as shown in previous examples (see figures 4-2 & 4-3), one technique that McNeely frequently employs is that of taking a small musical idea then repeating it in different keys. Figure 4-8 is one instance in which a small harmonic idea (minor triad ascending to its relative major triad) is repeated, each time in a different key.

Figure 4-8

In figure 4-8 each two bar grouping starts with a minor chord moving to its relative major chord. This two-chord motif is the cycled through keys ascending by perfect fifths.

The idea of a two chord motif moving through key centres can also be found during the third movement ‘You Tell Me’ as shown in figure 4-9. Here the key centres descend by semitones and each major^{7th} tonic chord is preceded by its dominant.

Figure 4-9

‘You Tell Me’ harmonic movement during the tenor solo (mm. 239-253)

Both of these examples give the effect of a relatively quick harmonic rhythm as not only is the chord changing every bar, but key centres are also changing every two bars.

A significant element in each of the movements is small melodic and harmonic cells transposed through different key centres. These examples of similar harmonic movement are a further indication of unity between the three movements.

Another harmonic concept (related to chord voicings rather than progressions) which is found in the last two of the three movements occurs during the alto saxophone solo section where the brass section play fully harmonised voicings over a chromatic or stepwise moving bass line where groups of voices inside the chords move independently from each other. This instance occurs in ‘Hardly Ever’ starting at bar 207. The below figure (4-10) shows an eight-bar segment featuring the brass section with accompanying chord changes playing this harmonic idea.

Figure 4-10

‘Hardly Ever’ brass backgrounds during the alto solo (mm. 207-214)

Each note played by each of the voices lasts for three bars and with the exception of the trumpets, every voice moves down chromatically every three bars, however each of the three bar sections have been displaced by a bar for the three trombone voices. This lends itself to the creation of some very interesting harmonic choices which are depicted by the written chord changes.

A similar concept of chordal voicings is used in the final movement, 'You Tell Me' again during solo sections. As shown in figure 4-11 a chord symbol is given as an indication of the general tonality for the soloist while the bass line ascends stepwise through the diatonic scale. Again voices that make up the brass figures move independently from each other. Here my focus is on the voicing of the brass section and how they relate to each other as opposed to the key centre implied by the F#minor^(major7th) chord.

Figure 4-11

'You Tell Me' harmonic content during the tenor 1 solo (mm. 159-174)

The image displays a musical score for the brass section during a tenor 1 solo. The score is organized into two systems, each containing staves for Trumpets 3 and 4, Trombones 1, 2, and 3, and a Bass line. The time signature is 4/4.

System 1 (Measures 159-174): The key signature is F# minor, indicated by a chord symbol $F\#_{-7}$ above the first staff. The bass line ascends stepwise through the diatonic scale. The brass parts feature long, sustained notes with ties across measures, creating a harmonic texture that changes every three bars.

System 2 (Measures 175-180): The key signature changes to C major, indicated by a chord symbol $C_{\Delta 7}$ above the first staff. The bass line continues its stepwise ascent. The brass parts maintain their independent movement, with notes tied across measures.

In this example, the bass line ascends up the scale in stepwise motion spending two bars on each note while other voices tend to move independently from the bass note and each other. Even when the parts are doubled such as the second and third trombone parts, the phrase marks indicate that each part is intended to be played slightly different.

These two examples show how a harmonic concept can be applied to two movements to link them together. Each example features a bass line moving in a scalar motion (chromatic or diatonic), below a brass section whose voices are moving independently from one another in small intervals. I believe that these two ideas are related in terms of chord voicings (as they contain the same style of voice-leading where only some voices move while others remain static and are held over the change of bass note), and chord progression (where the bass movement of any implied chord moves in a stepwise fashion).

Figure 4-10 is also related to figures 4-8 and 4-9 through its use of a three chord progression being repeated (with a little variation) in successive descending half steps. Figure 4-12 shows the chord progression of figure 4-10 in full, highlighting each three bar segment.

Figure 4-12

‘Hardly Ever’ chord progression during the alto solo (mm. 207-218)

In the above figure, all three chords within each three bar segment share a common root note. The three-bar segment is then transposed down a half step each subsequent time (albeit with a couple of variations in chord qualities).

The above examples on harmonic development show various techniques Jim McNeely has employed to create a common thread between two movements in his suite. Through the use of repeated harmonic concepts related to chord progressions and harmonic voicings, McNeely is able convey a sense of unity at a global level while still keeping each movement relatively independent through the development of these ideas at a local level as well.

Rhythmic Development

As already discussed there are many instances in which Jim McNeely reuses musical ideas across the three movements of *One Question, Three Answers*. In the following section I will outline several ways in which some of these ideas have undergone development in regards to rhythm.

A significant transformation occurs during the first movement, ‘Almost Always’ at bar seventy seven when the tempo is doubled. Before this happens, there are several instances in which this transformation is somewhat foreshadowed by means of rhythmic development. Figure 4-13 shows the melody of the slower section of ‘Almost Always’ as it first appears, shared between the first and second trombones. The bass movement is also shown to reveal the rhythm of the harmonic movement, which is at this point unaccompanied by any chordal instrument.

Figure 4-13

‘Almost Always’ trombone melody with bass movement (mm. 6-18)

The image displays a musical score for three parts: Trombone 1 (TEN. 1), Trombone 2 (TEN. 2), and Bass (BASS). The score is divided into two systems, each containing three staves. The first system (mm. 6-18) shows the initial melody. TEN. 1 and TEN. 2 play a melodic line with various rests and eighth notes. The BASS part provides a harmonic foundation with a steady eighth-note pattern. The second system (mm. 19-30) continues the melodic development, with TEN. 1 and TEN. 2 playing more complex rhythmic figures, including sixteenth notes and eighth notes, while the BASS part maintains its harmonic role. The key signature is one flat (B-flat), and the time signature is 4/4.

The rhythmic ideas of figure 4-13 are referenced again later on during bars 67-76 (figure 4-14). As with figure 4-13, the example contained in 4-14 also occurs prior to the piece’s tempo change.

Figure 4-14

‘Almost Always’ appearance of the melody and modified harmonic rhythm (mm. 67-76)

The musical score for Figure 4-14 consists of four staves. The first two staves are for Soprano Saxophone (S. Sax.) and Bass, and the next two are for Soprano Saxophone (S. Sax.) and Bass. The time signatures change throughout the measures: 4/4, 3/4, 2/4, 3/4, 4/4. The melody in the Soprano Saxophone parts is more straightforward, often using long notes or triplets. The bass parts show a modified harmonic rhythm, frequently using dotted quarter notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

One significant rhythmic development that has occurred in figure 4-14 is the use of differing time signatures, while still retaining melodic fragments and the harmonic movement from figure 4-13. Another significant development is to do with the melodic rhythm. This time appearing in the soprano saxophone part, the melody is rhythmically more straight-forward; many of the fast scalar and chromatic runs contained in figure 4-13 are simplified to long notes or triplets; however melodic shapes still remain.

The melodic lick contained in the eighth and ninth bars of both examples also contains the same melodic contour, but with slight rhythmic variation at the beginning and end of the examples. The second trombone line in the tenth bar of 4-13 offers a small response to the full line played by the first trombone in the bars preceding it.

The harmonic rhythm (as seen in the bass part of the two examples) undergoes a significant transformation, mainly in response to the differing time signatures, but also perhaps as a foreshadowing to the double-time section which occurs at bar seventy-seven, straight after figure 4-14. Where bass movement of figure 4-13 made use of plenty of half notes, always starting on beats one or three, example 4-14 makes heavy use of the dotted quarter note rhythm. The effect that this creates is that of speeding up the harmonic rhythm, in preparation for the double-time section, and also producing a more unpredictable and interesting rhythm where notes are able to start on alternating on and off beats.

Another source of rhythmic development contained within the first movement ‘Almost Always’ is in relation to some of the ideas discussed in the previous section on melodic development.

Figure 4-15 shows the first appearance of the minor third intervallic motif in ‘Almost Always’, this example shows the idea consisting of two eighth-notes starting on the second and fourth beats of the bar with the second note occurring on the respective off beats. This second note is tied to a quarter note and so lasts for a total of one and a half beats.

Figure 4-15

‘Almost Always’ minor third motif shown on one stave (mm. 86-90)

In figure 4-16 the minor third intervallic motif reappears but with some rhythmic differences. The motif occurs in the same place of the bar but this time the second note is cut short. Each minor third interval is also preceded by the last note of the previous cell.

Figure 4-16

‘Almost Always’ minor third motif shown on one stave (mm. 96-100)

This is an effective way of creating variation and interest. The effect of the long note versus the short note concept also gives the feeling that figure 4-15 is at a more relaxed time feel, whereas the short phrases in figure 4-16 hint at a more ‘deliberate’ feel that is right up on the beat.

Figure 4-17 shows a number of different techniques to modify rhythmic ideas. The first three bars contain only the intervallic idea that starts on beat four creating a half time effect, possibly referencing the beginning of the piece which was written at half the tempo as this section.

Figure 4-17

‘Almost Always’ minor third motif as played by the lead trumpet (mm. 126-133)

In the third bar, the idea has been rhythmically displaced by a beat so that it starts on beat three (a technique used much like that of the shortened harmonic rhythm of figure 4-14 to create variation and unpredictability).

The fifth and sixth bars of figure 4-17 feature two cells per bar, but this time only the second note is included; another way of creating the illusion of the piece slowing down.

Conclusions

Unity and coherence at a local level within *One Question, Three Answers* was largely achieved through the restatement of musical material within each movement. Through the subsequent melodic, harmonic and rhythmic development of this material it is fair to say that much of the musical content contained within *One Question, Three Answers* adheres to Graham Collier's definition of *creative music* where musical themes undergo transformation so as to generate a greater level of interest with the listener.

Unity at a global level within Jim McNeely's suite appeared to be a lot more subtle. No specific musical material was shared across movements; instead musical concepts on which ideas were based provided the basis for a lot of the elements that appeared to connect each piece. This includes the concept of a short repeated pattern (melodic or harmonic) being transposed through various key centres, as well as the concept of 'cascading' melodies which occurred in all three movements. These two ideas featured prominently throughout each movement and certainly helped create a sense of unity at a global level.

It would appear that one of the more significant elements to creating coherence at a global level across McNeely's *One Question, Three Answers* would be the use of non-musical concepts; in particular the idea of featuring a contrasting pair of soloists in each piece. Another major element to creating unity was the use of segues between pieces, creating the effect of a single piece of music.

CHAPTER 5

SCENES FROM CHILDHOOD

Scenes from Childhood is a three-part suite written by Maria Schneider, commissioned in 1995 by the Monterey Jazz Festival. The suite is performed by the Maria Schneider Jazz Orchestra and is included on their album *Coming About*.¹ The three movements of the suite are united by the use of a programmatic theme² with each movement being inspired by a childhood memory.

‘Bombshelter Beast’, the opening movement, is inspired by the “gut-wrenching fear of illogical things... You know, monsters under the bed – that kind of thing.”³ The movement doesn’t really have a distinguishable melody, however does have a reoccurring triplet motif.

This is followed by ‘Night Watchmen’ an “eerie nocturnal landscape set outside Maria’s childhood home”.⁴ Schneider recalls “the atmosphere was surreal: men working in the mill by day, watchmen making the rounds at night... That’s what ‘Night Watchmen’ is about: imagination and fantasy. And about discovering your own sensuality: attraction, repulsion, confusion.”⁵ This movement contains plenty of chorale-like figures, plus an appearance of the triplet motif from ‘Bombshelter Beast’.

The final movement, ‘Coming About’ shares its name with the album’s title, a sailing term for a manoeuvre also known as *tacking*. Following the increasing levels of tension in the previous movements, ‘Coming About’ provides a significant contrast, reminiscent of “summer days spent sailing on a Minnesota lake.”⁶ Schneider writes that the piece is about “arrival, about finding the positive in what used to seem negative.”⁷

-
1. Maria Schneider Jazz Orchestra. *Coming About*. Enja, 1996. CD.
 2. *Programmatic music* is music that is largely inspired by a non-musical idea usually indicated in the title. As such, the music usually evokes a certain feeling or atmosphere related to the programmatic theme.
 3. Schneider, Maria. [Liner notes]. In *Coming About*.
 4. Teachout, Terry. [Liner notes]. In *Coming About*.
 5. Schneider, Maria. [Liner notes]. In *Coming About*.
 6. Teachout, Terry. [Liner notes]. In *Coming About*.
 7. Schneider, Maria. [Liner notes]. In *Coming About*.

Following in the footsteps of Duke Ellington and Gil Evans, Maria Schneider is currently at the forefront of modern orchestral jazz, and as such brings a variety of new ideas and sounds to the table that are not often associated with the jazz tradition. *Scenes from Childhood* is a great example of Maria Schneider's compositional style. It embodies the idea of modern jazz writing through her use of rich textures, orchestral colours and modal harmony. Additionally it serves as an example of how she is able to weave a consistent thread through several movements to convey a sense of unity and coherence through a multi-movement suite.

Like Jim McNeely, Maria Schneider also uses segue between each movement to link the suite together, an effective way of transitioning from one section to the next without interruption. And once again significant musical themes from each movement are reprised towards the end of that movement to create a sense of continuity at a local level.

Melodic Motifs

The opening band shout of ‘Bombshelter Beast’ acts as the piece’s melodic statement, although it doesn’t really have a discernible melody. The opening passage features the full band blasting out a number of small phrases, including a reoccurring triplet motif. This motif occurs in several instances, and in slightly different forms. Figure 5-1 shows the lead trumpet line of the first 24 bars of ‘Bombshelter Beast’ with the triplet motif’s appearance indicated each time.

Figure 5-1

‘Bombshelter Beast’ lead trumpet playing the main theme (mm. 1-24)

The triplet motif starts on the second or third note of a triplet grouping, never the first and always crosses over into the next triplet. Example 1 from figure 5-1 shows the first appearance of this motif. The three notes make up a major triad starting on the root, jumping up the fifth then descending to the third. The use of a simple triadic chord remains central to the motive in most cases, but the order of notes is sometimes changed.

Examples 3 and 4 feature F minor and A^b minor triads. In these two examples the quality of the triad has changed as has the order of notes. Example 2 from figure 5-1 varies in that it doesn’t feature a full major or minor triad. Here the melodic contour is the same as example 1.

In these four examples of the motive we can see two types of melodic variations: variations in the chord quality, and of the melodic contour. In figure 5-2 we see further developments of this motif take place in respect to these aspects and in terms of the width of the intervallic leaps contained in the motif.

Figure 5-2

‘Bombshelter Beast’ melodic phrases between two registers (mm. 33-38)

Figure 5-2 gives another three examples of the motif, only two of which remain constant with the triplet rhythm, the other (example 2) using dotted quarter notes to imply a polyrhythmic effect. Example 1 of figure 5-2 features the same melodic contour of examples 3 and 4 of figure 5-1 but uses a diminished triad, starting on the flattened fifth.

The second example from 5-2 follows the melodic contour of the first two examples from figure 5-1, but the range of the intervals has been diminished. Hinting at a C minor tonality, this example starts on the root, then only jumps up to the minor third before descending a half step to the ninth. The intervallic jumps and melodic contour are further developed in example three of 5-2 where the first interval is an ascending half step followed by an ascending tritone. This is the first example where the two intervallic jumps have moved in the same direction, and in addition, these last three examples have included a number of more dissonant intervals such as half steps and tritones, increasing the level of tension as the piece progresses.

In another appearance of this triplet motive, the intervallic leaps are a lot wider, consisting of a perfect fifth and a whole octave (figure 5-3). Much like in example 3 of 5-2, the three note motif in figure 5-3 is approached from a half step above. By this stage, to give the impression that it is evolving, the triplet motif no longer outlines a specific triad, instead the dissonant sound of half steps and tritones, or the consonance of perfect fifths and octaves provide the intervallic make up of the motif.

Figure 5-3

‘Bombshelter Beast’ triplet motif (mm. 50-53)

Much like the opening bars of ‘Bombshelter Beast’ where the triplet motif was embedded within the melodic theme of the piece, a four-note motif with a similar melodic contour is embedded within the main melody of the second movement of *Scenes from Childhood*, ‘Night Watchmen’. Figure 5-4 shows this melody with the various appearances of the motif highlighted. While this may not necessarily be a direct development on the triplet motif from ‘Bombshelter Beast’, I believe that the idea is certainly connected to the triplet motif due to its non-linear melodic contour and its many concealed appearances within the melody.

Figure 5-4

‘Night Watchmen’ opening melody (mm. 0-5)

While the four-note motif from figure 5-4 may not resemble the triplet motif from ‘Bombshelter Beast’ melodically, the intervallic leaps of an ascending minor third, descending perfect fourth followed by an ascending perfect fifth appear related to the melodic contour of the triplet motif, and an example of Schneider linking movements together using similar melodic material.

At several other points during ‘Night Watchmen’ a similar four-note motif is used. Eight bar melodies commence at bars twenty-two and thirty, and both begin with a motif similar to figure 5-4. Figure 5-5 shows the example as starting from bar thirty. The only melodic difference is that in figure 5-5 the first note is (relatively) a whole step below where it appeared in figure 5-4. Other than that, the rest of the motif follows the same intervallic pattern.

Figure 5-5

‘Night Watchmen’ four note motif (mm. 30-32)

Harmonic Development

One way in which solo sections contribute to the continuity of a composition is through referencing some of the piece's melodic, harmonic, or rhythmic material in the form of background figures. Maria Schneider uses this technique in 'Bombshelter Beast' through drawing on material from the piece's opening melodic statement to use as background figures during the baritone solo. Figure 5-7 shows how the brass section is harmonised while the lead trumpet plays the top line of a melody central to the piece's main theme that first occurs during the opening bars of the piece.

Figure 5-7

'Bombshelter Beast' harmonised melody as played by the brass section in concert transposition (mm. 1-3)

As seen from her harmonisation of the line in figure 5-7 the clusters of notes do little to outline any specific harmony, instead their use here is more likely to be for the tense and dissonant sound these clusters of semitone and whole-tones produce in a voicing.

During a solo section background figures are used accompany and support the soloist, as such it is a good idea that background figures are rhythmically strong and convey clear harmonic information for the soloist to work off.

Figure 5-8 shows the same line played by the lead trumpet (up a whole step), but harmonised differently. The first notable difference between figures 5-7 and 5-8 is the contrast between cluster voicings and close position voicings. We can also see that during the final bar (of figure 5-8) the trombones are doubling a lot of the trumpet notes an octave below, and are in fact staying very close to the chord symbols above, only adding an 11th to the Ab and a 9th to the G.

Figure 5-8

‘Bombshelter Beast’ background figures during the baritone saxophone solo as played by the brass in concert transposition (mm. 193-196)

The arrangement in figure 5-8 conveys a far more conventional sense of harmony; this provides a more concise sense of harmony for the soloist and creates contrast to the initial statement (figure 5-7) by providing a more open, consonant sound. This is a good example of Schneider developing ideas to fit the context. Where a clearer sense of harmony wasn't needed Schneider took the opportunity to write supporting lines to convey a certain sound reminiscent of her childhood memories, in the case of figure 5-7 dissonant clusters of semitones and whole-tones painted a picture of scary monsters under the bed relating to the piece's programmatic theme.

The variation on the harmonic element to figures 5-7 and 5-8 is a great way of creating contrast on the same melodic line, and of connecting the solo section to the rest of the piece in an interesting way; where the line first created a strong sense of tension with the use of cluster voicings, later on in the piece the use of close position triads acts as a release of that tension.

Rhythmic Development

Rhythmic development is one way in which Maria Schneider is able to subtly repeat ideas through her three-movement suite *Scenes from Childhood*, ensuring that continuity within the piece is achieved but musical ideas are able to remain fresh and interesting when restated.

One instance in which a specific rhythm is repeated differently occurs during the solo sections of the opening movement, 'Bombshelter Beast'. During the baritone saxophone solo, rhythmic figures are played by the rest of the band. Figure 5-9 shows an eight bar passage indicating the placement of these figures.

Figure 5-9

'Bombshelter Beast' rhythmic motif during the baritone saxophone solo (mm. 185-192)

As seen in the above figure this four bar rhythmic idea is very simple, just two notes occurring on the third beat and half-way through beat four of the first bar of the four-bar phrase. During the second solo of the piece (the guitar solo), this rhythmic motif is used again, creating continuity through the movement, although in this instance it has undergone a rhythmic transformation. This is like Schneider's method of embedding melodic motifs in different settings. This example is shown below in figure 5-10.

Figure 5-10

'Bombshelter Beast' developed rhythmic motif during the guitar solo (mm. 265-272)

This second example of the rhythmic motif (figure 5-10) has undergone rhythmic development in several ways. First the articulation has changed. In the first example each note was held for its full value, here the initial figure is a short note, and the second is cut off on the second beat of the second bar to each four-bar phrase. Additionally an extra beat has been added to the fourth bar of each phrase through the addition of a 5/4 bar.

These two rhythmic devices are useful tools in developing ideas. Long notes can become short (or vice versa), as was seen in several examples of Jim McNeely's development of his melodic motifs. Also extra beats can be added or subtracted to create a sense of rhythmic interest.

Another instance of rhythmic development occurs during the opening melodic statements of the second movement of Maria Schneider's *Scenes from Childhood*, 'Night Watchmen'. Figure 5-11 shows the four note motif already discussed in regards to figures 5-4 and 5-5. The three examples shown in this figure show ways in which rhythm can be used to develop a single idea while still retaining its melodic characteristics.

Figure 5-11

'Night Watchmen' opening melody (mm. 0-5)

Each instance of this motif is written using a different rhythm and demonstrates another way in which Maria Schneider is able to use rhythmic devices to transform an idea.

It is also worth noting here the use of the quarter note triplet figure in the third example of figure 5-11. This rhythmic figure also features several times later on in the piece, most notably towards the end of the trumpet solo from bar 198 onwards. This is quite possibly in reference to the triplet motif that was so prominent in the previous movement 'Bombshelter Beast', creating a common thread between the two movements.

Conclusions

Unity and coherence at local levels within Maria Schneider's *Scenes from Childhood* was once again largely achieved through the restatement of musical material specific to each movement.

Unity at a global level within Schneider's suite appeared to be even more subtle than that of Jim McNeely's *One Question, Three Answers*. Again there was not really any restatement of specific musical material across movements, but where McNeely was able to create a common thread across movements with his use of a repeated intervallic motif; melodic motifs in *Scenes from Childhood* remained exclusive to their own movement. The only exception being the reference to the triplet motif (a significant part to the first movement 'Bombshelter Beast') towards the end of the second movement, 'Night Watchmen'.

One significant element to creating coherence at a global level was the use of non-functional modal harmony. In all three movements from *Scenes from Childhood* Maria Schneider uses non-functional modal harmony to open up solo sections and give each movement a common harmonic framework, giving the suite a certain common *sound*.

Once again the most significant elements in creating unity and coherence at a global level through *Scenes from Childhood* were the use of a programmatic theme linking each movement conceptually and the use of segue between movements.

CHAPTER 6

SOLIPSIS

Solipsis is a six-movement composition for jazz orchestra. Each movement was composed to possess its own unique qualities and be able to stand alone. Yet one of the main objectives of this project was to create unity and coherence through the entire suite through the use of non-musical ideas like programmatic themes and conceptual ideas, as well as applying various musical techniques such as melodic motifs, harmonic progressions and concepts, chord voicings and rhythm to develop musical ideas. Through the use of these techniques I was able to create a multi-movement composition that conveys a sense of unity throughout and is relevant to the modern jazz tradition.

In beginning this project I referred back to my two main objectives:

- To write a long-form piece of music for a modern jazz orchestra ensemble.
- To utilise musical techniques and devices used by some of the most important composers currently writing for modern jazz orchestras to create unity through the suite at both local and global levels.

All six movements were written for a seventeen piece jazz orchestra consisting of a five-piece saxophone section, four trumpets, four trombones, and a four-piece rhythm section consisting of guitar, piano, bass and drums.

Ideally, I would be continuing in the tradition of Ellington and Mingus; writing parts and delegating solos to specific instrumentalists, however for the purposes of this project I will not be composing for a specific band. As such, during the compositional process, this element to creative writing wasn't taken into consideration. Instead, decisions to choose a particular solo instrumentalist over another were made to serve timbral objectives.

One unifying concept used to tie each movement together is that, much like McNeely's *One Question, Three Answers*, each of my movements feature a pair of specifically chosen solo instruments. In keeping with my goal of writing *creative music* both solo instruments were purposefully chosen to complement each other and to enhance each movement musically whether it be for timbral or functional reasons.

As another way of creating a sense of unity between each of the pieces, each movement is inspired by connected themes. Much like Maria Schneider's *Scenes from Childhood*; *Solipsis* features the use of a programmatic theme to link each piece. Each movement in *Solipsis* is inspired by themes and motifs inherent in the film *Synecdoche, New York*¹

Synecdoche, New York is a 2008 film written and directed by Charlie Kaufman. The plot follows the story of Caden Cotard; a theatre director struck by numerous physical ailments and becoming progressively more mentally fragile as he copes with a strained relationship with his wife. He hits rock bottom when she leaves to start a new life in Germany, taking their daughter with her. Shortly afterward he is awarded a MacArthur Fellowship, giving him the financial resources to create a theatre piece of brutal realism and honesty. Gathering an enormous cast and acquiring a massive warehouse he begins to create his magnum opus. As years go by the lines between real life and the world of the play are distorted with actors playing actors, and the creation of a full size New York City inside a warehouse, a warehouse inside that warehouse, and so on.

The plot of the film is extremely hard to follow given its non-linear timeline, vague distinction between fact and fiction, and increasingly complex layers of actors playing actors and warehouses within warehouses; however it is rich in reoccurring themes and motifs. As such, each of my movements is inspired by a certain theme or motif to give the suite a kind of conceptual coherence. A detailed explanation of the way in which this was achieved is contained within the following section.

1. *Synecdoche, New York*, writ. and dir. Charlie Kaufman, DVD, Sony Pictures Classics, 2008.

The suite's title is derived from the psychological idea of solipsism; the theory in which the self is the only thing that can be known and verified.² This relates to one possible explanation of the film in that much of the film's plot is constructed by Caden in his mind after his death.³

The compositional process began with extensive planning to ensure a good balance between cohesion and contrast, keeping in mind that it was essential to create common threads linking each movement to the next. Six themes were written to be represented by the six movements and with each theme the general idea of the sound and intention of each piece began to emerge.

Though the main aim was to create a suite of related pieces of music, I also wanted each movement to be able to exist as a separate composition, conveying its own musical themes and ideas, not reliant on other pieces for each of them to make sense.

2. 'Solipsism', *The Free Dictionary*. <http://www.thefreedictionary.com/solipsism>. (accessed February 20, 2013)

3. "Charlie Kaufman's Synecdoche, New York", *italkyoubored* (2012)
<http://italkyoubored.wordpress.com/2012/03/09/charlie-kaufmans-synecdoche-new-york/>. (accessed February 20, 2013)

I. Somewhere Between Stasis and Anti-Stasis

The opening movement of *Solipsis* serves as an introduction to the suite where several of the major musical themes are established and the band is introduced. One major consideration in writing this movement was pacing. Being the first of six movements I didn't want start with dense, dark harmony and heavy orchestration. Instead, I wanted to draw in the listener with bright, major tonalities and a brisk tempo around the 180 bpm mark. This would also serve as a good contrast to the dense and dissonant pieces that will follow.

The inspiration behind the piece is Caden's search for identity and quest for meaning; he is described as being "a man already dead. He lives in a half-world between stasis and anti-stasis."⁴ Reviewers agree that one of the major themes of the movie is Jungian psychology, and Caden's journey to self-realisation.^{5,6} This concept of Jungian psychology served as a springboard for several ideas in future movements (which will be discussed further along), and acts as a climax to the suite when Caden finally realises the truth about his life.

'Somewhere Between Stasis and Anti-Stasis' features a trumpet solo very early on in the piece. Being the dominant voice of the big band, I felt it was important to feature the trumpet first up; in fact its first appearance occurs before most of the band has come in. As a contrast the second solo is written for guitar.

While the role of the guitarist in big band music has been predominately to provide chordal accompaniment, Alex Stewart (2007) writes that in some modern bands the guitar is now used to fulfil an important melodic role. "Some contemporary big bands, such as Maria Schneider's, feature the guitar as a prominent timbral and solo resource.

4. Millicent Weems in *Synecdoche, New York*, writ. and dir. Charlie Kaufman, 2008.

5. "The Life of the Minded: On *Synecdoche, New York*", *Filmbrain.com* (2008)
<http://www.filmbrain.com/filmbrain/2008/11/the-life-of-t-1.html>. (accessed February 15, 2013)

6. Jungian psychology is the school of psychology conceived of by psychiatrist Carl Jung.

At times sustained and distorted rock guitar parts dominate the entire band.”⁷ With these two instruments able to fulfil a similar role in the big band, but with contrasting timbres, I thought they would complement each other nicely in this opening movement.

7. Stewart, Alex. *Making the Scene: Contemporary New York City Big Band Jazz*. California, USA. University of California Press, 2007, p. 115.

II. Sycosis and Psychosis

One of the film's reoccurring themes is that of delusion. Caden's surname, Cotard, is a reference to Cotard delusion; where one believes they are dead or that their organs are decaying.⁸ Additionally, a character called Capgras is also alluded to in the film: Capgras delusion is where one believes their family or friends have been replaced by identical imposters⁹; this theme is explored more later on. The title of this movement is in reference to both a physical condition and a mental condition^{10,11}; however this piece is largely inspired by Caden's mental instability.

The harmonic elements to this piece are very simple; a major theme is that of a static bass line with differing triads superimposed over the top creating several tonal shifts but always remaining fairly bright and based within a major tonality. 'Sycosis and Psychosis' notably features guitar and piano playing the melodic line in octaves in a reasonably high register.

Given the fact that the melody features guitar and piano, it seems only right that the soloists should be these instruments as well. This helps unify the piece and helps balance between similarities and contrast over the whole suite by using two rhythm section instruments that have many timbral differences.

-
8. Berrios, G.E. and Luque, R. 'Cotard's Delusion or Syndrome?'. *Comprehensive Psychiatry* 36/3 (1995), 218-223
 9. 'Capgras Syndrome', *MediLexicon*. <http://www.medilexicon.com/medicaldictionary.php?t=87775>. (accessed February 15, 2013)
 10. Sycosis being the inflammation of hair follicles. 'Sycosis', *The Medical Dictionary*. <http://medical-dictionary.thefreedictionary.com/sycosis>. (accessed February 15, 2013)
 11. Psychosis referring to a mental state where one has lost a sense of reality. 'Psychosis', *The Medical Dictionary*. <http://medical-dictionary.thefreedictionary.com/psychosis>. (accessed February 15, 2013)

III. Infectious Diseases in Cattle

The title of this third movement is taken from one of the many provisional titles Caden gives to his theatre piece. The inspiration for this piece comes from Caden's preoccupation with, and the film's reoccurring themes of death and decay.

Where 'Sycosis and Psychosis' was inspired by conditions of the mind, 'Infectious Diseases in Cattle' is intended to act as a contrast, inspired by physical ailments. As such, many elements to 'Infectious Diseases in Cattle' are designed to create an entirely different atmosphere. As a result of this the movement features darker tonalities, more dissonant melodies and denser chord voices than its predecessor. For example the main melodic theme of this piece draws extensively from more dissonant intervals such as half steps and tritones, and is harmonised in whole steps for the most part (see from bar twenty five) .

The movement also features several ostinati played in a very low register by the bass and doubled in the left hand of the piano for a thicker sound. Many of these passages also draw from the modes of the ascending melodic minor scale creating a much darker feel than that of 'Sycosis and Psychosis'. A sense of urgency is also evoked by its brisk 240 bpm tempo.

The first soloist of the movement is the tenor saxophone. I thought the timbre of the horn matched the overall mood of the piece so thought it would be a good fit. As the solo (played a half the original tempo) reaches its climax, the original tempo is reinstated and the second solo section begins immediately after (at bar 231). With the idea that the second solo section could effectively be a continuation of the first, but at double the tempo and harmonic rhythm (and therefore an increased level of intensity), I felt it would be a good idea for the second soloist to be an alto saxophone, maintaining the same timbral effect as the tenor saxophone but in a higher register to further aid the development of the piece.

IV. The Burning House

In one of the more metaphorical episodes of the film, one of the main characters buys a house that is eternally on fire. She expresses an initial concern about dying in the fire, but in the end buys the house anyway. The motif of the burning house appears throughout the film, culminating in the character's death due to smoke inhalation after many years of residing there.

In interpreting this theme I felt that it should convey a sense of panic and urgency; so the harmonic element of the main melodic theme of the piece is based on a Lydian-augmented chord for a more 'sharp', angular sound. The melodic elements of this theme consist of short, frantic phrases utilising some wide intervals played by the saxophone section in an attempt to convey the image of a house on fire. Again, this movement features several modal ostinati linking it to the previous movement. This time as well as being played by the bass and left hand piano a bass clarinet part is included to increase timbral density.

As the main melodic theme is played by the saxophones I thought it would be appropriate to feature the first tenor saxophone as a soloist. This gives this piece a kind of consistency contributing to the piece's overall coherence. As a contrast, the second solo is written for the trumpet. The contrast in timbre between the woodwind and brass instruments is something that interests me and the choice to use two instruments that are able to hit high notes and make brash sounds (in reference to the altissimo register of the tenor saxophone) is an attempt to recreate the sounds of sirens and shrill screams reflective of a house on fire.

V. Simulacrum

Simulacra and Simulation is a philosophical text written by Jean Baudrillard.¹² In it he explains that simulacra are copies of things that either never existed or no longer have an original. This concept features several times in *Synecdoche, New York*. In the creation of Caden's masterpiece the play within a play concept is used. As such, actors are hired to play real life characters, consequently actors are hired to play those actors, and so on. In Caden's journey to self-discovery he hires an actor, Sammy, to play himself. Sammy has been following Caden for years and knows Caden more intimately than Caden knows himself. This example of simulacra also relates to Jung's theory of self-realisation, in that one particular stage is where the subject becomes conscious of their shadow; they learn their true personality and become more self aware; Sammy helps Caden do this. The idea of simulacrum also relates to the previously mentioned Capgras delusion linking together some of the main thematic material of the film.

In composing this piece I used this idea of creating a copy of something. So the motif played by the rhythm section is taken from a section in 'Infectious Diseases in Cattle' (starting at bar 127), however through use of a few developmental techniques it is somewhat disguised. The melody is played by a tenor saxophone and trombone. This is a contrast to the pairing of guitar and piano in 'Sycosis and Psychosis', where the sound produced is a totally different timbre and in a different register. The tempo is 120 bpm, very similar to 'Sycosis and Psychosis' and the major-ish tonality remains consistent.

The use of the tenor saxophone and trombone pairing is playing with the idea of simulacrum, as they share a similar register. An obvious choice could have been the use of two of the same instrument, but consistent with the aim of creating an interesting piece of music I decided to go with a woodwind versus brass instrumentation.

12. Baudrillard, Jean. *Simulacra and Simulation*. France. Éditions Galilée. 1981.

VI. Lighting an Obscure World

‘Lighting an Obscure World’ is the final movement to *Solipsis* and acts as the grand climax to the suite. The piece is inspired by Caden finally realising the truth about life and finally figuring out how he will stage his play. This marks Caden’s accomplishment of achieving self-realisation and success in his quest for meaning.

As a way of tying the whole suite together and a way of marking Caden’s discovery, I decided that this movement would contain a lot of previously composed material but feature these ideas in different ways.

The main melodic theme from this piece is a single-note line made up of many quirky melodic cells. Many of these small melodic fragments appear throughout the suite in various instances; however their appearance in ‘Lighting an Obscure World’ puts them in a brand new context.

I also decided it would be important to create a kind of bookend by placing an emphasis on referencing the opening movement ‘Somewhere Between Stasis and Anti-Stasis’ more than the others. As a result whole sections from ‘Somewhere Between Stasis and Anti-Stasis’ can be heard in ‘Lighting an Obscure World’ albeit with slight variations.

I wanted the final movement to sum up the feelings and moods of the whole suite. Adhering to this goal I ensured that ‘Lighting an Obscure World’ reflected key ideas in terms of melody and tonality. As the piece approaches its end I decided to reference important musical themes from each movement before reaching the conclusion of the suite. I also thought it would be important to base solo sections on previously heard harmonic concepts such as bass ostinati and harmonic frameworks.

The featured pairing of soloist was also based on my decisions from earlier in the work. As it was the trumpet that opened the suite I thought it appropriate to have the trumpet soar over the band as it reaches its climax. For the other soloist I thought it would be important to stick with an instrument from the rhythm section as before, but to create contrast and a sense of development I have opted to replace the guitar solo with a piano solo owing to its extended range and capabilities.

Each of the six pieces were originally conceived as being a part of a larger work. Strong ties between each movement are achieved by: a connected programmatic theme; reoccurring musical concepts related to melody, harmony, and rhythm; keeping a balance of similarities and contrast. Though each composition can exist as its own entity, the development of the above ideas throughout the suite helps create a sense of unity and coherence.

The following chapters address the topic of musical development throughout the suite in terms of melody, harmony and rhythm using specific examples from the scores.

CHAPTER 7

MELODY

As demonstrated in Jim McNeely's *One Question, Three Answers* and Maria Schneider's *Scenes from Childhood* an effective way of connecting several movements together is through the use of reoccurring melodic motifs. The development of these motifs across longer works ensures that the music remains fresh and interesting.

Therefore it was my intention to use reoccurring melodic motifs as the basis for creating unity and coherence over the six movements. The first appearance of such a motif occurs in the bass line eight bars into the first movement, 'Somewhere Between Stasis and Anti-Stasis' (SBSA).¹ Figure 7-1 shows the eight bar long bass line with the three occurrences of the motif highlighted.

Figure 7-1

'Somewhere Between Stasis and Anti-Stasis' motif examples in an eight bar solo bass line (mm. 9-16)

The main characteristic of this three note motif is the intervallic pattern of a semitone (both ascending and descending in the three examples of figure 7-1) followed by a descending fifth (diminished or perfect). All three examples feature the same notes, the only difference being the order of notes in example two.

1. For future reference this motif will be referred to as the 'Somewhere Between Stasis and Anti-Stasis' motif or the SBSA motif.

In all three examples in figure 7-1 the motif resolves to the root of the chord. The use of the dissonant intervals (such as the semitones and tritones in this example) will become a central element to much of the melodic material in *Solipsis*,² and through their use here (in the first 16 bars of the suite), establish themselves as being an important musical theme.

The melodic contour of the line (a smaller interval to start, followed by a descending interval of a fourth or fifth of some kind) will remain an important element to the motif as it recurs.

Figure 7-2 occurs straight after the bass line of figure 7-1 and is played by the guitar and piano over a D pedal in the bass. The SBSA motif appears in the melody in bars eighteen and nineteen of ‘Somewhere Between Stasis and Anti-Stasis’ (the third and fourth bars of figure 7-1). Where all examples in figure 7-1 used a tritone and perfect fifth in relation to their final notes, figure 7-2 uses a perfect fourth and fifth in relation to its final note.

Figure 7-2

‘Somewhere Between Stasis and Anti-Stasis’ motif in the melody (mm. 16-19)

Where the initial appearance of the motif established the tritone interval early on, foreshadowing the tritone’s importance in regards to much of the melodic content of *Solipsis*, the use of perfect intervals in figure 7-2 produces a more consonant sound allowing for development to take place in regards to the addition of more dissonant intervals

-
2. As established in the previous chapter, a lot of the ideas which have influenced these movements draw on themes of mental instability, disease and death. As a result of this I wanted to make sure the whole suite was able convey these ideas through the use of a consistent element. To do this a lot of the melodic material includes an abundance of dissonant intervals, mainly semitones and tritones to create a consistent *sound* through the entire suite.

In a transitional section between solos another instance of the SBSA motif is embedded in the melody. Figure 7-3 shows the four-bar melody as played by the lead trumpet which starts at bar 242. The very first three notes of this melody share many similarities with the examples from figures 7-1 and 7-2.

Figure 7-3

‘Somewhere Between Stasis and Anti-Stasis’ melody as played by trumpet 1 during the transition between solos (mm. 242-246)

Here the motif starts on the major seventh of the A major7th chord, ascends up a semitone to the root, and then descends a perfect fourth.

The specific pitches and intervals in all of three of these examples were chosen to control the balance between consonance and dissonance. When using perfect intervals the SBSA motif feels more stable against the implied harmony (figure 7-2). The semitones and tritones used in the motif can sound a little unstable against the harmony if the notes clash with the implied harmony. Figure 7-3 gives an example of a semitone being used to create only a little tension because the notes are consonant with the implied harmony.

The second movement of *Solipsis*, ‘Sycosis and Psychosis’, attempts to musically represent the fragility of the human mind. As such I wanted a particular section of the movement to convey the idea of someone falling apart mentally. Figure 7-4 comes from this particular moment starting at bar 106. This example is in part inspired by Jim McNeely’s technique of repeating the same motif continuously but through different transpositions each time (see figures 4-1, 4-2 and 4-3 for a few examples), although in this example each instrument maintains the same pitches, but are in different keys to each other.

Here the SBSA motif is spelt out more obviously in the melodic sense³ and is presented without any other melodic material.

Figure 7-4

‘Sycosis and Psychosis’ SBSA motif as played by trumpets 1-4 (mm. 104-111)

The musical score for four trumpets (Tpt. 1-4) shows the SBSA motif across measures 104-111. The score is in 4/4 time. Measures 104-107 show the motif being introduced by the third and fourth trumpets, while the first and second trumpets play related intervals. Measures 108-111 show all four trumpets playing the motif in different keys, each separated by a beat. The motif consists of an ascending semitone followed by a descending perfect fourth.

In the first four bars of figure 7-4 the SBSA motif only appears in its entirety only twice, both in the fourth bars of the third and fourth trumpets. However as the first four bars of the first and second trumpet parts indicate, the SBSA motif is subtly referenced and gradually formed. The notes the lead trumpet play in relation to the motif are F, A and B $\flat$. While it's not until bar 5 of figure 7-4 that the actual motif is played, each of the three notes that comprise it appear various times in the first four bars. The third bar of the second trumpet part also references the descending perfect fourth interval, foreshadowing the full appearance of the motif. From bar five of figure 7-4 each trumpet part is playing the intervallic pattern of an ascending semitone followed by a descending perfect fourth, however each part is separated rhythmically by a beat and each motif is played in a different key.

3. Refer to next chapter on harmony for a more detailed analysis of the harmonic aspects of this section

Figure 7-5 shows a development on the SBSA motif in the third movement ‘Infectious Diseases in Cattle’. The implied harmony of this section beginning at bar 159 is based on E Phrygian with the motif itself highlighting the half step interval between the fifth and minor sixth of the scale.

Figure 7-5

‘Infectious Diseases in Cattle’ example of the SBSA motif as played by the alto saxophones (mm. 159-161)

Here the motif is inverted. It begins with a short note on the fifth of the chord, ascends a semitone, then ascends a perfect fifth to the minor third of the implied harmony. The intervallic pattern of an ascending semitone and descending perfect fourth (or its inversion) becomes a major characteristic of this motif in its future appearances.

Following on from the example in figure 7-5, figure 7-6 comes from the main melody of the fourth movement, ‘The Burning House’ and contains a version of the SBSA motif that features a slightly altered initial semi-tone interval and finishes on an ascending perfect fifth.

Figure 7-6

‘The Burning House’ melody as played by the alto saxophones (mm. 46-49)

The second bar of figure 7-6 shows the SBSA motif as a four note development of figure 7-5; the additional note being the G $\flat$ preceding the lick, and further emphasising the heavy use of half steps forming a large basis for the melodic material of the suite.

The context in which the SBSA occurs in figure 7-6 is an example of my desire to embed various melodic motifs and themes within a longer melodic line. This draws from the technique used by Maria Schneider in *Scenes from Childhood* where her small three and four note motifs were only a small part of a larger melodic section (see figures 5-1 and 5-5 for great examples of this).

In the fifth movement, ‘Simulacrum’, the motif acts as a cadence point at the end of the main melodic statement. Figure 7-7 shows the final bars of the main melodic theme ending with the SBSA motif.

Figure 7-7

‘Simulacrum’ end of the main melodic theme as played by trumpet 3 and alto 1 (mm. 37-42)

In the first three bars of figure 7-7 the third trumpet and first alto move from playing in unison to harmony, and in the fourth bar briefly switch to counterpoint before a short unison note (F), prior to the first alto part clearly stating the SBSA motif in the fifth bar. This is followed by the third trumpet playing the motif two beats later in the sixth bar an octave above.

The motif here uses the same melodic contour as figures 7-3 and 7-4 (ascending semitone followed by a descending perfect fourth), and even plays the same pitches (in relation to the chord) as figure 7-3 (major seventh, root, fifth).

The repeated use of the SBSA motif over several movements is one of the techniques I have employed to create unity through multiple movements. Through the use of melodic development and the variations on the melodic context in which it appeared, the motif was able to be somewhat hidden in earlier movements and only fully revealed itself, serving as a cadence in the melody as shown in figure 7-7.

Following the examples of Jim McNeely and Maria Schneider, one important element to motivic development is that the melodic contour remains largely consistent. In the cases in which it is varied, it is important that some of the intervallic features remain constant in order to create a sense of continuity. In the above examples I believe I have achieved this through establishing a significant melodic contour (generally ascending a small interval then descending a larger interval), as well as establishing important intervals, in particular the semitone and perfect fourth/fifth.

Another motif which I have used to create continuity through several movements features a different melodic contour but in keeping with the suite's overall sound it again makes reference to the half step and tritone intervals. The first appearance of this motif occurs at the start of the third movement, 'Infectious Diseases in Cattle', where the four-note motif is repeated in the left hand of the piano and shown in figure 7-8.⁴

Figure 7-8

'Infectious Diseases in Cattle' solo piano introduction and first instance of the IDC motif (mm. 1-4)

This four-note motif begins by descending a perfect fourth, ascending a minor third, descending a major third before ascending a tritone to repeat the pattern. Within the four notes that make up this motif a semitone exists between the second and fourth notes (in this case the B and B $\flat$), and a tritone exists between the first and last notes of the pattern (in this case the E and the B $\flat$).

The zigzagging melodic contour of the line will remain a constant characteristic of this motif while the dissonance (much like in the development of the SBSA motif) will once again vary depending on the harmonic context.

4. For future reference this motif will be referred to as the 'Infectious Diseases in Cattle' motif or the IDC motif.

After the initial melodic statement of ‘Infectious Diseases in Cattle’ is made, a short solo bass line (starting at bar 42) briefly makes reference to the IDC motif. Figure 7-9 shows the first four bars of the bass line with the motif reference in the third and fourth bars.

Figure 7-9

‘Infectious Diseases in Cattle’ solo bass line between melodic statements containing the IDC motif (mm. 41-45)

Starting on the third bar of figure 7-9 the E, B and D from figure 7-8 are all referenced again, the only difference being the last note (this time remaining on the B). The first three notes of the motif are then repeated (as shown by the dotted box). The melodic contour has remained constant but with the loss of both the semitone and tritone intervals a lot of the tension from figure 7-8 has been removed. Another important element to the placement of this motif is that it occurs within a larger melody, embedding it within a melodic context much like several of the examples from Maria Schneider’s *Scenes from Childhood*.

The IDC motif is soon referenced several times in the melody as played by all four trumpets at bar 107. This example shown in figure 7-10 is very reminiscent of figure 5-1 where four examples of the motif are played within a melodic line, each example slightly different from the others.

Figure 7-10

‘Infectious Diseases in Cattle’ trumpet melody featuring four example of the IDC motif (mm. 107-114)

All four examples draw on the same melodic contour as figures 7-8 and 7-9 and the same first three notes, however it is the last note that differs from the previous examples. Although where the final note remained static in figure 7-9, in figure 7-10 the zigzag pattern is continued (in the same vein as figure 7-8) with the final note being approached from a perfect fourth above (or a fifth below in the last instance).

From a melodic standpoint, examples one and two of figure 7-10 are exactly the same (the variation coming from rhythmic development), the latter two examples feature a slight variation. One difference is the fact that the first note (E) is missing from example three shortening the lick and creating a rhythmic difference as well. Additionally the final note from the example four is an octave above where the previous examples have placed it.

Development has also occurred in the sense that the lick now is made up of two pairs of descending perfect fourth intervals a whole step apart from each other, a very consonant sound compared to its first appearance at the start of ‘Infectious Diseases in Cattle’.

A significant element to the next movement, ‘The Burning House’, is the bass ostinato; the final phrase of which draws from the idea of two pairs of intervals moving parallel to each other. Figure 7-11 shows the final four bars of the ostinato, with a development on the IDC motif occurring in the final bar, although beginning in the bar preceding it.

Figure 7-11

‘The Burning House’ final four bars of the bass ostinato (mm. 13-16)

In the final bar of this example two pairs of ascending perfect fifths are played a whole step apart from each other. This is essentially the same concept as the examples in figure 7-10; the same pitch relationship exists between notes, but inverted.

This relates to techniques Jim McNeely used in his development of the intervallic motif from *One Question, Three Answers* where the contour of the intervallic movement remained the same, but the intervals themselves were varied in each example (for example figures 4-4 and 4-5). It also draws from the Maria Schneider example of embedding a motif within a longer melody (figures 5-1 and 5-5); in this case the motif acts as the final statement to the repeated bass ostinato.

A final significant element to creating melodic unity and coherence through each movement of *Solipsis* is the reuse of various significant melodic themes in subsequent movements. An obvious way of creating coherence in a piece of music at a local level (i.e. in a single movement) is the restatement of the melody at the end of the piece. While the two suites I studied, *One Question, Three Answers* and *Scenes from Childhood* were each only three movements long and *Solipsis* is over twice as long with seven movements, I decided to take this technique a step further and make direct reference to significant melodic material across several movements. However in keeping with my desire to develop melodic material, I wanted these restatements to evolve across the work and adhere to one of Graham Collier's definitions of *creative music* where major musical themes undergo significant transformation and development.

As the final movement, I wanted the main melodic theme of 'Lighting an Obscure World' to be reflective of the whole suite. As such the small melodic elements that make up the eight bar phrases are based on material from earlier movements from the suite. Figure 7-12 shows the sixteen bar melody to 'Lighting an Obscure World' with each small melodic reference highlighted. The atonal nature of the melody is in reference to the melody of 'Infectious Diseases in Cattle', where a stronger emphasis is placed on note choice and certain intervallic sounds (i.e. the dissonant semitones and tritones).

Figure 7-12

‘Lighting an Obscure World’ 16 bar melody (mm. 16-32)

As shown in the above example there are plenty of instances of licks drawn from earlier movements. The first example from figure 7-12 comes from the melody of ‘Infectious Diseases in Cattle’. A four-bar section of the melody is shown below in figure 7-13 to show the context.

Figure 7-13

‘Infectious Diseases in Cattle’ four bar section of the melody (mm. 27-30)

Examples one and seven (which are exactly the same) of figure 7-12 are taken directly from the first example of figure 7-13 (the only difference being the descending perfect fourth as opposed to the tritone in the final two notes). While the line in ‘Infectious Diseases in Cattle’ was harmonised, the appearance of the lick in ‘Lighting an Obscure World’ had to establish a strong enough melodic line as to be able to stand alone, and as such a D (instead of the Eb I chose to use) at the end would not have given this section a strong enough resolution. Example eleven does however follow the exact melodic template as figure 7-13 with the descending tritone to finish.

The second example from figure 7-12 (and the eighth) is based upon the lick that directly follows the above mentioned lick from 7-13 (example 2). This lick is very representative of the intervallic themes of the suite in its exclusive use of only dissonant intervals.

In example two of figure 7-12 the initial interval is a perfect fourth, but the major seventh and final tritones remain the same as the source material seen in figure 7-13. This is another example in figure 7-12 of a more consonant interval being used in place of the dissonant tritone. This is again to provide a stronger sense of resolution in an atonal context.

Example three from figure 7-12 (as well example nine which is the same, and example ten which is very similar) is based on a fragment in the melody for ‘The Burning House’. It also shares similarities with the SBSA motif as described in figure 7-5. Figure 7-14 shows the fragment as it appears in ‘The Burning House’, with the most significant difference between the two versions being the first few notes.

Figure 7-14

‘The Burning House’ four bar section of the melody (mm. 46-49)

While the example from figure 7-12 features a chromatic line leading to the perfect fifth interval, in the second bar of figure 7-14 the notes preceding the perfect fifth interval are alternating semitones.

While the use of the repeated G $\flat$ in figure 7-14 was effective due to the harmonic context being provided by the rhythm section and horns, in the example from figure 7-12 a more precise approach was required to propel the melody forward.

As already explored in regards to figure 7-5, this particular fragment (examples three and nine of figure 7-12) is derived from the SBSA motif, a melodic idea that is more explicitly stated in examples four and five of figure 7-12.

The twelfth example from figure 7-12 again draws from ideas found in ‘The Burning House’ Figure 7-15 shows the final four bars of the movement’s main melodic theme and the inclusion of the lick as used in figure 7-12.

Figure 7-15

‘The Burning House’ final four bars of the main melodic theme (mm. 30-33)

In figure 7-15 the C# descends a major third to the A, which then jumps up an augmented fifth (shown as a minor six in the example to avoid the unnecessary use of an E#) to the raised fifth of the chord, then moving up by a half step. The first two notes of example twelve from figure 7-12 outline the initial descending major third interval, and the half step remains constant in the final two notes, but inbetween there is slight melodic variation. Instead of making the large leap up, example twelve descends by a further semitone before ascending an octave to precede the half step between the final two notes. In this example the melodic fragment contains a greater range between its intervals which I feel better suits the fragmented and broken nature of the whole sixteen bar melody of figure 7-12.

To mark the end of the first eight-bar section of figure 7-12 a phrase is used (example six) which also marked the end of several eight-bar sections in ‘Infectious Diseases in Cattle’. Figure 7-16 shows the final three bars of the piece’s eight bar melody, which begins at bar twenty-five of that movement and illustrates the similarities with the lick in example eight.

Figure 7-16

‘Infectious Diseases in Cattle’ final three bars of the eight bar phrase (mm. 30-32)

The final bar of figure 7-16 and the ninth bar of figure 7-12 feature the same chromatic line (although starting on different pitches).

The melodic fragments that make up the melody to ‘Lighting an Obscure World’ draw from melodic elements from across the whole of *Solipsis*. The continued use of the SBSA motif further establishes it as playing a significant role in evoking unity throughout the suite. The use of melodic elements from previous movements, mainly ‘Infectious Diseases in Cattle’ and ‘The Burning House’, further help link the movements together. On top of that, the melody of ‘Lighting an Obscure World’, as shown in figure 7-12 is consistent with the melodic style of the rest of the suite through the use of the dissonant intervals like semitones and tritones, and the balance between the smaller stepwise movement and larger leaps.

Following the examples from Jim McNeely and Maria Schneider, each movement of *Solipsis* has its own melodic characteristics. While various melodic concepts are adapted to fit the aesthetic of each movement of the suite at a global level, the repeated use and development at the local level is far more obvious.

Through the use of melodic restatements, unity and coherence at a local level starts to become apparent. In adapting ideas to create unity at a global level I took a more obvious approach than McNeely and Schneider in *One Question, Three Answers* and *Scenes from Childhood* in my use of the SBSA and IDC motifs and in the melody to ‘Lighting an Obscure World’. This was partly due to the fact *Solipsis* is six movements long as opposed to just three, and the fact that I felt a more obvious approach was needed in this case to convey a more explicit sense unity to adhere to the aims of this project. In saying that, I believe there are more subtle ways in which I set out to achieve unity and coherence at a global level through melodic means.

Each of the movements contain melodic themes that draw extensively from specific intervallic choices, mainly semitones and tritones. Additionally each of these melodic themes maintains a good balance between smaller stepwise motion and larger intervallic leaps. Through the use of these melodic concepts, a lot of the melodic material used in *Solipsis* share many of the same aesthetic values creating a level of cohesiveness through the entire suite.

CHAPTER 8

HARMONY

The technique I've used of repeating harmonic themes throughout the suite stems from the idea of repeating melodic themes to create a connection between movements. This plays on the idea of repeating melodic content at both local and global levels and applying the technique to harmonic content. Again this is influenced by the repeated use of melodic motifs in *One Question, Three Answers* and *Scenes from Childhood*, and once again in an attempt to create a more obvious sense of unity through all six movements each occurrence is based on similar material as opposed to appearing in a completely different guise in subsequent movements.

The use of common harmonic concepts draws upon the influence of Jim McNeely in *One Question, Three Answers* where the concept of small harmonic cells being repeated and transposed through different keys (figures 4-8, 4-9 and 4-12) was referenced across several movements.

Maria Schneider was also able to create a common *sound* in *Scenes from Childhood* through the repeated use of non-functional modal sections. The inclusion of modal sections in each of the movements was able to create a common harmonic element to each piece creating a sense of unity and coherence.

One example of creating a common harmonic framework throughout the suite is the repeated use of non-functional harmony. Each movement contains significant amounts of non-functional harmony, drawing from specific modes or no specific harmony at all (atonality).

This first appears in the ninth bar of the opening movement 'Somewhere Between Stasis and Anti-Stasis' when the bass comes in playing a D pedal as shown in figure 8-1. The bass line draws heavily on the D note but implies no functional harmony as it has no need to *lead* anywhere in a harmonic sense.

Figure 8-1

‘Somewhere Between Stasis and Anti-Stasis’ eight bar solo bass line (mm. 9-16)

Following this line the piano and guitar play various chords structures over the D pedal implying a D Ionian tonality (figure 8-2). This is soon followed up by the bass pedal changing to an A then G outlining other modes related to D Ionian.

Figure 8-2

‘Somewhere Between Stasis and Anti-Stasis’ Chord structures played over a D pedal (mm. 16-24)

While the chord structures played above the D pedal note in the above example are acting in a functional way (harmonically speaking), this is more to achieve a *sound* of diatonic chords over a pedal tone which is serving a non-functional purpose.

The idea of diatonic chords over a pedal tone is then developed during the second movement, ‘Sycosis and Psychosis’ where much of the significant harmonic material is provided by non-diatonic chords over a static C pedal note in the bass creating more dissonance. Figure 8-3 shows the static bass line with chord movement to show the relationship between the two.

Figure 8-4

‘Infectious Diseases in Cattle’ first eight bars of the main melodic theme as played by the brass section
(mm. 24-32)

This musical score shows the first eight bars of the main melodic theme for the brass section, spanning measures 24 to 32. The score is arranged for six parts: Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), and Trombone 3 (TBN. 3). The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily carried by the Trumpets and Trombone 1, with the other instruments providing harmonic support. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks (accents and slurs).

Figure 8-5

‘Infectious Diseases in Cattle’ first eight bars of the main melodic theme as played on one staff (mm. 24-32)

This musical score presents the first eight bars of the main melodic theme for 'Infectious Diseases in Cattle' on a single staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a single treble clef, showing the combined lines of the brass section. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks (accents and slurs).

The modal theme is continued into the next movement, ‘The Burning House’, where a significant amount of the melodic material is based upon a bass ostinato. This ostinato (figure 8-6) implies movement between A Lydian-augmented and B $\flat$ minor7th, and is a further example of the non-functional element found throughout the harmonic elements of *Solipsis*.

Figure 8-6

‘The Burning House’ bass ostinato (mm. 9-16)

The use of ostinati is an effective way to accompany modal harmony and feature frequently in several of the movements in *Solipsis*, as another way in which harmonic content is developed over several movements. One particular development that differentiates figure 8-6 from the modal section in ‘Somewhere Between Stasis and Anti-Stasis’ (figure 8-2) is the inclusion of a harmonic material not diatonic to its key centre. Figure 8-2 drew exclusively from the D major scale where figure 8-6 draws on two unrelated scales derived from the two chords A Lydian-augmented and B $\flat$ minor7th.

The fifth movement, ‘Simulacrum’, again uses an ostinato throughout most of the movement. This ostinato is based around a single key centre (F Ionian), and this time is played by two voices in counterpoint as opposed to just a single bass line (as seen in figure 8-5). Figure 8-7 shows the six-bar ostinato as it is played under the main melodic theme starting at bar thirty one.

This ostinato (figure 8-7) continues the ongoing theme of non-functional modal ostinati as a significant harmonic device in each of the movements, and also displays a sense of development through the inclusion of an extra voice moving in counterpoint to the bass line.

Figure 8-7

‘Simulacrum’ ostinato as played by two voices (mm. 31-36)

The final movement ‘Lighting an Obscure World’ draws heavily from the atonal ideas of ‘Infectious Diseases in Cattle’. But where the third movement featured most of the horn section playing alternating fragments of melody and with a harmony line a major second below (see figure 8-4), the melody in ‘Lighting an Obscure World’ is written as a single monophonic line (figure 8-8).

Figure 8-8

‘Lighting an Obscure World’ 16 bar melody (mm. 16-32)

While this melody continues the use of non-functional harmony within the suite it takes the concept further through its use of atonality. The clear link between this melody and the one from ‘Infectious Diseases in Cattle’ (figure 8-4 and 8-5) reveal how atonality helps create unity and coherence between movements.

The way the line is written in regards to its monophonic harmonisation and linear nature as opposed to that of figure 8-4 is an attempt to musically represent the programmatic theme of self-realisation. Where the initial instance of this melody seems sporadic and confused (see the orchestration and harmonisation of figure 8-4), figure 8-8 is a much more cohesive melodic line (despite its atonality) musically representing Caden's success in finally learning the truth about himself and life.

A final example taken from 'Lighting an Obscure World' is inspired by some of the harmonic and melodic material featured during the opening movement 'Somewhere Between Stasis and Anti-Stasis' and discussed in regards to figure 8-2. Example 8-9 shows development in regards to the chord voicings used to imply non-functional harmony and is in direct relation to the examples in figures 5-7 and 5-8, where Maria Schneider used reharmonisation to develop a musical idea.

Figure 8-9

'Lighting an Obscure World' Chord structures played over an ostinato (mm. 57-64)

The musical score for Figure 8-9 consists of four staves, with the top two labeled 'PNO.' and the bottom two labeled 'BASS'. The music is in 4/4 time. The piano part (top two staves) features complex, non-functional chord voicings, including clusters and dissonances, with some notes tied across measures. The bass part (bottom two staves) features a rhythmic ostinato, with notes often beamed together and some ties. The overall texture is dense and atonal, reflecting the programmatic theme of 'Lighting an Obscure World'.

Example 8-9 continues the atonal concept of the main melody to 'Lighting an Obscure World' and applies it to material taken from an earlier movement. This also acts as a book-end to the suite with same melodic line and rhythm being played in figure 8-9 as was first introduced in 'Somewhere Between Stasis and Anti-Stasis' (figure 8-2).

Where figure 8-2 featured diatonic chords over a static bass line, figure 8-9 uses a series of mainly non-diatonic chords over an ostinato which doesn't lend itself to any particular key centre.

The above examples show how non-functional harmony is used in each movement and functions as a way of connecting each piece together. The development to which these harmonic devices are subjected to also contributes to the harmonic evolution of the suite.

A second harmonic device I have used several times throughout the *Solipsis* to create unity across movements is a harmonic progression with root notes moving in stepwise motion for the most part. This harmonic motif is implemented in a similar fashion to the SBSA and IDC melodic motifs in that it is often embedded with the harmonic framework of each movement, and its reoccurrence and development becomes a central musical theme to the suite.

The following few examples outline another harmonic concept referenced in several movements. Much like in the way in which Jim McNeely and Maria Schneider were able to create coherence through their pieces was through model and sequence (theme and variation). While this technique was largely used in *One Question, Three Answers* and *Scenes from Childhood* in regards to melodic development, I have adapted the technique to accommodate harmonic gestures as well.

The first appearance of the harmonic motif occurs during the main melody of the opening movement, 'Somewhere Between Stasis and Anti-Stasis'. There are two components to the following example (figure 8-10); the ascending root movement and the descending root movement.

Figure 8-10

‘Somewhere Between Stasis and Anti-Stasis’ chord movement during the main melodic statement (mm. 48-62)

The first four chords in this example move up diatonically through the key of D major starting from the third degree of the scale before making their way back down to the A major chord which is now acting as the tonic chord. Beginning with the F# minor7th chord (the submediant), the bass line moves down to the E while the chord remains static, then approaches the subdominant (D major7th) using an non-diatonic passing chord (B/D#). The chord progression then continues this downward motion modulating down by whole steps.

While figure 8-10 shows both an ascending and descending root movement, many of the subsequent occurrences of this motive only contain one or the other. One such example of this is during the trumpet solo of ‘Somewhere Between Stasis and Anti-Stasis’ at bar 213. Figure 8-11 shows the sixteen bar long harmonic progression as it appears in this instance.

Figure 8-11

‘Somewhere Between Stasis and Anti-Stasis’ harmonic motif during the trumpet solo (mm. 213-228)

The descending bass line is a key characteristic of the motif and is shown here in the third and fourth bars of figure 8-11 with a static minor seventh chord moving from root position to third inversion, with the seventh on the bottom (diatonic elaboration of static harmony). Following this, the bass line continues to descend by a mixture of half and whole steps, not always moving at the same rate as the chord progression. This stepwise movement gives the chord progression a somewhat melodic quality through the use of counterpoint between the bass line and chord movement.

Another appearance of this harmonic motif occurs during the guitar solo of the second movement, ‘Sycosis and Psychosis’ and is outlined in figure 8-12. This instance once again occurs during a solo and remains in one key centre (for the most part), but is slightly different in regards to its use of non-diatonic passing chords.

Figure 8-12

‘Sycosis and Psychosis’ harmonic motif during the guitar solo (mm. 145-156)

The example starts off with the same bass movement to the seventh of the minor chord as figure 8-11 (albeit in a different key); although in this example there is no chromatic passing chord before the G major7th chord. As the bass line descends from the G to the Gb, E and Eb, the upper structure remains the same (G major), and the progression then resolves down to the new key centre of D Lydian. The use of a static chord in this example varies from figure 8-11 where the chords changed to others within the key, sometimes with passing chords in-between.

The fifth movement, ‘Simulacrum’, features a short transitional section at bar eighty three just before the tenor solo. This section features another example of this harmonic motif and is outlined in figure 8-13.

Figure 8-13

‘Simulacrum’ harmonic motif during transitional section before the tenor solo (mm. 82-88)

This example is in F major and as with the previous two examples starts on the submediant chord of the scale and has its bass note descend to the seventh of the chord. A passing chord is once again used before the subdominant chord (C/B $\flat$). This is followed by the same relative bass movement as the other examples but this time the underlying chord remains as the tonic starting in the first inversion and working its way down the scale to the tonic chord in third inversion (again, an upper structure over a descending bass line). This resolves out of key briefly to the E $\flat$ Lydian (F/E $\flat$) before returning to the original tonality with the D minor chord.

Each example featuring the descending root movement reaches the subdominant chord in the same way (although figure 8-12 doesn't use a passing chord to approach it chromatically); however the way in which the progression reaches the tonic chord differs in each example. Figure 8-12 stays on the subdominant chord while the bass line descends towards the tonic (although it doesn't quite get there, resolving a semitone below). As mentioned above, figure 8-13 moves straight to the tonic chord after the subdominant letting the bass note approach it from a major third above, while figure 8-11 uses a mixture of the two, using chord which best outline the specific function within the key.

Towards the end of the final movement, 'Lighting an Obscure World', a similar harmonic progression occurs but this time it is more in reference to the first five bars of figure 8-10 where the chord movement moves upwards in stepwise motion. Where this example (figure 8-14) varies is that it forms a loop, constantly moving in an upwards direction.

Figure 8-14 features a bass line constantly moving up by half and whole steps (with the exception of the cyclic movement between bars twenty two and twenty three), mainly staying within the G major tonality, but occasionally stepping out so that the bass line can continue ascending unbroken.

Figure 8-14

‘Lighting an Obscure World’ ascending harmonic motif during the trumpet solo (mm. 291-332)

The figure displays five staves of musical notation, each containing four measures of chords. The chords are written as slashes with their names above them. The progression is as follows:

- Staff 1: G/B, CΔ7, G/D, E-7
- Staff 2: D/F#, GΔ7, G/A, C/B $\flat$
- Staff 3: B-7, A/C#, DΔ7, GΔ7
- Staff 4: GΔ7/A, G/B, CΔ7, G/D
- Staff 5: E-7, D/F#, GΔ7, A $\flat$ 7(9)

In the twenty-seventh bar of the example the progression starts again, and in theory could continue in a never ending loop. This marks the final development in the harmonic motif in which stepwise bass movement was achieved through a mixture of diatonic stepwise motion and non-diatonic passing chords create an unbroken bass line. This led the chord progression to take on a somewhat melodic quality and made it highly distinguishable.

The subtle differences between the above examples by way of the inclusion of passing chords and the use of various slash chords, made each occurrence unique and helped conceal it among the harmonic framework of each movement.

Much like with the reoccurrences of the melodic motifs at a local level in *One Question, Three Answers* and *Scenes from Childhood*, and the appearances of the SBSA and IDC motifs throughout *Solipsis*, this harmonic motif helped link various movements together in a subtle way through its restatement and subsequent development.

CHAPTER 9

RHYTHM

The aim of this chapter is to reveal how rhythmic concepts and elements are used as a way of linking each piece of *Solipsis* conceptually.

A significant element to the development of the melodic motifs used throughout *Solipsis* is the development of rhythm. In most cases it is rhythmic development that helps transform the appearance of the reoccurring motifs.

In its first appearance, the four-note IDC motif was written as four eighth notes starting on beats one and three as shown in figure 9-1.

Figure 9-1

‘Infectious Diseases in Cattle’ solo piano introduction and first instance of the IDC motif (mm. 1-4)

This four-note motif repeats in a continuous loop with no variation to its two beat cycle. Figure 9-2 shows a subsequent instance in which this motif appears. This occurs at bar 67 after the main melodic theme is played and where the rest of the band temporarily drops out so that the only time implied is from this bass line. As with the example from figure 9-1, the example from figure 9-2 also occurs at around 240 bpm.

Figure 9-2

‘Infectious Diseases in Cattle’ solo bass line playing a version of the IDC motif (mm. 66-74)

The four-note motif begins on beat two of bars two and six of figure 9-2. This already differs from the beats one and three starting point of figure 9-1. The next most obvious development on the motif is that it appears to be in a half-time feel. With this bass line providing the only source of tempo at this time in the piece the longer duration of each note creates the illusion of a half-time feel with the dotted quarter and eighth note pairs that make up the motif hint at a strong swing feel at the fast tempo. This is a subtle reference to the half-time tempo change that occurs soon after at bar 107 and draws on influence of Jim McNeely in regards to foreshadowing a tempo change with he used during ‘Almost Always’ the first movement to *One Question, Three Answers*, and discussed in CHAPTER FOUR: *ONE QUESTION, THREE ANSWERS* in relation to figure 4-9.

This use of rhythmic development serves the purpose of creating unity at a local level through the fact it is used to link the two tempos and that it serves as a significant element to the development of a reoccurring musical theme.

CHAPTER 10

CONCLUSION

The purpose of my composition, *Solipsis* was to utilise compositional techniques and devices to construct a six-movement work for a modern jazz orchestra that conveyed a strong sense of unity and coherence at both local and global levels. This goal was achieved through the identification and adaption of techniques used by Jim McNeely and Maria Schneider (two composers I believe best exemplify modern jazz composition for large jazz ensembles), through the study of their own multi-movement suites: *One Question*, *Three Answers*, and *Scenes from Childhood*.

Non-musical themes such as a programmatic theme related to significant themes and motifs prevalent in the film *Synecdoche, New York*, and the use of two specifically chosen solo instruments in each movement were a couple of the ways I was able to achieve unity at a global level in *Solipsis*.

The use of segue between each movement also proved effective with both McNeely's *One Question*, *Three Answers* and Schneider's *Scenes from Childhood*, and was considered to be used in *Solipsis*, but ultimately didn't serve the needs of the music.

From a musical standpoint, as discussed in the previous chapters, the reuse and subsequent development of musical material plays a significant part in creating unity and coherence at both local and global levels of a multi-movement suite. Development in regards to melody, harmony and rhythm were all important in ensuring the music remained interesting and *creative* as according to Graham Collier.

TABLE OF FIGURES

Below is a complete table of figures used in the above exegesis.

Figure	Piece	Bar Numbers	Page Number
4-1	‘Almost Always’	1-3	13
4-2	‘Almost Always’	86-90	14
4-3	‘Almost Always’	113-118	14
4-4	‘Hardly Ever’	138-146	15
4-5	‘You Tell Me’	24-28	15
4-6	‘You Tell Me’	54-58	16
4-7	‘You Tell Me’	504-507	16
4-8	‘Hardly Ever’	83-98	18
4-9	‘You Tell Me’	239-253	19
4-10	‘Hardly Ever’	207-214	19
4-11	‘You Tell Me’	159-174	20
4-12	‘Hardly Ever’	207-218	21
4-13	‘Almost Always’	6-18	23
4-14	‘Almost Always’	67-76	24
4-15	‘Almost Always’	86-90	25
4-16	‘Almost Always’	96-100	25
4-17	‘Almost Always’	126-133	26
5-1	‘Bombshelter Beast’	1-24	30
5-2	‘Bombshelter Beast’	33-38	31
5-3	‘Bombshelter Beast’	50-53	31
5-4	‘Night Watchmen’	0-5	32
5-5	‘Night Watchmen’	30-32	32
5-6	‘Coming About’	2-4	33
5-7	‘Bombshelter Beast’	1-3	34
5-8	‘Bombshelter Beast’	193-196	35
5-9	‘Bombshelter Beast’	185-192	36
5-10	‘Bombshelter Beast’	265-272	36
5-11	‘Night Watchmen’	0-5	37
7-1	‘Somewhere Between Stasis and Anti-Stasis’	9-16	50
7-2	‘Somewhere Between Stasis and Anti-Stasis’	16-19	51
7-3	‘Somewhere Between Stasis and Anti-Stasis’	242-246	52
7-4	‘Sycosis and Psychosis’	104-111	53
7-5	‘Infectious Diseases in Cattle’	159-161	54
7-6	‘The Burning House’	38-41	54
7-7	‘Simulacrum’	37-42	55
7-8	‘Infectious Diseases in Cattle’	1-4	56
7-9	‘Infectious Diseases in Cattle’	41-45	57
7-10	‘Infectious Diseases in Cattle’	107-114	57
7-11	‘The Burning House’	13-16	58
7-12	‘Lighting an Obscure World’	16-32	60
7-13	‘Infectious Diseases in Cattle’	27-30	60
7-14	‘The Burning House’	46-49	61
7-15	‘The Burning House’	30-33	62

7-16	‘Infectious Diseases in Cattle’	30-32	62
8-1	‘Somewhere Between Stasis and Anti-Stasis’	9-16	65
8-2	‘Somewhere Between Stasis and Anti-Stasis’	16-24	65
8-3	‘Sycosis and Psychosis’	9-12	66
8-4	‘Infectious Diseases in Cattle’	24-32	67
8-5	‘Infectious Diseases in Cattle’	24-32	67
8-6	‘The Burning House’	9-16	68
8-7	‘Simulacrum’	31-36	69
8-8	‘Lighting an Obscure World’	16-32	69
8-9	‘Lighting an Obscure World’	49-56	70
8-10	‘Somewhere Between Stasis and Anti-Stasis’	48-62	72
8-11	‘Somewhere Between Stasis and Anti-Stasis’	213-228	72
8-12	‘Sycosis and Psychosis’	145-156	73
8-13	‘Simulacrum’	82-88	74
8-14	‘Lighting an Obscure World’	291-332	75
9-1	‘Infectious Diseases in Cattle’	1-4	76
9-2	‘Infectious Diseases in Cattle’	66-74	76

BIBLIOGRAPHY

- Baudrillard, Jean. *Simulacra and Simulation*. France. Éditions Galilée. 1981.
- Berrios, G.E. and Luque, R. 'Cotard's Delusion or Syndrome?'. *Comprehensive Psychiatry* 36/3, 1995, pp. 218-113
- Collier, Graham. *The Jazz Composer: Moving Music off the Paper*. London, U.K.: Northway Publications, 2009.
- Springfield, David, quoted in, Hadley, Frank-John. 'My Favorite Big Band Album: 25 Essential Recordings'. *Downbeat*, 77/4, 2010.
- Stewart, Alex. *Making the Scene: Contemporary New York City Big Band Jazz*. California, USA. University of California Press, 2007.
- Sturm, Fred. *Changes Over Time: The Evolution of Jazz Arranging*. Advance Music, 1995.
- Wright, Rayburn. *Inside the Score*. Delevan, N.Y.: Kendor Music Inc, 1982.

Films

- Kaufman, Charlie, writ. and dir. *Synecdoche, New York*. DVD, Sony Pictures Classics, 2008.

Recordings

- Darcy James Argue's Secret Society. *Infernal Machines*. New Amsterdam, 2009. CD.
- Maria Schneider Jazz Orchestra. *Coming About*. Enja, 1996. CD.
- Schneider, Maria. *Evanescence*. Enja, 1994. CD.
- The Vanguard Jazz Orchestra. *Up from the Skies, Music of Jim McNeely*. Planet Arts, 2006. CD.

Scores

McNeely, Jim. *One Question, Three Answers*, 'Almost Always'. Wu Wei Music, 2005.

McNeely, Jim. *One Question, Three Answers*, 'Hardly Ever'. Wu Wei Music, 2005.

McNeely, Jim. *One Question, Three Answers*, 'You Tell Me'. Wu Wei Music, 2005.

Schneider, Maria. *Scenes from Childhood*, 'Bombshelter Beast'. Maria Schneider, 1995

Schneider, Maria. *Scenes from Childhood*, 'Coming About' MSF Music, 1995.

Schneider, Maria. *Scenes from Childhood*, 'Night Watchmen'. MSF Music. 1995.

Websites

Filmbrain. 'The Life of the Minded: On Synecdoche, New York', *Filmbrain.com*. 2008.

<http://www.filmbrain.com/filmbrain/2008/11/the-life-of-t-1.html>. (accessed February 15, 2013)

italkyoubored. "Charlie Kaufman's Synecdoche, New York", *italkyoubored*. 2012.

<http://italkyoubored.wordpress.com/2012/03/09/charlie-kaufmans-synecdoche-new-york/>. (accessed February 20, 2013)

Jim McNeely. 'Biography', <http://www.jim-mcneely.com/> (accessed October 10, 2012)

Maria Schneider. 'Biography', <http://www.mariaschneider.com/> (accessed October 28, 2012)

_____. *The Free Dictionary*. <http://www.thefreedictionary.com>. (accessed February 20, 2013)

_____. *The Medical Dictionary*. <http://medical-dictionary.thefreedictionary.com/>. (accessed February 15, 2013)

_____. *MediLexicon*. <http://www.medilexicon.com/medicaldictionary>. (accessed February 15, 2013)

SOLIPSIS

SCORES

RYAN BRAKE

SOLIPSIS

I. SOMEWHERE BETWEEN STASIS AND ANTI-STASIS

RYAN BRAKE

I. SOMEWHERE BETWEEN STASIS AND ANTI-STASIS

For Jazz Orchestra

RYAN BRAKE

SWING ♩ = 182

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUM SET

3 BARS OF DRUMS. SET UP TIME

mf

A. 1

A. 2

T. 1

T. 2

S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

S. Tbn.

Gtr.

PNO.

BASS

D. S.

13

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

13

PNO.

BASS

18

D. S.

18

24

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

24

8

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

55

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

55

Detailed description: This is a page of a musical score for a large ensemble. The score is divided into two systems. The first system contains staves for vocalists (A. 1, A. 2, T. 1, T. 2, B.), trumpets (TPT. 1, TPT. 2, TPT. 3, TPT. 4), tenors (TEN. 1, TEN. 2, TEN. 3, B. TEN.), and guitar (GR.). The second system contains staves for piano (PNO.), bass (BASS), and double bass (D. S.). The music is written in 4/4 time. The vocal parts (T. 1, T. 2) have lyrics written below the notes. The piano part features complex chordal textures. The bass and double bass parts provide a rhythmic foundation. The guitar part has a melodic line. The trumpets and tenors are mostly silent, indicated by whole rests. The vocalists A. 1, A. 2, and B. are also silent. The score is marked with a rehearsal mark '55' at the beginning of the first system.

40

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

40

Detailed description: This is a page of a musical score, page 91, titled 'Somewhere Between Stasis and Anti-Stasis'. The score is for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (TP. 1-4), reeds (TEN. 1-3, B. TEN.), strings (GR.), piano (PNO.), bass (BASS), and drums (D. S.). The music is written in 4/4 time. The vocal parts (T. 1, T. 2) have lyrics. The piano part features complex chords and arpeggios. The bass part has a steady eighth-note pattern. The drums provide a rhythmic foundation. The score is marked with a rehearsal cue '40' at the beginning of the first system.

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a 12-measure composition in 4/4 time, divided into two systems of six measures each. The score features a variety of instruments and vocal parts, all starting at measure 45. The first system includes vocal parts (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4), strings (Ten. 1, Ten. 2, Ten. 3, B. Ten.), guitar (Gtr.), piano (PNO.), bass, and drums (D. S.). The second system continues the vocal parts and woodwinds. The piano part features complex chordal textures with many accidentals. The bass and drums provide a steady rhythmic foundation. The guitar plays a melodic line with some bends. The woodwinds and strings provide harmonic support. The vocal parts have various melodic lines, some with accents and slurs. The score is marked with a rehearsal mark 45 at the beginning of the first system. The key signature has one sharp (F#) and the time signature is 4/4. The score is written for a large ensemble, including vocalists, woodwinds, strings, guitar, piano, bass, and drums.

45

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Ten. 1

Ten. 2

Ten. 3

B. Ten.

Gtr.

PNO.

BASS

D. S.

ALYDIAN

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a multi-staff score featuring a variety of instruments and voices. The score is written in a key with one sharp (F#) and a common time signature (C). The instruments and voices included are:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. (Bass)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)
- Grp. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The score is divided into measures by vertical bar lines. The piano part (PNO.) features complex chordal textures and arpeggiated figures. The bass part (BASS) provides a steady, rhythmic foundation. The drum set (D. S.) plays a consistent pattern of eighth notes. The vocal and instrumental parts (A. 1, A. 2, T. 1, T. 2, B., Tpt. 1-4, Tbn. 1-3, B. Tbn., Grp.) are written in a melodic style, often featuring slurs and ties. The overall texture is dense and complex, with many overlapping lines.

58

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

SOLO

$A_{\Delta 7(\sharp 11)}/B$

$G_{\Delta 7(\sharp 11)}/A$

ACCOMPANY 8 BAR TPT SOLO

Score for "Somewhere Between Stasis and Anti-Stasis" (Page 95). The score is written for a large ensemble, including voices and instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with a double bar line and repeat signs indicating a section repeat.

Instrumentation:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. (Bass)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)
- Grp. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

Score Details:

- The score begins with a key signature change to one sharp (F#) and a time signature of 4/4.
- The first system (measures 1-5) shows the vocalists (A. 1, A. 2, T. 1, T. 2, B.) and the brass section (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) with rests, while the guitar (Grp.), piano (PNO.), double bass (BASS), and drum set (D. S.) are also at rest.
- The second system (measures 6-9) features the vocalists and brass section with melodic lines. The guitar (Grp.) and piano (PNO.) enter with accompaniment. The double bass (BASS) and drum set (D. S.) provide a rhythmic foundation.
- The piano (PNO.) part includes a section labeled "FILL" in measures 7-8, indicated by a dashed line.
- The drum set (D. S.) part includes a section labeled "FILL" in measures 7-8, indicated by a dashed line.

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a multi-staff score for a large ensemble, including vocalists, woodwinds, strings, and a piano. The score is written in 7/4 time and features a key signature of one sharp (F#). The piece is marked with a tempo of 74. The score is divided into two systems, with the first system starting at measure 74. The vocal parts (A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten., Grp.) are written in treble clef. The woodwind parts (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) are also in treble clef. The string parts (Ten. 1, Ten. 2, Ten. 3, B. Ten.) are in bass clef. The piano part (PNO.) is in treble clef. The bass part (BASS) is in bass clef. The drum part (D. S.) is in a simplified notation. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece is characterized by its complex rhythmic patterns and the interplay between the different instrumental and vocal groups.

74

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Ten. 1

Ten. 2

Ten. 3

B. Ten.

Grp.

PNO.

BASS

D. S.

74

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GRE.

PNO.

BASS

D. S.

SOLO

F#7(#11)/G

ACCOMPANY 3 BAR TPT SOLO

89

5

A. 1

A. 2

T. 1

T. 2

B.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

FILL

89

This is a page of a musical score, page 98, for a piece titled "Somewhere Between Stasis and Anti-Stasis". The score is for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), trumpets (TRP. 1-4), tenors (TEN. 1-3, B. TEN.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The music is written in 4/4 time. The key signature has one sharp (F#). The score is divided into two systems. The first system (measures 1-4) shows the vocalists and guitar playing a melody, while the piano and bass provide harmonic support. The second system (measures 5-8) features a more complex arrangement with all instruments playing. The piano part includes a "FILL" section in measure 5. The drums play a steady rhythm throughout. The overall mood is contemplative and somewhat somber, with a focus on harmonic texture and melodic development.

97

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

Bass

D. S.

97

A. 1

A. 2

T. 1

T. 2

S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Grp.

PNO.

Bass

D. S.

me

me

me

me

me

104

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a 101-page score, with this page being the 101st. The score is written for a large ensemble, including vocalists, brass, woodwinds, strings, guitar, piano, and bass.

The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegro". The score is divided into measures, with a double bar line indicating the end of a section.

The instruments and parts included are:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. (Bass)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)
- Gtr. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The score includes various musical notations, including notes, rests, and dynamic markings. The piano part features complex chordal structures and arpeggios. The guitar part includes a solo section. The bass part features a walking bass line. The drum set part includes a variety of rhythmic patterns.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a large ensemble, including vocalists and various instruments. The score is written for a 12-measure section, divided into two systems of six measures each. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and guitar (Gtr.) are marked with a "117" rehearsal mark. The piano (PNO.) and bass (BASS) parts are also marked with a "117" rehearsal mark. The double bass (D.B.) part is marked with a "117" rehearsal mark. The score includes a variety of musical notations, including whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

103

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

104

Detailed description: This is a page of a musical score, page 103, titled 'Somewhere Between Stasis and Anti-Stasis'. The score is written for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), trumpets (TP. 1-4), tenors (TEN. 1-3, B. TEN.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and the guitar part (GTR.) are mostly silent, indicated by a horizontal line with a '104' marking. The piano part (PNO.) features a complex, multi-measure rest in the first measure, followed by a series of chords and melodic lines. The bass part (BASS) and the drum part (D. S.) are active, with the bass part featuring a melodic line and the drum part featuring a rhythmic pattern. The score is written on a grand staff with multiple staves for each instrument. The page number '103' is at the top right, and '104' is at the bottom left.

This musical score is for the song "The Rose Tree" from the musical "The Wizard of Oz". It is a full orchestral and vocal score, spanning 129 measures. The score is written for the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental Ensemble:** GRE. (Guitar), PNO. (Piano), BASS, and D. S. (Drum Set).

The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes a variety of musical notations, including notes, rests, and dynamic markings. The vocal parts are written in treble clef, while the instrumental parts are written in their respective clefs (treble for guitar, piano, and bass; bass for tuba and drum set). The score is divided into measures, with a double bar line indicating the end of the piece.

185

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

185

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a 105-page score, with this page being page 105. The score is written for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.), guitar (GR.), piano (PNO.), bass (BASS), and drums (D. S.). The score is written in 4/4 time and features a complex arrangement of notes, rests, and dynamics. The vocal parts are written in treble and bass clefs, while the instrumental parts are written in their respective clefs. The piano part includes a 185 measure rest. The bass part includes a 185 measure rest. The drums part includes a 185 measure rest. The score is written in a standard musical notation style, with notes, rests, and dynamics clearly marked.

140

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

140

Detailed description: This is a page of a musical score for a large ensemble. The score is written for 14 measures, with a double bar line after the 7th measure. The key signature has one sharp (F#) and the time signature is 4/4. The instruments and voices are arranged in staves from top to bottom: A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GR., PNO., BASS, and D. S. The vocal parts (A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.) and the bass part (BASS) have lyrics written below them. The piano part (PNO.) has a complex texture with many beamed notes and rests. The double bass part (D. S.) has a rhythmic pattern of eighth and sixteenth notes. The page number 140 is written at the bottom left of the page.

144

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Ten. 1

Ten. 2

Ten. 3

B. Ten.

Grp.

PNO.

Bass

D. S.

144

II

A. 1
A. 2
T. 1
T. 2
B.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Ten. 1
Ten. 2
Ten. 3
B. Ten.
Grp.
PNO.
BASS
D. S.

148

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental Ensemble:** GTR., PNO., BASS, D. S.

The score is written in 4/4 time and features a key signature of one sharp (F#). The instrumental parts include guitar, piano, bass, and drums. The vocal parts are arranged for a mixed choir and soloists. The score includes a rehearsal mark at measure 155.

This page of the musical score contains the following parts and measures:

- Vocal Parts:** A. 1, A. 2, T. 1, T. 2 (Measures 158-162)
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.) (Measures 158-162)
- Brass:** Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tbn.) (Measures 158-162)
- Strings:** Violin (Vln.), Viola (Vla.), Cello (Vcl.), Double Bass (Bass) (Measures 158-162)

The score includes various musical notations such as notes, rests, and dynamic markings. The page number 158 is visible at the bottom left.

165

A. 1

A. 2

T. 1

T. 2

S.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

D. S.

COME RIGHT DOWN TO ALMOST NOTHING

FILL

171

A. 1 (OPEN)

A. 2 (OPEN)

T. 1 (OPEN)

T. 2 (OPEN)

B. (OPEN)

TPT. 1 (OPEN)

TPT. 2 (OPEN) $F^{\#}7b9b4$

TPT. 3 m^2 (OPEN)

TPT. 4 (OPEN)

TEN. 1 (OPEN)

TEN. 2 (OPEN)

TEN. 3 (OPEN)

B. TEN. (OPEN)

GTR. (OPEN) E^7b9b4

PNO. m^2 (OPEN) E^7b9b4 START COMPING VERY SIMPLE AND BUILD

BASS m^2 (OPEN) PEDAL ON E

D. S. m^2 (OPEN) START SIMPLE AND BUILD

171

180

A. 1 (ONE)

A. 2 (ONE)

T. 1 (ONE)

T. 2 (ONE)

B. (ONE)

TPT. 1 (ONE) (TO HARMON)

TPT. 2 (ONE) B/D#

TPT. 3 (ONE)

TPT. 4 (ONE) (TO HARMON)

TEN. 1 (ONE)

TEN. 2 (ONE)

TEN. 3 (ONE)

B. TEN. (ONE)

GR. (ONE) A/C#

PNO. (ONE) A/C#

BASS (ONE) PEDAL ON C#

D. S. (ONE)

180

189

A. 1

A. 2

T. 1

T. 2

B.

LAST X ONLY

LAST X ONLY

LAST X ONLY

ME

ME

ME

ME

TPT. 1

189

F#7b9b4

TPT. 2

ME

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

189

E7b9b4

ME

PNO.

189

E7b9b4

ME

BASS

189

E7b9b4

ME

D. S.

189

ME

This musical score is for the song "The Prayer" by Celine Dion and Andrea Bocelli. It is a full orchestration for a large ensemble, including vocalists, brass, guitar, piano, bass, and drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) are the primary focus, with the instrumental parts providing a rich harmonic and rhythmic background. The brass section (TPT. 1-4, TBN. 1-3, B. TBN.) adds a powerful, majestic quality to the music. The guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.) provide a solid foundation for the ensemble. The score is marked with a rehearsal cue at measure 197.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

Q

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

Chord symbols: $B_{\Delta 7}/D^{\#}$, $G^{\#}-7$, $G^{\#}-7/F^{\#}$, $C^{\#}/F$, $A_{\Delta 7}/C^{\#}$, $F^{\#}-7$, $F^{\#}-7/E$, $B/D^{\#}$

218

A. 1

A. 2

T. 1

T. 2

B.

(TO OPEN)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

219

D. S.

This musical score is for the song "The Rose Tree" and includes the following parts and instruments:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Vocal Quartet:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4
- Brass:** TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Woodwinds:** Grt. (Clarinet), PNO. (Piano)
- Strings:** BASS, D. S.

The score is written for a full orchestra and vocal ensemble. The vocal soloists and quartet parts are in treble clef. The brass and woodwind parts are in bass clef. The string parts are in bass clef. The piano part is in treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Score for "Somewhere Between Stasis and Anti-Stasis", page 120. The score includes parts for A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GRP., PNO., BASS, and D. S.

The score is written in 4/4 time. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A rehearsal mark (M) is present at the beginning of the section. A "GRAND SOLO" marking is present in the TPT. 2 part.

This musical score page, numbered 121, contains staves for various instruments and voices. The staves are labeled as follows:

- A. 1
- A. 2
- T. 1
- T. 2
- B.
- TP. 1
- TP. 2
- TP. 3
- TP. 4
- TEN. 1
- TEN. 2
- TEN. 3
- B. TEN.
- GR.
- PNO.
- BASS
- D. S.

The score includes musical notation such as notes, rests, and bar lines. A rehearsal mark "242" is present at the beginning of several staves, including A. 1, TP. 1, GR., PNO., and D. S.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full-band arrangement, likely for a recording or stage production. The score includes parts for the following instruments and voices:

- Vocals:** A. 1, A. 2, T. 1, T. 2, B. (Baritone).
- Instrumental:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR. (Guitar), PNO. (Piano), BASS, D. S. (Drum Set).

The score is written in standard musical notation, including treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and accidentals. The arrangement features a complex interplay of instruments, with the guitar and piano providing a rhythmic foundation, and the vocalists delivering the lyrics. The score is divided into measures, with a key signature change indicated by a double bar line and a key signature change symbol.

This page of the musical score contains the following staves and markings:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Bassoon 4 (Bsn. 4).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone 4 (Tbn. 4).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), Double Bass (Db. Bass).
- Piano:** Piano (Pno.).
- Other:** Percussion (Perc.).

The score includes various musical notations such as notes, rests, and dynamic markings. The page number 257 is visible in the bottom left corner.

This page of the musical score contains the following parts and their corresponding staves:

- Vocals:** A. 1, A. 2, T. 1, T. 2, B.
- Woodwinds:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Strings:** Gtr., PNO., Bass
- Percussion:** D. S.

The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The percussion part (D. S.) features a complex rhythmic pattern with many eighth and sixteenth notes.

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a 12-measure composition in 4/4 time, marked with a tempo of 127. The score is arranged for a large ensemble, including vocalists, brass, woodwinds, strings, and percussion.

The vocal parts (A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.) feature a mix of whole, half, and quarter notes, often with ties and slurs. The instrumental parts (GTR., PNO., BASS, D. S.) provide a rhythmic and harmonic foundation, with the guitar and bass playing a steady eighth-note pattern and the piano and drums providing harmonic support.

The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 127.

The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, ties, slurs, and dynamic markings. The guitar part (GTR.) is marked with a tempo of 127. The piano part (PNO.) is marked with a tempo of 127. The bass part (BASS) is marked with a tempo of 127. The drums part (D. S.) is marked with a tempo of 127.

Score for "Somewhere Between Stasis and Anti-Stasis" (Page 126). The score is written for a large ensemble, including vocalists, woodwinds, strings, and keyboard instruments.

Instrumentation:

- Vocalists: A. 1, A. 2, T. 1, T. 2, B.
- Woodwinds: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten.
- Strings: Gtr., PNO., Bass.
- Other: D. S.

Key Signature: E major (indicated by two sharps: F# and C#).

Chord Progression (Guitar/Keyboard):

- Measure 1: C/E
- Measure 2: A-7
- Measure 3: A-7/G
- Measure 4: D/F#
- Measure 5: F#7

Other Notations:

- Dynamic markings: *p* (piano) and *f* (forte) are present.
- Articulation: Accents (^) are used on various notes.
- Phrasing: Slurs and ties are used to indicate phrasing.

A page of musical notation for a jazz ensemble. The notation is arranged in a system of staves, each labeled with a part name. The parts include:

- A. 1
- A. 2
- T. 1
- T. 2
- S.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- TBN. 1
- TBN. 2
- TBN. 3
- S. TBN.
- GTR.
- PNO.
- BASS
- D. S.

The notation includes various musical symbols, clefs, and a key signature of one sharp (F#). The GTR. and PNO. parts include a key signature change to one sharp (F#) in the final measure. The BASS part includes a key signature change to one sharp (F#) in the final measure. The D. S. part includes a key signature change to one sharp (F#) in the final measure.

Score for "Somewhere Between Stasis and Anti-Stasis", page 128. The score is for a large ensemble, including vocalists, woodwinds, brass, strings, and percussion.

Instrumentation:

- Vocalists: A. 1, A. 2, T. 1, T. 2, B.
- Woodwinds: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Brass: Gtr.
- Strings: PNO.
- Other: BASS, D. S.

Key Signature: One sharp (F#).

Time Signature: 4/4.

Tempo/Markings: The score includes a rehearsal mark "298" at the beginning of the first system and a key signature change marking "GΔ7(#11)" above the guitar and piano staves.

Score Structure:

- The score is divided into systems, each containing staves for different instruments.
- The first system (measures 1-8) shows the vocalists and woodwinds entering with a melodic line, while the brass and strings provide harmonic support.
- The second system (measures 9-16) continues the melodic development, with the guitar and piano playing a rhythmic pattern.
- The third system (measures 17-24) features a more complex melodic line for the vocalists and woodwinds, with the bass and double bass providing a steady accompaniment.

507

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr. (END SOLO)

PNO.

BASS

D. S.

507

This musical score is for a large ensemble, featuring vocal and instrumental parts. The score is written for 12 staves, each with a specific instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 11 and the second system starting at measure 12. The parts are as follows:

- A. 1**: Soprano 1, Treble clef, starting with a melodic line.
- A. 2**: Soprano 2, Treble clef, starting with a melodic line.
- T. 1**: Tenor 1, Treble clef, starting with a melodic line.
- T. 2**: Tenor 2, Treble clef, starting with a melodic line.
- B.**: Bass, Bass clef, starting with a melodic line.
- Tpt. 1**: Trumpet 1, Treble clef, starting with a melodic line.
- Tpt. 2**: Trumpet 2, Treble clef, starting with a melodic line.
- Tpt. 3**: Trumpet 3, Treble clef, starting with a melodic line.
- Tpt. 4**: Trumpet 4, Treble clef, starting with a melodic line.
- Tbn. 1**: Trombone 1, Bass clef, starting with a melodic line.
- Tbn. 2**: Trombone 2, Bass clef, starting with a melodic line.
- Tbn. 3**: Trombone 3, Bass clef, starting with a melodic line.
- B. Tbn.**: Bass Trombone, Bass clef, starting with a melodic line.
- Grp.**: Guitar, Treble clef, starting with a melodic line.
- PNO.**: Piano, Treble and Bass clefs, starting with a melodic line.
- BASS**: Bass, Bass clef, starting with a melodic line.
- D. S.**: Double Bass, Bass clef, starting with a melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings. The first system ends at measure 11, and the second system starts at measure 12. The score is written for a large ensemble, featuring vocal and instrumental parts. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 11 and the second system starting at measure 12. The parts are as follows:

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a multi-staff score for a large ensemble, including vocalists, brass, woodwinds, strings, and piano. The score is written in G major (one sharp) and 4/4 time. It begins with a 32-measure introduction marked "3201". The main body of the score is divided into measures, with a key change to D major (two sharps) occurring at measure 33. The score includes various musical notations such as notes, rests, and dynamic markings like "mf". There are also performance instructions such as "(OPEN)" and "1ST X ONLY". The score is arranged for the following parts: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GRE., PNO., BASS, and D. S. The score is written for a large ensemble, including vocalists, brass, woodwinds, strings, and piano. The score is written in G major (one sharp) and 4/4 time. It begins with a 32-measure introduction marked "3201". The main body of the score is divided into measures, with a key change to D major (two sharps) occurring at measure 33. The score includes various musical notations such as notes, rests, and dynamic markings like "mf". There are also performance instructions such as "(OPEN)" and "1ST X ONLY". The score is arranged for the following parts: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GRE., PNO., BASS, and D. S.

828

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a multi-staff score for a large ensemble, including vocalists, brass, woodwinds, strings, guitar, piano, and double bass. The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into two main sections by a double bar line. The first section consists of four measures, and the second section consists of four measures. The score includes a variety of musical notations, including notes, rests, accidentals, and dynamic markings. A rehearsal mark "2" is placed above the first measure of the second section. The score is written for the following parts: A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., Bass, and D. S.

2

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

Bass

D. S.

This musical score is for a piece titled "Somewhere Between Stasis and Anti-Stasis". It is a 12-measure composition in 4/4 time, featuring a variety of instruments and vocal parts. The score is divided into two systems of six staves each. The first system includes vocal parts for Soprano 1 (A. 1), Soprano 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Tenor 3 (T. 3), and Bass (B.). The second system includes Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Tenor 1 (TEN. 1), Tenor 2 (TEN. 2), Tenor 3 (TEN. 3), Bass Tenor (B. TEN.), Guitar (Gtr.), Piano (PNO.), Bass, and Double Bass (D. S.). The score begins with a key signature of one sharp (F#) and a common time signature (C). The first system shows vocal entries for T. 1, T. 2, and B. in measures 3, 4, and 5 respectively, with melodic lines that continue through measure 6. The second system shows a more complex arrangement with multiple instruments and vocal parts. The guitar (Gtr.) and piano (PNO.) parts are prominent, with the piano part featuring dense chordal textures and arpeggiated figures. The bass and double bass parts provide a steady rhythmic foundation. The score concludes in measure 12 with a final chordal texture in the piano and a melodic line in the guitar.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

This musical score page, numbered 135, contains staves for various instruments and voices. The staves are labeled on the left as follows: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GRE., PNO., BASS, and D. S. The score is written in a key with one sharp (F#) and a 4/4 time signature. It begins at measure 348, indicated by a bracket and the number 348 at the start of the first staff. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) have lyrics written below them. The instrumental parts include Trumpets (TPT. 1-4), Tenors (TEN. 1-3, B. TEN.), Guitar (GRE.), Piano (PNO.), Bass (BASS), and Double Bass (D. S.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *me* and *mf*. The page ends with a double bar line and a key signature change to two sharps (F# and C#).

This musical score page, numbered 136, features a variety of instruments and vocal parts. The vocalists (A. 1, A. 2, T. 1, T. 2, B.) and woodwinds (Tpt. 1-4) are in treble clef, while the strings (Tenors 1-3, Bass, Double Bass) and guitar are in bass clef. The piano part is written for both hands. The score is divided into three measures. In the first measure, vocalists and woodwinds play sustained notes, while the piano and strings provide harmonic support. The second measure continues this texture with some melodic movement in the strings and woodwinds. The third measure features a more active piano part with chords and moving lines, and the strings playing a rhythmic pattern. The guitar plays sustained chords throughout. The score concludes with a double bar line.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

SOLIPSIS

II. SYCOSIS AND PSYCHOSIS

RYAN BRAKE

RYAN BRAKE

The image shows a page from a musical score for a jazz ensemble. The score includes parts for five vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), four trumpets, three trombones, a bass trombone, guitar, piano, bass, and drum set. The music is in 4/4 time and features complex harmonic structures with many accidentals and ties. The guitar part has lyrics written above it.

Vocalists: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI

Trumpets: TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4

Trombones: TROMBONE 1, TROMBONE 2, TROMBONE 3, BASS TROMBONE

Guitar: LET NOTES RING, REALLY SPARSE, FLOATY IDEAS

Piano:

Bass:

Drum Set:

A

8

A. 1

A. 2

T. 1

T. 2

S.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GR.

PNO.

BASS

D. S.

8

D-/G

CΔ7

F-/C

D-/C

CΔ7

F-/C

D-/C

CΔ9

F-

D-/G

8

15

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

Bass

D. S.

15

Chord symbols and musical notation are present in the Gtr., PNO., Bass, and D. S. parts.

8

8

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

Chord symbols: D-/G, C⁹, F-, D-/G

Rehearsal mark: 8

This musical score is for a piece titled "Sycosis and Psychosis". It is a 4/4 piece, spanning 28 measures. The score is written for a large ensemble, including vocalists and instrumentalists. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) are mostly silent, with T. 1 having a melodic line in the first measure. The instrumental parts (Tpt. 1-4, Ten. 1-3, B. Ten., Grp., PNO., Bass, and D. S.) are active throughout the piece. The Grp. and PNO. parts feature complex, fast-moving lines with many accidentals. The Bass part has a steady, rhythmic line. The D. S. part is a simple, rhythmic line. The score is divided into two systems, with the first system containing measures 1-14 and the second system containing measures 15-28. The key signature is one flat (Bb), and the time signature is 4/4. The score is written in a standard musical notation style, with a key signature of one flat (Bb) and a time signature of 4/4. The first system contains measures 1-14, and the second system contains measures 15-28. The score is written for a large ensemble, including vocalists and instrumentalists. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) are mostly silent, with T. 1 having a melodic line in the first measure. The instrumental parts (Tpt. 1-4, Ten. 1-3, B. Ten., Grp., PNO., Bass, and D. S.) are active throughout the piece. The Grp. and PNO. parts feature complex, fast-moving lines with many accidentals. The Bass part has a steady, rhythmic line. The D. S. part is a simple, rhythmic line.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Ten. 1

Ten. 2

Ten. 3

B. Ten.

Grp.

PNO.

Bass

D. S.

Score for Sycosis and Psychosis, page 143. The score is divided into two systems, marked with [C] and [D] at the top.

System 1 (Measures 1-14):

- Vocals:** A. 1, A. 2, T. 1, T. 2, B. (All parts are silent).
- Trumpets:** Tpt. 1, Tpt. 2 (Silent); Tpt. 3, Tpt. 4 (Silent).
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (All parts are silent).
- Keyboard:** Gtr. (Solo, F- D-/G C⁹ F- D-/G C⁹ F- D-/G C⁹ F- D-/G C⁹ F- D-/G C⁹ F-/C); PNO. (F- D-/G C⁹ F- D-/G C⁹ F- D-/G C⁹ F- D-/G C⁹ F-/C); BASS (C⁹ F- D-/G C⁹ F- D-/G C⁹ F- D-/G C⁹ F- D-/G C⁹ F-/C); D. S. (Silent).

System 2 (Measures 15-18):

- Vocals:** A. 1, A. 2, T. 1, T. 2, B. (All parts are silent).
- Trumpets:** Tpt. 1, Tpt. 2 (Silent); Tpt. 3, Tpt. 4 (Melodic line with accents and slurs).
- Trombones:** Tbn. 1, Tbn. 2 (Melodic line with accents and slurs); Tbn. 3, B. Tbn. (Silent).
- Keyboard:** Gtr. (C⁹ F-/C); PNO. (C⁹ F-/C); BASS (C⁹ F-/C); D. S. (Melodic line with accents and slurs).

Annotations:

- [C]:** Measure 1, indicating the start of the first system.
- [D]:** Measure 15, indicating the start of the second system.
- SOLO:** Above the Gtr. staff in measure 1.
- COMP IN A SIMILAR STYLE TO THE INTRO:** Below the Gtr. staff in measure 15.

[illegible]

E

A. 1
57

A. 2

T. 1

T. 2

B.

TP. 1
57

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR. 57

PNO. 57

BASS 57

D. S. 57

This is a page of a musical score for a large ensemble. The score is written for 12 staves, each with a different instrument or voice part. The parts are: A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GR., PNO., BASS, and D. S. The score is in 4/4 time and features a key signature of one flat (B-flat). The music is written in a modern style with many accidentals and complex rhythms. The first four staves (A. 1, A. 2, T. 1, T. 2) are mostly rests, indicating that these parts are silent for most of the piece. The other parts (B., TP. 1-4, TEN. 1-3, B. TEN., GR., PNO., BASS, D. S.) are active and play complex melodic and rhythmic lines. The score is marked with a rehearsal cue 'E' at the beginning of the first staff. The page number '146' is in the top right corner.

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a band, including vocal and instrumental parts. The score is written for the following instruments and voices:

- Vocals:** A. 1, A. 2, T. 1, T. 2, S. (Soloist).
- Instrumentation:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, S. Tbn., Gtr., Pno., Bass, D. S.

The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *mf*, *f*, *ff*). The vocal parts are written in treble clef, while the instrumental parts are written in their respective clefs (treble or bass). The guitar and piano parts include chord diagrams and fret numbers. The double bass part includes a "FILLS" section. The drum set part includes a "FILLS" section. The score is a full orchestration of the song, capturing the essence of the original recording.

A musical score for a piece titled "Sycosis and Psychosis". The score is arranged in a system of 15 staves, each labeled with an instrument or vocal part. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two main sections by a double bar line. The first section contains measures 1 through 10, and the second section contains measures 11 through 14. The instruments and parts are: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR., PNO., BASS, and D. S. The GTR. and PNO. parts have a "SOLO" marking above measure 11. The PNO. part has a "Ab7(#11)" marking above measure 11. The D. S. part has a "7b" marking below measure 11. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

SOLO

Ab7(#11)

7b

82

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

82

This page of a musical score contains the following parts and markings:

- Parts:** A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., Gtr., PNO., Bass, D. S.
- Measure 87:** The first system of music begins at measure 87.
- Measure 88:** The second system of music begins at measure 88.
- Measure 89:** The third system of music begins at measure 89.
- Measure 90:** The fourth system of music begins at measure 90.
- Measure 91:** The fifth system of music begins at measure 91.
- Measure 92:** The sixth system of music begins at measure 92.
- Measure 93:** The seventh system of music begins at measure 93.
- Measure 94:** The eighth system of music begins at measure 94.
- Measure 95:** The ninth system of music begins at measure 95.
- Measure 96:** The tenth system of music begins at measure 96.
- Measure 97:** The eleventh system of music begins at measure 97.
- Measure 98:** The twelfth system of music begins at measure 98.
- Measure 99:** The thirteenth system of music begins at measure 99.
- Measure 100:** The fourteenth system of music begins at measure 100.
- Measure 101:** The fifteenth system of music begins at measure 101.
- Measure 102:** The sixteenth system of music begins at measure 102.
- Measure 103:** The seventeenth system of music begins at measure 103.
- Measure 104:** The eighteenth system of music begins at measure 104.
- Measure 105:** The nineteenth system of music begins at measure 105.
- Measure 106:** The twentieth system of music begins at measure 106.
- Measure 107:** The twenty-first system of music begins at measure 107.
- Measure 108:** The twenty-second system of music begins at measure 108.
- Measure 109:** The twenty-third system of music begins at measure 109.
- Measure 110:** The twenty-fourth system of music begins at measure 110.
- Measure 111:** The twenty-fifth system of music begins at measure 111.
- Measure 112:** The twenty-sixth system of music begins at measure 112.
- Measure 113:** The twenty-seventh system of music begins at measure 113.
- Measure 114:** The twenty-eighth system of music begins at measure 114.
- Measure 115:** The twenty-ninth system of music begins at measure 115.
- Measure 116:** The thirtieth system of music begins at measure 116.
- Measure 117:** The thirty-first system of music begins at measure 117.
- Measure 118:** The thirty-second system of music begins at measure 118.
- Measure 119:** The thirty-third system of music begins at measure 119.
- Measure 120:** The thirty-fourth system of music begins at measure 120.
- Measure 121:** The thirty-fifth system of music begins at measure 121.
- Measure 122:** The thirty-sixth system of music begins at measure 122.
- Measure 123:** The thirty-seventh system of music begins at measure 123.
- Measure 124:** The thirty-eighth system of music begins at measure 124.
- Measure 125:** The thirty-ninth system of music begins at measure 125.
- Measure 126:** The fortieth system of music begins at measure 126.
- Measure 127:** The forty-first system of music begins at measure 127.
- Measure 128:** The forty-second system of music begins at measure 128.
- Measure 129:** The forty-third system of music begins at measure 129.
- Measure 130:** The forty-fourth system of music begins at measure 130.
- Measure 131:** The forty-fifth system of music begins at measure 131.
- Measure 132:** The forty-sixth system of music begins at measure 132.
- Measure 133:** The forty-seventh system of music begins at measure 133.
- Measure 134:** The forty-eighth system of music begins at measure 134.
- Measure 135:** The forty-ninth system of music begins at measure 135.
- Measure 136:** The fiftieth system of music begins at measure 136.
- Measure 137:** The fifty-first system of music begins at measure 137.
- Measure 138:** The fifty-second system of music begins at measure 138.
- Measure 139:** The fifty-third system of music begins at measure 139.
- Measure 140:** The fifty-fourth system of music begins at measure 140.
- Measure 141:** The fifty-fifth system of music begins at measure 141.
- Measure 142:** The fifty-sixth system of music begins at measure 142.
- Measure 143:** The fifty-seventh system of music begins at measure 143.
- Measure 144:** The fifty-eighth system of music begins at measure 144.
- Measure 145:** The fifty-ninth system of music begins at measure 145.
- Measure 146:** The sixtieth system of music begins at measure 146.
- Measure 147:** The sixty-first system of music begins at measure 147.
- Measure 148:** The sixty-second system of music begins at measure 148.
- Measure 149:** The sixty-third system of music begins at measure 149.
- Measure 150:** The sixty-fourth system of music begins at measure 150.
- Measure 151:** The sixty-fifth system of music begins at measure 151.
- Measure 152:** The sixty-sixth system of music begins at measure 152.
- Measure 153:** The sixty-seventh system of music begins at measure 153.
- Measure 154:** The sixty-eighth system of music begins at measure 154.
- Measure 155:** The sixty-ninth system of music begins at measure 155.
- Measure 156:** The seventieth system of music begins at measure 156.
- Measure 157:** The seventy-first system of music begins at measure 157.
- Measure 158:** The seventy-second system of music begins at measure 158.
- Measure 159:** The seventy-third system of music begins at measure 159.
- Measure 160:** The seventy-fourth system of music begins at measure 160.
- Measure 161:** The seventy-fifth system of music begins at measure 161.
- Measure 162:** The seventy-sixth system of music begins at measure 162.
- Measure 163:** The seventy-seventh system of music begins at measure 163.
- Measure 164:** The seventy-eighth system of music begins at measure 164.
- Measure 165:** The seventy-ninth system of music begins at measure 165.
- Measure 166:** The eightieth system of music begins at measure 166.
- Measure 167:** The eighty-first system of music begins at measure 167.
- Measure 168:** The eighty-second system of music begins at measure 168.
- Measure 169:** The eighty-third system of music begins at measure 169.
- Measure 170:** The eighty-fourth system of music begins at measure 170.
- Measure 171:** The eighty-fifth system of music begins at measure 171.
- Measure 172:** The eighty-sixth system of music begins at measure 172.
- Measure 173:** The eighty-seventh system of music begins at measure 173.
- Measure 174:** The eighty-eighth system of music begins at measure 174.
- Measure 175:** The eighty-ninth system of music begins at measure 175.
- Measure 176:** The ninetieth system of music begins at measure 176.
- Measure 177:** The ninety-first system of music begins at measure 177.
- Measure 178:** The ninety-second system of music begins at measure 178.
- Measure 179:** The ninety-third system of music begins at measure 179.
- Measure 180:** The ninety-fourth system of music begins at measure 180.
- Measure 181:** The ninety-fifth system of music begins at measure 181.
- Measure 182:** The ninety-sixth system of music begins at measure 182.
- Measure 183:** The ninety-seventh system of music begins at measure 183.
- Measure 184:** The ninety-eighth system of music begins at measure 184.
- Measure 185:** The ninety-ninth system of music begins at measure 185.
- Measure 186:** The hundredth system of music begins at measure 186.
- Measure 187:** The hundred-first system of music begins at measure 187.
- Measure 188:** The hundred-second system of music begins at measure 188.
- Measure 189:** The hundred-third system of music begins at measure 189.
- Measure 190:** The hundred-fourth system of music begins at measure 190.
- Measure 191:** The hundred-fifth system of music begins at measure 191.
- Measure 192:** The hundred-sixth system of music begins at measure 192.
- Measure 193:** The hundred-seventh system of music begins at measure 193.
- Measure 194:** The hundred-eighth system of music begins at measure 194.
- Measure 195:** The hundred-ninth system of music begins at measure 195.
- Measure 196:** The hundred-tenth system of music begins at measure 196.
- Measure 197:** The hundred-eleventh system of music begins at measure 197.
- Measure 198:** The hundred-twelfth system of music begins at measure 198.
- Measure 199:** The hundred-thirteenth system of music begins at measure 199.
- Measure 200:** The hundred-fourteenth system of music begins at measure 200.
- Measure 201:** The hundred-fifteenth system of music begins at measure 201.
- Measure 202:** The hundred-sixteenth system of music begins at measure 202.
- Measure 203:** The hundred-seventeenth system of music begins at measure 203.
- Measure 204:** The hundred-eighteenth system of music begins at measure 204.
- Measure 205:** The hundred-nineteenth system of music begins at measure 205.
- Measure 206:** The hundred-twentieth system of music begins at measure 206.
- Measure 207:** The hundred-twenty-first system of music begins at measure 207.
- Measure 208:** The hundred-twenty-second system of music begins at measure 208.
- Measure 209:** The hundred-twenty-third system of music begins at measure 209.
- Measure 210:** The hundred-twenty-fourth system of music begins at measure 210.
- Measure 211:** The hundred-twenty-fifth system of music begins at measure 211.
- Measure 212:** The hundred-twenty-sixth system of music begins at measure 212.
- Measure 213:** The hundred-twenty-seventh system of music begins at measure 213.
- Measure 214:** The hundred-twenty-eighth system of music begins at measure 214.
- Measure 215:** The hundred-twenty-ninth system of music begins at measure 215.
- Measure 216:** The hundred-thirtieth system of music begins at measure 216.
- Measure 217:** The hundred

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental:** Gtr., PNO., Bass, D. S.

The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts have lyrics in both English and German. The instrumental parts include guitar, piano, bass, and drums.

99

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

99

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

106

mf

GET BUSY AND LOOSE

Ⓜ

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

SOLO

m^2

m^2

Pedal on D_2

m^2

TIME

m^2

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

158

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. $A_7(\sharp 11)$ $C_{\Delta}7(\sharp 11)$

PNO. $A_7(\sharp 11)$ $C_{\Delta}7(\sharp 11)$

BASS $A_7(\sharp 11)$ $C_{\Delta}7(\sharp 11)$

D. S.

158

A. 1

A. 2

T. 1

T. 2

S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

144

145

146

147

148

149

150

151

This musical score is for the song "The Rose Tree" and includes parts for vocal soloists, a choir, and an instrumental ensemble. The score is divided into two systems, each containing six staves.

System 1:

- A. 1 & A. 2:** Vocal soloists, both parts are rests.
- T. 1 & T. 2:** Tenors. T. 1 has a vocal line with notes and rests, marked *mf*. T. 2 has a vocal line with notes and rests, marked *mf*.
- B.:** Bass soloist, rests.
- TPtr. 1 & TPtr. 2:** Trumpets, both parts are rests.
- TPtr. 3 & TPtr. 4:** Trumpets. TPtr. 3 has a vocal line with notes and rests, marked *mf*. TPtr. 4 has a vocal line with notes and rests, marked *mf*.
- TBN. 1 & TBN. 2:** Trombones. TBN. 1 has a vocal line with notes and rests, marked *mf*. TBN. 2 has a vocal line with notes and rests, marked *mf*.
- TBN. 3 & TBN. 4:** Trombones. TBN. 3 has a vocal line with notes and rests, marked *mf*. TBN. 4 has a vocal line with notes and rests, marked *mf*.
- Gtr. & PNO.:** Guitar and Piano. Both parts are rests.
- BASS & D. S.:** Bass and Double Bass. Both parts are rests.

System 2:

- A. 1 & A. 2:** Vocal soloists, both parts are rests.
- T. 1 & T. 2:** Tenors. T. 1 has a vocal line with notes and rests, marked *mf*. T. 2 has a vocal line with notes and rests, marked *mf*.
- B.:** Bass soloist, rests.
- TPtr. 1 & TPtr. 2:** Trumpets, both parts are rests.
- TPtr. 3 & TPtr. 4:** Trumpets. TPtr. 3 has a vocal line with notes and rests, marked *mf*. TPtr. 4 has a vocal line with notes and rests, marked *mf*.
- TBN. 1 & TBN. 2:** Trombones. TBN. 1 has a vocal line with notes and rests, marked *mf*. TBN. 2 has a vocal line with notes and rests, marked *mf*.
- TBN. 3 & TBN. 4:** Trombones. TBN. 3 has a vocal line with notes and rests, marked *mf*. TBN. 4 has a vocal line with notes and rests, marked *mf*.
- Gtr. & PNO.:** Guitar and Piano. Both parts are rests.
- BASS & D. S.:** Bass and Double Bass. Both parts are rests.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*). The instrumental parts (Gtr., PNO., BASS, D. S.) are marked with a *mf* dynamic. The vocal parts (A. 1, A. 2, T. 1, T. 2, B., TPtr. 1, TPtr. 2, TPtr. 3, TPtr. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4) are marked with a *mf* dynamic. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

158

A. 1

A. 2

T. 1

T. 2

B.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

E7(9#)

GRF.

E7(9#)

PNO.

E7(9#)

BASS

D. S.

158

[illegible]

This musical score page, titled "Sycosis and Psychosis" and numbered 163, contains measures 170 through 175. The score is arranged for a large ensemble, including vocalists, brass, woodwinds, strings, and a keyboard. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) feature complex, melodic lines with many accidentals and slurs. The brass section (Tpt. 1-4, Tbn. 1-3, B. Tbn.) provides harmonic support with various rhythmic patterns. The woodwinds (Flte. 1-2, Bb. Flte., Clar. 1-2, Bb. Clar., Bassoon 1-2, Bb. Bassoon) have more active parts, often playing sixteenth-note figures. The strings (Gtr., PNO., Bass) provide a steady, rhythmic foundation. The keyboard (D. S.) plays a repeating eighth-note pattern. The score is written in a key with one sharp (F#) and a common time signature. The measures are grouped into six measures per system, with a repeat sign at the end of the first measure in each system.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental Ensemble:** Gtr., PNO., Bass, D. S.

The score is written for a full ensemble and includes a variety of musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with a double bar line indicating the end of a section. The instrumental parts include guitar, piano, bass, and drums, while the vocal parts are for soloists and choir.

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Instrumental Ensemble:** Gtr., PNO., Bass, D. S.

The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal soloists and choir parts are written in treble and bass clefs, while the instrumental ensemble parts are written in their respective clefs. The score includes a variety of musical notation, including notes, rests, and dynamic markings.

Handwritten musical score for "Sycosis and Psychosis" on page 166. The score is for a 12-piece ensemble, including strings, woodwinds, brass, percussion, guitar, piano, bass, and drums. The notation is handwritten and includes various musical symbols, including notes, rests, and dynamic markings. A key signature change to one sharp (F#) is indicated at measure 189. The score is divided into two systems, with the first system ending at measure 188 and the second system starting at measure 189. The notation includes many annotations such as "(OPEN)", "1ST X ONLY", and "END SOLO".

Instrument parts and their corresponding staves:

- A. 1 (Violin I)
- A. 2 (Violin II)
- T. 1 (Viola I)
- T. 2 (Viola II)
- B. (Cello/Double Bass)
- Tpt. 1 (Trumpet I)
- Tpt. 2 (Trumpet II)
- Tpt. 3 (Trumpet III)
- Tpt. 4 (Trumpet IV)
- Tbn. 1 (Trombone I)
- Tbn. 2 (Trombone II)
- Tbn. 3 (Trombone III)
- B. Tbn. (Baritone/Euphonium)
- Gtr. (Electric Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

Key signature change: $\text{F}\sharp$ (one sharp) at measure 189.

Annotations and markings:

- (OPEN)
- 1ST X ONLY
- END SOLO
- (SOLO) $\text{G}\Delta 7(\sharp 11)/\text{F}\sharp$
- m^2

This page of a musical score is for a jazz ensemble. It features 15 staves, each with a part name on the left and a measure number '198' at the bottom left. The parts are: A. 1, A. 2, T. 1, T. 2, S., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, S. Tbn., Gtr., PNO., Bass, and D. S. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The Gtr., PNO., Bass, and D. S. parts include chord names: E-7, E-7/D, E-7/C, G/B, and A-7. The Tpt. and Tbn. parts include articulation marks like accents (^) and slurs. The S. part includes a 'p' marking. The D. S. part includes a 'f' marking.

Score for "Sycosis and Psychosis" (Page 168). The score is arranged for a large ensemble, including vocalists, instrumentalists, and a rhythm section.

Vocalists:

- A. 1, A. 2, T. 1, T. 2, B. (All vocal lines are currently silent, indicated by a horizontal line across the staff).
- TPT. 1, TPT. 2, TPT. 3, TPT. 4 (Trumpets): Active melodic lines starting in measure 4.
- TEN. 1, TEN. 2, TEN. 3 (Tenors): Active melodic lines starting in measure 4.
- B. TEN. (Baritone Tenor): Silent.

Instrumentalists:

- GTR. (Guitar): Chordal accompaniment with a rhythmic pattern of eighth notes. Chords: G/B, E^b_Δ7, C/E, A-7, E-7, F_Δ7(#11), D-7.
- PNO. (Piano): Chordal accompaniment with a rhythmic pattern of eighth notes. Chords: G/B, E^b_Δ7, C/E, A-7, E-7, F_Δ7(#11), D-7.
- BASS (Bass): Chordal accompaniment with a rhythmic pattern of eighth notes. Chords: G/B, E^b_Δ7, C/E, A-7, E-7, F_Δ7(#11), D-7.
- D. S. (Drums): Active rhythmic pattern starting in measure 4.

Chord Progression:

G/B, E^b_Δ7, C/E, A-7, E-7, F_Δ7(#11), D-7

(M)

The musical score is arranged in a multi-staff format. The vocal parts (A.1, A.2, T.1, T.2, B.) and brass parts (Tpt. 1-4, Tbn. 1-3, B. Tbn.) are in the upper half, while the guitar, piano, and bass are in the lower half. The guitar part includes chord diagrams for $E^b \Delta 7(\sharp 11)$, $A^b \Delta 7(\sharp 11)$, $D^b \Delta 7(\sharp 11)$, and $E 7(\sharp 11)$. The piano and bass parts are marked with a E12 dynamic. The double bass (D. S.) part is marked with a E12 dynamic. The vocal parts have lyrics 'me' written below the notes. The score is divided into measures by vertical bar lines, with a double bar line indicating a section change. The key signature is one sharp (F#), and the time signature is 4/4.

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Vocals:** A. 1, A. 2, T. 1, T. 2, S.
- Woodwinds:** Fl. 1, Fl. 2, Clar. 1, Clar. 2.
- Brass:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Percussion:** Gtr., PNO., Bass, D. S.

The score is written in 4/4 time and features a key signature of one sharp (F#). The music is arranged in a multi-staff format, with each instrument or voice part on its own staff. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the vocal staves.

This musical score is for the song "The Rose Tree" and is arranged for a large ensemble. The score includes parts for vocal soloists (A. 1, A. 2, T. 1, T. 2, S.), a choir (TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, S. TBN.), and instrumental accompaniment (Gtr., PNO., Bass, D. S.). The vocal parts are written in treble clef, while the instrumental parts are in various clefs (treble, bass, and grand staff). The score is divided into measures, with some measures containing rests for certain parts. The instrumental parts include guitar, piano, bass, and drums. The guitar part includes chord diagrams for C_Δ7(#11), C_Δ7(#11)/B, G^b/B^b, A_Δ7(#11), and A^b7(#9). The piano part includes a grand staff with treble and bass clefs. The bass part includes a bass clef. The drum part includes a drum staff with various rhythmic notations. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

Score for "Sycosis and Psychosis" (Page 172). The score is written for a large ensemble, including vocalists, woodwinds, brass, strings, guitar, piano, bass, and drums.

Instrumentation:

- Vocals: A. 1, A. 2, T. 1, T. 2, B.
- Woodwinds: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten.
- Brass: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten.
- Strings: Gtr., PNO., Bass, D. S.

Key Signature: One sharp (F#).

Time Signature: 4/4.

Tempo/Style: The score includes a "Solo" section for the Piano and a "Solo" section for the Bass.

Chord Progression (Guitar/Bass):

Chords: C#9, F-, D-/G, C#9, F-, D-/G, C#9, F-, D-/G, C#9, F-, D-/G.

Lyrics:

[N]

This musical score is for a piece titled "Sycosis and Psychosis" and is page 173 of a larger work. The score is written for a large ensemble, including vocalists and various instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with each system containing staves for different parts. The parts are labeled as follows:

- A. 1 (Vocal)
- A. 2 (Vocal)
- T. 1 (Vocal)
- T. 2 (Vocal)
- B. (Vocal)
- Tpt. 1 (Trumpet)
- Tpt. 2 (Trumpet)
- Tpt. 3 (Trumpet)
- Tpt. 4 (Trumpet)
- Tbn. 1 (Trombone)
- Tbn. 2 (Trombone)
- Tbn. 3 (Trombone)
- B. Tbn. (Baritone Trombone)
- Gtr. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- D. S. (Drum Set)

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) feature melodic lines with lyrics written below the notes. The instrumental parts (Tpt. 1-4, Tbn. 1-3, B. Tbn., Gtr., PNO., BASS, D. S.) provide harmonic and rhythmic support. The piano part (PNO.) is written in grand staff notation, with the right hand playing a melodic line and the left hand playing a bass line. The drum set part (D. S.) provides a rhythmic foundation. The score is marked with a rehearsal cue "240" at the beginning of the first system.

This musical score is for a piece titled "Sycosis and Psychosis" on page 174. It is a multi-staff score for a large ensemble, including vocalists, brass, woodwinds, strings, and keyboard instruments. The score is divided into four measures, with a key signature change to D major at the beginning of the second measure. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) feature complex melodic lines with many triplets and slurs. The instrumental parts include four trumpets (Tpt. 1-4), three tenors (Tbn. 1-3), a baritone (B. Tbn.), guitar (Gtr.), piano (PNO.), bass (BASS), and double bass (D. S.). The piano and guitar parts have a more active, rhythmic role, often playing triplets. The woodwinds and strings provide harmonic support, with the strings playing a steady eighth-note pattern in the bass. The score is written in a standard musical notation style with various dynamics and articulation marks.

246

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

246

This musical score page, numbered 175, is titled "Sycosis and Psychosis". It features a complex arrangement of instruments and voices. The vocal parts include Soprano 1 (A. 1), Soprano 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass (B.), Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), and Bass Trombone (B. TBN.). The instrumental parts include Guitar (GTR.), Piano (PNO.), Bass (BASS), and Double Bass (D. S.). The score is written in a key with one sharp (F#) and a common time signature. It contains various musical notations such as treble and bass clefs, notes, rests, triplets, and dynamic markings like *mf*. The piano part includes a detailed bass line with many beamed sixteenth notes. The guitar part features a melodic line with triplets. The double bass part has a rhythmic pattern with many beamed eighth notes. The vocal parts have lyrics written below the notes, though they are mostly illegible due to the image quality. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

A.1

A.2

T.1

T.2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D.B.

0

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

m1

m2

C#9

F-

D-/G

Score for "Sycosis and Psychosis" (Page 178). The score includes staves for the following instruments:

- A. 1
- A. 2
- T. 1
- T. 2
- B.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Gtr.
- PNO.
- Bass
- D. S.

The Gtr., PNO., and Bass parts include chord symbols (D-/G, CΔ9, F-) and a "FADE OUT" instruction.

SOLIPSIS

III. INFECTIOUS DISEASES
IN CATTLE

RYAN BRAKE

III. INFECTIOUS DISEASES IN CATTLE

For Jazz Orchestra

RYAN BRAKE

SWING ♩ = 243

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUM SET

7

A. 1

A. 2

T. 1

T. 2

B.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

7

Detailed description: This is a musical score for a piece titled 'Infectious Diseases In Cattle'. The score is written for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (TRP. 1-4, TBN. 1-3, B. TBN.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The music is in 4/4 time and features a complex arrangement of parts. The piano part has a steady eighth-note accompaniment in the left hand. The woodwinds and brass parts have various melodic and harmonic lines, some with trills and grace notes. The vocal parts have lyrics that are not clearly legible but appear to be related to the title. The score is divided into five measures, with a repeat sign at the beginning of the first measure.

12

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

12

Detailed description: This is a musical score for a piece titled 'Infectious Diseases In Cattle'. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section consists of two flutes (A. 1, A. 2), two clarinets (T. 1, T. 2), and a bassoon (B.). The brass section includes four trumpets (Tpt. 1-4) and three tenor/soprano tubas (Tbn. 1-3, B. Tbn.). The string section features guitar (Gtr.), piano (PNO.), bass, and double bass (D. S.). The percussion section includes a snare drum (D. S.). The score is written in 4/4 time and features a key signature of one flat (B-flat). The music is characterized by a steady, rhythmic pattern in the woodwinds and strings, with the brass providing harmonic support. The piano part features a continuous, rhythmic accompaniment. The double bass part provides a steady, rhythmic foundation. The snare drum part provides a steady, rhythmic accompaniment. The guitar part provides a steady, rhythmic accompaniment. The overall mood is serious and somber, reflecting the nature of the subject matter.

This musical score is for a piece titled "Infectious Diseases In Cattle". It is a multi-staff arrangement featuring various instruments and voices. The score is divided into two systems, with the first system containing staves 1 through 8 and the second system containing staves 9 through 16. The instruments and parts are as follows:

- A. 1**: Alto Saxophone 1, starting at measure 17.
- A. 2**: Alto Saxophone 2, starting at measure 17.
- T. 1**: Tenor 1, starting at measure 17.
- T. 2**: Tenor 2, starting at measure 17.
- B.**: Baritone, starting at measure 17.
- TP. 1**: Trumpet 1, starting at measure 17.
- TP. 2**: Trumpet 2, starting at measure 17.
- TP. 3**: Trumpet 3, starting at measure 17.
- TP. 4**: Trumpet 4, starting at measure 17.
- TBN. 1**: Trombone 1, starting at measure 17.
- TBN. 2**: Trombone 2, starting at measure 17.
- TBN. 3**: Trombone 3, starting at measure 17.
- B. TBN.**: Baritone Trombone, starting at measure 17.
- Gtr.**: Guitar, starting at measure 17.
- PNO.**: Piano, starting at measure 17.
- BASS**: Bass, starting at measure 17.
- D. S.**: Double Bass, starting at measure 17.

The score is written in 4/4 time. The key signature is one flat (B-flat major or D minor). The first system ends at measure 17, and the second system continues from measure 18. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., m^2 , m^1). The piano part features a continuous eighth-note accompaniment in the left hand. The bass and double bass parts provide a steady rhythmic foundation. The brass and woodwind parts play melodic lines, often with slurs and ties. The vocal parts (A. 1, A. 2, T. 1, T. 2, B., TP. 1-4, TBN. 1-3, B. TBN.) have lyrics written below the notes.

A

The musical score is arranged in 15 staves. The top five staves (A.1, A.2, T.1, T.2, B.) represent the main brass and woodwind sections. The next seven staves (TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3) represent the trumpet and tenor sections. The eighth staff (B. TEN.) represents the baritone/tenor section. The ninth staff (GTR.) represents the guitar. The tenth staff (PNO.) represents the piano. The eleventh staff (BASS) represents the bass. The twelfth staff (D. S.) represents the double bass. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is marked with a repeat sign and a first ending bracket. The first ending bracket is labeled 'A' and covers the first three measures of the piece. The second ending bracket is labeled 'B' and covers the last three measures of the piece. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is marked with a repeat sign and a first ending bracket. The first ending bracket is labeled 'A' and covers the first three measures of the piece. The second ending bracket is labeled 'B' and covers the last three measures of the piece.

23

A. 1

A. 2

T. 1

T. 2

B.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

23

This musical score is for a piece titled "Infectious Diseases In Cattle". It is a 6/8 time piece in the key of D major. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section consists of five parts: A. 1, A. 2, T. 1, T. 2, and B. The brass section includes four trumpet parts (TRP. 1-4), three tenor parts (TEN. 1-3), and a baritone tenor (B. TEN.). The string section has five parts: GR. (Guitar), PNO. (Piano), BASS, and D. S. (Double Bass). The percussion section is represented by D. S. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 6/8. The first measure of the score is marked with a "23" in the left margin. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 6. The woodwind parts (A. 1, A. 2, T. 1, T. 2, B.) and the brass parts (TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.) all play the same melody in the first measure. The string parts (GR., PNO., BASS, D. S.) play a different melody in the first measure. The percussion part (D. S.) plays a rhythmic pattern in the first measure. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 6/8. The first measure of the score is marked with a "23" in the left margin. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 6. The woodwind parts (A. 1, A. 2, T. 1, T. 2, B.) and the brass parts (TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.) all play the same melody in the first measure. The string parts (GR., PNO., BASS, D. S.) play a different melody in the first measure. The percussion part (D. S.) plays a rhythmic pattern in the first measure.

54

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

54

Detailed description: This is a musical score for a piece titled 'Infectious Diseases In Cattle'. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instrumentation includes Alto Saxophones 1 and 2 (A. 1, A. 2), Tenor Saxophones 1 and 2 (T. 1, T. 2), Baritone (B.), Trumpets 1 through 4 (TP. 1-4), Tenors 1 through 3 (TEN. 1-3), Baritone Tenor (B. TEN.), Guitar (GR.), Piano (PNO.), Bass (BASS), and Drums (D. S.). The score is divided into five measures. The key signature has one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part (D. S.) is particularly active, with many eighth and sixteenth notes. The woodwinds and brass parts have more complex melodic lines, often featuring triplets and slurs. The strings (BASS) provide a steady, rhythmic foundation. The guitar (GR.) and piano (PNO.) parts are mostly rests, suggesting they are not playing in this section. The score is marked with a rehearsal mark '54' at the beginning of the first measure.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B. (Bass Soloist)
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental Ensemble:** Gtr., PNO., Bass, D. S.

The score is written for a full ensemble and includes a variety of musical notations such as notes, rests, and dynamic markings (e.g., sf , mf).

This page of the musical score contains the following staves and parts:

- A. 1**: First Alto Saxophone
- A. 2**: Second Alto Saxophone
- T. 1**: First Tenor Saxophone
- T. 2**: Second Tenor Saxophone
- B.**: Baritone Saxophone
- Tpt. 1**: First Trumpet
- Tpt. 2**: Second Trumpet
- Tpt. 3**: Third Trumpet
- Tpt. 4**: Fourth Trumpet
- Tbn. 1**: First Trombone
- Tbn. 2**: Second Trombone
- Tbn. 3**: Third Trombone
- B. Tbn.**: Baritone Trombone
- Gtr.**: Guitar
- PNO.**: Piano
- Bass**: Double Bass
- D. S.**: Double Bass (Drum Set)

The score includes various musical notations such as notes, rests, and dynamic markings like 'm2' and '46'.

A musical score for a piece titled "Infectious Diseases In Cattle". The score is arranged for a large ensemble, including vocalists, brass, woodwinds, strings, and a rhythm section. The music is written in 4/4 time and features a key signature of one sharp (F#). The score is divided into systems, with each instrument or voice part on a separate staff. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) are written in treble clef. The brass parts (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) are written in treble clef. The woodwind parts (Flt. 1, Flt. 2, Flt. 3, B. Flt.) are written in treble clef. The string parts (Str. 1, Str. 2, Str. 3, B. Str.) are written in bass clef. The guitar (Gtr.) and piano (Pno.) parts are written in treble clef. The bass (Bass) part is written in bass clef. The drum (D. S.) part is written in a simplified notation. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *sf*, *f*, *sfz*). The music is arranged in a way that allows for a full orchestral sound, with each instrument or voice part contributing to the overall texture of the piece.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

58

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

58

Detailed description: This is a musical score for a piece titled 'Infectious Diseases In Cattle'. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The score is divided into five systems. The first system contains staves for A. 1, A. 2, T. 1, T. 2, and B. The second system contains staves for TP. 1, TP. 2, TP. 3, TP. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The third system contains staves for GTR. and PNO. The fourth system contains staves for BASS and D. S. The fifth system contains staves for D. S. and D. S. The score includes various musical notations such as notes, rests, and dynamic markings. The number 58 is written at the beginning of the first staff and at the end of the last staff.

This musical score is for a piece titled "Infectious Diseases In Cattle". It is arranged for a large ensemble, including brass, woodwinds, strings, and a rhythm section. The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures, with a double bar line indicating a section change. The score includes parts for the following instruments:

- A. 1 (Alto Saxophone 1)
- A. 2 (Alto Saxophone 2)
- T. 1 (Tenor Saxophone 1)
- T. 2 (Tenor Saxophone 2)
- B. (Baritone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)
- Gtr. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- D. S. (Drum Set)

The score is written in standard musical notation, with notes, rests, and other musical symbols. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into measures, with a double bar line indicating a section change. The score includes parts for the following instruments:

A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., BASS, D. S.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal quartet (A. 1, A. 2, T. 1, T. 2, B.) and a full band. The score includes parts for four Trumpets (Tpt. 1-4), three Trombones (Tbn. 1-3), a Bass Trombone (B. Tbn.), Guitar (Gtr.), Piano (PNO.), Bass, and Drums (D. S.). The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score begins with a piano (p) dynamic and a tempo marking of 70. The vocal parts feature harmonized lyrics, with the tenors (T. 1, T. 2) and bass (B.) parts having lyrics written below them. The instrumental parts include a guitar introduction, a piano accompaniment, and a drum part that enters in the final measure. The score concludes with a "EASE BACK IN" instruction and a mezzo-forte (mf) dynamic marking.

This musical score is for a piece titled "Infectious Diseases In Cattle". It is a multi-staff arrangement featuring vocal parts (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (Tpt. 1-4, Ten. 1-3, B. Ten.), strings (Gre., PNO., Bass), and a drum set (D. S.). The score is written in 2/4 time and begins with a key signature of one flat (B-flat). The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) are in the soprano, alto, tenor, and bass ranges, respectively. The woodwinds (Tpt. 1-4, Ten. 1-3, B. Ten.) are in the trumpet, tenor, and baritone ranges, respectively. The strings (Gre., PNO., Bass) are in the guitar, piano, and bass ranges, respectively. The drum set (D. S.) is in the drum range. The score is divided into two systems. The first system contains measures 78 through 85. The second system contains measures 86 through 93. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The vocal parts are written in a style that suggests a choral or band setting. The woodwinds and strings are written in a style that suggests a symphonic or orchestral setting. The drum set is written in a style that suggests a rhythmic accompaniment. The score is a complex arrangement that requires a large ensemble of musicians to perform.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Ten. 1

Ten. 2

Ten. 3

B. Ten.

Gre.

PNO.

Bass

D. S.

86

E

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Gtr.

PNO.

BASS

D. S.

86

A musical score for a band, featuring 14 staves. The staves are labeled: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., Gtr., PNO., BASS, and D. S. The score is in 4/4 time, with a key signature of one flat (B-flat). The music is written in a mix of treble and bass clefs. The first staff (A. 1) has a tempo marking of 86. The score includes various musical notations such as notes, rests, and accidentals. A rehearsal mark 'E' is placed above the first staff. The score is divided into two systems, with a double bar line and the number 86 appearing at the start of the second system.

94

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

94

This musical score is for a piece titled "Infectious Diseases In Cattle". It is a 12-measure composition, with measures 1 through 94 indicated at the beginning and end of the score. The score is written for a large ensemble, including vocal soloists (A. 1, A. 2, T. 1, T. 2, B.), a vocal quartet (TP. 1, TP. 2, TP. 3, TP. 4), a vocal trio (TEN. 1, TEN. 2, TEN. 3), a vocal soloist (B. TEN.), a guitar (GR.), a piano (PNO.), a bass (BASS), and a double bass (D. S.). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems, with the first system containing measures 1 through 94 and the second system containing measures 95 through 198. The vocal parts are written in treble and bass clefs, while the instrumental parts are written in their respective clefs. The piano part is written in grand staff notation. The double bass part is written in bass clef. The guitar part is written in treble clef. The vocal quartet parts are written in treble clef. The vocal trio parts are written in bass clef. The vocal soloist parts are written in treble and bass clefs. The score is a complex arrangement of vocal and instrumental parts, with many measures of rest and some measures of melody. The overall style is that of a traditional musical score, with a focus on the vocal parts and the piano accompaniment.

102

HALF TIME $\text{♩} = \text{♩}$

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

102

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental Ensemble:** Gtr., PNO., Bass, D. S.

The score is written in 3/4 time and features a key signature of one sharp (F#). The vocal soloists and choir parts are written in treble and bass clefs, while the instrumental parts are written in their respective staves. The score includes a variety of musical notation, including notes, rests, and dynamic markings.

This musical score is for a piece titled "Infectious Diseases In Cattle". It is written in 4/4 time and features a variety of instruments. The score is divided into two systems, with the first system starting at measure 115. The instruments and their parts are as follows:

- A. 1**: Alto Saxophone 1, playing a melodic line with eighth and quarter notes.
- A. 2**: Alto Saxophone 2, playing a similar melodic line to A. 1.
- T. 1**: Tenor Saxophone 1, playing a melodic line with eighth and quarter notes.
- T. 2**: Tenor Saxophone 2, playing a similar melodic line to T. 1.
- B.**: Baritone Saxophone, playing a melodic line with eighth and quarter notes.
- Tpt. 1**: Trumpet 1, playing a melodic line with eighth and quarter notes.
- Tpt. 2**: Trumpet 2, playing a similar melodic line to Tpt. 1.
- Tpt. 3**: Trumpet 3, playing a melodic line with eighth and quarter notes.
- Tpt. 4**: Trumpet 4, playing a melodic line with eighth and quarter notes.
- Tbn. 1**: Trombone 1, playing a melodic line with eighth and quarter notes.
- Tbn. 2**: Trombone 2, playing a similar melodic line to Tbn. 1.
- Tbn. 3**: Trombone 3, playing a melodic line with eighth and quarter notes.
- B. Tbn.**: Baritone Trombone, playing a melodic line with eighth and quarter notes.
- Gtr.**: Guitar, playing a melodic line with eighth and quarter notes.
- PNO.**: Piano, playing a melodic line with eighth and quarter notes.
- BASS**: Bass, playing a melodic line with eighth and quarter notes.
- D. S.**: Double Bass, playing a melodic line with eighth and quarter notes.

The score is written in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and half notes. The key signature is one sharp (F#). The score is divided into two systems, with the first system starting at measure 115. The instruments and their parts are as follows:

This musical score is for a 12-piece ensemble performance of "The Sound of Silence" by Simon & Garfunkel. The score is written for the following parts:

- Vocals:** A. 1, A. 2, T. 1, T. 2, B.
- Trumpets:** TPT. 1, TPT. 2, TPT. 3, TPT. 4
- Trombones:** TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Guitar:** Gtr.
- Piano:** PNO.
- Bass:** BASS
- Drums:** D. S.

The score is divided into two systems. The first system covers measures 121 to 124, and the second system covers measures 125 to 128. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., mf , mf). The drum part (D. S.) includes a specific instruction: "DROP EIGHT DOWN TO SIMPLE TIME".

189

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

189

156

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

156

TO HARMON

START TO PLAY MORE

A musical score for a band, starting at measure 156. The score is arranged in a system of staves. The top section includes staves for A. 1, A. 2, T. 1, T. 2, and B. The middle section includes staves for TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GTR., PNO., BASS, and D. S. The notation includes various musical symbols such as notes, rests, and accidentals. A rehearsal mark '156' is present at the beginning of the first staff and the last staff. A bracket labeled 'TO HARMON' is placed above the TPT. 2 staff. The text 'START TO PLAY MORE' is located at the bottom right of the page.

145

(H)

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

145

A musical score for a piece titled "Infectious Diseases In Cattle". The score is written for a large ensemble, including vocal soloists (A. 1, A. 2, T. 1, T. 2, B.), a trumpet section (TPT. 1-4), a tuba section (TBN. 1-3, B. TBN.), guitar (GTR.), piano (PNO.), bass (BASS), and double bass (D. S.). The music is in 4/4 time and features a key signature of one sharp (F#). The vocal parts have lyrics written below them, and the instrumental parts include various musical notations such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines, and the page number 145 is visible at the top left and bottom left.

This musical score is for a piece titled "Infectious Diseases In Cattle". It is a multi-staff arrangement featuring a variety of instruments and voices. The score is divided into two systems, with the first system starting at measure 150. The instruments and parts include:

- Vocals:** A. 1, A. 2, T. 1, T. 2, and B. (Bass).
- Trumpets:** TPT. 1, TPT. 2, TPT. 3, and TPT. 4.
- Trombones:** TEN. 1, TEN. 2, TEN. 3, and B. TEN. (Bass Trombone).
- Other Instruments:** Gtr. (Guitar), PNO. (Piano), BASS, and D. S. (Drum Set).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like mf (mezzo-forte). The layout is professional, with clear staff lines and instrument labels on the left side of each staff.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, and B. (Baritone).
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. (Baritone Tenor).
- Instrumental Ensemble:** GTR. (Guitar), PNO. (Piano), BASS, and D. S. (Drum Set).

The score is written in 4/4 time and includes a key signature of one sharp (F#). The instrumental parts include a guitar solo (GTR.) and a piano solo (PNO.). The vocal parts include a solo (A. 1) and a duet (A. 2, T. 1, T. 2, B.). The instrumental ensemble includes a guitar solo (GTR.), a piano solo (PNO.), a bass solo (BASS), and a drum solo (D. S.).

The musical score for measures 169-178 features the following parts and details:

- Vocal Soloists:**
 - A.1, A.2, T.1, T.2, B.: Vocal staves with notes and rests.
- Brass Instruments:**
 - Tpt. 1-4: Trumpet staves.
 - Tbn. 1-3: Trombone staves.
 - B. Tbn.: Bass Trombone staff.
- Guitar (GTR):** Staff with chords and melodic lines.
- Piano (PNO):** Grand staff with chords and accompaniment.
- Bass (BASS):** Staff with a walking bass line.
- Drums (D.S.):** Staff with drum notation.

Key annotations include measure numbers (169, 170, 171, 172, 173, 174, 175, 176, 177, 178) and specific musical instructions like "SOLO" above the T.1 staff and "PEDAL" below the BASS staff.

This image shows a blank musical score template for a 17-measure piece. The score is organized into two systems of five staves each. The first system includes staves for A. 1, A. 2, T. 1, T. 2, and S. The second system includes staves for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The third system includes staves for GTR., PNO., Bass, and D. S. Each staff begins with a treble or bass clef and a key signature of one sharp (F#). The measures are divided by bar lines, with a double bar line indicating a section change at measure 8. Handwritten annotations include "172" above the first staff of each system and "GΔ7(#11)" above the T. 1 staff at measure 8. The PNO. staff has a handwritten "172" above it. The Bass staff has a handwritten "172" below it. The D. S. staff has a handwritten "172" below it.

④

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Ten. 1

Ten. 2

Ten. 3

B. Ten.

Gtr.

PNO.

Bass

D. S.

1st

2nd

3rd

F#Δ7

C#7sus

GΔ7(#11)

EΔ7

B7sus

FΔ7(#11)

EΔ7

B7sus

FΔ7(#11)

EΔ7 WALK

B7sus

FΔ7(#11)

188

A. 1

A. 2

T. 1

T. 2

B.

188

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

188

Gtr.

PNO.

BASS

D. S.

188

Chord symbols: $F\sharp\Delta 7$, $F7\Delta 6$, $B\Delta 7$, $E\Delta 7$, $E\flat 7\Delta 6$, $A\Delta 7$

Dynamic markings: m^2

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-part score, with parts labeled A. 1 through A. 12. The score is written for a 12-piece ensemble, including vocalists and instrumentalists. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system containing parts A. 1 through A. 6, and the second system containing parts A. 7 through A. 12. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) are written in treble clef, while the instrumental parts (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., Pno., Bass, D. S.) are written in their respective clefs. The score includes various musical notations, such as notes, rests, and dynamic markings, and is presented in a clear, professional layout.

This musical score is arranged for a large ensemble, including vocal soloists, a full brass section, woodwinds, strings, piano, and percussion. The score is divided into two systems. The first system includes parts for vocal soloists (A. 1, A. 2, T. 1, T. 2, B.), a four-piece brass section (Tpt. 1-4), three tenors (Ten. 1-3), a bass tenor (B. Ten.), guitar (Gtr.), piano (PNO.), bass, and drums (D. S.). The second system continues the vocal and piano parts. The vocal parts feature complex melodic lines with many accidentals. The piano part provides a harmonic foundation with chords and moving lines in both hands. The brass section is mostly silent, with a 'TO OPEN' instruction for the first trumpet. The woodwinds and strings are also silent. The guitar plays a rhythmic pattern. The drums play a simple pattern. The score is written in 4/4 time and includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Score for *Infectious Diseases In Cattle*, page 210.

Instrumentation includes:

- Vocal Soloists: A. 1, A. 2, T. 1, T. 2, B.
- Brass: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten.
- Guitar (Gtr.)
- Piano (PNO.)
- Bass
- Drums (D. S.)

Key features of the score include:

- Complex melodic lines for the vocal soloists, featuring many accidentals.
- A piano accompaniment with chords and moving lines in both hands.
- A brass section with a 'TO OPEN' instruction for the first trumpet.
- A guitar part with a rhythmic pattern.
- A drum part with a simple pattern.

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple staves, including woodwinds (A. 1, A. 2, T. 1, T. 2), strings (S., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, S. Tbn.), brass (Gtr.), piano (Pno.), and bass (Bass). The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 210 in the bottom left corner.

[illegible]

[illegible]

DOUBLE TIME $\text{♩} = \text{♩}$
(SOLO A $\text{♩}(\text{♯5})$ (OPEN))

A. 1 $\text{D}^{\#7}(\text{♯11})$ A $\text{♩}(\text{♯5})$ $\text{D}^{\#7}(\text{♯11})$ (QUE) A $\text{♩}(\text{♯5})$

A. 2 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

T. 1 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

T. 2 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

B. $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

TP. 1 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

TP. 2 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

TP. 3 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

TP. 4 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

TBN. 1 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

TBN. 2 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

TBN. 3 $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

B. TBN. $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

GTR. $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) $\text{C } \text{♩}(\text{♯5})$ $\text{F}^{\#7}(\text{♯11})$ $\text{C } \text{♩}(\text{♯5})$ $\text{F}^{\#7}(\text{♯11})$ (QUE) $\text{C } \text{♩}(\text{♯5})$

PNO. $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) $\text{C } \text{♩}(\text{♯5})$ $\text{F}^{\#7}(\text{♯11})$ $\text{C } \text{♩}(\text{♯5})$ $\text{F}^{\#7}(\text{♯11})$ (QUE) $\text{C } \text{♩}(\text{♯5})$

BASS $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) $\text{C } \text{♩}(\text{♯5})$ $\text{F}^{\#7}(\text{♯11})$ $\text{C } \text{♩}(\text{♯5})$ $\text{F}^{\#7}(\text{♯11})$ (QUE) $\text{C } \text{♩}(\text{♯5})$

D. S. $\text{DOUBLE TIME } \text{♩} = \text{♩}$ (OPEN) (QUE)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full-band arrangement, likely for a recording or a large ensemble. The score includes parts for the following instruments and voices:

- Vocals:** A. 1 (Lead Vocalist), A. 2 (Second Vocalist), T. 1 (Tenor 1), T. 2 (Tenor 2), B. (Bass), TPT. 1-4 (Trumpets), TBN. 1-3 (Trombones), and B. TBN. (Baritone Trombone).
- Instrumentation:** GTR. (Guitar), PNO. (Piano), BASS (Bass), and D. S. (Drum Set).

The score is written in 4/4 time and is in the key of D major (indicated by two sharps: F# and C#). The tempo is marked "240". The score is divided into measures, with some measures containing rests for certain instruments. The vocal parts feature a mix of whole, half, and quarter notes, with some measures containing rests. The instrumental parts provide a harmonic and rhythmic foundation for the vocals.

248

A. 1 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

A. 2 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

T. 1 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

T. 2 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

B. $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

TPT. 1 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

TPT. 2 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

TPT. 3 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

TPT. 4 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

TBN. 1 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

TBN. 2 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

TBN. 3 $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

B. TBN. $F\sharp-7$ $D\Delta7(\sharp11)$ $B/D\sharp E\flat7$ $E/G\sharp$ $A\flat7$ $A\sharp-7$ $C7(b9)$ $F\Delta7$ C/E

GTR. $A-7$ $F\Delta7(\sharp11)$ $D/F\sharp G\flat7$ G/B $C\flat7$ $C\sharp-7$ $E\flat7(b9)$ $A\flat\Delta7$ $E\flat/G$

PNO. $A-7$ $F\Delta7(\sharp11)$ $D/F\sharp G\flat7$ G/B $C\flat7$ $C\sharp-7$ $E\flat7(b9)$ $A\flat\Delta7$ $E\flat/G$

BASS. $A-7$ $F\Delta7(\sharp11)$ $D/F\sharp G\flat7$ G/B $C\flat7$ $C\sharp-7$ $E\flat7(b9)$ $A\flat\Delta7$ $E\flat/G$

D. S. $A-7$ $F\Delta7(\sharp11)$ $D/F\sharp G\flat7$ G/B $C\flat7$ $C\sharp-7$ $E\flat7(b9)$ $A\flat\Delta7$ $E\flat/G$

E^b_Δ7 B^b_Δ7 G/B C_Δ7 C[#]-7 D_Δ7 A_Δ7 C₇(b9) F_Δ7

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

G^b_Δ7 D^b_Δ7 B^b/D E^b_Δ7 E-7 F_Δ7 C_Δ7 E^b₇(b9) A^b_Δ7

245

Chord symbols above the staves:

Top system: $G\sharp^{(b9)}$, $C\sharp\Delta^7$, $E^{(b9)}$, $A\Delta^7$, $B^{(b9)}$, $E\Delta^7$, $F\sharp-7$, $D\Delta^7(\sharp 11)$

Bottom system: $B^{(b9)}$, $E\Delta^7$, $G^{(b9)}$, $C\Delta^7$, $D^{(b9)}$, $G\Delta^7$, $A-7$, $F\Delta^7(\sharp 11)$

Instrument parts include: A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., Bass, and D. S. The score includes various musical notations such as notes, rests, and accidentals.

Chord Progression 1: B/D# E₇ E/G# A₇ A#-7 C₇(b9) F_Δ7 C/G

Chord Progression 2: D/F# G₇ G/B C₇ C#-7 Eb₇(b9) Ab_Δ7 Eb/Bb

Instrumentation: A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten., Gtr., PNO., Bass, D. S.

Key signature: Two sharps (F# and C#). Time signature: 4/4.

The score is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. Each system includes a key signature change to two sharps at the beginning of the first measure. The vocal parts (A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten.) feature complex melodic lines with many accidentals and ties. The instrumental parts (Gtr., PNO., Bass, D. S.) provide harmonic support with various chords and rhythmic patterns.

Sheet music for a jazz ensemble, featuring various instruments and vocal parts. The music is divided into measures, with chord changes indicated above the staves.

Chord Progression:

- Measures 1-4: A-7
- Measures 5-8: G/B
- Measures 9-12: C Δ 7
- Measures 13-16: C-7
- Measures 17-20: B $\flat$ /D
- Measures 21-24: E $\flat$ Δ 7

Instrument Parts:

- A. 1, A. 2, T. 1, T. 2, B. (Vocal parts)
- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4 (Trumpets)
- Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Trombones)
- Gtr. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The notation includes various musical symbols such as notes, rests, and accidentals, indicating the specific musical content for each part.

298 $C\#7(\#9)$ WIND DOWN (END SOLO)

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GRE. $E7(\#9)$

PNO. $E7(\#9)$ m2

BASS $E7(\#9)$

D. S.

298

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GRE.

PNO.

BASS

D. S.

8 BARS OF DRUMS W. PNO

mf

This musical score is arranged for a large ensemble, including vocal soloists, a choir, and various instruments. The score is divided into systems, with each system containing staves for different parts. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a variety of musical notations, such as treble and bass clefs, whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The vocal parts (A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.) feature complex melodic lines with many accidentals and ties. The instrumental parts (GTR., PNO., BASS, D. S.) provide a rhythmic and harmonic foundation. The piano part (PNO.) includes a prominent bass line in the left hand. The guitar part (GTR.) is mostly silent, with a few notes in the first measure. The bass part (BASS) is also mostly silent. The drum part (D. S.) provides a steady rhythmic pattern. The score is written for a large ensemble, with each part contributing to the overall sound of the piece.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

518

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

518

Detailed description: This is a musical score for a piece titled 'Infectious Diseases In Cattle'. The score is written for a large ensemble, including woodwinds (Alto Saxophones A. 1 & 2, Tenor Saxophones T. 1 & 2, Baritone Saxophone B.), brass (Trumpets TP. 1-4, Tenor Bone Horns TBN. 1-3, Baritone Bone Horn B. TBN.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The score is divided into two systems, each starting with a rehearsal mark '518'. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The instrumentation is typical of a big band or jazz ensemble. The score is written in a standard musical notation with a key signature of one flat (B-flat major or D minor) and a common time signature of 4/4.

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2
- Choir:** S. (Soprano)
- Instrumental Ensemble:**
 - Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4
 - Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
 - Other Instruments:** Gr. (Guitar), PNO. (Piano), BASS, D. S. (Drum Set)

The score is divided into four measures, with a key signature of one sharp (F#) and a common time signature (C). The vocal parts feature a mix of eighth and quarter notes, while the instrumental parts provide harmonic support and rhythmic accompaniment.

528

A. 1

A. 2

T. 1

T. 2

B.

HALF TIME $\text{♩}=\text{♩}$

529

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

HALF TIME $\text{♩}=\text{♩}$

530

GTR.

PNO.

531

BASS

532

D. S.

HALF TIME $\text{♩}=\text{♩}$

533

Detailed description: This is a musical score for a piece titled 'Infectious Diseases In Cattle'. The score is arranged for a large ensemble, including voices (A. 1, A. 2, T. 1, T. 2, B.), four trumpets (TPT. 1-4), three tenors (TBN. 1-3), a baritone (B. TBN.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The score is divided into three systems. The first system (measures 528-529) shows the vocal parts and the first four trumpets. The second system (measures 529-530) continues the vocal parts and includes the remaining three trumpets, three tenors, and a baritone. The third system (measures 530-533) features the guitar, piano, bass, and drums. The piano part is marked with a '531' and the bass part with a '532'. The drums part is marked with a '533'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The tempo is indicated as 'HALF TIME' with a note value of $\text{♩}=\text{♩}$.

SOLIPSIS

IV. THE BURNING HOUSE

RYAN BRAKE

IV. THE BURNING HOUSE

For Jazz Orchestra

RYAN BRAKE

STRAIGHT ♩ = 175

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUM SET

8 BARS OF DRUMS, ESTABLISH TIME

mf

9

A. 1

A. 2

T. 1

T. 2

B. CL.

9

ME

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

9

GTR.

9

PNO.

9

ME

BASS

9

ME

D. S.

9

Detailed description: This is a page of a musical score for 'The Burning House', page 230. The score is arranged in a multi-staff format. The top section includes staves for A. 1, A. 2, T. 1, T. 2, B. CL., TP. 1, TP. 2, TP. 3, TP. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The bottom section includes staves for GTR., PNO., BASS, and D. S. The B. CL. and PNO. staves contain complex melodic lines with many accidentals and slurs. The BASS staff also has a complex line. The D. S. staff appears to be a drum part with various rhythmic notations. The other staves (A. 1, A. 2, T. 1, T. 2, TP. 1-4, TBN. 1-3, B. TBN., GTR.) are mostly empty, indicating rests for those instruments. There are rehearsal marks '9' at the beginning of the B. CL., GTR., PNO., BASS, and D. S. staves.

A

16

A.1

A.2

T.1

T.2

S. CL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

16

232

A. 1

A. 2

T. 1

T. 2

B. CL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

232

8

233

This musical score is for the song "The Rose Tree" and includes the following parts and staves:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2
- Chorus:** B. CL.
- Instrumental Ensemble:**
 - TP. 1, TP. 2, TP. 3, TP. 4 (Trumpets)
 - TBN. 1, TBN. 2, TBN. 3 (Tenor Bones)
 - B. TBN. (Bass Tenor Bone)
 - GR. (Guitar)
 - PNO. (Piano)
 - BASS (Bass)
 - D. S. (Drum Set)

The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 9. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., es , m^2).

This musical score page, titled "The Burning House", shows measure 234. The score is arranged for a large ensemble, including vocal soloists, woodwinds, brass, strings, guitar, piano, bass, and drums. The vocal parts (A. 1, A. 2, T. 1, T. 2) are mostly silent in this measure. The woodwind section (B. CL., TPT. 1-4, TBN. 1-3, B. TBN.) has various melodic and harmonic contributions. The brass section (TPT. 2, TPT. 3) plays a prominent melodic line. The string section (TBN. 1-3, B. TBN.) provides a harmonic foundation. The guitar (GTR.) and piano (PNO.) play a melodic line, while the bass (BASS) and drums (D. S.) provide a rhythmic accompaniment. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The measure number 234 is indicated at the bottom left of the page.

36

A. 1

A. 2

T. 1

T. 2

B. CL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

36

42

Q

A. 1

A. 2

T. 1

T. 2

B. CL.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

This is a page of a musical score for a large ensemble, titled "The Burning House". The page is numbered 235. The score is written for 12 parts: A. 1, A. 2, T. 1, T. 2, B. CL., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GTR., PNO., BASS, and D. S. The music is in 4/4 time, as indicated by the common time signature (C) at the top left. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines. The A. 1 and A. 2 parts are in the treble clef. The T. 1 and T. 2 parts are in the treble clef. The B. CL. part is in the bass clef. The TRP. 1 and TRP. 2 parts are in the treble clef. The TRP. 3 and TRP. 4 parts are in the bass clef. The TEN. 1 and TEN. 2 parts are in the bass clef. The TEN. 3 and B. TEN. parts are in the bass clef. The GTR. part is in the treble clef. The PNO. part is in the bass clef. The BASS part is in the bass clef. The D. S. part is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "f". There are also some markings like "42" and "Q" at the top left. The page is numbered 235 at the top right.

48

A. 1

A. 2

T. 1

T. 2

B. CL.

48

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

48

GRF.

PNO.

48

BASS

48

D. S.

This is a page of a musical score for a large ensemble. The score is written for 12 staves, each representing a different instrument or voice part. The parts are: A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GRF., PNO., BASS, and D. S. The music is written in a key with one flat (B-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 48 is written at the bottom left of the page.

This musical score page, numbered 237, is for the piece 'The Burning House'. It features a large ensemble of instruments and voices. The staves are arranged vertically as follows: A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., BASS, and D. S. The score is divided into two systems by a double bar line. The first system covers measures 54 through 57, and the second system covers measures 58 through 61. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal parts (A. 1, A. 2, T. 1, T. 2) and the B. CL. part have lyrics written below the notes. The instrumental parts include four trumpets, three tenors, a baritone, a group (Grp.), piano (PNO.), bass, and double bass (D. S.). The piano part features complex chordal textures and arpeggiated figures. The double bass part has a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like m^2 .

This musical score is for a piece titled "The Burning House," page 238. It is a multi-staff score featuring vocal and instrumental parts. The score is written in 4/4 time and includes a key signature of one flat (B-flat major or D minor). The parts are as follows:

- Vocalists:** A. 1, A. 2, T. 1, T. 2, B. CL., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.
- Instrumentalists:** GTR., PNO., BASS, D. S.

The score is divided into measures, with a double bar line indicating a section change. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., mf , mf). The vocal parts are written in treble and bass clefs, while the instrumental parts are written in their respective clefs. The score is a complex arrangement with many overlapping parts, suggesting a large ensemble or choir.

Score for "The Burning House" (Page 239). The score is written for a large ensemble, including vocalists, woodwinds, brass, strings, and percussion. The key signature is E major (indicated by a sharp on the F line) and the time signature is 4/4. The score is divided into two systems, with a double bar line and repeat sign at the end of the first system.

Instrumentation and Parts:

- Vocalists:** A. 1, A. 2, T. 1, T. 2, B. CL. (Baritone Soloist), TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Woodwinds:** GRP. (Guitarist/Recorder Player), PNO. (Piano), BASS.
- Strings:** D. S. (Double Bass).

Key Features:

- Key Signature:** E major (sharp on the F line).
- Time Signature:** 4/4.
- Rehearsal Mark:** A bracketed "E" is placed above the vocal parts in the first system, indicating a rehearsal mark.
- Notation:** The score uses standard musical notation, including treble and bass clefs, stems, beams, and various note values (quarter, eighth, and sixteenth notes). The vocal parts feature a mix of whole, half, and quarter notes, often with slurs and ties. The instrumental parts include complex rhythmic patterns and melodic lines.
- Structure:** The score is divided into two systems, with a double bar line and repeat sign at the end of the first system.

Score for "The Burning House" (Page 240). The score includes parts for:

- A. 1
- A. 2
- T. 1
- T. 2
- B. CL.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- GTR.
- PNO.
- BASS
- D. S.

The score is written in 4/4 time. The key signature is one flat (B-flat). The music features complex harmonic textures with many accidentals and ties. The vocal parts (A. 1, A. 2, T. 1, T. 2, B. CL.) and guitar (GTR.) have melodic lines with various ornaments and ties. The brass and woodwind parts (TPT. 1-4, TBN. 1-3, B. TBN.) provide harmonic support with sustained notes and melodic fragments. The piano (PNO.) and bass (BASS) parts provide a steady accompaniment. The double bass (D. S.) part is a simple rhythmic pattern.

78

A. 1

A. 2

T. 1

T. 2

B. CL.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

78

Detailed description: This is a page of a musical score for a piece titled "The Burning House". The page is numbered 241. It features a large ensemble of instruments and voices. The parts are arranged in a system with 14 staves. The instruments and voices are: A. 1, A. 2, T. 1, T. 2, B. CL., TP. 1, TP. 2, TP. 3, TP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GR., PNO., BASS, and D. S. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music is in a major mode. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The page number 78 is written at the beginning of the first staff and at the bottom of the last staff.

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary Baby". It is a full orchestration for a large ensemble, including vocal soloists, a chorus, and a full instrumental ensemble. The score is written for a 12-measure section, starting at measure 84 and ending at measure 95. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, with the first system containing measures 84-91 and the second system containing measures 92-95. The vocal soloists (A. 1, A. 2, T. 1, T. 2) and the chorus (B. CL., TPT. 1-4, TBN. 1-3, B. TBN.) all have parts. The instrumental ensemble includes Piano (PNO.), Guitar (GTR.), Bass (BASS), and Double Bass (D. S.). The score features a variety of musical notation, including whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings such as m^2 and f . The vocal parts are written in treble and bass clefs, while the instrumental parts are written in their respective clefs. The score is a complex arrangement of the song, featuring a variety of musical styles and instruments.

This page of the musical score for "The Burning House" contains measures 89 through 94. The score is arranged for a large ensemble, including vocal soloists, a chorus, woodwinds, brass, strings, and percussion.

Measures 89-94:

- Measures 89-90:** The vocal soloists (A. 1, A. 2, T. 1, T. 2) and the B. CL. (Bass Clarinet) play a melodic line. The woodwinds (TPT. 1, TPT. 2, TPT. 3, TPT. 4) and the TBN. (Trumpets and Trombones) play a rhythmic pattern. The GTR. (Guitar) and PNO. (Piano) play a bass line. The BASS and D.S. (Drum Set) play a rhythmic pattern.
- Measures 91-94:** The vocal soloists and the B. CL. continue their melodic line. The woodwinds and the TBN. play a rhythmic pattern. The GTR. and PNO. play a bass line. The BASS and D.S. play a rhythmic pattern.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked "Moderato". The score is arranged for a large ensemble, including vocal soloists, a chorus, woodwinds, brass, strings, and percussion.

9

This musical score is for a piece titled "The Burning House", page 244. It features a large ensemble of instruments and voices. The score is written in 2/4 time and consists of 10 measures. The instruments and voices included are:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. CL. (Bass Clarinet)
- TPR. 1 (Trumpet 1)
- TPR. 2 (Trumpet 2)
- TPR. 3 (Trumpet 3)
- TPR. 4 (Trumpet 4)
- TBN. 1 (Trombone 1)
- TBN. 2 (Trombone 2)
- TBN. 3 (Trombone 3)
- B. TBN. (Baritone Trombone)
- GRE. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- D. S. (Drum Set)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., m^2). The key signature is one flat (B-flat major or D minor). The tempo is marked with a quarter note followed by a slash and a dot, indicating a quarter note = 120 beats per minute.

This page of the musical score contains the following parts and measures:

- Vocal Parts:** A. 1, A. 2, T. 1, T. 2, B. CL. (Measures 101-106)
- Woodwinds:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Measures 101-106)
- Strings:** Gre., PNO., Bass (Measures 101-106)
- Percussion:** D. S. (Measures 101-106)

The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

This musical score page, numbered 107, features a multi-staff arrangement. The staves are labeled on the left as follows: A. 1, A. 2, T. 1, T. 2, B. CL., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GRE., PNO., BASS, and D. S. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The PNO. staff is positioned below the GRE. staff, and the BASS and D. S. staves are at the bottom. The D. S. staff appears to be a double bass line. The overall layout is professional and typical of a printed musical score.

115

A. 1

A. 2

T. 1

T. 2

B. CL.

115

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

115

GR.

115

PNO.

115

BASS

115

D. S.

115

819!

115

120

A. 1

A. 2

T. 1

T. 2

B. CL.

120

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

120

Gtr.

8^b HARMONIC MINOR

PNO.

8^b HARMONIC MINOR

BASS

8^b HARMONIC MINOR

D. S.

120

SOLO
C HARMONIC MINOR

This page of a musical score is for a symphony orchestra. It features the following staves and parts:

- Woodwinds:** Flute 1 (A. 1), Flute 2 (A. 2), Clarinet 1 (CL. 1), Clarinet 2 (CL. 2), Bassoon 1 (B.S. 1), Bassoon 2 (B.S. 2), Bassoon 3 (B.S. 3).
- Brass:** Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Euphonium (EUPH.), Tuba (TUB.).
- Strings:** Violin 1 (V. 1), Violin 2 (V. 2), Viola (VLA.), Violoncello (VCL.), Double Bass (DB.).
- Percussion:** Snare Drum (SD.), Cymbal (CYM.), Tom-Tom (TOM-TOM), Triangle (TRI.), Gong (GONG), Chimes (CHIMES), Bells (BELL).
- Other:** Solo (SOLO), Harmonic Minor (HARMONIC MINOR).

The score includes musical notation, dynamics, and a 'SOLO' marking. The page number '187' is visible in the bottom left corner.

[illegible]

A. 1

A. 2

T. 1

T. 2

B. CL.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

150

A. 1

A. 2

T. 1

T. 2

B. CL.

150

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

150

Grp.

PNO.

150

BASS

150

D. S.

150

$A^b \Delta 7$

$G^b \Delta 7$

$G^b \Delta 7$

$G^b \Delta 7$

158

A. 1

A. 2

T. 1

T. 2

B. CL.

158

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

158

Grp.

158

PNO.

158

BASS

158

D. S.

158

G7(#9)

F7(#9)

F7(#9)

[4]

166

A. 1

A. 2

T. 1

T. 2

B. CL.

166

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

166

GR. B^b HARMONIC MINOR

PNO. B^b HARMONIC MINOR

BASS B^b HARMONIC MINOR

166

D. S.

166

178

A. 1

A. 2

T. 1

T. 2

B. CL.

178

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

178

Gtr.

8^b HARMONIC MINOR

PNO.

178

BASS

8^b HARMONIC MINOR

D. S.

178

A page of a musical score for a large ensemble, featuring staves for A. 1, A. 2, T. 1, T. 2, B. CL., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GRE., PNO., BASS, and D. S. The score includes musical notation, dynamics like "180", and a key signature change to A-flat major (A♭) indicated by a "Δ7" symbol.

187

A. 1

A. 2

T. 1

T. 2

B. CL.

187

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

187

PNO.

187

BASS

187

D. S.

187

G7(9)

F7(9)

F7(9)

194

A. 1

A. 2

T. 1

T. 2

B. CL.

194

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GRF.

194

PNO.

194

BASS

194

D. S.

194

♩ HARMONIC MINOR

♭ HARMONIC MINOR

♭ HARMONIC MINOR

♭ HARMONIC MINOR

Score for "The Burning House" (Page 259). The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat), and the time signature is 4/4.

Instrument Parts:

- A. 1 (Alto Saxophone 1)
- A. 2 (Alto Saxophone 2)
- T. 1 (Tenor Saxophone 1)
- T. 2 (Tenor Saxophone 2)
- B. CL. (Baritone Clarinet)
- TPT. 1 (Trumpet 1)
- TPT. 2 (Trumpet 2)
- TPT. 3 (Trumpet 3)
- TPT. 4 (Trumpet 4)
- TBN. 1 (Trombone 1)
- TBN. 2 (Trombone 2)
- TBN. 3 (Trombone 3)
- B. TBN. (Baritone Trombone)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

Key Performance Indicators and Annotations:

- WIND DOWN**: Indicated above the Tenor Saxophone 1 part.
- END SOLO**: Indicated above the Tenor Saxophone 1 part.
- SOLO B LYDIAN AUGMENTED**: Indicated above the Trumpet 2 part.
- ALYDIAN AUGMENTED**: Indicated above the Guitar, Piano, and Bass parts.
- BEGIN SPARSE**: Indicated above the Guitar, Piano, and Bass parts.
- (OPEN)**: Indicated above various parts, including the Saxophones, Trombones, and Drums.
- m2**: Indicated below various parts, including the Trumpets, Trombones, and Drums.

The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The score concludes with a final measure in the second system.

Score for "The Burning House" (Page 260). The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

The score is divided into two systems. The first system includes staves for A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., Bass, and D. S. The second system includes staves for A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., Bass, and D. S.

Key musical elements and annotations:

- Rehearsal Markers:** 210 and 211 are marked at the beginning of the first and second systems, respectively.
- Tempo/Style Markings:** "ALYDIAN AUGMENTED" is written above the staff for Tpt. 2, Gtr., PNO., and Bass in the second system.
- Performance Instructions:** "BLYDIAN AUGMENTED" is written above the staff for Tpt. 2 in the second system.
- Dynamic Markings:** "mf" (mezzo-forte) is marked below the staff for Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., and Bass in the second system.
- Articulation:** Accents (^) are placed above notes in the Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., PNO., and Bass staves in the second system.
- Staff Labels:** A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., Bass, and D. S.

218

A. 1

A. 2

T. 1

T. 2

B. CL.

218

TPT. 1

218

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

218

GTR.

218

PNO.

218

BASS

218

D. S.

218

8 LYDIAN AUGMENTED

A LYDIAN AUGMENTED

A LYDIAN AUGMENTED

226

A. 1

A. 2

T. 1

T. 2

B. CL.

226

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

226

GR.

226

PNO.

226

BASS

226

D. S.

226

8 LYDIAN AUGMENTED

A LYDIAN AUGMENTED

A LYDIAN AUGMENTED

A LYDIAN AUGMENTED

Detailed description: This is a page of a musical score for a piece titled 'The Burning House'. The page number is 262. The score is arranged in a multi-staff format. The top section includes vocal parts for Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Baritone/Contralto (B. CL.), Trumpet 1 (TP. 1), Trumpet 2 (TP. 2), Trumpet 3 (TP. 3), Trumpet 4 (TP. 4), Tenor 1 (TEN. 1), Tenor 2 (TEN. 2), Tenor 3 (TEN. 3), and Baritone Tenor (B. TEN.). Below these are the Guitar (GR.), Piano (PNO.), Bass, and Double Bass (D. S.) parts. The score is divided into measures by vertical bar lines. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A specific mode, '8 LYDIAN AUGMENTED', is indicated for the Trumpet 2 part. The page number '226' appears at the beginning of several staves, likely indicating a measure or rehearsal mark.

Score for "The Burning House" (Page 263). The score includes parts for:

- Vocals: A. 1, A. 2, T. 1, T. 2, B. CL.
- Trumpets: TPT. 1, TPT. 2, TPT. 3, TPT. 4
- Trombones: TEN. 1, TEN. 2, TEN. 3, B. TEN.
- Other: GRE., PNO., BASS, D. S.

The score is written in 4/4 time. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. The final measure of the score is marked with a double bar line and the text "A LYDIAN AUGMENTED" appears above the staff for GRE., PNO., and BASS.

This page of a musical score is for a large ensemble, likely a symphony or concert band. It contains parts for the following instruments and voices:

- Vocals:** A. 1, A. 2, T. 1, T. 2, B. CL.
- Brass:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- String:** Gtr., PNO., Bass
- Other:** D. S.

The score is written in 4/4 time. The key signature is one sharp (F#). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings. The page number "240" is visible in the bottom left corner.

Score for "The Burning House" (Page 265). The score is written for a large ensemble, including vocalists and instrumentalists.

Instrumentation:

- Vocalists: A. 1, A. 2, T. 1, T. 2, B. CL.
- Trumpets: TPT. 1, TPT. 2, TPT. 3, TPT. 4
- Tenors: TEN. 1, TEN. 2, TEN. 3
- Bass: B. TEN.
- Guitar: GTR.
- Piano: PNO.
- Bass: BASS.
- Drums: D. S.

Key Musical Elements:

- Tempo/Key Signature:** The score is marked with a key signature of one flat (B-flat) and a common time signature (C).
- Rehearsal Mark:** A rehearsal mark labeled "248" is present at the beginning of the score.
- Chord Progression:** The score features several chords, including $A^b \Delta 7 (\#11)$ and $G^b \Delta 7 (\#11)$, which are marked above the staves.
- Performance Instructions:** The score includes performance instructions such as "END SOLO" and "m2" (musical notation).
- Staff Details:** The staves are numbered 1 through 14, corresponding to the different instruments and vocalists.

Score for "The Burning House" (M).

Instrumentation and parts:

- A. 1
- A. 2
- T. 1
- T. 2
- B. CL.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Gtr.
- PNO.
- BASS
- D. S.

Dynamic markings: *p*, *mf*, *255*.

This page of a musical score is for a large ensemble, likely a symphony or concert band. It features 15 staves, each representing a different instrument or section. The staves are labeled as follows:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. Cl. (Bass Clarinet)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Tbn. 3 (Tuba 3)
- B. Tbn. (Baritone Tuba)
- Grp. (Guitar)
- PNO. (Piano)
- Bass
- D. S. (Double Bass)

The score is written in a standard musical notation, including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The first measure of each staff contains a whole note or a half note, followed by a series of rests. The second measure contains a half note or a quarter note, followed by a series of rests. The third measure contains a half note or a quarter note, followed by a series of rests. The fourth measure contains a half note or a quarter note, followed by a series of rests. The fifth measure contains a half note or a quarter note, followed by a series of rests. The sixth measure contains a half note or a quarter note, followed by a series of rests. The seventh measure contains a half note or a quarter note, followed by a series of rests. The eighth measure contains a half note or a quarter note, followed by a series of rests. The ninth measure contains a half note or a quarter note, followed by a series of rests. The tenth measure contains a half note or a quarter note, followed by a series of rests. The eleventh measure contains a half note or a quarter note, followed by a series of rests. The twelfth measure contains a half note or a quarter note, followed by a series of rests. The thirteenth measure contains a half note or a quarter note, followed by a series of rests. The fourteenth measure contains a half note or a quarter note, followed by a series of rests. The fifteenth measure contains a half note or a quarter note, followed by a series of rests.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a band, including vocal and instrumental parts. The score is written for the following instruments and voices:

- Vocals:** A. 1 (Lead), A. 2 (Harmony), T. 1 (Tenor), T. 2 (Tenor), B. CL. (Baritone).
- Instrumentation:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO. (Piano), Bass, and D. S. (Drum Set).

The score is in the key of D minor (three flats) and 4/4 time. It begins with a rehearsal mark at measure 267. The vocal parts feature the iconic "Hello, hello, good-bye" melody, while the instrumental parts provide a rich harmonic and rhythmic foundation. The piano part includes the famous "piano" metaphor in the lyrics, and the guitar part features a melodic line that complements the vocal melody. The drum set part provides a steady, rhythmic accompaniment.

Score for "The Burning House" (Page 269). The score includes parts for:

- A. 1
- A. 2
- T. 1
- T. 2
- B. CL.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Gtr.
- PNO.
- BASS
- D. S.

The score is written in 4/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., mf , mf). The score is divided into measures by vertical bar lines.

279

5

A. 1

A. 2

T. 1

T. 2

B. CL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

279

This musical score is for a piece titled "The Burning House," page 271. It is written for a large ensemble, including voices and various instruments. The score is organized into systems, with each system containing staves for different parts. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations, such as notes, rests, and dynamic markings. The parts are as follows:

- A. 1**: Alto 1, Treble clef, starting with a melodic line.
- A. 2**: Alto 2, Treble clef, following a similar melodic line.
- T. 1**: Tenor 1, Treble clef, with a melodic line.
- T. 2**: Tenor 2, Treble clef, with a melodic line.
- B. CL.**: Bass Clarinet, Bass clef, with a melodic line.
- TPT. 1**: Trumpet 1, Treble clef, with a melodic line.
- TPT. 2**: Trumpet 2, Treble clef, with a melodic line.
- TPT. 3**: Trumpet 3, Treble clef, with a melodic line.
- TPT. 4**: Trumpet 4, Treble clef, with a melodic line.
- TBN. 1**: Trombone 1, Bass clef, with a melodic line.
- TBN. 2**: Trombone 2, Bass clef, with a melodic line.
- TBN. 3**: Trombone 3, Bass clef, with a melodic line.
- B. TBN.**: Bass Trombone, Bass clef, with a melodic line.
- GTR.**: Guitar, Treble clef, with a melodic line.
- PNO.**: Piano, Grand staff (Treble and Bass clefs), with a melodic line.
- BASS**: Bass, Bass clef, with a melodic line.
- D. S.**: Double Bass, Bass clef, with a melodic line.

The score includes various musical notations, such as notes, rests, and dynamic markings. The parts are arranged in a way that allows for a full orchestral sound. The score is written in a standard musical notation, with a key signature of one flat and a time signature of 4/4. The score is organized into systems, with each system containing staves for different parts. The parts are as follows:

Score for "The Burning House" (Page 272). The score is written for a large ensemble, including vocal soloists, a choir, and various instrumental parts. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

The score is divided into two systems. The first system includes parts for A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., Bass, and D. S. The second system includes parts for A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., Bass, and D. S.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *f*. The notation includes various musical symbols, including accidentals, slurs, and articulation marks.

The score is written for a large ensemble, including vocal soloists, a choir, and various instrumental parts. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

The score is divided into two systems. The first system includes parts for A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., Bass, and D. S. The second system includes parts for A. 1, A. 2, T. 1, T. 2, B. CL., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., Bass, and D. S.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *f*. The notation includes various musical symbols, including accidentals, slurs, and articulation marks.

This musical score page, numbered 273, is for the piece 'The Burning House'. It features a large ensemble of instruments and voices. The staves are arranged vertically, with vocal parts at the top and instrumental parts below. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *f*. A rehearsal mark '273' is placed at the beginning of several staves. The instruments and voices included are:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. CL. (Bass Clarinet)
- TPT. 1 (Trumpet 1)
- TPT. 2 (Trumpet 2)
- TPT. 3 (Trumpet 3)
- TPT. 4 (Trumpet 4)
- TBN. 1 (Trombone 1)
- TBN. 2 (Trombone 2)
- TBN. 3 (Trombone 3)
- B. TBN. (Baritone Trombone)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The score shows a complex arrangement with many overlapping parts, including melodic lines, harmonic support, and rhythmic patterns. The bottom of the page is marked with the rehearsal number '273'.

505

A. 1

A. 2

T. 1

T. 2

B. CL.

506

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

507

GR.

508

PNO.

509

BASS

510

D. S.

511

Detailed description: This is a page of a musical score for 'The Burning House', page 274. The score is arranged in a multi-staff format. The top section includes vocal parts for Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Baritone/Contralto (B. CL.), Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Tenor 1 (TEN. 1), Tenor 2 (TEN. 2), Tenor 3 (TEN. 3), and Baritone Tenor (B. TEN.). The bottom section includes Guitar (GR.), Piano (PNO.), Bass, and Double Bass (D. S.). The score is written in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes, as well as rests and dynamic markings. The page number 274 is located in the top right corner. The score is divided into measures by vertical bar lines, and the parts are labeled with their respective instrument or voice abbreviations on the left. The bottom of the page shows the start of a new section, indicated by the measure number 511.

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary and Thyme". It is a full orchestration for a large ensemble, including vocal soloists, a choir, and a full instrumental band. The score is written for a 12-measure section, starting at measure 509 and ending at measure 520. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, with the first system containing measures 509-514 and the second system containing measures 515-520. The vocal soloists (A. 1, A. 2, T. 1, T. 2) and the choir (B. CL., TPT. 1-4, TBN. 1-3, B. TBN.) all have parts. The instrumental ensemble includes guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The score features a variety of musical notations, including treble and bass clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and dynamic markings. The vocal parts are written in a style that suggests a Broadway musical, with melodic lines and lyrics. The instrumental parts provide a rich, textured accompaniment for the vocals. The score is a high-quality, professional-grade musical score, suitable for a large-scale production of the musical "The Rosemary and Thyme".

This musical score page, titled "The Burning House" and numbered 276, contains staves for the following instruments and voices:

- A. 1
- A. 2
- T. 1
- T. 2
- B. CL.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Gtr.
- PNO.
- SAES
- D. S.

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark "314" is present at the beginning of several staves.

2

A. 1

A. 2

T. 1

T. 2

B. CL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

SOLIPSIS

V. SIMULACRUM

RYAN BRAKE

V. SIMULACRUM

For Jazz Orchestra

RYAN BRAKE

SWING ♩ = 120

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRUMPET 1 (TO HARMON)

TRUMPET 2

TRUMPET 3 (TO HARMON)

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GIUITAR *mp*

PIANO *mp*

BASS *mp*

DRUM SET *mf*

This musical score is for the song "The Rose Tree" and is divided into two systems. The first system contains vocal parts for Alto 1 & 2, Tenor 1 & 2, and Bass. The second system contains instrumental parts for Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Double Bass. The score is written in 4/4 time and includes a key signature of one flat (B-flat). The vocal parts feature a mix of whole, half, and quarter notes, with some parts including a fermata. The instrumental parts include a guitar solo in the first system and a piano solo in the second system. The double bass part is a simple bass line. The score is written for a full ensemble and includes a variety of musical notation such as clefs, key signatures, and time signatures.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Chorus:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental Ensemble:** GTR., PNO., BASS, D. S.

The score is written for a full band and vocal ensemble. The instrumental parts (Guitar, Piano, Bass, and Drums) provide a rhythmic foundation, while the vocal soloists and chorus perform the melody and harmonies. The score includes a key signature change to one flat and a tempo change to "Moderato".

B

This musical score is for a piece titled "Simulacrum" (page 282). It is marked with a "B" in a box at the top left. The score is written for a large ensemble, including:

- Vocalists:** A. 1, A. 2, T. 1, T. 2, B. (Alto, Tenor, Bass).
- Woodwinds:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Trumpet, Trombone).
- Other Instruments:** Gtr. (Guitar), PNO. (Piano), Bass, and D. S. (Drum Set).

The score is divided into two systems. The first system contains staves for A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The second system contains staves for Gtr., PNO., Bass, and D. S. The music is written in 4/4 time. The first system shows vocal entries for T. 1 and Tbn. 1, with various melodic lines and rests. The second system shows the guitar, piano, bass, and drum set parts, which provide a rhythmic foundation for the vocal and instrumental lines. The piano part features complex chordal textures and arpeggiated figures. The drum set part consists of a steady, rhythmic pattern.

A. 1
 A. 2
 T. 1
 T. 2
 B.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 GRP.
 PNO.
 BASS
 D.S.

Score for "Simulacrum" (Page 284). The score is written for a large ensemble, including vocalists and instrumentalists. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into systems, with each system containing staves for different parts.

Vocalists:

- A. 1: Soprano 1, with lyrics "me".
- A. 2: Soprano 2, with lyrics "me".
- T. 1: Tenor 1, with lyrics "me".
- T. 2: Tenor 2, with lyrics "me".
- B.: Bass, with lyrics "me".
- TPT. 1: Trumpet 1, with lyrics "me".
- TPT. 2: Trumpet 2, with lyrics "me".
- TPT. 3: Trumpet 3, with lyrics "me".
- TPT. 4: Trumpet 4, with lyrics "me".
- TEN. 1: Tenor 1, with lyrics "me".
- TEN. 2: Tenor 2, with lyrics "me".
- TEN. 3: Tenor 3, with lyrics "me".
- B. TEN.: Bass Tenor, with lyrics "me".

Instrumentalists:

- GRE.: Guitar, with lyrics "me".
- PNO.: Piano, with lyrics "me".
- BASS: Bass, with lyrics "me".
- D. S.: Double Bass, with lyrics "me".

The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics "me" are repeated throughout the score, suggesting a vocal line that is not fully transcribed in this image.

This musical score is for the song "The Rose Tree" and is arranged for a large ensemble. The score is divided into two systems. The first system includes vocal soloists (A. 1, A. 2, T. 1, T. 2, B.) and a choir (TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.). The second system includes guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts are marked with "50" and "m2" (minor second) intervals. The instrumental parts include a guitar solo in the second system, piano accompaniment, bass, and drums. The score is written in a standard musical notation with a grand staff for each instrument.

44

A. 1

A. 2

T. 1

T. 2

B.

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

Q. S.

Get busy

49

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

49

55

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR. 2.

PNO.

BASS

D. S.

55

Detailed description: This is a page of a musical score for a piece titled 'Simulacrum'. The page is numbered 288. The score is written for a large ensemble, including vocalists and instrumentalists. The vocal parts are arranged in five systems: A. 1 and A. 2 (Alto), T. 1 and T. 2 (Tenor), and B. (Bass). The instrumental parts include four Trumpets (TP. 1-4), three Tenors (TEN. 1-3), a Bass Tenor (B. TEN.), a Guitar (GR. 2.), Piano (PNO.), Bass, and Double Bass (D. S.). The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal parts are written in treble and bass clefs, while the instrumental parts are written in their respective clefs. The score includes various musical notations such as notes, rests, beams, and slurs. The page is numbered 55 in the top left and bottom left corners.

60

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

OPEN

GET BUSY

Detailed description: This is a musical score for a piece titled 'Simulacrum'. The score is arranged in a system of 14 staves. The top five staves are for vocal parts: A. 1, A. 2, T. 1, T. 2, and B. The next five staves are for trumpet parts: TP. 1, TP. 2, TP. 3, TP. 4, and TEN. 1. The next three staves are for tenor parts: TEN. 2, TEN. 3, and B. TEN. The final staff is for the double bass (D. S.). The score is written in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked '60'. The score includes various musical notations such as notes, rests, and dynamic markings. The vocal parts have lyrics, and the instrumental parts have specific markings like 'OPEN' and 'GET BUSY'.

This musical score is for a piece titled "Simulacrum". It is a multi-staff score featuring a variety of instruments and vocal parts. The score is organized into systems, with each staff labeled on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations, including notes, rests, accidentals, and articulation marks. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) are written in treble clef. The brass parts (TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.) are written in treble and bass clefs. The guitar (GTR.) is written in treble clef. The piano (PNO.) is written in grand staff (treble and bass clefs). The bass (BASS) is written in bass clef. The drums (D. S.) are written in a simplified notation. The score is divided into measures by vertical bar lines. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 15. The fourth system contains measures 16 through 20. The fifth system contains measures 21 through 25. The sixth system contains measures 26 through 30. The seventh system contains measures 31 through 35. The eighth system contains measures 36 through 40. The ninth system contains measures 41 through 45. The tenth system contains measures 46 through 50. The eleventh system contains measures 51 through 55. The twelfth system contains measures 56 through 60. The thirteenth system contains measures 61 through 65. The fourteenth system contains measures 66 through 70. The fifteenth system contains measures 71 through 75. The sixteenth system contains measures 76 through 80. The seventeenth system contains measures 81 through 85. The eighteenth system contains measures 86 through 90. The nineteenth system contains measures 91 through 95. The twentieth system contains measures 96 through 100. The score is written in a clear, professional notation style, with a focus on readability and musical accuracy.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

[E]

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

FILL INTO NEXT SECTION

HINT AT A HALF-TIME FEEL FOR FIRST FEW BARS

This musical score is for the song "The Rose Tree" and is arranged for a large ensemble. The score includes parts for the following instruments and voices:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, Soprano (S.), Alto (A.), Tenor 1 (Tpt. 1), Tenor 2 (Tpt. 2), Tenor 3 (Tpt. 3), Tenor 4 (Tpt. 4), Tenor 1 (Tbn. 1), Tenor 2 (Tbn. 2), Tenor 3 (Tbn. 3), and Bass (B. Tbn.).
- Instrumental Ensemble:** Guitar (Gtr.), Piano (PNO.), Bass (BASS), and Double Bass (D. S.).

The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts are written in treble clef, while the instrumental parts are written in bass clef. The score is divided into four measures, with a double bar line after the second measure. The vocal parts are written in a style that suggests a choir or a large group of soloists, with many notes and rests. The instrumental parts are written in a style that suggests a band or a large group of instrumentalists, with many notes and rests. The score is a complex arrangement that requires a large ensemble to perform.

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumental Accompaniment:** Gtr., PNO., Bass, D. S.

The score is written in 3/4 time and features a key signature of one sharp (F#). The vocal parts include lyrics in both English and German. The instrumental parts include guitar, piano, bass, and drums.

This page of the musical score contains the following staves and markings:

- A. 1:** Treble clef, key signature of one flat. Marking: (OPEN).
- A. 2:** Treble clef, key signature of one flat. Marking: (OPEN).
- T. 1:** Treble clef, key signature of one flat. Marking: (SOLO) E-7.
- T. 2:** Treble clef, key signature of one flat. Marking: (OPEN).
- B.:** Bass clef, key signature of one flat. Marking: (OPEN).
- Tpt. 1:** Treble clef, key signature of one flat. Marking: (OPEN).
- Tpt. 2:** Treble clef, key signature of one flat. Marking: (OPEN).
- Tpt. 3:** Treble clef, key signature of one flat. Marking: (OPEN).
- Tpt. 4:** Treble clef, key signature of one flat. Marking: (OPEN).
- Tbn. 1:** Bass clef, key signature of one flat. Marking: (OPEN).
- Tbn. 2:** Bass clef, key signature of one flat. Marking: (OPEN).
- Tbn. 3:** Bass clef, key signature of one flat. Marking: (OPEN).
- B. Tbn.:** Bass clef, key signature of one flat. Marking: (OPEN).
- Grt.:** Treble clef, key signature of one flat. Marking: (OPEN).
- PNO.:** Grand staff (treble and bass clefs), key signature of one flat. Marking: (OPEN).
- Bass:** Bass clef, key signature of one flat. Marking: (OPEN).
- D. S.:** Bass clef, key signature of one flat. Marking: (OPEN).

Score for "Simulacrum" (Page 295). The score is written for a large ensemble, including vocalists, brass, woodwinds, strings, and piano.

Vocalists:

- A. 1, A. 2: Alto parts, mostly rests.
- T. 1: Tenor 1, playing a rhythmic pattern of eighth notes, marked **E-7**.
- T. 2: Tenor 2, mostly rests.
- B.: Bass, mostly rests.

Brass:

- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4: Trumpets, mostly rests.
- Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.: Trombones, mostly rests.

Woodwinds:

- Grp.: Clarinet, playing a rhythmic pattern of eighth notes, marked **D-7**.

Strings:

- PNO.: Piano, playing a complex melodic line with many accidentals.
- BASS: Double Bass, playing a complex melodic line with many accidentals.
- D. S.: Drums, playing a complex rhythmic pattern.

This page of musical notation is for a jazz ensemble. It includes staves for the following instruments and parts:

- A. 1**: Alto Saxophone 1, marked with a "101" and a "101" dynamic.
- A. 2**: Alto Saxophone 2, marked with a "101" and a "101" dynamic.
- T. 1**: Tenor Saxophone 1, marked with a "101" and a "101" dynamic.
- T. 2**: Tenor Saxophone 2, marked with a "101" and a "101" dynamic.
- B.**: Baritone Saxophone, marked with a "101" and a "101" dynamic.
- Tpt. 1**: Trumpet 1, marked with a "101" and a "101" dynamic.
- Tpt. 2**: Trumpet 2, marked with a "101" and a "101" dynamic.
- Tpt. 3**: Trumpet 3, marked with a "101" and a "101" dynamic.
- Tpt. 4**: Trumpet 4, marked with a "101" and a "101" dynamic.
- Tbn. 1**: Trombone 1, marked with a "101" and a "101" dynamic.
- Tbn. 2**: Trombone 2, marked with a "101" and a "101" dynamic.
- Tbn. 3**: Trombone 3, marked with a "101" and a "101" dynamic.
- B. Tbn.**: Baritone Trombone, marked with a "101" and a "101" dynamic.
- Gtr.**: Guitar, marked with a "101" and a "101" dynamic.
- PNO.**: Piano, marked with a "101" and a "101" dynamic.
- Bass**: Double Bass, marked with a "101" and a "101" dynamic.
- D. S.**: Drums, marked with a "101" and a "101" dynamic.

The notation includes various musical symbols such as notes, rests, and dynamic markings like "101" and "m2".

108

A. 1

A. 2

T. 1

T. 2

B.

E-7

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

m²

Grp.

108

PNO.

108

BASS

108

D. S.

108

D-7

D-7

D-7

114

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

114

E-7

m2

D-7

This page of a musical score is for a large ensemble, likely a symphony or concert band. It features 17 staves, each labeled with an instrument or section. The staves are arranged in a traditional orchestral layout, with woodwinds and strings at the top, brass in the middle, and percussion at the bottom. The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a large ensemble, with multiple parts for each instrument. The page number 120 is visible in the bottom left corner.

The staves are labeled as follows:

- A. 1
- A. 2
- T. 1
- T. 2
- S.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Grp.
- PNO.
- Bass
- D. S.

The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a large ensemble, with multiple parts for each instrument. The page number 120 is visible in the bottom left corner.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

105

180

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

$F\sharp\Delta 7(\sharp 11)$

$E\Delta 7(\sharp 11)$

$E\Delta 7(\sharp 11)$

GET BUSY

180

Detailed description: This page contains the musical score for measures 180 through 184 of the piece 'Simulacrum'. The score is arranged for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (TPT. 1-4), reeds (TEN. 1-3, B. TEN.), guitar (Gtr.), piano (PNO.), bass (BASS), and drums (D. S.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 180 features vocal entries for A. 1 and A. 2, with T. 1 and T. 2 also singing. The guitar and piano enter in measure 181 with a chord of F# major 7 with a sharp 11th (F#Δ7(♯11)). The piano part has a melodic line in the right hand and a harmonic line in the left hand. The bass and drums enter in measure 182. The score continues with various instrumental and vocal parts throughout measures 183 and 184. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The bass and drums continue their patterns. The vocal parts have various melodic lines. The guitar has a melodic line. The woodwinds have various melodic lines. The reeds have various melodic lines. The bass has a melodic line. The drums have a pattern. The score ends in measure 184 with a 'GET BUSY' instruction for the drums.

155

A. 1

A. 2

T. 1

T. 2

S.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

S. Tbn.

Gtr.

PNO.

BASS

D. S.

156

END SOLO

Big Fills

II

A. 1
140

A. 2

T. 1

T. 2
140

B.

TP. 1
140

TP. 2

TP. 3
140

TP. 4

TEN. 1
140
SOLO
A Δ 7(#11)/C# C/B $\flat$ C#/A D-7
m2

TEN. 2
140

TEN. 3
140

B. TEN.
140

GR. 1
140
A Δ 7(#11)/C# C/B $\flat$ C#/A D-7
m2

PNO.
140

BASS
140
A Δ 7(#11)/C# C/B $\flat$ C#/A D-7
m2

D. S.
140
m2

148

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

148

F/C#

F Δ 7(#11)

B $\flat$ Δ 7/A

F/C#

F Δ 7(#11)

B $\flat$ Δ 7/A

F/C#

F Δ 7(#11)

B $\flat$ Δ 7/A

[illegible]

162

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

162

$A^b_{\Delta 7}(\sharp 11)$

$F-7$

$F-7/E^b$

$D-7(b9)$

$D^b_{\Delta 7}$

$B^b_{\Delta 7}(\sharp 11)/C$

$A^b_{\Delta 7}(\sharp 11)$

$F-7$

$F-7/E^b$

$D-7(b9)$

$D^b_{\Delta 7}$

$B^b_{\Delta 7}(\sharp 11)/C$

$A^b_{\Delta 7}(\sharp 11)$

$F-7$

$F-7/E^b$

$D-7(b9)$

$D^b_{\Delta 7}$

$B^b_{\Delta 7}(\sharp 11)/C$

4

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Ten. 1

Ten. 2

Ten. 3

B. Ten.

Gtr.

PNO.

Bass

D. S.

D-7

m⁷

D-7

m⁷

D-7

m⁷

D-7

m⁷

D-7

m⁷

177

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

177

Ten. 1

Ten. 2

Ten. 3

B. Ten.

0-7

Gtr.

177

0-7

PNO.

177

BASS

177

D. S.

177

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

189

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

D-7

mf

189

195

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GRE.

PNO.

BASS

D. S.

195

Q

0-7

0-7

0-7

0-7

This musical score is for a piece titled "Simulacrum". It features a variety of instruments and vocal parts. The vocal parts include Soprano 1 (A. 1), Soprano 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass (B.), Tenor 1 (Tpt. 1), Tenor 2 (Tpt. 2), Tenor 3 (Tpt. 3), Tenor 4 (Tpt. 4), Tenor 1 (Tbn. 1), Tenor 2 (Tbn. 2), Tenor 3 (Tbn. 3), and Bass (B. Tbn.). The instrumental parts include Guitar (Gtr.), Piano (PNO.), Bass (BASS), and Double Bass (D. S.). The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal parts are written in treble clef, while the instrumental parts are written in their respective clefs. The score includes various musical notations such as notes, rests, and dynamic markings. The guitar and piano parts are marked with "D-7" and "D-9" respectively. The double bass part is marked with "D-7". The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 10. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The overall layout is clean and professional, typical of a published musical score.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, B.
- Choir:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Instrumental Ensemble:** Grp., PNO., Bass, D. S.

The score is written for a full orchestra and includes a variety of musical notation, including notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is divided into measures, with a double bar line indicating the end of a section. The instrumental ensemble parts include a piano introduction and a bass line. The vocal parts include a solo introduction and a chorus. The choir parts include a full chorus and a repeat section. The instrumental ensemble parts include a piano introduction and a bass line. The score is written for a full orchestra and includes a variety of musical notation, including notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is divided into measures, with a double bar line indicating the end of a section.

Score for **Simulacrum**, page 314. The score is for a 12-piece ensemble, including vocalists, woodwinds, brass, strings, guitar, piano, bass, and drums.

The score is divided into two systems. The first system (measures 1-4) shows the vocalists (A. 1, A. 2, T. 1, T. 2, B.) and woodwinds (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) playing a melodic line. The strings (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) and guitar (Gtr.) play a rhythmic pattern. The piano (Pno.) and bass (Bass) play a bass line. The drums (D. S.) play a drum pattern.

The second system (measures 5-8) shows the vocalists and woodwinds playing a melodic line. The strings (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) and guitar (Gtr.) play a rhythmic pattern. The piano (Pno.) and bass (Bass) play a bass line. The drums (D. S.) play a drum pattern.

Key markings include **M** (Measure), **END SOLO**, and **214** (page number).

This musical score, titled "Simulacrum", is for a piece lasting 315 measures. The score is arranged in a system with multiple staves, each labeled with an instrument or voice part. The parts include:

- A. 1** and **A. 2**: Alto Saxophones, both in treble clef.
- T. 1** and **T. 2**: Tenor Saxophones, both in treble clef.
- B.**: Baritone Saxophone, in treble clef.
- Tpt. 1** through **Tpt. 4**: Trumpets, all in treble clef.
- Tbn. 1**: Trombone, in bass clef, with a whole rest for the first five measures.
- Tbn. 2**, **Tbn. 3**, and **B. Tbn.**: Trombones, all in bass clef.
- Gtr.**: Guitar, in treble clef.
- PNO.**: Piano, in grand staff (treble and bass clefs).
- BASS**: Bass, in bass clef.
- D. S.**: Double Bass, in bass clef.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various musical notations such as slurs, ties, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece concludes with a double bar line at the end of the 315th measure.

Score for **Simulacrum**, page 316. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion.

Instrumentation:

- A. 1 (Alto Saxophone 1)
- A. 2 (Alto Saxophone 2)
- T. 1 (Tenor Saxophone 1)
- T. 2 (Tenor Saxophone 2)
- S. (Soprano Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)
- Gtr. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

Key Features:

- Rehearsal Mark:** A boxed "N" is placed above the first measure of the Alto Saxophone 1 staff.
- Solos:** A "SOLO F/A" marking is present above the Tenor Saxophone 1 staff in the first measure. A "SOLO Eb/G" marking is present above the Trombone 1 staff in the fourth measure.
- Dynamic Markings:** "mf" (mezzo-forte) is marked in the first measure of the Alto Saxophone 1, Tenor Saxophone 2, Trombone 1, and Trombone 3 staves.
- Articulation:** Accents (^) and slurs are used throughout the score to indicate phrasing and emphasis.
- Tempo/Style:** The score includes a "C" time signature, indicating common time.

Score for "Simulacrum" (Page 317). The score is written for a large ensemble, including vocalists, brass, woodwinds, strings, and keyboard instruments. The key signature is E-flat major (three flats), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with repeat signs at the end of the first and second systems.

Instrumentation and Parts:

- A. 1 & A. 2:** Vocal parts with melodic lines and lyrics.
- T. 1 & T. 2:** Tenor vocal parts.
- B.:** Bass vocal part.
- Tpt. 1, 2, 3, 4:** Trumpet parts.
- Tbn. 1, 2, 3:** Trombone parts.
- B. Tbn.:** Bass Trombone part.
- Gtr.:** Guitar part.
- PNO.:** Piano part.
- BASS:** Double Bass part.
- D. S.:** Drums part.

Key Features:

- SOLO F/A:** Solo section for the first tenor (T. 1) in the first system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the second system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the third system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the fourth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the fifth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the sixth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the seventh system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the eighth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the ninth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the tenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the eleventh system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twelfth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirteenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the fourteenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the fifteenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the sixteenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the seventeenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the eighteenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the nineteenth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twentieth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-first system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-second system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-third system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-fourth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-fifth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-sixth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-seventh system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-eighth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the twenty-ninth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirtieth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-first system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-second system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-third system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-fourth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-fifth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-sixth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-seventh system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-eighth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the thirty-ninth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the fortieth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-first system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-second system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-third system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-fourth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-fifth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-sixth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-seventh system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-eighth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the forty-ninth system.
- SOLO E^b/G:** Solo section for the first tenor (T. 1) in the fiftieth system.

844

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration for a large ensemble, including vocalists and various instruments. The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked "Moderato".

The score includes parts for the following instruments and voices:

- Vocalists:** A. 1, A. 2, T. 1, T. 2, S., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, S. Tbn.
- Instruments:** Gtr., PNO., Bass, D. S.

The score is divided into two main sections, each with a 3/4 and 4/4 time signature. The first section is marked "Moderato" and the second section is marked "Fills into next section". The score concludes with a "Gradually fade out" instruction.

255

A. 1

A. 2

T. 1

T. 2

B.

(TO HARMON)

TPT. 1

TPT. 2

(TO HARMON)

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

255

PNO.

255

BASS

255

D. S.

255

FREELY

Score for "Simulacrum" (Page 322). The score is arranged in a system with 14 staves. The instruments and parts are:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. (Bass)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)
- Gtr. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The score is divided into four measures. The first three measures are mostly rests for all parts. The fourth measure contains musical notation for several parts:

- Tpt. 1, 2, 3, 4:** All four trumpets play a melodic line starting on a half note G4, followed by a quarter note A4, and a half note B4. They are marked with "HARMON" and "sfz".
- Tbn. 1, 2, 3, B. Tbn.:** All four trombones play a similar melodic line, starting on a half note G3, followed by a quarter note A3, and a half note B3. They are marked with "sfz".
- PNO.:** The piano part features a complex texture with multiple voices. The right hand plays a series of chords and single notes, while the left hand plays a more rhythmic accompaniment. The piece concludes with a final chord in the right hand.

SOLIPSIS

VI. LIGHTING AN OBSCURE WORLD

RYAN BRAKE

VI. LIGHTING AN OBSCURE WORLD

For Jazz Orchestra

RYAN BRAKE

SWING ♩ = 220

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

PIANO

BASS

DRUM SET

m2 BRUSHES - 16 BAR DRUM SOLO, USE RHYTHMS

This musical score is for a piece titled "Lighting an Obscure World". It is a page from a larger work, as indicated by the page number 325. The score is written for a large ensemble, including vocalists, woodwinds, strings, and a piano.

The score is organized into systems. The first system contains five staves: A. 1, A. 2, T. 1, T. 2, and B. The second system contains five staves: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, and Tbn. 1. The third system contains five staves: Tbn. 2, Tbn. 3, B. Tbn., Gtr., and PNO. The fourth system contains two staves: Bass and D. S. The D. S. staff is the only one with musical notation, featuring a complex rhythmic pattern with eighth and sixteenth notes, rests, and a triplet of eighth notes.

The notation includes various musical symbols such as clefs (treble and bass), key signatures (one flat), and time signatures (4/4). The D. S. staff also includes a triplet of eighth notes and a triplet of sixteenth notes.

A

16

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

Bass

D. S.

16

SS

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

SS

Detailed description: This is a page of a musical score for a large ensemble. The title 'Lighting an Obscure World' is at the top left, and the page number '327' is at the top right. The score is divided into two systems. The first system includes staves for A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., PNO., BASS, and D. S. The second system includes staves for Gtr., PNO., BASS, and D. S. The notation is in 4/4 time, with a key signature of one sharp (F#). The A. 1, T. 1, Gtr., PNO., BASS, and D. S. parts have a melodic line with many accidentals and a bass line. The A. 2, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and the second system's Gtr., PNO., and BASS parts are mostly rests. The D. S. part has a rhythmic pattern of eighth and sixteenth notes. The page number '327' is at the bottom right.

B

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by John G. Puccini. It is a vocal score for a full opera cast, including vocal soloists and a piano ensemble. The score is written for a full orchestra, with the piano ensemble (PNO.) and bass (BASS) parts specifically marked. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems, with the first system starting at measure 29 and the second system starting at measure 33. The vocal soloists (A. 1, A. 2, T. 1, T. 2, B., PT. 1, PT. 2, PT. 3, PT. 4, BN. 1, BN. 2, BN. 3, TBN.) are all marked with "29" at the beginning of the first system. The piano ensemble (PNO.) and bass (BASS) parts are marked with "29" at the beginning of the first system. The score includes a variety of musical notation, including notes, rests, and dynamic markings such as "m²".

55

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Grp.

PNO.

BASS

D. S.

55

This musical score is for the piece "Lighting an Obscure World" and is page 329 of the manuscript. The score is written for a large ensemble, including vocal soloists (A. 1, A. 2, T. 1, T. 2, B.), a four-piece trumpet section (Tpt. 1-4), a three-piece trombone section (Tbn. 1-3, B. Tbn.), a guitar (Grp.), piano (PNO.), bass (BASS), and a double bass (D. S.). The score is divided into two systems. The first system consists of ten staves, each with a single whole rest in every measure. The second system consists of five staves. The piano part (PNO.) is written in a grand staff (treble and bass clefs) and features a complex melodic line with many accidentals and a 3-measure rest in the first measure. The bass part (BASS) and double bass part (D. S.) also have complex melodic lines with many accidentals. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and the instrumental sections (Tpt. 1-4, Tbn. 1-3, B. Tbn., Grp.) have single whole rests in every measure.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

42

49

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

49

STICKS

This is a page of a musical score, page 331, titled "Lighting an Obscure World". The score is for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (TPT. 1-4, TEN. 1-3, B. TEN.), brass (GR.), piano (PNO.), bass (BASS), and drums (D. S.). The score is written in 4/4 time and consists of 49 measures. The first measure is marked with a circled 'C' and the number 49. The piano part (PNO.) and the bass part (BASS) have a melodic line starting in measure 49. The drums (D. S.) part has a rhythmic pattern starting in measure 49. The woodwinds and brass parts are mostly silent in this section.

This musical score is for "The Lord's Prayer" by John Williams. It is a 12-measure piece in 4/4 time, divided into two systems of six measures each. The score includes parts for two vocal soloists (A. 1 and A. 2), two vocal ensembles (T. 1 and T. 2), a Baritone (B.), four Trumpets (Tpt. 1-4), two Tenors (Tbn. 1 and 2), a Bass (B. Tbn.), Guitar (Gtr.), Piano (PNO.), Bass, and Double Bass (D. S.). The vocal parts are in treble clef, while the instrumental parts are in bass clef. The score is written in a single system with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "Allegro". The score is divided into two systems of six measures each. The first system contains measures 1-6, and the second system contains measures 7-12. The vocal parts are in treble clef, while the instrumental parts are in bass clef. The score is written in a single system with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "Allegro".

This musical score is for the song "The Rose Tree" and is arranged for a large ensemble. The score includes parts for vocal soloists (A. 1, A. 2, T. 1, T. 2, B.), a choir (TPT. 1, TPT. 2, TPT. 3, TPT. 4), three tenors (TEN. 1, TEN. 2, TEN. 3), a bass (B. TEN.), guitar (GTR.), piano (PNO.), bass (BASS), and double bass (D. B.). The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts feature a mix of whole, half, and quarter notes, with some parts including grace notes. The instrumental parts provide a rhythmic and harmonic foundation, with the piano and guitar playing chords and the double bass providing a steady bass line. The choir parts are written in a simplified style, using whole and half notes.

68

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

68

This musical score is for a piece titled "Lighting an Obscure World" and is page 334 of a larger work. The score is written for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), four trumpets (TP. 1-4), three tenors (TEN. 1-3), a baritone tenor (B. TEN.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (D. S.). The music is in 4/4 time and features a complex arrangement of parts. The vocalists and guitar play a melodic line in the upper register, while the piano and bass provide a harmonic foundation. The drums play a steady, rhythmic pattern. The score is marked with a "68" at the beginning and end of the page, indicating the page number in the original manuscript.

This musical score is for a piece titled "Lighting an Obscure World". It is written for a large ensemble, including vocalists, brass, woodwinds, strings, and piano. The score is in 4/4 time and consists of 16 measures. The key signature is one sharp (F#). The score is divided into two systems of eight measures each. The first system (measures 1-8) features a vocal melody in the upper voices (A. 1, A. 2, T. 1, T. 2) and a bass line in the lower voices (B.). The second system (measures 9-16) features a brass melody in the upper voices (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) and a bass line in the lower voices (B. Tbn., Grp., PNO., Bass, D. S.). The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into two systems of eight measures each. The first system (measures 1-8) features a vocal melody in the upper voices (A. 1, A. 2, T. 1, T. 2) and a bass line in the lower voices (B.). The second system (measures 9-16) features a brass melody in the upper voices (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) and a bass line in the lower voices (B. Tbn., Grp., PNO., Bass, D. S.).

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Grp.

PNO.

Bass

D. S.

77

E

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

77

A musical score for a large ensemble, starting at measure 77. The score is written for 12 parts: A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GR., PNO., BASS, and D. S. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures. The first measure (77) features a complex melodic line in the B. part, with other parts mostly resting. The second measure continues the melodic development. The third measure shows more active participation from the TP. parts. The fourth measure features a prominent melodic line in the B. TEN. part. The fifth measure concludes the section with a final chordal texture in the PNO. and B. parts. A rehearsal mark 'E' is placed above the first measure of the fifth measure.

This musical score is for a piece titled "Lighting an Obscure World". It is a multi-staff score featuring vocal and instrumental parts. The score is written in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked "Moderato". The score is divided into five measures. The vocal parts include Soprano 1 (A. 1), Soprano 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass (B.), Tenor 3 (TEN. 3), and Bass Tenor (B. TEN.). The instrumental parts include Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TEN. 1), Trombone 2 (TEN. 2), Trombone 3 (TEN. 3), Bass Trombone (B. TEN.), Guitar (Gtr.), Piano (PNO.), Bass, and Double Bass (D. S.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The piano part (PNO.) is written in a grand staff (treble and bass clef). The guitar part (Gtr.) is written in a single staff. The bass part (BASS) is written in a single staff. The double bass part (D. S.) is written in a single staff. The vocal parts are written in single staves. The instrumental parts are written in single staves. The score is a complex arrangement of various musical elements, including melody, harmony, and rhythm.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

Gtr.

PNO.

BASS

D. S.

87

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

87

Detailed description: This is a page of a musical score for a large ensemble. The score is written for 14 parts: A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GR., PNO., BASS, and D. S. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#). The score includes dynamic markings such as '87' and 'D. S.' (Da Capo). The PNO. part is written for piano and includes a large block of chords in the left hand. The B. TEN. and GR. parts have a melodic line with a 'B' above the staff. The D. S. part is a simple rhythmic pattern. The score is arranged in a standard Western format with staves for each instrument or voice part.

This musical score is for a piece titled "Lighting an Obscure World". It is written for a large ensemble, including vocalists, woodwinds, brass, strings, piano, guitar, and percussion. The score is in 4/4 time and consists of 16 measures. The key signature has one sharp (F#). The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and the guitar part (Gtr.) are in the treble clef. The woodwind parts (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) are in the treble clef. The string parts (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) are in the bass clef. The piano part (PNO.) is in the bass clef. The bass part (BASS) is in the bass clef. The percussion part (D. S.) is in the bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The percussion part (D. S.) includes a "FILLS" section at the end of the piece.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

FILLS

97

F

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

97

A musical score for a large ensemble, starting at measure 97. The score is written for 14 parts: A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR., PNO., BASS, and D. S. The key signature has one flat (B-flat), and the time signature is 4/4. A rehearsal mark 'F' is placed above the first staff. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The bottom of the page shows a dashed line indicating the end of the page.

This musical score is for a piece titled "Lighting an Obscure World". It is a multi-staff score for a large ensemble, including vocalists, woodwinds, strings, and piano. The score is written in a key with one sharp (F#) and a common time signature (C). The tempo is marked with a quarter note followed by a "3" and a "6", indicating a 3/6 time signature. The score is divided into measures by vertical bar lines. The instruments and voices are listed on the left side of the score: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR., PNO., BASS, and D. S. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 341 is located in the top right corner. The score is written in a standard musical notation style, with notes and rests on a five-line staff. The key signature is one sharp (F#), and the time signature is 3/6. The score is divided into measures by vertical bar lines. The instruments and voices are listed on the left side of the score: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR., PNO., BASS, and D. S. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for a large ensemble, featuring vocal soloists, a full choir, and instrumental accompaniment. The score is written for 12 staves, with measures 109 through 114 visible. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts include two vocal soloists (A. 1 and A. 2), two tenors (T. 1 and T. 2), a bass (B.), four trumpets (Tpt. 1-4), three tenors (Tbn. 1-3), a baritone (B. Tbn.), a guitar (Gtr.), piano (PNO.), a bass (BASS), and a double bass (D. S.). The instrumental parts include guitar, piano, and double bass. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The vocal parts are written in treble and bass clefs, while the instrumental parts are written in their respective clefs. The score is a page from a larger manuscript, as indicated by the measure numbers 109 and 114.

109

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

114

115

6

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

This is a page of a musical score for a large ensemble. The score is written for 14 parts: A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR., PNO., BASS, and D. S. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature is one flat (B-flat). The score includes dynamic markings such as '115' and 'mf'. The notation is arranged in a standard Western format, with staves for each instrument or voice part. The page number '343' is in the top right corner, and the title 'Lighting an Obscure World' is in the top left corner. A rehearsal mark '6' is placed above the first staff, and the number '115' appears at the beginning of several staves.

This musical score, titled "Lighting an Obscure World," is a page from a larger work, as indicated by the page number 344. The score is written for a large ensemble, including vocal soloists, a full orchestra, and a double bass. The vocal parts are for Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass (B.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Guitar (Gr.), Piano (PNO.), Double Bass (BASS), and Double Bass (D. S.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, as well as complex chordal structures and melodic lines. The piano part is particularly prominent, with a dense texture of chords and arpeggios. The double bass part provides a solid foundation with a mix of eighth and quarter notes. The overall mood is somber and reflective, with a focus on harmonic richness and melodic development.

127

A. 1 (H) (OPEN)

A. 2 (OPEN)

T. 1 (OPEN)

T. 2 (OPEN)

B. (OPEN)

TP. 1 (OPEN)

TP. 2 (OPEN)

TP. 3 (OPEN)

TP. 4 (OPEN)

TBN. 1 (OPEN)

TBN. 2 (OPEN)

TBN. 3 (OPEN)

B. TBN. (OPEN) 1st X ONLY

Gtr. 127 (SOLO) 8th Δ7(#11)/A (OPEN) 1st X ONLY

PNO. 127 (SOLO) 8th Δ7(#11)/A (OPEN) 1st X ONLY

BASS 127 (SOLO) 8th Δ7(#11)/A (OPEN) 1st X ONLY

D. S. 127 (SOLO) 8th Δ7(#11)/A (OPEN) 1st X ONLY

Detailed description: This is a page of a musical score for a large ensemble, specifically measures 127 and 128. The score is arranged in a multi-staff format. The top section includes five vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and four trumpet parts (TP. 1-4). The middle section includes three tenor saxophone parts (TBN. 1-3) and a baritone saxophone part (B. TBN.). The bottom section includes guitar (Gtr.), piano (PNO.), bass (BASS), and drums (D. S.). Measure 127 features complex melodic lines for the vocalists and saxophones, with many notes beamed together. The guitar and piano parts have a rhythmic, arpeggiated texture. Measure 128 shows a transition where many parts become 'open' (indicated by a horizontal line on the staff), while the guitar, piano, bass, and drums continue with a rhythmic pattern. A 'SOLO' marking is present above the guitar and piano staves in measure 128. A rehearsal mark '127' is placed at the beginning of each staff line.

[illegible]

140

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Grp.

PNO.

Bass

D. S.

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

This musical score is for a large ensemble, including vocalists, woodwinds, strings, and keyboard instruments. The score is divided into systems, with measures 150 and 151 marked at the beginning of the first system. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes parts for:

- Vocalists:** A. 1, A. 2, T. 1, T. 2, B. (Soprano, Alto, Tenor 1, Tenor 2, Tenor 3, Bass).
- Woodwinds:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Ten. 1, Ten. 2, Ten. 3, B. Ten.
- Strings:** Grp. (Group), PNO. (Piano), Bass.
- Other:** D. S. (Drum Set).

The score features a variety of musical notations, including rests, notes, and chords. A specific chord, $(\text{F} \text{ X} \text{ G})$, is indicated above the vocal and woodwind staves in measures 150 and 151. The piano part includes a F/A (F major triad over A) chord in measure 151. The bass part includes a F/A chord in measure 151. The drum set part includes a F/A chord in measure 151.

159

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D.S.

159

160

161

162

163

164

165

166

B/E $\flat$

B/E $\flat$

B/E $\flat$

167

A. 1

A. 2

T. 1

T. 2

B.

167

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

167

Gtr.

167

PNO.

167

BASS

167

D. S.

167

$G_{\Delta}7(\sharp 11)$

$G_{\Delta}7(\sharp 11)$

$G_{\Delta}7(\sharp 11)$

This is a page of a musical score, page 350, titled "Lighting an Obscure World". The score is for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), four trumpets (Tpt. 1-4), three tenors (Tbn. 1-3), a baritone (B. Tbn.), guitar (Gtr.), piano (PNO.), bass (BASS), and drums (D. S.). The music is written in 4/4 time. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) have a melodic line with many ties and some grace notes. The instrumental parts (Tpt. 1-4, Tbn. 1-3, B. Tbn., Gtr., PNO., BASS) are mostly rhythmic, with the guitar, piano, and bass playing a steady eighth-note pattern. The drums (D. S.) have a specific rhythmic pattern. The score is divided into measures by vertical bar lines. There are some markings like "167" and "m2" in the vocal parts. The key signature has one sharp (F#) and the time signature is 4/4. The overall style is contemporary or modern.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full-band arrangement, likely for a recording or stage production. The score includes parts for the following instruments and voices:

- Vocals:** A. 1 (Lead), A. 2 (Harmony), T. 1 (Tenor), T. 2 (Tenor), and B. (Bass).
- Instrumentation:**
 - Trpt. 1-4:** Four Trumpets, playing a melodic line with triplets and slurs.
 - Tbn. 1-3:** Three Tenor Basses, providing a steady harmonic accompaniment.
 - Gtr. (Guitar):** Playing a rhythmic pattern of eighth notes.
 - PNO. (Piano):** Playing a rhythmic pattern of eighth notes.
 - BASS:** Playing a rhythmic pattern of eighth notes.
 - D.S. (Drum Set):** Providing a steady beat with a mix of eighth and quarter notes.

The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "175". The arrangement includes various musical notations such as slurs, triplets, and dynamic markings like "mf" (mezzo-forte). The score is divided into measures by vertical bar lines, with a double bar line indicating the end of a section.

This musical score is for the song "The Rose Tree" and includes the following parts:

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, and B. (Soprano, Alto, Tenor 1, Tenor 2, and Bass).
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. (Trumpets 1-4, Trombones 1-3, and Bass Trombone).
- Instrumental Ensemble:** GTR. (Guitar), PNO. (Piano), BASS (Double Bass), and D. S. (Drum Set).

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *f*, *mf*). The key signature is one sharp (F#).

[illegible]

[illegible]

This musical score is for a piece titled "Lighting an Obscure World". It features a large ensemble of instruments and voices. The score is written in 4/4 time and consists of 8 measures. The instruments and voices are arranged in the following order from top to bottom:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- B. (Bass)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tpt. 4 (Trumpet 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- B. Tbn. (Baritone Trombone)
- Gtr. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part (PNO.) features a complex rhythmic pattern in the right hand, while the bass part (BASS) has a steady eighth-note accompaniment. The drum set (D. S.) provides a rhythmic foundation with a mix of eighth and sixteenth notes. The guitar (Gtr.) and double bass (BASS) parts are marked with a $\text{bb}-11$ chord symbol. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and trumpet parts (Tpt. 1-4) feature melodic lines with various ornaments and phrasing. The trombone parts (Tbn. 1-3, B. Tbn.) provide harmonic support with sustained notes and some melodic movement. The overall texture is dense and complex, typical of a large ensemble score.

215

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GRE.

PNO.

BASS

D. S.

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Score for "Lighting an Obscure World", page 357. The score is written for a large ensemble, including vocalists, woodwinds, strings, and percussion.

Vocalists:

- A. 1, A. 2, T. 1, T. 2, B. (Soprano, Alto, Tenor 1, Tenor 2, Bass)

Woodwinds:

- TP. 1, TP. 2, TP. 3, TP. 4 (Trumpets)
- TEN. 1, TEN. 2, TEN. 3, B. TEN. (Tenors and Baritone)

Other Instruments:

- GR. (Guitar)
- PNO. (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The score is divided into five measures. The vocal parts feature complex melodic lines with many accidentals and ties. The instrumental parts provide harmonic support, with some woodwinds and strings playing sustained notes or short phrases. The guitar, piano, double bass, and drum set parts are mostly silent, indicated by whole rests.

226

A. 1

A. 2

T. 1

T. 2

B.

226

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

226

Gtr.

226

PNO.

226

BASS

226

D. S.

226

Detailed description: This is a page of a musical score for a large ensemble. The score is divided into five systems. The first system contains vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and a bass line (B.). The second system contains four trumpet parts (Tpt. 1-4), two tenor saxophone parts (Tbn. 1-2), and a baritone saxophone part (B. Tbn.). The third system contains guitar (Gtr.), piano (PNO.), and bass (BASS) parts. The fourth system contains a double bass part (D. S.). The score is written in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The key signature is one flat (B-flat). The page number 358 is in the top right corner, and the rehearsal mark 226 is in the top left corner.

[illegible]

Sheet music for the song "Lighting an Obscure World", page 360. The score is for a large ensemble, including vocalists, trumpets, tenors, guitar, piano, bass, and drums.

Key Signature: One flat (B-flat).

Tempo/Style: 857 (likely BPM).

Instrumentation and Parts:

- Vocals:** A. 1, A. 2, T. 1, T. 2, B. (All parts are currently silent).
- Trumpets:** TPT. 1, TPT. 2, TPT. 3, TPT. 4 (All parts are currently silent).
- Tenors:** TEN. 1, TEN. 2, TEN. 3, B. TEN. (All parts are currently silent).
- Guitar:** GTR. (Solo part with notes and chords).
- Piano:** PNO. (Accompaniment part with notes and chords).
- Bass:** BASS (Solo part with notes and chords).
- Drums:** D. S. (Drum set part with notes).

Chord Progression (Guitar/Piano/Bass):

- Measure 1: D/G
- Measure 2: A^b 7^{#9}/G
- Measure 3: B^b 7/G
- Measure 4: B 7^{#9}/G

Chord Progression (Trumpet 2):

- Measure 1: G^b 7/A
- Measure 2: E/A
- Measure 3: B^b 7^{#9}/A
- Measure 4: C^b 7/A
- Measure 5: C[#] 7^{#9}/A

Chord Progression (Trumpet 1):

- Measure 1: G^b 7/A
- Measure 2: E/A
- Measure 3: B^b 7^{#9}/A
- Measure 4: C^b 7/A
- Measure 5: C[#] 7^{#9}/A

Chord Progression (Bass):

- Measure 1: D/G
- Measure 2: A^b 7^{#9}/G
- Measure 3: B^b 7/G
- Measure 4: B 7^{#9}/G

Chord Progression (Drums):

- Measure 1: D/G
- Measure 2: A^b 7^{#9}/G
- Measure 3: B^b 7/G
- Measure 4: B 7^{#9}/G

Score for "Lighting an Obscure World" (Page 361). The score is written for a large ensemble, including vocalists and instrumentalists.

Vocalists:

- A. 1, A. 2, T. 1, T. 2, B. (All staves are mostly empty, with some notes in the final measures.)
- TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN. (These parts feature melodic lines with various notes and rests, including some accidentals like sharps and naturals.)

Instrumentalists:

- GTR. (Guitar): Features a rhythmic pattern of eighth notes and chords. Chord symbols above the staff include B^b/A , $D^7(9)/G$, and $E^b7(9)/G$.
- PNO. (Piano): Features a rhythmic pattern of eighth notes and chords. Chord symbols above the staff include B^b/A , $D^7(9)/G$, and $E^b7(9)/G$.
- BASS (Bass): Features a melodic line with eighth notes and rests. Chord symbols above the staff include B^b/A , $D^7(9)/G$, and $E^b7(9)/G$.
- D. S. (Drum Set): Features a rhythmic pattern of eighth notes and rests.

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score is written for a large ensemble, including vocalists and instrumentalists.

This musical score is for a piece titled "Lighting an Obscure World". It is a 12-measure composition in 4/4 time, featuring a variety of instruments and voices. The score is written for the following parts:

- A. 1** and **A. 2**: Alto Saxophones, playing a melodic line with eighth and quarter notes, often beamed together.
- T. 1** and **T. 2**: Tenors, playing a similar melodic line to the allos.
- B.**: Baritone, playing a melodic line with eighth and quarter notes.
- TPR. 1** through **TPR. 4**: Trumpets, playing a melodic line with eighth and quarter notes.
- TEN. 1** through **TEN. 3**: Tenors, playing a melodic line with eighth and quarter notes.
- B. TEN.**: Baritone Tenor, playing a melodic line with eighth and quarter notes.
- GR.**: Guitar, playing a rhythmic pattern of eighth notes.
- PNO.**: Piano, playing a rhythmic pattern of eighth notes.
- BASS**: Bass, playing a melodic line with eighth and quarter notes.
- D. S.**: Double Bass, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as notes, rests, beams, and slurs. Chord symbols **A_Δ7** and **G_Δ7** are indicated above the guitar and piano staves. The tempo is marked **ESG** (Eighth Note Sixteenth Note). The score is arranged in a system of 12 measures, with each instrument part having its own staff.

This musical score is for a large ensemble, featuring vocal soloists, a full choir, and a large instrumental ensemble. The score is divided into two systems, each containing ten staves.

System 1 (Staves 1-10):

- Vocal Soloists:** A. 1, A. 2, T. 1, T. 2, and B. (Bass).
- Choir:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. (Bass Trombone).

System 2 (Staves 11-20):

- Instrumental Ensemble:** GTR. (Guitar), PNO. (Piano), BASS (Double Bass), and D. S. (Drum Set).

The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark "259" is present at the beginning of the first staff in both systems. Chord symbols like $E7(\sharp 9)$ and $D7(\sharp 9)$ are visible above the guitar and piano staves. The bass line features a prominent eighth-note pattern.

0

A. 1 1st X ONLY

A. 2 1st X ONLY

T. 1 1st X ONLY

T. 2 1st X ONLY

B. 1st X ONLY

TPT. 1 1st X ONLY

TPT. 2 A Δ 7(#9) Eb Δ 7(#11)

TPT. 3 1st X ONLY

TPT. 4 1st X ONLY

TBN. 1 1st X ONLY

TBN. 2 1st X ONLY

TBN. 3 1st X ONLY

B. TBN. 1st X ONLY

GTR. G Δ 7(#9) Eb Δ 7(#11) G Δ 7(#9) Eb Δ 7(#11)

PNO. G Δ 7(#9) Eb Δ 7(#11) G Δ 7(#9) Eb Δ 7(#11)

BASS G Δ 7(#9) Eb Δ 7(#11) G Δ 7(#9) Eb Δ 7(#11)

D. S. m $\sharp$

The image displays a comprehensive musical score for the song "The Prayer" by Celine Dion and Andrea Bocelli. The score is organized into multiple staves, each representing a different instrument or vocal part. The vocal parts include A. 1, A. 2, T. 1, T. 2, and S. The instrumental parts include TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GRE., PNO., BASS, and D. S. The score begins with a piano introduction (P) and includes a section marked "LAST X ONLY". The musical notation includes various notes, rests, and dynamic markings, such as "me" and "LAST X ONLY". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Moderato". The score is published by Sony Music.

Score for "Lighting an Obscure World" (Page 366). The score is written for a large ensemble, including vocalists and instrumentalists. The key signature is one sharp (F#), and the time signature is 4/4.

Vocalists:

- A. 1: Treble clef, vocal line.
- A. 2: Treble clef, vocal line.
- T. 1: Treble clef, vocal line.
- T. 2: Treble clef, vocal line.
- B.: Bass clef, vocal line.

Instrumentalists:

- Tpt. 1: Treble clef, trumpet line.
- Tpt. 2: Treble clef, trumpet line.
- Tpt. 3: Treble clef, trumpet line.
- Tpt. 4: Treble clef, trumpet line.
- Tbn. 1: Bass clef, tuba line.
- Tbn. 2: Bass clef, tuba line.
- Tbn. 3: Bass clef, tuba line.
- B. Tbn.: Bass clef, euphonium line.
- Gtr.: Treble clef, guitar line.
- PNO.: Grand staff (treble and bass clefs), piano line.
- BASS: Bass clef, bass line.
- D. S.: Bass clef, double bass line.

Chord Progression (Guitar/Piano/Bass):

- Measure 1: G7(F#)
- Measure 2: G7(F#)
- Measure 3: D7(F#)
- Measure 4: D7(F#)
- Measure 5: G7(F#)
- Measure 6: G7(F#)
- Measure 7: D7(F#)
- Measure 8: D7(F#)

Q

A. 1

A. 2

T. 1

T. 2

B.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

A/C#

D Δ 7

A/E

F#-7

G/B

C Δ 7

G/D

E-7

ES01

ES0

A musical score for a large ensemble. The score is divided into three systems. The first system includes parts for A. 1, A. 2, T. 1, T. 2, and B. The second system includes parts for TPR. 1, TPR. 2, TPR. 3, TPR. 4, TEN. 1, TEN. 2, TEN. 3, and B. TEN. The third system includes parts for GTR., PNO., BASS, and D. S. The score features various musical notations including notes, rests, and chords. A key signature change to one sharp (F#) is indicated at the beginning of the first system. The score is marked with 'ES01' and 'ES0' at the bottom of the first and third systems respectively. Chord symbols A/C#, DΔ7, A/E, F#-7, G/B, CΔ7, G/D, and E-7 are placed above the corresponding staves.

Score for "Lighting an Obscure World" (Page 368). The score is written for a large ensemble, including vocalists, woodwinds, strings, and percussion.

Instrumentation:

- Vocalists: A. 1, A. 2, T. 1, T. 2, B.
- Woodwinds: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Strings: Gtr., PNO., Bass, D. S.

Key Signatures and Time Signature: The key signature is E major (indicated by a sharp sign on the F line). The time signature is 4/4.

Chord Progression:

The chord progression is as follows:

- Measure 1: E/G#
- Measure 2: A Δ 7
- Measure 3: A/B
- Measure 4: D/C
- Measure 5: D/F#
- Measure 6: G Δ 7
- Measure 7: G/A
- Measure 8: C/B $\flat$

Other Notations:

- Measure 1: m2
- Measure 2: m2
- Measure 3: m2
- Measure 4: m2
- Measure 5: m2
- Measure 6: m2
- Measure 7: m2
- Measure 8: m2

The score includes a rehearsal mark (298) at the beginning of the first system.

506

A. 1

A. 2

T. 1

T. 2

B.

m2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

506

Grp.

PNO.

506

BASS

506

D. S.

506

Chord symbols: C#-7, B/D#, EΔ7, AΔ7, B-7, A/C#, DΔ7, GΔ7

Detailed description: This is a page of a musical score for the piece 'Lighting an Obscure World'. The page number is 369. The score is written for a large ensemble. The vocal parts include A. 1, A. 2, T. 1, T. 2, B., and Tpt. 1-4. The instrumental parts include Tbn. 1-3, B. Tbn., Grp., PNO., BASS, and D. S. The score is divided into measures, with some measures containing rests and others containing notes. Chord symbols are written above some measures: C#-7, B/D#, EΔ7, AΔ7, B-7, A/C#, DΔ7, and GΔ7. The page number 506 is written at the bottom left of the score.

2

A. 1
A. 2
T. 1
T. 2
B.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
D. S.

Chords: $A_{\Delta}7/B$, $A/C\sharp$, $D_{\Delta}7$, A/E , $G_{\Delta}7/A$, G/B , $C_{\Delta}7$, G/D

Rehearsal mark: 2

Fill: FILL - - -

Score for "Lighting an Obscure World" (Page 371). The score includes parts for:

- Vocalists: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.
- Instrumentalists: GRE. (Guitar), PNO. (Piano), BASS, D. S. (Drum Set).

Chord changes indicated above the staves:

- TPT. 2: E[#]-7, E/G[#], A_Δ7, Bb7([#]5)
- GRE.: E-7, D/F[#], G_Δ7, Ab7([#]5)
- PNO.: E-7, D/F[#], G_Δ7, Ab7([#]5)
- BASS: E-7, D/F[#], Ab7([#]5)

The score concludes with a "FILLS" section indicated by a dashed line.

This musical score is for a piece titled "Lighting an Obscure World". It is a multi-staff score featuring a variety of instruments and voices. The score is written in a key with one flat (B-flat) and a common time signature (C). The tempo is marked "550". The score is divided into two systems. The first system includes staves for A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GTR., PNO., BASS, and D. S. The second system includes staves for A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GTR., PNO., BASS, and D. S. The score features a variety of musical notation, including notes, rests, and dynamic markings. The instruments and voices are arranged in a way that suggests a large ensemble or orchestra.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GTR.

PNO.

BASS

D. S.

A. 1
 A. 2
 T. 1
 T. 2
 B.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 GTR.
 PNO.
 BASS
 D.S.

This musical score is for a piece titled "Lighting an Obscure World". It is a multi-staff score featuring a variety of instruments and voices. The score is divided into two systems. The first system includes staves for A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grt., PNO., Bass, and D. S. The second system includes staves for A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grt., PNO., Bass, and D. S. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is arranged in a standard Western musical notation style, with the vocal parts (A. 1, A. 2, T. 1, T. 2, B.) at the top, followed by the brass and woodwind parts (Tpt. 1-4, Tbn. 1-3, B. Tbn.), and the keyboard and percussion parts (Grt., PNO., Bass, D. S.) at the bottom.

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Grt.

PNO.

BASS

D. S.

360

U
(SOLO) $F\Delta 7(\sharp 11)$

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GR.

PNO.

BASS

D. S.

360

$A\flat\Delta 7(\sharp 11)$

$A\flat\Delta 7(\sharp 11)$

360

A musical score for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B., TP. 1-4, TEN. 1-3, B. TEN.), guitar (GR.), piano (PNO.), bass (BASS), and drums (D. S.). The score is written in a key with one flat (B-flat) and a 4/4 time signature. It features complex melodic lines for the vocalists and instrumentalists, with various musical notations such as slurs, ties, and dynamic markings. The score is divided into measures, with a repeat sign at the end of the first system. The tempo is marked '360'.

This page of the musical score contains the following parts and measures:

- Vocal Parts:** A. 1, A. 2, T. 1, T. 2, B. (Measures 367-371)
- Woodwinds:** Fl. 1, Fl. 2, Fl. 3, Fl. 4, Bb. 1, Bb. 2, Bb. 3, B. Tbn. (Measures 367-371)
- Brass:** Gtr., Pno., Bass, D. S. (Measures 367-371)
- Percussion:** Drum (Measures 367-371)

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (Bb), and the time signature is 4/4. The page number 367 is visible in the bottom left corner.

[illegible]

502

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GRP.

PNO.

BASS

D. S.

502

588

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

1331

1332

1333

1334

1335

1336

1337

1338

1339

1340

1341

1342

1343

1344

1345

1346

1347

1348

1349

1350

1351

1352

1353

1354

1355

1356

1357

1358

1359

1360

1361

1362

1363

1364

1365

1366

1367

1368

1369

1370

1371

1372

1373

1374

1375

1376

1377

1378

1379

1380

1381

1382

1383

1384

1385

1386

1387

1388

1389

1390

1391

1392

1393

1394

1395

1396

1397

1398

1399

1400

1401

1402

1403

1404

1405

1406

1407

1408

1409

1410

1411

1412

1413

1414

1415

1416

1417

1418

1419

1420

1421

1422

1423

1424

1425

1426

1427

1428

1429

1430

1431

1432

1433

1434

1435

1436

1437

1438

1439

1440

1441

1442

1443

1444

1445

1446

1447

1448

1449

1450

1451

1452

1453

1454

1455

1456

1457

1458

1459

1460

1461

1462

1463

1464

1465

1466

1467

1468

1469

1470

1471

1472

1473

1474

1475

1476

1477

1478

1479

1480

1481

1482

1483

1484

1485

1486

1487

1488

1489

1490

1491

1492

1493

1494

1495

1496

1497

1498

1499

1500

1501

1502

1503

1504

1505

1506

1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

1518

1519

1520

1521

1522

1523

1524

1525

1526

1527

1528

1529

1530

1531

1532

1533

1534

1535

1536

1537

1538

1539

1540

1541

1542

1543

1544

1545

1546

1547

1548

1549

1550

1551

1552

1553

1554

1555

1556

1557

1558

1559

1560

1561

1562

1563

1564

1565

1566

1567

1568

1569

1570

1571

1572

1573

1574

1575

1576

1577

1578

1579

1580

1581

1582

1583

1584

1585

1586

1587

1588

1589

1590

1591

1592

1593

1594

1595

1596

1597

1598

1599

1600

1601

1602

1603

1604

1605

1606

1607

1608

1609

1610

1611

1612

1613

1614

1615

1616

1617

1618

1619

1620

1621

1622

1623

1624

1625

1626

1627

1628

1629

1630

1631

1632

1633

1634

1635

1636

1637

1638

1639

1640

1641

1642

1643

1644

1645

1646

1647

1648

1649

1650

1651

1652

1653

1654

1655

1656

1657

1658

1659

1660

1661

1662

1663

1664

1665

1666

1667

1668

1669

1670

1671

1672

1673

1674

1675

1676

1677

1678

1679

1680

1681

1682

1683

1684

1685

1686

1687

1688

1689

1690

1691

1692

1693

1694

1695

1696

1697

1698

1699

1700

1701

1702

1703

1704

1705

1706

1707

1708

1709

1710

1711

1712

1713

1714

1715

1716

1717

1718

1719

1720

1721

1722

1723

1724

1725

1726

1727

1728

1729

1730

1731

1732

1733

1734

1735

1736

1737

1738

1739

1740

1741

1742

1743

1744

1745

1746

1747

1748

1749

1750

1751

1752

1753

1754

1755

1756

1757

1758

1759

1760

1761

1762

1763

1764

1765

1766

1767

1768

1769

1770

1771

1772

1773

1774

1775

1776

1777

1778

1779

1780

1781

1782

1783

1784

1785

1786

1787

1788

1789

1790

1791

1792

1793

1794

1795

1796

1797

1798

1799

1800

1801

1802

1803

1804

1805

1806

1807

1808

1809

1810

1811

1812

1813

1814

1815

1816

1817

1818

1819

1820

1821

1822

1823

1824

1825

1826

1827

1828

1829

1830

1831

1832

1833

1834

1835

1836

1837

1838

1839

1840

1841

1842

1843

1844

1845

1846

1847

1848

1849

1850

1851

1852

1853

1854

1855

1856

1857

1858

1859

1860

1861

1862

1863

1864

1865

1866

1867

1868

1869

1870

1871

1872

1873

1874

1875

1876

1877

1878

1879

1880

1881

1882

1883

1884

1885

1886

1887

1888

1889

1890

1891

1892

1893

1894

1895

1896

1897

1898

1899

1900

1901

1902

1903

1904

1905

1906

1907

1908

1909

1910

1911

1912

1913

1914

1915

1916

1917

1918

1919

1920

1921

1922

1923

1924

1925

1926

1927

1928

1929

1930

1931

1932

1933

1934

1935

1936

1937

1938

1939

1940

1941

1942

1943

1944

1945

1946

1947

1948

1949

1950

1951

1952

1953

1954

1955

1956

1957

1958

1959

1960

1961

1962

1963

1964

1965

1966

1967

1968

1969

1970

1971

1972

1973

1974

1975

1976

1977

1978

1979

1980

1981

1982

1983

198

PLAY ANYTHING. GET INCREASINGLY FRESHER

GRADUALLY FADE OUT

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

GTR.

PNO.

BASS

D. S.

m2 8 BAR DRUM SOLO.
ESTABLISH TIME

[illegible]

414

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

This musical score is for a piece titled "Lighting an Obscure World". It is a 12-measure composition, divided into two 6-measure phrases. The score is written for a large ensemble, including vocalists, woodwinds, brass, strings, and piano.

The score is organized into two systems of six staves each. The first system includes vocal parts (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4), and three Tenors (TEN. 1, TEN. 2, TEN. 3). The second system includes a Bass (B. TEN.), Guitar (Gtr.), Piano (PNO.), and a Double Bass (BASS) and Double Bass (D. S.).

The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "420". The score features a variety of musical notations, including whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings. The piano part (PNO.) is particularly active, featuring complex chordal textures and arpeggiated figures. The vocal parts (A. 1, A. 2, T. 1, T. 2, B., TEN. 1, TEN. 2, TEN. 3, B. TEN.) are mostly silent, with some vocal lines appearing in the second system. The guitar (Gtr.) and double bass (BASS, D. S.) parts provide a rhythmic foundation, with the double bass playing a steady eighth-note pattern.

(X)

This musical score is for a piece titled "Lighting an Obscure World". It is written for a large ensemble, including vocal soloists, a full choir, and various instrumental sections. The score is in 4/4 time and consists of 16 measures. The key signature has one sharp (F#). The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and the full choir (TPT. 1-4, TEN. 1-3, B. TEN.) all enter in measure 2 with a melodic line. The instrumental parts (GRF., PNO., BASS, D. S.) provide harmonic support. The piano part (PNO.) features a complex chordal texture in the right hand and a more active bass line. The double bass (BASS) and double bassoon (D. S.) parts have a rhythmic, eighth-note pattern. The woodwinds (GRF.) and strings (BASS) have a more melodic, eighth-note pattern. The brass parts (TPT. 1-4) are mostly silent, with some notes in measures 2, 4, 6, 8, and 10. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) and the full choir (TPT. 1-4, TEN. 1-3, B. TEN.) all enter in measure 2 with a melodic line. The instrumental parts (GRF., PNO., BASS, D. S.) provide harmonic support. The piano part (PNO.) features a complex chordal texture in the right hand and a more active bass line. The double bass (BASS) and double bassoon (D. S.) parts have a rhythmic, eighth-note pattern. The woodwinds (GRF.) and strings (BASS) have a more melodic, eighth-note pattern. The brass parts (TPT. 1-4) are mostly silent, with some notes in measures 2, 4, 6, 8, and 10.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GRF.

PNO.

BASS

D. S.

This page of the musical score contains the following parts and measures:

- Vocal Parts:** A. 1, A. 2, T. 1, T. 2, B. (Measures 451-455)
- Brass Parts:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Measures 451-455)
- Guitar:** Gtr. (Measures 451-455)
- Piano:** PNO. (Measures 451-455)
- Bass:** BASS (Measures 451-455)
- Drums:** D.S. (Measures 451-455)

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The page number 451 is visible at the bottom left.

This musical score is for a piece titled "Lighting an Obscure World". It is a multi-staff score featuring various instruments and vocal parts. The score is divided into two systems, with a double bar line and the number "456" indicating the start of the second system. The instruments and parts include:

- A. 1 (Alto 1): Treble clef, mostly rests.
- A. 2 (Alto 2): Treble clef, mostly rests.
- T. 1 (Tenor 1): Treble clef, mostly rests.
- T. 2 (Tenor 2): Treble clef, mostly rests.
- S. (Soprano): Treble clef, active melody with many accidentals.
- TP. 1 (Trumpet 1): Treble clef, active melody with many accidentals.
- TP. 2 (Trumpet 2): Treble clef, active melody with many accidentals.
- TP. 3 (Trumpet 3): Treble clef, active melody with many accidentals.
- TP. 4 (Trumpet 4): Treble clef, active melody with many accidentals.
- TBN. 1 (Trombone 1): Bass clef, active melody with many accidentals.
- TBN. 2 (Trombone 2): Bass clef, active melody with many accidentals.
- TBN. 3 (Trombone 3): Bass clef, active melody with many accidentals.
- B. TBN. (Baritone Trombone): Bass clef, active melody with many accidentals.
- GTR. (Guitar): Treble clef, active melody with many accidentals.
- PNO. (Piano): Grand staff (treble and bass clefs), active accompaniment with many accidentals.
- BASS (Double Bass): Bass clef, active melody with many accidentals.
- D. S. (Drum Set): Percussion staff, active rhythm.

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings (e.g., *456*).

[4]

This musical score is for a large ensemble, featuring 14 staves. The score is divided into two systems. The first system includes staves for A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., Bass, and D. S. The second system includes staves for A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., Bass, and D. S. The score is written in 4/4 time and features a variety of musical notation, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is marked with a rehearsal mark [4] at the beginning of the first system. The staves are labeled with their respective parts: A. 1, A. 2, T. 1, T. 2, B., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Grp., PNO., Bass, and D. S. The score is written in 4/4 time and features a variety of musical notation, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is marked with a rehearsal mark [4] at the beginning of the first system.

This page of the musical score contains the following parts and measures:

- A. 1:** Measures 446-449. Treble clef, 4/4 time.
- A. 2:** Measures 446-449. Treble clef, 4/4 time.
- T. 1:** Measures 446-449. Treble clef, 4/4 time.
- T. 2:** Measures 446-449. Treble clef, 4/4 time.
- B.:** Measures 446-449. Treble clef, 4/4 time.
- TPT. 1:** Measures 446-449. Treble clef, 4/4 time.
- TPT. 2:** Measures 446-449. Treble clef, 4/4 time.
- TPT. 3:** Measures 446-449. Treble clef, 4/4 time.
- TPT. 4:** Measures 446-449. Treble clef, 4/4 time.
- TBN. 1:** Measures 446-449. Bass clef, 4/4 time.
- TBN. 2:** Measures 446-449. Bass clef, 4/4 time.
- TBN. 3:** Measures 446-449. Bass clef, 4/4 time.
- B. TBN.:** Measures 446-449. Bass clef, 4/4 time.
- GRP.:** Measures 446-449. Treble clef, 4/4 time.
- PNO.:** Measures 446-449. Grand staff (treble and bass clefs), 4/4 time.
- BASS:** Measures 446-449. Bass clef, 4/4 time.
- D. S.:** Measures 446-449. Bass clef, 4/4 time.

The score includes various musical notations such as notes, rests, and dynamic markings. The page number 446 is visible at the bottom left.

450

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

450

This musical score is for the piece "Lighting an Obscure World" and is page 390 of the manuscript. The score is written for a large ensemble, including vocal soloists (A. 1, A. 2), vocalists (T. 1, T. 2), a baritone (B.), four trumpets (TP. 1-4), three tenor bones (TBN. 1-3), a bass tenor bone (B. TBN.), guitar (GTR.), piano (PNO.), bass, and drums (D. S.). The music is in 4/4 time and features a complex arrangement of parts. The vocal parts (A. 1, A. 2, T. 1, T. 2, B.) have lyrics written below the notes. The instrumental parts (TP. 1-4, TBN. 1-3, B. TBN., GTR., PNO., BASS, D. S.) are written for their respective instruments. The score is divided into measures by vertical bar lines, and the page number 450 is visible at the bottom left.

454

A. 1

A. 2

T. 1

T. 2

B.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

454

FILLS -----

Detailed description: This is a page of a musical score for a large ensemble. The score is written for 13 parts: A. 1, A. 2, T. 1, T. 2, B., TP. 1, TP. 2, TP. 3, TP. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR., PNO., BASS, and D. S. The music is in 4/4 time. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. The first measure of each staff is marked with a rehearsal mark '454'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The bottom of the page features a 'FILLS' section with a dashed line.

459

2

A. 1

A. 2

T. 1

T. 2

B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

PNO.

BASS

D. S.

459

A musical score for a large ensemble, including vocalists (A. 1, A. 2, T. 1, T. 2, B.), woodwinds (Tpt. 1-4, Tbn. 1-3, B. Tbn.), brass (Gtr.), piano (PNO.), bass (BASS), and drums (D. S.). The score is in 4/4 time and features a key signature of one flat. The music is divided into two systems, with the second system starting at measure 459. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for a large ensemble, featuring 14 staves. The instruments and parts are labeled on the left: A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN., GTR., PNO., BASS, and D. S. The score is written in a key with one sharp (F#) and a 4/4 time signature. It begins with a rehearsal mark '465' at the start of the first staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The ensemble includes woodwinds (Alto Saxophones, Tenor Saxophones), brass (Trumpets, Trombones), strings (Violins, Violas, Cellos, Double Basses), guitar, piano, and drums.

This musical score is for a large ensemble, featuring vocal soloists, a full choir, and instrumental accompaniment. The score is written for 12 staves, each with a specific instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 471. The vocal parts (A. 1, A. 2, T. 1, T. 2, B., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TEN. 1, TEN. 2, TEN. 3, B. TEN.) all enter at measure 471 with a melodic line. The instrumental parts (GRF., PNO., BASS, D. S.) also enter at measure 471. The score is written in a standard musical notation with various musical symbols, including notes, rests, and dynamic markings. The vocal parts are written in treble and bass clefs, while the instrumental parts are written in treble and bass clefs. The score is a page from a larger work, as indicated by the page number 394.

A. 1

A. 2

T. 1

T. 2

B.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GRF.

PNO.

BASS

D. S.

471

A musical score for the song "The Rose Tree". The score is written for a large ensemble, including voices and various instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with each system containing staves for different parts. The parts are labeled as follows:

- A. 1 (Alto 1)
- A. 2 (Alto 2)
- T. 1 (Tenor 1)
- T. 2 (Tenor 2)
- S. (Soprano)
- TPR. 1 (Trumpet 1)
- TPR. 2 (Trumpet 2)
- TPR. 3 (Trumpet 3)
- TPR. 4 (Trumpet 4)
- TBN. 1 (Trombone 1)
- TBN. 2 (Trombone 2)
- TBN. 3 (Trombone 3)
- S. TBN. (Soprano Trombone)
- GTR. (Guitar)
- PNO. (Piano)
- BASS (Bass)
- D. S. (Drum Set)

The score includes a variety of musical notations, such as notes, rests, and accidentals, indicating the melody and harmony for each part. The overall structure of the score suggests a full orchestral or band arrangement of the song.