

10 **A**

Picc. 1. 2. *flz.*
mp *pp* *ppp* *mp "echo"* *ppp* *mp*

Fl.
mp *pp* *ppp* *f*

1
 Ob.
mp *pp* *ppp* *f sempre*

2
 Ob. d'A.
mp *pp* *ppp* *mp "echo"* *ppp* *mp* *ppp*

Picc. Cl.
mp *pp* *ppp*

Cl. 1. 2.
mp *pp* *ppp*

Bsn. 1. 2.
pp

Cbsn.
pp

Hn. 1. 2.
p *pppp*

Hn. 3. 4.
p *pppp*

Tpt. 1. 2. 3.
ppp 1. con sord. (straight)

Tbn. 1. 2. 3.
ppp

Tba.
ppp

Timp.
p

G.C.
pp *l.v.*

Mar.
mp *mp*

Cel.
mp *pp* *To Pno.*

Hp.
mp *gliss.* *mf* *pp "echo"* *bisb.* *pp*

Vln. I div.
pp *pizz.* *ppp*

Vln. II div.
p *pizz.* *pp "echo"* *pppp*

Vla. div.
p *pizz.* *p "echo"* *pppp*

solo
ff *pizz.* *pp*

Vc.
p *pizz.*

gli altri div.
p *pizz.* *pp "echo"* *pppp*

Cb.
p *pppp*

14 B

Picc. 1. *ppp* *mp* *ppp* *fp*

Picc. 2. *mp* "echo" *ppp* *pp* *fp*

Fl. *f* *p* "echo" *f* *ff* *p* *pp* *fp*

Ob. 1. 2. *mp* *p* "echo" *f* *ff* *p*

Ob. d'A. *ppp* *mp* *ppp*

Picc. Cl. *f* *p*

Cl. 1. 2. *f* *p*

Bsn. 1. 2. *ff*

Cbsn. *mp* "echo" *mp*

Hn. 1. 2. *p* con sord. *ff* *mp* "echo" *a 2* *2.*

Hn. 3. 4. *ff* *mp* "echo" *p*

Tpt. 1. 2. 3. *1.* *2.* con sord. (straight) *p* *3.* *f* *p* *mf* "echo"

Tbn. 1. *pp* con sord. (straight) *in rilievo*

Tbn. 2. 3. *p* con sord. (cup) *f*

Tba. *p* con sord. *f*

Timp. *pp* soft mallets *mp*

3 Tri. *pp* Medium

Mar. *mf* *f* Tam-tam scrape with metal rod *pp* *mp* "swish" *l.v.*

Pno. *f* *p* *fp*

Hp. *mp* *gliss.* *8*

Vln. I. *div. a 3* *con sord. arco* *ff* *mp* *ff* *f* *2* *gliss.*

Vln. II. *div.* *div. a 3 arco* *pizz.* *mf* *pp* *gliss.* *2* *unis. arco*

Vla. *pp* *con sord.* *mf* *4* *p*

Vc. solo *espress.* *p* *mf* *p* *mf* *gliss.* *2*

gli altri *div. con sord. arco* *p* *un.* *gliss.* *2*

Cb. *p* *mf*

B

II.

Allegro con moto (♩ = 42)

sul tasto

sempre con moto

poco accel.

poco accel.

pochiss accel.

Con fuoco (♩ = 52)

unis.

poco port.

poco accel.

rit. Tempo primo (♩ = 42)

30

molto sul tasto

accel. molto

div.

ppp

cresc. poco a poco

mf < >

pp

ppp

cresc. poco a poco

mf < >

pp

Slightly faster (♩ = 50-52) Quasi tempo primo (♩ = 46) poco accel.

37-38

ord.

p

mp

ord.

mp

sempre con moto

43

poco movendo

p

p

48

senza rit.

Broadly, con moto

accel.

> pp

cresc. poco a poco

mf

f

espress.

molto espress.

> pp

cresc. poco a poco

mf

f

espress.

molto espress.

54

Accel. poco a poco

unis.

legato, espress.

Più accel.

sfpp

f

sfpp

f

< sfpp

legato

♩ = 69

59

Rit.

Freely

Solo Vln.

f

fff sub. sfpp

Life: A Journey Through Time

I. Elements

PHILIP GLASS
Arr. Michael Riesman

$\text{♩} = 93$

A English Horn - solo

10
1-10

mp espr. *mf* *mp* *mf*

15
mp *mf* *f*

20
mp

B 3
27-29

mp

35

41 **C** To Ob. **D** Oboe 9
42-50

mf *f espr.*

54 To Eng. Hn.

E 16 **F** English Horn
61-76

mf

82

86 **G** solo
(*mf*)

92

20" 6"

0

p *f*

8 *f* *<-> ff*

A ord. A.H.-----

10 *f* *mp* *ff*

pull paper mute towards fingerboard, treble side

13 *mf* *mp*

freely with energy

pull toward, as before

B 4" rasg. 2" 6X 4" 4X 2"

16 *pp* *mf* *pp* *ff* *sub.* *pp* *mf* *pp* *ff* *sub.*

take slide w/ l.h. w/slide

20 *mp*

return slide l.h. tap while continuing rasgueado

C ord. A.H.-----

22 *mp* *mf* *p*

pull paper mute away from fingerboard, bass side

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mf*. Includes triplets and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mp*, *(mp)*, *f*, *mf*, *p*. Includes triplets and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *f*, *p*, *rit.*, *mf*. Includes triplets and slurs.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *a tempo*, *f*. Includes triplets and slurs.

Fifth system of musical notation. Treble clef, bass clef. Includes triplets and slurs.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *(mp)*, *rit.*, *mp*, *a tempo*, *ff*, *f*. Includes triplets and slurs.

New Jerusalem

from *Kālpa* (2013)

VALUED CUSTOMER

♩. = 64

f w/ dist.

+ - tap w/ pick

3

4

7

Slight P.M. -----|

10

13

16

VII

19

20

21

VII

slow arp.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a tempo of quarter note = 64. The first measure is marked with a circled 3 and a slur, with the instruction 'f w/ dist.'. The second measure features a 6+9/8+8 time signature change and a slur with a '+' sign above it. The third measure has a slur with a '+' sign and a wavy line above it. The fourth measure has a slur with a '+' sign and a wavy line above it. The fifth measure has a slur with a '+' sign and a wavy line above it. The sixth measure has a slur with a '+' sign and a wavy line above it. The seventh measure has a slur with a '+' sign and a wavy line above it. The eighth measure has a slur with a '+' sign and a wavy line above it. The ninth measure has a slur with a '+' sign and a wavy line above it. The tenth measure has a slur with a '+' sign and a wavy line above it. The eleventh measure has a slur with a '+' sign and a wavy line above it. The twelfth measure has a slur with a '+' sign and a wavy line above it. The thirteenth measure has a slur with a '+' sign and a wavy line above it. The fourteenth measure has a slur with a '+' sign and a wavy line above it. The fifteenth measure has a slur with a '+' sign and a wavy line above it. The sixteenth measure has a slur with a '+' sign and a wavy line above it. The seventeenth measure has a slur with a '+' sign and a wavy line above it. The eighteenth measure has a slur with a '+' sign and a wavy line above it. The nineteenth measure has a slur with a '+' sign and a wavy line above it. The twentieth measure has a slur with a '+' sign and a wavy line above it. The twenty-first measure has a slur with a '+' sign and a wavy line above it. The score includes various guitar techniques such as slurs, slurs with '+' signs, wavy lines, and a 'slow arp.' section at the end. Measure numbers 4, 7, 10, 13, 16, 19, 20, and 21 are indicated at the start of their respective lines. The score ends with a double bar line and a wavy line below it.

Half Speed ♩ = 80

17 *sff* (rolled "r")
 po po se po mε se po mε a tr

18 *sf sf* lip pop!* *p* *f sub.*
 a tr a tr a tr pa pes to pes to tr

19 *aggressive whisper*
 ou pa sk p t sk p t sk p
 [ou]

20 *sf* (rolled "r") *sf* *mf* speechlike legato *suffocating*
 sk p t sk p sk a rr a rr a pε t pε k pε t
 [ou] [ə] [ə] [ə] [a]

21 *frightened*
 pε k pε t t pε k k k pε ti ti ti ti ti ti
 [a] [a] [a]

22 tremolo *sf* freezing *sf* *sf* *sf* *sf* *sf* *sf* *5*
 t
 [i]

23 *rit.* *a tempo* (unvoiced inhale) (semi-voiced) (fully voiced)
sf terrified *f* aggressive whisper pop! pop! pop!
 suffocating pop! anxious
 se k k k k k k k k k sk p t sk p t sk pa sk pa sk pa sk pa
 [ə] [ə] [ə] [ə]

24 *sf* *f* *ff* manic
 sk s s s s s s s s s s sk p t sk p t
 [ə] [ə] [ə]

repeat until out of breath (all in one exhalation)

allow for small pitch fluctuations

terrified
 sk p p p p
 [ə] [a]

* with a rounded, closed mouth position, create enough suction between upper and lower lip to push lips open; this should result in a popping sound.

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Aho Da Elly Saar (And So It Happened) (EG)

Last Updated: Oct. 2024