

10⁶²

(“ten to the power 62”—2025-6)

Chicago Version—premiered 2 March 2026 at
Chicago Saxophone Day

for solo saxophone, saxophone quartet, and eight saxophonists
or solo saxophone and 12 prerecorded saxophones

for Thomas Giles

‘What is worth making music about right now, Meg Washington decided, is
a “more outward interrogation of nature”’

1 Planck length — 2 fundamental elementary particles — 3 nuclear — 4 atomic —
5 molecular

Ensemble:

solo saxophone: soprano

saxophone quartet:

soprano
alto/sopranino
tenor/soprano
baritone

ripieno [players 1 audience left; players 2 audience right*]:

soprano 1
alto 1
tenor 1
baritone 1

soprano 2
alto 2
baritone 2
bass

[* or *vice versa*, as preferred by conductor]

Where possible, **ripieno-1** and **ripieno-2** should be widely separated for antiphonal effect, while the solo and quartet should always be central.

duration: ~18'

Scientific advice provided by **Andrew Bernard**;
all remaining errors and idiosyncracies are mine alone

This version of the piece, as first performed at the Chicago Saxophone Day 2 March 2026, constitutes roughly a third of the eventual complete arc. It consists of the first five main sections, ending just before the ‘animalcule’/Microscopic scale. As such it should be considered a provisional version.

I arrived at the title of this piece via a fairly simple ratio, the smallest meaningful length in physics to the largest. I have written other works that offer an abstracted ‘portrait’ of the universe from beginning to end; this one offers a portrait from bottom to top.

The smallest meaningful unit of distance is the **Planck Length**, which is circa 1.6×10^{-35} metres. It is defined as how far light travels in a single unit of Planck Time.

The largest distance currently acknowledged is the breadth of the visible cosmos, which is twice the radius of 45.7 billion light years. A light year is 9,460,730,472,580,800 metres. So $(91.4 \times 10^9) \times (9.46 \times 10^{15}) = 8,646,440,000,000,000,000,000,000$ metres, or 8.6×10^{27} .

The ratio of 10^{-35} to 10^{27} is 10^{62} , or “**ten to the power (of) 62**”. Thus, the title.

The piece consists of fifteen sections, each of which represents one level of an increasing scale of magnitude. Unlike the Eames’ *Powers of Ten* film they are not an even linear sequence, but represent significant steps in the ladder from smallest to largest.

It should be understood that the conceptual basis of this piece is *analogical*; I have made no attempt to embody actual physics or physical behaviours in the music. The piece is a commentary, an “interrogation of nature”, *not* a textbook.

Performance notes

This work may be performed with additional visual material, such as slide projections, video projections, or even dance (subject to the usual grand rights). The score may not be altered in any way without the composer's permission. Aural changes such as voice-over or additional (or absent) musical lines are not permitted.

- 1 This piece is notated at roughly 2.5 centimetres = 1 second, excepting some sections where the scale is larger for clarity. Whatever the scale the spacing is *always* proportional to elapsing time. That ratio is solely a guide, however; *tempi* are not mandatory.
- 2 Accidentals only apply to the notes they immediately precede, except in the case of rapid repetitions of single notes, in which case they continue until another pitch is introduced. For reasons of space natural signs are occasionally omitted, but modifiers are always present.

- 3 In this score:

Accel(erando), with an upward arrow, means *gradually get faster*

Rall(entando), with a downward arrow, means *gradually get slower*

Rit(enuto), with a horizontal brace, means *a sudden holding back of tempo*

All only persist as long as the extension line indicates.

- 4 **Microtones:** much of this piece uses a nominal 24-note octave. Quartertones need not be precisely tuned, but wherever possible they should be fingered. In those places where, for reasons of register, dynamic, or other consideration, the fingerings cannot be used, lipped $\frac{1}{4}$ -tones will suffice, including unavoidable slight bendiness.

Circled fingerings above a pulsed pitch indicate the use of alternative fingerings for the pitch (slight microtonal deviations are welcome). They should be used in increasing order of deviation: ① being more in tune and less timbrally divergent than ②, and so on. When used as a group, the pitch *without* the superposed number is the standard fingering.

As is presumably evident from the text, microtones function differently in different sections, sometimes harmonically, sometimes structurally, sometimes colouristically ...and sometimes are completely absent. Players should adapt their playing solutions to the local context, rather than seeking an overall microintervallic strategy.

- 5 **Multiphonics** derive primarily from Weiss/Netti and are numbered accordingly, but a few are from Kientzy and those have the full fingering given. The results will vary from instrument to instrument (and reed to reed). Players are at liberty to find better fingerings to match notated pitch agglomerates, or something as close as possible. The multiphonic numbers for each saxophone correspond to the Weiss/Netti for that instrument, except that the **sopranino** numbers correspond to

the **alto** list, and the **bass** to the **tenor**. The match may not be exact for those instruments and some adjustment will probably be necessary.

- 6 **Vibrato** is used in some sections structurally. In those sections vibrato moves from ‘no vibrato’ notated as *V0* to ‘molto vibrato’ notated as *V4*. In this schema ‘normal vibrato’ is *V2*. Transitions between these levels is indicated by an arrowed line. This tiering is cancelled by *VNAT*, which returns vibrato to normal.
- 7 There are eleven dynamics levels in this piece; the word *POCO* next to a dynamic means to understate it, and **+** after a dynamic means to slightly overstate it.

o [subtone] — *ppppp* — *pppp* — *ppp* — *pp* — *p* — *mf* — *f* — *ff* — *fff* — *ffff* — *fffff*

for space reasons these appear in the score as

o — *4p* — *3p* — *2p* — *p* — *mf* — *f* — *f2* — *f3* — *f4* — *f5*

There is no *mp* dynamic; *mf* is considered to be midway between *p* and *f*. The subtone dynamic *o* should be near-inaudible and always appears as the beginning or end of a hairpin: the effect should be of the sound imperceptibly creeping into or out of being.

Dynamics should be not be treated as a simple linear *soft* ⇌ *loud*: they function as variations in the *local* context. A dash — after a dynamic means that it continues unchanged until contradicted.

- 8 An emphasis mark (–) indicates a flat, slightly detached attack on a single note, but not foregrounded; an *attacca* mark above or below the beam or notehead (<) indicates a sharp attack, foregrounded. These apply irrespective of dynamic but are bracketed when the context is quiet. An *inciso*—‘etched’—sign also appears occasionally (▼); these should be a sharper, slightly harsher, version of <.
- 9 The tremolo ≡ sign on a stem always means fluttertongue, with *Fl* or *Flz* above the staff if space allows, and **Ord** to cancel. Rapid repeated or alternating notes are always notated as such, without shorthand. Similarly, the ≡ tremolo sign with **GR** above the staff and a diamond notehead indicates a ‘growled’ flutter, a much rougher sound; this is achieved by adding a touch of hum to the fluttered pitch (see ♦ below).
- 10 The diagonal lines above the staff serve to indicate momentary *accelerandi* and *rallentandi*, respectively. Only the material directly beneath the diagonal is affected, and normal tempo resumes immediately after the end of the modified material. A line sloping upwards indicates an *accelerando*, and a line sloping down a *rallentando*.

- 11 In this score, the comma written above the staff just indicates the end of a note—it reinforces the notated duration. Breathing suggestions are given by the tickmark: ✓. Breaths in brackets (✓) are best omitted, if feasible. Note that there are many unindicated places in this piece where the performer will have to insert a space for breathing: the consequent slight bending of rhythm is anticipated.

The double-slash symbol just above the staff // means that all previous performance indications local to the player are cancelled; return to status quo playing.

- 12 **Pauses:** there are three types of pause used in this piece. Exact durations should be decided by the soloist/conductor. The size of the pause sign is a very rough guide to their relative length.

 indicating a very brief suspension of activity;

 indicating a short hiatus;

 meaning a longer, or more emphatic, pause;

 Indicates a long, structural, pause.

No pauses between sections, please, other than those indicated.

- 13 **Slap tongue** is indicated by the arrowed notehead: >. In the case of **slap tongued multiphonics**, the approximate outer sounding pitches are given as normal noteheads, and the arrow is indicated in the **stem** of the attack, followed immediately by a normal notated sustain where relevant; the accompanying instruction **ST** refers solely to the attack(s) immediately adjacent. As in normal multiphonics the fingering is the prime determinant rather than the notated pitches.

- 14 A diamond notehead  indicates that a small degree of vocal sound be added to the breath, rather as in the jazz 'growl' effect. Sung pitch is not specified, it should be just enough to 'dirty' the sound a little – (VOX) is also written above as a reminder, and ORD when the voice stops. If the appearance is brief (VOX) will appear followed by a brace indicating extent and no ORD. Note that there is no expectation of the player to sing the exact notated instrumental pitch; players should experiment with sung pitches in their comfortable range, until they find one that produces a satisfactorily guttural tone. This sound is sometimes combined with fluttertongue: see  above.

Very occasionally this effect is required with multiphonics. Similarly to slap-

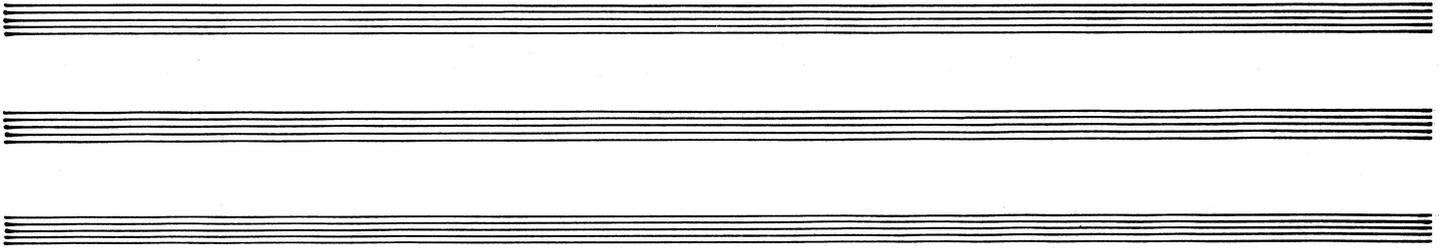
tongue multiphonics, when this occurs the \diamond is put in the *stem* of the note; (VOX) and ORD still appear above the staff.

15 An inverted T in a circle means do not (re)tongue.

16 A series of dots

...

after a gesture, whether if be a *crescendo/diminuendo* indication, or a local dynamic hairpin, mean to repeat the pattern until it ceases to be relevant. They mean the same as *e sim*. Repeated dynamic patterns on single pitches or short phrases continue even as they are modified by next-level-up dynamics.



SOLO Sop

Musical notation for the SOLO Sop part. It features a treble clef and a key signature of one flat. The notation includes a series of notes with stems, some marked with '5/4' and '2p'. There are also dynamic markings like 'fp' and '5/4'.

Sq Sop

Musical notation for the Sq Sop part. It features a treble clef and a key signature of one flat. The notation includes a series of notes with stems, some marked with 'vo' and '5/4'.

ALTS

An empty musical staff for the ALTS part, consisting of a five-line system.

TEN: SOP

Musical notation for the TEN: SOP part. It features a treble clef and a key signature of one flat. The notation includes a series of notes with stems, some marked with 'vo' and '5/4'.

BAR

An empty musical staff for the BAR part, consisting of a five-line system.

SL

An empty musical staff for the SL part, consisting of a five-line system.

AL

An empty musical staff for the AL part, consisting of a five-line system.

T1

Musical notation for the T1 part. It features a treble clef and a key signature of one flat. The notation includes a series of notes with stems, some marked with 'vo' and 'fp'.

B1

Musical notation for the B1 part. It features a bass clef and a key signature of one flat. The notation includes a series of notes with stems, some marked with 'fp' and '5/4'.

S2

Musical notation for the S2 part. It features a treble clef and a key signature of one flat. The notation includes a series of notes with stems, some marked with 'fp' and '2p'.

A2

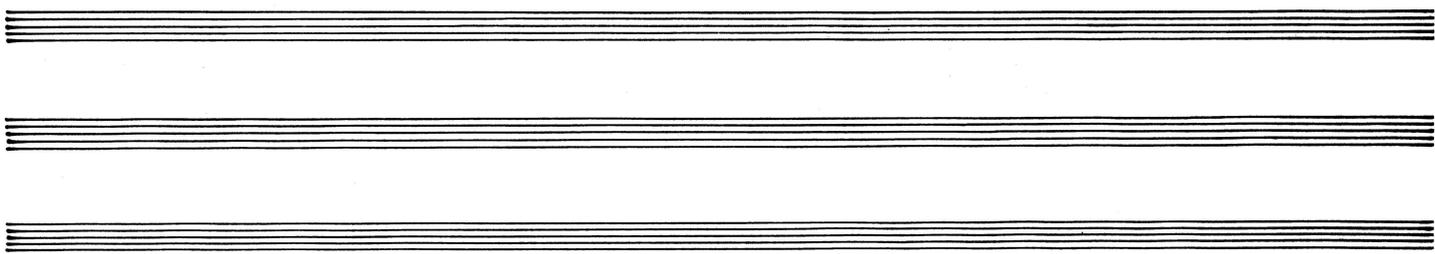
An empty musical staff for the A2 part, consisting of a five-line system.

BASS

An empty musical staff for the BASS part, consisting of a five-line system.

B2

An empty musical staff for the B2 part, consisting of a five-line system.



SOLO SOP

2p 5:4 7 4

SQ
SOP

2p (2p) 4

ALT

5:4 4

TEN:
SOP

4

BAR

4

3
4

4
4

S1

2p 5:4 4

A1

2p 5:4 4

I1

2p 5:4 4

B1

2p 5:4 4

3
4

4
4

S2

2p 5:4 4

A2

2p 5:4 4

BASS

2p 5:4 4

B2

2p 5:4 4

(2p)

SOLA SOP

SQ SOP

ALT

TRN: SOP

BAR

9/8

2/4

3/4

S1

A1

I1

B1

9/8

2/4

3/4

S2

A2

BASS

B2

9/8

2/4

3/4

This page contains a handwritten musical score for a string quartet and woodwinds. The score is organized into three systems of staves. The first system includes Soprano (SOP.), Alto (ALT.), Tenor (TEN.), and Bass (BASS) parts. The second system includes Soprano I (S1), Alto I (A1), Tenor I (T1), and Bass I (B1) parts. The third system includes Soprano II (S2), Alto II (A2), and Bass II (B2) parts. The notation is dense, featuring various musical symbols such as notes, rests, slurs, and dynamic markings (e.g., *3p*, *p*, *f*). There are also some handwritten annotations and markings, including a large '3 4' in the right margin of each system. The score is written in black ink on a white background.

Poco
RUBATO

Solo Sop

7-8 5-4 7-8 11-8 5-4

mf 2p p

3/4

Soprano

3p p 3p p

Alto

3p p 3p p

Tenore Soprano

3p p 3p p

Basso

3p p 3p

3/4

Soprano

5-4 3-2 3 3 3 3 5 5

p 2p 3p 3p

Alto

3p 2p 3p 3p

Tenore

3p/2p 3p 3p 5 5

Basso

3p/p 7-8 2p 3p 5-6 5-6

3/4

Soprano

3-2 3-2 3-2 3-2

3p 3p 3p 7.

Alto

p/2p 3p 3p

Basso

p/2p 3p 3p

3/4

A2

Solo Sop

Sop

ALT

TEN: SOP

BAS

mf 2p 3:2 p 2p

3p 2p mf 2p

3p mf 2p

p 3p

(INCREASINGLY SHARPLY ETCHED)

SI

AI

TI

BI

mfz 2p/mfz 2p mfz 2p mf

mf 2p mf 5:4/p 2p 5:4 2p 5:4 mf

2p mf 2p mfz

mfz 3 2p 3 2p mf

S2

A2

BASS

B2

2p mfz 2p mfz 2p

2p mfz 2p mfz 2p

mfz 5 2p mfz 5 2p mfz 5

mfz 3 2p mfz 3 2p

This is a handwritten musical score for a vocal ensemble and piano accompaniment. The score is organized into three systems, each containing five staves. The vocal parts are labeled on the left as follows:

- System 1:** Solo Sopranos (Solo Sop), Sopranos (Sop), Alto (Alt), Tenors (Ten: Sop), and Basses (Bass).
- System 2:** Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), and Bass 2 (B2).
- System 3:** Soprano 2 (S2), Alto 2 (A2), Basses (BASS), and Bass 2 (B2).

The piano accompaniment is written on the bottom staff of each system. The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *mf* (mezzo-forte), *2p* (pianissimo), and *mfz* (mezzo-forte). There are also performance instructions like *mfz* and *2p* written above or below notes. The notation includes stems, beams, and slurs, indicating complex rhythmic patterns and phrasing. The score is written in a clear, legible hand, typical of a composer's or arranger's manuscript.

RUBATO, SINGOVS

The musical score is a handwritten manuscript for a vocal ensemble and piano accompaniment. It consists of 13 staves, each with a vocal part and a piano accompaniment part. The parts are labeled as follows: Solo Sop, SQ Sop, ALT, TEN: SOP, BAK, SI, AI, TI, BI, S2, A2, BASS, and B2. The score is written in a single system with a common time signature of 4/4. The tempo is marked 'RUBATO, SINGOVS'. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *2p* (two piano). The score includes various musical notations such as slurs, ties, and accidentals. The piano accompaniment is highly detailed, with many notes and rests. The vocal parts are also highly detailed, with many notes and rests. The score is written in a clear, legible hand.

A3

Solo Sop

mf 3 7:8 9:8 3:2 p 2p p 2p mf 2p 3/4

SQ Sop

ALT

TEN: Sop

BAR

4/4

3/4

SI

AL

TI

BI

4/4

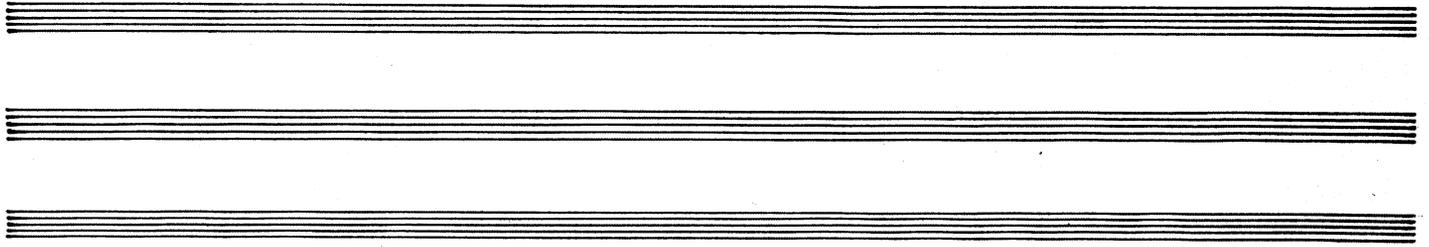
3/4

S2

A2

BASS

B2



SOLO
SOP

3
4

SQ
SOP

ALT

TEN:
SOP

BAR

S1

A1

T1

B1

3
4

S2

A2

BASS

B2

*Handwritten musical score for a solo soprano and a chamber ensemble. The score is divided into two systems. The first system includes parts for Solo Soprano (SOP), Soprano Quartet (SQ), Alto (ALT), Tenor Soprano (TEN: SOP), and Baritone (BAR). The second system includes parts for Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Bass (BASS), and Bass 2 (B2). The music is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf*, *p*, *f*, *sfz*, and *pp*. Performance instructions like *3* and *4* are written vertically on the left side of the staves. The notation includes various note values, rests, and articulation marks.*

SOLO Sop

SOP

ALT

TRN: Sop

BAR

This system contains five staves. The Solo Soprano staff has a melodic line with dynamics *mf*, *f*, *mf*, and *f*. The Soprano staff has dynamics *f* and *2p*. The Alto staff has dynamics *f* and *mf*. The Trumpet staff has dynamics *p* and *mf*. The Baritone staff has dynamics *2p* and *f*. There are various musical notations including slurs, accents, and fingerings (e.g., 5:6, 2:8).

S1

A1

T1

B1

This system contains four staves. The Saxophone 1 staff has dynamics *f* and *sfz*. The Alto 1 staff has dynamics *sfz*, *mfz*, and *p*. The Trumpet 1 staff has dynamics *p*, *sfz*, and *fz*. The Baritone 1 staff has dynamics *sfz*, *p*, *sfz*, and *mfz*. There are various musical notations including slurs, accents, and fingerings (e.g., 3, 5).

S2

A2

BAS

B2

This system contains four staves. The Saxophone 2 staff has dynamics *sfz* and *p*. The Alto 2 staff has dynamics *sfz* and *p*. The Bass staff has dynamics *sfz* and *p*. The Baritone 2 staff has dynamics *sfz* and *p*. There are various musical notations including slurs, accents, and fingerings (e.g., 5).

SOLO Sop

5:4 sfz 7:8 mf 7:8 f

Sop.
ALT.
TEN.
BAR.

5:4 sfz 7:8 mf 7:8 f

S1
A1
T1
B1

5:4 mf sfz 7:8 mf sfz / mf sfz

S2
A2
BASS
B2

5:4 mf (mf) 5:4 sfz 7:8 sfz

B1 SAME TEMPO

This page contains a handwritten musical score for a piece titled "B1 SAME TEMPO". The score is arranged in a system with multiple staves. The parts are labeled on the left as follows: SOLO SOP, SQ SOP, ALT, TEN. SOP, BAR, SI, A1, II, B1, S2, A2, BASS, and B2. The notation includes various rhythmic values, dynamic markings (such as sfz, mf, f, p, sfz/mf, f3, f2, f1, mf2/p), and performance instructions like "5:4", "3:2", "7:8", and "9:8". There are also several instances of a circled "4" and a circled "2" with a "4" below it, possibly indicating time signatures or specific rhythmic patterns. The score is divided into two main sections by a vertical bar line, with the second section starting with a circled "4" and a "2" above it. The handwriting is clear and detailed, showing a complex arrangement of parts.

E8

Handwritten musical score for a jazz ensemble, featuring ten staves with various parts and dynamic markings.

- SOLO Sop:** Features a melodic line with a slur and dynamic markings *f*, *fz*, *5:4*, and *5:4*.
- SQ Sop:** Includes a melodic line with a slur and dynamic markings *m*, *fz*, *f*, and *p*.
- ALT:** Shows a melodic line with a slur and dynamic markings *mf* and *p*.
- TEN: Sop:** Contains a melodic line with a slur and dynamic markings *mf* and *p*.
- BAR:** Features a melodic line with a slur and dynamic markings *mf* and *p*.
- SI:** A blank staff.
- AI:** A blank staff.
- II:** Includes a melodic line with a slur and dynamic markings *5:4*, *3*, *9:8*, *p*, and *2p*.
- B1:** Shows a melodic line with a slur and dynamic markings *mf*, *3*, *5:4*, *p*, *2p*, and *5:4*.
- S2:** A blank staff.
- A2:** A blank staff.
- BASS:** Features a melodic line with a slur and dynamic markings *3:2*, *3p*, *2p*, *5:4*, *3:2*, *3*, *5*, *7:8*, *p*, and *2p*.
- B2:** Shows a melodic line with a slur and dynamic markings *5:4* and *2p*.

Additional markings include *A*, *(p)*, and *(p)* across various staves.

Handwritten musical score for a string quartet and vocal soloist. The score is written on ten staves, with the vocal soloist (SOLO SOP) at the top and the string quartet (S1, A1, II, B1, S2, A2, BASS, B2) below. The music is in a key with one flat (B-flat) and a common time signature. The score is divided into three measures by vertical bar lines. The first measure contains the vocal soloist's entry and the first two strings (S1 and A1). The second measure contains the vocal soloist's continuation and the first two strings. The third measure contains the vocal soloist's continuation and the first two strings. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, 2p). It also features complex rhythmic markings, including triplets (3:2) and other ratios (7:8, 5:4, 9:8, 5:4, 3:2, 5:4, 2p, mf, 2p). The vocal soloist's part is written in a soprano clef, while the string parts are written in their respective clefs (treble and bass). The score is a page from a larger manuscript, as indicated by the page number '22' in the top left corner.

Handwritten musical score for a 3/4 time signature piece. The score is organized into systems of staves. The first system includes SOLO SOP, SO SOP, ALI, TEN SOP, and BAR. The second system includes SI, AL, TI, and BI. The third system includes S2, A2, BASS, and B2. The notation includes notes, rests, dynamics (mf, p), and articulation marks. There are also some handwritten annotations and a large '3/4' time signature on the right side of the page.

B2

Handwritten musical score for section B2, featuring vocal parts and piano accompaniment. The score is organized into systems with multiple staves.

Vocal Parts:

- Solo Sop:** Features complex rhythmic patterns with markings such as 3:2, 3:2, f2, 7:8, 7:8, mf, and 7:8. Includes a 3/4 and 4/4 time signature.
- SQ Sop:** Similar to Solo Sop, with markings like 3:2, f2, mf, f2, mf, f2, mf, f.
- Alt:** Includes markings like 5:4, 5:4, 5:4, mf, f, mf.
- Ten Sop:** Includes markings like f2, mf.
- Baritone:** Includes markings like f2, 3:2.

Piano Parts:

- S1:** Includes markings like 6, 5, 5, p2.
- A1:** Includes markings like 3, 3, 3, p2.
- T1:** Includes markings like 3, 3p, 3p.
- B1:** Includes markings like 3p, p, 5:6, 4/4.
- S2:** Includes markings like 3, 3, 3, p2, 3.
- A2:** Includes markings like 3p, 3p.
- Bass:** Includes markings like 3p, 3p.
- B2:** Includes markings like 2p, 2p, p, 7:6, 4/4.

The score includes various dynamic markings (f, mf, p, 2p) and articulation symbols (accents, slurs). The piano parts feature complex rhythmic patterns and articulation.

A handwritten musical score for a jazz ensemble, consisting of 12 staves. The staves are labeled as follows from top to bottom: SASS SOP, SQ SOP, ALI, TEN SOP, BAR, SI, AI, TI, B1, S2, A2, and BASS. The score is written in treble clef with a key signature of one flat (Bb). It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *fz*, *mf*, *p*, and *3p*. Rhythmic patterns are indicated with numbers like 7-8, 3-2, and 5-6. There are also handwritten annotations, including the number '4' written vertically on the right side of the first three staves and the number '3' written vertically on the right side of the last three staves. The score is divided into measures by vertical bar lines.

This is a handwritten musical score for a large ensemble, including vocal soloists and various instruments. The score is organized into systems, each with a staff label on the left and a time signature below the staff.

- System 1:** Includes Solo Sopranos (Solo Sop), Soprano Quartet (SQ Sop), Alto (ALT), Tenor Sopranos (TEN: Sop), and Baritone (BAR). The time signature is 3/4.
- System 2:** Includes Soprano I (S1), Alto I (A1), Tenor I (T1), and Bass I (B1). The time signature is 3/4.
- System 3:** Includes Soprano II (S2), Alto II (A2), Basses (BASS), and Bass II (B2). The time signature is 3/4.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *mf*, *fz*, *p*, and *3p* are indicated throughout. The piece concludes with a 2/4 time signature and a final 4/4 measure.

B3

Handwritten musical score for a vocal ensemble, including parts for Solo Sopranos, Soprano, Alto, Tenor, Bass, and various sections (S1, A1, T1, B1, S2, A2, B2). The score features complex rhythmic patterns, dynamic markings (mf, f, p, sp), and articulation symbols (accents, slurs). The notation includes treble and bass clefs, and various time signatures and rests. The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different voices. The bottom of the page shows a large '4' and a '3' on the right side, possibly indicating a measure count or a specific section marker.

Handwritten musical score for a string quartet and vocal soloist. The score is written on ten staves, with the top two staves reserved for empty parts. The parts are labeled as follows:

- SOLO SOP:** Solo Soprano voice part, starting with a treble clef and a 3/4 time signature. It features a melodic line with various dynamics (mf, p, f) and articulation marks.
- SQ SOP:** String Quartet Soprano part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (mf, p) and articulation marks.
- ALT.:** Alto part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (mf, p) and articulation marks.
- TRN. SOP:** Tenor Soprano part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (p poco, mf, p) and articulation marks.
- BAR:** Baritone part, starting with a bass clef and a 3/4 time signature. It includes a melodic line with dynamics (mf, p) and articulation marks.
- S1:** String Quartet Violin 1 part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (p, mf) and articulation marks.
- A1:** String Quartet Viola 1 part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (p) and articulation marks.
- I1:** String Quartet Violin 2 part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (p) and articulation marks.
- B1:** String Quartet Bass 1 part, starting with a bass clef and a 3/4 time signature. It includes a melodic line with dynamics (p) and articulation marks.
- S2:** String Quartet Violin 2 part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (p, mf) and articulation marks.
- A2:** String Quartet Viola 2 part, starting with a treble clef and a 3/4 time signature. It includes a melodic line with dynamics (p) and articulation marks.
- BASS:** Bass part, starting with a bass clef and a 3/4 time signature. It includes a melodic line with dynamics (p) and articulation marks.
- B2:** Bass part, starting with a bass clef and a 3/4 time signature. It includes a melodic line with dynamics (p) and articulation marks.

The score is marked with a 3/4 time signature at the beginning of each part. The dynamics range from *p* (piano) to *f* (forte). The score includes various articulation marks such as slurs, accents, and fermatas. The piece concludes with a 4/4 time signature.

SOLO SOP

4 4

mf 5:4 mf (mf) 3:2 7:8 3:2 3=

SOP

p 5:4 f 3:2 mf 5:4 5:4 5:6 5:4

ALT

2p 3p 2p 5:4

TEN: SOP

2p mf p

BAR

4 4

3 4

S1

5:4 2

AL

2p 3 3 3 7:8 5:4 2p

T1

2p 3:2 5:4 mf 5:4 5:4

B1

4 4

3 4

S2

mf 3 7:8 2p 3:2 2p 2p 5:4 5:4 3

A2

mf 5:4 2p mf 5:4 3 5:4 2p

BASS

B2

B4

SOLO Sop

mf 7-8 7-8 f2 7-8 7-8 3-2 5-4

3 4 4 4

Detailed description: This staff contains a melodic line for the solo soprano. It begins with a half note, followed by a series of eighth notes. Dynamic markings include *mf* and *f2*. Rhythmic groupings are indicated by brackets with numbers 7-8, 3-2, and 5-4. A large slur covers the entire staff. The time signature is 3/4, with '3' and '4' written vertically on the left and right sides.

S2 Sop

ALT Sop

TEN Sop

BAR

3 4 4 4

Detailed description: This section contains four staves for S2 Sopranos, Alto, Tenor, and Baritone. The S2 Sopranos staff has a half note. The Alto staff has a half note. The Tenor staff has a half note with a *2p* marking. The Baritone staff has a half note. A large slur covers the entire section. The time signature is 3/4, with '3' and '4' written vertically on the left and right sides.

S1

AL

TL

BL

3 4 4 4

Detailed description: This section contains four staves for S1, Alto, Tenor, and Baritone. The S1 staff has a half note with a *7-8* marking. The Alto staff has a half note. The Tenor staff has a half note with a *3p* marking. The Baritone staff has a half note. A large slur covers the entire section. The time signature is 3/4, with '3' and '4' written vertically on the left and right sides.

S2

A2

BASS

B2

3 4 4 4

Detailed description: This section contains four staves for S2, Alto, Bass, and Baritone. The S2 staff has a half note with a *3p* marking. The Alto, Bass, and Baritone staves have half notes. A large slur covers the entire section. The time signature is 3/4, with '3' and '4' written vertically on the left and right sides.

This page contains a handwritten musical score for a 12-part ensemble. The parts are arranged vertically from top to bottom: SOLO SOP, SQ SOP, ALT, TENOR, BAR, S1, A1, T1, B1, S2, A2, and BASS. The score is divided into two systems by a vertical bar line. The SOLO SOP part features complex rhythmic patterns with markings such as 7-8, 3-2, and 3, and dynamic markings like f2 and p. The SQ SOP part has a long, sustained note with a hairpin. The ALT part includes a 3p marking and a 5-4 interval. The TENOR part has a 3p marking. The BAR part has a 4p marking. The S1 part has a 3p marking and a circled 3. The A1 part has a 2p marking and a circled 3. The T1 part has a 3p marking. The B1 part has a 3p marking and a circled 3. The S2 part has a 4p marking. The A2 part has a 4p marking. The BASS part has a 3-2 interval. The B2 part has a 4p marking. The score includes various musical notations such as stems, beams, and slurs, along with dynamic markings (p, f, 3p, 4p) and interval markings (5-4, 3-2, 7-8, 9-8).

3 NUCLEAR

C1

SOLS Sop.

p p 7:8 f2 3:2 3:2 p

3
4

SQ Sop.

ALT

TEN

BAR

3 p 3:2 3p 3:2 3p 3:2 3p 3

3 TRANSPARENTLY

S1

A1

T1

B1

3p sfz p 3:2 5 p 3p 3 sfz mfz p p

3
4

S2

A2

BASS

B2

sfz 7:8 p 7:8 sfz 7:8 p 7:8 (p)

SOLO Sop

Sop

ALTI

TEN: Sop

BAR

S1

A1

T1

B1

S2

A2

BASS

B2

Solo Sop

SQ Sop

ALT

TEN: Sop

BAR

S1

A1

I1

B1

S2

A2

BASS

B2

SOLO SOP

SOP

ALT

TEN SOP

BAR

Handwritten musical score for vocal solo and first vocal section. The solo part is marked 'SOLO SOP' and features a melodic line with a 'mf' dynamic and a '5=4' interval marking. The first vocal section includes parts for Soprano (SOP), Alto (ALT), and Tenor (TEN SOP), with dynamics ranging from 'p' to 'mf'. A '3 4' time signature is indicated on the right side of the section.

SI

AL

II

BI

Handwritten musical score for the second vocal section, including parts for Soprano I (SI), Alto (AL), Tenor II (II), and Bass I (BI). The BI part features a complex rhythmic pattern with 'mf' and 'p' dynamics, and '3=2' interval markings. A '3 4' time signature is indicated on the right side.

S2

A2

BASS

B2

Handwritten musical score for the second instrumental section, including parts for Saxophone 2 (S2), Alto Saxophone 2 (A2), Bass (BASS), and Bassoon 2 (B2). The parts feature various dynamics like 'mfz', 'p', and 'mf', and interval markings such as '5=4', '3=2', and '7=8'. A '3 4' time signature is indicated on the right side.

36

C2

Handwritten musical score for a 12-part ensemble. The parts are labeled on the left as follows: SOLO Sop, SQ Sop, ALI, TEN Sop, BAR, S1, A1, T1, B1, S2, A2, BASS, and B2. The score is divided into three measures by vertical bar lines. The first measure contains sparse notes for the vocal parts and a rhythmic pattern for the BAR part. The second and third measures are filled with dense, complex rhythmic patterns for all parts, including many triplets and sixteenth-note runs. Dynamic markings such as *mf*, *p*, *sfz*, and *mfz* are used throughout. Performance instructions like *3p* and *2p* are present. The score is marked with a 3/4 time signature at the beginning of each system. On the right side, there are large handwritten numbers '4' and '4' indicating the end of the section.

This page contains a handwritten musical score for a 12-part ensemble. The parts are arranged vertically from top to bottom: SOLO Sopranos (Sop), Soprano (SQ), Alto (ALT), Tenor (TEN), Baritone (BAR), Saxophone 1 (S1), Alto Saxophone (A1), Trombone 1 (T1), Bass 1 (B1), Saxophone 2 (S2), Alto Saxophone (A2), and Bass 2 (B2). The score is divided into three measures. The first measure is in 3/4 time, the second in 2/4, and the third in 4/4. The music features complex rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Dynamic markings such as *mf*, *p*, and *mfz* are used throughout. Performance instructions include slurs, accents, and breath marks. The notation includes various clefs (soprano, alto, tenor, bass) and key signatures. The bottom of the page shows some additional markings for the bass parts, including a *mfz* marking and a *mf* marking.

C3

SOLO Sop.

4 4

3 4

3p

2p

2p

3p

2p

4 4

3 4

S1

sfz f 5:6 2p mf 2p f poco mf

7:8 5:4 5:4 5:6 7:8

Al

p 5:6 mf sfz p 5:4 5:4 mf 2p 7:8

T1

mf 7:8 3 p mf 5:6 mf 5:4 7:8

B1

mf 3:2 p mf p (b) mf 3 2p 3:2 p 7:8

4 4

3 4

S2

mf p 2p 3 mfz PLZ. orb.

5:4 5:4

A2

p 7:8 mf 3:2 p PLZ. orb.

mf p mf 5:4 3:2

BASS

2p

B2

p mf 3:2 p mf 5:4 5:4 p PLZ.

CA

Handwritten musical score for a chamber ensemble. The score is organized into systems, each with a staff label on the left and a measure number (3 or 4) on the right. The instruments and parts are:

- SOLO SOP:** Solo Soprano part, starting with a 3-measure rest.
- SOP:** Soprano part.
- ALT:** Alto part.
- TEN:** Tenor part, with a handwritten note "TO TENOR" indicating a transfer from the Soprano staff.
- BAK:** Bassoon part.
- SI:** Saxophone I part.
- AL:** Saxophone II part.
- IL:** Saxophone III part.
- BL:** Bassoon II part.
- S2:** Saxophone II part.
- A2:** Saxophone II part.
- BASS:** Bass part.
- B2:** Bass II part.

The score includes various musical notations such as rests, notes, slurs, and dynamic markings (e.g., *mf*, *3p*, *2p*, *f*). Rhythmic markings like "3:2" and "5:4" are present. The piece concludes with a double bar line and a final measure number "4" on the right side of each system.

Handwritten musical score for a string quartet and vocal soloist. The score is written on ten staves, each with a clef and a key signature of one sharp (F#). The parts are labeled as follows:

- SOLO SOP:** Solo Soprano voice part, starting with a 4-measure rest.
- SQ SOP:** Soprano part of the string quartet, featuring triplets (3:2) and dynamic markings like *2p* and *p*.
- ALT:** Alto part of the string quartet, starting with a triplet (3p) and dynamic markings like *2p*.
- TEN:** Tenor part of the string quartet, starting with a triplet (3p).
- BAR:** Baritone part of the string quartet, starting with a triplet (4(2p)).
- S1:** First Violin part, starting with a triplet (2p) and dynamic markings like *mf* and *p*.
- A1:** First Viola part, starting with a triplet (5:6) and dynamic markings like *mf* and *p*.
- I1:** Second Violin part, starting with a triplet (p) and dynamic markings like *2p* and *p*.
- B1:** Second Viola part, starting with a triplet (p) and dynamic markings like *2p* and *p*.
- S2:** Third Violin part, starting with a triplet (2p) and dynamic markings like *mf* and *p*.
- A2:** Third Viola part, starting with a triplet (mf) and dynamic markings like *2p* and *p*.
- BASS:** Bass part of the string quartet, starting with a triplet (3p).
- B2:** Second Bass part of the string quartet, starting with a triplet (2p).

The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo and meter are not explicitly stated, but the notation suggests a complex, possibly 3/4 or 4/4 time signature.

44

AI ATOMIC

← **DI** = b. →

This handwritten musical score is for a piece titled "AI ATOMIC". It features a vocal line and a piano accompaniment. The vocal line includes parts for Solo Soprano (SOLo Sop.), Soprano (SOP), Alto (ALT), Tenor (TEN), Baritone (BAR), Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Bass (BASS), and Bass 2 (B2). The piano accompaniment includes parts for Soprano (SQ Sop.), Alto (ALT), Tenor (TEN), Bass 1 (B1), and Bass 2 (B2). The score is divided into two main sections by a double bar line. The first section contains complex rhythmic patterns and dynamics such as *pp*, *p*, *mfz*, and *ppz*. The second section is marked with a tempo of 12/8 and features a prominent melodic line in the vocal parts. Dynamics in the second section include *mfz*, *p*, *pp*, and *mf*. Performance instructions like "ord." and "poco" are present. The score is marked with "AI" and "ATOMIC" at the top, and a boxed "DI" with a double bar line and "b." below it, indicating a specific musical instruction or section marker.

SOLO SOP

SOP

SO SOP

ALT

TEN

BAR

SI

AI

TI

BI

S2

A2

B2

BASS

10 ST

5:6

mfz/p

3p

22 ST

5:6

mfz/p

3p

64 ST

mfz/p

64 ST

mfz/p

5:6

23 ST

7:6

mfz/p

3p

102 ST

7:6

mfz/p

3p

3p

3p

3p

SOLO Sop

Handwritten musical notation for SOLO Sopranino. It features a series of chords and melodic lines. Dynamics include *mfz* and *p*. Rhythmic markings include $7:6$, $5:6$, and $7:6$. There are also some vertical lines and dots above the notes.

Sop Sop

ALT

TEN

BAS

Handwritten musical notation for Soprano, Alto, Tenor, and Bass. The Soprano part has a circled number 57 and the marking *ST*. The Alto part has *mfz/p* and *3p*. The Tenor part has *mfz* and *2p*. The Bass part has $5:6$ and *3p*.

S1

A1

T1

B1

Handwritten musical notation for Soprano 1, Alto 1, Tenor 1, and Bass 1. The Soprano 1 part has a circled number 61 and *ST*. The Alto 1 part has *3p*. The Tenor 1 part has *p*. The Bass 1 part has $7:6$.

S2

A2

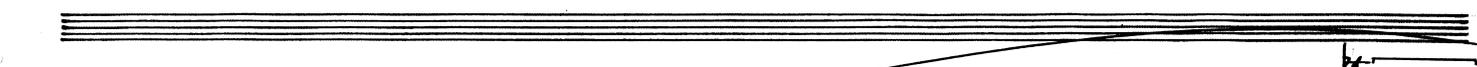
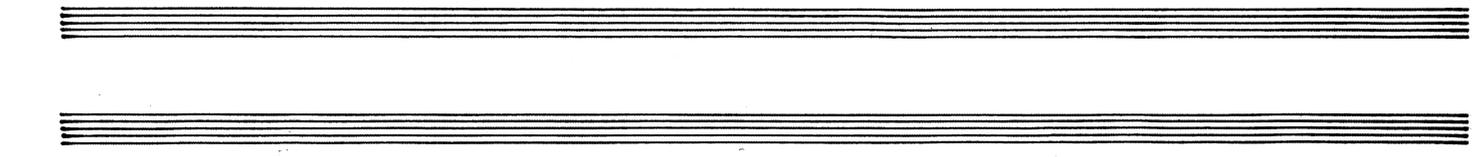
B2

BASS

Handwritten musical notation for Soprano 2, Alto 2, Bass 2, and Bass. The Soprano 2 part has a circled number 30 and *ST*. The Alto 2 part has *mfz/p* and *p3*. The Bass 2 part has a circled number 28 and *ST*. The Bass part has a circled number 34, *ST*, $5:6$, *p*, a circled number 37, *ST*, $5:6$, and *2p*.

This page contains a handwritten musical score for a string quartet and a vocal soloist. The score is organized into two systems of staves. The first system includes staves for Solo Soprano (SOP), Soprano (SOP), Alto (ALT), Tenor (TEN), and Bass (BAR). The second system includes staves for Soloist 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soloist 2 (S2), Alto 2 (A2), Bass 2 (B2), and Bass (BASS). The music is written in treble clef for the vocal parts and bass clef for the string parts. It features various musical notations such as notes, rests, slurs, and dynamic markings including *3p*, *mf*, and *mfz/p*. There are also numerical annotations like "3", "3:2", "5:6", and "7:6" indicating intervals or fingerings. The score is written in black ink on white paper.

Handwritten musical score for SATB choir and piano accompaniment. The score is organized into systems, each with a vocal part and a piano accompaniment part. The vocal parts are labeled on the left: S1 (Soprano 1), S2 (Soprano 2), A1 (Alto 1), A2 (Alto 2), T1 (Tenor 1), T2 (Tenor 2), B1 (Bass 1), and B2 (Bass 2). The piano accompaniment is labeled 'BASS' at the bottom of the system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mf, f, 2p, 3p). Fingerings and articulation are indicated with numbers and symbols like 'acc' and 'trill'. Intervallic relationships are noted with numbers like '3', '5=6', and '7=6'. The score is divided into two measures by a vertical bar line.



Solo Sop

Sop

ALT

TEN

BAR

6

S1

A1

T1

B1

6

S2

A2

B2

BASS

D2

Solo Sop

Sop

ALT

TEN

BAR

SI

AL

TI

BL

S2

A2

B2

BASS

Handwritten musical score for a 12-measure piece, featuring multiple vocal and instrumental staves. The score is divided into two systems, each containing six staves. The top staff is labeled 'Solo Sop' and the second staff 'Sop'. Other staves are labeled 'ALT', 'TEN', 'BAR', 'SI', 'AL', 'TI', 'BL', 'S2', 'A2', 'B2', and 'BASS'. The music includes various notes, rests, and articulations such as slurs, accents, and dynamic markings like *mf*, *p*, *ffz*, and *3p*. There are also numerical markings like '5:6', '7:6', and '3:2' indicating intervals or ratios. The piece is marked with a '12' and a common time signature 'C'.

This is a handwritten musical score for a string quartet and a vocal soloist. The score is organized into three systems, each with a vocal line and four string lines. The vocal parts are labeled: SOLO Sop, SO Sop, ALI, SI, A1, I1, B1, S2, A2, B2, and BASS. The string parts are labeled I, II, and BASS. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p, ff). It also features performance instructions like 'PL.' and 'ORD' with arrows pointing to specific notes. Interval markings such as '5:6' and '7:6' are present, along with triplet markings '3'. The notation is dense and includes many slurs and ties, indicating complex phrasing and articulation. The overall style is that of a working draft or a composer's sketch.

Solo SOP

mf < f p mf < f mf

7:8 5:6

SQ SOP

5:6 mf < p mf 5:6 p mf/pz 3p

ALT

7:6 5:6 p mf

5:6

BAR

5:4 5:6 5:6 3 3

p mf p f

S1

3p

AL

p 5:6 mf 7:6 p mf 5:6

7:6 5:6 5:6 7:6 3

TI

p mf p mf p

B1

3p mp 3 3 5:4 p

S2

3p

A2

FL ORB. p 7:6 mf p

B2

p mf 5:6 p

BASS

SOLO SOP

SQ SOP

ALT

TEN

BAR

S1

A1

I1

B1

S2

A2

B2

BASS

FL. ORD.

SI (Eb)

Dynamics: p, 2p, mf, f, p/2p

Articulation: accents, slurs, 5:6, 3:2, 3:4

Performance: SOLO

This page contains a handwritten musical score for a vocal ensemble and piano accompaniment. The score is organized into two systems of staves. The first system includes parts for SOLO SOPRANO (SOP), SOPRANO (SOP), ALTO (ALT), TENOR (TEN), and BASS (BAR). The second system includes parts for SOPRANO (SI), ALTO (AI), TENOR (TI), BASS (BI), SOPRANO (S2), ALTO (A2), BASS (B2), and BASS (BASS). The piano part is written in the bottom-most staff. The score features complex melodic lines with various ornaments, including triplets and sixteenth-note runs. Dynamic markings such as *pp*, *p*, *f*, *mf*, and *fz* are used throughout. Performance instructions include *RESANTE* for the bass line and *ORD.* for the bass line. The notation includes clefs, key signatures, and detailed rhythmic notation.

This is a handwritten musical score for a large ensemble, including a vocal soloist and various instruments. The score is organized into systems of staves. The vocal parts include a Solo Soprano (SOP), Soprano (SOP), Alto (ALT), Tenor (TEN), Soprano I (SI), Alto I (AI), Tenor I (TI), Bass I (BI), Soprano II (S2), Alto II (A2), Bass II (B2), and a Bass part. The instrumental parts include Flute (FL), Clarinet (CL), Bassoon (BS), Trumpet (TR), Trombone (TB), and Bass (BASS). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *fz*, *mf*, *f*, *mp*, *p*, and *2p*. There are also performance instructions like *FL*, *PRD*, and *2p*. The notation includes various accidentals, slurs, and articulation marks.

This is a handwritten musical score for a large ensemble, including vocal soloists and various instruments. The score is organized into systems of staves. The vocal parts are labeled as follows:

- SOLO SOP**: Solo Soprano
- SOP**: Soprano
- ALT**: Alto
- TEN**: Tenor
- BAS**: Bass

The instrumental parts are labeled as follows:

- FL.**: Flute
- OB.**: Oboe
- CL.**: Clarinet
- BASS**: Bass

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *fz* (forzando) are used throughout. Performance instructions like *FL.* and *OB.* are present above the flute and oboe staves. The notation includes various accidentals, slurs, and articulation marks. The overall style is that of a detailed, handwritten musical manuscript.

D3

This is a handwritten musical score for a large ensemble, including vocal soloists and instruments. The score is organized into systems, each with a vocal soloist part and an instrumental part. The vocal soloists are labeled as SGL6 Sop, SQ Sop, ALT, TEN, BAR, S1, A1, T1, B1, S2, A2, B2, and BASS. The instrumental parts are labeled as TEN and BASS. The score includes various musical notations such as notes, rests, dynamics (mf, p, f, 2p), and articulation marks. There are also some handwritten annotations and corrections throughout the score.

SOLO Sop

mf/fz- 5-6 5-6 mf

SOP Sop

ALT

TEN

BAR

p mf PL ORD mf 5-6

S1

A1

T1

B1

mf fz 5-6 mf 5-6

S2

A2

B2

BASS

fz- 5-6 mf 5-6 p 5-6 5-6

This is a handwritten musical score for a large ensemble, including vocal soloists and instrumentalists. The score is organized into systems, each with a staff label on the left. The instruments and voices are: Solo Sopranos (Solo Sop), Soprano (Sop), Alto (Alt), Tenor (Ten), Baritone (Bar), Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Bass 2 (B2), and Bass (BASS). The score is written in treble clef for most parts and bass clef for the bass parts. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *fz*, *mf*, *f*, and *p* are indicated throughout. There are also performance markings like *mf*, *fz*, and *p*. The notation includes various note values, rests, and articulation marks. The score is divided into two main sections by a vertical bar line. The bottom section contains more intricate rhythmic patterns and dynamics.

Handwritten musical score for a large ensemble. The score is organized into systems of staves. The first system includes a Solo Soprano (SOLO Sop) and Soprano (Sop) parts. The second system includes Soprano (Sop), Alto (ALT), Tenor (TEN), and Baritone (BAR) parts. The third system includes Soprano (Sop), Alto (AL), Tenor (TI), and Bass (BI) parts. The fourth system includes Soprano (S2), Alto (A2), Bass (B2), and Bass (BASS) parts. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *p*, and *2p*. There are also performance instructions like *mf* and *2p* written below the staves. The notation includes various accidentals (sharps, flats, naturals) and articulation marks. The score is written in a clear, legible hand.

This page contains a handwritten musical score for a 12-voice choir and guitar accompaniment. The score is organized into three systems, each with a guitar part at the top and four vocal parts below. The vocal parts are labeled as follows:

- System 1:** Solo Sopranos (Solo Sop), Soprano (Sop), Alto (ALT), Tenor (TEN), and Bass (BAS).
- System 2:** Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Bass 1 (B1).
- System 3:** Soprano 2 (S2), Alto 2 (A2), Bass 2 (B2), and Bass (BASS).

The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). It includes various techniques such as triplets (indicated by a '3' over a group of notes), slurs, and dynamic markings like 'f' (forte) and 'f4-'. The vocal parts are written in standard notation with various clefs (soprano, alto, tenor, bass) and include dynamic markings like 'f4' and '-(f4)'. The score is divided into two measures by a vertical bar line, with some notes and dynamics extending across the bar line.

This is a handwritten musical score for a 12-part ensemble. The parts are arranged vertically from top to bottom: Solo Sopranos (SOLA SOP), Soprano (SQ SOP), Alto (ALT), Tenor (TEN), Bass (BAS), Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), Bass 1 (B1), Soprano 2 (S2), Alto 2 (A2), Bass 2 (B2), and Bass (BASS). The score is divided into two systems by a vertical bar line.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key dynamic markings include *f* (forte), *mf* (mezzo-forte), *fz* (forzando), and *p* (piano). There are also performance instructions like *(fz)* and *(MOLTO)*.

Fingerings and articulations are indicated with numbers (1-5) and symbols like $\hat{=}$ (accents) and 3 (triplets). Some parts feature complex rhythmic patterns, such as sixteenth-note runs in the BASS part of the first system and the BASS part of the second system.

The score shows a variety of musical textures, with some parts playing sustained chords or melodic lines, while others have more active, rhythmic parts. The overall style is that of a detailed, handwritten manuscript.

COLLA PARTE
FLUENTLY - INTROSPECTIVELY

The musical score is written for a solo saxophone and a saxophone quartet. The solo part is on the top staff, featuring a complex melodic line with various dynamics and articulations. The quartet parts are arranged in two sections: Left (S1, A1, T1, B1) and Right (S2, A2, B2, Bass). The Solo Sop part includes dynamic markings such as *p*, *mf*, and *sfz*, along with articulation like accents and slurs. The Sax Quartet parts include dynamic markings like *3p* and *2p*, and articulation like *5-6*. The score is marked "COLLA PARTE" and "FLUENTLY - INTROSPECTIVELY".

This page contains a handwritten musical score for a saxophone quartet and a solo soprano saxophone. The score is organized into four systems of staves. The top staff is for the Solo Sop. The next three staves (Sop, Alt, Ten) are grouped under the label 'Sax Quartet'. The following three staves (S1, A1, T1) are grouped under the label 'Left'. The final three staves (S2, A2, B2) are grouped under the label 'Right'. The Bass staff is at the bottom. The Solo Sop staff features a complex melodic line with various dynamics (p, mf, f) and articulations. The Sax Quartet and Left sections have some notes and dynamics, including a '3p' marking. The Right section has a '3p' marking and a '2p' marking. A circled '19' is written above the Solo Sop staff. The score is written in treble clef for the Soprano and Alto parts, and bass clef for the Tenor and Bass parts.

-cl

60

Solo Sop

Handwritten musical notation for Solo Soprano. The staff contains several measures of music with notes, rests, and dynamic markings. A box labeled '60' is above the first measure. Dynamic markings include *ff*, *mfz*, *sfz/2p*, and *sfz/2p*. Rhythmic markings like *7/6* and *5/6* are present. There are also some handwritten annotations like *7/6* and *5/6* with arrows pointing to specific notes.

Sax Quartet

Sop

Alt

Ten

Bar

Handwritten musical notation for Sax Quartet. It includes staves for Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar). The Soprano part has a long note with a slur. The Alto part has a note with a slur and a dynamic marking *(2p)*. The Tenor and Baritone parts have notes with slurs and dynamic markings *(2p)*.

Left

S1

A1

T1

B1

Handwritten musical notation for the Left section of saxophones. It includes staves for Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Baritone 1 (B1). The Tenor 1 part has a note with a slur and a dynamic marking *2p*.

Right

S2

A2

B2

Bass

Handwritten musical notation for the Right section of saxophones and Bass. It includes staves for Soprano 2 (S2), Alto 2 (A2), Baritone 2 (B2), and Bass. The Baritone 2 part has a note with a slur and a dynamic marking *(2p)*. The Bass part has a note with a slur and a dynamic marking *2p*.

- F4

This page contains a handwritten musical score for a saxophone quartet and a solo soprano. The score is organized into four systems, each with a vertical label on the left side: "Solo Sop", "Sax Quartet", "Left", and "Right".

- Solo Sop:** The top staff features a melodic line with various dynamics including *p*, *sfz*, *2p*, *p*, *f*, *p*, *mf*, and *f*. A bracket labeled "5=6" spans the first few notes. A large slur covers the entire staff.
- Sax Quartet:** This system includes staves for Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar). The Tenor staff has dynamics *3p* and *2p*.
- Left:** This system includes staves for Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Baritone 1 (B1). The T1 staff has dynamics *(2p)*, *p*, and *2p*. The A1 and B1 staves have dynamics *3p* and *2p*. A bracket labeled "5=6" is present above the T1 staff.
- Right:** This system includes staves for Soprano 2 (S2), Alto 2 (A2), Baritone 2 (B2), and Bass. The B2 and Bass staves have dynamics *(2p)*, *p*, and *3p*. A bracket labeled "5=6" is present above the B2 staff.

The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols such as slurs, brackets, and dynamic markings.

30

The musical score is written for a jazz ensemble. It consists of the following parts:

- Solo Sop:** Solo Soprano Saxophone part, featuring a melodic line with dynamics *p*, *sfz/mf*, *ff*, and *mf*. A circled number 30 is placed above the staff.
- Sax Quartet:** Four parts: Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar). Dynamics include *p*, *3p*, and *2p*.
- Left Hand:** Three parts: Soprano (S1), Alto (A1), and Tenor (T1). Dynamics include *(2p)*, *p*, and *3p*.
- Right Hand:** Three parts: Soprano (S2), Alto (A2), and Bass (B2). Dynamics include *2p*.

The score is divided into two measures by a vertical bar line. The Solo Sop part has a circled number 30 above the second measure. The Sax Quartet and Right Hand parts have dynamics *3p* and *2p* in the first measure, and *2p* in the second measure.

This handwritten musical score is for a saxophone quartet and a solo soprano. The score is organized into three main sections: Solo Sop, Sax Quartet, and Right.

- Solo Sop:** The top staff features a complex melodic line with various articulations and dynamics. It includes markings for *mp*, *p*, *f*, *mf*, and *p*. Fingerings such as 5-4, 5-4, 7-6, 7-6, 3, and 5-6 are indicated.
- Sax Quartet:** This section includes staves for Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar).
 - Sop:** Starts with a *2p* marking and has a *2p* marking at the end.
 - Alt:** Features a *3p* marking and a *2p* marking.
 - Ten:** Has a *2p* marking.
 - Bar:** Is mostly silent.
- Left:** This section includes staves for Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Baritone 1 (B1).
 - S1:** Has *3p* and *2p* markings.
 - A1:** Has *3p* and *2p* markings.
 - T1:** Starts with a *2p* marking and has *3p* and *2p* markings.
 - B1:** Is mostly silent.
- Right:** This section includes staves for Soprano 2 (S2), Alto 2 (A2), Baritone 2 (B2), and Bass.
 - S2:** Is mostly silent.
 - A2:** Starts with a *2p* marking and has *3p* markings.
 - B2:** Is mostly silent.
 - Bass:** Starts with a *2p* marking and has *3p* markings.

The score is written in treble clef for all parts. It includes various musical notations such as slurs, accents, and dynamic markings. The overall style is that of a professional composer's manuscript.

E3

D5

36

18

This page contains a handwritten musical score for a jazz ensemble. The score is organized into four main sections:

- Solo Sop:** The top staff, featuring a melodic line with various dynamics such as *p*, *mf*, *2p*, and *p/mf*. It includes articulation marks like slurs and accents, and rhythmic notations such as $5:6$, $3:2$, and 3 .
- Sax Quartet:** A group of four staves labeled Sop, Alt, Ten, and Bar. The Soprano and Alto parts include dynamics like *2p* and *3p*. The Tenor part has a *2p* dynamic. The Baritone part is mostly silent.
- Left:** A group of three staves labeled S1, A1, and T1. The Soprano and Alto parts have dynamics of *2p* and *3p*. The Tenor part has a *2p* dynamic.
- Right:** A group of three staves labeled S2, A2, and B2. The Soprano and Alto parts have dynamics of *2p* and *3p*. The Bass part has a *2p* dynamic.

The score is written in treble clef for all parts. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings throughout. A large slur spans across the top of the Solo Sop staff and the Sax Quartet staves. The page is numbered 71 in the top right corner, and includes rehearsal marks 36 and 18. The key signature is one sharp (F#).

⑧

Solo Sop

Sax Quartet

Sop

Alt TO SOPRANINO

Ten

Bar

Detailed description: This system contains the Solo Soprano and Sax Quartet parts. The Solo Sop part is highly melodic and complex, with many slurs and dynamic markings including $2p/p$, $2p$, mf , $5:6$, mf , $3-p$, and $5:4$. The Sax Quartet parts (Sop, Alt, Ten, Bar) are mostly rests, with some dynamics like $2p$, $3p$, and $(2p) \rightarrow 3p$. The Alto saxophone part is specifically marked "TO SOPRANINO".

S1

A1

T1

B1

Left

Detailed description: This system contains the Left section of the saxophone quartet. S1 has dynamics $2p$ and $3p$. A1 has dynamics $2p$ and $3p$. T1 has dynamics $(2p)$ and $3p$. B1 has dynamics $2p$ and $3p$. The parts are mostly rests with some melodic fragments.

S2

A2

B2

Bass

Right

Detailed description: This system contains the Right section of the saxophone quartet. S2 has dynamics $3p$ and $2p$. A2 has dynamics $3p$ and $2p$. B2 has dynamics $(2p) \rightarrow 3p$. The Bass part has dynamics $2p$ and $3p$. There are some melodic lines and slurs in this section.

B6

Handwritten musical score for a jazz ensemble. The score is organized into three systems of staves. The top system includes a Solo Soprano Saxophone (Solo Sop) and a Soprano Saxophone (Sop). The middle system includes Alto Saxophone (Alt Sax), Tenor Saxophone (Ten), and Baritone Saxophone (Bar). The bottom system includes Soprano Saxophone (S1), Alto Saxophone (A1), Tenor Saxophone (T1), Baritone Saxophone (B1), Soprano Saxophone (S2), Alto Saxophone (A2), Baritone Saxophone (B2), and Bass.

Key features of the score include:

- Tempo/Character:** The word "Roco" is written at the end of the Solo Sop staff.
- Performance Markings:** Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte) are present. Articulation marks like accents and slurs are used throughout.
- Technical Notation:** Fingerings (e.g., 1-2-3, 3-2-1) and slurs are indicated for the Solo Sop part. A "5-6" slur is also present in the Sop staff.
- Staff Groupings:** Brackets on the left side group the staves into "Sax Quarter" (Sop, Alt Sax, Ten, Bar), "Left" (S1, A1, T1, B1), and "Right" (S2, A2, B2, Bass).
- Rehearsal Markers:** Four bar lines at the top of the page are marked with a lowercase letter "b".

7A

-E3

This is a handwritten musical score for a saxophone quartet and piano. The score is organized into three systems of staves. The top system is for the Solo Soprano Saxophone (Solo Sop), followed by the Sax Quartet (Sop, Alt, Ten, Bar). The middle system is for the Left Hand (S1, A1, T1, B1). The bottom system is for the Right Hand (S2, A2, B2, Bass). The Solo Sop part features a melodic line with various dynamics (p, f, mf, 2p) and articulation (accents, slurs). The Sax Quartet parts are mostly silent, with some dynamics (2p) and articulation (accents) indicated. The piano parts (S1, A1, T1, B1, S2, A2, B2, Bass) provide harmonic support with dynamics (p, 2p, 3p, 5p) and articulation (accents, slurs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

- E3

The musical score is divided into three main sections: Solo Saxophone, Sax Quartet, and a Right section. The Solo Saxophone part features a complex melodic line with various articulations and dynamics. The Sax Quartet section includes parts for Soprano, Alto, Tenor, and Baritone saxophones. The Right section includes parts for Soprano, Alto, and Bass saxophones. The score is annotated with numerous performance markings such as slurs, accents, and dynamic changes.

Solo Saxophone: The solo begins with a melodic line in the treble clef, marked with a *fz* dynamic. It includes several slurs and accents, with dynamics ranging from *mf* to *p*. A large slur covers the first two measures, and another slur covers the last two measures. A circled '26' is placed above the staff, and a circled '21' is placed below the staff. The solo concludes with a *p* dynamic.

Sax Quartet: This section includes parts for Soprano (Sop), Alto (Al), Tenor (Ten), and Baritone (Bar) saxophones. The Soprano part starts with a *3p* dynamic. The Tenor part has a *3p* dynamic. The Baritone part has a *2p* dynamic. The Alto part is mostly silent.

Left Section: This section includes parts for Soprano (S1), Alto (A1), Tenor (T1), and Baritone (B1) saxophones. The Soprano part starts with a *3p* dynamic. The Tenor part has a *3p* dynamic. The Baritone part has a *2p* dynamic. The Alto part is mostly silent.

Right Section: This section includes parts for Soprano (S2), Alto (A2), and Bass (B2) saxophones. The Soprano part starts with a *3p* dynamic. The Bass part has a *3p* dynamic. The Alto part is mostly silent.

76

82

This is a handwritten musical score for a sax quartet and a solo soprano. The score is organized into several systems of staves. At the top, the **Solo Sop** part is written on a single staff with a treble clef and a key signature of one flat. It features a melodic line with various dynamics including *f*, *ppoco*, *p*, *f*, *ppoco*, and *mf*. A large slur covers the entire solo line. Below this, the **Sax Quartet** is divided into two sections: **Sax Quartet** and **Left**. The **Sax Quartet** section includes staves for **Sop**, **Alt**, **Ten**, and **Bar**. The **Left** section includes staves for **S1**, **A1**, **T1**, and **B1**. The **Right** section includes staves for **S2**, **A2**, **B2**, and **Bass**. The **Alt** and **Ten** parts have some initial notation, with dynamics like *pp* and *2p*. The **A1** and **T1** parts also have some notation, with **T1** having a *2p* dynamic. The **A2** and **B2** parts have some notation, with **A2** having a *3p* dynamic. The **Bass** part has some notation with a *p* dynamic. The score is divided into two measures by a vertical bar line. The notation is handwritten and includes various musical symbols such as notes, rests, slurs, and dynamics.

24

Solo Sop

Handwritten musical notation for the Solo Soprano part. It features a series of notes with various dynamics: *p*, *fz*, *zp*, *mf*, *sfz*, *p*, *mf*, *p*, *mf*. There are also slurs and accents over the notes. A circled '6' is written at the end of the staff.

Sax Quartet

Sop

Alt

Ten

Bar

Musical notation for the Sax Quartet section. It includes staves for Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar). The Baritone part has a circled '(2p)' below it.

Left

S1

A1

T1

B1

Musical notation for the Left section of the saxophone ensemble. It includes staves for Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Baritone 1 (B1). Dynamics like *p*, *mf*, and *sfz* are present. There are also slurs and articulation marks.

Right

S2

A2

B2

Bass

Musical notation for the Right section of the saxophone ensemble. It includes staves for Soprano 2 (S2), Alto 2 (A2), Baritone 2 (B2), and Bass. Dynamics like *p* and *mf* are present. There are also slurs and articulation marks. A circled '6' is written at the bottom right of the page.

D6 4 III
SOLO & SQ-12-NORMAL VIBRATO

Solo Sop

6 8

Sax Quarter

Sop

SNINB

(SOPRANINO)

Ten

Bar

(RIPIENO STILL NO VIBRATO)

Left

S1

A1

T1

B1

Right

S2

A2

B2

Bass

6 (3p)
 8

12
 8

Solo Sop

Sax Quartet

- Sop
- Alt
- Ten
- Bar

Left

- S1
- A1
- T1
- B1

Right

- S2
- A2
- B2
- Bass

Handwritten musical score for a jazz ensemble. The score is divided into sections: Solo Sop, Sax Quartet (Sop, Alt, Ten, Bar), Left (S1, A1, T1, B1), and Right (S2, A2, B2, Bass). The Solo Sop part features a melodic line with dynamics like sfz and mfz. The Sax Quartet section includes a 'SNIING' marking and various dynamics. The Left and Right sections provide harmonic support with chords and dynamics.

-f3
↓ ↓ ↓

Solo Sop

4p p

Sax Quartet

Sop

SNINO

Ten

Bar

3p p

Left

S1

A1

T1

B1

3p

Right

S2

A2

B2

Bass

3p

46

41

This page of a handwritten musical score features several staves. At the top, a 'Solo Sop' staff contains a complex melodic line with many accidentals and slurs, with dynamics ranging from *2p* to *mf*. Below it, a 'Sax Quartet' section includes staves for Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar). The Alto part has a melodic line with slurs and dynamics like *3p* and *p*. The Tenor and Baritone parts are mostly rests, with some notes and dynamics at the end. The 'Left' section includes staves for Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Baritone 1 (B1). The Tenor 1 and Baritone 1 parts have notes with slurs and dynamics like *3p* and *2p*. The 'Right' section includes staves for Soprano 2 (S2), Alto 2 (A2), Baritone 2 (B2), and Bass. The Bass part has notes with slurs and dynamics like *3p* and *2p*. The score is written in a clear, hand-drawn style with various musical notations such as slurs, ties, and dynamic markings.

114

b.
-A4

b.

This page contains a handwritten musical score for a jazz ensemble. The score is organized into four systems of staves. The first system includes a Solo Soprano (Sop) staff and a Sax Quarter section with Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar) parts. The second system includes the Left section with Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Bass 1 (B1) parts. The third system includes the Right section with Soprano 2 (S2), Alto 2 (A2), Bass 2 (B2), and Bass parts. The Solo Sop part features a melodic line with a large slur over the first two measures, followed by a second slur over the last two measures. The Sax Quarter parts provide harmonic support, with the Alt part mirroring the Solo Sop's melodic contour. The Left and Right sections provide a steady harmonic accompaniment. Dynamics such as *mf* (mezzo-forte) and *pp* (pianissimo) are indicated throughout. Fingering and articulation marks are present, including slurs and accents. The score is written in a clear, legible hand.

-A4

-D1

-C6

(10)

This is a handwritten musical score for a jazz ensemble. The score is organized into several systems of staves. The top system includes a Solo Soprano (Solo Sop) staff and a Sax Quartet section with four staves: Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar). The Solo Sop staff features melodic lines with dynamics such as *p*, *mf*, and *f*, and includes interval markings like *5-6* and *7-6*. The Sax Quartet staves show complex rhythmic patterns, often with triplets and dynamic markings like *3p*, *2p*, and *mf*. The second system contains the Left section with four staves: Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Baritone 1 (B1). The T1 and B1 staves have melodic lines with dynamics *3p*, *mf*, and *p*, and include triplet markings. The third system contains the Right section with four staves: Soprano 2 (S2), Alto 2 (A2), Baritone 2 (B2), and Bass. The A2 and B2 staves have melodic lines with dynamics *3p* and *mf*, and include triplet markings. The score is marked with rehearsal points -A4, -D1, and -C6, and a circled measure number (10). The notation is dense and includes various musical symbols such as slurs, accents, and dynamic hairpins.

8A

-E2

-26

21
16

This page contains a handwritten musical score for a saxophone quartet and strings. The score is organized into several systems:

- Sax Quarter:** Includes parts for Solo Sopranino (Sop), Soprano (Sop), Alto (Alt), Tenor (Ten), and Baritone (Bar). The saxophone parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *p*, *mf*, *3p*, and *fz*. There are also performance instructions like *RIPIENS = NORMAL VIBRATO* and *VNAT*.
- Left:** Includes parts for Soprano I (S1), Alto I (A1), Tenor I (T1), and Baritone I (B1). The Baritone I part has dynamic markings like *3p*, *2p*, and *3p*, and includes the instruction *VNAT*.
- Right:** Includes parts for Soprano II (S2), Alto II (A2), Baritone II (B2), and Bass. The Bass part has dynamic markings like *3p*, *2p*, and *3p*, and includes the instruction *VNAT*.

The score is heavily annotated with slurs, ties, and dynamic markings, indicating a complex and expressive performance. The page number '21' and rehearsal mark '16' are present in the top right and bottom right corners.

21
16

E1 MOLECULAR

21
16 = c 175

← F:6 →

Solo Sop

MESMERICALLY

Sop

Sax Quartet

Ten

Bar

(TUTTI: VNAT)

RIPIENO: TACET TO E3.2

Left

S1

A1

T1

B1

Right

S2

A2

B2

Bass

21
16 mfz

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

mf p/mf p p

(mf) p

(mf) p mf

p/mf mf p mf

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

mf

mf

p mf > p mf

p mf

mf > p/mf

p mf

p mf

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

Handwritten musical score for a saxophone quartet and solo soprano saxophone. The score is divided into two systems by a vertical bar line. The Solo Sop part is a single staff at the top. The Sax Quartet consists of four staves: Soprano (Sop), Soprano Alto (S'no), Tenor (Ten), and Baritone (Bar). The Solo Sop part is mostly silent, with a few notes in the second system. The Sax Quartet parts are more active, with various melodic lines and dynamics. Dynamics include p (piano), mf (mezzo-forte), and p (piano) in parentheses. There are also slurs and accents throughout the score.

Sax Quartet

Solo Sop

Sop

S'no

Ten

Bar

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

The musical score is written on five staves. The top staff is for Solo Soprano and is mostly empty. The second staff is for Soprano saxophone, the third for Alto saxophone, the fourth for Tenor saxophone, and the fifth for Baritone saxophone. The Sax Quartet parts are grouped by a bracket on the left. The score is divided into two measures by a vertical bar line. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *p/mf*. There are also slurs and articulation marks throughout the piece.

GRADUAL CRESCENDO

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

The score is divided into four measures. The first measure shows the saxophone quartet starting with dynamics p/mf and $p < mfz$. The second measure continues with p and p/mf . The third measure features a f dynamic for the Tenor and p for the Soprano. The fourth measure reaches a mf dynamic for the Soprano and Baritone, and mf for the Tenor. The Solo Soprano part is mostly silent, with some faint markings in the second measure.

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

94

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

Handwritten musical score for a saxophone quartet. The score is divided into five staves: Solo Sop, Sop, S'no, Ten, and Bar. The Solo Sop staff is mostly empty. The other four staves contain complex rhythmic and melodic lines. The S'no staff has a large 'f' dynamic marking. The Ten and Bar staves have dynamic markings of 'mf < sfz' and 'mf / sfz' respectively. The score is divided into two measures by a vertical bar line.

POCO RALL. →

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

28
16

28
16

SLIGHTLY SLOWER

ACCEL.



Sax Quartet

Solo Sop

28
16

Sop

S'no

Ten

Bar

28
16

Handwritten musical score for Sax Quartet. The score is divided into two systems. The first system contains measures 28 and 16. The second system contains measures 28 and 16. The instruments are Solo Sopranino, Soprano, Saxophone, Tenor, and Baritone. The score includes various musical notations such as notes, rests, dynamics (sfz, f, f2, f3), and articulation marks. A large slur covers the first system. A tempo change is indicated by 'ACCEL.' and a diagram above the score. The Solo Sop part has a final measure with a 3:2 ratio and a fermata. The Baritone part has a final measure with a 7:8 ratio and a fermata.

Solo Sop

3/2 mf f < fz > mf < fz > mf fz > mf 5:4 3:2 5:4 f mf

Sax Quartet

Sop

mf p (p)

S'no

(p) mf p mf p 5:4

Ten

mf 3:2 p mf p 3:2

Bar

3 (p) mf p

Sax Quartet

Solo Sop

Sop

S'no

Ten

Bar

7
4

7
4

3

4

Sax Quartet

Solo Sop

Sop

S'no

Ten

Bar

Handwritten musical score for Sax Quartet, measures 3 and 4. The score includes staves for Solo Soprano, Soprano, Saxophone, Tenor, and Baritone. It features complex rhythmic patterns, dynamic markings (p, mf, f, 2p, 3), and articulation (accents, slurs). A vertical bar separates measure 3 from measure 4. Handwritten numbers '4' and '2' are present below the Solo Sop staff.

Solo Sop

Sax Quartet

Sop

S'no

Ten

Bar

3
2

4
2

Handwritten musical score for Solo Sopranino and Sax Quartet. The score is divided into two systems. The first system includes Solo Sopranino, Sopranino, Tenor, and Baritone parts. The second system includes Soprano, Sopranino, Tenor, and Baritone parts. The score features complex melodic lines with many accidentals (sharps, flats, naturals) and dynamic markings such as *p*, *f*, *sfz*, and *fz*. There are also articulation marks like accents and slurs. Rehearsal marks are present: "3/2" at the beginning of the first system and "4/2" at the end of the second system. The notation is dense and appears to be a working draft.

5 SLOWER

ACCEL. →

Solo Sop

mf (mf) 3:2 f > f > f 2/2 2p

Handwritten annotations: 4(f) 2

Sop

2p b 2p b (SHORT) ^ 2p

S'no

p 2p b 2p 2p

Ten

2p p 2p b 2p

Bar

p 2p b 2p p 2p 2p

Handwritten annotations: 4 2

Sax Quartet

6 (ACCEL.) → 7 A TEMPO (♩ = c. 88)

The score is for a Sax Quartet and consists of five staves: Solo Sopranino (Solo Sop), Soprano (Sop), Saxophone (S'no), Tenor (Ten), and Baritone (Bar). The music is in 4/4 time. Measure 6 is marked with an acceleration instruction (ACCEL.) and features a melodic line with a crescendo from mezzo-forte (fz) to forte (f). Measure 7 is marked 'A TEMPO' with a tempo of approximately 88 beats per minute. The Solo Sop part in measure 7 includes a sforzando (sfz) dynamic and a series of eighth notes with accents. The other parts (Sop, S'no, Ten, Bar) provide harmonic support with various rhythmic patterns and dynamics. A vertical bar line is placed between measures 6 and 7. Handwritten annotations include '4 2' and '3 2' below the staves, likely indicating fingerings or breath marks. The Solo Sop staff has a '3 2' written at the end of the measure.

Sax Quartet

Solo Sop

Sop

S'no

Ten

Bar

Handwritten musical score for Sax Quartet, page 105. The score is divided into five staves: Solo Sop, Sop, S'no, Ten, and Bar. It features complex rhythmic patterns, dynamic markings (f, f2, f3), and articulation symbols. A vertical bar line is present between the second and third measures. The score concludes with a double bar line and a 2/2 time signature.

This is a handwritten musical score for a Sax Quartet with a Solo Soprano. The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The parts are labeled as follows:

- Solo Sop:** The top staff, featuring a melodic line with many accidentals and dynamic markings of *2p*, *mf*, and *p*. A large slur covers the first two measures.
- Sop:** The second staff, with a melodic line and dynamic markings of *p* and *2p*.
- S'no:** The third staff, with a melodic line and dynamic markings of *2p* and *(2p)*.
- Ten:** The fourth staff, with a melodic line and dynamic markings of *2p* and *p*.
- Bar:** The bottom staff, with a melodic line and dynamic markings of *2p* and *p*.

Handwritten annotations include:

- A large slur spanning the first two measures of the Solo Sop staff.
- A vertical line drawn between the second and third measures of all staves.
- Handwritten numbers **5** and **4** written vertically between the Solo Sop and Sop staves.
- Handwritten numbers **7** and **8** written vertically between the Bar and Solo Sop staves.
- Various dynamic markings (*2p*, *mf*, *p*) and slurs throughout the score.

E3

9 MUCH SLOWER

1 ACCEL.

2 A TEMPO

(♩ = 88)

Solo Sop

Sop

S'no

Ten

Bar

Sax Quartet

3 (♩ = 88)
2 (SOLOISTICALLY)

Solo Sop

fz > fz > fz > fz > fz > fz > < fz > mf > fz > mf

Sax Quartet

Sop 2p

SNING Alt f p

Ten f p < > 26 (SOLOISTICALLY)

Bar 7 2p

(♩ = 44)

Left

S1

A1 DISTANTLY

T1 3:2 4p 3:2 3p 7 3:2 4p

B1 3 4 3:2 4p 3:2 3p 7 3:2 4p

Right

S2

A2 DISTANTLY

B2 3:2 4p 3:2 3p 7 3:2 4p

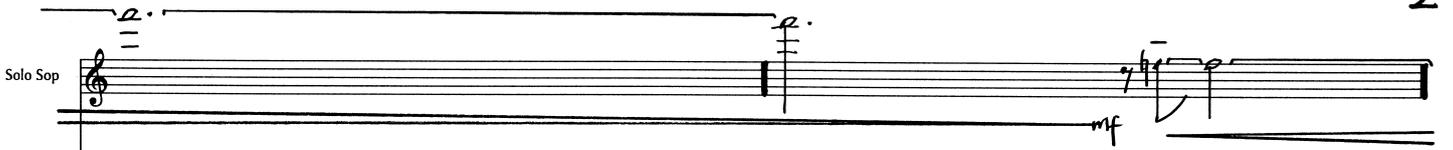
Bass 3:2 4p 3:2 3p 7 3:2 4p

This page contains a handwritten musical score for a saxophone quartet and a solo soprano saxophone. The score is organized into several systems of staves:

- Solo Sop:** A single staff at the top for the solo soprano saxophone, featuring melodic lines with dynamic markings of *fz*, *mf*, and *fz*.
- Sax Quartet:** A group of four staves for the quartet, including:
 - Sop:** Soprano saxophone, mostly playing sustained notes with dynamics *f*, *2p*, and *mf*.
 - Ten:** Tenor saxophone, playing a rhythmic pattern with dynamics *mf*, *p*, *mf*, *p*, *mf*, *p*, and *2p*.
 - Bar:** Baritone saxophone, playing a rhythmic pattern with dynamics *mf*, *p*, *mf*, *p*, and *2p*.
 - SNINO:** A staff with a treble clef and a key signature of two sharps (F# and C#), containing sustained notes with dynamics *f*, *2p*, and *mf*.
- Left:** A group of three staves for the left side of the quartet:
 - S1:** Soprano 1, mostly silent.
 - A1:** Alto 1, mostly silent.
 - T1:** Tenor 1, playing a rhythmic pattern with dynamics *4p* and *3p*.
- Right:** A group of three staves for the right side of the quartet:
 - B1:** Baritone 1, playing a rhythmic pattern with dynamics *4p* and *3p*.
 - S2:** Soprano 2, mostly silent.
 - A2:** Alto 2, mostly silent.
- Bass:** A single staff at the bottom for the bass saxophone, playing a rhythmic pattern with dynamics *4p* and *3p*.

The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some circled symbols (⊕) above the Tenor 1 and Baritone 1 staves in the later measures.

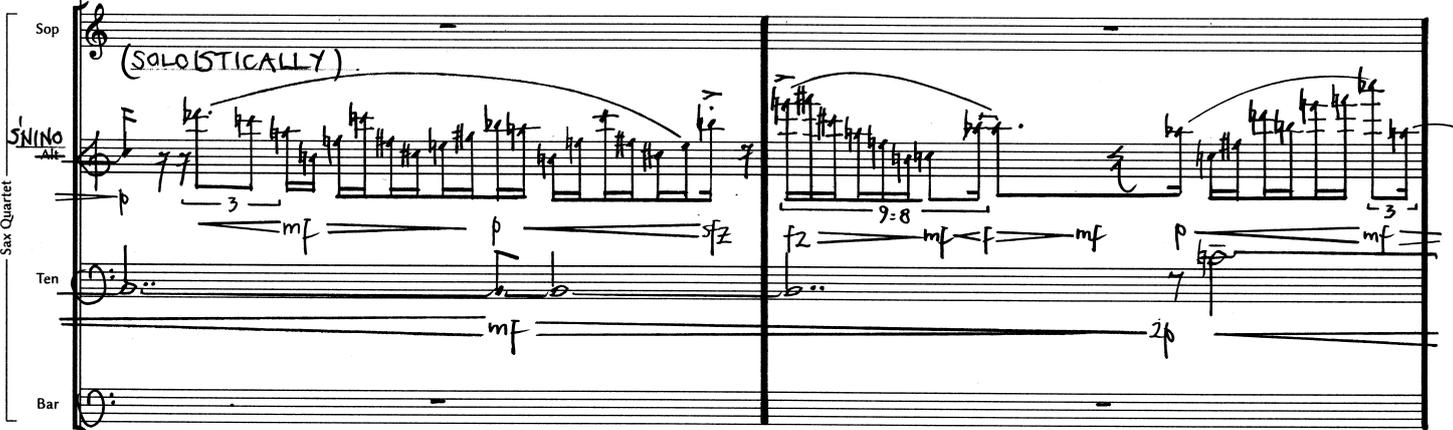
Solo Sop



Sax Quartet

Sop (SOLOISTICALLY)

SNINO



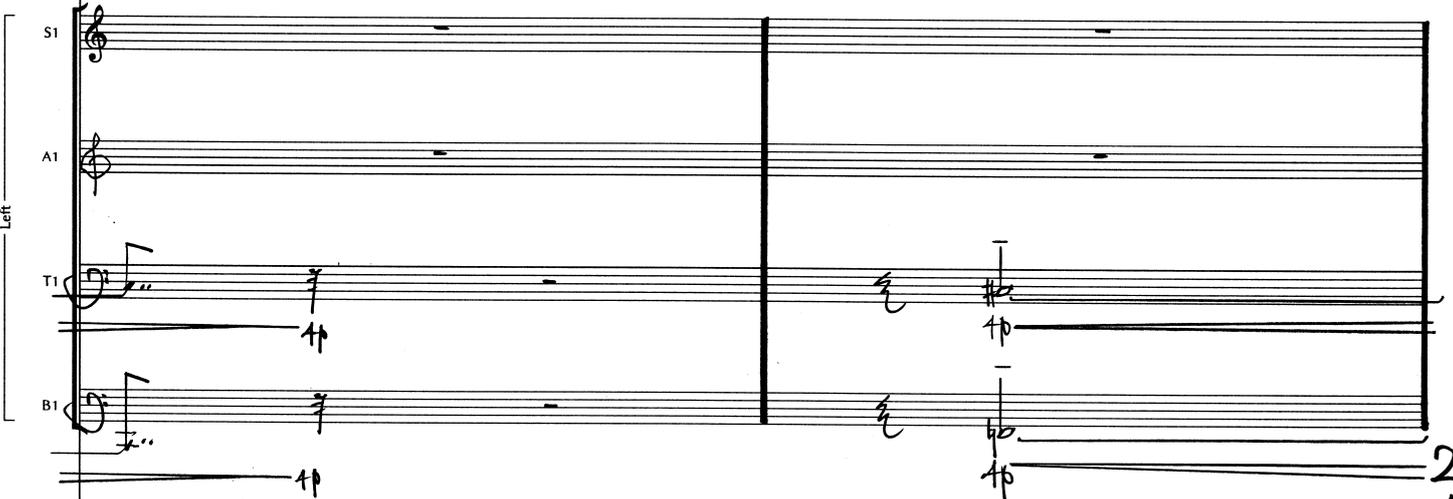
Left

S1

A1

T1

B1



Right

S2

A2

B2

Bass



Handwritten musical score for a jazz ensemble. The score is divided into two systems. The first system includes a Solo Saxophone (Sop) and a Sax Quartet (Soprano, Alto, Tenor, Baritone). The second system includes a Left Horn section (S1, A1, T1, B1) and a Right Horn section (S2, A2, B2, Bass). The Solo Saxophone part features a melodic line with dynamics ranging from *f* to *mf* and *pp*. The Sax Quartet parts provide harmonic support with various articulations and dynamics. The Left and Right Horn sections play rhythmic patterns, often in unison or octaves, with dynamics ranging from *3p* to *4p*. Handwritten annotations include fingerings (e.g., 3, 2, 3), accents, and dynamic markings. A circled '3' is written above the Solo Saxophone staff at the beginning of the second system. A circled 'A' is written below the Bass staff in the second system. The score concludes with a circled '3' and a circled 'A' on the right side.

3
2

Solo Sop

Sax Quartet

Sop

Soprano Alt

Ten

Bar

Left

Right

S1

A1

T1

B1

S2

A2

B2

Bass

4

This is a handwritten musical score for a saxophone quartet and a solo soprano saxophone. The score is organized into several systems:

- Solo Sop:** The top system features a single staff for the solo soprano saxophone. It contains a melodic line with various accidentals and dynamics markings such as *2p*, *p*, and *mf*.
- Sax Quartet:** The middle system contains four staves for the saxophone quartet:
 - Sop:** Soprano saxophone staff.
 - Alto:** Alto saxophone staff, with the word "Alto" written vertically to the left of the staff.
 - Ten:** Tenor saxophone staff.
 - Bar:** Baritone saxophone staff.
- Left:** The bottom system contains four staves for the left-hand instruments:
 - S1:** First saxophone staff.
 - A1:** First alto saxophone staff.
 - T1:** First tenor saxophone staff.
 - B1:** First baritone saxophone staff.
- Right:** The bottom system contains four staves for the right-hand instruments:
 - S2:** Second saxophone staff.
 - A2:** Second alto saxophone staff.
 - B2:** Second baritone saxophone staff.
 - Bass:** Bass saxophone staff.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A vertical dashed line is present in the middle of the score, likely indicating a rehearsal mark or a specific measure. The handwriting is clear and professional.

This page of a handwritten musical score, numbered 115, features several staves for different instruments. The top staff is for the Solo Soprano Saxophone, with dynamics marked *2p*, *mf*, and *2p*. Below it is the Sax Quartet section, consisting of Soprano, Tenor, and Baritone saxophones. The Soprano saxophone part includes a melodic line with dynamics *p*, *2p*, *p*, *2p*, *p*, and *2p*. The Tenor and Baritone saxophones have parts with dynamics *p* and *2p*. The Left section includes Soprano 1 (S1), Alto 1 (A1), Tenor 1 (T1), and Baritone 1 (B1). The Right section includes Soprano 2 (S2), Alto 2 (A2), Baritone 2 (B2), and Bass. The Tenor 1, Baritone 1, Baritone 2, and Bass parts feature complex rhythmic patterns and dynamics such as *3p*, *2p*, *4p*, and *5=A*. A vertical bar line is present in the middle of the score, separating two measures.

This page contains a handwritten musical score for a jazz ensemble. The score is organized into several systems, each with a vertical label on the left side:

- Solo Sop:** The top system, featuring a single staff with a melodic line. Dynamics include *p*, *2p*, *mf*, and *2p*. A large slur covers the entire staff.
- Sax Quartet:** A group of three staves labeled *Sop*, *Ten*, and *Bar*. The *Sop* staff has a *SHINO* marking. Dynamics include *p*, *2p*, and *p*. A slur is present over the *Sop* and *Bar* staves.
- Left:** A group of four staves labeled *S1*, *A1*, *T1*, and *B1*. The *T1* and *B1* staves contain rhythmic accompaniment with dynamic markings such as *3p*, *5=4*, and *4p*.
- Right:** A group of four staves labeled *S2*, *A2*, *B2*, and *Bass*. The *B2* and *Bass* staves contain rhythmic accompaniment with dynamic markings such as *3p*, *5=4*, and *4p*.

The score is divided into two measures by a vertical bar line. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

5

2 SLIGHTLY SLOWER 2

3 2

Solo Sop

Sop

Sax Quartet

SWING

Ten

Bar

Left

S1

A1

T1

B1

Right

S2

A2

B2

Bass

2 4

3 4

6 A TEMPO

3

2

Solo Sop

Sax Quartet

Sop

Alto

Ten

Bar

TO ALTO

Left

S1

A1

T1

B1

Right

S2

A2

B2

Bass

3
4

4
2

Solo Sop

p *3p* *p* *3p* *p* *3p* *f=8*

Sax Quartet

Sop

Alt

Ten

Bar

p *3p* *p* *3p*

Left

S1

A1

T1

B1

3p *3:2* *4p* *3* *3* *3:2*

Right

S2

A2

B2

Bass

3p *4p* *3p* *3:2* *3* *4p* *3p* *4p* *3* *3p*

4
4

7

4
2

2
2 SLIGHT RALL. →

Solo Sop

Sop

Alt

Ten

Bar

Sax Quartet

Handwritten musical notation for the Sax Quartet section. The Soprano Soloist part features a melodic line with slurs and dynamics including *f=8*, *mf (poda)*, and *3p*. The other saxophone parts (Soprano, Alto, Tenor, Baritone) provide harmonic support with various dynamics like *3p* and *p*.

S1

A1

T1

B1

Left

Handwritten musical notation for the Left Horn section. The Tenor 1 part has a melodic line with slurs and dynamics including *3p*, *3:2*, and *4p*. The Bass 1 part has a rhythmic accompaniment with dynamics like *4p*, *3p*, and *4p*.

S2

A2

B2

Bass

Right

Handwritten musical notation for the Right Horn section. The Bass 2 part has a melodic line with slurs and dynamics including *4p*, *3p*, and *3:2*. The Bass part has a rhythmic accompaniment with dynamics like *4p* and *3p*.

4
4

2
4

(SLIGHT RALL.)

(LONG)



Musical score for Solo Sopranos and Sax Quartet (Soprano, Alto, Tenor, Baritone).

The score is divided into sections: Solo Sop, Sax Quartet, Left (Trumpet 1, Bass 1), and Right (Trumpet 2, Bass 2). Dynamics include *2p*, *3p*, *4p*, and *p*. The score features various musical notations such as slurs, accents, and dynamic markings.

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