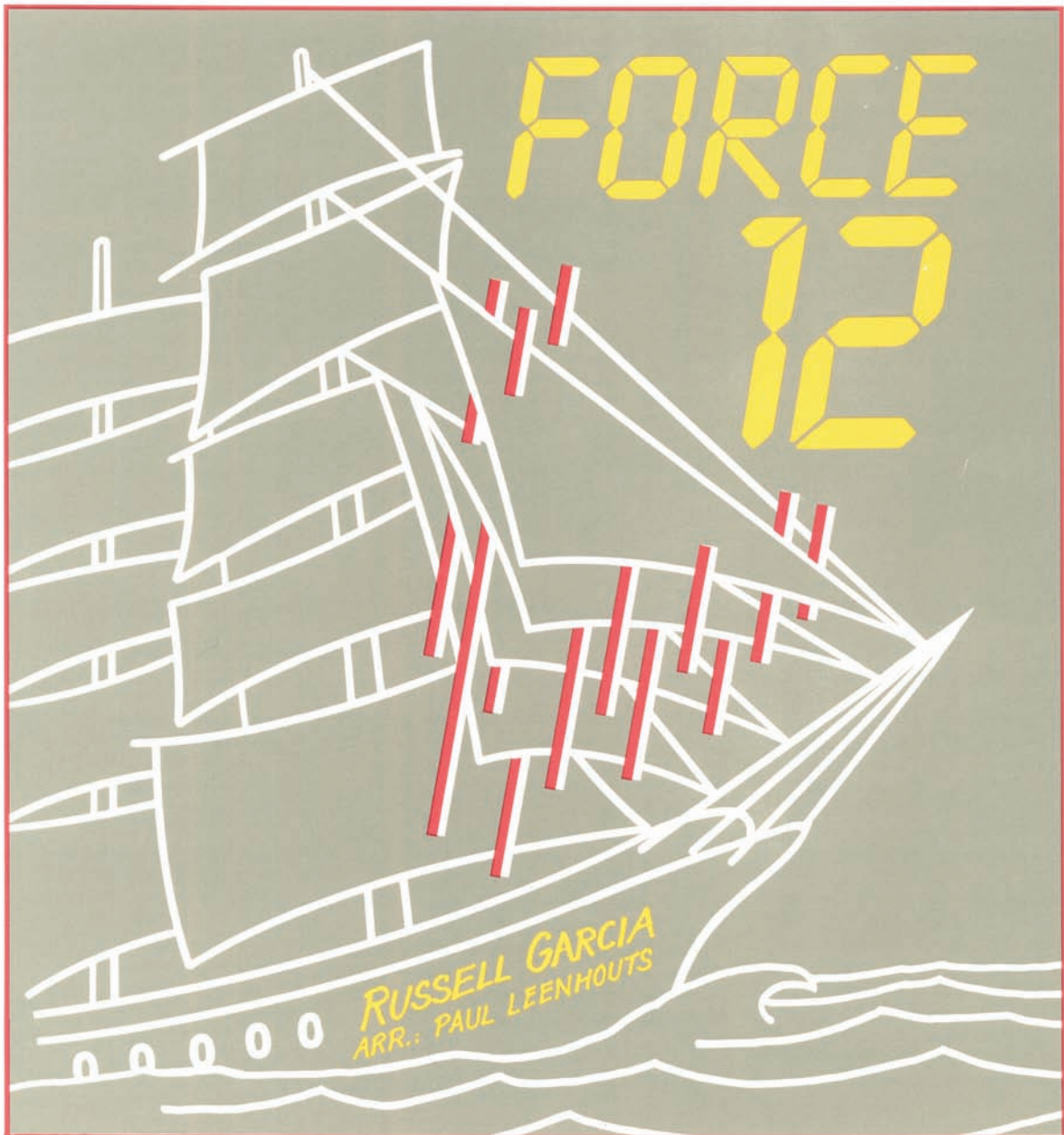


AMSTERDAM LOEKI STARDUST QUARTET PRESENT:



MOECK

Edition Moeck 2814

RUSSEL GARCIA

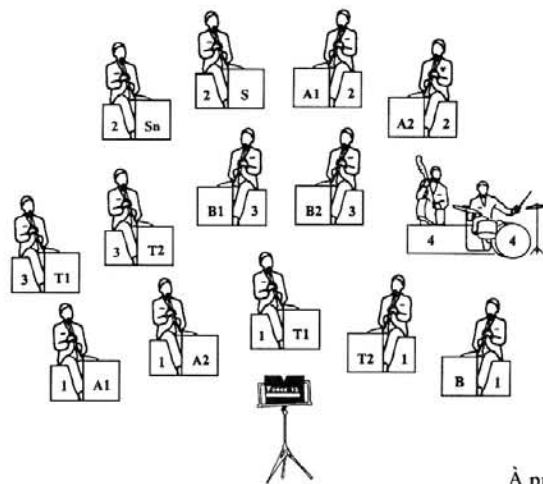
FORCE 12

Arrangiert von
PAUL LEENHOUTS

Partitur und 4 Stimmensätze

Edition Moeck Nr. 2814

MOECK VERLAG CELLE



Zum vorliegenden Arrangement

Diese ursprüngliche Big-Band-Komposition wurde für ein Blockflötenensemble (13 Spieler) mit variablen Instrumentationsmöglichkeiten eingerichtet, d.h., man kann nach Geschmack Stimmen verdoppeln oder sogar weglassen (mit Ausnahme der Soli). Normalerweise besteht eine Big Band aus drei Melodiegruppen und einer Rhythmusgruppe:

1 Saxophone, 2 Trompeten, 3 Posaunen und 4 Rhythmusgruppe (Klavier, Gitarre, Baß und Schlagzeug).

Die Gruppen sind folgendermaßen angeordnet: (siehe Zeichnung)

In unserer Einrichtung für „Blockflöten-Big-Band“ wird die Saxophongruppe 1 von Blockflöten des mittleren Registers gespielt, die Trompetengruppe 2 von Blockflöten des hohen Registers und die Posaunengruppe 3 von Blockflöten aus dem tiefen Register. Zusätzlich sind dem Arrangement Stimmen für eine kleine Rhythmusgruppe 4 beigefügt, bestehend aus einem Kontrabaß (oder einer elektrischen Baßgitarre) und Schlagzeug. Größe und Anzahl der Instrumente in jeder Gruppe stellen sich wie folgt dar:

Chorus 1: 1. 2. 3. 4. 5. Stimme
(Saxophone) A*/ A/ T/ T/ B Blockflöte

Chorus 2: 1. 2. 3. 4. Stimme
(Trompeten) Sn*/ S/ A/ A Blockflöte

Chorus 3: 1. 2. 3. 4. Stimme
(Posaunen) T*/ T/ B/ B Blockflöte

* Solostimmen: Improvisationserfahrung gefragt

Rhythmusgruppe 4:
Kontrabaß oder Baßgitarre und Schlagzeug

Für das Stück ist eine gute Artikulation bei der Ausführung von $\text{♩}^{\text{♩}}$ erforderlich. Man sollte ruhiger anblasen als üblich und Akzente mit T- oder D-Zungenstoß setzen. Ebenso wichtig ist ein gutes Gefühl für das Spiel der Nachschläge (2 und 4 im 4/4) sowie die Akzentuierung des Off-Beats. Die Töne dürfen nicht zu sehr voneinander getrennt werden, damit ein fließender Jazz-Effekt erhalten bleibt. Wenn der „Blockflöten-Big-Band“ eine Rhythmusgruppe hinzugefügt wird, achte man darauf, daß man die Blockflöten nicht zu deckt, besonders jene im tieferen Register.

Introduction to the arrangement

This original big band piece is arranged for recorder ensemble (13 players) with variable possibilities for instrumentation, for example by doubling or even skipping parts (except solos) according to taste. Normally a big band consists of three choruses and a rhythm section: 1 saxophones, 2 trumpets, 3 trombones and 4 the rhythm section (piano / guitar / bass and drums) are positioned as shown.

In this arrangement for "recorder big band" the saxophone chorus 1 is played by middle register recorders, the trumpet chorus 2 by high register recorders and the trombone chorus 3 by low register recorders. In this edition the arrangement is provided with parts for a small rhythm section 4 consisting of a double bass (or an electric bass guitar) and drums. The number and size of instruments within each section is as follows:

Chorus 1: 1st 2nd 3rd 4th 5th line
(saxes) A*/ A/ T/ T/ B recorder

Chorus 2: 1st 2nd 3rd 4th line
(trumpets) Sn*/ S/ A/ A recorder

Chorus 3: 1st 2nd 3rd 4th line
(trombones) T*/ T/ B/ B recorder

*solo parts: improvisation experience requested

Rhythm section 4: double bass or bass guitar and drums.

For this piece a good articulation for the execution of $\text{♩}^{\text{♩}}$ is required. Players should blow more softly than normal and set the accents with a T- or D- attack. Also important is a good feeling for playing on the after-beat (2 and 4 in 4/4) and accentuation of off-beat notes. The tones may not be separated from one another, so that the flowing jazz effect can be maintained. When a rhythm section is added to the "recorder big band", make sure not to swamp the recorders, especially the lower register ones.

À propos de l'arrangement

Cette pièce originellement composée pour big band a été arrangée pour un ensemble de flûtes à bec (13 instrumentistes). Elle propose diverses possibilités en ce qui concerne l'instrumentation: on peut, au choix, doubler ou enlever des parties (excepté les parties de solo). En règle générale, un big band se compose de trois chorus et d'une section rythmique: 1 saxophones, 2 trompettes, 3 trombones et 4 section rythmique (piano / guitare / basse et batterie). Ils sont disposés comme suit:

Dans cet arrangement pour «big band de flûtes à bec», le chorus des saxophones 1 est remplacé par des flûtes à bec de tessiture moyenne; le chorus des trompettes 2 par des flûtes à bec de tessiture aigüe; et le chorus des trombones 3 par des flûtes à bec de tessiture grave. On a prévu dans cette édition des parties pour une section rythmique restreinte 4 consistant en une contrebasse (ou une guitare électrique basse) et batterie. Le nombre et la taille des instruments au sein de chaque section sont les suivants:

Chorus 1: 1^{ère} 2^{ème} 3^{ème} 4^{ème} 5^{ème} portée
(saxophones) A*/A/ T/ T/ B flûtes à bec

Chorus 2: 1^{ère} 2^{ème} 3^{ème} 4^{ème} portée
(trompettes) Sn*/S/ A/ A flûtes à bec

Chorus 3: 1^{ère} 2^{ème} 3^{ème} 4^{ème} portée
(trombones) T*/T/ B/ B flûtes à bec

* parties solos: nécessitent une certaine expérience dans le domaine de l'improvisation.

Section rythmique 4: contrebasse ou guitare basse et batterie

Cette pièce exige une bonne articulation du rythme $\text{♩}^{\text{♩}}$. On devra souffler plus doucement que d'habitude et jouer les accents en utilisant les articulations T ou D. D'autre part, il est important d'avoir un bon sens des temps faibles (2^{ème} et 4^{ème} temps dans une mesure à 4/4) et des notes syncopées qui devront être accentuées. Les notes ne doivent pas être détachées les unes des autres afin que l'effet jazz, coulant, puisse être maintenu. Lorsque la section rythmique est ajoutée au «big band de flûtes à bec», il faut faire attention de ne pas couvrir ces dernières, notamment, celles de tessiture grave.

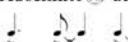
Traduction: Clémence Comte

Paul Leenhouts - Amsterdam 1994

Vorwort

Der Komponist, Arrangeur und Dirigent Russell Garcia lebt in Kerikeri, Neuseeland. Er studierte Trompete und Arrangieren an der University of San Francisco. Nach Beendigung seines Militärdienstes im Jahre 1945 gab er Unterricht am Westlake College of Music in Los Angeles und bei den Stan Kenton Workshops in den USA. Seine eigenen Kompositionen dirigierte er mit dem Sinfonieorchester des Bayerischen Rundfunks, München, dem Saint Louis Symphony Orchestra, dem Sinfonieorchester des Norddeutschen Rundfunks, Hamburg, und dem New Zealand Symphony Orchestra. Daneben schrieb er auch Arrangements für Ella Fitzgerald. Das Arrangement von „Force 12“ stammt aus Garcias Buch „The Professional Arranger Composer II“. Im Rahmen eines Workshops am Sweelinck Conservatorium Amsterdam sowie am Conservatorium Utrecht kam vorliegendes Arrangement für „Blockflöten-Big-Band“ zur Ausführung.






Spielanweisungen

Das Schlagzeug gibt den einleitenden Rhythmus (Tempo MM $\text{♩} = 230$) an, worauf die Band in reinen Quartetten bis zu den Bisbigliando-Takten, kurz vor Abschnitt A aufbaut. Eine präzise Ausführung von  ist wichtig, weil diese rhythmische Figur während der Abschnitte C und E ebenso wieder in Abschnitt A wiederholt wird. In Chorus 3 (jetzt offene Quinten spielend) ist dieser Rhythmus die Basis für die schnellen Achtel im ersten Chorus. Bei Abschnitt B geht die Rhythmusgruppe mit Chorus 2 und 3 in eine normal schwingende Jazzbewegung über; etwas später dazu setzt Chorus 1 mit einer Gegenbewegung ein. In Abschnitt C beginnt die Sopraninoblockflöte von Chorus 2 mit ihrer Solo-Improvisation (Go!) bis Buchstabe E. Nach dem Tutti-Abschnitt setzt das Sopranino - nur vom Schlagzeug begleitet - die Improvisation bis zum Buchstaben F fort. Bei „on cue“ (auf ein Zeichen hin) beginnen Chorus 1 und 3. Vom Buchstaben G bis Takt 81 erfolgt - noch immer zusammen mit dem Sopranino-Solo - ein weiteres aufbauendes Tutti.

Der Baß leitet an dieser Stelle - in eine „Riff“ - (Ostinato) Figur übergehend - die Improvisationsabschnitte J bis L ein. Diese beinhalten Solos für die ersten Stimmen von Chorus 1, 2 und 3, die dreimal wiederholt werden müssen, während Chorus 1 und 3 eine Hintergrundbegleitung auf der Baßlinie von Buchstabe K spielen. In Abschnitt L führt das ausgeschriebene da capo in eine Coda, die bei Buchstabe N beginnt. Alle Chorus-Gruppen sollen besonders auf ihre Einsätze und Wiederholungen achten! Für die Improvisationen wurden Akkorderklärungen und dazu passende Tonleitern ausgearbeitet; diese sind auf der Rückseite aller Solostimmen, die mit * gekennzeichnet sind, zu finden.




Zeichenerklärung

	Akzent, scharfe Artikulation
	Akzent, sehr scharfe Artikulation
	Bisbigliando; Glissando, gestört durch Vibrato oder „Zitterfinger“
	Chromatisches Glissando
	Wiederholungszeichen

Preface






Russell Garcia, composer, arranger and conductor, resides in Kerikeri, New Zealand. He studied trumpet and arranging at the University of San Francisco. After his army service in 1945, he taught at the Westlake College of Music in Los Angeles and at the Stan Kenton workshops in the U.S.A. He conducted his own compositions with the Bayerische Rundfunk Symphony Orchestra, Munich, the Saint Louis Symphony Orchestra, the Norddeutsche Rundfunk Symphony Orchestra, Hamburg, and the New Zealand Symphony Orchestra. He has also provided arrangements for Ella Fitzgerald. The arrangement of „Force 12“ is taken from Garcia's book „The Professional Arranger Composer II“. Performances of the present arrangement for „recorder big band“ took place during workshops at the Sweelinck Conservatory Amsterdam and at the Utrecht Conservatory.

Playing instructions

The drummer sets the initial rhythm (at tempo MM $\text{♩} = 230$), and then the band builds up in perfect fourths to the bisbigliando bars just before letter A. A precise execution of  is required since this rhythmical figure will be repeated during sections C and E, and again in A which is the basis in chorus 3 (now playing in open 5ths) for the fast eighth notes in the 1st chorus! At section B the rhythm section settles into a normal swinging jazz beat with chorus 2 and 3, chorus 1 entering somewhat later with a contrary motion counterpoint. In section C the soprano recorder of chorus 2 is launched into its solo improvisation (Go!) until letter E. After this tutti section the soprano continues improvising, accompanied solely by drums and builds up to F where choruses 1 and 3 start „on cue“. Another tutti build-up, still including the soprano solo, follows on from letter G to bar 81, then the bass takes over with a riff, introducing the improvisation sections J to L which contain solos for the first instruments from chorus 1, 2 and 3, to be repeated three times, while choruses 1 and 3 play a background accompaniment on the bass line from letter K. The da capo is written out in section L and leads into a coda starting at letter N. All choruses should be extra alert for their entries and repeats! For the improvisations, worked out explanations of the chords and matching scales are provided on the back side of all solo parts marked with *.




Explanation of symbols

	accent, sharp articulation
	accent, very sharp articulation
	bisbigliando; a glissando, disturbed by vibrato or by „shaky“ fingers
	chromatic glissando
	repeat signs

Avant-propos






Russel Garcia, compositeur, arrangeur et chef d'orchestre, réside à Kerikeri en Nouvelle-Zélande. Il a fait des études de trompette et d'arrangement à l'Université de San Francisco. Après avoir terminé son service militaire en 1945, il a enseigné au Westlake College of Music de Los Angeles ainsi que dans le cadre des Stan Kenton Workshops aux E.U.A. Il a dirigé ses propres compositions à la tête d'orchestres tels que le Bayerischen Rundfunk Sinfonieorchester (Munich), le Saint Louis Symphony Orchestra, le Norddeutschen Rundfunk Orchester (Hambourg) et le New Zealand Symphony Orchestra. Il a, en outre, effectué des arrangements pour Ella Fitzgerald. L'arrangement de «Force 12» est issu d'un recueil de Garcia, «The Professional Arranger Composer II». Des exécutions de ce présent arrangement pour «big band de flûtes à bec» ont eu lieu dans le cadre de stages organisés par le Conservatoire Sweelinck d'Amsterdam et le Conservatoire d'Utrecht.

Indications concernant l'exécution de la pièce

Le batteur donne le rythme initial (au tempo MM $\text{♩} = 230$), avant que le band construise son discours en quarts justes jusqu'aux mesures de bisbigliando, juste avant la lettre A. Le rythme  doit être exécuté de façon précise. En effet, cette figure rythmique est répétée lors des sections C et E, puis, de nouveau, pendant la section A, où elle sert de base, énoncée par le chorus 3 (jouant à présent des quintes à vide), aux croches du premier chorus! À la lettre B, la section rythmique s'installe avec les chorus 2 et 3 dans une pulsation jazz swingante normale. Le chorus 1 fait son entrée un peu plus tard en contrepoint de mouvement contraire. Dans la section C, la flûte à bec soprano du chorus 2 se lance dans une improvisation solo (Go!) jusqu'à la lettre E. Après cette section tutti, la soprano continue d'improviser, accompagnée uniquement par la batterie, et développe son improvisation jusqu'à F, où les chorus 1 et 3 font leur entrée sur «on cue». Un autre tutti, comprenant toujours la soprano solo, commence à G pour finir mesure 81. La basse reprend avec un «riff» introduisant les sections J et L. Ces deux sections contiennent des solos pour les premiers instruments des chorus 1, 2, et 3. Ces solos sont répétés trois fois, pendant que les chorus 1 et 3 jouent un accompagnement sur la ligne de basse de la lettre K. Dans la section L le da capo est complètement réécrit et conduit à une coda commençant à la lettre N. Tous les chorus doivent être particulièrement attentifs à leurs entrées et reprises! En ce qui concerne les improvisations, des explications détaillées sur les accords et les gammes qui leur correspondent sont données au verso de la partition de toutes les parties solos marquées d'une *.



Explication des signes musicaux

	accent, articulation brusque
	accent, articulation très brusque
	bisbigliando; glissando perturbé par un vibrato ou un mouvement tremblant des doigts.
	glissando chromatique
	signes de répétition

♩ = MM 230
♪ = ♩

FORCE 12

Russell Garcia
arr. Paul Leenhouts

Fast

Chorus 1

A1
A2
T1
T2
B

tacet 1. - lead 2.
f
lead 1.
f
f

tacet 1. - lead 2.
f

Chorus 2

Sn
S
A1
A2

tr

Chorus 3

T1
T2
B1
B2

Rhythm section

Bass
Drums

pizz.
f

7



Bisbigliando

This system contains five staves of music. The first four staves are in treble clef, and the fifth is in bass clef. All staves are in the key of B-flat major (two flats). The music begins with a double bar line and a repeat sign. The melody in the first staff is marked 'Bisbigliando' and features a wavy line at the end of the phrase. The other staves provide harmonic accompaniment.



Bisbigliando

This system contains four staves of music. The first staff is in treble clef, and the other three are in bass clef. The key signature remains B-flat major. The first staff has a wavy line at the end, similar to the first system. The music continues with various melodic and harmonic lines across the staves.



This system contains four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature remains B-flat major. The music concludes with a final melodic line in the first staff and a bass line in the fourth staff.



This system contains a single bass clef staff with a few notes, likely serving as a continuation or ending for the piece.

13

Musical score for five staves (treble and bass clefs). The score begins with a circled 'A' above the first measure. The notation includes various rhythmic values, articulation marks, and dynamic markings.

Musical score for four treble clef staves. The notation is primarily rests and slurs, indicating a section where the instruments are silent or playing sustained notes.

Musical score for two treble clef staves and one bass clef staff. The notation shows a few notes and slurs.

Musical score for two bass clef staves. The notation features a complex rhythmic pattern with slurs and accents.

Musical score for measures 19-24. The score consists of five staves: four treble clefs and one bass clef. The key signature is two flats (B-flat and E-flat). Measure 19 is marked with a '19' above the first staff. The music features a complex rhythmic pattern with many sixteenth notes and rests. A circled 'B' is located above the fourth measure. The fifth measure of this system is a whole rest on all staves.

Musical score for measures 25-28. The score consists of four treble clef staves. Measures 25-27 are whole rests on all staves. In measure 28, there is a melodic line in the top staff starting with a piano (*p*) dynamic marking and an accent (^) over the final note. The other staves have some notes in the final measure.

Musical score for measures 29-32. The score consists of four staves: two treble clefs, one bass clef, and one bass clef with a sub-octave line. The music continues with a melodic line in the top staff and accompaniment in the other staves.

Musical score for measure 33. The score consists of one bass clef staff with a sub-octave line, showing the beginning of a new musical phrase.

24

p

p

p

Musical score system 1, measures 29-32. It consists of five staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The music features a first ending bracket over measures 29-30 and a second ending bracket over measures 31-32. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs.

Musical score system 2, measures 33-36. It consists of four staves (treble clefs). The key signature has two flats. The music features a first ending bracket over measures 33-34 and a second ending bracket over measures 35-36. The notation includes eighth notes, rests, and dynamic markings such as accents and slurs.

Musical score system 3, measures 37-40. It consists of four staves (treble and bass clefs). The key signature has two flats. The music features a first ending bracket over measures 37-38 and a second ending bracket over measures 39-40. The notation includes eighth notes, rests, and dynamic markings such as accents and slurs.

34 (C)

34 (C)

ff

ff

ff

ff

ff

Go! Solo

Cm(7)

ff

D

40

p

p

p

p

p

Ab6

5-
Ebm7

Eb Δ 7

5+
C9-

p

p

p

p

46

1. 2.

Detailed description: This system contains five staves of music. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. The first ending (1.) spans measures 1-4, and the second ending (2.) spans measures 5-6. The notation includes various rhythmic values and articulation marks.

1. 2.

Fm7 Fm6 G7 Bb7

Detailed description: This system features a guitar chord chart on the top staff, with chords Fm7, Fm6, G7, and Bb7 indicated below the staff. The first ending (1.) covers measures 1-4, and the second ending (2.) covers measures 5-6. The remaining three staves show musical notation for the first ending, which ends with a double bar line and repeat dots.

1.

Detailed description: This system shows three staves of music. The first two are in treble clef, and the third is in bass clef. A first ending (1.) is marked above the first staff, spanning measures 1-2. The notation includes slurs and articulation marks.

1. 2.

Detailed description: This system contains two staves of music, both in bass clef. The first ending (1.) spans measures 1-4, and the second ending (2.) spans measures 5-6. The notation includes various rhythmic values and articulation marks.

(E)

Bisbigliando

Musical score system 1, measures 52-55. It features five staves: four treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The music is marked with a forte *f* dynamic and includes accents (*>*) and slurs. The notation consists of eighth and sixteenth notes with stems. The word "Bisbigliando" is written above the final measure of the system.

Bisbigliando

Musical score system 2, measures 56-59. It features four treble clefs and one bass clef. The key signature has two flats. The music is marked with a forte *f* dynamic and includes accents (*>*) and slurs. The notation consists of eighth and sixteenth notes with stems. The word "Bisbigliando" is written above the final measure of the system.

Musical score system 3, measures 60-63. It features four treble clefs and one bass clef. The key signature has two flats. The music is marked with a forte *f* dynamic and includes accents (*>*) and slurs. The notation consists of eighth and sixteenth notes with stems.



59

tacet till cue

Solo : 4 bars drums, then go until cue

on cue!

tacet till cue

tacet till cue

on cue!

66



System 1: Five staves of music. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. It begins with a whole rest, followed by a melodic line of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. The second staff has a whole rest followed by a double bar line. The third staff has a whole rest followed by a double bar line. The fourth staff has a whole rest followed by a double bar line. The fifth staff has a whole rest followed by a double bar line. The system concludes with a double bar line and a fermata over a whole note G3.



System 2: Four staves of music. The top staff contains a series of diagonal slashes. The second staff has a whole rest followed by a melodic line of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. The third staff has a whole rest followed by a melodic line of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. The fourth staff has a whole rest followed by a melodic line of eighth notes: G4, A4, B-flat4, A4, G4, F4, E-flat4, D4. The system concludes with a double bar line and a fermata over a whole note G3.



System 3: Four staves of music. The top staff has a whole rest followed by a double bar line. The second staff has a whole rest followed by a double bar line. The third staff has a whole rest followed by a double bar line. The fourth staff has a whole rest followed by a double bar line. The system concludes with a double bar line and a fermata over a whole note G3.



System 4: A single staff with a whole rest followed by a double bar line and a fermata over a whole note G3.

72 **G**

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score system 1, measures 78-81. It consists of five staves (treble and bass clefs). The notation includes various notes, rests, and dynamic markings such as *ov* and *v*. The key signature has two flats.

Musical score system 2, measures 82-85. It consists of four staves. The first staff contains a series of slanted lines. The second, third, and fourth staves feature long, sweeping lines with dynamic markings *p* and *ov*. A chord symbol *Cm* is present in the second measure of the second staff.

Musical score system 3, measures 86-89. It consists of four staves. The notation continues with long, sweeping lines and dynamic markings *p* and *ov*.

Musical score system 4, measures 90-91. It consists of one bass clef staff.

JAZZ SOLOS* (J) to (L)
Chorus 1: A1
Chorus 2: Sn
Chorus 3: T1

84

Cm(7)

JAZZ SOLOS* (J) to (L)
Chorus 1: A1
Chorus 2: Sn
Chorus 3: T1

Cm

JAZZ SOLOS* (J) to

Cm

* Erklärung der Akkordsymbole und dazugehörige Tonleiter auf der Rückseite der jeweiligen Solostimmen
 * Explanation of chord symbols and matching scales on the back of all solo parts

K CHORUS

90

Musical score for the first system of the chorus, measures 90-92. The score is in 4/4 time and B-flat major. It consists of five staves: four treble clefs and one bass clef. The first staff has a treble clef and contains a melodic line with notes G4, A4, Bb4, and C5. The second, third, and fourth staves have treble clefs and contain rests. The fifth staff has a bass clef and contains a bass line with notes G3, F3, E3, and D3. Chord symbols are placed above the second staff: "if solo: Ab6" above measure 90, "p" below measure 90, "Eb⁵⁻m7" above measure 91, and "Eb Δ 7" above measure 92. The dynamic marking "p" is repeated below measures 91 and 92.

Musical score for the second system of the chorus, measures 93-95. The score is in 4/4 time and B-flat major. It consists of four treble clef staves. The first staff contains a melodic line with notes G4, A4, Bb4, and C5. The second, third, and fourth staves contain rests. Chord symbols are placed above the second staff: "Ab6" above measure 93, "Eb⁵⁻m7" above measure 94, and "Eb Δ 7" above measure 95. The first staff has a treble clef and contains a melodic line with notes G4, A4, Bb4, and C5. The second, third, and fourth staves contain rests.

Musical score for the third system of the chorus, measures 96-98. The score is in 4/4 time and B-flat major. It consists of four staves: three treble clefs and one bass clef. The first staff contains a melodic line with notes G4, A4, Bb4, and C5. The second, third, and fourth staves contain rests.

Musical score for the fourth system of the chorus, measures 99-100. The score is in 4/4 time and B-flat major. It consists of one bass clef staff containing a bass line with notes G3, F3, E3, and D3.

96

1. 2. 3.

C9-⁵⁺ Fm7 Fm6 G7 Bb7

1. 2. 3.

C9-⁵⁺ Fm7 Fm6 G7

C9-⁵⁺

1. 2. 3.

(L) (da capo)

102

Musical score system 1, measures 102-106. It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is E-flat major (two flats). The music features a melodic line in the upper staves and a bass line in the bottom staff. There are slurs and accents throughout the system.

Musical score system 2, measures 107-110. It consists of four staves, all in treble clef. The key signature is E-flat major. The first staff contains diagonal slash markings (//) in measures 107 and 108, indicating a specific performance technique. The other staves have rests.

Musical score system 3, measures 111-114. It consists of four staves. The top staff is in treble clef and contains diagonal slash markings in measures 111 and 112. The other staves have rests. The key signature is E-flat major.

Musical score system 4, measure 115. It consists of a single staff in bass clef. The key signature is E-flat major. The staff contains a few notes and rests.

107

Musical score for measures 107-111. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features complex melodic lines with many slurs, accents, and dynamic markings. The first staff has a long note with a slur and an accent. The second and third staves have similar melodic patterns. The fourth staff has a more rhythmic line. The fifth staff has a bass line with many slurs and accents.

Musical score for measures 112-115. The score consists of four staves in treble clef. The key signature is three flats. The music is mostly rests, with some melodic fragments in the first two staves. The first staff has a few notes with slurs and accents. The second staff has a few notes with slurs. The third and fourth staves are mostly rests.

Musical score for measures 116-117. The score consists of two staves in treble clef and one staff in bass clef. The key signature is three flats. The music features melodic lines with slurs and accents. The first staff has a few notes with slurs and accents. The second staff has a few notes with slurs. The third staff has a bass line with a few notes and slurs.

Musical score for measures 118-122. The score consists of two staves in bass clef. The key signature is three flats. The music features harmonic accompaniment with chords and slurs. The first staff has a few notes with slurs and accents. The second staff has a few notes with slurs. The music is mostly chords with slurs and accents.



1/12

(N)

Coda

117

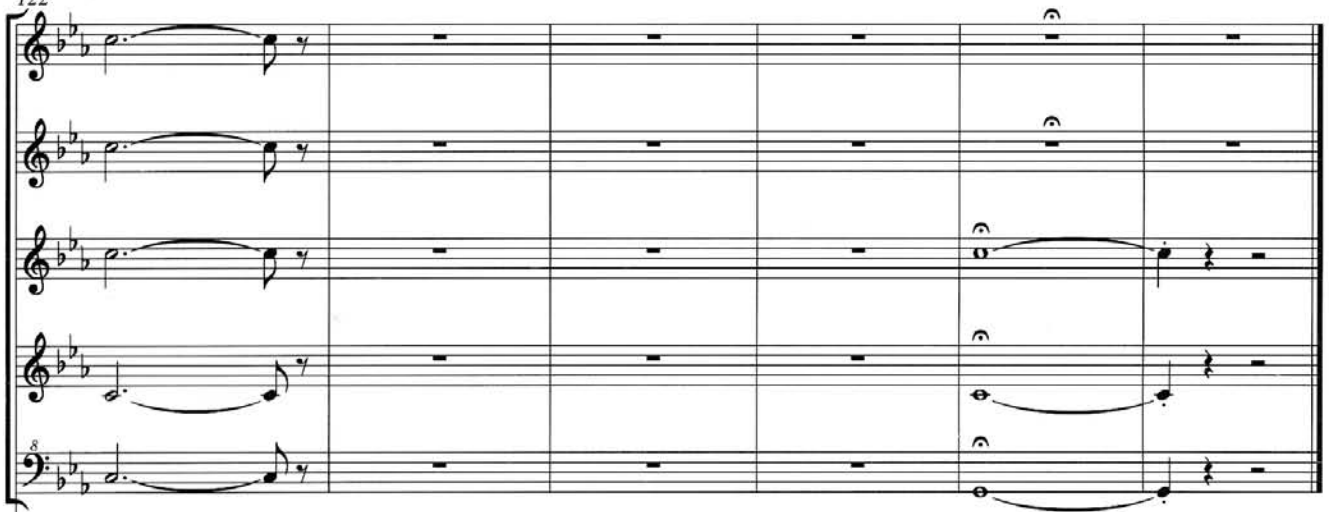
Musical score for measures 117-120. It consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features complex rhythmic patterns with many accents and slurs. A double bar line is present after measure 120.

Musical score for measures 121-124. It consists of four staves in treble clef. The music features melodic lines with accents and slurs. Dynamic markings like *pp* are present. A double bar line is present after measure 124.

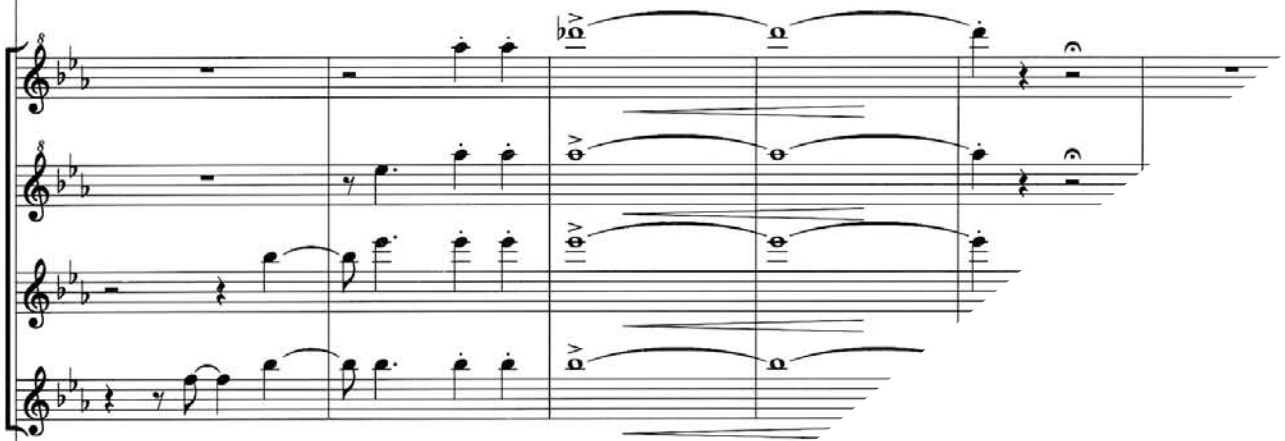
Musical score for measures 125-127. It consists of three staves in treble clef. The music features melodic lines with accents and slurs.

Musical score for measures 128-131. It consists of two staves in bass clef. The music features bass lines with dynamic markings like *pp* and *f*. A double bar line is present after measure 131.

122



Musical score system 1, measures 1-4. It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staves and a bass line in the bottom staff. There are rests in measures 2 and 3.



Musical score system 2, measures 5-8. It consists of four staves, all in treble clef. The key signature has two flats. The music features a complex texture with multiple voices. Dynamic markings include *pp*, *ppv*, *pp*, and *ppv*. There are slurs and accents throughout the system.



Musical score system 3, measures 9-12. It consists of four staves, all in treble clef. The key signature has two flats. The music features a complex texture with multiple voices. Dynamic markings include *ppv*. There are slurs and accents throughout the system.



Musical score system 4, measure 13. It consists of one staff in bass clef. The key signature has two flats. The music features a simple bass line.