

Plans

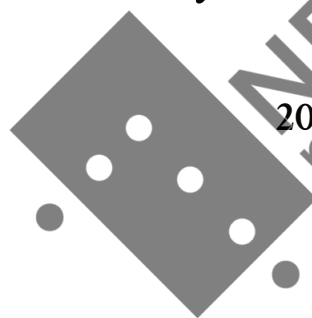
for ensemble and slides

Version with reduced string section

Øyvind Torvund

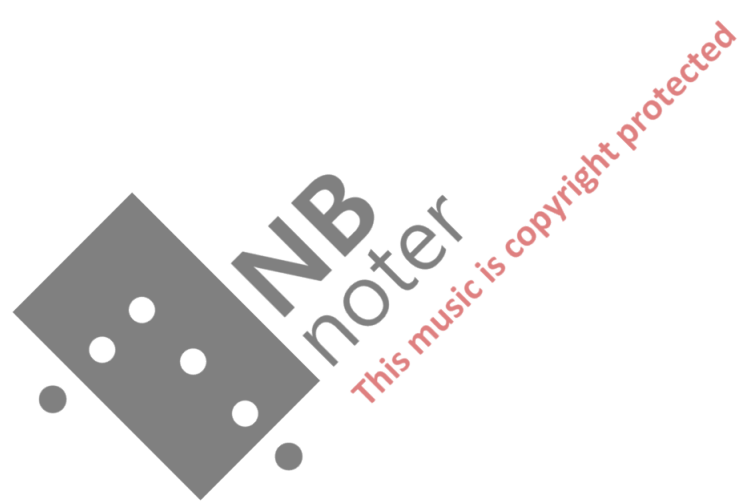
2021-2022

Full Score



NB
noter

This music is copyright protected



Plans

for ensemble and slides

Commissioned by Ultima Oslo Contemporary Music Festival
and Donaueschingen Musiktage for its 100th anniversary.
Funded by Art Council Norway

© 2021
Duration – 15 minutes

Instrumentation

2 Flutes – 1st also Piccolo, 2nd also Piccolo and Alto Flute
Oboe – also Cor Anglais
2 Clarinets in B♭ – 1st also in E♭, 2nd also Bass Clarinet in B♭
Alto Saxophone – also Baritone Saxophone
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion 1

A scale of high pitched, dry and tiny explosion sounds (acoustic explosions) 

3 plastic heads covered with baking paper
2 Copper Sheets

Big Explosions (metal) 

2 Splash Cymbals
Metal Cans with various small metal objects
Metal Bucket with Broken Glass
Kick Drum prepared with sizzle cymbal

Cardboard Box
Wooden Plank (or wooden table played with a metal rod to produce loud and high-pitched “zip” sound)
Ricochet Stick
3 Piccolo Wood Blocks
Triangle
A2 Cymbals
2 Thunder Sheets (placed on top of each other, so that they resonate together)
Styrofoam

(See Percussion Setup pictures below)

Piano – also Sampler and Moog Synth:
Midi keyboard (88 keys)
Computer with Kontakt Player software and a soft synth with a Moog-type lead sound
Soundcard, local monitoring and stereo PA
The key  stops all playing samples.

2 Violins
Viola
Violoncello
Double Bass

The score is in C

Percussion 2

Drums 

Bass Drum
Snare Drum

Bucket with Metal and Bamboo Wind Chimes (old and/or durable, to produce a chaotic explosive sound which can be muted quickly)
Metal Bucket with Broken Glass
Cardboard Box
Wooden Plank (or wooden table played with a metal rod to produce loud and high-pitched “zip” sound)
Ricochet Stick
Triangle
A2 Cymbals
Metal Cans
Thin bendable metal or plastic plate (for producing cartoonish bubble sound)
Styrofoam
Rattle (old and/or durable)

Tech rider

in some sections of the piece 1st violin, horn and trombone are amplified with effects:

- guitar effect pedal with heavy distortion, Boss "metal zone" or similar
- a reverb unit

No local monitor is needed for this.

Projection

- projector
- big screen placed above or next to the musicians
- a power point program

A score reading person who can trigger the slides.

Legenda

Microtones are approximate

- + Woodwinds – slap
- Horn – slap air noise against the teeth
- ⊕ as slap, with more pitch content
- └ tongue-ram
- ◊ Air
- ↑ tooth embouchure, high pitched
- ¹⁺²
tr with trill clef 1+2 (or 3+4)
- ⌌ Hit on mouthpiece. Vary valves ad lib. for timbre variation.
- ▣ bow overpressure, white noise
- ▣ left hand is damping the strings so that no distinct pitch is produced (change bow when necessary)



Percussion Setup

2 Copper Sheets



Kickdrum prepared with sizzle cymbal



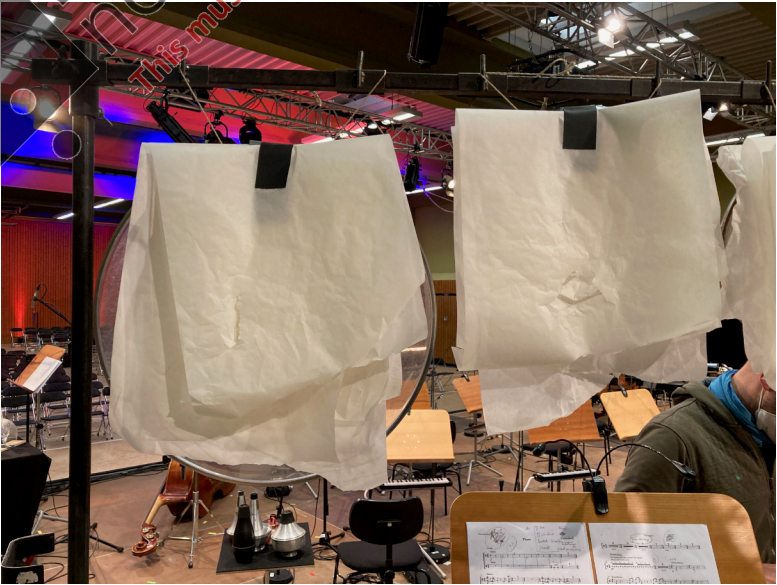
Metal Bucket with broken glass



Metal Cans with various small metal objects



Plastic Drumheads covered with baking paper



(Plastic Drumheads covered with baking paper)



Multiphonics

All multiphonics are merely a suggestion and could be replaced by a similar sounding one.

Flute



22-1



45-1



87-1



117-1

Alto Flute



19-1

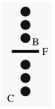


47-2



91-1

Oboe



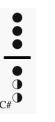
1-1



3-1



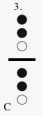
4-2



13-1



25-1



48-1



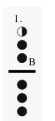
50-1



129-1



147-1



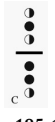
150-1



158-1



165-1



185-1



231-1



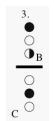
236-1



252-1



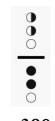
322-1



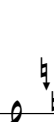
370-1



372-1



380-1



390-1

Alto Saxophone



14-1



22-1



104-1



146-1

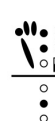
Bassoon



978-1



1704-1



2270-1



2799-1



3212-1



4932-1



5717-1



10031-3



10030

Plans

Øyvind Torvund
2021

1 = 60

1 Flute
 2 Flute
 Oboe
 1 Clarinet
 2 Clarinet
 Baritone Saxophone
 Bassoon
 Horn
 Trumpet
 Trombone
 Acoustic Explosions (1)
 Bendable Plate (2)
 Piano
 Projection
 2
 3
 4

1 = 60
 gliss. sim.
 1 Violin
 2 Violin
 Viola
 Violoncello
 Double Bass

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FL.

1

2

Cl.

1

2

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

**Ac. Expl.
(1)**

**Met.
(1)**

Drums (2)

**M. C.
(2)**

Proj.

5

6

7

Vln

1

2

Vc.

D. B.

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NB noter

prepared with aluminium foil as a sizzle on drumhead

pour metal objects into can

pizz. gliss. sim.

arco

[illegible]

The first system of musical notation for 'The Rose Tree' is in 3/8 time. It features a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. The lyrics 'The Rose Tree' are written below the first three notes. The system ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/16 time signature. It contains a melodic line with a slur over a group of notes and dynamic markings of *f* and *mf*. The second and third staves begin with a bass clef and a 7/16 time signature, and each contains a single eighth note. A large, semi-transparent watermark with the text 'NB noter This music' is overlaid diagonally across the entire score.

[illegible]

19

Cl. 1

Cl. 2

Met. (1)

Drums (2)

Br. Gl. (2)

Samp. (play)

Proj.

Vln 1

Vln 2

Vla

Vc

D. B.

1

3+4

pp

f

pp

take Bass Clarinet

(foil)

(should sound like glass bottles being broken, like the keyboard samples)

ff

glass breaking

f

p

20

21

22 (black screen)

23

6

pp

6

f

6

f

6

f

6

mp

sul pont.

mf

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22

Met. (1)

Br. Gl. (2)

Samp. (play)

Proj.

1

Vln

2

Vla

Vc.

ff

pp

f

mp

6

3

24

Met. (1)

A2 Cymb. (2)

Samp. (play)

Proj.

Vln 1

Vln 2

Vla

Vc.

vacuum crash
the two cymbals make an air pocket and stick together

f

f *p* *p*

pp

f *pp* *f* *mp*

f *pp* *f*

pp *mp*

ff *pp*



27

Met. (1)

A2 Cymb. (2)

Samp. (play)

Proj.

Vln 1

Vln 2

Vla

Vc.

sim.

f

24 (black screen)

f *mp* *mf* *f*

f *mf* *p*

f *mp* *f* *mp*

ff *mp*

29

Flute

1

2

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Met. (1)

Drums (2)

A2 Cymb. (2)

Samp. (play)

Proj.

Vln 1

Vln 2

Vla

Vc.

D. B.

hit with solid scrubbing brush, hard attack and hard pressure with circular movements

hit and freeze so that the cymbals naturally buzzes out

explosions

25

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Ac. Expl.
(1)

33

f

GP

Proj.

26 27 28 29 30 31 32 33

Vln

1

mf

6

pp 6

ppp 6

GP

2

mf

p 6

pp 6

Vla

mf

36 $\text{♩} = 52$

$\text{♩} = 60$

Piccolo

Piccolo

Ob.

Cl. 1 in Eb

Cl. 2

Bar. Sax.

take Alto Saxophone

Hn.

straight mute

harmon mute

harmon mute

Tbn.

car alarms

Samp.
(play)

34 (fade out)

35

$\text{♩} = 52$

$\text{♩} = 60$

Vln

1

p

2

p

Vla

p

Vc.

p

D. B.

p

39

♩ = 52

Picc.

1

2

Ob.

Cl. 1 in Eb

Cl. 2

Hn.

Tpt.

Tbn.

Proj.

Vln

1

2

Vla

Vc.

D. B.

41

♩ = 90

Picc.

1

2

Ob.

Cl. 1 in Eb

Cl. 2

A. Sax.

Bsn.

Proj.

Vln 1

overblown

Alto Saxophone

146-1

2270-1

129-1

43 ♩ = 60

Picc. 1

Fl. 2 *take Flute*

Ob.

Cl. 1 in Eb

Cl. 2

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Samp. (play)

Proj.

1

Vln

2

Vla

senza sord.

ff pp ff pp ff pp ff pp ff pp ff pp

f

3

espr.

p

mf

p

Flute

espr.

p

mf

p

espr.

p

mf

p

espr.

p

mf

p

espr.

p

mf

p

ff

mf

ff

ord.

ff

mf

ff

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47

1

Picc.

take Piccolo

2

Ob.

Cl. 1 in Eb

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Proj.

1

Vln

2

Vla

pp *fff* *pp* *ff* *pp* *fff* *pp* *ff* *pp* *fff* *pp* *ff*

mf

Piccolo

mf

322-1

f

mf

14-1

f

1704-1

f

pp *fff* *pp* *ff* *pp* *fff* *pp* *ff* *pp* *fff* *pp* *ff*

pp *fff* *pp* *ff* *pp* *fff* *pp* *ff* *pp* *fff* *pp* *ff*

f

f

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[illegible]

53

1 Picc. *mf*

2 Picc. *mf*

Ob. *mf*

Cl. 1 in Eb *mf*

Cl. 2 *mf* take Bass Clarinet Bass Clarinet

Bar. Sax. *mf* Baritone Saxophone

Bsn. *mf*

Hn. *mf* straight mute

Tpt. *mf* harmon mute

Tbn. *mf* harmon mute

Wood (1) *ff*

Wood (2) *ff*

Samp. (play)

Proj.

1 Vln

2 Vln

Vla

Vc.

D. B.

Thin metal rod, high pitched "zip" sound, like an electronic alarm. If possible, directly on a wooden table

Ob.

Cl. 1 in Eb

Bar. Sax.

Bsn.

Tpt.

Proj.

Vln
1

Vln
2

Vla

Vc.

D. B.

take Clarinet

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62

$\text{♩} = 72$

Fl. 1

Flute

mf mp ff p ff ff

A. Fl.

Alto Flute

mf ff mp ff ff mf ff

Ob.

ff mp ff mp ff pp p

Cl. 1

Clarinet

ff pp p pp mp p ff

B Cl.

slap-tongue

p mp pp ff fff p

Bar. Sax.

mf pp p mp mf pp ff

Bsn.

without reed

mf ff p mf pp mp p ff

Hn.

p pp ff mp pp mf p ff

Tpt.

senza sord.

pp ff mf p mf ff mp ff p mf ff

Tbn.

p ff mf pp p mp p pp

3 W. Bl.
(1)

p pp mp pp

B. Pl.
(2)

cartoonish bubble sound
bending thin plate

p

Pno

damp strings with hand, almost no audible pitch

p

Proj.

$\text{♩} = 72$

1

Vln

2

Vln

Vla

col legno gettato
sul tasto → sul pont. *sim.*
 p

Vc.

col legno gettato
sul tasto → sul pont. *sim.*
 p

D. B.

col legno gettato
sul tasto → sul pont. *sim.*
 p

66

Fl. 1

A. Fl.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

3 W. Bl.
(1)

B. Pl.
(2)

Pno

Proj.

1

Vln

2

Vla

Vc.

D. B.

sim.

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37

38 (black screen)

39

70

FL. 1

A. FL.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

3 W. Bl.
(1)

B. Pl.
(2)

Pno

Proj.

1

Vln

2

Vla

Vc.

D. B.

ff *p* *mf* *p* *f* *pp* *mf* *p* *mp* *pp*

ff *fff* *ff* *mf* *pp* *p* *mf* *ff*

ff *pp* *p* *mf* *mp*

p *mp* *ff* *p* *ff* *mp*

p *mp* *mf* *pp* *ff* *mf*

pp *mf* *p* *mp* *mf* *pp* *ff*

f *mf* *ff* *p* *mf*

mf *pp* *p* *f* *mf* *ff* *pp* *f* *mf* *pp*

mf *ff* *pp* *mf* *f* *mf* *pp* *p* *mf*

pp *mp* *pp*

p *6* *6*

sim. *p* *p*

mf *p* *pizz.* *pizz.*

IV *II* *I* *III* *II*

mf *p* *pizz.*

mf *p*

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[illegible]

76

Fl. 1

A. Fl.

Ob.

Cl. 1

B. Cl.

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

B. Pl. (2)

Pno

Proj.

1

Vln

2

Vla

Vc.

D. B.

ff *f* *p* *f* *p* *mf* *p*

ff *p* *ff* *ff* *mf* *ff* *ff*

f *pp* *p* *3* *mf* *5* *mp* *pp* *7*

mp *pp* *ff* *mf* *p* *f*

mp *3* *mf* *5* *pp* *ff*

mp *flz.* *3* *mf* *f* *3* *mp* *mf* *pp*

f *ff* *mp* *p* *p* *mp*

ff *flz.* *mf* *p* *flz.* *3* *mp* *mf* *ff* *mf* *flz.*

mf *flz.* *3* *mf* *ff* *p* *ff*

flz. *mf* *mp* *p* *mp* *p* *mp*

p

p

f *f* *sul pont.* *mp* *p* *p*

p *p* *p*

p *p* *mp*

f *p* *mp*

f *p*

f *p*

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79 ♩ = 52

Fl. 1

A. Fl.

Cl. 1

B Cl.

Bar. Sax.

Hn.

Tpt.

Tbn.

B. Pl.
(2)

Pno

Proj.

Vln 1

sim.
p *mf* *p*

40

p *ff* *mf* *f*

amplified through distortion and reverb effect

Solo

fr.

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82

♩ = 72

Fl. 1

A. Fl.

Cl. 1

B Cl.

Bar. Sax.

Hn.

Tpt.

Tbn.

3 W. Bl.
(1)

B. Pl.
(2)

Wood
(2)

Pno

Proj.

Vln 1

41 (black screen)

mechanical tremolo, as fast as possible

place one edge of plate against hip or knee,
the other edge held by the hand and produce the same sound as at m 62

metal rod

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86

Fl. 1

ff *pp* *ff* *p* *mf* *p* *f* *p* *pp* *mf* *p*

A. Fl.

p *mp* *ff* *fff* *ff* *mf* *pp* *p* *mf*

Ob.

ff *pp* *p* *mf*

Cl. 1

mp *ff* *p* *mp* *ff* *pp* *flz.* *mf* *p* *ff*

B Cl.

mf *ff* *ff* *p* *mp* *mf* *pp* *ff*

Bar. Sax.

pp *mp* *pp* *mf* *p* *mp* *mf*

Bsn.

ff *f* *mf* *ff* *p*

Hn.

f *p* *mf* *pp* *p* *f* *flz.* *mf* *mf* *ff*

Tpt.

p *fff* *p* *ff* *pp* *flz.* *mf* *f* *flz.* *mf* *pp*

Tbn.

pp *p* *ff* *f* *mf* *ff* *p*

3 W. Bl.
(1)

f *pp* *f* *pp* *p* *ppp* *f* *pp* *p*

Wood
(2)

mf *p* *p*

Pno

p *p*

Proj.

Vla

col legno gettato
sul tasto → sul pont. *sim.*

Vc.

col legno gettato
sul tasto → sul pont. *sim.*

D. B.

col legno gettato
sul tasto → sul pont. *sim.*

Ricochet Stick
striked long thin stick held tightly to a table,
glissando by changing the position of its ricocheting length.

slightly slower

sim.

[illegible]

94 $\text{♩} = 80$

Fl. 1

p f p mf p mp f

A. Fl.

ff ff mp f $ord.$

Ob.

p mf

Cl. 1

ff mf p f mf

B. Cl.

mf pp ff mp f

Bar. Sax.

f mp mf pp

Bsn.

mp p mp $reed in$

Hn.

p mp $ord.$ p mp p

Tpt.

ff p $ord.$ p mf p

Tbn.

mp p $ord.$ p

C. Box
(1)

B. Pl.
(2)

Proj.

42

$\text{♩} = 80$

1

mf mp f

2

mf mp f

Vla

$arco$ mf mp f

Vc.

$arco$ mf f mp f

D. B.

mf mp f

99 ord.

Fl. 1 *p* *mf* *mp*

Ob. *p* *p*

1 *pp* *mf* *mp* *mf*

Cl. 2 *pp*

Bsn. *p*

Hn. *p* *mf*

Tpt. *p* *mf* *p*

Tbn. *mf*

Proj. 43 44

1 *mp* *mf* *p*

2 *mp* *f*

Vla. *mp*

Vc. *mp* *mf* *f*

D. B. *mp* *p*

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105

Fl. 1 *mf* *f* *mp*

Picc. 2 *mf* *f* *mp*

Ob.

1 *pp* *mf* *p* *p*

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

A. Sax. *pp* take Baritone Saxophone

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Ac. Expl. (1) *f*

Met. (1) *f*

Proj. 45 46 47

1 *mf* *p* *mp*

Vln 2 *mf* *mf > pp* *f* *pp* *f > pp* *f > pp* *f > pp* *mp*

Vla *mf* *pp* *f* *pp* *mp*

Vc. *mf* *f* *mp* *mp*

D. B. *mf* *mp*

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109

Fl. 1 *f* *p* *ord.* *mf*

Picc. 2 *f* *mf* *ord.*

Ob. *p*

1 *f* *mf* *pp* *take Clarinet in Eb* *mf* *Clarinet in Eb*

2 *mf* *pp*

Bsn. *f*

Hn.

Tpt.

Tbn. *ff*

Proj. 48 49

1 *f* *mp* *mf*

2 *f* *mp*

Vla. *f*

Vc. *f* *mp* *p* *pp* *sul pont.* *mf*

D. B. *mp* *p* *pp* *ff* *f*

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[illegible]

120

Fl. 1 *f* *mp* *f* ord. *f* 7

Picc. 2 *f* *mp* *f* ord. 7

Ob. *mp* *f*

1 *p* *mf* *p* *mf* *f* *mf*

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

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Proj.

1 *mp* *f*

Vln 2 *mp* *f*

Vla *f*

Vc. *mp* *f*

D. B. *f*

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123

Fl. 1 *p* *f*

Picc. 2 *take Alto Flute*

Ob. *p*

1 *f*

Cl. 2 *pp* *f* *f* *f*

Bsn. *mp*

Hn. *f* *mp*

Tpt. *f*

Tbn. *f* *mp*

C. Box (1) *knitting needles scratch* *ff*

C. Box (2) *knitting needles scratch* *ff*

Proj. 51 52

1 *s* *mp*

Vln 2 *s* *mp*

Vla *mp* *f* *f* *f*

Vc. *mp* *f* *f* *f*

D. B. *mp* *p* *f* *f* *f*

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131 $\text{♩} = 52$ $\text{♩} = 120$ $\text{♩} = 150$ $\text{♩} = 200$

Ob. ff 13-1

Cl. 1

B Cl. take Bass Clarinet overblown ff overblown sim.

A. Sax. 146-1 14-1 146-1 14-1 146-1 14-1 146-1 14-1

Bsn. 5717-1 ff 2799-1 3212-1 2799-1 3212-1 2799-1 3212-1

Met. (1) like smashing cars with a sledgehammer pour metal objects from can to can ff

Th. Sh. (1) kick and dampen ff f ff f ff f ff

Drums (2) throw rattle and chain on drum, aggressively like smashing cars with a sledgehammer ff

Proj. 53 54

$\text{♩} = 150$

Fl. 1 140 87-1 mf

A. Fl. Alto Flute 91-1 mf take Flute

Ob. 1-1 ff 50-1 231-1 158-1

Cl. 1

B Cl. flz. ff mf overblown ff 14-1 146-1 22-1 104-1 14-1 146-1

A. Sax. 3212-1 978-1 f

Bsn.

Hn. mf

Tpt. mf mf f

Tbn. mf

Met. (1)

Th. Sh. (1) f ff mf ff

Drums (2) p ff f (foil)

Pno. p f

Proj. Reo.

$\text{♩} = 150$

1 vib. f

Vln 2 vib. f

The musical score is for a piece titled "The Great Gatsby" by Scott Joplin. It is in 2/4 time and consists of 15 measures. The tempo is marked as "♩ = 60". The score includes parts for Ac. Expl. (1), Met. (1), Th. Sh. (1), Drums (2), Pno, and Proj. The key signature is one sharp (F#). The score features various musical notations, including dynamics (ff, f), articulation (accents, slurs), and performance instructions (hand, kick, with worn brush, cloth). The Pno part includes a "Reo." section in measures 1-3. The Drums part includes a "kick" in measure 5 and a "with worn brush" section in measures 5-7. The Ac. Expl. part includes a "hand" in measure 1 and a "kick" in measure 5. The Met. part includes a "hand" in measure 1 and a "kick" in measure 5. The Th. Sh. part includes a "hand" in measure 1 and a "kick" in measure 5. The Proj. part is a simple line of music.

158

$\text{♩} = 60$

Picc. 1

Fl. 2

Ob.

Bsn.

Ac. Expl. (1)

Met. (1)

Th. Sh. (1)

Drums (2)

Pno

Proj.

Piccolo

Flute

158-1

165-1

10031-3

10030

hand

3

164

Picc. 1

Fl. 2

Ob.

Cl. 1 in Eb

Cl. 2

Samp. (sound)

Samp. (play)

Proj.

D. B.

p *mf* *p* *p* *mf* *pp* *mf* *fast vib.* *slow vib.* *sim. gliss.* *fast vib.*

Clarinet in Eb

Clarinet

sul pont. flautando

Flute
22-1
mp

Alto Flute
19-1
mp

Picc. 1
mf

Fl. 2
mf

Ob.
mf

Cl. 1 in Eb
p
mf

Cl. 2
mf

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Proj.

Vc.
sul pont.flautando
fast vib.
ppp
slow vib.

D. B.
sul pont.flautando
slow vib.
ppp
gliss. between all notes
f
fast vib.

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171

Fl. 1

117-1

45-1

take Piccolo

A. Fl.

47-2

take Flute

Ob.

fast vib.

slow vib.

take Clarinet

Cl. 1 in Eb

pp

pp

slow vib.

Cl. 2

fast vib.

fast vib.

A. Sax.

Bsn.

Hn.

slow vib.

fast vib.

fast vib.

Tpt.

mp

pp

mf

pp

fast vib.

Tbn.

mp

pp

mf

pp

Samp. (sound)

Samp. (play)

56 (black screen)

Proj.

Vc.

ord.

pp

p

sul pont.flautando

slow vib.

fast vib.

fast and wide vib.

pp

mf

pp

ff

D. B.

ord.

pp

p

sul pont.flautando

slow vib.

fast vib.

fast and wide vib.

slow vib.

pp

mf

pp

ff

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190

Ob.

Ac. Expl. (1)

Styr. (1)

Styr. (2)

Pno

Proj.

Vln 1

Vln 2

Vla

Vc

D. B.

ppp

pp

f

ff

mf

arco

66

NB

noter

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Like a distant big orchestra ♩ = 60

196

Hn. *p*

Tpt. practice mute or plunger mute *p*

Tbn. practice mute or plunger mute *p*

Styr. (1) *ff*

Styr. (2)

Pno rub along bass strings, slowly, heavy pressure with hard plectrum *ff*

Proj. 67 68 (black screen)

Like a distant big orchestra ♩ = 60

1 sul tasto sotto voce, medium bow speed *p*

2 sul tasto sotto voce, medium bow speed *p*

Vla sul tasto sotto voce, medium bow speed *p*

Vc. sul tasto sotto voce, medium bow speed *p*

D. B. sul tasto sotto voce, medium bow speed *p*

poco

espr.

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The image shows a musical score for the song 'The Rose Tree'. It consists of two systems of music, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 2/4. The first system starts with a vocal line in 2/4 time, followed by a piano accompaniment line in 2/4 time. The second system continues the vocal line in 2/4 time, followed by a piano accompaniment line in 2/4 time. The piano accompaniment includes a bass line and a treble line. The score is marked with 'mf' (mezzo-forte) and 'ff' (fortissimo). A large, semi-transparent watermark 'NB noter' is overlaid on the score, and a red diagonal line with the text 'This music is copyright protected' is also present.

[illegible]

213

Fl. 1

A. Fl.

C. A.

Cl. 1

B Cl.

Bar. Sax.

Bsn.

Tpt.

Wood
(1)

Wood
(2)

Proj.

Vln
1

Vln
2

Vla

Vc.

D. B.

take Piccolo

take Piccolo

take Oboe

take Clarinet in Eb

mouthpiece in

take Clarinet

reed in

metal rod like short screams from angry little dogs

metal rod like short screams from angry little dogs

(high pitched)

(high pitched)

ord.

ord.

ord.

ord.

ord.

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218

Picc. 1 Piccolo *f* *pp* *f*

Picc. 2 Piccolo *f* *pp* *f*

Ob. Oboe *f* *pp* *f*

Cl. 1 in Eb Clarinet in Eb *f* *pp* *f*

Cl. 2 Clarinet *f* *pp* *f*

Samp. (sound) *mf* *ff*

Samp. (play)

Proj. 72 73

Vln 1 *f* *p*

Vln 2 *f* *p*

Vla *f* *p*

Vc. *f* *p*

D. B. *f* *p*

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222

Picc. 1

Picc. 2

Ob.

Cl. 1 in Eb

Cl. 2

Samp. (sound)

Samp. (play)

Proj.

Vln 1

Vln 2

Vla

Vc.

D. B.

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

f *p* *f* *pp*

mf *Piano* *Sampler (sounding)* *Piano*

poco *poco* *poco* *poco*

74

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225

Picc. 1 *f* *p* *f* *p* *f* *pp*

Picc. 2 *f* *p* *f* *p* *f* *pp*

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

Cl. 1 in Eb *f* *p* *f* *p* *f* *pp*

Cl. 2 *f* *p* *f* *p* *f* *pp*

Hn. *f* amplified through distortion and reverb effect

Tbn. *f* amplified through distortion and reverb effect

Samp. (sound) *mf* *p* *mf* *p*

Samp. (play)

Proj.

Vln 1 *f* *p* *f* *p* *f* *pp*

Vln 2 *f* *p* *f* *p* *f* *pp*

Vla *f* *p* *f* *p* *f* *pp*

Vc. *f* *p* *f* *p* *f* *pp*

D. B. *f* *p* *f* *p* *f* *pp*

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228

Picc.

1

2

Ob.

Cl. 1 in Eb

Cl. 2

Hn.

Tbn.

Samp.
(sound)

Samp.
(play)

Proj.

Vln

1

2

Vla

Vc.

D.B.

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[illegible]

234

1 Picc. *f* *p* *f* *p* *f* *p* *f*

2 Picc. *f* *p* *f* *p* *f* *p* *f*

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

Cl. 1 in Eb *f* *p* *f* *p* *f* *p* *f*

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

Hn. (amplified) *f*

Tbn. (amplified) *f*

Proj. 75

1 Vln *p* *f*

2 Vln *p* *f*

Vla *p* *f*

Vc. *p* *f*

D. B. *p* *f*

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[illegible]

239

Picc.

Ob.

Cl. 1 in Eb

Cl. 2

Hn.

Tbn.

Pno

Proj.

Vln

Vla

Vc.

D. B.

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77 (black screen)

242

1
Picc. *f* *3* *pp* *f* *p* *f*

2
f *3* *pp* *f* *p* *f*

Ob. *f* *3* *pp* *f* *p* *f*

Cl. 1 in Eb *f* *3* *pp* *ff* *3+4*

Cl. 2 *f* *3* *pp* *ff* *1+2*

Bar. Sax. *ff* *flz.* *growl*

Bsn. *ff* *flz.*

Tpt. *ff* *flz.*

Pno *f* *Moog Synth*

Proj.

1
Vln *p* *espr.* *mp*

2

Vla *p* *espr.*

Vc. *p* *espr.*

D. B. *p*

245

Picc. 1 *p*

Picc. 2 *p*

Ob. *p*

Cl. 1 in Eb *mf* 3+4 *tr* 3+4 *tr* 5 3

Cl. 2 *p* *mf* 1+2 *tr* 1+2 *tr* 5 6

Bar. Sax.

Hn. (amplified) *f* (amplified)

Tbn. *f*

Pno *mf* 11 12 12

Proj.

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc. *p*

D. B. *f* *p*

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248

Picc. 1

Picc. 2

Ob.

Cl. 1 in Eb

Cl. 2

Bsn.

Hn.

Tpt.

Tbn.

Samp. (sound)

Proj.

Vln 1

Vln 2

Vla

Vc.

D. B.

Moog Synth

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252

Picc.

Ob.

Cl. 1 in Eb

Cl. 2

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Samp.
(sound)

Proj.

Vln

Vla

Vc.

D.B.

flz.

growl

(amplified)

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257

Picc. 1

Ob.

Cl. 1 in Eb

Bar. Sax.

Bsn.

Hn.

Tpt.

Tbn.

A2 Cymb.
(1)

Tri.
(2)

Samp.
(sound)

Proj.

Vln
1

Vln
2

Vla

Vc.

D.B.

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[illegible]

272

Ob.

Cl. 1 in Eb

Bsn.

Hn.

Tpt.

Tbn.

Tri.
(1)

Drums (2)

Samp.
(sound)

Proj.

1
Vln

2
Vln

Vla

Vc.

D. B.

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The musical score for page 57, measures 272-277, is presented below. The score includes parts for woodwinds (Ob., Cl. 1 in Eb, Bsn., Hn., Tpt., Tbn.), percussion (Tri. (1), Drums (2)), samples (Samp. (sound)), and strings (Vln 1 & 2, Vla, Vc., D. B.). Measures 272-277 show various musical notations including rests, notes, and dynamic markings like 'f'.