

SANRI

In C score

Kübra AYTULUN

5

Musical score page 5, page number 5. The score includes parts for Piccolo, Flutes, Oboes, Clarinets in B $\flat$ , Bass Clarinet in B $\flat$ , Bassoon, Contrabassoon, Horns in F, Trumpet in B $\flat$ , Trombone, Tuba, Timpani, Bass Drum, Tam-tam, Xylophone, Violin I, Violin II, Viola, and Violoncello. The score features dynamic markings such as  $p$ ,  $pp$ ,  $f$ ,  $mf$ ,  $mp$ ,  $ppp$ ,  $mf ppp$ , and  $sp$  mute. Performance instructions include "legato", "gliss.", and "div.". The tempo is marked as  $=100$ .

10

Fl. *random key clicks* *mp* *f*

Fl. *random key clicks* *mp* *f*

Ob. *random key clicks* *mp* *f*

C. A. *random key clicks* *mp* *f*

Cl. *random key clicks* *mp* *f*

B. Cl. *random key clicks* *mp* *f*

T.-t. *mf*

Vln. I *ppp* *gliss.* *mf ppp* *ppp* *ppp* *ppp* *mf ppp*

Vln. II *ppp*

20

Fl. *random key clicks* *mp* *f*

Ob. *random key clicks* *mp* *f*

C. A. *random key clicks* *mp* *f*

Cl. *random key clicks* *mp* *f*

B. Cl. *random key clicks* *mp* *f*

T.-t. *phi*

Vln. I *gliss.* *mf ppp* *gliss.* *mf ppp* *gliss.* *mf ppp* *gliss.* *mf ppp* *gliss.*

Vln. II *mf ppp* *mf ppp* *mf ppp* *mf ppp* *mf ppp*

Fl. *p* *mp* *pp* *mp* *mf*

Ob. *ppp* *ppp* *mp* *mf*

C. A. *ppp* *mp* *mf*

Cl. *ppp* *mp* *mf*

B. Cl. *p* *mp* *p* *mp* *mf*

Bsn. *ppp* *mf*

Cbsn. *ppp* *mp* *mf*

Hn. *pp* *ff* *fff*

Tpt. *ppp* *f* *ff*

Tim. *mp* *ff*

T.-t. *mf*

Vln. I *mf ppp* *gliss.* *mf ppp* *non mute* *ppp* *f* *ppp*

Vln. II *ppp* *f* *ppp*

Fl.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Tba.

Timp.

Xly.

This section shows measures 35 through 40. The Flute, Clarinet, Bassoon, and Horn play eighth-note patterns. The Trombone and Timpani provide harmonic support with sustained notes. The Xylophone adds rhythmic complexity with sixteenth-note patterns. Dynamics range from *ppp* to *ff*.

Hn.

Tba.

Timp.

Xly.

This section shows measures 41 through 45. The Horn and Trombone continue their melodic lines. The Timpani and Xylophone provide rhythmic and harmonic underpinnings. The dynamics transition from *ppp* to *f*.

Vln. I

Vln. II

Vla.

This section shows measures 46 through 50. The Violins play continuous glissandos across all four staves. The Cello begins a rhythmic pattern of eighth notes starting in measure 49.

Vc.

Cb.

This section shows measures 51 through 55. The Double Bass and Cello play eighth-note patterns. The Double Bass reaches a powerful *ff* dynamic in measure 54, while the Cello maintains its rhythmic pattern.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tbn.

Tba.

Timp.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

45

*mf* 5 *f* 6

50

*f* 5 5

5

*mf* 6 *f* 5

5 5

*f*

*pp* *mp* *gliss.*

*mp* *f*

*ff* 5

*gliss.* *gliss.* *gliss.* *gliss.*

55

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tba.

Timp.

B. D.

Xyl.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*mf* 5 6 *ff*

*p* *f*

*mf* 5 5 *fff* *p* *f*

*mf* 5 5 *fff* *p* *f*

*ff*

*ff* *ff*

*f* *fff* *sf* *sf*

*ffff*

*mf* 5 6 *fff*

*gliss.* *mf* *fff* *pp* *non mute* *gliss.* *pp* *non mute* *gliss.* *pp* *non mute* *gliss.* *pp*

*gliss.* *mf* *fff* *pp*

*pizz.* 5 5 5 *ff* *mp* *pp*

*arco* *ff* *sf* *ff*

*pizz.* 5 5 5 *ff* *arco* *ff*

*pizz.* 5 5 5 *ff* *arco* *ff* *mf*

7

65

Fl.

Cl.

B. Cl.

Vln. I

Vln. II

Vla.

Cb.

70

75

Fl.

Ob.

Cl.

B. Cl.

Bsn.

T.-t.

Vln. I

Vln. II

Vla.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

85

Picc. -

Fl. *p* *f*  
jet whistle  
jet whistle has to finish in first beat

Ob. -

C. A. -

Cl. -

B. Cl. -

Bsn. -

Cbsn. -

Hn. *mf* *p* *mf* *f*

Tpt. *mf* *p* *mf* *f*

Tbn. -

Tba. -

Timp. *fp* *sf* *mf* *sf sf f*

B. D. -

T.-t. -

Xyl. -

90

Picc. -

Fl. *p* *f*  
jet whistle  
jet whistle has to finish in first beat

Ob. *mp* *p*

C. A. -

Cl. *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

Bsn. -

Cbsn. -

Hn. -

Tpt. -

Tbn. -

Tba. -

Timp. -

B. D. -

T.-t. -

Xyl. -

Vln. I *f* *mf* *p*

Vln. II *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf pp* *mp* *p mp* *mf ff*

Cb. *f* *mf pp* *mp* *p mp* *mf ff*

tutti non SP

non SP

non SP

5

5

5

5

5

95

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

=

100

Picc.

Fl.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

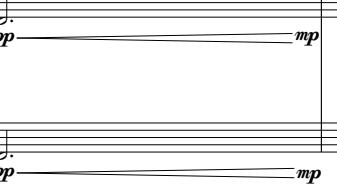
105

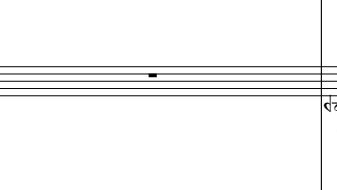
Picc. 

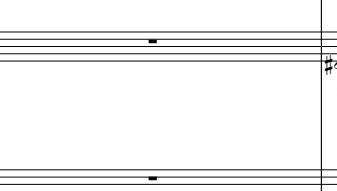
B. Cl.

Cbsn.

110

Hn. 

Tpt. 

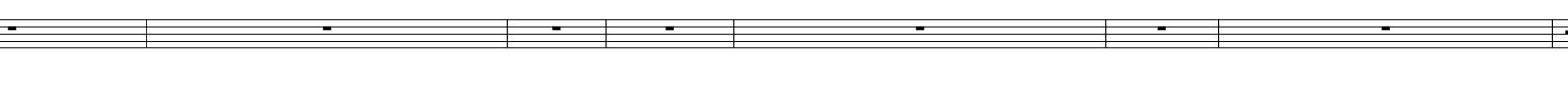
Tbn. 

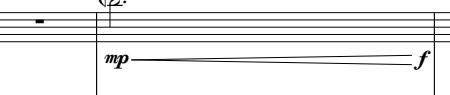
Tba. 

Timp. 

B. D.

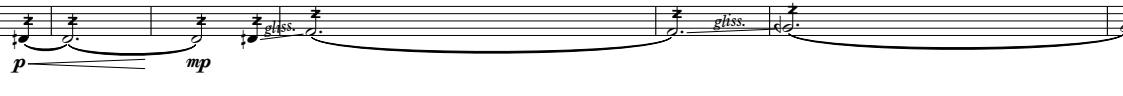
T.-t. 

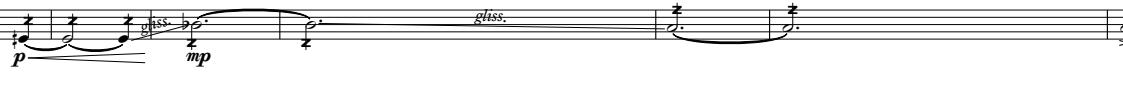
Xyl. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Fl.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

T.t.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A detailed musical score page for orchestra or band, numbered 125. The page features ten staves of music. The top four staves include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The middle section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The bottom section includes Bass Drum (B. D.), Triangle (T.-t.), Xylophone (Xyl.), Violin I (Vln. I), and Cello (Cb.). Various dynamics like forte (f), piano (p), and mezzo-forte (mf) are indicated. Special instructions such as 'gliss.' (glissando) and '5' (likely referring to a dynamic level) are also present.

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

B. D.

T.-t.

Xyl.

Vln. I

Vc.

Cb.

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

B. D.

T.-t.

Xyl.

Vln. I

Vc.

Cb.

Fl. *mf* 5

Ob. *mf* 5

Cl. *mf* 5

Bsn. *mf* 5

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Timp. *mf* *f*

T.-t.

Vln. I tutti *mf* 5

Vln. II *mf* 5 *p*

Vla. *mf* 5

Vc. arco *mf* 5

Cb. arco *mf* 5

145  
jet whistle  
jet whistle has to finish  
in first beat

Fl.

Hn.

Tpt.

Tbn.

Tba.

Timp.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

jet whistle  
jet whistle has to finish  
in first beat

*p* *f* *fff*

*f* *fff*

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

150

Fl. f 5 p 155

Ob. f 5 p

C. A. f 5 p

Cl. f 5 p

Bsn. f 5 p

Cbsn. f 5 p

Hn. fff p ff

Tpt. fff p ff

Tbn. fff p ff

Tba. p ff

Tim. fff f fff

T-t. fff

Vln. I f fff f fff

Vln. II f fff f fff

Vla. f fff f fff

Vc. f fff f fff

Cb. f fff f fff

160

Fl.      random key clicks  
mf — f  
random key clicks

Ob.      random key clicks  
mf — f  
random key clicks

C. A.      random key clicks  
mf — f  
random key clicks

Cl.      random key clicks  
mf — f  
random key clicks

B. Cl.      random key clicks  
mf — f  
random key clicks

T.-t.      mf

Vc.      div. 1-3-5-7 B ST  
div. 2-4-6-8 ppp

Cb.      on the bridge B ST

165

Fl.      random key clicks  
mf — f  
random key clicks

Ob.      random key clicks  
mf — f  
random key clicks

C. A.      random key clicks  
mf — f  
random key clicks

Cl.      random key clicks  
mf — f  
random key clicks

B. Cl.      random key clicks  
mf — f  
random key clicks

T.-t.      p mp mf f

Vc.      ST B ST

Cb.      ppp p ppp

170

Fl.      random key clicks

Ob.      random key clicks

C. A.      random key clicks

Cl.      random key clicks

B. Cl.      random key clicks

Timp.      p

T.-t.      f

Vln. I      hit the board with your fingers random rhythm  
p

Vln. II      hit the board with your fingers random rhythm  
p

Vc.      B ST B

Cb.      B B B

175

Fl.      random key clicks  
mf — f mf

Ob.      random key clicks  
mf — f mf

C. A.      random key clicks  
mf — f mf

Cl.      random key clicks  
mf — f mf

B. Cl.      random key clicks  
mf — f mf

Timp.      mf — f mf

T.-t.      f

Vln. I      hit the board with your fingers random rhythm  
p

Vln. II      hit the board with your fingers random rhythm  
p

Vc.      B ST B

Cb.      B B B

180

Timpani: - - - - | *mf* - - - - | *f*

T-t. - - - - | *mf* - - - - | *f*

Vln. I: *mf* | play the highest note possible gliss. to a minor 3rd lower. | *p* | play the highest note possible gliss. to a minor 3rd lower. | *p* | play the highest note possible gliss. to a minor 3rd lower. | *p* | play the highest note possible gliss. to a minor 3rd lower. | *mf* | *mp* | *f*

Vln. II: *mf* | *mp* | *f*

Vla.: *div.* | *mp* | *mf* | *mp* | *mp* | *pp*

Vc.: ST | *p* | B | *mp* | ST | *p* | B | *mp* | ST | *p* | B | *pp* | ST | *pp* | B | *pp*

Cb.: *mp* | *pp* | *mp* | *pp*

185

hit the board with your fingers random rhythm





200

Picc. Fl. Ob. Cl. B. Cl. Cbsn. Hn. Tpt. Tbn. Tba. Timp. B. D. T.t. Xyl.

205

Cl. B. Cl. Cbsn. Hn. Tpt. Tbn. Tba. Timp. B. D. T.t. Xyl.

gliss. Vln. I Vln. II Vla. Vc. Cb.

ritardando p

B ST B SP p

210

Picc. -

Fl. *mp* 5 *mf* 5 *mp* 5 *ff* 5

Ob. *mp* 5 *mf* 5 *mp* 5

Cl. *mf* *f* *ff* *f* *mf*

Cbsn. -

Hn. *mp* *mf*

Tpt. *mp* *mf*

Tbn. -

Tba. *f* > *mf* *f*

Timp. *f* *mf* 5 *f* 5 *f* 5 *f* 5

B. D. *mf* *f* *f*

T.-t. *mf* *mf* *f* *f*

Xyl. -

Vln. I -

Vln. II -

Vla. *mp* *f* *mp* *f* *mp* *f* *mp* *mf* *mf* *f* *ff*

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

Cb. *mf* *f* *f* *ff*

215

*ff* 5

*SP* *div. I* *ff* 5 *SP* *div. II* *SP non vib.* *mp*

*SP* *ff* 5 *SP* 5 *ff*

*div. B* ST B ST B

*ST* B

*mf* *f* *ff*

Picc. *mp* 5 5 - *ff* 5 5 5 -

Fl. *mf* *f* - *ff* *ff*

Ob. - *mf* 5 *p* *mf* -

C. A. *mf* *mp* *mf* *f* *mf*

Cl. - *mf* *f* *mf* *mp*

Cbsn. *mf* *p* *mf* *f* *mf*

Hn. *mf* *p* *mp* *f* *mf*

Tpt. *mf* *p* *mp* *f* *mf*

Tbn. -

Tba. - *mp* *f*

Timp. - 5 - 5 -

B. D. *d* *d* 3 *d* *d* 3 *d* *d* *d* *d*

T.-t. *d* *ff*

Xyl. *ff* 5 5 - *ff* 5 5 5 -

Vln. I *p* *mp* *ff* 5 *mf* *f* *ff* 5 -

Vln. II *p* *mp* *ff* 5 *mf* *f* *ff* *SP* *ff* 5 -

Vla. *p* *mp* *ff* 5 *mf* *f* *ff* 5 *SP* *ff* 5 -

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

Cb. *mf* *mp* *mf* *f* *mf* *f*

220

Picc. *mp* 5 5 5

Fl. *f*

Ob. *mp* 5 *p* *mf* *mp* 5 *mf* *f* *f* 5 *mf*

C. A. *sf* *mf* *f* *ff*

Cl. *=mf* *f* *ff*

Bsn. *f* 5 *mf* *f* *f* 5

Cbsn. *sf* *mf* *f* *ff*

Hn. *sf* *mf* *f* *ff* *mp* *mf*

Tpt. *sf* *mf* *f* *ff* *mp* *mf*

Tbn. *p* *mp* *mf*

Tba. *p* *mp* *mf*

Timp. 5 *mf* *f*

B. D. *mp* *f*

T.-t. *f*

Xyl. *ff* 5 5 5 *ff* 5 5 5 *ff* 5 5 5 *f*

Vln. I *f* *ff* 5 *ff* *fff* *ff* 5 *f* *fff*

Vln. II *f* *ff* 5 *ff* *fff* *ff* 5 *f* *fff*

Vla. *f* *ff* 5 *ff* *fff* *ff* 5 *f* *fff*

Vc. *mf* *f* *as fast as possible* *SP* *mf* *f* *mf* *f* *f* *ff*

Cb. *sf* *mf* *ff* *sf* *f* *ff* *as fast as possible* *SP* *B* *mp*

This is a page from a musical score, specifically page 225. The score is written for a full orchestra and includes parts for Picc., Fl., Ob., Cl., Bsn., Cbsn., Hn., Tpt., Tbn., Tba., Timp., B. D., T.-t., Xyl., Vln. I, Vln. II, Vla., Vcl., and Cb. The music consists of two systems of staves. The first system starts with a dynamic of ff and includes measures for Picc., Fl., Ob., Cl., Bsn., Cbsn., Hn., Tpt., Tbn., Tba., Timp., B. D., T.-t., and Xyl. The second system continues with measures for Vln. I, Vln. II, Vla., Vcl., and Cb. Various dynamics such as ff, f, mf, and sp are used throughout the score. Measure numbers 5 and 6 are also present.

230

Fl. f ff f ff mf f p mf φ

Ob. f ff f ff mf f p mf φ

C. A.

Cl. f ff f ff mf f p mf φ

B. Cl.

Bsn. f ff f ff mf f p mf φ

Cbsn. f ff f ff mf f p mf φ

Hn. f ff f ff mf f p mf φ

Tpt. f ff f ff mf f p mf φ

Tbn. f ff f ff mf f p mf φ

Tba. f ff f ff mf f p mf φ

Timp. 5 5 5 ff fff f f mf

B. D. ff fff

T.-t. ff fff mf f

Vln. I ff ffff f f ff mf f p mf pp ppp

Vln. II ff ffff f f ff mf f p mf pp ppp

Vla. f ff ffff f f ff mf f p mf pp ppp

Vc. f ff f f p pp

Vcl. 1 3 ff ritardando 1/2 p a tempo SP B pp

Cb. 2 1 3/2 ff mf p pp a tempo ST B pp

235