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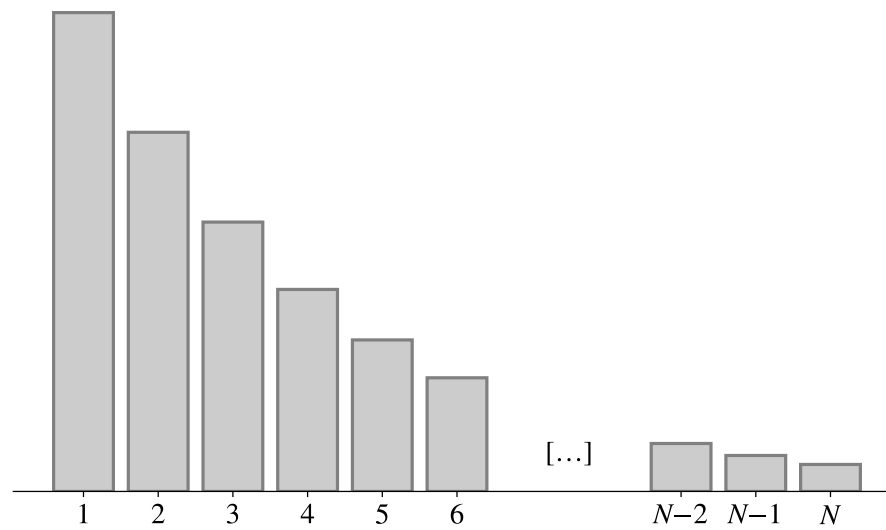
Cartography #8

for flute, soprano sax, violin, violoncello, and accordion

2018

Full Score

All pieces in this series were composed using the following distribution:



$$P(n) = (3/4)^k \times P(n - k)$$

Cartography #8, for flute, soprano sax, violin, violoncello, and accordion

Mapping and rules

pitches

set size	$N = 6$
transformation period	$2 \times$ bars
transformation mechanism	$[a, b, c, d, e, f] \rightarrow [b, c, d, e, f, g]$, with $g \bmod 12 = (f \bmod 12) + 1$, and g at a uniformly randomly selected octave transposition.
initial set	$[A5, Bb5, B5, C6, C\sharp6, D6]$

bar lengths

set size	$N = 3$
transformation period	$8 \times$ bars
transformation mechanism	$[a, b, c] \rightarrow [b, c, d]$, with $d = c - 1$.
initial set	$[7, 6, 5]$

number of instruments playing in a given bar

set size	$N = 6$
transformation period	fixed
set	$[5, 4, 3, 2, 1, 0]$
instrumentation	uniformly randomly selected

hairpins

set size	$N = 3$
transformation period	fixed
initial set	$[\text{none}, \text{cresc.}, \text{dim.}]$
end dynamic	always one level above or below the initial dynamic.

dynamics

set size	$N = 2$
transformation period	$17 \times$ bars
transformation mechanism	$[a, b] \rightarrow [b, c]$, with $c = b + 1$.
initial set	$[\mathbf{pp}, \mathbf{p}]$

techniques

set size	$N = 2$
transformation period	fixed
initial set	[option 1, option 2], with the option 1 being ord. for all instruments and $8'+8'$ registration for the accordion, and option 2 being flageolet for flute, bisbigliando for saxophone, sul ponticello for violin and violoncello and $8'+8'+4'$ registration for accordion.

constraints

- number of bars (pre-loop): 40.
- durations: all notes last a whole bar.
- range: Ab4–E7. Highest pitches: flute C7, soprano saxophone Eb6, violin E7 (harmonics from E6 and above), violoncello E7 (harmonics from G5 and above) and
- at least one pitch in a pitch set should be equal to or below C6.
- looping mechanism follows three processes to select which of the 40 bars are output. First process outputs $1 \rightarrow 1, 2 \rightarrow 1, 2, 3 \rightarrow \dots \rightarrow 1, 2, 3, \dots, 8, 9, 10$, second process outputs $2, 3, 4, 5, \dots, 9, 10, 11 \rightarrow 3, 4, \dots, 11, 12 \rightarrow \dots \rightarrow 31, 32, \dots, 39, 40$, and the third process outputs $32, 33, 34, \dots, 39, 40 \rightarrow 33, 34, \dots, 39, 40 \rightarrow 34, \dots, 39, 40 \rightarrow \dots \rightarrow 39, 40 \rightarrow 40$.

General performance notes

- s.p. stands for sul ponticello.
- flute harmonics should preferably be fingered two octaves below (i.e. third overtone) whenever possible.
- saxophone bisbigliando is notated with the written instruction *bisbi.* followed by a wavy line. Bisbigliando should be performed at medium to fast speed.
- all performers should play without vibrato.

This score was automatically generated by a computer program.

to Ensemble Terrible
Cartography #8

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Score in C

♩ = ca. 88

The musical score is divided into two systems. The first system includes parts for Flute, Soprano Sax, Violin, Cello, and Accordion. The second system includes parts for Fl. (11), Sax, Violin, Cello, and Acc. Above the staves, time signatures are indicated: 7/8, 7/8, 3/4, 7/8, 7/8, 7/8, 3/4, 7/8, 7/8, 3/4, 7/8. Dynamics include *pp*, *p*, *ppp*, *s.p.*, and *ord.*. The Fl. (11) part includes a *bisbi.* section with a wavy line. The Cello part in the second system includes a *p < mp* dynamic change. The Acc. part in the second system includes a *p < mp* dynamic change.

Musical score for measures 44-54. The score is arranged in five staves: Flute (Fl.), Saxophone (Sax.), Violin (Vln.), Viola (Vcl.), and Accordion (Acc.). Above the Flute staff, the time signatures for each measure are: 5/8, 3/4, 5/8, 7/8, 3/4, 5/8, 3/4, 7/8, 3/4, 5/8, 3/4. The Flute part features a melodic line with dynamics ranging from *pp* to *ppp*, including a *bisbi.* section with a wavy line. The Saxophone part has a melodic line with dynamics from *pp* to *mp*. The Violin part includes *ord.* and *s.p.* markings with dynamics from *pp* to *p*. The Viola part includes *s.p.* and *ord.* markings with dynamics from *p* to *ppp*. The Accordion part includes dynamics from *pp* to *mp*. The bottom of the score shows a series of dynamic markings: *pp* < *p*, < *mp*, *pp* > *ppp*, < *p*, *pp* > *ppp*, < *p*, < *p*, *p*, < *p*, < *mp*.

Musical score for measures 55-64. The score is arranged in five staves: Flute (Fl.), Saxophone (Sax.), Violin (Vln.), Viola (Vcl.), and Accordion (Acc.). Above the Flute staff, the time signatures for each measure are: 2/4, 7/8, 3/4, 5/8, 3/4, 7/8, 3/4, 5/8, 3/4, 2/4, 5/8, 3/4. The Flute part features a melodic line with dynamics ranging from *pp* to *ppp*, including a *bisbi.* section with a wavy line. The Saxophone part has a melodic line with dynamics from *pp* to *p*. The Violin part includes *ord.* and *s.p.* markings with dynamics from *p* to *mp*. The Viola part includes *s.p.* and *ord.* markings with dynamics from *pp* to *ppp*. The Accordion part includes dynamics from *pp* to *ppp*. The bottom of the score shows a series of dynamic markings: *pp* < *p*, < *p*, *pp* > *ppp*, < *p*, < *p*, *p*, < *p*, < *mp*, < *p*, < *p*.

67

Fl. 5/8 3/4 7/8 3/4 5/8 3/4 2/4 5/8 3/4 5/8 3/4 7/8

Sax

Vln.

Vcl.

Acc.

Musical score for measures 67-78. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Saxophone (Sax.), and Violin (Vln.). The strings include Viola (Vcl.) and Cello/Double Bass (Acc.). The time signatures are 5/8, 3/4, 7/8, 3/4, 5/8, 3/4, 2/4, 5/8, 3/4, 5/8, 3/4, and 7/8. The dynamics range from *pp* to *ppp*. The Flute part includes *bisbi.* markings. The Saxophone part includes *s.p.* and *ord.* markings. The Violin part includes *s.p.* and *ord.* markings. The Viola part includes *ord.* markings. The Cello/Double Bass part includes *ord.* markings. The bottom line of the score shows the overall dynamic contour for the ensemble.

79

Fl. 3/4 5/8 3/4 2/4 5/8 3/4 7/8 3/4 5/8 3/4 2/4

Sax

Vln.

Vcl.

Acc.

Musical score for measures 79-90. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Saxophone (Sax.), and Violin (Vln.). The strings include Viola (Vcl.) and Cello/Double Bass (Acc.). The time signatures are 3/4, 5/8, 3/4, 2/4, 5/8, 3/4, 7/8, 3/4, 5/8, 3/4, and 2/4. The dynamics range from *p* to *ppp*. The Flute part includes *bisbi.* markings. The Saxophone part includes *s.p.* and *ord.* markings. The Violin part includes *s.p.* and *ord.* markings. The Viola part includes *ord.* markings. The Cello/Double Bass part includes *ord.* markings. The bottom line of the score shows the overall dynamic contour for the ensemble.

92

Fl. *p* *pp* *p* *pp* *ppp* *p* *pp* *p* *pp* *pp*

Sax *pp* *p* *pp* *p* *pp* *mp* *pp* *p* *pp* *mp* *pp* *p* *pp* *p* *pp* *pp* *p* *pp* *p* *pp*

Vln. *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.*

Vcl. *pp* *p* *pp* *ppp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *p* *pp*

Acc. *pp* *ppp* *p* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *ppp* *p* *pp*

5/8 3/4 5/8 7/8 3/4 5/8 3/4 2/4 5/8 3/4

104

Fl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *ppp*

Sax *p* *mp* *pp* *ppp* *p* *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *ppp* *pp*

Vln. *p* *pp* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.*

Vcl. *pp* *ppp* *p* *pp* *p* *pp* *pp* *p* *pp* *ppp* *p* *pp* *pp* *p* *pp* *p* *pp* *p* *pp*

Acc. *p* *pp* *p* *mp* *pp* *p* *pp* *ppp* *p* *pp* *p*

5/8 3/4 5/8 3/4 2/4 5/8 3/4 5/8 3/4 5/8

116

3/4 2/4 5/8 3/4 5/8 3/4 5/8 2/4 3/4 2/4

Fl. *p* *pp* *p* *pp* *p* *pp* *ppp* *pp* *pp*

Sax *pp* *p* *pp* *p* *pp* *mp* *pp* *pp* *pp*

Vln. *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.*

Vcl. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Acc. *pp* *p* *pp* *p* *pp* *ppp* *p* *pp* *p* *pp* *mp* *pp* *p*

bisbi.

128

5/8 3/4 5/8 3/4 5/8 2/4 5/8 3/4 5/8

Fl. *p* *pp* *p* *pp* *ppp* *pp* *pp* *p* *pp* *p* *pp*

Sax *pp* *p* *pp* *p* *pp* *ppp* *pp* *p* *pp* *pp* *pp* *p* *pp*

Vln. *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.* *ord.*

Vcl. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Acc. *pp* *ppp* *p* *pp* *p* *pp* *mp* *pp* *p* *pp* *ppp* *p* *pp*

bisbi.

141

Fl. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

Sax *pp* *ppp* *pp* *p* *mp* *pp* *pp* *p* *mp* *pp* *ppp* *pp* *p* *mp*

Vln. *pp* *pp* *p* *pp* *pp* *pp* *p* *pp* *pp* *pp* *pp* *pp* *p* *pp*

Vcl. *p* *pp* *p* *pp* *mp* *pp* *p* *pp* *ppp* *p* *pp* *p* *pp* *p* *pp*

Acc. *p* *mp* *pp* *ppp* *p* *pp* *p* *pp* *p* *pp* *mp*

bisbi.

s.p. *ord.*

154

Fl. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{3}{4}$

Sax *mp* *mf* *pp* *p* *pp* *ppp* *pp* *p* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. *pp* *pp* *p* *pp* *pp* *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vcl. *mp* *mf* *pp* *p* *pp* *ppp* *p* *pp* *p* *pp* *p* *pp* *mp* *mf* *mp* *pp* *p*

Acc. *p* *pp* *ppp* *p* *pp* *p* *pp* *mp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

bisbi.

s.p. *ord.*

Musical score for measures 167-177. The score is written for five staves: Flute (Fl.), Saxophone (Sax.), Violin (Vln.), Viola (Vcl.), and Accordion (Acc.). The key signature is one sharp (F#). The time signatures for measures 167-177 are 5/8, 3/4, 5/8, 2/4, 3/8, 5/8, 3/4, 5/8, and 2/4. The Flute part features a melodic line with dynamics ranging from *p* to *ppp*, including markings like *bisbi.* and *ord.*. The Saxophone part provides accompaniment with dynamics from *p* to *ppp*. The Violin and Viola parts play sustained chords with dynamics from *pp* to *p*. The Accordion part provides harmonic support with dynamics from *p* to *mp*.

Musical score for measures 180-190. The score is written for five staves: Flute (Fl.), Saxophone (Sax.), Violin (Vln.), Viola (Vcl.), and Accordion (Acc.). The key signature is one sharp (F#). The time signatures for measures 180-190 are 3/8, 2/4, 3/4, 5/8, 2/4, and 3/8. The Flute part continues the melodic line with dynamics from *p* to *ppp*, including markings like *bisbi.* and *ord.*. The Saxophone part provides accompaniment with dynamics from *p* to *ppp*. The Violin and Viola parts play sustained chords with dynamics from *pp* to *p*. The Accordion part provides harmonic support with dynamics from *mp* to *p*.

193

Fl. $2/4$ $3/8$ $2/4$ $3/8$ $2/4$ $3/8$ $2/4$ $1/4$

Sax *bisbi.*

Vln. *ord.*

Vcl. *s.p.*

Acc. $8\cdot_1$

mp < mf *pp > ppp* *pp > ppp* *p > pp* *mp < mf* *mp < mf* *mp < mf* *mp < mf*

p < mp *pp* *p < mp* *p* *p < mp* *mp* *p < mp* *mp*

p < mp *pp* *p > pp* *mp* *p > pp* *mf* *mp*

p *mp* *p > pp* *p > pp* *mp < mf* *mp < mf*

206

Fl. $2/4$ $3/8$ $2/4$ $1/4$ $2/4$

Sax *bisbi.*

Vln.

Vcl. *ord.* *s.p.*

Acc. $8\cdot_1$

pp > ppp *p > pp* *mp < mf* *mp < mf* *mp < mf* *mp < mf*

bisbi. *bisbi.* *bisbi.* *bisbi.* *bisbi.*

p < mp *p* *p < mp* *mp* *p < mp* *p < mp* *p*

ord. *s.p.* *p < mp* *p > pp* *ord.* *s.p.*

p > pp *mp* *p > pp* *mp* *p > pp* *mp* *p > pp*

p *mp* *p > pp* *p > pp* *mp < mf* *mp* *p < mp* *p < pp*

219

Fl. $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

Sax *bisbi.*

Vln.

Vcl.

Acc.

mp \triangleleft *mf* *mp* \triangleleft *mf* *mp* \triangleright *p* *mp* \triangleleft *mf* *mp* \triangleleft *mf* *mp* \triangleleft *mf* *mp* \triangleleft *mf*

p \triangleleft *mp* *mp* *p* \triangleleft *mp* *p* *mp* *p* \triangleleft *mp* *p* \triangleleft *mp*

p \triangleleft *mp* *p* \triangleright *pp* *p* \triangleright *pp* *mp* *mp* \triangleleft *mf* *mp* *p* \triangleright *pp* *p* \triangleright *pp*

p \triangleright *pp* *mp* \triangleleft *mf* *mp* *mp* *p* \triangleright *pp* *p* \triangleright *pp*

232

Fl. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

Sax *bisbi.*

Vln.

Vcl.

Acc.

mp \triangleright *p* *mp* \triangleleft *mf* *mp* \triangleleft *mf* *mp* \triangleleft *mf* *mp* \triangleleft *mf* *mp* \triangleright *p*

bisbi. *mp* *p* \triangleleft *mp* *mp* *p* *mp* *p* \triangleleft *mp* *mp* *p* \triangleleft *mp* *mp* *p* \triangleleft *mp*

p \triangleright *pp* *p* \triangleleft *mp* *p* \triangleleft *mp* *p* \triangleleft *mp* *p* \triangleright *pp* *p* \triangleright *pp*

p \triangleleft *mp* *p* \triangleleft *mp* *mp* *p* \triangleleft *mp* *mp* *p* \triangleleft *mp* *mp* *p* \triangleleft *mp*

mp \triangleleft *mf* *mp* *p* \triangleright *pp* *p* \triangleright *pp* *mp* \triangleleft *mf* *mp* *mp* *p*

245

3/8 2/4 1/4 2/4 3/8 1/4 3/8 2/4

Fl. *mp* < *mf* *mp* < *mf* *mp* > *p* *mp* > *p* *p* < *mp* < *mf*

Sax *p* *bisbi.* *p* < *mp* *bisbi.* *mp* *p* < *mp* *bisbi.* *mp* *p* *mp* *bisbi.* *p* < *mp*

Vln. *mp* *p* < *mp* *p* > *pp* *mp* < *mf*

Vcl. *mp* *p* > *pp* *p* < *mp* *p* < *mp*

Acc. *mp* *p* > *pp* *mp* < *mf* *mp* *p* < *mp*

258

1/4 2/4 3/8 1/4 2/4 1/4

Fl. *mp* > *p* *p* < *mp* *p* < *mp* *mp* > *p*

Sax *bisbi.* *mp* *p* < *mp* *bisbi.* *mp* *p* *mp* *p* *bisbi.* *mp* *bisbi.* *p* < *mp*

Vln. *p* < *mp* *p* > *pp* *mp* < *mf* *p* *p* < *mp* *p* > *pp*

Vcl. *p* > *pp* *p* < *mp* *p* < *mp* *p*

Acc. *mp* < *mf* *mp* *p* < *mp* *p* < *mp* *mp* < *mf* *mp*

271

Fl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$

Sax *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. *mp* *mf* *p* *mp* *pp* *mf* *p* *mp* *mf* *p*

Vcl. *p* *mp* *p* *mp* *ord.* *mp* *mf* *pp* *p* *mp* *pp* *p*

Acc. *p* *mp* *mp* *mf* *mp* *p* *mp*

bisbi.

ord.

s.p.

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

284

Fl. $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Sax *p* *mp* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vln. *p* *mp* *p* *pp* *mp* *mf* *p* *p* *mp* *pp*

Vcl. *ord.* *s.p.* *ord.* *p* *mp* *mf* *p* *ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

Acc. *p* *mp* *mf* *mp* *p* *mp* *p* *mp*

bisbi.

ord.

s.p.

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

297

2/4 3/8 1/4 2/4 3/8 1/4 1/8 1/4 2/4 3/8 1/4

Fl. *p* *mp* *p* *mp* *p* *mp* *mp* *p* *mp* *p* *mp*

Sax *mp* *p* *mp* *p* *p* *mp* *mp* *mf* *mp* *p* *mp*

Vln. *mp* *mf* *p* *p* *mf* *mf* *mp* *mf* *mp* *mf*

Vcl. *p* *mp* *p* *mp* *mp* *mf* *ord.* *s.p.* *p* *mp* *mp*

Acc. *p* *mp* *p* *mp* *mp* *mf* *ord.* *s.p.* *p* *mp* *mp*

bisbi.

310

2/4 3/8 1/4 1/8 1/4 2/4 3/8 1/4 2/4 3/8 1/4

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

Sax *p* *p* *mp* *mp* *mf* *mp* *ord.* *mp* *p* *mp* *p* *mp*

Vln. *p* *ord.* *p* *s.p.* *mf* *mp* *mp* *mf* *p* *ord.* *p* *s.p.*

Vcl. *ord.* *mp* *mf* *p* *mf* *ord.* *s.p.* *mp* *mf* *ord.* *s.p.* *p*

Acc. *p* *mp* *mp* *mf* *ord.* *s.p.* *p* *mp* *mp* *ord.* *s.p.* *p*

bisbi.

323

Fl. $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$

Sax $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Vln. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Vcl. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Acc. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

mp $\text{>} \textit{p}$ *mf* *p* $\text{<} \textit{mp}$ *p* $\text{<} \textit{mp}$ *p* $\text{<} \textit{mp}$ *mp* $\text{>} \textit{p}$ *mf* *mp*

mp $\text{<} \textit{mf}$ *p* ord. *mp* *p* *p* *p* $\text{<} \textit{mp}$ *mp* $\text{<} \textit{mf}$ *mp* $\text{<} \textit{mf}$

mf *mp* *mf* *p* ord. *p* s.p. *mf* *mp*

p $\text{<} \textit{mp}$ *p* ord. *mp* $\text{<} \textit{mf}$ *p* s.p. *p*

mp *p* $\text{<} \textit{mp}$ *p* *mp* $\text{<} \textit{mf}$ *p* *mp* *mf* *mp*

mp *p* $\text{<} \textit{mp}$ *p* *mp* $\text{<} \textit{mf}$ *p* *mp* *mf* *mp*

336

Fl. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Sax $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Vln. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Vcl. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Acc. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

p $\text{<} \textit{mp}$ *p* $\text{<} \textit{mp}$ *p* $\text{<} \textit{mp}$ *mp* $\text{>} \textit{p}$ *mf* *mp* $\text{>} \textit{p}$ *mf* *mp*

mp ord. *p* *p* $\text{<} \textit{mp}$ *mp* $\text{<} \textit{mf}$ *mp* $\text{<} \textit{mf}$ *mp* *mp* *p* ord. *p* $\text{<} \textit{mp}$

mf *p* ord. *p* s.p. *mf* *mp* *mp* *p* ord. *p* s.p. *p* $\text{<} \textit{mp}$

p $\text{<} \textit{mp}$ *p* ord. *mp* $\text{<} \textit{mf}$ *p* s.p. *mp* $\text{<} \textit{mf}$ *p* ord. *mp* $\text{<} \textit{mf}$ *p*

p *mp* *mf* *mp* *mf* *mp* $\text{<} \textit{mf}$ *p* ord. *mp* $\text{<} \textit{mf}$ *p*

p *mp* *mf* *mp* $\text{<} \textit{mf}$ *p*

349

Fl. $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Sax

Vln.

Vcl.

Acc.

mp $\text{mp} > p$ *mf* *mp* *mf* *mp* *mf* *p* $p < mp$ *mp* $\text{mp} > p$ *mf*

bisbi.~~~~~ *bisbi.~~~~~*

mp $\text{mp} < mf$ *mp* $\text{mp} < mf$ *mp* $\text{mf} < f$ *p* $p < mp$ *mp* $\text{mp} < mf$

mf *mp* *ord.* *p* *mf* *s.p.* *mf*

mf $\text{mf} < f$ $\text{mp} < mf$ *p* *mf*

mp *mf* $\text{mp} < mf$ $\text{mp} < mf$ *p* *mp*

362

Fl. $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{8}$

Sax

Vln.

Vcl.

Acc.

mp *mp* $\text{mp} > p$ *mf* *mp* $\text{mp} > p$ *mp* $\text{mp} > p$

bisbi.~~~~~ *bisbi.~~~~~* *bisbi.~~~~~*

mp $\text{mp} < mf$ *mp* $\text{mf} < f$ *p* $p < mp$ *mp* $\text{mp} < mf$ *mp* $\text{mf} < f$ *mp* $\text{mp} < mf$

mp *ord.* *p* *mf* *mp* *ord.* *mf*

mf $\text{mf} < f$ *p* $\text{mf} < f$ *mf* $\text{mf} < f$ *mf*

mf $\text{mp} < mf$ $\text{mp} < mf$ *p* *mp* *mf* $\text{mp} < mf$ $\text{mp} < mf$ *mp*

375

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

Sax *mp* *mp* *mf* *mp* *mp* *mp* *mp* *mf*

Vln. *mp* *mp* *mf* *mp* *mp* *mp*

Vcl. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Acc. *mf* *mp* *mp* *mp* *mf* *mp* *mp* *mp*

bisbi.~~~~~

1/4 3/8 1/8 1/4 1/8 1/4 3/8 1/8 1/4 3/8

388

Fl. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Sax *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf*

Vln. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vcl. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Acc. *mf* *mp* *mp* *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

bisbi.~~~~~

1/8 1/4 3/8 1/8 1/4 1/8 1/4 1/8 1/4 3/8 3/8 3/8