

Resonans 2

Jon Mostad

1.

♩ = 60

Guitar

Solo

Violin I

gli altri

Violin II

Viola

Violoncello

Double Bass

ppp < *pp*

ppp

pp

mf

ppp

mf

ppp

mf

p espr. 3

1 solo

tutti

1 solo

tutti

I

pp

The musical score for 'L'Espresso' by Luciano Berio is presented in a multi-staff format. The instruments included are Guitar (Gtr), Solo Violin (Solo Vln I), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into measures, with a key signature change to D major (two sharps) and a time signature change to 5/4. The guitar part features complex rhythmic patterns, including triplets and a quintuplet, with dynamic markings like *mf* and *f*. The solo violin part has a melodic line with a *pp* marking. The other instruments provide harmonic support, with the double bass and cello playing a steady bass line. The score concludes with a final measure in 4/4 time.

A

12

Gtr

IV
V

⑤
⑥

mf 3 3 3 ⑤

Vln I

unis.
mp espr. 5 *p* *mp* 5 *p*

Vln II

p *mp* 5 *p*

1

2

Vla

1 3 3 3 3 3 3 3 *p*

2 3 3 3 3 3 3 3 *p*

1

2

Vc.

p *p* 1 2

D. B.

pp $\leftarrow$ *mp* $\rightarrow$ *pp*

16

Gtr

p 3 5 3 3 *f*

Vln I

3

Vln II

3

1 3

Vla

2 3 *mf* *mf*

1

2

Vc.

pizz. *p* *arco*

p *p* *p*

D. B.

p $\rightarrow$ *pp* *p*

19 *sul pont.* *ord.* *tr* *5* *6* *5* *f*

Gtr *mp* *mf* *f* *p* *f*

Vln I *mf* *p* *pp* *f* *pp*

Vln II *mf* *p* *pp* *f* *pp*

Vla *unis.* *p* *pp* *f* *pp*

1 *pp* *mp* *pp* *f* *pp* *p*

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

2 *pp* *mp* *pp* *f* *pp* *p*

D. B. *pp* *mp* *pp* *p*

24 **B** *tr* *3* *3* *3* *sul pont.*

Gtr *p* *mf* *p*

Vln I *p* *p.a.p.* *sul pont.*

Vln II *p* *p.a.p.* *sul pont.*

Vla *p* *sul pont.*

Vc. *mf* *p* *p.a.p.* *sul pont.*

D. B. *mf* *p* *p.a.p.* *sul pont.*

33

Gtr

1 solo pizz.

2

3

unis.

mf

3

3

unis. tutti arco

espr.

3

Vln I

pp

p

Vln II

pp

3

mp espr.

p

Solo

Solo

pizz.

mf

3

arco

pp

Vla

gli altri

pp

p

mp espr.

3

mp espr.

3

Solo

5

pp

p

Vc.

pizz.

mf

pp

p

gli altri

pp

p

pp

p

D. B.

p

pp

p

pp

p

mp espr.

38

Gtr

p *mf* *f* *p* *mf* sul pont.

Vln I

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

Vln II

p

Vla

unis. *p*

Vc.

D. B.

p

42

Gtr

ord. ② ④ *f* *mf* *f* *mf* secco *mf* *D* 3

Vln I

p *mf* *p* *f* *pp < p*

Vln II

div. *fp* unis. *mf* *p* *f* *p*

Vla

unis. *f* *p*

Vc.

f *p < mf*

D. B.

p < mf

[illegible]

57

Gtr

f *ff* *pp* pizz. **E**

Vln I

f *pp* *ff* *p* 1 solo *pp* (V)

1 *f* *pp* *ff* *p* unis.

Vln II

2 *f* *pp* *ff* *p* unis.

Vla

f unis. *pp* *ff* *p*

1 *f* *pp* *ff* *p*

Vc.

2 *f* *pp* *ff* *p*

D. B.

arco *f* *pp* *ff* *p*

64

Gtr

p *mf* ord.

Solo

Solo

Vln I

gli altri la 1a meta tutti la 2a meta *pp*

gli altri *pp* *p* unis.

Vln II

la 1a meta *pp* *p* la 2a meta *pp*

Vla

p *ppp* *p* espr.

Vc.

68

Gtr

IV V III II/III

⑥ 5 3 3

p

F

Vln I

unis. *pp*

1 solo

tutti *mp* espr.

Vln II

tutti unis. *mp* espr.

Vla

sul pont. *pp* ord. *< p*

Vc.

unis. non vibrato *pp*

D. B.

IV *pp*

pp < p

74

Gtr

mf espr.

Vln I

pp IV *pp*

Vln II

mp espr.

Vla

mp

Vc.

ord. *mp* *p*

D. B.

mp *p*

80

Gtr

ff *mf* *p*

G

Vln I

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

Vln II

f *p* *p < mf*

Vla

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

Vc.

mf espr. *p*

D. B.

mf espr. *p*

86

Gtr

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

f

espr.

div.

92

Gtr

Vln I

Vln II

Vla

H

ff

pp

p

6

3

5

3

3

6

6

6

6

The image shows the first system of a musical score for 'The Firebird Suite, Op. 181, No. 1, 'The Bird Song'' by Igor Stravinsky. The score is for a full orchestra and includes parts for Gtr, Vln I, Vln II, Vla, Vc, and D. B. The music is in 3/4 time and features complex rhythmic patterns and dynamic markings.

The score is written for the following instruments:

- Gtr (Guitar)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla (Viola)
- Vc (Violoncello)
- D. B. (Double Bass)

The score is in 3/4 time and features complex rhythmic patterns and dynamic markings. The first measure of the Gtr part is marked with a forte (ff) dynamic and a sixteenth note. The Vln I and Vln II parts are marked with a forte (ff) dynamic and a sixteenth note. The Vla part is marked with a forte (ff) dynamic and a sixteenth note. The Vc part is marked with a forte (ff) dynamic and a sixteenth note. The D. B. part is marked with a forte (ff) dynamic and a sixteenth note.

The score is written for the following measures:

- Measure 1: Gtr (ff), Vln I (ff), Vln II (ff), Vla (ff), Vc (ff), D. B. (ff)
- Measure 2: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 3: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 4: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 5: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 6: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 7: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 8: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 9: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)
- Measure 10: Gtr (pp), Vln I (pp), Vln II (pp), Vla (pp), Vc (pp), D. B. (pp)

101 *espr.*

Gtr *mp* *p*

Vln I 1 *pp*

Vln I 2 *pp*

Vln II 1 *pp*

Vln II 2 *pp*

Vla *pp*

Vc. *pp* *unis.*

106 *II/III III IV*

Gtr *mp*

Vln I 1 *pp*

Vln I 2 *pp*

Vln II 1 *pp*

Vln II 2 *pp*

Vla 1 *pp*

Vla 2 *pp*

Vc. *pp* *p* *pp*

D. B. *pp* *pp*

112

Gtr

p

5

5

p

I

1

Vln I

2

ppp < *pp*

1

Vln II

2

ppp < *pp*

mf > *pp*

1

Vla

2

ppp < *pp*

mf > *pp*

Vc.

ppp < *pp*

mf > *pp*

D. B.

ppp < *pp*

mf > *pp*

Resonans 2

Jon Mostad

2.

Musical score for "The Wind" by John Williams, featuring Guitar, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time with a tempo of 120. The guitar part is highly technical, featuring triplets and dynamic markings like *ff* and *f*. The strings enter in the third measure with *mf* dynamics, transitioning to *pp* and then *f* and *p* dynamics. The Viola and Violoncello parts include *arco* and *pizz.* markings. The Double Bass part also includes *arco* and *pizz.* markings. The score ends with a "simile" marking.

The musical score is for the piece 'The Rose Tree' and is arranged for a chamber ensemble. The score is written for six instruments: Guitar (Gtr), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vc.), and Double Bass (D. B.). The music is in 3/4 time, as indicated by the '3' over the first measure of the guitar part. The key signature has one sharp (F#), and the tempo is marked 'Allegretto'. The score is divided into four measures. The guitar part features a melodic line with a 6th fret and a 3rd fret indicated, and a 5th fret indicated in the final two measures. The violin and viola parts play a steady eighth-note accompaniment. The cello and double bass parts play a steady eighth-note accompaniment.

10 5 3 3 3 5 3

Gtr *ff*

Vln I *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vln II *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vla *div.* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vc. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

D. B. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

rasgueado

15 A

Gtr *p* *crescendo* *sul pont.*

Vln I 1 *p* *crescendo*

Vln I 2 *p* *crescendo*

Vln II 1 *p* *crescendo*

Vln II 2 *p* *crescendo*

Vla *p* *crescendo* *sul pont.*

Vc. *p* *crescendo* *sul pont.*

D. B. *p* *crescendo* *sul pont.*

gliss. *tr*

19

Gtr

ff

diminuendo..... *p*

Vln I

ff

diminuendo..... *p*

Vln II

ff

diminuendo..... *p*

Vla

ff

diminuendo..... *p*

Vc.

ff

diminuendo..... *p*

D. B.

ff

diminuendo..... *p*

23

Gtr

1

Vln I

2

Vln II

1

2

Vla

Vc.

D. B.

sul pont.

crescendo

ff

ord. 5

diminuendo

p

pizz.

ff

diminuendo

p

col legno

ff

arco

p

sul pont.

col legno

ff

arco ord.

mf

p

sul pont.

tr

ff

ord.

diminuendo

p

crescendo

ff

diminuendo

p

31

Gtr

ord.

3 3 3 3 3

diminuendo

fff

p

1

5

II

gliss.

fff

III

gliss.

diminuendo

p

ppp

2

3 3 3 3

fff

pizz.

5

diminuendo

arco

p

ppp

1

5

fff

diminuendo

pizz.

5

p

2

fff

diminuendo

pizz.

3

p

Vla

5 5

fff

ord.

3 3 3

diminuendo

p

Vc.

5 5

fff

ord.

5

diminuendo

p

D. B.

3

fff

ord.

3

diminuendo

p

35

Gtr

IV

p *mf* *mp*

1

Vln I

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

2

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

1

Vln II

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

2

arco

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

Vla

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

Vc.

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

D. B.

41

Gtr

IV

p *f* *p*

unis.

Vln I

mf *pp* *simile*

1

mf *pp* *simile*

2

pp *mf* *pp* *simile*

Vla

pp *mf* *pp* *simile*

Vc.

pp *mf* *pp* *simile*

46

Gtr *f* *mf*

Vln I *f* *p* *f* *p* *f*

1 *unis.*

Vln II *f* *p* *f* *p* *f*

2 *unis.*

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

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

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

d. = d.

50

Gtr *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln I *simile* *p* *mf* *pp* *mf* *pp* *mf*

Vln II *simile* *p* *mf* *pp* *mf* *pp* *mf*

Vla *simile* *p* *mf* *pp* *mf* *pp* *mf*

Vc. *simile* *f* *p* *mf* *pp* *mf* *pp* *mf*

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

d. = d.

54

Gtr *p*

Vln I *pp* *p* *pp* *p* *ppp* *p* *ppp* *p* *ppp*

Vln II *pp* *p* *pp* *p* *ppp* *p* *ppp* *p* *ppp*

Vla *pp* *p* *pp* *p* *ppp* *p* *ppp* *p* *ppp*

Vc. *mf* *pp* *mf* *espr.* *3* *5* *3* *3*

D. B. *pp* *mf* *pp* *p* *pp* *p* *ppp*

C

60

Gtr

Vln I

Vln II

Vla

Vc.

D. B.

div.

5

3

mf

pizz.

f

p

f

pp

arco

div.

3

5

[illegible]

79

Gtr

mf

sul pont.

ord.

f

3

3

5

Vln I

mf

pp

mf

p

mf

pp

mf

Vln II

mf

pp

mf

pp

mf

pp

mf

Vla

pp

mf

pp

mf

pp

mf

pp

mf

Vc.

pp

mf

pp

mf

pp

mf

84

Gtr

mf

5

sul pont.

ord.

f

ff

E

Vln I

pp

f

p

f

p

f

p

pp

ff

Vln II

pp

f

p

f

p

f

p

pp

ff

Vla

pp

f

p

f

p

f

p

pp

ff

pizz.

p

Vc.

pp

f

p

f

p

f

pp

ff

p

D. B.

pp

f

p

f

p

f

pp

ff

p

[illegible][illegible]

99

Gtr

mp

f

Vln I

unis.
la 2a meta

p *pp*

1

pp *p* *pp* *ppp*

Vln II

2

pp *p* *pp* *ppp*

Vla

unis.
arco

p *ppp*

liberamente, agitato

105

Gtr

ff *mf* *f*

rasgueado

ord.

[105]

Gtr

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

F Tempo I

1

pp *p*

2

pp *p*

1

unis.

pp *p*

2

unis.

pp *p*

Vln I

Vln II

Vla

I

pp *p*

110

Gtr

p *mf*

simile

1

Vln I

mf *p*

2

Vln II

mf *p*

Vla

mf *p* *pp*

Vc.

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

D. B.

pizz. *p* *mf* arco

115

Gtr

f *mf* *p* *f*

G

Vln I

unis. *f* *mf* *pp* *mf*

Vln II

unis. div. *f* *p* *mf* *pp* *mf*

Vla

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

Vc.

div. *f* *p* *mf* *pp*

D. B.

p *f* *p*

121

Gtr

tr

ff

Vln I

1

pp

mf

pp

mf

pp

mf

pp

f

p

f

f

p

Vln II

2

pp

mf

pp

mf

pp

mf

pp

f

p

f

f

p

Vla

div.

pp

mf

pp

mf

pp

mf

pp

f

p

f

p

f

p

Vc.

mf

pp

mf

pp

mf

pp

f

p

f

p

f

p

D. B.

mf

pp

mf

pp

f

p

f

p

f

p

126

Gtr

sul pont.

f

mf

ord.

simile

3

Vln I

tr

3

f

1

3

p

mf

p

mf

p

mf

p

Vln II

2

3

f

2

3

p

mf

p

mf

p

mf

p

Vla

unis.

3

f

p

mf

p

mf

p

mf

p

Vc.

3

p

mf

p

mf

p

mf

D. B.

p

mf

p

mf

130

Gtr

f

ff

5

5

5

5

secco

Vln I

pp

p

ff

Vln II

pp

p

ff

Vla

pp

p

ff

Vc.

p

ff

D. B.

p

ff