

The Burgess Shale

♩ = 60

B. Cl.
Cb. Cl.
Bsn. 1/2
Cbsn.
Hn. 1/3
Hn. 2/4
Trp. 1
Trp. 2
Trp. 3
Trb. 1/2
B. Trb.
Tuba

♩ = 60

Harp
Piano
Synthesizer
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I a
VI. I b
VI. I c
VI. II a
VI. II b
VI. II c
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
Vc. III
Cb. I
Cb. II

7

Fl. 1/2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

Cl. 1/2

B. Cl.

Cb. Cl.

Bsn. 1/2

Cbsn.

Hn. 1/3

Hn. 2/4

Trp. 1

Trp. 2

Trp. 3

Trb. 1/2

B. Trb.

Tuba

Pno.

Vln. I a

VI. I b

VI. I c

VI. II a

VI. II b

VI. II c

Vla. I

Vla. II

Vla. III

Vc. I

Vc. II

Vc. III

Cb. I

Cb. II

tr

horn 1.

horn 2.

muted

(straight mute)

ped. (hold ped. through m.21)

ppp

mf

f

pp

14

Fl. 1/2
A. Fl.
Ob. 1
Ob. 2
E. Hn.
Cl. 1/2
B. Cl.
Cb. Cl.
Bsn. 1/2
Cbsn.
Hn. 1/3
Hn. 2/4
Trp. 1
Trp. 2
Trp. 3
Trb. 1/2
B. Trb.
Tuba
Pno.
Perc. 3
Perc. 4
Vln. I a
VI. I b
VI. I c
VI. II a
VI. II b
VI. II c
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
Vc. III

18

Fl. 1/2
A. Fl.
Ob. 1
Ob. 2
E. Hn.
Cl. 1/2
B. Cl.
Cb. Cl.
Bsn. 1/2
Cbsn.
Hn. 1/3
Hn. 2/4
Trp. 1
Trp. 2
Trp. 3
Trb. 1/2
B. Trb.
Tuba
Pno.
Perc. 3
Perc. 4
Vln. I a
Vln. I b
Vln. I c
Vln. II a
Vln. II b
Vln. II c
Vla. I
Vla. II
Vla. III
Vc. I
Vc. II
Vc. III
Cb. I
Cb. II

21

Fl. 1 *fp* *f* *pp* *f* *p* *f*

Fl. 2 *fp* *f* *pp* *f* *p* *f*

A. Fl. *fp* *f* *pp* *f* *p* *f*

Ob. 1 *ppp* *f* *pp* *f* *pp* *f* *pp* *f*

Ob. 2 *ppp* *f* *pp* *f* *pp* *f* *pp* *f*

E. Hn. *ppp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. 1 *f* *p* *f* *f* *p* *f*

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

B. Cl. *f* *p* *f* *f* *p* *f*

Ch. Cl. *ppp* *f* *p* *f* *pp*

Bsn. 1 *ppp* *f* *pp* *f* *pp* *f*

Bsn. 2 *ppp* *mf* *pp* *f*

Cbsn. *ppp* *mf* *pp* *f*

Hn. 1 *ff* *pp*

Hn. 2 *ff* *pp*

Hn. 3 *ff* *pp*

Hn. 4 *ff* *pp*

Trp. 1 *ppp* *f* *p* *f* *pp*

Trp. 2 *ppp* *f* *p* *f* *pp*

Trp. 3 *ppp* *f* *p* *f* *pp*

Trb. 1 *pp* *mf* *pp* *f* *pp* *non vib.* *vib.* *pp* *non vib.*

Trb. 2 *pp* *mf* *pp* *f* *pp* *non vib.* *vib.* *pp* *non vib.*

B. Trb. *pp* *mf* *pp* *f* *pp* *non vib.* *vib.* *pp* *non vib.*

Tuba *ff* *pp* *mf* *pp*

Harp *fff*

Pno. *fff* *pp* *ff* *pp*

Perc. 1 *f* *chinese cymbal*

Perc. 2 *f* *vibraslap*

Perc. 3 *p* *mf* *ppp* *pp* *mf*

Perc. 4 *f* *vibraslap*

VI. I *fff* *mf*

VI. I b *fff* *mf* *pp*

VI. II *fff* *mf* *pp*

VI. II b *fff* *mf* *pp*

Vla. *fff* *mf* *pp*

Vla. II *fff* *mf* *pp*

Vc. *fff* *mf* *pp*

Vc. II *fff* *mf* *pp*

Cb. *fff* *pizz.*

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Ch. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Trp. 1

Trp. 2

Trp. 3

Trb. 1

Trb. 2

B. Trb.

Tuba

Harp

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Vi. I

Vi. I b

Vi. II

Vla.

Vla. II

Cb.

All basses play top line and 4 solo basses play lower lines

27

Fl. 1 *tr* *p* *f* *p* *f*

Fl. 2 *tr* *p* *f* *p* *f*

A. Fl. *tr* *p* *f* *p* *f*

Ob. 1 *mf* *ff* *mf* *ff* *mf* *ff*

Ob. 2 *ff* *mf* *ff* *mf* *ff*

E. Hn. *mf* *ff* *mf* *ff* *mf*

Cl. 1

Cl. 2

B. Cl.

Ch. Cl.

Bsn. 1 *pp* *f*

Bsn. 2 *f* *pp* *f*

Cbsn.

Hn. 2 *mf* *pp* *mf* *f* *pp*

Hn. 4

Trp. 1 *p* *f*

Trp. 2 *p* *f*

Trp. 3 *p* *f*

Trb. 1 *f* *gliss.* *mf* *f* *(gliss.)*

Trb. 2 *(gliss.)* *f* *gliss.*

B. Trb. *f* *gliss.*

Tuba *ppp* *fp* *f* *fp* *fp*

Harp

Pno. *p* *ff* *ppp*

Perc. 1

Perc. 2 *scd* *scd*

Perc. 3 *ppp*

Perc. 4

Vi. I

Vi. I b

Vi. II *pp* *mf* *pp* *mf*

Vla. *1*

Vla. II

Vc.

Cb. *3* *3* *3* *3*

This page of a musical score, numbered 30, contains 28 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, A. Fl., Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., Ch. Cl., Bsn. 1, Bsn. 2, Chsn., Hn. 1, Trp. 1, Trp. 2, Trp. 3, Trb. 1, Trb. 2, B. Trb., Tuba, Harp, Pno., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vl. I, Vl. I b, Vl. II, Vla., Vla. II, Vc., and Cb. The score is written in 3/4 time and includes a variety of musical notations such as dynamics (pp, f, fp), articulation (trills, gliss.), and performance instructions like 'to flute'. The piano part features a complex rhythmic pattern with a '10' marking. The percussion part includes specific rhythmic patterns and a 'sea' marking. The string parts (Vl. I, Vla., Vc., Cb.) provide harmonic support with various articulations and dynamics.

Fl. 1 *fp* *mf* *f* *tr*

Fl. 2 *fp* *mf* *f* *tr*

Fl. 3 *flute* *fp* *mf* *f* *tr*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

Cl. 1

Cl. 2

B. Cl. *f*

Ch. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *ff*

Trp. 1 *f* *p* *f*

Trp. 2 *f* *p* *f*

Trp. 3 *f* *p* *f*

Trb. 1 *f*

Trb. 2 *f* *pp*

B. Trb. *f* (gliss) *f*

Tuba *f* *fp* *f* *fp* *f*

Harp

Pno. *f*

Perc. 1

Perc. 2 *scx*

Perc. 3

Perc. 4

Vi. I *f*

Vi. I b *f*

Vi. II *pp* *f* *pp* *f*

Vla. *f*

Via. II *f*

Vc. *f*

Cb. *f*

36

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., Ch. Cl., Bsn. 1, Bsn. 2, Cbsn., Trp. 1, Trp. 2, Trp. 3, Trb. 1, Trb. 2, B. Trb., Tuba, Harp, Pno., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Vl. I, Vl. I b, Vl. II, Vla., Via. II, Vc., Cb.

p, *f*, *ff*, *mf*, *pp*, *fl*, *vib.*, *gliss.*, *change to harmon mute*, *remove mute*

Fl. 1
Fl. 2
Fl. 3 *to alto*
Ob. 1
Ob. 2
E. Hn.
Cl. 1
Cl. 2
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Trp. 1
Trp. 2
Trp. 3
Trb. 1
Trb. 2
B. Trb.
Tuba
Harp
Pno.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vi. I
Vi. I b
Vi. II
Via.
Via. II
Vc.
Cb.

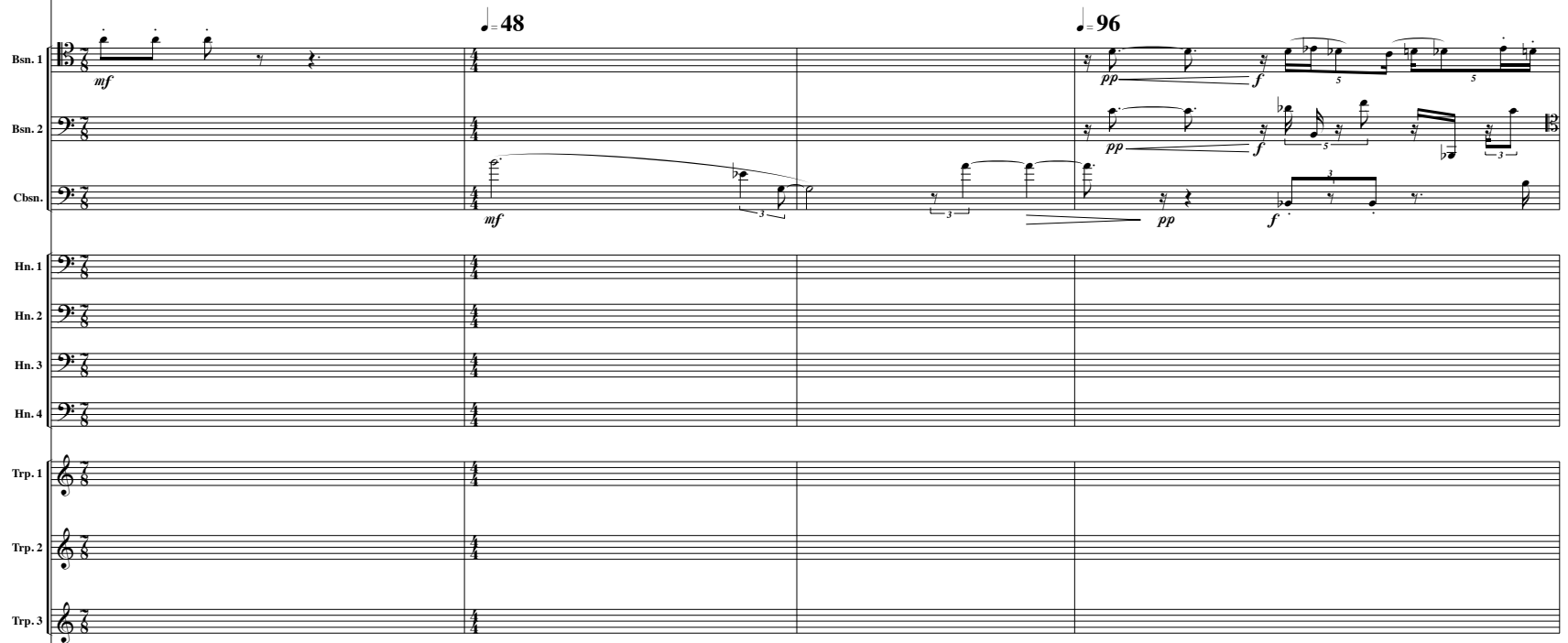
Fl. 1, Fl. 2, A. Fl., Ob. 1, Ob. 2, E. Hn., Cl. 1, Cl. 2, B. Cl., Ch. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Trp. 1, Trp. 2, Trp. 3, Trb. 1, Tuba, Harp, Pno., Syn., Glock. Perc. 1, Vibe. Perc. 2, Perc. 3, Perc. 4, Vl. I, Vl. I b, Vl. II, Vla., Vc., Cb.

ff, mp, mf, f, p, pp, sul pont., div. a 3, (without mute), harmon mute, remove mute, (open), [#3 - bells], [#4 - harp], Xylo., Mar., pizz., div a 3

♩ = 110, ♩ = 120



Musical score for Flutes 1, 2, and Alto Flute, Oboes 1 and 2, and English Horn. The score includes a tempo change from ♩ = 48 to ♩ = 96. The key signature changes from G major to B-flat major. Dynamics include pp and f. There are slurs and fingering indications (5, 6) for the Oboes and English Horn.



Musical score for Bassoons 1 and 2, and Contrabassoon. The score includes a tempo change from ♩ = 48 to ♩ = 96. The key signature changes from G major to B-flat major. Dynamics include mf, pp, and f. There are slurs and fingering indications (3, 5) for the Bassoons and Contrabassoon.



Musical score for Percussion 1 through 4. The score includes a tempo change from ♩ = 48 to ♩ = 96. The key signature changes from G major to B-flat major. Percussion 2 and 3 play maracas. Percussion 4 plays sleigh bells. Dynamics include mf and p.



Musical score for Violins I, II, and VI, Viola I, II, and Viola. The score includes a tempo change from ♩ = 48 to ♩ = 96. The key signature changes from G major to B-flat major. Dynamics include mf, pp, ppp, and f. There are slurs, pizzicato, arco, and diviso markings. Specific markings include "div. a 3 sul pont.", "div. a 2", and "non div. (jeté)".



Musical score for Cello and Double Bass. The score includes a tempo change from ♩ = 48 to ♩ = 96. The key signature changes from G major to B-flat major. Dynamics include mf and ppp.

Fl. 1 *tr* *ff* *pp*

Fl. 2 *tr* *ff* *pp*

A. Fl. *tr* *ff* *pp*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

Cl. 1 *ff* *p < ff*

Cl. 2 *ff* *p < ff*

B. Cl. *f* *p* *ff* *p* *ff* *p < ff*

Ch. Cl. *ff* *p* *ff* *p* *ff* *p < ff*

Ban. 1 *ff*

Ban. 2 *ff*

Hn. 1 *mf* *p < ff*

Hn. 2 *mf* *p < ff*

Hn. 3 *mf* *p < ff*

Hn. 4 *mf* *p < ff*

Trp. 1 (without mute) *fp*

Trp. 2 (without mute) harmon mute *fp*

Trp. 3 (without mute) harmon mute *fp*

Trb. 1 harmon mute *mf*

Trb. 2 *mf*

B. Trb. *mf*

Tuba *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Harp *f* *fp < f*

Pno. *f*

Syn. [$\sharp 3$ - bells] *f* [$\sharp 5$ - harpsichord]

Perc. 1 glock *ff*

Perc. 2 vibe *ff*

Perc. 3 marimba *f*

Perc. 4 chime \emptyset *mf* *f* *vibraslap* *f*

Vi. I *ord. div.* *p* *mf* *sul tasto unis.* *pp* *mf* *div.* *sul pont.* *pp < f*

Vi. II *ord. div.* *p* *mf* *sul tasto unis.* *pp* *mf* *div.* *sul pont.* *pp < f*

Vla. *ord. div.* *p* *mf* *sul tasto unis.* *pp* *mf* *ord.* *ff*

Vc. *pizz.* *mf* *f* *arco* *mf* *ff*

Vc. II *pizz.* *f* *arco* *mf* *ff*

Cb. *pizz.* *f* (tutti) *f*

58 *ff* *pp* *ff* *p < ff* *p < ff* *p < ff* *ff* *mf* *fp* *fp* *mf* *pp < f* *f* *pp < f* *ff*

segue ♩ = 110

segue ♩ = 110

segue ♩ = 110

segue ♩ = 110

segue ♩ = 110