



Politano Antonio

Italia, Catania

Natura morta con uccelli vivi (for recorder ensemble)

About the artist

Recorder player and freelancer composer.

Associate: -- NONE / AUCUN - IPI code of the artist : none/aucun

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-politano.htm>

About the piece

Title:	Natura morta con uccelli vivi (for recorder ensemble)
Composer:	Antonio, Politano
Copyright:	Copyright © Politano Antonio
Style:	Contemporary

Politano Antonio on [free-scores.com](https://www.free-scores.com)

LICENSE

This sheet music requires an authorization

- for public performances
- for use by teachers

Buy this license at :

<https://www.free-scores.com/license?p=aaH4u5Nyop>



- share your interpretation
- comment
- pay the licence
- contact the artist

Antonio Politano

“ NATURA MORTA CON UCCELLI VIVI ”

for recorder ensemble

Stage layout:

Recorder 6 standing Recorder 5 standing Recorder 1 standing Recorder 2 standing Recorder 3 standing Recorder 4 standing
Recorder 9 sitting Recorder 10 sitting
Recorder 7 sitting* Recorder 8 sitting*

Conductor

*** : recorder 7 and 8 sitting facing each other**

REQUIRED INSTRUMENTS:

- Recorder 1: soprano (Yamaha plastic soprano YRN-302 B II)
- Recorder 2: soprano
- Recorder 3: alto, soprano (Yamaha plastic soprano YRN-302 B II)
- Recorder 4: alto, soprano, soprano (Yamaha plastic soprano YRN-302 B II)
- Recorder 5: alto, soprano
- Recorder 6: alto, soprano
- Recorder 7: tenor (Yamaha plastic tenor YRT-304 B II, or Yamaha wood tenor YRT-61 M,
or Mollenhauer Denner baroque tenor)
- Recorder 8: tenor (Yamaha plastic tenor YRT-304 B II, or Yamaha wood tenor YRT-61 M,
or Mollenhauer Denner baroque tenor)
- Recorder 9: bass (Zen-on wood bass or Yamaha wood bass; don't use plastic bass),
soprano (Yamaha plastic soprano YRN-302 B II), alto
and tenor (Yamaha plastic tenor YRT-304 B II, or Yamaha wood tenor YRT-61 M,
or Mollenhauer Denner baroque tenor)
- Recorder 10: bass (Zen-on wood bass or Yamaha wood bass; don't use plastic bass), soprano

PERFORMANCE NOTES:

- 1) For a better control of dynamics generally play with closed/almost closed teeth.
- 2) All single staccato notes should be performed with throat articulation (: "g" / "k" rather than "t").
To help a clear attack, use finger percussion as much as possible.
- 3) Always smooth transition from note to multiphonic and vice versa.
- 4) All given fingerings have been tested on Yamaha/Mollenhauer/Zen-on instruments (sometime, according to individual blowing characteristics, small fingering adjustments could be necessary to get the notated result).

Sopranino recorder: quarter tone and high register fingerings

0 1
2
3
4

0 1
2
3
5

0 1
2
4
5
6
7

0 1
2
4
5

0 1
3
4
5

0 1
3

0
2
4
5
6 (#)

0
3

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6
7 #

half 0 1
2
3
4

half 0 1
2
3
6

half 0 1
3
4
5
7 (#)

half 0
2
3
4
6
7 (#)

half 0 1
2
4
5
(6 #)
7

half 0 1
2
4
7

Soprano recorder: quarter tone fingerings

0 1
2
3
4

0 1
2
3
5

0 1
2
4
5
6
7

0 1
2
4
5

0 1
3
4
5
6 #

0 1
3

0
2
4
5
6 (#)

0
3

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6
7 #

half 0 1
2
3
4

half 0 1
2
3
6

Alto recorder: quarter tone fingerings

0 1 *mf* *mp* 0 1 0 1 0 1 0 1 0 1 0 0

2 0 1 0 1 2 2 2 3 3 2 3

3 2 2 3 4 4 4 4 4 4

4 3 3 5 5 5 5 5 5

5 4 5 6 6 6 6 6 (#) 6 (#)

7 4 5 7 7 7 7 7 7

1 1 all fingers open 2 half 0 1 half 0 1 half 0 1

2 2 2 2 2 2 2

4 3 3 3 3 3 3

5 4 4 4 4 4 4

6 # 5 5 6 6 6 6

7 # 6 # 6 # 7 # 7 # 7 # 7 #

half 0 1 half 0 1 half 0 1 half 0 1 half 0 1 or half 0 1

2 2 2 2 2 3 half 2

4 6 3 4 4 4 4

6 # 5 5 5 5 5 5

6 6 6 6 # 6 # 6 # 6 #

Tenor recorder: quarter tone + extra fingerings

0 1
2
3
4

0 1
2
3
5
6
7

0 1
2
3
5

0 1
2
4
5
6
7 (#)

0 1
2
4
5

0 1
3
4
5
6 #

0 1
3

0
2
4
5
6 (#)

0
3

1
2
4
5

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6 #
7 #

For this passage use always
this g# fingering:

half 0 1
2
3
4

half 0 1
2
3
6

half 0 1
3
4
5
7

half 0 1
2
3
5
6
7

Bass recorder: quarter tone fingerings

0 1
2
3
4

0 1
2
3
5

0 1
2
4
5
6
7 #

0 1
2
4
5

0 1 or 0 1
3
4
5
7 #

0 1
3

0
2
4
5
6 (#)

0
3

1
2
4
5

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6
7 #

half 0 1
2
3
4

half 0 1 or half 0 1
2
3
6
7 #

Multiphonics soprano recorder:

0 1 0 1 0 1 0 1

2 2 3 3

4 4 4 4

5 5 5 5

6 6 # 6 # 7

Multiphonics soprano recorder:

3

0 1 0 1 0 1 0 1 0 1 0 1 1

2 2 2 3 3 2 3 3

3 3 4 4 4 3 4 4

4 5 5 5 6 4 6 6

6 6 6 7 7 6 7 7

7 7 7 7 7 7 (#) 7

Multiphonics alto recorder:

5

0 1 0 1 0 1 0 1 0 1 1 1 1

2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3

4 5 5 4 4 4 4 4

6 6 6 # 6 6 6 6 6

7 7 # 6 # 7 6 7 7 6

if it is necessary
add a little of 4

Multiphonics tenor recorder:

7

0 1 half 0 1 0 1 0 1 half 0 1 0 1 0 1 0 1

2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

5 6 6 6 6 # 6 # 6 6

7 7 7 7 7 7 7 6

9

0 1 0 1 0 0 1 0 1

3 3 2 3 2 3

4 4 3 4 3 4

5 6 4 5 4 5

7 7 6 6 6 # 7 #

(5)
(6 #)

Multiphonics bass recorder:

10

0 1 0 1 0 1 0 1 0 1 0 1 1 1

2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3

4 5 5 5 5 5 5 5 5

5 6 # 6 6 6 6 6 6 6 # 5

7 # 7 6 6 6 6 6 6 7 7 (#)

1 Yamaha bass 1 Zen-on bass

to dear Uros Rojko, in admiration

Natura morta con uccelli vivi

for recorder ensemble

Antonio Politano

Strictly in rhythm (♩ = 112, not less!)
always well articulated

written for "La Rubertina" (Daniele Bragetti and Seiko Tanaka)

Recorder 1: SOPRANINO recorder

Recorder 2: SOPRANO recorder

Recorder 3: ALTO recorder (until bar 245)
always *mf*

Recorder 4: ALTO recorder (until bar 244)
always *mf*

Recorder 5: ALTO recorder (until bar 242)
always *mf*

Recorder 6: ALTO recorder (until bar 241)
always *mf*

Recorder 7: TENOR recorder

Recorder 8: TENOR recorder

Recorder 9: BASS recorder (until bar 241)

Recorder 10: BASS recorder (until bar 239)

The score is written for a 10-member recorder ensemble. It features ten staves, each with a specific instrument label and a duration of play. The music is in 3/4 time and consists of 244 bars. The tempo is strictly in rhythm at 112 beats per minute. The dynamic marking *mf* (mezzo-forte) is consistently used for the active parts. The score includes various musical notations such as rests, notes, and articulation marks.

14

Rec. 1

Rec. 2

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

mf

Rec. 9

Rec. 10

19

Rec. 1 *mf*

Rec. 2 *always mf*

Rec. 3 *always mf*

Rec. 4 *always mf*

Rec. 5 *always mf*

Rec. 6 *always mf*

Rec. 7 *always mf*

Rec. 8 *always mf*

Rec. 9

Rec. 10

Detailed description: This page of a musical score contains ten staves for recorders, labeled Rec. 1 through Rec. 10. The music begins at measure 19. Rec. 1 has a dynamic marking of *mf* in measure 5. Rec. 2, 3, 4, 5, 6, and 7 are marked *always mf*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and complex chords. Accents and slurs are used throughout to indicate phrasing and emphasis. The time signature is 2/4, and the key signature has one sharp (F#). The staves are arranged vertically, with Rec. 1 at the top and Rec. 10 at the bottom.

26

Rec. 1: *always mf*, *f*
 Rec. 2: *always mf*, *f*
 Rec. 3: *always mf*, *f*
 Rec. 4: *always mf*, *f*, *mf*
 Rec. 5: *always mf*, *f*
 Rec. 6: *always mf*, *f*
 Rec. 7: *always mf*
 Rec. 8: *mf*
 Rec. 9: *mf*
 Rec. 10: *always mf*

The score consists of ten staves, each representing a recorder. The music is written in treble clef for Recorders 1-7 and bass clef for Recorders 8-10. The key signature has one sharp (F#). The piece is divided into five measures. Recorder 10 has a dynamic marking of *mf* in the final measure. Recorder 9 has a dynamic marking of *mf* in the final measure. Recorder 8 has a dynamic marking of *mf* in the final measure. Recorder 7 has a dynamic marking of *mf* in the first measure. Recorder 6 has a dynamic marking of *mf* in the first measure. Recorder 5 has a dynamic marking of *mf* in the first measure. Recorder 4 has a dynamic marking of *mf* in the first measure. Recorder 3 has a dynamic marking of *mf* in the first measure. Recorder 2 has a dynamic marking of *mf* in the first measure. Recorder 1 has a dynamic marking of *mf* in the first measure. There are various articulation marks such as accents and slurs throughout the score.

31

Rec. 1 *always mf* *mf*

Rec. 2 *mf* *f* *mf* *f*

Rec. 3 *mf* *mf* *f* *mf* *f*

Rec. 4 *always mf* *f* *always mf*

Rec. 5 *always mf* *f*

Rec. 6 *mf* *mf* *f* *always mf*

Rec. 7 *always mf* *f* *always mf*

Rec. 8 *always mf*

Rec. 9 *always mf*

Rec. 10 *always mf*

Detailed description: This is a page of a musical score for ten recorders, numbered 31. The score is arranged in ten staves, labeled Rec. 1 through Rec. 10. The music is written in treble clef for recorders 1-8 and bass clef for recorders 9-10. The time signature is 2/4. The key signature has one sharp (F#). The score is divided into four measures by vertical bar lines. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *always mf*. Recorders 1, 2, 3, 4, 5, 6, 7, and 8 have various melodic lines with slurs and accents. Recorder 9 has a simple bass line. Recorder 10 has a simple bass line. The overall texture is a complex, multi-layered sound.

36

Rec. 1
always *mf*

Rec. 2
always *mf*
f always *mf*

Rec. 3
mf
f *mf*

Rec. 4
mf *f* *mf* *f* *mf*

Rec. 5
mf *f* *mf* *f*

Rec. 6
mf *f* *mf* *f*

Rec. 7
always *mf*

Rec. 8
always *mf* *f*

Rec. 9
always *mf*

Rec. 10
always *mf*

39

Rec. 1 *always mf* *f* *mp* *mf* *mf*

Rec. 2 *mf* *mf* *f* *mf*

Rec. 3 *mf* *f* *mf* *mp*

Rec. 4 *mf* *f* *mf* *always mf*

Rec. 5 *mf* *f* *always mf*

Rec. 6 *mf* *f* *mf* *mp*

Rec. 7 *always mf* *f* *mf* *f* *mf*

Rec. 8 *always mf* *f* *mf* *f* *mf* *mp*

Rec. 9 *mf* *p* *mf* *f* *mf* *mf*

Rec. 10 *always mf*

Detailed description: This page of a musical score features ten staves, each labeled 'Rec.' followed by a number from 1 to 10. The notation is in treble clef for Rec. 1-8 and bass clef for Rec. 9-10. The music consists of rhythmic patterns of eighth and sixteenth notes, often with slurs and dynamic markings. Rec. 1 starts with 'always mf', followed by 'f' and 'mp' in the first measure, and 'mf' in the second and third. Rec. 2 has 'mf' in the first measure, 'mf' and 'f' in the second, and 'mf' in the third. Rec. 3 has 'mf' in the first, 'f' and 'mf' in the second, and 'mp' in the third. Rec. 4 has 'mf' in the first, 'f' and 'mf' in the second, and 'always mf' in the third. Rec. 5 has 'mf' in the first, 'f' in the second, and 'always mf' in the third. Rec. 6 has 'mf' in the first, 'f' and 'mf' in the second, and 'mp' in the third. Rec. 7 has 'always mf' in the first, 'f' in the second, and 'mf', 'f', and 'mf' in the third. Rec. 8 has 'always mf' in the first, 'f' and 'mf' in the second, and 'f', 'mf', and 'mp' in the third. Rec. 9 has 'mf' in the first, 'p' in the second, and 'mf', 'f', 'mf', and 'mf' in the third. Rec. 10 has 'always mf' in the first measure. Various performance instructions like accents (>) and slurs are present throughout the score.

42

Rec. 1
always *mf*
f — *mp* always *mf*

Rec. 2
always *mf*

Rec. 3
always *mf*
f — *mp* always *mf*

Rec. 4
always *mf*
f — *mp* *mf*

Rec. 5
always *mf*
f — *mp* always *mf*

Rec. 6
always *mf*

Rec. 7
mf *f* — *mp* *mf* *mf*

Rec. 8
always *mf* *f* — *mp* *mf* *mf*

Rec. 9
mf *f* — *mp* *mf*

Rec. 10
f — *mp* always *mf*

16

Detailed description: This is a page of a musical score for ten recorders, numbered 42 at the top left. The score is organized into ten staves, labeled Rec. 1 through Rec. 10. Each staff contains musical notation in treble or bass clef, with various notes, rests, and dynamic markings. The dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Some markings are accompanied by slurs or hairpins indicating crescendos or decrescendos. Performance instructions such as "always *mf*" are placed below the staves. The page concludes with a double bar line and the number 16 in the bottom right corner.

46

Rec. 1 *f* *mp* *mf*

Rec. 2 *f* *mf* *mp* *mf* *mp*

Rec. 3 *f* *mf* *mp* *mf*

Rec. 4 *mf* *f* *p*

Rec. 5 *mf* *f* *mp* *mf* *mp* *mf*

Rec. 6 *f* *mf* *mp* *mf* *mp* *mf* *mf*

Rec. 7 *f* *mf* *mp* *mf*

Rec. 8 *f* *mp* *mf* *mp*

Rec. 9 *mf* *mp* *mf* *mp*

Rec. 10 *f* *mf* *mp* *mf*

The score consists of ten staves, each labeled 'Rec. 1' through 'Rec. 10'. The music is written in treble clef for Rec. 1-8 and bass clef for Rec. 9-10. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three measures by vertical bar lines. Dynamic markings (*f*, *mf*, *mp*, *p*) are placed below the notes, often with slurs or hairpins indicating changes in volume. The first measure starts at measure 46. The notation includes various note values such as eighth and sixteenth notes, rests, and slurs.

49

Rec. 1 *always mf*

Rec. 2 *always mf*

Rec. 3 *mp mf mp mf p always mf*

Rec. 4 *mf mp mf p mf mf*

Rec. 5 *mp mf mp always mf*

Rec. 6 *mp mf mp always mf*

Rec. 7 *mp always mf f (slap tongue)*

Rec. 8 *mf mp mf f (slap tongue) f mp*

Rec. 9 *mf f f mp f*

Rec. 10 *always mf f always f (slap tongue) mf*

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
always *mf*

Rec. 4
always *mf*

Rec. 5
always *mf*

Rec. 6
always *mf*

Rec. 7
mf *f* *mp* *mf*

Rec. 8
mf *f* *mp*

Rec. 9
f *mp* *f* *mp* *mf*

Rec. 10
f *mp* always *mf*

The score consists of ten staves, each representing a recorder. The music is written in treble clef for Recorders 1-8 and bass clef for Recorders 9-10. The piece is in 2/4 time and features a complex rhythmic pattern with frequent rests. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions such as 'always *mf*' are placed below the staves. The score is divided into four measures by vertical bar lines, with time signatures changing from 2/4 to 3/4 and then to 3/16.

56

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

f *p*

Rec. 8

Rec. 9

p

Rec. 10

mf

Detailed description of the musical score: The score consists of ten staves for recorders, labeled Rec. 1 through Rec. 10. The music is in 3/4 time and begins at measure 56. The first system (Rec. 1-2) shows Rec. 1 with a half note G4 and Rec. 2 with a quarter note G4. The second system (Rec. 3-4) shows Rec. 3 with a quarter note G4 and Rec. 4 with a quarter note G4. The third system (Rec. 5-6) shows Rec. 5 with a quarter note G4 and Rec. 6 with a quarter note G4. The fourth system (Rec. 7-8) shows Rec. 7 with a sixteenth note G4 and Rec. 8 with a whole rest. The fifth system (Rec. 9-10) shows Rec. 9 with a quarter note G4 and Rec. 10 with a quarter note G4. The score includes various rhythmic patterns, rests, and articulation marks like accents and slurs.

61

Rec. 1 *always mf*

Rec. 2 *always mf*

Rec. 3 *always mf*

Rec. 4 *always mf*

Rec. 5 *always mf*

Rec. 6 *always mf*

Rec. 7 *always mf*

Rec. 8 *always mf*

Rec. 9

Rec. 10 *mf*

Detailed description: This page of a musical score contains ten staves, labeled Rec. 1 through Rec. 10. Each staff begins with a treble clef (except for Rec. 9, which has a bass clef) and a key signature of one flat. The time signature changes across the staves: Rec. 1 starts in 16/16, Rec. 2 in 2/4, Rec. 3 in 1/4, Rec. 4 in 3/8, Rec. 5 in 1/4, Rec. 6 in 16/16, Rec. 7 in 1/4, Rec. 8 in 1/4, Rec. 9 in 1/4, and Rec. 10 in 16/16. The score is primarily composed of rests, with some melodic lines in Rec. 1, 2, 3, 4, 6, 7, and 8. Rec. 1 has a triplet of eighth notes in the first measure. Rec. 6 and Rec. 10 also have triplet markings. Dynamic markings include 'always mf' for Rec. 1-8 and 'mf' for Rec. 10. The page number '61' is written at the top left.

68

Rec. 1 *mp* always *mf*

Rec. 2 *mp* always *mf*

Rec. 3 *mp* always *mf*

Rec. 4 *mp* always *mf*

Rec. 5 *mf* *mp* always *mf*

Rec. 6 always *mf*

Rec. 7 always *mf*

Rec. 8 always *mf*

Rec. 9

Rec. 10 *mp*

The score consists of ten staves, each representing a recorder. The music is written in treble clef for Recorders 1-8 and bass clef for Recorders 9-10. The key signature has one sharp (F#). The piece is divided into measures by vertical bar lines. Multi-measure rests are indicated by a '16' in a box above the staff, spanning 16 measures. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The instruction 'always *mf*' is placed above the staff in several measures. The score begins at measure 68.

74

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
always *mf*

Rec. 4
always *mf*

Rec. 5
always *mf*

Rec. 6
always *mf*

Rec. 7
always *mf*

Rec. 8
always *mf*

Rec. 9
always *mf*

Rec. 10

81

Rec. 1
always *mf*
f
mf

Rec. 2
always *mf*
f
mf

Rec. 3
always *mf*
f
mf

Rec. 4
always *mf*
f

Rec. 5
always *mf*
f

Rec. 6
always *mf*
f
mf

Rec. 7
always *mf*
f

Rec. 8
always *mf*
f
mf *f*

Rec. 9
f

Rec. 10
always *mf*
f

Detailed description: This is a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The score is written in treble clef for recorders 1-8 and bass clef for recorders 9-10. The music is in 3/8 time and consists of five measures. Recorders 1, 2, 3, 4, 5, 6, and 7 are marked 'always *mf*'. Recorders 1, 2, 3, 4, 5, 6, 7, and 8 have dynamic markings of *f* and *mf* in various measures. Recorders 9 and 10 have a dynamic marking of *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some articulation marks like accents and slurs.

87

Rec. 1 *mf* *f* always *mf*

Rec. 2 *mf* — *f* always *mf* *f* always *mf*

Rec. 3 *< f* *mf* *f* always *mf* *f* *mf* —

Rec. 4 *mf* — *f* always *mf*

Rec. 5 *mf* *f* always *mf* *f* *mf*

Rec. 6 *< f* always *mf*

Rec. 7 *mf* — *f* *f* always *mf*

Rec. 8 *mf* *f* always *mf*

Rec. 9 *f* *mf*

Rec. 10 *f* always *mf*

Detailed description: This page of a musical score, numbered 18, contains ten staves for recorders, labeled Rec. 1 through Rec. 10. The music is written in a key with one sharp (F#) and a common time signature. The score is divided into five measures by vertical bar lines. Recorder 1 (Rec. 1) starts with a dynamic of *mf*, moves to *f* in the first measure, and then remains at *mf* for the rest of the piece. Recorder 2 (Rec. 2) begins with a crescendo from *mf* to *f* in the first measure, then stays at *mf* until the fourth measure where it reaches *f*, and returns to *mf* for the final measure. Recorder 3 (Rec. 3) starts with a decrescendo from *f* to *mf* in the first measure, then stays at *mf* until the fourth measure where it reaches *f*, and returns to *mf* for the final measure. Recorder 4 (Rec. 4) maintains *mf* until the second measure, then moves to *f*, and stays at *mf* for the remainder of the piece. Recorder 5 (Rec. 5) stays at *mf* until the second measure, then moves to *f*, and returns to *mf* for the final measure. Recorder 6 (Rec. 6) starts with a decrescendo from *f* to *mf* in the first measure and remains at *mf* throughout. Recorder 7 (Rec. 7) begins with a crescendo from *mf* to *f* in the first measure, then stays at *f* until the second measure, and returns to *mf* for the rest of the piece. Recorder 8 (Rec. 8) starts with a crescendo from *mf* to *f* in the first measure and remains at *mf* for the rest of the piece. Recorder 9 (Rec. 9) starts with a decrescendo from *f* to *mf* in the first measure and remains at *mf* for the rest of the piece. Recorder 10 (Rec. 10) starts with a decrescendo from *f* to *mf* in the first measure and remains at *mf* for the rest of the piece. The notation includes various note values, rests, and articulation marks such as accents and slurs.

92

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
< f *mf* *f* always *mf*

Rec. 4
< f *mf* *f* *mf* *< f* *mf*

Rec. 5
f *mf*

Rec. 6
f *mf* *< f* *mf* *mp*

Rec. 7
mf *mf* *mp*

Rec. 8
always *mf* *mp*

Rec. 9
always *mf* *f* *mp*

Rec. 10
always *mf* *mf*

95

Rec. 1 *mp* *f* *mf* articulation as before

Rec. 2 *mp* *mf* *mp* articulation as before *mf* *mf*

Rec. 3 *f* *mf* articulation as before *f*

Rec. 4 *mp* *mf* articulation as before *mp* *mf* *f*

Rec. 5 *f* *mp* articulation as before *mf* *mp* *f*

Rec. 6 *mf* articulation as before *mp* *f*

Rec. 7 *mf* *mp* articulation as before *mf* *mp* *f*

Rec. 8 *mf* *mp* articulation as before *mf* *mf*

Rec. 9 *mf* *f* articulation as before *mp* *mf* *mf* *mp*

Rec. 10 *mf* *f* articulation as before *mp* *mf* *mf* *mp*

Detailed description: This is a page of a musical score for ten recorders, numbered 95. The score is arranged in ten staves, labeled Rec. 1 through Rec. 10. Each staff contains musical notation with various dynamic markings and articulation instructions. The dynamics include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *f* (forte). The articulation instruction 'articulation as before' is repeated throughout the score. The notation includes notes, rests, and slurs, indicating phrasing and dynamics for each recorder part.

98

Rec. 1 *f* *mp* always *mf*

Rec. 2 *f* *mp* always *mp*

Rec. 3 *mf* *f* *mp* *mf* *mf* *mp* *mf* *mp*

Rec. 4 *mf* *f* *mp* *mf* *mp*

Rec. 5 *mf* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Rec. 6 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mp* *p*

Rec. 7 *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Rec. 8 *f* *mp* *mf* *mp*

Rec. 9 *mf* *mp* always *mf*

Rec. 10 *mf* *mf* *mp* *mf*

Articulation instructions: "articulation as before" appears above Rec. 6 and Rec. 7.

101

Rec. 1 *always mf*

Rec. 2 *always mf*

Rec. 3 *always mf*

Rec. 4 *always mf*

Rec. 5 *always mf*

Rec. 6 *always mf*

Rec. 7 *mf* *f* *mf*

Rec. 8 *f* *mp* *f* *mp*

Rec. 9 *f* *mp* *always mf*

Rec. 10 *always mf* *f* *mp*

7/16 7/16 7/16 7/16 7/16 7/16 7/16 7/16 7/16 7/16

104

Rec. 1 *f* *mp* *mf* articulation as before

Rec. 2 *f* *mf* *mp* *mf* articulation as before

Rec. 3 *f* *mf* *mp* *mf*

Rec. 4 *f* *mf* *mf* *mp* *mf*

Rec. 5 *f* *mf* *mf* *mp*

Rec. 6 always *mf* *mp*

Rec. 7 *f* *f* *mp* *mp* *mf*

Rec. 8 *mf* *mf* *mp* *mf*

Rec. 9 *f* *mp* *mf* *mf*

Rec. 10 *mf* *mf* *mp* *mf*

Detailed description: This is a page of a musical score, page 104, numbered 23 in the top right corner. It contains ten staves, labeled Rec. 1 through Rec. 10. The score is divided into three measures by vertical bar lines. The first measure is in 7/16 time, the second in 3/16, and the third in 2/4. The key signature has one sharp (F#). The staves contain various musical notations including notes, rests, and dynamic markings. Rec. 1 starts with a forte (*f*) dynamic, followed by mezzo-piano (*mp*) and mezzo-forte (*mf*). Rec. 2 starts with *f*, then *mf*, *mp*, and *mf*. Rec. 3 starts with *f*, then *mf*, *mp*, and *mf*. Rec. 4 starts with *f*, then *mf*, *mf*, *mp*, and *mf*. Rec. 5 starts with *f*, then *mf*, *mf*, and *mp*. Rec. 6 is marked 'always *mf*' and then *mp*. Rec. 7 starts with *f*, then *f*, *mp*, *mp*, and *mf*. Rec. 8 starts with *mf*, then *mf*, *mp*, and *mf*. Rec. 9 starts with *f*, then *mp*, *mf*, and *mf*. Rec. 10 starts with *mf*, then *mf*, *mp*, and *mf*. The phrase 'articulation as before' appears above the first and second measures of Rec. 1 and Rec. 2.

107

Rec. 1 *mp*

Rec. 2 *mp* *mf* always *mf*

Rec. 3 *mf* *mp* *mf* *mp* *mp* *mf* *mp* *mf*

Rec. 4 *mp* *mf* *mp* *mf* *mp* *mf*

Rec. 5 *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Rec. 6 *mf* *mp* *mf* *mp* *mf* *mp* *mf* *p*

Rec. 7 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p*

Rec. 8 *mf* *mp* *mf* *mp*

Rec. 9 *mp*

Rec. 10 *mp* always *mf*

Articulation instructions: "articulation as before" appears above measures 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200.

Detailed description: This is a page of a musical score, page 24, starting at measure 107. It contains ten staves, labeled Rec. 1 through Rec. 10. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Dynamic markings are used throughout, including *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Articulation instructions, specifically "articulation as before", are placed above the notes in measures 108 through 200. The score is divided into four measures by vertical bar lines, with a double bar line at the end of the fourth measure.

111

Rec. 1 *always mf*

Rec. 2 *always mf*

Rec. 3 *always mf*

Rec. 4 *always mf*

Rec. 5 *always mf*

Rec. 6 *always mf*

Rec. 7 *always mf*

Rec. 8 *f* *mp* *always mf*

Rec. 9 *f* *mf* *f* *p*

Rec. 10 *mf* *f* *mp* *mf*

Detailed description: This is a page of a musical score for ten recorders, numbered 111. The score is arranged in ten staves, labeled Rec. 1 through Rec. 10. The music is written in treble clef for recorders 1-8 and bass clef for recorders 9-10. The time signature changes from 8/8 to 2/4, then to 7/16, 3/8, and finally back to 7/16. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). The instruction *always mf* is repeated for recorders 1, 2, 3, 4, 5, 6, and 7. Recorder 8 has a dynamic change from *f* to *mp* and then *always mf*. Recorder 9 has dynamics of *f*, *mf*, *f*, and *p*. Recorder 10 has dynamics of *mf*, *f*, *mp*, and *mf*. The score includes various musical notations such as notes, rests, and articulation marks.

119

Rec. 1 *mf*

Rec. 2 *always mf*

Rec. 3 *mp* *mf* *mp* *mf* *mp* *articulation as before*

Rec. 4 *mf* *mp* *mf* *mp* *p* *articulation as before*

Rec. 5 *mf* *mp* *mf* *mp* *p* *articulation as before*

Rec. 6 *mf* *mp* *mf* *mp* *mf* *mp* *p* *articulation as before*

Rec. 7 *mp* *mf* *mp* *f* *mp* *articulation as before*

Rec. 8 *mf* *mp* *mf* *mf* *mp* *mf*

Rec. 9 *mf* *mp* *f* *mp* *f* *mp*

Rec. 10 *always mf*

122

Rec. 1 *f* *mf* *f* *mf* *f* *mf*

Rec. 2 *mf* *mf* *f* *mf* *f* *mf*

Rec. 3 *f* *f* *mf* *f* *mf*

Rec. 4 *f* *f* *mf* *f*

Rec. 5 *f* always *mf*

Rec. 6 *f* *mf* *f*

Rec. 7 *mf* *f* *mf*

Rec. 8 *mf*

Rec. 9

Rec. 10 always *mf**

articulation as before

articulation as before

articulation as before

articulation as before

articulation as before

half 0 1
2
3
5
6
7

* until bar 148
always dry slap
with clear fundamental pitch

128

Rec. 1 *always mf*

Rec. 2 *f* *always mf*

Rec. 3 *mf* *f* *always mf*

Rec. 4 *always mf*

Rec. 5 *always mf*

Rec. 6 *always mf*

Rec. 7 *always mf*

Rec. 8 *always mf*

Rec. 9 *mf* *mf*

Rec. 10 *mf*

half 0 1
2
3
5
6
7

Detailed description: This is a page of a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The score is written in treble clef for recorders 1-8 and bass clef for recorders 9-10. The music is in 3/8 time and consists of six measures. Recorder 1 plays a continuous eighth-note line with a dynamic of *always mf*. Recorder 2 starts with a forte (*f*) dynamic, then moves to *always mf*. Recorder 3 starts with *mf*, has a forte (*f*) dynamic in the second measure, and then *always mf*. Recorder 4 plays *always mf*. Recorder 5 has rests in the first two measures, then *always mf*. Recorder 6 has rests in the first two measures, then *always mf*. Recorder 7 has rests in the first two measures, then *always mf*. Recorder 8 has rests in the first two measures, then *always mf*. Recorder 9 has rests in the first two measures, then *mf*. Recorder 10 has rests in the first two measures, then *mf*. There are various articulations like accents and slurs throughout the score.

134

Rec. 1 *always mf* *articulation as before* *f* *always mf* *articulation as before*

Rec. 2 *always mf* *articulation as before* *f*

Rec. 3 *always mf* *articulation as before* *f* *mf* *always f*

Rec. 4 *always mf* *articulation as before* *f* *mf* *always f*

Rec. 5 *always mf* *articulation as before* *f* *mf* *always f*

Rec. 6 *always mf* *articulation as before* *f* *always f*

Rec. 7 *f* *mf* *f* *mf* *f* *always f*

Rec. 8 *mf* *f* *always f*

Rec. 9 *always f*

Rec. 10 *always f*

137

Rec. 1 *f* always *mf* articulation as before *ff* always *f*

Rec. 2 *mf* *f* always *mf* articulation as before *f*

Rec. 3 always *f*

Rec. 4 always *f*

Rec. 5 always *f*

Rec. 6 always *f*

Rec. 7 always *f* *mp*

Rec. 8 *mp* *poco dim.*

Rec. 9 *f*

Rec. 10 always *mf*

Detailed description: This is a page of a musical score for ten recorders, numbered 137. The score is organized into ten staves, labeled Rec. 1 through Rec. 10. Rec. 1 and Rec. 2 are in the treble clef, while Rec. 9 and Rec. 10 are in the bass clef. The music is written in 7/16 time, with a key signature of one sharp (F#). The score is divided into four measures by vertical bar lines. Rec. 1 starts with a dynamic of *f*, then *always mf*, then *ff*, and finally *always f*. Rec. 2 starts with *mf*, then *f*, then *always mf*, and finally *f*. Rec. 3, 4, 5, and 6 are marked *always f*. Rec. 7 is marked *always f* and ends with *mp*. Rec. 8 is marked *mp* and ends with *poco dim.*. Rec. 9 is marked *f*. Rec. 10 is marked *always mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

articulation as before

141

Rec. 1: *always f*, *mf*, *f*, *mf*

Rec. 2: *mf*, *f*, *f*, *mf*, *f*

Rec. 3: *always f*, *mf*

Rec. 4: *always f*

Rec. 5: *always f*

Rec. 6: *always f*

Rec. 7: *mp*

Rec. 8: *p*, *always f*

Rec. 9: (no markings)

Rec. 10: *mf*

The score consists of ten staves, each for a recorder. The music is written in treble clef for Recorders 1-8 and bass clef for Recorders 9-10. The key signature has one sharp (F#). The piece is divided into four measures by vertical bar lines. The first measure is in 3/8 time, the second in 4/4, the third in 6/8, and the fourth in 2/4. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The instruction 'articulation as before' is placed above the first measure. Recorder 10 has a *mf* marking in the first measure.

145

Rec. 1 *always mf*

Rec. 2 *mf* *f* *always mf* *mp*

Rec. 3 *f* *always mf*

Rec. 4 *always mf* *f* *mf*

Rec. 5 *always mf*

Rec. 6 *always f*

Rec. 7 *mp* *poco dim.*

Rec. 8 *f* *mp*

Rec. 9

Rec. 10

articulation as before

148

Rec. 1 *mp* *mf* *mp*

Rec. 2 *mf* *mf* *mp* articulation as before

Rec. 3 *f* *mf* *f* *mp* *mf*

Rec. 4 *f* *mf* *f* *mf* *mp* *mf*

Rec. 5 *f* *mf* *mp*

Rec. 6 *f* *mp* *mf*

Rec. 7 *always f* *mp*

Rec. 8 *p* *mf*

Rec. 9 *f* *mf*

Rec. 10 *mf* *mf* *mp*

151

Rec. 1 *mf* *f* always *mf*

Rec. 2 always *mf* *mp* always *mf*

Rec. 3 always *mf* always *f*

Rec. 4 always *mf* *f* *f* *mf* *f*

Rec. 5 *mf* *f* *mf* *f* *f* *mf* *mf*

Rec. 6 always *mf* *f* *mf* *f* *f* *mf*

Rec. 7 always *mf* *f*

Rec. 8 *mf* *mp* *mf* *f* *mf* *mf* *f*

Rec. 9 *mp* *ff* *mp* *ff* *p* always *f*

Rec. 10 *ff* *mp* *ff* *mp* *ff* *mp* *mf*

Articulation as before

154

Rec. 1 *always mf* *ff* *always mf*

Rec. 2 *always mf* *f* *mf*

Rec. 3 *always f* *mf* *mf*

Rec. 4 *mf* *f* *mf* *f* *f* *ff* *mf* *f* *mf*

Rec. 5 *mf* *f* *f* *mf* *always f* *mf*

Rec. 6 *always f* *mf* *f* *mf*

Rec. 7 *f* *mf* *f* *ff* *mf*

Rec. 8 *always f* *ff* *mf*

Rec. 9 *always f* *mf*

Rec. 10 *always f* *ff*

articulation as before

157

Rec. 1 *mf* *cresc.* *f* *mf* *cresc.* 5 3

Rec. 2 *mf* *cresc.* *f* *mf* *cresc.* 5 6 *f*

Rec. 3 *f* *mf* *f* *mf* *cresc.* *f* *mf*

Rec. 4 *mf* *f* *mf* *f* *mf* *cresc.*

Rec. 5 *f* *mf* *f* *mf* *cresc.* *f*

Rec. 6 *f* *mf* *f* *mf* *cresc.* *f* *mf*

Rec. 7 *cresc.* *f* *cresc.* 5 *ff* always *f*

Rec. 8 *cresc.* *ff* always *f*

Rec. 9 *mf* *f* *mf* *poco dim.*

Rec. 10 *mf* *f* always *mf* *cresc.* 5 3

Articulation as before

160

Rec. 1 *ff* *poco dim.* *f* *poco dim.* *f* *poco dim.*

Rec. 2 *f* *ff* *always f* *poco dim.* *always mf*

Rec. 3 *mf* *ff* *mp*

Rec. 4 *f* *mf* *poco dim.* *f* *mf* *poco dim.* *f*

Rec. 5 *mf* *f* *poco dim.* *f* *poco dim.*

Rec. 6 *mf* *poco dim.*

Rec. 7 *f* *ff* *always f*

Rec. 8 *f* *ff* *f* *poco dim.*

Rec. 9 *mp* *mf*

Rec. 10 *f* *poco dim.* *always f*

01
2
4
5
6
7

01
2
3
5
6
7

01
2
4
5
6
7

162

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
mp

Rec. 4
poco dim.
3
01
2
4
5
6
mf

Rec. 5
always *mf*

Rec. 6
always *mf*
5

Rec. 7
always *mf*

Rec. 8
always *mf*

Rec. 9
mf

Rec. 10
always *f*
5

Detailed description: This page of a musical score features ten staves for recorders, labeled Rec. 1 through Rec. 10. The music is written in treble clef for Rec. 1-8 and bass clef for Rec. 9-10. The key signature has one sharp (F#). Rec. 1 and 2 play a melodic line with slurs and accents, marked 'always mf'. Rec. 3 plays a sustained chord marked 'mp'. Rec. 4 has a 'poco dim.' instruction, followed by a triplet of notes marked 'mf' with a fingering diagram (01, 2, 4, 5, 6). Rec. 5 and 6 play rhythmic patterns with slurs and accents, marked 'always mf'. Rec. 6 includes a quintuplet bracket labeled '5'. Rec. 7 and 8 play melodic lines with slurs and accents, marked 'always mf'. Rec. 9 plays a sustained chord marked 'mf'. Rec. 10 plays a rhythmic pattern with slurs and accents, marked 'always f', and includes a quintuplet bracket labeled '5'. The score is divided into two systems by a vertical bar line.

164

Rec. 1 *always mf*

Rec. 2 *always mf*

Rec. 3 *mp* *always mf*

Rec. 4 *mf* gradually open half 0 *poco dim.* *mf*

Rec. 5 *mf* *poco dim.* *always mf*

Rec. 6 *always mf* 5 5 5

Rec. 7 *always mf*

Rec. 8 *always mf* 3 3

Rec. 9 *mf* *p* *always mf* 0124456 7#

Rec. 10 *always mf*

Detailed description of the musical score: This page contains ten staves of music, labeled Rec. 1 through Rec. 10. The score is divided into two systems by a vertical bar line. Rec. 1 and 2 are in treble clef, while Rec. 3 through 10 are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf*, *mp*, and *p* are used throughout. Performance instructions include 'always', 'poco dim.', and 'gradually open half 0'. Rec. 6 includes fingering numbers (5) under some notes. Rec. 8 includes fingering numbers (3) and a fingering diagram (0124456) with a sharp sign. Rec. 9 includes a fingering diagram (0124456) and a sharp sign. The score is written in a standard musical notation style with a key signature of one sharp (F#).

166

Rec. 1 always *mf*

01
2
4
5
6#

Rec. 2 *mf* poco dim. always *mf*

1
2
3
4
5
6
7

Rec. 3 always *mf*

01
2
3
4
5
6#
If it is necessary
add a little of 4

Rec. 4 *mf* poco dim.

Rec. 5 always *mf*

Rec. 6 always *mf*

Rec. 7 always *mf*

Rec. 8 always *mf*

Rec. 9 always *mf*

Rec. 10 always *mf*

Detailed description: This page of a musical score, numbered 166, features ten staves for recorders, labeled Rec. 1 through Rec. 10. The notation is primarily in treble clef, with Rec. 9 and Rec. 10 in bass clef. The music consists of rhythmic patterns, often in eighth or sixteenth notes, with various articulations like accents and slurs. Dynamics are marked as 'always *mf*' (mezzo-forte) for most parts, with some sections in Rec. 2 and Rec. 4 marked 'poco dim.' (poco diminuendo). Fingerings are indicated by numbers 1-5 and 6# (sharpened sixth). A specific instruction for Rec. 3 states 'If it is necessary add a little of 4'. The score is divided into two systems by a vertical bar line.

168

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
always *mf*

Rec. 4
always *mf*

Rec. 5
always *mf*

Rec. 6
always *mf*

Rec. 7
always *mf*

Rec. 8
always *mf*

Rec. 9
always *mf*

Rec. 10
always *mf*

The image shows a page of a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The page number 42 is in the top left corner. The score begins at measure 168. Recorder parts 1 through 8 are written in treble clef, while parts 9 and 10 are in bass clef. The music consists of rhythmic patterns of sixteenth notes, often grouped with slurs and accents. The dynamic marking 'mf' (mezzo-forte) is consistently used throughout. The score is divided into two systems by a vertical bar line. Recorder parts 1, 2, 3, and 6 feature sixteenth-note runs with slurs and accents. Recorder parts 4 and 5 feature sixteenth-note runs with slurs and accents. Recorder parts 7 and 8 feature sixteenth-note runs with slurs and accents. Recorder parts 9 and 10 feature sixteenth-note runs with slurs and accents.

170

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
always *mf*

Rec. 4
always *mf*

Rec. 5
always *mf*

Rec. 6
always *mf*

Rec. 7
always *mf*

Rec. 8
always *mf*

Rec. 9
always *mf*

Rec. 10
always *mf*

172

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
always *mf*

Rec. 4
always *mf*

Rec. 5
always *mf*

Rec. 6
always *mf*

Rec. 7
always *mf*

Rec. 8
always *mf*

Rec. 9
always *mf*

Rec. 10
always *mf*

f

Detailed description: This page of a musical score, numbered 44, contains ten staves for recorders, labeled Rec. 1 through Rec. 10. The music is written in treble clef for Rec. 1-8 and bass clef for Rec. 9-10. The key signature has one flat (B-flat). The score begins at measure 172. Each staff features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are consistently 'always *mf*' (mezzo-forte) for all recorders. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and phrasing marks are used to group notes. A vertical bar line is present between measures 172 and 173. At the end of the page, a dynamic marking of '*f*' (forte) is shown.

174

Rec. 1 *always f*

Rec. 2 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Rec. 3 *always f*

Rec. 4 *f* *f* *mf* *always f*

Rec. 5 *mf* *f* *f* *mf* *f* *mf* *f* *mf*

Rec. 6 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Rec. 7 *always f*

Rec. 8 *always f*

Rec. 9 *always f*

Rec. 10 *always f*

179

Rec. 1 *f* *f* *mf* *mf* *f* *mf* *f* *mf* *f*

Rec. 2 *mf* *f* always *mf* *mf* *mf* *mf* *mf* *f*

Rec. 3 always *f* *mf* *f*

Rec. 4 always *f*

Rec. 5 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Rec. 6 *mf* *mf* *mf* *f* *mf*

Rec. 7 *f*

Rec. 8 *f*

Rec. 9

Rec. 10 *f*

01
2
3
5
6
7#

01
2
3
4
6
7

Detailed description: This page of a musical score, numbered 179, features ten staves labeled Rec. 1 through Rec. 10. The notation is complex, involving various rhythmic patterns, slurs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *f* (piano). Rec. 1 and Rec. 2 show intricate melodic lines with slurs and dynamic changes. Rec. 3 and Rec. 4 are marked 'always *f*'. Rec. 5, 6, and 7 contain dense textures with many slurs and dynamic markings. Rec. 8 and Rec. 9 are mostly silent, with Rec. 8 having a few notes at the beginning. Rec. 10 has a few notes at the beginning. There are two sets of fingerings (01-7 and 01-7#) indicated in the score.

184

Rec. 1 *f* *mf* *f* *mf* *f* *f* *mf* *f* always *mf*

Rec. 2 *mf* *f* always *mf* *f* always *mf*

Rec. 3 *mf* *f* *f* *f* *mf* *f*

Rec. 4 always *f* *mf* *mf* *f* *mf*

Rec. 5 *mf* *mf* *f* *f* *mf* *f*

Rec. 6 *f* *mf* *mf* *f* always *f*

Rec. 7 always *f*

Rec. 8 always *f*

Rec. 9 always *f*

Rec. 10 always *f*

Detailed description: This page of a musical score, numbered 184, features ten staves for recorders (Rec. 1-10). The music is written in treble clef for Rec. 1-6 and bass clef for Rec. 7-10. The score is divided into five measures. Rec. 1 has a complex melodic line with dynamics *f*, *mf*, *f*, *mf*, *f*, *f*, *mf*, and *f*, with the instruction 'always *mf*' in the fifth measure. Rec. 2 starts with *mf*, then *f*, and 'always *mf*' in the second and fourth measures. Rec. 3 has dynamics *mf*, *f*, *f*, *f*, *mf*, and *f*. Rec. 4 is marked 'always *f*' and has dynamics *mf*, *mf*, *f*, and *mf*. Rec. 5 has dynamics *mf*, *mf*, *f*, *f*, *mf*, and *f*. Rec. 6 starts with *f*, then *mf*, *mf*, *f*, and 'always *f*'. Rec. 7, 8, 9, and 10 are marked 'always *f*'. The score includes various articulations such as accents (>) and slurs, and fingering indications like '5' and '6'.

189

Rec. 1 *mf* *f* *mf* *f* *mf* *f* *f* *mf* *f* *mf*

Rec. 2 always *mf* *f* always *mf*

Rec. 3 *mf* *f* *mf* *f* always *f* *mf* *f* *mf*

Rec. 4 *f* *f* *mf* *f* *mf* *f* *mf* *f*

Rec. 5 1 3 4 6 7 always *f* *mf* *f* *f*

Rec. 6 *f* *mf* *f* *mf* *f* *f* *f* *mf* *f*

Rec. 7 always *f*

Rec. 8 always *f*

Rec. 9 always *f*

Rec. 10 always *f*

Detailed description: This page of a musical score, numbered 48 and 189, features ten staves for recorders (Rec. 1-10). The notation is complex, involving many sixteenth and thirty-second notes, often beamed together. Dynamics are indicated by *mf* (mezzo-forte) and *f* (forte), with some parts marked 'always *mf*' or 'always *f*'. Articulation includes accents (>) and slurs. Fingerings are indicated by numbers 1-7. Some staves have rests for parts of the music. The score is divided into measures by vertical bar lines.

195

Rec. 1
always *f* *mf* *f* *mf* *f* *f* always *mf*

Rec. 2
f *mf* *f* *mf* *f* *mf* *f* *mf* *f* always *f* *mf* *f* *mf*

Rec. 3
f *mf* *f* always *f* *mf* *f*

Rec. 4
f *f* *mf* *f* always *f*

Rec. 5
always *f* *mf*

Rec. 6
always *f*

Rec. 7
always *f*

Rec. 8
always *f*

Rec. 9
always *f*

Rec. 10
always *f*

Detailed description: This page of a musical score, numbered 195, features ten staves for recorders (Rec. 1-10). The music is written in treble clef for Rec. 1-8 and bass clef for Rec. 9-10. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *always f*. Articulation includes accents and slurs. Fingerings are indicated by numbers 1-5. Rec. 1 starts with a sixteenth-note triplet marked '6' and 'always f'. Rec. 2 has a similar triplet marked '6' and 'mf'. Rec. 3 has a triplet marked '6' and 'mf'. Rec. 4 has a triplet marked '6' and 'mf'. Rec. 5 has a triplet marked '6' and 'mf'. Rec. 6 has a triplet marked '6' and 'mf'. Rec. 7 has a triplet marked '6' and 'mf'. Rec. 8 has a triplet marked '6' and 'mf'. Rec. 9 has a triplet marked '6' and 'mf'. Rec. 10 has a triplet marked '6' and 'mf'. The score is complex, with many notes and rests, and is designed for a multi-recorder ensemble.

a little slower (♩ = 106)

201

Rec. 1
mf *f* *mf* *mf* *f* *mf* *f* *f* *mf* *f* *f* *mf*

Rec. 2
mf *f* *f* always *mf* *f* *f* *mf*

Rec. 3
 always *f*

Rec. 4
mf *f* *mf* *ff* always *f*

Rec. 5
f *mf* *f* *f* *mf* always *f*

Rec. 6
mf *f* always *f*

Rec. 7
mf *ff* always *f*

Rec. 8
mf *f* *f*

Rec. 9
mf *ff* *f*

Rec. 10
mf *ff* *f*

0
2
3
(7#)

01
2
3
5
6

206

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

always *mf*

f always *mf*

always *f*

always *f*

always *f*

always *f*

always *f*

always *f*

211

Rec. 1
always *mf*
6
5
5
6
6
cresc.

Rec. 2
always *mf*
6
6
6
6
6
cresc.

Rec. 3
always *f*
5
5
5
5
5
cresc.

Rec. 4
always *f*
5
5
5
5
5
cresc.

Rec. 5
always *f*
5
5
5
5
5
cresc.

Rec. 6
always *f*
1
2
3
5
5
cresc.

Rec. 7
always *f*
5
5
5
5
5
cresc.

Rec. 8
always *f*
5
5
5
5
5
cresc.

Rec. 9
always *f*
1
2
5
6#
7
5
5
5
5
5
cresc.

Rec. 10
f
0
2
3
(7#)
5
5
cresc.

Detailed description: This is a page of a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The score is written in treble clef for recorders 1-8 and bass clef for recorders 9-10. The key signature has one sharp (F#). The music consists of several measures, with various dynamics and fingering instructions. Recorders 1 and 2 are marked 'always mf'. Recorders 3, 4, 5, 6, 7, and 8 are marked 'always f'. Recorders 9 and 10 are marked 'always f'. The score includes numerous slurs, ties, and fingering numbers (1-7). A 'cresc.' (crescendo) marking is present in measures 3, 4, 5, 6, 7, 8, and 10. A measure rest is indicated in measure 5 for recorders 1, 2, 3, 4, 5, 6, 7, and 8. A measure rest is also indicated in measure 10 for recorder 10. The page number '211' is in the top left corner.

Rec. 1 *mf* *mp* *pp* 0101 0101 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7

Rec. 2 *ff* *mp* *pp* *mf* 0101 0101 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7

Rec. 3 *ff* *pppp* *f* 1 1 1 1 same fingerings as before 1 1 1 1 same fingerings as before
 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6
 7# 7

Rec. 4 *pppp* *f* *ppp* 1 1 1 1 same fingerings as before
 3 3 3 3 3 3
 4 4 4 4 4 4
 5 5 5 5 5 5
 6 6 6 6 6 6
 7

Rec. 5 *ff* *ppp* *f* 1 1 1 1 same fingerings as before
 3 3 3 3 3 3
 4 4 4 4 4 4
 5 5 5 5 5 5
 6 6 6 6 6 6
 7

Rec. 6 *ff* *ppp* *f* 1 1 1 1 same fingerings as before
 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6
 7# 7

Rec. 7 *ff* *f* *mf* *mp*

Rec. 8 *ff* *mf* *mp* *f* *mf* *mp*

Rec. 9 *ff* *ff* *ff* 01 2 3 4 5 7#* *mp*

Rec. 10 *ff* *ff* *mf* *ff* *ff* *p* 01 2 3 4 5 7#* *p*

* : if it's necessary add a little of 6#

Rec. 1 *mf* *ppp*
 01 01 01 01 same fingerings as before
 3 3 3 3 4
 4 4 4 4 5
 5 5 5 5 6
 6 6 6 6 7#

Rec. 2 (same fingerings as before) *ppp* *f*
 same fingerings as before

Rec. 3 *ppp* *pp*
 1 1 1 1 same fingerings as before
 3 3 3 3 4
 4 4 4 4 5
 5 5 5 5 6
 6 6 6 6 7#

Rec. 4 *mp* *ff* *ppp*
 1
 3
 4
 5
 6
 7

Rec. 5 *pppp* *pp* *mf* *pppp*
 1 same fingerings as before
 3
 4
 5
 6
 7

Rec. 6 *pppp* *mp* *f* *ppp*
 1 same fingerings as before
 3
 4
 5
 6
 7

Rec. 7 *pp* *f* *pppp* *p*
 01 01 01 01 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7

Rec. 8 *pp* *mf* *pppp* *p*
 01 01 01 01 same fingerings as before
 3 3 3 3 4
 4 4 4 4 5
 5 5 5 5 6
 6 6 6 6 7

Rec. 9 *p* *mp*
 1 if it's necessary add 7#
 3
 4
 6

Rec. 10 *mp*

mp *pp*
ppp *pp* *mf* *ppp*
ff *ppp* *pp* *ff*
pppp *pp* *f* *pp* *pp*
ppp *f* *ppp*
pp *mf* *pppp* *mp* *f* *ppp*
mp *mf* *p*

(same fingerings as before)
 01 01 01 01 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7

same fingerings as before
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 same fingerings as before
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

same fingerings as before
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

same fingerings as before
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

same fingerings as before
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

same fingerings as before
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

same fingerings as before
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

same fingerings as before
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Rec. 1 *pp* 01 01 01 01 01 same fingerings as before *f* *pp* *pp* 01 01 01 01 01 01 same fingerings as before *mf* *pp*

01	01	01	01	01
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7				

Rec. 2 *pp* 01 01 01 01 same fingerings as before *f* *ppp* *pp* (same fingerings as before)

01	01	01	01
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7			

Rec. 3 *ppp* *p* *mp*

1	1	1	1
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7#			

Rec. 4 (same fingerings as before) *ff* *ppp* *p*

Rec. 5 *ff* 1 1 1 1 same fingerings as before *ppp* *pp* 01 01 01 01 same fingerings as before *f* *ppp*

1	1	1	1
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7			

01	01	01	01
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7			

Rec. 6 *pp* 01 01 01 01 same fingerings as before *mf* *ppp* *p*

01	01	01	01
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7			

Rec. 7 *mf*

Rec. 8 gradually open half 0 *p*

Rec. 9 *mp* *p*

Rec. 10 *p* *mp*

Rec. 1 *pp* *mp*

Rec. 2 *mf* *ppp* *ppp* *ff* *gliss. with +1*

Rec. 3

Rec. 4 *mp*

Rec. 5 *mp* *f* *ppp* *p*

Rec. 6 *mp*

Rec. 7 *p* *pp* *f* *ppp* *p*

Rec. 8 *pp* *mf* *pppp* *p*

Rec. 9 *p* *mp*

Rec. 10 *p*

(same fingerings as before)

3 3 3 3 same fingerings as before 1 1
 4 4 4 4 3 3 3 3 3 3 3 3
 5 5 5 5 4 4 4 4 4 4 4 4
 6 6 6 6 5 5 5 5 5 5 5 5
 7 7 7 7 6 6 6 6 6 6 6 6

0 2
 3
 4
 6
 7#

half 0 1
 2
 3
 4
 6
 7

1 3 4 6
p if it's necessary add 7 #

Rec. 1 *pp* 01 01 01 01 01 01 same fingerings as before
 3 3 3 3 3 3
 4 4 4 4 4 4
 5 5 5 5 5 5
 6 6 7 6

Rec. 2 *ppp* 1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 7 6

Rec. 3 *p*

Rec. 4 *p*

Rec. 5 *mp*

Rec. 6 *pp* 3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 7 6

gliss. with +1

ff 1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 7 6

dim. opening half 1

Rec. 7 *mp* *p*

Rec. 8 gradually close 0 01
 2
 3
 4
 6
 7 *mp*

Rec. 9 *mp* *p*

Rec. 10 *mp* *p*

Rec. 1 *pp* *mf* *ppp*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 2 *pp* *f* *ppp*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 3 (same fingerings as before) *ff* *ppp* *f*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 4 *f* *ppp* *pp* *gliss. with +1*

(same fingerings as before)
 3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 5 *p* *pp* *ff*

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 6 (same fingerings as before) *ppp* *ff* same fingerings as before

1 1 1 1
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 7 half 0 1 *p* gradually close 0 01 2 *mp*
 3 3 3 3
 5 5 5 5
 6# 6# 6# 6#
 7 7 7 7

Rec. 8 *mp* gradually open half 0

Rec. 9 *p* *mp*

Rec. 10 *mp*

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

pp 01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7

mf *ppp*

ppp (same fingerings as before)

pp *ff* *ff* same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7

ppp *ff* *ppp* same fingerings as before
1 1 1 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7

ppp *ff* *ppp* same fingerings as before
1 1 1 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7

ppp *ppp* *f* *ppp* same fingerings as before
01 01 01 01
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7

ppp *p* *mp*

mp

p *pp* *f*

pp 01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7

p *mp*

p

pp *f*

pp *mp*

p

Rec. 1 *ppp* *f* *ppp* *pp*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7 7

Rec. 2 *gliss. with +1* *ff* *ppp* *pp*

(same fingerings as before) 1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7 7

dim. opening half 1

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7 7

Rec. 3 *ppp* *p*

(same fingerings as before)

Rec. 4 *pp* *f* *pp* *p*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7 7

Rec. 5 *pp* *gliss. with +1* *ff* *ppp*

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5
 6 6
 7 7

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7 7

dim. opening half 1

Rec. 6 *p*

Rec. 7 *p* *p*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5
 6 6
 7 7

Rec. 8 *ppp*

(same fingerings as before)

Rec. 9 *mp*

Rec. 10 *mp*

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

Fingering Diagrams:

- 01 01 01 01 same fingerings as before

3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
- 3 3 3 3 same fingerings as before

3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
- 1 1 1 1 same fingerings as before

1	1	1	1
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
- 3 3 3 3 same fingerings as before

3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
- 4 4 4 4 same fingerings as before

4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
- 5 5 5 5 same fingerings as before

5	5	5	5
6	6	6	6
7	7	7	7
- 6 6 6 6 same fingerings as before

6	6	6	6
7	7	7	7
- 7 7 7 7 same fingerings as before

7	7	7	7
---	---	---	---

Other Annotations:

- gliss. with half 2
- gliss. with +1
- dim. opening half 1
- same fingerings as before

Rec. 1 *ppp* (same fingerings as before) *mp* *mf* *f* *p* *mf*

Rec. 2 (same fingerings as before) *ppp* *mp* *mf* *mf*

Rec. 3 (same fingerings as before) *pppp* dim. opening half 1 *pp* *mf*

Rec. 4 gliss. with half 2 *pppp* (same fingerings as before) *pp* *mf* *ppp*

Rec. 5 (same fingerings as before) *pppp* *ppp* *mf* *ppp*

Rec. 6 gliss. with +1 *ff* (same fingerings as before) *pppp* dim. opening half 1 *pp*

Rec. 7 (same fingerings as before) *ppp* *pp* *mf*

Rec. 8

Rec. 9 *mp* dim. gradually opening half 5

Rec. 10 take SOPRANO recorder *p*

1 1 1 1 same fingerings as before 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7#

01 01 01 01 same fingerings as before 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

01 01 01 01 same fingerings as before 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

1 1 1 1 same fingerings as before dim. opening half 1
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

01 01 01 01 same fingerings as before 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

1 1 1 1 same fingerings as before dim. opening half 1
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

01 01 01 01 same fingerings as before 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

241

Rec. 1 *mf* *sf* *mf* *mp* *mf* *sf* *mf*

Rec. 2 always *mf*

Rec. 3 *pppp* *f*

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7#

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7

Rec. 4 *pp* *f*

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7

Rec. 5 *pp* *mf* *ppp*

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7#

Rec. 6 *mf* *pppp*

same fingerings as before 1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7#

Rec. 7 *ppp* *p* *f*

(same fingerings as before) 01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7

Rec. 8 *ppp* *pp* *mf* *ppp*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7

Rec. 9 *ppp*

take SOPRANO recorder

take SOPRANO recorder

take SOPRANINO recorder

♩ = 100

244

Rec. 1 *f* *f* *mf* *f* *f* *mf* *sf* *mf*

Rec. 2 always *mf*

Rec. 3 *pppp* (same fingerings as before) gliss. with half 2 take SOPRANINO recorder

Rec. 4 *pppp* gliss. with half 2 take SOPRANO recorder

Rec. 5

Rec. 6 SOPRANO rec. (until bar 325) *mf* always *mf*

Rec. 7 *ppp*

Rec. 8

Rec. 9 SOPRANO rec. (until bar 343)

Rec. 10 *mf* *mf* *mp* *mf* *mp* *mf* *f* *mf*

01 3 4 5 6#

1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7#

1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7#

0 2 3 4 6 7#

1 3 4 6

249

Rec. 1 *mf* always *f*

Rec. 2 always *mf* *f* always *mf*

Rec. 3 SOPRANINO rec. (until bar 327) always *mf* *f* *mf*

01
3
4
7

Rec. 4 SOPRANO rec. (until bar 272) always *mf* *f* *mf*

0
2
3
4
6
7 (#)

Rec. 5 SOPRANO rec. (until bar 342) *mp* *mf* *mp* *mf* *f* *mf* *mp*

1
3
4
6

Rec. 6 always *mf*

Rec. 7

Rec. 8

Rec. 9 SOPRANINO rec. (until bar 320) *mf* *f* always *f*

01
2
4
5
6

Rec. 10 always *mf*

Detailed description: This is a page of a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is divided into four measures. Recorder 1 starts with a dynamic of *mf* and then becomes *f*. Recorder 2 is *mf* then *f* then *mf*. Recorder 3 is *mf* then *f* then *mf*. Recorder 4 is *mf* then *f* then *mf*. Recorder 5 has dynamics *mp*, *mf*, *mp*, *mf*, *f*, *mf*, and *mp*. Recorder 6 is *mf*. Recorder 7 and 8 are silent. Recorder 9 is *mf* then *f* then *f*. Recorder 10 is *mf*. There are various performance markings such as accents, slurs, and fingerings (e.g., 1, 3, 4, 6 for Recorder 5; 0, 2, 3, 4, 6, 7 for Recorder 4; 0, 1, 2, 4, 5, 6 for Recorder 9). Some measures contain rests for certain recorders, with instructions like 'SOPRANO rec. (until bar 272)' or 'SOPRANINO rec. (until bar 320)'. The page number 249 is at the top left.

253

Rec. 1 *mf* *f* *mf* *f* *always f* *mf*

Rec. 2 *f* *always mf*

Rec. 3 *always mf* *always f* *mf* *f* *mf*

Rec. 4 *mf* *f* *mf* *f* *always mf*

Rec. 5 *always mf*

Rec. 6 *always mf*

Rec. 7

Rec. 8

Rec. 9 *f* *mp* *mf* *f* *mf*

Rec. 10 *always mf*

268

Rec. 1 *mf* *f* *mp* *mf* always *f*

Rec. 2 always *mf* *f* *mf* *f* always *mf*

Rec. 3 *mf* *f* *mf* *mf* *f* always *mf*

Rec. 4 always *mf*

Rec. 5 always *mf* *f*

Rec. 6 always *mf*

Rec. 7 *mp*

Rec. 8 *mf*

Rec. 9 *mf* always *f* *mf*

Rec. 10 always *mf*

01
2
4
5
6

01
2
3
4
6
7

Detailed description: This is a page of a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is divided into four measures by vertical bar lines. Recorder 1 starts with a dynamic of *mf*, followed by a *f* dynamic section with slurs and accents, then *mp*, *mf*, and finally a section marked 'always *f*' with slurs and accents. Recorder 2 has 'always *mf*' throughout, with some *f* dynamics in the second and third measures. Recorder 3 has *mf* and *f* dynamics, with 'always *mf*' in the fourth measure. Recorder 4 is marked 'always *mf*'. Recorder 5 has 'always *mf*' and *f*. Recorder 6 has 'always *mf*'. Recorder 7 has a single note in the third measure marked *mp*. Recorder 8 has a single note in the first measure marked *mf*. Recorder 9 has *mf* and 'always *f*'. Recorder 10 has 'always *mf*'. There are two vertical lists of numbers (01, 2, 4, 5, 6 and 01, 2, 3, 4, 6, 7) positioned between the staves, likely indicating fingerings or specific performance instructions. The page number '268' is located at the top left.

284

Rec. 1 always *f* *mf*

Rec. 2 *f* always *mf*

Rec. 3 *mf* *f* always *mf*

Rec. 4 *mf* always *f* *mf*

Rec. 5 always *mf*

Rec. 6 *f* always *mf*

Rec. 7 *mf*

Rec. 8 always *mf* *mp*

Rec. 9 always *mf*

Rec. 10 always *mf*

288

Rec. 1 *mf* *f* *mf* *mf* always *f*

Rec. 2 *f* always *mf*

Rec. 3 always *mf* always *f* *mf* *f* *mf*

Rec. 4 always *f* *mf* *f* *mf* always *f*

Rec. 5 always *mf* *mp* *cresc.* *f*

Rec. 6 *mp* *cresc.*

Rec. 7 *mp* *cresc.*

Rec. 8 *mp* *cresc.*

Rec. 9 *mf* *f* *mf* *mf* *mp* *cresc.*

Rec. 10 always *mf* *mp*

Detailed description: This page of a musical score, numbered 76, contains ten staves for recorders (Rec. 1-10) in 2/4 time. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into five measures. Recorder 1 starts at measure 288. Dynamics include *mf*, *f*, and *always f*. Recorder 2 starts with *f* and *always mf*. Recorder 3 has *always mf*, *always f*, and *mf* to *f*. Recorder 4 has *always f*, *mf* to *f*, and *always f*. Recorder 5 has *always mf*, *mp*, *cresc.*, and *f*. Recorder 6 has *mp* and *cresc.*. Recorder 7 has *mp* and *cresc.*. Recorder 8 has *mp* and *cresc.*. Recorder 9 has *mf*, *f*, *mf*, *mf*, *mp*, and *cresc.*. Recorder 10 has *always mf* and *mp*. The score includes various articulations such as accents, slurs, and breath marks, as well as fingerings and slurs for sixteenth-note passages.

a little accel. ----- a tempo (♩ = 100)

293

Rec. 1 *always f* *mf* *f*

Rec. 2 *always mf* *cresc.* *f*

Rec. 3 *always f* *mf* *cresc.* *f*

Rec. 4 *mf* *mf* *f* *mf* *f*

Rec. 5 *mf* *cresc.* *ff*

Rec. 6 *(cresc.)* *f*

Rec. 7 *(cresc.)* *f*

Rec. 8 *(cresc.)* *ff*

Rec. 9 *(cresc.)* *ff* *f*

Rec. 10 *(cresc.)* *mf* *f* *ff* *f* *mp* *labium gliss.*

Detailed description: This is a page of a musical score for ten recorders, numbered 293. The score is arranged in ten staves, labeled Rec. 1 through Rec. 10. Above the staves, there are performance instructions: 'a little accel.' followed by a dashed line, and 'a tempo (♩ = 100)'. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into four measures by vertical bar lines. Recorder 1 starts with 'always f' and has dynamics *mf* and *f* later. Recorder 2 starts with 'always mf' and has *cresc.* and *f*. Recorder 3 starts with 'always f' and has *mf*, *cresc.*, and *f*. Recorder 4 has dynamics *mf*, *mf*, *f*, *mf*, and *f*. Recorder 5 has *mf*, *cresc.*, and *ff*. Recorder 6 has *(cresc.)* and *f*. Recorder 7 has *(cresc.)* and *f*. Recorder 8 has *(cresc.)* and *ff*. Recorder 9 has *(cresc.)*, *ff*, and *f*. Recorder 10 has *(cresc.)*, *mf*, *f*, *ff*, *f*, and *mp*. A 'labium gliss.' instruction is present in the final measure of Recorder 10. Various musical notations such as slurs, accents, and dynamic markings are used throughout the score.

a little slower (♩ = 96)

300

Rec. 1: *f*, *ff*, *p*, *mf*, *f*, *f*. Includes "labium gliss." and dynamic markings.

Rec. 2: *always mf*, *mp*, *f*, *mf*, *always mf*.

Rec. 3: *f*, *ff*, *p*, *mf*, *f*, *mf*, *f*, *f*. Includes "labium gliss." and dynamic markings.

Rec. 4: *f*, *ff*, *p*, *mf*, *f*, *mf*. Includes "labium gliss." and dynamic markings.

Rec. 5: *mf*, *f*, *mf*, *f*.

Rec. 6: *p*, *ff*, *p*, *always mf*.

Rec. 7: *mf*, *mp*, *mf*, *f*.

Rec. 8: *mp*, *mf*, *f*, *always mf*.

Rec. 9: *f*, *mf*, *f*, *mf*.

Rec. 10: *ff*, *p*, *mf*, *always mf*. Includes "labium gliss." and dynamic markings.

305

Rec. 1 *mf* *f* *mf* *f* *mf < f*

Rec. 2 always *mf* *f* always *f*

Rec. 3 always *f* *mf* *f* always *f*

Rec. 4 *mf* *ff* *f* *ff* *mf*

Rec. 5 always *f* *mf* *f* *mf* *f* *mf*

Rec. 6 always *mf* *f* *mf* *f*

Rec. 7 always *mf*

Rec. 8 always *mf* *mf*

Rec. 9 *mf* *f* *mf* *f* *mf* *f*

Rec. 10 always *mf* *f* *mf* *f*

01
3
4
5
6#

310

Rec. 1 *f* *mf* *f* *mf* *f* always *f*

Rec. 2 *f* *mf* *f* *mf* *f* *mf*

Rec. 3 *mf* *f* always *f*

Rec. 4 *f* *mf* always *f*

Rec. 5 *mf* always *f* always *mf*

Rec. 6 *f* *mf* *f* always *f*

Rec. 7 always *mf*

Rec. 8 always *mf*

Rec. 9 *f* *mf* *f* *mf* *f*

Rec. 10 *f* *mf* *f* *mf* *f* *mf*

Detailed description: This page of a musical score features ten staves, each labeled 'Rec.' followed by a number from 1 to 10. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into four measures. Recorder 1 starts at measure 310. Dynamics include *f* (forte), *mf* (mezzo-forte), and 'always *f*'. Articulation includes slurs, accents, and sixteenth-note groupings. Recorder 2 has dynamics *f*, *mf*, and *f*. Recorder 3 has *mf*, *f*, and 'always *f*'. Recorder 4 has *f*, *mf*, and 'always *f*'. Recorder 5 has *mf*, 'always *f*', and 'always *mf*'. Recorder 6 has *f*, *mf*, *f*, and 'always *f*'. Recorder 7 is marked 'always *mf*'. Recorder 8 is marked 'always *mf*'. Recorder 9 has *f*, *mf*, *f*, *mf*, and *f*. Recorder 10 has *f*, *mf*, *f*, *mf*, *f*, and *mf*. The notation includes various note values, slurs, and dynamic markings throughout the piece.

315

Rec. 1 *f* *mf* *f* *mf* *f*

Rec. 2 *mf* *f* *mf* *f*

Rec. 3 *f* *mf* *f*

Rec. 4 *f* *mf* *f* *mf* *f*

Rec. 5 *mf* *f* *mf* *f*

Rec. 6 *f* *mf* *f* *mf* *f*

Rec. 7 always *mf* *f* *mf*

Rec. 8 *mf*

Rec. 9 *f* *mf* *f*

Rec. 10 *f* *mf* *f* *mf* *f*

Detailed description: This is a page of a musical score for ten recorders, numbered 315. The score is arranged in ten staves, labeled Rec. 1 through Rec. 10. The music is written in treble clef with a key signature of one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into five measures. Recorder 1 (Rec. 1) has dynamic markings of *f*, *mf*, *f*, *mf*, and *f*. Recorder 2 (Rec. 2) has *mf*, *f*, *mf*, and *f*. Recorder 3 (Rec. 3) has *f*, *mf*, and *f*. Recorder 4 (Rec. 4) has *f*, *mf*, *f*, *mf*, and *f*. Recorder 5 (Rec. 5) has *mf*, *f*, *mf*, and *f*. Recorder 6 (Rec. 6) has *f*, *mf*, *f*, *mf*, and *f*. Recorder 7 (Rec. 7) is marked 'always *mf*' and has *f* and *mf* markings. Recorder 8 (Rec. 8) has *mf*. Recorder 9 (Rec. 9) has *f*, *mf*, and *f*. Recorder 10 (Rec. 10) has *f*, *mf*, *f*, *mf*, and *f*. The score includes various musical notations such as slurs, accents, and articulation marks. Some notes are beamed in groups of six (marked with a '6') or three (marked with a '3').

324

Rec. 1 *f* *p* *mf*

Rec. 2 same fingerings as before *mf* *pp* *p*

Rec. 3 (same fingerings as before) *pp* *pp* *mf* *ppp*

Rec. 4 *f* *poco dim.* *f*

Rec. 5 *pp* *f* *pp*

Rec. 6 *f* *pp* take ALTO recorder

Rec. 7 *mf* (use the thumb for diminuendo)

Rec. 8 *p* *mf* *pp*

Rec. 9 ALTO (until bar 342) *pp* *mf* *ppp*

Rec. 10 same fingerings as before *f* *ppp* *mf* *mf* *mp* always *mf*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

1 1 3 1 same fingerings as before
 3 3 4 3
 4 4 5 4
 5 5 6 5
 6 6 7 6
 7 7 7 7

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 1

(same fingerings as before)

ppp

pp

0 1 0 1 0 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

mp

ppp

Rec. 2

mf

0 1 same fingerings as before
 3 3
 4 4
 5 5
 6 6
 7 7

ppp

pp

same fingerings as before

mf

Rec. 3

take ALTO recorder

Rec. 4

always *f*

Rec. 5

mf

mp

pp

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

gliss. with +1

f

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

ALTO rec. until the end

gliss. with +1

pp

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

f

Rec. 7

ppp

p

0 1 0 1 0 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

f

pppp

Rec. 8

p

0 1 0 1 0 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

mf

ppp

p

0 1 0 1 0 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 9

pp

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

gliss. with +1

f

ppp

Rec. 10

always *mf*

332

Rec. 1 *always f*

Rec. 2 *pp* *mp* *mf* *mp* *mf*

Rec. 3 ALTO rec. until the end *ppp* *f* *gliss. with +1*

3	3	3	3	same fingerings as before	1	1	1	1	same fingerings as before
4	4	4	4		3	3	3	3	
5	5	5	5		4	4	4	4	
6	6	6	6		4	4	5	5	
7	7	7	7		4	5	6	6	
					5	6	7	7	

Rec. 4 *always f*

Rec. 5 *ppp* *always mf* (same fingerings as before)

Rec. 6 *gliss. with +1* *ppp* *p* *mf* *ppp*

same fingerings as before	1	1	1	1	same fingerings as before	01	01	01	01	same fingerings as before
	3	3	3	3		3	3	3	3	
	4	4	4	4		4	4	4	4	
	5	5	5	5		5	5	5	5	
	6	6	6	6		6	6	6	6	
	7	7	7	7		7	6	6	7	

Rec. 7 *pp* *mf*

01	01	01	01	same fingerings as before
3	3	3	3	
4	4	4	4	
5	5	5	5	
6	6	6	6	
7	7	7	7	

Rec. 8 *mf* *pppp* *pp* *f >*

01	01	01	01	same fingerings as before
3	3	3	3	
4	4	4	4	
5	5	5	5	
6	6	6	6	
7	7	7	7	

Rec. 9 *pp* *mf* *ppp* *gliss. with +1*

3	3	3	3	same fingerings as before	1	1	1	1	same fingerings as before
4	4	4	4		3	3	3	3	
5	5	5	5		4	4	4	4	
6	6	6	6		4	5	5	5	
7	7	7	7		4	5	6	6	
					5	6	7	7	

Rec. 10 *mf*

335

Rec. 1 *mf* always *f*

Rec. 2 *mf* *mp* always *mf*

Rec. 3 *ppp* (same fingerings as before) *mp* *f* always *f*

Rec. 4 always *f*

Rec. 5 *mf* *mp* always *mf*

Rec. 6 always *mf*

Rec. 7 *pp* (same fingerings as before) *mp* *mf* always *mf* *f* *mf*

Rec. 8 (same fingerings as before) *ppp* *mp* *f* *mf* *ff*

Rec. 9 *mf* *f* *ff* *mp* labium gliss.

Rec. 10 always *mf*

338

Rec. 1 always *f*

Rec. 2 *ff* labium gliss. *mp* always *mf* *ff* labium gliss.

Rec. 3 always *f*

Rec. 4 always *f*

Rec. 5 *ff* labium gliss. *mp* always *mf* *ff* labium gliss. *mp*

Rec. 6 *ff* labium gliss. *mp* *ff* labium gliss. *mp* *ff* labium gliss. *p* always *mf*

Rec. 7 *f* *mp* *mf* *f* *mf* *f* *mp* *mf* *f* *mp* *mf*

Rec. 8 *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

Rec. 9 *ff* labium gliss. *mp* *ff* labium gliss. *mp* *ff* labium gliss. *p* *ff*

Rec. 10 always *mf*

340

Rec. 1
always *f*
mf *f*

Rec. 2
mp *ff* *mp* always *mf* *f* *ff*
labium gliss. labium gliss.

Rec. 3
always *f*
mf *f*

Rec. 4
always *f*
mf *f*

Rec. 5
ff *mp* always *mf* *ff* *p*
labium gliss. labium gliss.

Rec. 6
ff *mp* *ff* *mp* *ff* *p* *f* *ff* *p*
labium gliss. labium gliss. labium gliss. labium gliss.

Rec. 7
f *mp* *f* *mp* *mf* *f* *f*

Rec. 8
mf *f* *mp* always *f* *mf* *f* *f*

Rec. 9
ff *mp* *ff* *mp* *ff* *p* *mf* *ff*
labium gliss. labium gliss. labium gliss.

Rec. 10
always *mf*

342

Rec. 1 *f* *ff* *p* labium gliss. always *mf* *f*

Rec. 2 *mp* *ff* *p* labium gliss. always *mf* *mp*

Rec. 3 *ppp* *f* *ppp* *mp* gliss. with +1 same fingerings as before dim. opening half 1

Rec. 4 always *f* *mf* *f* *mf*

Rec. 5 labium gliss. *ff* *p* take ALTO recorder

Rec. 6 labium gliss. *ff* *p* *ppp* *f* gliss. with +1 same fingerings as before

Rec. 7 *f* *mp* *mp* *f*

Rec. 8 *mp* *p* *f*

Rec. 9 labium gliss. *mp* take Tenor recorder

Rec. 10 always *f*

3 3 3 3 same fingerings as before 1 1
 4 4 4 4 3 3
 5 5 5 5 4 4
 6 6 6 6 5 5
 7 7

1 1 1 1 same fingerings as before dim. opening half 1
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7

1 1
 3 3
 4 4
 5 5
 7#

01
 2
 3
 4
 5
 7

346

Rec. 1 (same fingerings as before) *pp* *mf* *f* *mf* *mf* *mf* *f*

Rec. 2 *ppp* always *mf*

Rec. 3 *ppp* same fingerings as before *f* gliss. with +1 *ppp* *pp*
 1 1 same fingerings as before dim. opening half 1
 3 3 3 3 3 3
 4 4 4 4 4 4
 5 5 5 5 5 5
 6 6 6 6 6 6
 7 7 7 7 7 7

Rec. 4 *mf* *f* *mf* always *f*

Rec. 5 same fingerings as before *f* *ppp* *ppp* same fingerings as before *f* gliss. with +1
 3 3 3 3 3 3 same fingerings as before 1 1
 4 4 4 4 4 4 5 5 5 5 5 5
 6 6 6 6 6 6 7 7 7 7 7 7

Rec. 6 *f* *p* *mp* *f*

Rec. 7 *mf* *pp* *mp* *f* *p* *mp* same fingerings as before until bar 351

Rec. 8 *f* *p*

Rec. 9 TENOR rec. until the end *mp* *f*

Rec. 10

348

Rec. 1 *mf* *mf* *f* *mf* always *f*

Rec. 2 *mf* *mf* *f* always *f*

Rec. 3 same fingerings as before *f* *ppp* *mp*

01
3
4
5
6
7

Rec. 4 *f* *mf* *f* *f* *mf* always *f*

01
2
3
4
5
6

Rec. 5 *ppp* *mf* *mf* *mp*

1 1 same fingerings as before
3 3 dim. opening half 1
4 4
5 5
6 6
7 7

Rec. 6 *p* *mp* *f*

Rec. 7 *f* *p* *mp* *f* *p*

Rec. 8 *p* *f*

Rec. 9 *pp*

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

Rec. 10

Detailed description: This page contains ten staves of musical notation, labeled Rec. 1 through Rec. 10. The notation includes various rhythmic patterns, primarily sixteenth and thirty-second notes, often grouped with slurs and dynamic markings. Rec. 1 and 2 feature complex rhythmic patterns with dynamic markings ranging from *mf* to *f* and *ppp*. Rec. 3 has a continuous sixteenth-note pattern with dynamic markings *f*, *ppp*, and *mp*. Rec. 4 and 5 show patterns with dynamic markings *f*, *mf*, and *ppp*. Rec. 6 consists of sixteenth-note patterns with dynamic markings *p*, *mp*, and *f*. Rec. 7 features patterns with dynamic markings *f*, *p*, *mp*, *f*, and *p*. Rec. 8 and 9 show patterns with dynamic markings *p* and *f*. Rec. 10 is mostly blank. Fingering instructions are provided for several staves, including 'same fingerings as before' and specific finger numbers (1-7). The page number '348' is at the top left, and '93' is at the top right.

350

Rec. 1 *always f*

Rec. 2 *f* *always mf*

Rec. 3 *mf* *f* *mp* *f* *p*

Rec. 4 *mf* *always f* *ppp* *f*

Rec. 5 *mf* *p* *ppp* *gliss. with +1*

Rec. 6 *p* *mf* *p* *mf*

Rec. 7 *mp* *mf* *p*

Rec. 8 *p* *mp*

Rec. 9 *mf* *pp* *p* *f*

Rec. 10 *BASS rec. until the end* *p*

01
2
3
5
6

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5
6 6
7

1
3
4
5
7#

352

Rec. 1 *always f*
p *mf* *ppp*
 01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 2 *always mf*
pp *mf* *ppp* *pp*
 01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 3 *ppp* *f* *ppp*
 gliss. with +1
 3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7
 1 1
 3 3
 4 4
 5 5
 6 6
 7 7
 same fingerings as before
 dim. opening half 1

Rec. 4 *ppp*
 (same fingerings as before)
always mf

Rec. 5 *f* *ppp*
 gliss. with +1
 dim. opening half 1
mp *mf*

Rec. 6 *p* *pp* *f* *ppp*
 01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 7 *pp* *mf* *pp*
 01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 8 *f* *p* *mp*
 3

Rec. 9 *pp*

Rec. 10 *mf* *pp* *always mp*
 3

354

Rec. 1 *mf* *f* *mp* *mf* *mf* *mp*

Rec. 2 *mp* *ppp* *mp* *pp* *f* *ppp*
 (same fingerings as before) *pp* same fingerings as before *f* same fingerings as before

3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7

1	1	1	1
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7

Rec. 3 *mp* *pp* *mp* always *mf*

Rec. 4 take ALTO recorder *mf* *mf* *mp*

Rec. 5 *p* *p* *mf* *p* *p*

Rec. 6 *ppp* *pp* *mf* *ppp*
 (same fingerings as before) *pp* same fingerings as before *mf* same fingerings as before dim. opening half 1

3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7

1	1
3	3
4	4
5	5
6	6
7	7

1	1	1	1
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7

Rec. 7 *mp* *mf* *mf* *mp*

1
3
4
5
7#

Rec. 8 *mp* *mf* *mf* *mf* *mp*

Rec. 9 *mp* *mf* *mp* *mf* *mf*

Rec. 10 *mf* *mf* *mp* *mp*

357

Rec. 1
always *mp*

Rec. 2
always *mp*

Rec. 3
always *mf*
mp
mp
pp

Rec. 4
ALTO rec.
mf
mp

Rec. 5
mf
p

Rec. 6
mf
mp
mf
mp

Rec. 7
mf
p

Rec. 8
mf
mp
mp

Rec. 9
mf
mp
p

Rec. 10
mp