



# Politano Antonio

Italie, Catania

## Natura morta con uccelli vivi (for recorder ensemble)

### A propos de l'artiste

Recorder player and freelancer composer.

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### A propos de la pièce

**Titre :** Natura morta con uccelli vivi (for recorder ensemble)  
**Compositeur :** Antonio, Politano  
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*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

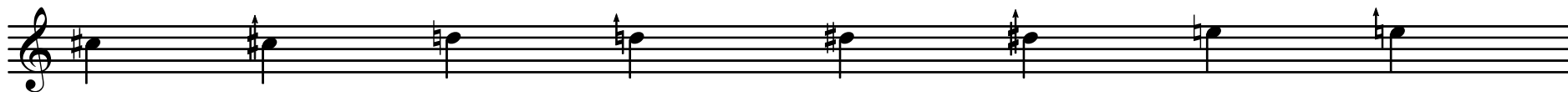
# Soprano recorder: quarter tone fingerings



0 1	0 1	0 1	0 1
2	2	2	2
3	3	4	4
4	5	5	5
		6	
		7	



0 1	0 1	0	0
3	3	2	3
4		4	
5		5	
6 #		6 (#)	



1	all fingers open	2	half 0 1
		3	2
		4	3
		5	4
		6 #	6
			7 #



half 0 1	half 0 1
2	2
3	3
4	6

Alto recorder: quarter tone fingerings

Musical notation for the first line of quarter tone fingerings. The staff shows a sequence of notes with upward and downward arrows. Below the staff, fingerings are listed for each note, with dynamic markings *mf* and *mp* indicated.

0	1	<i>mf</i> <i>mp</i>		0	1	0	1	0	1	0	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	
4		3	3	5	5	5	5	5	5	5	5	
5		4	5		6					6	6 (#)	
7			7		7							

Musical notation for the second line of quarter tone fingerings. The staff shows notes with upward and downward arrows. Below the staff, fingerings are listed for each note, including the instruction "all fingers open".

1	1	all fingers open		2	half 0 1	half 0 1	half 0 1
2				2	2	2	2
4				3	3	3	3
5				4	4	4	4
				5	6		
				6 #	7 #		

Musical notation for the third line of quarter tone fingerings. The staff shows notes with upward and downward arrows. Below the staff, fingerings are listed for each note, including the instruction "half 0 1 or half 0 1".

half 0 1	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
		6	6 #	6 #	6 #   5



Tenor recorder: quarter tone + extra fingerings

0 1      0 1      0 1      0 1      0 1

2      2      2      2      2

3      3      3      4      4

4      5      5      5      5

                6      7 (#)

0 1      0 1      0      0

3      3      2      3

4      4      4      4

5      5      5      5

6 #      6 (#)

1      1      all fingers open      2      half 0 1

2      2      3      3      2

4      4      4      4      3

5      5      5 #      5      4

                6 #      6 #      7 #

For this passage use always  
this g# fingering:

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

2      2      3      2

3      3      4      3

4      6      5      5

                7      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

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 #

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 designation and a bar range. The music is in 3/4 time and includes various rhythmic patterns, rests, and dynamic markings. The tempo is strictly 112 beats per minute. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

7

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

*always mf*

*mf*

*mp*

*always mf*

*always mf*

*always mf*

*always mf*

*always mf*

*mp*

*mp*

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

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*

Detailed description: This is a page of a musical score for ten recorders, numbered 1 through 10. The score is written in treble clef for recorders 1-7 and bass clef for recorders 8-10. The key signature is one sharp (F#). The piece is divided into five measures. Recorders 1, 2, 3, 4, 5, and 6 have dynamic markings of 'always *mf*' in the first measure and '*f*' in the fifth measure. Recorder 4 has an additional '*mf*' marking in the fifth measure. Recorder 8 has a '*mf*' marking in the fifth measure. Recorder 9 has a '*mf*' marking in the fifth measure. Recorder 10 has an 'always *mf*' marking in the first measure. Recorders 1, 2, 3, 4, 5, and 6 have slurs over their parts in the fifth measure. Recorder 1 has a hairpin crescendo leading to '*f*' in the fifth measure. Recorder 2 has a hairpin crescendo leading to '*f*' in the fifth measure. Recorder 3 has a hairpin crescendo leading to '*f*' in the fifth measure. Recorder 4 has a hairpin crescendo leading to '*f*' in the fifth measure. Recorder 5 has a hairpin crescendo leading to '*f*' in the fifth measure. Recorder 6 has a hairpin crescendo leading to '*f*' in the fifth measure. Recorder 7 has a hairpin crescendo leading to '*f*' in the fifth measure. Recorder 8 has a hairpin crescendo leading to '*mf*' in the fifth measure. Recorder 9 has a hairpin crescendo leading to '*mf*' in the fifth measure. Recorder 10 has a hairpin crescendo leading to '*mf*' in the fifth measure.



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 Rec. 1-8 and bass clef for Rec. 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*. Articulation marks such as accents (>) and slurs are used throughout. Rec. 1 starts with a rest in the first measure and has *mf* markings in the second and fourth measures. Rec. 2 has *mf* in the first measure and *f* in the second, third, and fourth measures. Rec. 3 has *mf* in the first measure, *mf* in the second, and *f* in the third and fourth measures. Rec. 4 has *always mf* in the first measure, *f* in the second, and *always mf* in the third and fourth measures. Rec. 5 has *always mf* in the first measure and *f* in the fourth measure. Rec. 6 has *mf* in the first and second measures, *f* in the third, and *always mf* in the fourth measure. Rec. 7 has *always mf* in the first measure, *f* in the third, and *always mf* in the fourth measure. Rec. 8 has *always mf* in the first measure. Rec. 9 has *always mf* in the first measure. Rec. 10 has *always mf* in the first measure.

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 contains ten staves, 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#). The score is divided into three measures. Rec. 1 starts with a measure of music marked 'always mf', followed by a rest in the second measure, and then music in the third measure marked 'mf'. Rec. 2 has music in all three measures, with dynamics 'mf', 'mf', and 'f'. Rec. 3 has music in all three measures, with dynamics 'mf', 'f', 'mf', and 'mp'. Rec. 4 has music in all three measures, with dynamics 'mf', 'f', 'mf', and 'always mf'. Rec. 5 has music in all three measures, with dynamics 'mf', 'f', and 'always mf'. Rec. 6 has a rest in the first measure, then music in the second and third measures with dynamics 'mf', 'f', 'mf', and 'mp'. Rec. 7 has music in all three measures, with dynamics 'always mf', 'f', 'mf', 'f', and 'mf'. Rec. 8 has music in all three measures, with dynamics 'always mf', 'f', 'mf', 'f', 'mf', and 'mp'. Rec. 9 has music in all three measures, with dynamics 'mf', 'p', 'mf', 'f', 'mf', and 'mf'. Rec. 10 has music in all three measures, marked 'always mf'. Various performance markings such as 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

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 musical score consists of ten staves, each 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 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. Recorder 1 starts with a forte (*f*) dynamic, followed by mezzo-piano (*mp*) and mezzo-forte (*mf*). Recorder 2 starts with forte (*f*), then mezzo-forte (*mf*), mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-piano (*mp*). Recorder 3 starts with forte (*f*), then mezzo-forte (*mf*), mezzo-piano (*mp*), and mezzo-forte (*mf*). Recorder 4 starts with mezzo-forte (*mf*), then forte (*f*), and piano (*p*). Recorder 5 starts with mezzo-forte (*mf*), then forte (*f*), mezzo-piano (*mp*), mezzo-forte (*mf*), mezzo-piano (*mp*), and mezzo-forte (*mf*). Recorder 6 starts with forte (*f*), mezzo-forte (*mf*), mezzo-piano (*mp*), mezzo-forte (*mf*), mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-forte (*mf*). Recorder 7 starts with forte (*f*), then mezzo-forte (*mf*), mezzo-piano (*mp*), and mezzo-forte (*mf*). Recorder 8 starts with forte (*f*), then mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-piano (*mp*). Recorder 9 starts with mezzo-forte (*mf*), then mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-piano (*mp*). Recorder 10 starts with forte (*f*), then mezzo-forte (*mf*), mezzo-piano (*mp*), and mezzo-forte (*mf*).

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 f mp (slap tongue)*

Rec. 9 *mf f f mp f*

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

52

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*

Detailed description of the musical score: The score is for ten recorders, labeled Rec. 1 through Rec. 10. It consists of four measures. Measure 1 is in 2/4 time. Measure 2 is in 3/4 time. Measure 3 is in 3/16 time. Measure 4 is in 3/4 time. Recorders 1, 2, 3, 4, 5, and 6 are marked 'always mf'. Recorder 7 starts with 'mf', has a slur from 'f' to 'mp' in measure 2, and 'mf' in measure 3. Recorder 8 starts with 'mf', has a slur from 'f' to 'mp' in measure 2, and 'mp' in measure 3. Recorder 9 has a slur from 'f' to 'mp' in measure 2, 'f' to 'mp' in measure 3, and 'mf' in measure 4. Recorder 10 has a slur from 'f' to 'mp' in measure 2, 'always mf' in measure 3, and 'mf' in measure 4.

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 six recorders (Rec. 1-6) are marked 'always *mf*'. Recorder 7 has a dynamic range from *f* to *p*. Recorder 9 has a *p* dynamic. Recorder 10 has an *mf* dynamic. The score includes various rhythmic patterns, rests, and articulation marks like accents and slurs. The time signature changes from 3/4 to 2/4 and 3/8 in several measures.



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, each labeled 'Rec. 1' through 'Rec. 10'. The staves are arranged vertically. Recorders 1, 6, and 10 have a treble clef, while Recorder 9 has a bass clef. Recorder 10 is the only one with a bass clef. The music is written in a key with one flat (B-flat) and a common time signature (C). The score is divided into measures by vertical bar lines. Recorder 1 starts with a triplet of eighth notes in the first measure, marked 'always mf'. Recorder 2 has a quarter note in the second measure, also marked 'always mf'. Recorder 3 has a quarter note in the second measure, marked 'always mf'. Recorder 4 has a quarter note in the second measure, marked 'always mf'. Recorder 5 has a quarter note in the second measure, marked 'always mf'. Recorder 6 has a triplet of eighth notes in the first measure, marked 'always mf'. Recorder 7 has a quarter note in the second measure, marked 'always mf'. Recorder 8 has a quarter note in the second measure, marked 'always mf'. Recorder 9 is mostly silent, with a few notes in the first and second measures. Recorder 10 has a triplet of eighth notes in the first measure, marked 'mf'. The time signature changes from common time (C) to 2/4 in the second measure, then to 4/4 in the third measure, and back to common time (C) in the fourth measure. The key signature remains one flat throughout. The score includes various musical notations such as notes, rests, and dynamic markings.

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*

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 3/4 time and consists of six measures. The first measure is marked with a dynamic of *mp*. The second measure through the sixth measure are marked with the instruction 'always *mf*'. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests. The key signature is one sharp (F#). The page number '68' is located at the top left of the score.

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. The first measure is mostly rests, with some notes in Rec. 1 and Rec. 2. The second measure has notes in Rec. 1, 2, 3, 4, 5, and 6. The third measure has notes in Rec. 1, 2, 3, 4, 5, 6, 7, 8, and 10. The fourth measure has notes in Rec. 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The fifth measure has notes in Rec. 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. Dynamic markings include 'always mf' (mezzo-forte) and 'f' (forte). Rec. 1 has 'mf' in the second and fifth measures. Rec. 2 has 'mf' in the fifth measure. Rec. 3 has 'mf' in the fifth measure. Rec. 4 has 'mf' in the fifth measure. Rec. 5 has 'f' in the fifth measure. Rec. 6 has 'mf' in the fifth measure. Rec. 7 has 'f' in the fifth measure. Rec. 8 has 'mf' and 'f' in the fifth measure. Rec. 9 has 'f' in the fifth measure. Rec. 10 has 'f' in the fifth measure. There are also various articulation marks like accents and slurs throughout the score.

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* *f* *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 is a page of a musical score for ten recorders, numbered 1 through 10. The score is written in a common key signature (one flat) and consists of ten staves. The music is divided into five measures by vertical bar lines. Each staff contains musical notation including notes, rests, and dynamic markings. Recorders 1 through 8 are in the treble clef, while recorders 9 and 10 are in the bass clef. The dynamic markings include *mf* (mezzo-forte), *f* (forte), and the instruction 'always *mf*'. Recorders 1 and 2 have slurs over their first two notes. Recorder 3 has an accent (<) over its first note. Recorder 4 has a slur over its first two notes. Recorder 5 has a slur over its last two notes. Recorder 6 has an accent (<) over its first note. Recorder 7 has a slur over its first two notes. Recorder 8 has a slur over its first two notes. Recorder 9 has an accent (>) over its first note. Recorder 10 has an accent (>) over its first note. The tempo and meter are not explicitly stated on this page.

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*

Detailed description: This page of a musical score, numbered 92, features ten staves for recorders, labeled Rec. 1 through Rec. 10. The notation is primarily eighth and sixteenth notes, often beamed together. Dynamic markings such as *mf*, *f*, and *mp* are placed below the staves to indicate volume. Some notes have accents (>) or breath marks (v) above them. The score is organized into three measures across the page.

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 various note values, rests, and slurs. The overall layout is clean and professional, typical of a printed musical score.

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

Detailed description: This page of a musical score contains ten staves, each labeled 'Rec. 1' through 'Rec. 10'. The music is written in treble clef for Recorders 1-7 and bass clef for Recorders 8-10. The score is divided into three measures by vertical bar lines. The first measure starts with a treble clef and a 7/16 time signature. The second measure changes to a 2/4 time signature. The third measure returns to a 7/16 time signature. Dynamic markings include 'always *mf*', '*mf*', '*f*', and '*mp*'. Performance instructions such as 'always *mf*' are placed below the notes. Slurs and hairpins are used to indicate phrasing and dynamics. The page number '101' is at the top left, and the time signature '7/16' appears at the end of each staff.

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. 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*

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 indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Articulation instructions, specifically "articulation as before", are placed above the notes in measures 108 through 199. 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*

The image shows a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The score is written in treble clef for Rec. 1-8 and bass clef for Rec. 9-10. The music is divided into four measures by vertical bar lines. The first measure is marked with a rehearsal mark '111'. Dynamic markings include 'always mf', 'f', 'mp', and 'p'. Rec. 8 and Rec. 9 have slurs over their first two measures. Rec. 9 has a crescendo line from 'f' to 'p' in the third measure. Rec. 10 has a crescendo line from 'f' to 'mp' in the third measure. The score includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

115

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

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

Rec. 3 *f* always *mf*

Rec. 4 always *mf*

Rec. 5 *f* always *mf*

Rec. 6 always *mf* *mp* *mf*

Rec. 7 always *mf*

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

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

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

articulation as before

119

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

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* *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, numbered Rec. 1 to Rec. 10. The score is written in treble clef for recorders 1-8 and bass clef for 9-10. The music is in 3/8 time and consists of six measures. Recorders 1, 2, 3, 4, 5, 6, and 7 have melodic lines with various dynamics and articulations. Recorder 1 is marked 'always mf'. Recorder 2 starts with a forte 'f' dynamic and then 'always mf'. Recorder 3 starts with 'mf', has a forte 'f' dynamic in the second measure, and then 'always mf'. Recorder 4 is marked 'always mf'. Recorder 5 is marked 'always mf'. Recorder 6 is marked 'always mf'. Recorder 7 is marked 'always mf'. Recorder 8 is marked 'always mf'. Recorder 9 has a 'mf' dynamic in the fourth and sixth measures. Recorder 10 has a 'mf' dynamic in the sixth measure. There are various articulations such as accents and slurs throughout the score. A rehearsal mark '128' is at the top left. A fingering chart for the right hand is located between Rec. 8 and Rec. 9.



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 treble clef, while Rec. 9 and Rec. 10 are in 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 *mf*, then *ff*, and finally *f*. Rec. 2 starts with *mf*, then *f*, then *mf*, and finally *f*. Rec. 3, 4, 5, and 6 are marked *f* throughout. Rec. 7 is *f* until the end of the second measure, then *mp*. Rec. 8 is *mp* until the end of the second measure, then *poco dim.*. Rec. 9 is *f* throughout. Rec. 10 is *mf* throughout. The phrase 'articulation as before' appears above Rec. 1 and Rec. 2. The number '137' is in the top left corner.

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: (rest)

Rec. 10: *mf*

The score consists of ten staves, each for a recorder. The music is in 3/8 time and features a sequence of chords and melodic fragments. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The instruction 'articulation as before' is placed above the first staff. The piece concludes with a final 2/4 time signature.

145

Rec. 1 *always mf* articulation as before

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

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 instructions: "articulation as before" appears above several staves.

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.* 3 5 3



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

Detailed description: This is a page of a musical score for ten recorders, labeled Rec. 1 through Rec. 10. The score is written in a single system with ten staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into two measures by a vertical bar line. Recorder 1 (Rec. 1) starts at measure 160. The dynamics range from *mp* to *ff*. Recorder 2 (Rec. 2) has dynamics from *f* to *ff*. Recorder 3 (Rec. 3) has dynamics from *mf* to *ff*. Recorder 4 (Rec. 4) has dynamics from *f* to *ff*. Recorder 5 (Rec. 5) has dynamics from *mf* to *f*. Recorder 6 (Rec. 6) has dynamics from *mf* to *mp*. Recorder 7 (Rec. 7) has dynamics from *f* to *ff*. Recorder 8 (Rec. 8) has dynamics from *f* to *ff*. Recorder 9 (Rec. 9) has dynamics from *mp* to *mf*. Recorder 10 (Rec. 10) has dynamics from *f* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some numerical markings (01, 2, 3, 4, 5, 6, 7) at the end of some staves, possibly indicating fingerings or measure numbers.

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 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 sharp (F#). Rec. 1 and 2 are marked 'always mf'. Rec. 3 is marked 'mp'. Rec. 4 has a 'poco dim.' marking and a triplet of eighth notes marked 'mf' with a '3' above it and fingerings '01', '2', '4', '5', '6' below. Rec. 5 is marked 'always mf'. Rec. 6 is marked 'always mf' and features quintuplets of eighth notes with a '5' below. Rec. 7 is marked 'always mf'. Rec. 8 is marked 'always mf'. Rec. 9 is marked 'mf'. Rec. 10 is marked 'always f' and features quintuplets of eighth notes with a '5' below. 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*

Rec. 7 *always mf*

Rec. 8 *always mf*

Rec. 9 *mf* *p* *always mf*

Rec. 10 *always mf*

5

3

01246

7#

3

3

Detailed description: This is a page of a musical score for ten recorders, numbered 164. The score is arranged in ten staves, labeled Rec. 1 through Rec. 10. Rec. 1-5 are in treble clef, Rec. 6-8 are in treble clef with a sharp key signature, and Rec. 9-10 are in bass clef with a sharp key signature. The music features complex rhythmic patterns, often with slurs and accents. Dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include *always mf*, *poco dim.*, and *gradually open half 0*. Rec. 6 includes five-measure slurs. Rec. 8 and 9 include three-measure slurs. Rec. 9 includes a fingering sequence 01246 and a sharp sign. Rec. 10 includes a fingering sequence 7#.

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 contains ten staves of musical notation, labeled Rec. 1 through Rec. 10. The notation includes various rhythmic patterns, dynamic markings such as *mf* (mezzo-forte) and *poco dim.* (poco decrescendo), and performance instructions. Rec. 1 and Rec. 3 are marked 'always *mf*'. Rec. 2 starts with *mf* and *poco dim.*, then returns to 'always *mf*'. Rec. 4 starts with *mf* and *poco dim.*. Rec. 5 is marked 'always *mf*'. Rec. 6, 7, 8, 9, and 10 are all marked 'always *mf*'. The score includes numerous slurs, accents, and fingerings (e.g., 01, 2, 4, 5, 6#, 1, 2, 3, 4, 5, 6, 7). A specific instruction for Rec. 3 states: 'If it is necessary add a little of 4'. The page number 166 is located at the top left.

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*

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 contains 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 key signature has one flat (B-flat). The score begins at measure 172. Recorders 1, 2, 3, 4, 5, 6, 7, and 8 are marked 'always *mf*'. Recorder 9 is marked 'always *mf*' and Recorder 10 is marked 'always *mf*' with a final *f* dynamic at the end of the piece. The notation includes various rhythmic values, slurs, accents, and fingerings (e.g., 5, 6). A vertical bar line is present between measures 172 and 173.

This page contains 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#) and the time signature is 3/4. The score is divided into five measures. Recorder 1 (Rec. 1) starts at measure 174 and is marked 'always *f*'. Recorder 2 (Rec. 2) has dynamics *mf* and *f*. Recorder 3 (Rec. 3) is marked 'always *f*'. Recorder 4 (Rec. 4) has dynamics *f*, *mf*, and 'always *f*'. Recorder 5 (Rec. 5) has dynamics *mf*, *f*, *mf*, *f*, *mf*, *f*, and *mf*. Recorder 6 (Rec. 6) has dynamics *mf*, *f*, *mf*, *f*, *mf*, and *f*. Recorder 7 (Rec. 7) is marked 'always *f*'. Recorder 8 (Rec. 8) is marked 'always *f*'. Recorder 9 (Rec. 9) is marked 'always *f*'. Recorder 10 (Rec. 10) is marked 'always *f*'. The score includes various musical notations such as slurs, accents (>), and dynamic markings. There are also some vertical annotations: '01234567#' in Rec. 4 and '1234567' in Rec. 3.



179

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

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

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 has dynamics *mf*, *f*, 'always *mf*', *f*, and 'always *mf*'. Rec. 3 has dynamics *mf*, *f*, *f*, *f*, *mf*, and *f*. Rec. 4 has 'always *f*', *mf*, *mf*, *f*, and *mf*. Rec. 5 has dynamics *mf*, *mf*, *f*, *f*, *mf*, and *f*. Rec. 6 has dynamics *f*, *mf*, *mf*, *f*, and 'always *f*'. Rec. 7 has 'always *f*'. Rec. 8 has 'always *f*'. Rec. 9 has 'always *f*'. Rec. 10 has '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 starting at measure 189, features ten staves for recorders (Rec. 1-10). The notation is complex, involving many sixteenth and thirty-second notes, often beamed together. Recorders 1, 2, 3, 5, 6, and 7 have treble clefs, while Recorders 4, 8, 9, and 10 have bass clefs. The score is heavily annotated with dynamics such as *mf* (mezzo-forte), *f* (forte), and *always f*. Articulation marks like accents (>) and breath marks (v) are used extensively. Fingerings are indicated by numbers 1-5 above notes, and slurs are used for phrasing. Recorders 1, 2, 3, 5, 6, and 7 feature sixteenth-note patterns, while Recorders 4, 8, 9, and 10 play more rhythmic, eighth-note patterns. The overall texture is dense and rhythmic.

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 shown with numbers 1-5. Recorders 1, 2, 3, 4, and 5 have sixteenth-note passages with sixteenth rests. Recorder 1 has a sixteenth-note triplet. Recorder 2 has a sixteenth-note triplet. Recorder 3 has a sixteenth-note triplet. Recorder 4 has a sixteenth-note triplet. Recorder 5 has a sixteenth-note triplet. Recorder 6 has a sixteenth-note triplet. Recorder 7 has a sixteenth-note triplet. Recorder 8 has a sixteenth-note triplet. Recorder 9 has a sixteenth-note triplet. Recorder 10 has a sixteenth-note triplet.

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

Detailed description: This page of a musical score is for ten 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 tempo is marked 'a little slower' with a quarter note equal to 106 beats per minute. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs and fingerings (5, 6). Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Rec. 1 starts with a dynamic of *mf*, followed by *f*, *mf*, *mf*, *f*, *mf*, *f*, *f*, *mf*, *f*, *f*, and *mf*. Rec. 2 begins with *mf*, then *f*, *f*, and 'always *mf*', followed by *f*, *f*, and *mf*. Rec. 3 is marked 'always *f*'. Rec. 4 starts with *mf*, then *f*, *mf*, *ff*, and 'always *f*'. Rec. 5 begins with *f*, then *mf*, *f*, *f*, *mf*, and 'always *f*'. Rec. 6 starts with *mf*, then *f*, and 'always *f*'. Rec. 7 begins with *mf*, then *ff*, and 'always *f*'. Rec. 8 starts with *mf*, then *f*, and *f*. Rec. 9 begins with *mf*, then *ff*, and *f*. Rec. 10 starts with *mf*, then *ff*, and *f*. The score includes various articulations such as accents (>) and slurs. Fingerings are indicated by numbers 0-5. A rehearsal mark '201' is at the top left.

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

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 Rec. 1-8 and bass clef for Rec. 9-10. The key signature has one sharp (F#). The music consists of six measures. Rec. 1 and 2 start with 'always mf' and feature sixteenth-note patterns with slurs and fingerings (6, 5, 5). Rec. 3-5 start with 'always f' and feature similar patterns with slurs and fingerings (5, 5, 5). Rec. 6 starts with 'always f' and includes a triplet of eighth notes (1, 2, 3) and a slur with fingering 5. Rec. 7-8 start with 'always f' and feature slurs with fingerings 5. Rec. 9 starts with 'always f' and includes a slur with fingerings 1, 2, 5, 6#, 7. Rec. 10 starts with 'f' and includes a slur with fingerings 0, 2, 3, (7#), 5. Dynamics include 'always mf', 'always f', and 'cresc.' (crescendo). Articulations include accents (>) and slurs. Fingerings are indicated by numbers 1-5. A measure rest is shown in Rec. 10.

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#



217

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 *ppp*  
(same fingerings as before)

Rec. 3 *ppp*  
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 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 3  
4 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 5  
6 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 7

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

Rec. 6 *pppp* *mp* *f* *ppp*  
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 same fingerings as before  
3 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 4  
5 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 6  
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 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  
half 01 2  
3  
4  
5  
6  
7

Rec. 8 *pp* *mf* *pppp*  
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* if it's necessary add 7# *mp*

Rec. 10 *mp*



Rec. 1 *pp* 01 01 01 01 01 same fingerings as before *f* *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* 01 01 01 01 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  
 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 01 *p* gradually close 0 ..... 01 *mp*

2 2  
 3 3  
 5 5  
 6# 6#  
 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  
7

*mf* *ppp*

*ppp* (same fingerings as before)

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

gliss. with +1

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

*ppp* (same fingerings as before) 1 1 1 1 same fingerings as before dim. opening half 1  
3 3 3 3  
4 4 4 4  
5 5 5  
6 6  
7

*ppp* (same fingerings as before) *ppp*

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

*ppp* (same fingerings as before) *p* *mp*

*mp*

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

*p* *mp*

*p*

Rec. 1

ppp *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. 2

gliss. with +1

(same fingerings as before) *ff* *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 7 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 5  
 6 6 6 6  
 7 7 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 5  
 6 6 6 6  
 7 7 7 7

Rec. 5

pp *ff*

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

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

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 5  
 6 6 6 6  
 7 7 7 7

Rec. 8

ppp

(same fingerings as before)

Rec. 9

mp

Rec. 10

mp



Rec. 1 *mf* *ppp* *p* *mf*

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 7 7 7

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

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 7 7 7

Rec. 3 *mp* *p* *pp*

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 *p*

Rec. 5 (same fingerings as before) *ppp* *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. 6 *ppp* *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 (same fingerings as before) *mf* *pp* *p*

Rec. 8 *p* *f* *pp* half 01 *p*

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 *p* *mp*

Rec. 10 *p* *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*

*pp* 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#

*pp* 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

*pp* 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

*pp* 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*

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

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

Rec. 6 always *mf*

Rec. 7

Rec. 8

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

Rec. 10 always *mf*

01  
3  
4  
7

0  
2  
3  
4  
6  
7 (#)

01  
2  
4  
5  
6

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 at measure 249. Dynamics include *mf*, *f*, and *mp*. Performance instructions include 'always *f*' and 'always *mf*'. Some parts feature five-fingered chords (marked with '5') and slurs. Recorder 3 is marked 'SOPRANINO rec. (until bar 327)'. Recorder 4 is marked 'SOPRANO rec. (until bar 272)'. Recorder 5 is marked 'SOPRANO rec. (until bar 342)'. Recorder 9 is marked 'SOPRANINO rec. (until bar 320)'. There are several vertical lists of numbers (01, 3, 4, 7; 0, 2, 3, 4, 6, 7 (#); 01, 2, 4, 5, 6) placed near the staves, likely indicating fingerings or specific notes. The score concludes with a final cadence in the fourth measure.

253

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

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

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

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

Rec. 5 *mf*

Rec. 6 *mf*

Rec. 7

Rec. 8

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

Rec. 10 *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, numbered 268. 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 piece is divided into four measures. Recorder 1 starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, then mezzo-piano (*mp*), and returns to mezzo-forte (*mf*). It features several slurs and accents. Recorder 2 maintains a mezzo-forte (*mf*) dynamic throughout, with some slurs and accents. Recorder 3 starts with mezzo-forte (*mf*), moves to forte (*f*), then back to mezzo-forte (*mf*), and ends with a forte (*f*) dynamic. Recorder 4 maintains a mezzo-forte (*mf*) dynamic. Recorder 5 starts with mezzo-forte (*mf*) and ends with a forte (*f*) dynamic. Recorder 6 maintains a mezzo-forte (*mf*) dynamic. Recorder 7 has a mezzo-piano (*mp*) dynamic. Recorder 8 has a mezzo-forte (*mf*) dynamic. Recorder 9 starts with mezzo-forte (*mf*), moves to forte (*f*), and ends with mezzo-forte (*mf*). Recorder 10 maintains a mezzo-forte (*mf*) dynamic. There are two fingerings indicated by numbers 01-6 and 01-7. The score includes various musical notations such as slurs, accents, and dynamic markings.





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 has *f* and *always mf*. Recorder 3 has *always mf*, *always f*, *mf*, and *f*. Recorder 4 has *always f*, *mf*, and *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 (v). Fingerings are indicated by numbers 1-5. Some parts feature sixteenth-note patterns with sixteenth rests.

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* *labium gliss.* *mp*

Detailed description of the musical score: The score is for ten recorders, labeled Rec. 1 through Rec. 10. It consists of ten staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into four measures by vertical bar lines. Above the staves, there are performance instructions: 'a little accel.' followed by a dashed line, and 'a tempo (♩ = 100)'. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Recorders 1, 2, 3, 4, 5, 6, 7, 8, and 9 have various melodic and rhythmic parts, often with slurs and accents. Recorder 10 has a more complex part, including a 'labium gliss.' (lip glissando) in the final measure. The score includes many slurs, accents, and dynamic markings throughout.



297

Rec. 1 *mf* *f* *mp* *ff* *p* *mf* *f*

Rec. 2 always *mf*

Rec. 3 always *mf* always *f*

Rec. 4 always *f* *mf*

Rec. 5 always *mf*

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

Rec. 7 always *mf*

Rec. 8 always *mf*

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

Rec. 10 *f* *mp* *ff* *p* *mf* *f* *p* *labium gliss.* *labium gliss.* *labium gliss.*



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 with a '6' below them. 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 has 'always *mf*'. Recorder 8 has 'always *mf*'. Recorder 9 has *f*, *mf*, *f*, *mf*, and *f*. Recorder 10 has *f*, *mf*, *f*, *mf*, *f*, and *mf*. A dashed line above the first staff indicates a breath mark or phrasing.

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*

The image shows 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 five measures. Recorder 1 (Rec. 1) starts with a dynamic of *f*, then *mf*, then *f*, then *mf*, and ends with *f*. Recorder 2 (Rec. 2) starts with *mf*, then *f*, then *mf*, and ends with *f*. Recorder 3 (Rec. 3) starts with *f*, then *mf*, and ends with *f*. Recorder 4 (Rec. 4) starts with *f*, then *mf*, then *f*, then *mf*, and ends with *f*. Recorder 5 (Rec. 5) starts with *mf*, then *f*, then *mf*, and ends with *f*. Recorder 6 (Rec. 6) starts with *f*, then *mf*, then *f*, then *mf*, and ends with *f*. Recorder 7 (Rec. 7) is marked "always *mf*" and has dynamics of *f* and *mf* in the later measures. Recorder 8 (Rec. 8) has a dynamic of *mf*. Recorder 9 (Rec. 9) starts with *f*, then *mf*, and ends with *f*. Recorder 10 (Rec. 10) starts with *f*, then *mf*, then *f*, then *mf*, and ends with *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.



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
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

same fingerings as before

*mp*

*ppp*

Rec. 2

*mf*

0	1
3	3
4	4
5	5
6	6
7	7

same fingerings as before

*ppp*

Rec. 3

take ALTO recorder

Rec. 4

always *f*

Rec. 5

*mf*

*mp*

*pp*

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

same fingerings as before

gliss. with +1

*f*

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

same fingerings as before

ALTO rec. until the end

gliss. with +1

Rec. 6

*pp*

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

same fingerings as before

*f*

Rec. 7

*ppp*

*p*

0	1	0	1	0	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

same fingerings as before

*f*

*pppp*

Rec. 8

*p*

0	1	0	1	0	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

same fingerings as before

*mf*

*ppp*

*p*

0	1	0	1	0	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

same fingerings as before

gliss. with +1

*pp*

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

same fingerings as before

*f*

*ppp*

Rec. 9

always *mf*

Rec. 10



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		5	5	6	6	

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	7	7	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		5	5	6	6	

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*



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

01  
2  
3  
4  
5  
7



346

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

Rec. 2  
 1 1 same fingerings as before *ppp* always *mf*

Rec. 3  
*ppp* same fingerings as before *f* gliss. with +1 *ppp* *pp*  
 3 3 3 3 same fingerings as before 1 1 same fingerings as before dim. opening half 1  
 4 4 4 4 3 3 01 01 01  
 5 5 5 5 4 4 3 3 3  
 6 6 6 6 5 5 4 4 4  
 7 7 5 5 5 6

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

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

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

Rec. 7  
*mf* *pp* *mp* *f* *p* *mp*  
 (same fingerings as before) 1 3 *mp* *f* *p* *mp*  
 3 4 7# 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 of the musical score: The score consists of ten staves, each labeled 'Rec. 1' through 'Rec. 10'. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into two systems by a vertical bar line. The first system contains measures 348-353, and the second system contains measures 354-359. Dynamics include *mf*, *f*, *ppp*, *p*, *mp*, and *f*. Fingering instructions are provided for several passages, including 'same fingerings as before' and specific fingerings for sixteenth-note runs. The notation includes sixteenth-note patterns, slurs, and dynamic markings.



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* same fingerings as before *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

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

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

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

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*