

TORONTO RAVEL

just for the love of it!

Copland "Appalachian Spring" p. 70

70

(59)

Fl.

II.

Ob. I, II

(In B_b) I

Cl.

(In B_b) II

Fg. I, II

Cor. (F) I, II

Trb. I, II

Glock. sounds 8va

Arpa

Pfte.

VI. I

VI. II

Vla.

p

leggiero

leggiero

leggiero

leggiero

leggiero

leggiero

con sord.

p

I. Solo cant.

dolce

8va

59

8va

59

f

cant. dolce

TORONTO RAVEL

just for the love of it!

Copland “Appalachian Spring” p.4

4

(5) Solo

Ob. I. II. *p* espress.

Fg. I. II. *p*

Cor. (F) I. II. *p* HALF (unis.)

VI. I. *p* HALF (unis.)

VI. II. *p* HALF (unis.)

Vla. *p* HALF (unis.)

Vc. *p*

As at first

Solo

Cl. I (in A) *p*

Fg. I. II. *p*

Cor. (F) I. II. *p* (culvré) *f*

Xylo. *p*

Tabor (Long Dr.) *p*

As at first

Pfte. *p* Allegro ($\text{d} = 160$)

Vigorous

Arpa. *p*

As at first

VI. I. *pp*

VI. II. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* HALF

⑥ Allegro ($\text{d} = 160$)

Tutti Vigorous

Tutti Vigorous

Vigorous

⑥ Allegro ($\text{d} = 160$)

Tutti Vigorous

Tutti Vigorous

Vigorous

B. & H. 9054

TORONTO RAVEL

just for the love of it!

Copland "Appalachian Spring" p. 16-17

The image shows two staves of a musical score for orchestra. The top staff begins with a dynamic of f and includes parts for Flute I, Flute II, Oboe I, Oboe II (in B-flat), Clarinet I, Clarinet II (in B-flat), Bassoon I, Bassoon II, Cor. (F) I, II, Trombone I, Trombone II, Tuba, Piccolo, and Bassoon III. The bottom staff continues with parts for Trombone I, Trombone II, Bassoon I, Bassoon II, Bassoon III, Viola I, Viola II, Cello, and Double Bass. The music consists of six measures of rhythmic patterns, primarily eighth-note chords and eighth-note pairs, with various dynamics like f , ff , and $\text{cresc.$.

TORONTO RAVEL

just for the love of it!

Copland "Appalachian Spring" p.29-30

A musical score page for Copland's "Appalachian Spring". The page is numbered 29 at the top right. The score consists of ten staves of music. The instruments listed from top to bottom are: Bassoon (Bassoon), Cello (Cello), Bassoon (Bassoon), Bassoon (Bassoon), Alto (Alto), Bassoon (Bassoon), Bassoon (Bassoon), Bassoon (Bassoon), Bassoon (Bassoon), and Drums (Dr.). The music includes various dynamics such as *p*, *mf*, *secco*, *stacc.*, *Stick (on rim)*, *arco*, *unis.*, and *div.*. The bassoon parts feature prominent rhythmic patterns, while the alto part has a melodic line with dynamic markings like *mf* and *p*. The drums provide harmonic support with sustained notes. The score concludes with the text "B. & H. 9054".

p. 1/2

(27)

I.
Fl.
Picc.

Ob. I. II
mp

(in A) I.
mp

Cl.
(in A) II
mp

Fag. I. II

Cor. (F) I. II
p

Tr. (B♭) I. II
con sord.
p

Trb. I. II
II. con sord.
p

Pfte.
(27)
p stacc.

VI. I

VI. II
div.
pizz.
p

Vla.
unis.
pizz.
p

Vc.
pizz.
p

B. & H. 9054

p.2/2

TORONTO RAVEL

just for the love of it!

Copland "Appalachian Spring" p.53-54

43

53

44

B. & H. 9054

p. 1/2

54

(44)

Ob. I. II
f marc.

(in Bb) I.
Cl.
(in Bb) II.
Fg. I. II
Cor. (F) I. II
Tr. (Bb) I. II
Pfte. *mf non legato*

VI. I
VI. II
div. *f marc.*
VIa.
Vc.
Cb.

B.B. GONE

p.2/2

TORONTO RAVEL

just for the love of it!

D. Davis “The Matrix” 2M5

2M5 SWITCHED AT BIRTH

Allegro misterioso (♩ = 122)

Fade In

Meno mosso (♩ = 116)

Neo Breaks Through

61

Allegro misterioso (♩ = 122)

Meno mosso (♩ = 116)

TORONTO RAVEL

just for the love of it!

D. Davis "The Matrix" 5M4

145

Urgently (♩ = 146)

[Group Runs]

To Piccolo

chimes

(Chinese cym.)

(tam)

ampl

gran cassa

marc.

Metal Percussion

Ampl

Urgently (♩ = 146)

is. détaché

ff

is. détaché

ff

détaché

TORONTO RAVEL

just for the love of it!

D. Davis "The Matrix" 7M3

287

Flatline

Hn.
Tbn.
Tim.
Pno. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

18 19 20 21 22 23 24

"Check Him."

To Tubens

"He's Gone."

Hn.
Tbn.
Tuba
Tim.
Perc.
Pno. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

25 26 27 28 29 30 31 32

TORONTO RAVEL

just for the love of it!

VERSION: Draft 3 F3a Jul29

Rogers Media
NHL - Main Theme

Composed by Colin Oberst
Arranged and Orchestrated by John Herberman

NOTES FOR PLAYERS:
1. note difference between accented stacc, and accented tenuto - tenutos are always FAT
2. Strings - there are NO dbl. stops - everything div.

CONDUCTOR'S NOTE:
Strings - Vc "sul A"
- listen and decide globally

CONDUCTOR'S NOTE:
DRUMS; NOT 4 on floor
- fills should have triplet feel

12 *f = 126* Aggressively **1**
2 bar elix countoff

Trumpet 1 in Bb

Trumpet in C 1,2

Trumpet in C 3

Horn in F 1,3

Horn in F 2,4

Trombone 1,2

Trombone 3

Bass Trombone

Tuba

Timpani

Bass Drum (pre-recorded)

Cymbals

Tubular Bells (pre-recorded)

Piano (pre-recorded)

Drum Set

Electric Guitar Lead

Electric Guitar Mutes

Electric Guitar Power Chords

Bass Guitar

Violin I

Violin II

Viola

Violoncello

Contrabass

12 *f aggressively, ad lib* **8**

hard mallets

[F, G, A]

mf

chords col bass

fill

Clean distortion

Heavy distortion Am(no3)

Am

f aggressively, ad lib

V V sim.

f sempre marcato

sul G sempre div. V

f sempre marcato

sul A

f sempre marcato

f

CONDUCTOR'S NOTE:
Match str./brass artic.

CONDUCTOR'S NOTE:
Drums - do not over-emphasize
triplet -> play time through
bar 7 at least

2

5

Musical score for orchestra and brass section. The score includes parts for B♭ Tpt. 1, C Tpt. 1,2, C Tpt., Hn. 1,3, Hn. 2,4, Tbn. 1,2, Trb. 3, B. Tbn., Tba., Timp., B. D., Cym., and Tub. B. The score shows measures 2 through 5. Measure 2: B♭ Tpt. 1 (f), C Tpt. 1,2 (mf, sfz, f), C Tpt. (mf, sfz, f), Hn. 1,3 (sfz), Hn. 2,4 (sfz), Tbn. 1,2 (+2 sfz), Trb. 3, B. Tbn. (sfz), Tba. (sfz). Measure 3: Cym. (mf), Tub. B. (mf). Measure 4: Timp. (mf), B. D. (mf), Cym. (mf). Measure 5: Tba. (sfz), Trb. 3, B. Tbn. (sfz), Tbn. 1,2 (+3 sfz), Hn. 2,4 (sfz), Hn. 1,3 (sfz), C Tpt. 1,2 (sfz), C Tpt. (sfz), B♭ Tpt. 1 (sfz), Tba. (sfz). Measure 6: Trb. 3, B. Tbn. (sfz), Tbn. 1,2 (sfz), Hn. 2,4 (sfz), Hn. 1,3 (sfz), C Tpt. 1,2 (sfz), C Tpt. (sfz), B♭ Tpt. 1 (sfz), Tba. (sfz).

3

4

5

6

Musical score for strings and woodwind section. The score includes parts for Pno., Dr., E. Gtr. Lead, E. Gtr. Mutes, E. Gtr. P.C., Bass, Vln. I, Vln. II, Vla., Vc., and Cb. Measures 3-6 are shown. Measure 3: Pno. (rhythmic pattern), Dr. (rhythmic pattern). Measure 4: Dr. (rhythmic pattern, fill), Vln. I (rhythmic pattern), Vln. II (rhythmic pattern), Vla. (rhythmic pattern), Vc. (rhythmic pattern), Cb. (rhythmic pattern). Measure 5: Dr. (rhythmic pattern, play time), Vln. I (rhythmic pattern, sfz), Vln. II (rhythmic pattern, sfz), Vla. (rhythmic pattern, sfz), Vc. (rhythmic pattern, sfz), Cb. (rhythmic pattern). Measure 6: Dr. (rhythmic pattern, play time), Vln. I (rhythmic pattern, div.), Vln. II (rhythmic pattern, sfz), Vla. (rhythmic pattern, sfz), Vc. (rhythmic pattern, sul A), Cb. (rhythmic pattern, sfz).

Rog NHL Theme Full

NHL Hockey

TORONTO RAVEL

just for the love of it!

8

Stravinsky “Petrushka” reh 2-3

Fl. I, II.

Cl. I.

Cl. II, III.

Fag. I, III.

Cont. F.

Cor. I, II.

Cor. III, IV.

Arpa I.

Arpa II.

Piano.

V. I.

V. II.

Viole.

tutti
Celli.

C. B.

2 II.

2

poco > *poco* > *poco* >

mf *poco* > *poco* > *poco* >

mf

p

(détaché) *divisi*

mf (détaché)

f *div.*

mf

div. *poco* > *poco* > *poco* >

mf *div.* *poco* > *poco* > *poco* >

2 *poco* > *poco* >

Fl. Picc. I. II.

Fl. I. II.

Ob. I. II.

Ct. I.

Ct. II. III.

Fag. I. II. *poco > etc. simile*

Cont. F.

Cor. I. II.

Cor. III. IV.

Arpa I. *gliss.* *f* *sempre simile*

Arpa II.

Celesta.

Piano. *f*

V. I. *détaché* *mf*

V. II. *mf* *d.*

Viola. *mf d.*

tutti Celli.

C. B.