

Fire and Ice
by Linda Buckley

August 2019

Commissioned by Sound and Red Note Ensemble
for 2019 Sound Festival, Aberdeen.

Score in C

Instrumentation:

Red Note:

Bass Clarinet

Violin I

Violin II

Viola

Cello

Double Bass

Any Enemy:

Flute

Oboe

Bassoon

Trumpet in B flat

Percussion – Crotales bowed and struck, or alternatively Glockenspiel can be used in final section from b.122

Duration: 9.55

Programme Note:

Iceland is often referred to as the 'land of fire and ice' and has inspired much of my work, from its expansive glacial landscape to the setting of Icelandic text. I worked on this piece while researching a trip to Iceland to record and present a radio documentary *Mother's Blood, Sister Songs* tracing the connections between Ireland and Iceland, musically and historically. I spent a month there in 2014, during which time the volcano Bárðarbunga began to erupt. I wrote: 'There is much travelling along the south coast of Iceland. Through the black sands and caves of Vik, with a wildness I had never known, to the calm majestic purity of the glacier Vatnajökull. This was something I had wished to experience for many years now, and it felt at once familiar and strange. Moving through vast lava fields, the closest experience I can imagine to landing on the moon, the mists of waterfall Gullfoss like dancing ghosts, diving into the warmth of hot springs... This all seeps in, little by little, and I feel changed. The music comes, and it feels wider somehow, almost panoramic, emerging from a true place and a heart filled up by the power of this new place, an almost overwhelming beauty. There is a sense of awe, of wonder that will carry through and is now within, and I can be transported back to that moment when the Aurora Borealis shone through the night sky outside our wooden cabin, the lights dancing for us, green and red and violet.'

Fire and Ice

for Red Note Ensemble and Any Enemy
commissioned by Sound, Red Note Ensemble

Linda Buckley
August 2019

♩ = 40

Red Note Bass Clarinet
mp smooth, sweet sense of slow inhale & exhale
Tone quite non-vib throughout - think of a fiddle tone from Norwegian hardangfele, quite pure & sweet.

Red Note - Violin I
mp smooth, sweet sense of slow inhale & exhale
Tone quite non-vib throughout - think of a fiddle tone from Norwegian hardangfele, quite pure & sweet.

Red Note - Violin II
mp smooth, sweet sense of slow inhale & exhale
Tone quite non-vib throughout - think of a fiddle tone from Norwegian hardangfele, quite pure & sweet.

Red Note - Viola
mp smooth, sweet sense of slow inhale & exhale
Tone quite non-vib throughout - think of a fiddle tone from Norwegian hardangfele, quite pure & sweet.

Red Note - Cello
mp

Red Note Double Bass
8

Any Enemy - Flute
mp smooth, sweet sense of slow inhale & exhale

Any Enemy - Oboe
mp smooth, sweet sense of slow inhale & exhale

Any Enemy Bassoon
mp smooth, sweet sense of slow inhale & exhale

Any Enemy Trumpet in B \flat
mp smooth, sweet sense of slow inhale & exhale

Any Enemy Percussion Crotales
BOWED
p

Any Enemy Violin
mp smooth, sweet sense of slow inhale & exhale
Tone quite non-vib throughout - think of a fiddle tone from Norwegian hardangfele, quite pure & sweet.

Any Enemy Cello
mp smooth, sweet sense of slow inhale & exhale

9

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

mp smooth, sweet
sense of slow inhale & exhale

9

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

9

Any Enemy B \flat Tpt.

9

Any Enemy Crt.

9

Any Enemy Vln.

Any Enemy Vc.

18

Red Note - B. Cl.

mf feeling of opening out

Red Note Vln. I

mf feeling of opening out

Red Note Vln. II

mf feeling of opening out

Red Note Vla.

mf feeling of opening out

Red Note Vc.

mf feeling of opening out

Red Note D.B.

mf feeling of opening out

18

Any Enemy Fl.

mf feeling of opening out

Any Enemy Ob.

mf feeling of opening out

Any Enemy Bsn.

mf feeling of opening out

18

Any Enemy B \flat Tpt.

mf feeling of opening out

18

Any Enemy Crt.

mf feeling of opening out

18

Any Enemy Vln.

mf feeling of opening out

Any Enemy Vc.

mf feeling of opening out

27

Red Note - B. Cl.

Red Note Vln. I

*ritualistic and determined,
almost 'gothic' - Legato*

Red Note Vln. II

Red Note Vla.

*ritualistic and determined,
almost 'gothic' - Legato*

Red Note Vc.

3 3 3

*ritualistic and determined,
almost 'gothic' - Legato*

3 3 3

Red Note D.B.

Any Enemy Fl.

*ritualistic and determined,
almost 'gothic' - Legato*

Any Enemy Ob.

mp

Any Enemy Bsn.

Any Enemy B♭ Tpt.

mp

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

32

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

mp ritualistic and determined,
almost 'gothic' - legato

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

37

Red Note - B. Cl.

*ritualistic and determined,
almost 'gothic' - legato*

Red Note Vln. I

gentle entry, very smooth and joined

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

*ritualistic and determined,
almost 'gothic' - legato*

Any Enemy Bsn.

Any Enemy B \flat Tpt.

*ritualistic and determined,
almost 'gothic' - legato*

Any Enemy Crt.

Any Enemy Vln.

*ritualistic and determined,
almost 'gothic' - legato*

Any Enemy Vc.

*ritualistic and determined,
almost 'gothic' - legato*

41

Red Note - B. Cl.

Musical staff for Red Note - B. Cl. showing notes and rests.

Red Note Vln. I

Musical staff for Red Note Vln. I showing notes and rests.

Red Note Vln. II

Musical staff for Red Note Vln. II showing notes and rests.

Red Note Vla.

Musical staff for Red Note Vla. showing notes and rests.

Red Note Vc.

Musical staff for Red Note Vc. showing notes and rests.

gentle entry, very smooth and joined

Red Note D.B.

Musical staff for Red Note D.B. showing notes and rests.

8

Any Enemy Fl.

Musical staff for Any Enemy Fl. showing notes and rests.

Any Enemy Ob.

Musical staff for Any Enemy Ob. showing notes and rests.

Any Enemy Bsn.

Musical staff for Any Enemy Bsn. showing notes and rests.

Any Enemy B \flat Tpt.

Musical staff for Any Enemy B \flat Tpt. showing notes and rests.

Any Enemy Crt.

Musical staff for Any Enemy Crt. showing notes and rests.

Any Enemy Vln.

Musical staff for Any Enemy Vln. showing notes and rests.

Any Enemy Vc.

Musical staff for Any Enemy Vc. showing notes and rests.

45

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

This system contains six staves for the Red Note instruments. The B. Cl. staff has a few notes in the first two measures. The Vln. I and Vln. II staves have a melodic line starting in measure 45. The Vla. staff has a sustained note. The Vc. staff has a rhythmic pattern starting in measure 45. The D.B. staff has a few notes in the first two measures.

45

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

This system contains three staves for the Any Enemy instruments. The Fl. staff has a few notes in the first two measures. The Ob. staff has a rhythmic pattern starting in measure 45. The Bsn. staff has a few notes in the first two measures.

45

Any Enemy B \flat Tpt.

This system contains one staff for the Any Enemy B \flat Tpt. instrument, which has a rhythmic pattern starting in measure 45.

45

Any Enemy Crt.

This system contains one staff for the Any Enemy Crt. instrument, which is mostly silent in this system.

45

Any Enemy Vln.

Any Enemy Vc.

This system contains two staves for the Any Enemy Vln. and Vc. instruments. The Vln. staff has a rhythmic pattern starting in measure 45. The Vc. staff has a rhythmic pattern starting in measure 45.

49

Red Note - B. Cl. *f* feeling of opening out

Red Note Vln. I *f* feeling of opening out

Red Note Vln. II *f* feeling of opening out

Red Note Vla. *f* feeling of opening out

Red Note Vc. *f* feeling of opening out

Red Note D.B. *f* feeling of opening out

Any Enemy Fl. *f* feeling of opening out

Any Enemy Ob. *mf* feeling of opening out

Any Enemy Bsn. *mf* feeling of opening out

Any Enemy B \flat Tpt. *mf* feeling of opening out dead stop

Any Enemy Crt. dead stop

Any Enemy Vln. *f* feeling of opening out

Any Enemy Vc. *f* feeling of opening out

B

10 $\text{♩} = 80$

55

Red Note - B. Cl.

Red Note Vln. I

55
mp *gentle entry, very smooth and joined*

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

8

Any Enemy Fl.

55

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

55

Any Enemy Crt.

55

Any Enemy Vln.

55

Any Enemy Vc.

61

Red Note - B. Cl.



Red Note Vln. I



Red Note Vln. II

mp gentle entry, very smooth and joined



Red Note Vla.

mp gentle entry, very smooth and joined

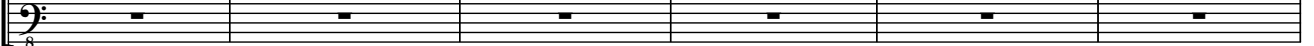


Red Note Vc.

mp gentle entry, very smooth and joined




Red Note D.B.



61

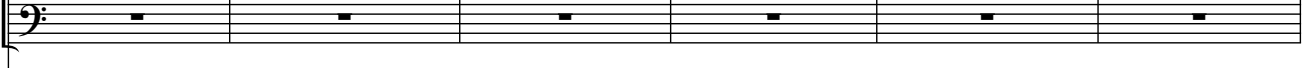
Any Enemy Fl.



Any Enemy Ob.



Any Enemy Bsn.



61

Any Enemy B \flat Tpt.




61

Any Enemy Crt.



61

Any Enemy Vln.



Any Enemy Vc.



Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

73

Red Note - B. Cl.

p

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

p gentle entry, very smooth and joined

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy Bb Tpt.

Any Enemy Crt.

Any Enemy Vln.

p gentle entry, very smooth and joined

Any Enemy Vc.

p gentle entry, very smooth and joined

78

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B♭ Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

82

Red Note - B. Cl.

Musical staff for Red Note - B. Cl. in bass clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

82

Red Note Vln. I

Musical staff for Red Note Vln. I in treble clef. It contains a series of eighth notes, followed by a quarter rest, and then a quarter note. A dynamic marking of *mf* is present.

Red Note Vln. II

Musical staff for Red Note Vln. II in treble clef. It contains a series of eighth notes, followed by a quarter rest, and then a quarter note. A dynamic marking of *mf* is present.

Red Note Vla.

Musical staff for Red Note Vla. in bass clef. It contains a series of eighth notes, followed by a quarter rest, and then a quarter note. A dynamic marking of *mf* is present.

Red Note Vc.

Musical staff for Red Note Vc. in treble clef. It contains a series of eighth notes, followed by a quarter rest, and then a quarter note. A dynamic marking of *mf* is present.

Red Note D.B.

Musical staff for Red Note D.B. in bass clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

82

Any Enemy Fl.

Musical staff for Any Enemy Fl. in treble clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

Any Enemy Ob.

Musical staff for Any Enemy Ob. in treble clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

Any Enemy Bsn.

Musical staff for Any Enemy Bsn. in bass clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

82

Any Enemy B \flat Tpt.

Musical staff for Any Enemy B \flat Tpt. in treble clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

82

Any Enemy Crt.

Musical staff for Any Enemy Crt. in treble clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

82

Any Enemy Vln.

Musical staff for Any Enemy Vln. in treble clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

Any Enemy Vc.

Musical staff for Any Enemy Vc. in bass clef. It contains a whole rest, followed by a quarter note, a quarter rest, a quarter note, and a half note.

87

Red Note - B. Cl.

Musical staff for Red Note - B. Cl. in bass clef. It begins with a whole rest, followed by a melodic line starting on a half note G2, moving to F2, E2, and D2, then a whole rest. The dynamic marking *mp* is placed below the staff.

Red Note Vln. I

Musical staff for Red Note Vln. I in treble clef. It begins with a whole rest, followed by a melodic line starting on a half note G4, moving to F4, E4, and D4, then a whole rest. The dynamic marking *mp* is placed below the staff.

Red Note Vln. II

Musical staff for Red Note Vln. II in treble clef. It features a complex melodic line with many sixteenth notes and slurs, starting on a half note G4 and ending on a whole rest.

Red Note Vla.

Musical staff for Red Note Vla. in bass clef. It features a complex melodic line with many sixteenth notes and slurs, starting on a half note G3 and ending on a whole rest.

Red Note Vc.

Musical staff for Red Note Vc. in bass clef. It features a complex melodic line with many sixteenth notes and slurs, starting on a half note G2 and ending on a whole rest.

Red Note D.B.

Musical staff for Red Note D.B. in bass clef. It begins with a whole rest, followed by a melodic line starting on a half note G1, moving to F1, E1, and D1, then a whole rest. The dynamic marking *mf* is placed below the staff.

87

Any Enemy Fl.

Musical staff for Any Enemy Fl. in treble clef. It begins with a whole rest, followed by a melodic line starting on a half note G4, moving to F4, E4, and D4, then a whole rest. The dynamic marking *mp* is placed below the staff.

Any Enemy Ob.

Musical staff for Any Enemy Ob. in treble clef. It begins with a whole rest, followed by a melodic line starting on a half note G4, moving to F4, E4, and D4, then a whole rest. The dynamic marking *mp* is placed below the staff.

Any Enemy Bsn.

Musical staff for Any Enemy Bsn. in bass clef. It begins with a whole rest, followed by a melodic line starting on a half note G2, moving to F2, E2, and D2, then a whole rest. The dynamic marking *mp* is placed below the staff.

87

Any Enemy B♭ Tpt.

Musical staff for Any Enemy B♭ Tpt. in treble clef. It begins with a whole rest, followed by a melodic line starting on a half note G3, moving to F3, E3, and D3, then a whole rest. The dynamic marking *mp* is placed below the staff.

87

Any Enemy Crt.

Musical staff for Any Enemy Crt. in treble clef. It contains a whole rest for the entire duration of the staff.

87

Any Enemy Vln.

Musical staff for Any Enemy Vln. in treble clef. It begins with a whole rest, followed by a melodic line starting on a half note G4, moving to F4, E4, and D4, then a whole rest. The dynamic marking *mp* is placed below the staff.

Any Enemy Vc.

Musical staff for Any Enemy Vc. in bass clef. It begins with a whole rest, followed by a melodic line starting on a half note G2, moving to F2, E2, and D2, then a whole rest. The dynamic marking *mp* is placed below the staff.

92

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

*ritualistic and determined,
almost 'gothic' - legato*

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

mf

97

Red Note - B. Cl.

Musical staff for Red Note - B. Cl. showing a long note with a slur and a fermata.

Red Note Vln. I

Musical staff for Red Note Vln. I showing a whole note with a fermata.

Red Note Vln. II

Musical staff for Red Note Vln. II showing a rhythmic pattern of eighth notes.

Red Note Vla.

Musical staff for Red Note Vla. showing a rhythmic pattern of eighth notes.

Red Note Vc.

Musical staff for Red Note Vc. showing a rhythmic pattern of eighth notes.

Red Note D.B.

Musical staff for Red Note D.B. showing a rhythmic pattern of eighth notes.

Any Enemy Fl.

Musical staff for Any Enemy Fl. showing a melodic line with dynamics *mf* and a performance instruction *feeling of opening out*.

Any Enemy Ob.

Musical staff for Any Enemy Ob. showing a whole note with dynamics *mf*.

Any Enemy Bsn.

Musical staff for Any Enemy Bsn. showing a whole note with dynamics *mf*.

Any Enemy B \flat Tpt.

Musical staff for Any Enemy B \flat Tpt. showing a whole note with dynamics *mf*.

Any Enemy Crt.

Musical staff for Any Enemy Crt. showing a whole note with dynamics *mf*.

Any Enemy Vln.

Musical staff for Any Enemy Vln. showing a whole note with dynamics *mf*.

Any Enemy Vc.

Musical staff for Any Enemy Vc. showing a whole note with dynamics *mf*.

100

Red Note - B. Cl.

Red Note Vln. I

100
f sense of arrival, more intense

Red Note Vln. II

f sense of arrival, more intense

Red Note Vla.

f sense of arrival, more intense

Red Note Vc.

f sense of arrival, more intense

Red Note D.B.

f sense of arrival, more intense

Any Enemy Fl.

100

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

100

Any Enemy Crt.

100

Any Enemy Vln.

100

Any Enemy Vc.

103

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

106

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B♭ Tpt.

Any Enemy Cr.

Any Enemy Vln.

Any Enemy Vc.

109

Red Note - B. Cl. *f* sense of arrival, more intense

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl. *f* sense of arrival, more intense

Any Enemy Ob. *f* sense of arrival, more intense

Any Enemy Bsn. *f* sense of arrival, more intense

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln. *f* sense of arrival, more intense

Any Enemy Vc. *f* sense of arrival, more intense

Detailed description: This page of a musical score covers measures 109, 110, and 111. The instruments are arranged in a standard orchestral layout. The Red Note section includes Bass Clarinet, Violins I and II, Viola, Violoncello, and Double Bass. The Any Enemy section includes Flute, Oboe, Bassoon, B-flat Trumpet, Cor Anglais, Violin, and Violoncello. The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings of *f* (forte) are used throughout, along with the instruction 'sense of arrival, more intense'. Measure numbers 109 and 110 are clearly marked at the beginning of their respective staves.

112

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

Detailed description: This page of a musical score covers measures 112, 113, and 114. The score is arranged in a standard orchestral format with multiple staves. The 'Red Note' section includes parts for Bass Clarinet, Violin I and II, Viola, Violoncello, and Double Bass. The 'Any Enemy' section includes parts for Flute, Oboe, Bassoon, B-flat Trumpet, Cor Anglais, Violin, and Violoncello. The music features a complex rhythmic pattern with frequent triplets and sixteenth-note runs. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 112 starts with a dynamic marking of *ff*. The score is written in a clean, professional style with clear notation for notes, rests, and articulation marks.

115
Red Note - B. Cl.

115
Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

115
Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

115
Any Enemy B \flat Tpt.

115
Any Enemy Crt.

115
Any Enemy Vln.

Any Enemy Vc.

118

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

f

f sense of arrival, more intense

p *f*

121

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

121

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

tongued, definite bring out natural accents of the syncopation

tongued, definite bring out natural accents of the syncopation

121

Any Enemy B♭ Tpt.

121

Any Enemy Crt.

STRUCK bring out natural accents of the syncopation

mp

121

Any Enemy Vln.

Any Enemy Vc.

p *p* *f*

This musical score page, numbered 27, contains two systems of staves. The first system, labeled 'Red Note', includes parts for B. Cl., Vln. I, Vln. II, Vla., Vc., and D.B. The second system, labeled 'Any Enemy', includes parts for Fl., Ob., Bsn., B♭ Tpt., Crt., Vln., and Vc. The score is divided into three measures. The first measure (124) features a complex rhythmic pattern with triplets and a dynamic marking of *f*. The second measure (125) continues the pattern with a dynamic marking of *f*. The third measure (126) shows a change in the woodwind parts, with some instruments playing sustained notes or chords. The string parts continue with their respective rhythmic patterns. The score is written in a standard musical notation style with various clefs and dynamic markings.

124

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B♭ Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

127

Red Note - B. Cl. *f* *p*

Red Note Vln. I *p* *f* *p*

Red Note Vln. II *p* *f* *p*

Red Note Vla.

Red Note Vc.

Red Note D.B. *f* *p*

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

Any Enemy Crn.

Any Enemy Vln. *p* *f* *p*

Any Enemy Vc.

Detailed description: This page of a musical score covers measures 127, 128, 129, and 130. The score is arranged in a system with 14 staves. The instruments are: Red Note - B. Cl. (Bass Clef), Red Note Vln. I (Treble Clef), Red Note Vln. II (Treble Clef), Red Note Vla. (Bass Clef), Red Note Vc. (Bass Clef), Red Note D.B. (Bass Clef), Any Enemy Fl. (Treble Clef), Any Enemy Ob. (Treble Clef), Any Enemy Bsn. (Bass Clef), Any Enemy B \flat Tpt. (Treble Clef), Any Enemy Crn. (Treble Clef), Any Enemy Vln. (Treble Clef), and Any Enemy Vc. (Bass Clef). The Red Note instruments play a rhythmic pattern of eighth notes with triplets, while the Any Enemy instruments play a melodic line of eighth notes. Dynamics include *f* (forte) and *p* (piano). The page number 28 is at the top left, and the measure number 127 is at the top of the first staff.

133

Red Note - B. Cl. *p* *f*

Red Note Vln. I *p* *f*

Red Note Vln. II *p* *f*

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B \flat Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

Detailed description: This page of a musical score, numbered 30, contains measures 133, 134, and 135. The score is divided into two main sections: 'Red Note' and 'Any Enemy'. The 'Red Note' section includes parts for B. Cl., Vln. I, Vln. II, Vla., Vc., and D.B. The 'Any Enemy' section includes parts for Fl., Ob., Bsn., B \flat Tpt., Crt., Vln., and Vc. The music features a complex rhythmic pattern of eighth notes, often grouped in triplets. Dynamics range from piano (*p*) to forte (*f*). The score includes various musical notations such as slurs, accents, and articulation marks. The B. Cl. and Vln. I parts show a dynamic shift from *p* to *f* between measures 133 and 134. The Vln. II part also shows a dynamic shift from *p* to *f*. The D.B. part includes a '8' below the staff in measure 133. The Any Enemy parts generally follow a similar rhythmic pattern, with some parts showing dynamic shifts.

136

Red Note - B. Cl.

Red Note Vln. I

Red Note Vln. II

Red Note Vla.

Red Note Vc.

Red Note D.B.

Any Enemy Fl.

Any Enemy Ob.

Any Enemy Bsn.

Any Enemy B♭ Tpt.

Any Enemy Crt.

Any Enemy Vln.

Any Enemy Vc.

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

This page contains a musical score for measures 139 through 142. The score is divided into two main sections: "Red Note" and "Any Enemy".

Red Note Section (Measures 139-142):

- Red Note - B. Cl.:** Bass clef, playing a continuous eighth-note triplet pattern. Measure 142 ends abruptly.
- Red Note Vln. I:** Treble clef, playing a melodic line with dynamics *f*, *p*, *f*, *p*, and *ff*. Measure 142 ends abruptly.
- Red Note Vln. II:** Treble clef, playing a similar melodic line with dynamics *f*, *p*, *f*, *p*, and *ff*. Measure 142 ends abruptly.
- Red Note Vla.:** Bass clef, playing a sustained chordal accompaniment. Measure 142 ends abruptly.
- Red Note Vc.:** Bass clef, playing a sustained chordal accompaniment. Measure 142 ends abruptly.
- Red Note D.B.:** Bass clef, playing a continuous eighth-note triplet pattern. Measure 142 ends abruptly.

Any Enemy Section (Measures 139-142):

- Any Enemy Fl.:** Treble clef, playing a melodic line with dynamics *ff*. Measure 142 ends abruptly.
- Any Enemy Ob.:** Treble clef, playing a melodic line with dynamics *ff*. Measure 142 ends abruptly.
- Any Enemy Bsn.:** Bass clef, playing a continuous eighth-note triplet pattern. Measure 142 ends abruptly.
- Any Enemy B♭ Tpt.:** Treble clef, playing a continuous eighth-note triplet pattern. Measure 142 ends abruptly.
- Any Enemy Crt.:** Treble clef, playing a melodic line. Measure 142 ends abruptly.
- Any Enemy Vln.:** Treble clef, playing a melodic line with dynamics *f*, *p*, *f*, *p*, and *ff*. Measure 142 ends abruptly.
- Any Enemy Vc.:** Bass clef, playing a continuous eighth-note triplet pattern. Measure 142 ends abruptly.