

Decadence

Jazz Funk 1t = 3sek

Michal Urbaniak

2 Flute

2 Oboe

2 Clarinet in Bb

2 Bassoon

1,3, Horn in F

2,4, Horn in F

3 Trumpet in Bb

3 Trombone

Tuba

Violin Solo

Temple Blocks

Drums

Bass Guitar

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

5

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3, Hn.

2,4, Hn.

3 Tpt.

3 Tbn.

Tba.

Vln. solo

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf H-H-ONLY

mf

mf

11

2 Fl. *f* 1x tacet a 2

2 Ob. *f* 1x tacet a 2

2 Cl. *f* 1x tacet a 2

2 Bsn.

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo *f*

T. Bl. *f*

Dr. *f*

Bass

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* div.

Cb. *f* pizz. 1x tacet (§ no tacet)

14

2 Fl. *ff*

2 Ob. *ff*

2 Cl. *ff*

2 Bsn. 1x tacet *f*

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo

T. Bl.

Dr.

Bass

Pno.

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

Cb. 3

Detailed description of the musical score: This page of a symphony score, page 5, covers measures 14 to 16. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a complex melodic line with triplets and slurs, marked *ff*. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent, with a '1x tacet' instruction for the Bassoon. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a rhythmic foundation with eighth-note patterns and triplets. The percussion section includes Timpani, Drums, and Bass. The Piano part features chords and arpeggios. The score is in a key with one sharp (F#) and a common time signature.

17

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
1,3,Hn.
2,4,Hn.
3 Tpt.
3 Tbn.
Tba.
Vln.solo
T. Bl.
Dr.
Bass
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb. *pizz.*
f

Detailed description of the musical score: This page contains measures 17, 18, and 19 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) is active in measures 17 and 19, playing complex rhythmic patterns with slurs and accents. The strings (Violins I and II, Viola, Violoncello, and Double Bass) provide a steady accompaniment. The percussion section (Timpani, Drums, and Bass) features a consistent rhythmic pattern. The piano part consists of chords and arpeggiated figures. The conductor's part (Cb.) is marked *pizz.* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

23

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

IMPR. solo

div.

pizz.

f

Detailed description: This page of a musical score covers measures 23, 24, and 25. The score is for a large ensemble including woodwinds, brass, strings, and percussion. Measures 23 and 24 feature complex rhythmic patterns and melodic lines in the woodwinds and strings, with a prominent triplet in the bassoon and a triplet in the solo violin. Measure 25 is marked 'IMPR. solo' and contains a dense, tremolo-like texture in the solo violin. The percussion section includes a snare drum pattern with cross-sticks and a bass drum line. The string section includes first and second violins, viola, cello, and double bass, with various articulations like 'div.' and 'pizz.'.

26

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3, Hn.

2,4, Hn.

3 Tpt.

3 Tbn.

Tba.

Vln. solo

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4.

29

2 Fl.
2 Ob.
2 Cl.
2 Bsn.
1,3,Hn.
2,4,Hn.
3 Tpt.
3 Tbn.
Tba.
Vln.solo
T. Bl.
Dr.
Bass
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description of the musical score: The score is for page 29 and includes parts for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 1 and 3 Horns, 2 and 4 Horns, 3 Trumpets, 3 Trombones, and Tubas. The woodwinds and brass are mostly silent, indicated by horizontal lines. The Violin solo part consists of a single note. The Percussion section includes a Timpani part with rests, a Drum set with a complex rhythmic pattern, and a Bass line with a steady eighth-note accompaniment. The Piano part features a rhythmic accompaniment in the right hand and rests in the left. The Violin I and II parts play a melodic line with slurs and accents. The Viola and Violoncello parts provide harmonic support with chords and rhythmic patterns. The Contrabass part continues the eighth-note accompaniment.

4

32

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3, Hn.

2,4, Hn.

3 Tpt.

3 Tbn.

Tba.

Vln. solo

12.

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

div.

38

2 Fl. *mf* a 2

2 Ob. *mf* a 2

2 Cl.

2 Bsn. *mf*

1,3, Hn.

2,4, Hn.

3 Tpt.

3 Tbn.

Tba.

Vln. solo 16.

T. Bl.

Dr.

Bass 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

41

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

2 Fl. *a 2* *mf*

2 Ob. *a 2* *mf*

2 Cl.

2 Bsn. *mf*

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo 20.

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

⊕ CODA

Dal §

47

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo

24.

FILL IN

ff

T. Bl.

Dr.

Bass

3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

50

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo

T. Bl.

Dr.

Bass

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

53

2 Fl. *ff* a 2

2 Ob. *ff* a 2

2 Cl. *ff* a 2

2 Bsn. *ff*

1,3, Hn. *ff*

2,4, Hn.

3 Tpt.

3 Tbn.

Tba. *f*

Vln. solo *ff*

T. Bl.

Dr. *f*

Bass *f*

Pno.

Vln. I *ff* div.

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

56

1.2.3. 4.

2 Fl.

2 Ob.

2 Cl.

2 Bsn.

1,3,Hn.

2,4,Hn.

3 Tpt.

3 Tbn.

Tba.

Vln.solo

T. Bl.

Dr.

Bass

Pno.

1.2.3. 4.

Vln. I

Vln. II

Vla.

Vc.

Cb.