

# Antes

Nicolás Arnáez

For brass quintet  
with or without electronics

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# Antes

Nicolás Arnáez

For brass quintet (Two B<sup>♭</sup> trumpets, French Horn, Trombone, Tuba)

This piece can be performed with full (octophonic) electronics, reduced (stereo) electronics, or without electronics. Please, contact the composer for getting the accompanying software when electronics are to be used (arnaez@ualberta.ca).

The duration of the work in any case, is c.a. 6 minutes

This piece has been composed to be played in the concert  
“Brackishwater: New Works for Brass by Faculty Composers”  
held on September 11<sup>th</sup> 2022 at Convocation Hall, University of Alberta. Edmonton, Canada

Premiered by the Bok Brass: Joel Gray, trumpet. Russell Whitehead, trumpet. Megan Evans, French Horn. Alden Lowrey, trombone. Hannah Gray, tuba

Written between July and August 2022

## Program notes

Waiting for answers and resolutions, implying outcomes, mixed sensations, subjective debates. Giving everything for it and then expecting. Would it happen? Are we successful? What if we are!? Spray of existence!

What if we aren't?.... lifeless waters...

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[www.nicolas-arnaez.com](http://www.nicolas-arnaez.com)

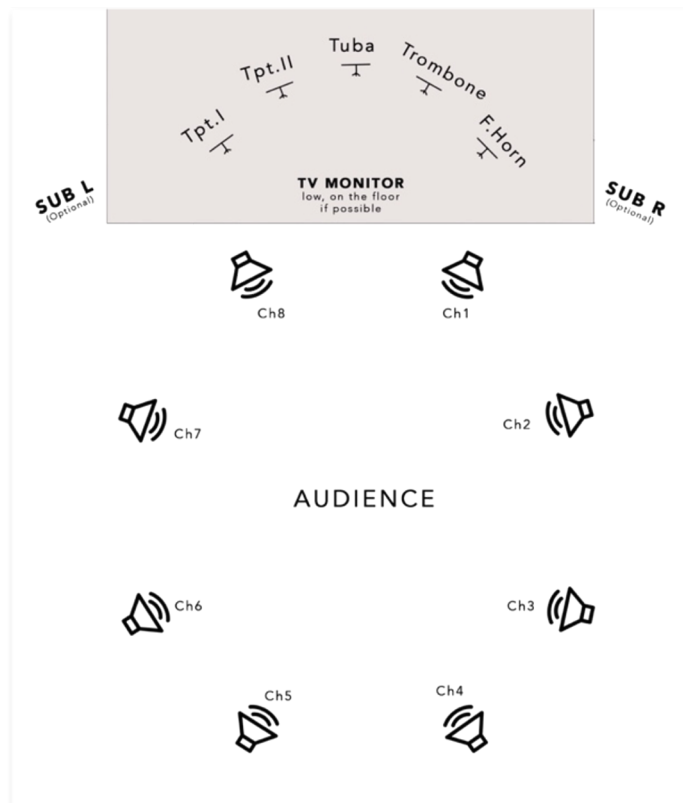
When **Antes** is played without electronics, the brass quintet simply follows their scores as written, ignoring the BEAT staff and allowing tempo bending, interpretative changes, and purposely chosen rhythmic shifts as per ensemble agreement.

When using electronics, rhythmic accuracy is needed.

Electronics can be reduced (two speakers) or full (eight speakers around the audience). Simply click on the software attached the option required. In these versions, loudspeakers have specific fully notated sheets of music to play (equally to the brass quintet). Then, there is a necessity of synchronization. This is achieved by a clock counter created by the computer software that has to be seen by the performers. Clock number marks are added to musician's score (as BEAT staff), the performer must synch her parts with the computer clock while playing.

The accompanying Max patch requires an audio interface with at least two outputs (if reduced version is played) or multichannel with at least 8 outputs (when full version mode is used). These outputs are to be connected to individual loudspeakers placed strategically as shown below. The computer to be used should have a Processor of 2.2 GHz Inter core i7, 16GB 1600 MHz DD3, or anything more powerful, ideally using macOS High Sierra (10.13.6), or higher.

## STAGING



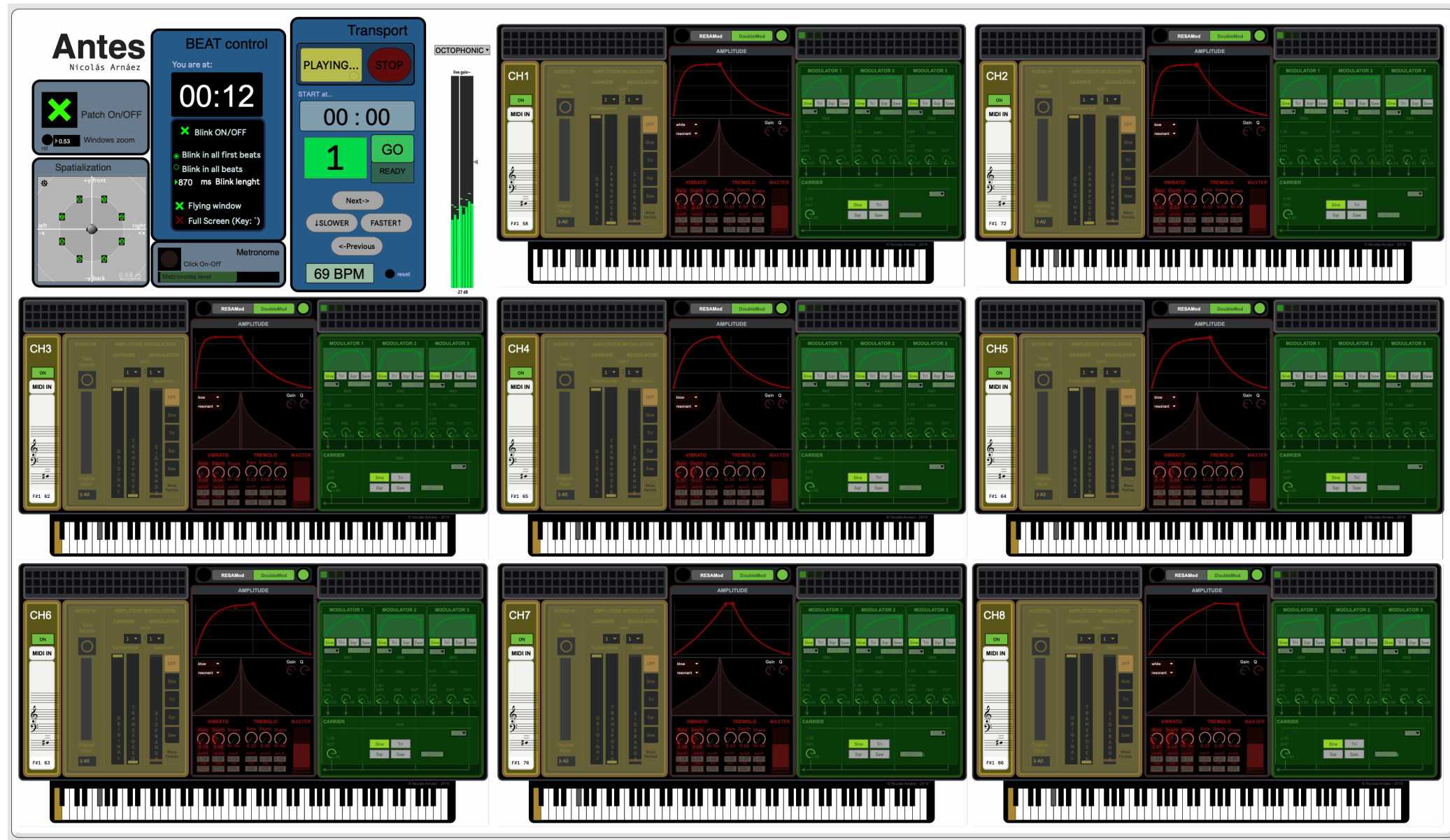
Follow the semicircle shown on the image on both types of performances (with or without electronics)

The Max patch that creates a flying window with the synch clock, then a TV monitor somewhere at front, behind their music stands, on their visual sight's background, the synch clock can be dragged and full sized on the monitor for better appreciation. The clock has several visual settings to help adapting its look with the goal of improving effectiveness (see Max Patch sections for details).

It is crucial to keep the intensity level of the loudspeakers equally loud than the human players, and even a bit quieter. Ideally, loudspeakers are on stands (~1.5 meters high if audience is sitting, ~2 mts if audience is standing). Subwoofers are recommended, as follows: 1 per channel in both reduced and full performances, if not possible 2 subwoofers can be used when using 8 loudspeakers, routed channels 1, 2, 3, 4 to the right subwoofer; and 5, 6, 7, 8 to the left subwoofer. When reduced performance is chosen speakers are to be placed on the side each side of the ensemble.

# MAX PATCH interface

The following is the user interface for running the piece. The Max Patch is color coded, everything inside blue squares is clickable, the rest is not.



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## MAX PATCH GUI usage

**Patch On/Off** turns the piece software on and off

**Windows Zoom** numbers between 0. and 1. Zoom in and out the interface

**Rst** Reset user interface back to default (0.8)

**Input/output** device Choose your audio interface

### Audio Input

White dial controls input level

### BEAT control

**You are at** currently displays the location of the Transport in the score. The timer ultimately mirrors what is shown in the flying windows; when numbers are red no music is to be performed (pre-count, or loading data), yellow numbers indicate the patch is ready to start, and white numbers appear when the performance is running

### **Blink ON/OFF**

If Blink is on, the flying window's background will blink white on specific beats to create a visual signal for the performers. If Blink is off, numbers will run with a permanent black background

**Blink option** The user may choose if the blinking happens on every beat or at the first beat of each measure.

**Blink length** Controls how long the background holds white on the selected beats (between 70ms until 600ms)

**Flying window** Makes the flying windows appear or disappear

The user can change the appearance of the timer to occupy the full screen by clicking this option

**Metronome** activates a built-in click sound which adjusts intensity. The sounding click is heard in channels 1 and 2. This is just for rehearsals

### Transport

**Transport** "PLAY" for starting and pausing sequences, "STOP" for stopping and rewinding sequences to the beginning

**START at...** sets the performance at the beginning of any rehearsal letter shown in the score

**Clock** sets the score to begin from any beat in the score (the user can type in minutes and seconds using the computer keyboard)

**GO** sets the starting point (either chosen as a rehearsal letter or beat position). The Transport will load the requested data while the legend "WAIT" appears (no other command can be entered while this legend is shown). Once it finishes loading it will display "READY." For starting from that specific point, PLAY must be triggered

**Change BPM** using the arrows performer can change the default tempo for rehearsing, all electronic data will adapt to the new value entered

**reset** if for any reason the Transport freezes, this button will reset all Transport controls back to normal

**Transport** "PLAY" for starting and pausing sequences, "STOP" for stopping and rewinding sequences to the beginning

### Audio output

**Main Volume** controls the main output intensity

**Verb** controls the amount of reverb of the entire electronic voice

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## MAX PATCH installation options

To install and run the Max Patch you need a Mac computer, running OSX 10.5 (Catalina) or later. A Windows version can be arranged by contacting the composer by visiting [www.nicolas-arnaez.com](http://www.nicolas-arnaez.com) or by emailing [arnaez@ualberta.ca](mailto:arnaez@ualberta.ca).

There are two options or running the patch:

1. By installing the Application:
  - a. Download and unzip the **Antes** file on your Desktop (do not download anywhere else).
  - b. Open the **Antes** folder and double click the file called **Antes**
  - c. Your computer will probably warn you about not opening because is not from an Apple Identifier developer, you can click “Open Anyway”.
  - d. If you don’t see that option you should open the file several times until it shows it.
2. By installing Max and run the patch within it.
  - a. Download Max from <https://cycling74.com> (trial version will run the patch, no need to purchase any license).
  - b. Install Max in a Mac computer (you must use Max version 8.0.6, or later).
  - c. Unzip the **Antes** folder on the computer’s desktop.
  - d. Open Max, and set up *DUOI* folder, as follow: Options > File Preferences > + > choose > (find **Antes** on your desktop).
  - e. Quit Max.
  - f. Open **Antes** folder from your desktop, open the FOR MAX folder, double click on *Antes.maxpat*

## NOTATION

Notation in **Antes** is traditional and self-explanatory.

Note that accidentals affect all octaves of the same note during the measure they are in, new measure requires new accidental, if none the note is “natural”.

The piece is written in 4/4 only as a rehearsal guidance, metric accents are discouraged, when a note has to be stressed, diverse types of accents are explicitly written.

# Antes

Nicolás Arnáez

Score for performance without electronics





♩ = 69  
Like waiting for something important

BEAT (on monitor)

00:04 00:03 00:02 00:01 00:01 00:02 00:03 00:04 00:05 00:06 00:07 00:08 00:09 00:10 00:11 00:12 00:13 00:14 00:15 00:16 00:17 00:18 00:19 00:20 00:21 00:22 00:23 00:24 00:25 00:26 00:27 00:28 00:29 00:30 00:31 00:32 00:33 00:34 00:35 00:36 00:37 00:38 00:39 00:40 00:41 00:42 00:43 00:44 00:45 00:46 00:47 00:48 00:49 00:50 00:51 00:52

Trumpet I (Bb) *p* *p*

Trumpet II (Bb) *p*

Horn (F) *p*

Trombone *p*

Tuba *pp* *p*

00:53 00:54 00:55 00:56 00:57 00:58 00:59 01:00 01:01 01:02 01:03 01:04 01:05 01:06 01:07 01:08 01:09 01:10 01:11 01:12 01:13 01:14 01:15 01:16 01:17 01:18 01:19 01:20 01:21 01:22 01:23 01:24

Tpt. I *mp* *p* *mp* *mf* *mf*

Tpt. II *p* *mp* *p* *mp* *mf* *mf*

Hn *p* *pp* *p* *mp* *mf* *mf*

Tbn. *pp* *p* *mp* *mf*

Tba. *mp* *p* *mp* *mf* *mf*

22 01:25 01:26 01:27 01:28 01:29 01:30 01:31 01:32 01:33 01:34 01:35 01:36 01:37 01:38 01:39 01:40 01:41 01:42 01:43 01:44 01:45 01:46 01:47 01:48 01:49 01:50 01:51 01:52 01:53 01:54 01:55 01:56

BEAT

Musical score for measures 22-30, measures 01:25-01:56. The score includes staves for Tpt.I, Tpt.II, Hn, Tbn, and Tba. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f*, *mp*, and *mf*. There are numerous accents and slurs throughout the passage.

30 01:57 01:58 01:59 02:00 02:01 02:02 02:03 02:04 02:05 02:06 02:07 02:08 02:09 02:10 02:11 02:12 02:13 02:14 02:15 02:16 02:17 02:18 02:19 02:20 02:21 02:22 02:23 02:24 02:25 02:26 02:27 02:28

BEAT

Musical score for measures 30-38, measures 01:57-02:28. The score includes staves for Tpt.I, Tpt.II, Hn, Tbn, and Tba. The music continues with complex rhythmic patterns. Dynamic markings include *mf*, *pp*, and *mf*. There are numerous accents and slurs throughout the passage.

38 02:29 02:30 02:31 02:32 02:33 02:34 02:35 02:36 02:37 02:38 02:39 02:40 02:41 02:42 02:43 02:44 02:45 02:46 02:47 02:48 02:49 02:50 02:51 02:52 02:53 02:54 02:55 02:56 02:57 02:58 02:59 03:00 03:01 03:02 03:03 03:04

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

*mp*

*mp*

*mp*

*mf*

*mp*

*mp*

47 03:05 03:06 03:07 03:08 03:09 03:10 03:11 03:12 03:13 03:14 03:15 03:16 03:17 03:18 03:19 03:20 03:21 03:22 03:23 03:24 03:25 03:26 03:27 03:28 03:29 03:30 03:31 03:32 03:33 03:34 03:35 03:36 03:37 03:38 03:39 03:40

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

*mp*

*p*

*mp*

*mp*

*mp*

*mf*

*mf*

56 03:41 03:42 03:43 03:44 03:45 03:46 03:47 03:48 03:49 03:50 03:51 03:52 03:53 03:54 03:55 03:56 03:57 03:58 03:59 04:00 04:01 04:02 04:03 04:04 04:05 04:06 04:07 04:08 04:09 04:10 04:11 04:12

BEAT

Tpt.I *mf* *espressivo* *normal* *mf* *dolcissimo*

Tpt.II *mf* *espressivo* *normal* *mf* *dolcissimo*

Hn *mf* *espressivo* *normal* *mf* *dolcissimo*

Tbn. *espressivo* *normal* *mf* *dolcissimo*

Tba. *mf* *espressivo* *normal* *mf* *dolcissimo*

64 04:13 04:14 04:15 04:16 04:17 04:18 04:19 04:20 04:21 04:22 04:23 04:24 04:25 04:26 04:27 04:28 04:29 04:30 04:31 04:32 04:33 04:34 04:35 04:36 04:37 04:38 04:39 04:40 04:41 04:42 04:43 04:44

BEAT

Tpt.I *normal* *p*

Tpt.II *normal* *p*

Hn *normal* *p*

Tbn. *normal* *p*

Tba. *normal* *p*

72 04:45 04:46 04:47 04:48 04:49 04:50 04:51 04:52 04:53 04:54 04:55 04:56 04:57 04:58 04:59 05:00 05:01 05:02 05:03 05:04 05:05 05:06 05:07 05:08

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

78 05:09 05:10 05:11 05:12 05:13 05:14 05:15 05:16 05:17 05:18 05:19 05:20 05:21 05:22 05:23 05:24 05:25 05:26 05:27 05:28 05:29 05:30 05:31 05:32 05:33 05:34 05:35 05:36

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

85 05:37 05:38 05:39 05:40 05:41 05:42 05:43 05:44 05:45 05:46 05:47 05:48 05:49 05:50 05:51 05:52 05:53 05:54 05:55 05:56 05:57 05:58 05:59 06:00 06:01 06:02 06:03 06:04

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

85

92 06:05 06:06 06:07 06:08 06:09 06:10 06:11 06:12 06:13 06:14 06:15 06:16 06:17 06:18 06:19 06:20 06:21 06:22 06:23 06:24

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

92

97 06:25 06:26 06:27 06:28 06:29 06:30 06:31 06:32 06:33 06:34 06:35 06:36 06:37 06:38 06:39 06:40 06:41 06:42 06:43 06:44

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

97

102 06:45 06:46 06:47 06:48 06:49 06:50 06:51 06:52 06:53 06:54 06:55 06:56 06:57 06:58 06:59 07:00 07:01 07:02 07:03 07:04

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

102





# Antes

Nicolás Arnáez

Score for performance with electronics

NOTE: the loudspeakers scores are shown only for reference, the Max patch takes care of everything musically speaking (timbre, dynamics, pitch, etc), if performers follow the synth clock, everything will be accurately performed.

**Dashed lines** between loudspeakers staff show voice movement from starting point to ending point.

**Wavy lines** on each staff represents timbre change.



# Antes

Nicolás Arnáez

♩ = 69  
Like waiting for something important

The score is for a piece titled "Antes" by Nicolás Arnáez, with a tempo of 69 beats per minute and the subtitle "Like waiting for something important". It is written in 4/4 time. The score is divided into two main sections: a multi-speaker section (Louspeakers 1-8) and a brass section (Trumpet I, Trumpet II, Horn, Trombone, Tuba). The Louspeakers section features complex stereo imaging with dashed lines indicating movement between speakers. The brass section includes dynamic markings such as *pp*, *p*, and *p*, along with "mute ON" instructions for the Trumpets, Horn, and Trombone. The Tuba part features a prominent triplet pattern. A "BEAT (on monitor)" line is provided at the bottom of the Louspeakers section for timing reference.

LS.1 *p* *pp*

LS.2 *pp*

LS.3 *pp*

LS.4 *pp*

LS.5 *pp*

LS.6 *pp*

LS.7 *pp*

LS.8 *pp*

*p* *pp*

00:53 00:54 00:55 00:56 00:57 00:58 00:59 01:00 01:01 01:02 01:03 01:04 01:05 01:06 01:07 01:08 01:09 01:10 01:11 01:12 01:13 01:14 01:15 01:16 01:17 01:18 01:19 01:20 01:21 01:22 01:23 01:24

Tpt.I *mp* *p* *mp* *mf* *mf*

Tpt.II *p* *mp* *p* *mp* *mf* *mf*

Hn *p* *pp* *p* *mp* *mf* *mf*

Tbn. *pp* *p* *mp* *mf*

Tba. *mp* *p* *mp* *mf* *mf*

LS.1  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

BEAT

01:25 01:26 01:27 01:28 01:29 01:30 01:31 01:32 01:33 01:34 01:35 01:36 01:37 01:38 01:39 01:40 01:41 01:42 01:43 01:44 01:45 01:46 01:47 01:48 01:49 01:50 01:51 01:52 01:53 01:54 01:55 01:56

Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba.

f  
mp  
f  
mp  
f  
mp  
f  
mp

pp

22

22

LS.1  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8

Musical score for strings (LS.1-8) in 3/4 time. The score consists of eight staves. The first staff (LS.1) has a measure number 30 above it. The music features a melodic line in the upper strings and a more rhythmic, bass-like line in the lower strings. The notation includes eighth and sixteenth notes, rests, and slurs.

BEAT

01:57 01:58 01:59 02:00 02:01 02:02 02:03 02:04 02:05 02:06 02:07 02:08 02:09 02:10 02:11 02:12 02:13 02:14 02:15 02:16 02:17 02:18 02:19 02:20 02:21 02:22 02:23 02:24 02:25 02:26 02:27 02:28

Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba.

Musical score for brass instruments (Tpt.I, Tpt.II, Hn, Tbn., Tba.) in 3/4 time. The score consists of five staves. A BEAT line is positioned above the staves, with time markers from 01:57 to 02:28. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf*, *pp*, and *mp* are present throughout the score. Measure numbers 30 and 31 are indicated at the beginning of the first and last staves, respectively.

LS.1  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8

The string section consists of eight staves (LS.1-8). LS.1 and LS.2 are violins, LS.3 and LS.4 are violas, LS.5 and LS.6 are cellos, and LS.7 and LS.8 are double basses. The score shows a transition from a sustained, low-register texture to a more active, melodic texture starting around 02:49. Dynamics include *p* (piano) and *mp* (mezzo-piano).

BEAT

02:29 02:30 02:31 02:32 02:33 02:34 02:35 02:36 02:37 02:38 02:39 02:40 02:41 02:42 02:43 02:44 02:45 02:46 02:47 02:48 02:49 02:50 02:51 02:52 02:53 02:54 02:55 02:56 02:57 02:58 02:59 03:00 03:01 03:02 03:03 03:04

Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba.

The brass section includes Trumpets I and II, Horns, Trombones, and Tubas. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano).

47

LS.1

LS.2

LS.3

LS.4

LS.5

LS.6

LS.7

LS.8

pp

pp

pp

pp

pp

pp

pp

pp

03:05 03:06 03:07 03:08 03:09 03:10 03:11 03:12 03:13 03:14 03:15 03:16 03:17 03:18 03:19 03:20 03:21 03:22 03:23 03:24 03:25 03:26 03:27 03:28 03:29 03:30 03:31 03:32 03:33 03:34 03:35 03:36 03:37 03:38 03:39 03:40

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

mp

p mp

mp

mp mf

mf

47

Detailed description: This page of a musical score, numbered 47, features eight string staves (LS.1-LS.8) and four brass staves (Tpt.I, Tpt.II, Hn, Tbn., Tba.). The string parts are primarily composed of sustained notes with a *pp* (pianissimo) dynamic marking. The brass parts include rhythmic patterns and melodic lines, with dynamic markings ranging from *p* (piano) to *mf* (mezzo-forte). A 'BEAT' line at the bottom provides a time reference from 03:05 to 03:40. The score is written in a key signature of one flat and a 4/4 time signature.



56

LS.1  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8

mp pp mf

03:41 03:42 03:43 03:44 03:45 03:46 03:47 03:48 03:49 03:50 03:51 03:52 03:53 03:54 03:55 03:56 03:57 03:58 03:59 04:00 04:01 04:02 04:03 04:04 04:05 04:06 04:07 04:08 04:09 04:10 04:11 04:12

BEAT

Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba.

mf espressivo normal dolcissimo

mf espressivo normal dolcissimo

mf espressivo normal dolcissimo

mf espressivo normal dolcissimo

mf espressivo normal dolcissimo

56

64

LS.1  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8

pp

04:13 04:14 04:15 04:16 04:17 04:18 04:19 04:20 04:21 04:22 04:23 04:24 04:25 04:26 04:27 04:28 04:29 04:30 04:31 04:32 04:33 04:34 04:35 04:36 04:37 04:38 04:39 04:40 04:41 04:42 04:43 04:44

BEAT

Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba.

normal  
p  
normal  
p  
normal  
p  
normal  
p  
normal  
p

64

Detailed description: This page of a musical score, numbered 8, contains measures 64 through 71. The top section features eight string staves (LS.1-LS.8) with a tremolo pattern. The bottom section features five brass staves (Tpt.I, Tpt.II, Hn, Tbn., Tba.) with rhythmic patterns and dynamic markings. A central 'BEAT' line and a time signature line are also present.

72

LS.1

LS.2

LS.3

LS.4

LS.5

LS.6

LS.7

LS.8

04:45 04:46 04:47 04:48 04:49 04:50 04:51 04:52 04:53 04:54 04:55 04:56 04:57 04:58 04:59 05:00 05:01 05:02 05:03 05:04 05:05 05:06 05:07 05:08

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

73

Detailed description of the musical score: The score is divided into two main sections. The upper section, from 04:45 to 05:08, features eight string staves (LS.1-8). LS.1 and LS.2 are in treble clef, while LS.3-8 are in bass clef. A tremolo effect is indicated by a zigzag line above the staves starting at 05:01. The lower section, also from 04:45 to 05:08, features five brass staves: Tpt.I and Tpt.II in treble clef, Hn in bass clef, and Tbn. and Tba. in bass clef. These staves contain complex rhythmic patterns with many accents and dynamic markings such as *f*, *sfz*, and *ff*. A 'BEAT' line is positioned between the string and brass staves, with time markers every second from 04:45 to 05:08. Boxed numbers 72 and 73 are located at the beginning and end of the page, respectively.

78

LS.1  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8

pp mp

pp mp

pp mp

pp mp

pp mp

pp mp

pp mp

pp mp

05:09 05:10 05:11 05:12 05:13 05:14 05:15 05:16 05:17 05:18 05:19 05:20 05:21 05:22 05:23 05:24 05:25 05:26 05:27 05:28 05:29 05:30 05:31 05:32 05:33 05:34 05:35 05:36

BEAT

Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba.

mp

mp

f

mp

mp

78

85

LS.1

LS.2

LS.3

LS.4

LS.5

LS.6

LS.7

LS.8

BEAT

Tpt.I

Tpt.II

Hn

Tbn.

Tba.

85

This musical score page contains parts for strings (LS.1-8) and brass (Tpt.I, Tpt.II, Hn, Tbn., Tba.) from measure 85 to 94. The string parts feature complex rhythmic patterns with sixteenth and thirty-second notes, often in sixteenth-note groupings. Dynamics range from *pp* to *f*. Brass parts include sixteenth-note passages for trumpets and trombones, and a more active bass tuba part. The score includes a beat bar at the bottom with time stamps from 05:37 to 06:04. Rehearsal marks 85 are present at the beginning and end of the page.

This musical score page features eight string staves (LS.1-8) and five brass staves (Tpt.I, Tpt.II, Hn, Tbn, Tba). The string parts are primarily composed of sixteenth-note patterns with frequent sixteenth-note triplets and sixteenth-note sextuplets. The brass parts include similar rhythmic motifs, with Tpt.I and Tba featuring dynamic markings such as *sfz* and *p*. A BEAT bar at the bottom provides a timeline from 06:05 to 06:24. The score is marked with rehearsal cues 92 and 92X at the beginning and 92 at the end.

LS.1 <sup>97</sup>  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8  
BEAT  
Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba. <sub>97</sub>

This page of a musical score features eight string staves (LS.1-LS.8) and five brass staves (Tpt.I, Tpt.II, Hn, Tbn., Tba.). The string parts consist of continuous sixteenth-note patterns with frequent sixths and triplets. The brass parts include sixteenth-note figures, often with triplets and accents, and dynamic markings such as *sfz*. A 'BEAT' line at the bottom indicates the time progression from 06:25 to 06:44. Measure numbers 97 and 98 are marked at the beginning and end of the page, respectively.

102

LS.1  
LS.2  
LS.3  
LS.4  
LS.5  
LS.6  
LS.7  
LS.8

BEAT 06:45 06:46 06:47 06:48 06:49 06:50 06:51 06:52 06:53 06:54 06:55 06:56 06:57 06:58 06:59 07:00 07:01 07:02 07:03 07:04

Tpt.I  
Tpt.II  
Hn  
Tbn.  
Tba.

102

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Detailed description: This page of a musical score contains measures 102 through 107. It features eight string staves (LS.1-LS.8) and five brass staves (Tpt.I, Tpt.II, Hn, Tbn., Tba.). The string parts are characterized by sixteenth-note patterns, often with sixteenth rests, and include dynamic markings such as sfz, f, and ff. The brass parts feature more rhythmic, eighth-note patterns with dynamic markings like sfz, f, and ff. A 'BEAT' line is provided below the string staves, marking time from 06:45 to 07:04. The score is numbered 102 at the top left and 102 at the bottom left. The copyright notice '© 2022, Nicolás Améz' is located at the bottom right.