

The Holy Land

$\text{♩} = 60$
13000 BC: Natufian Period

Soprano Cornet

Solo Cornet

Repiano

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Percussion 1

Solo

mf

mf

mp

mp

p

Skin drum

mf

This musical score is for a piece titled 'The Holy Land', set in 4/4 time with a tempo of 60 beats per minute. The score is for a large ensemble, including various brass instruments (Soprano, Solo, Repiano, 2nd, 3rd Cornets; Flugelhorn; Solo, 1st, 2nd Horns; 1st, 2nd Baritones; 1st, 2nd, Bass Trombones; Euphonium; E♭ and B♭ Basses), Timpani, and Percussion 1. The percussion part includes a skin drum. The score is divided into measures, with some measures containing rests and others containing notes. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) are indicated throughout the score. The piece is dated 13000 BC: Natufian Period.

13 9500 BC: Neolithic Period

The musical score is arranged in a system of staves. The instruments and vocal parts are as follows:

- Sop. Cnt.**: Soprano Chorus, mostly rests.
- Solo Cnt.**: Solo Chorus, melodic line with a "div." (divisi) section.
- Rep.**: Repetition part, melodic line.
- 2nd Cnt.**: Second Chorus, mostly rests.
- 3rd Cnt.**: Third Chorus, mostly rests.
- Flghn.**: Flageolet, melodic line.
- Solo Hn.**: Solo Horn, sustained notes.
- 1st Hn.**: First Horn, sustained notes.
- 2nd Hn.**: Second Horn, mostly rests.
- 1st Bar.**: First Baritone, mostly rests.
- 2nd Bar.**: Second Baritone, mostly rests.
- 1st Tbn.**: First Trombone, mostly rests.
- 2nd Tbn.**: Second Trombone, mostly rests.
- B. Tbn.**: Bass Trombone, mostly rests.
- Euph.**: Euphonium, melodic line.
- E♭ Bs.**: E-flat Bass, mostly rests.
- B♭ Bs.**: B-flat Bass, sustained notes.
- Timp.**: Timpani, mostly rests.
- Perc. 1**: Percussion 1, playing "Shells" (indicated by 'x' marks).

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#).

mf
Tutti

32 1050 BC: The Kingdom of David

This musical score is for a piece titled "1050 BC: The Kingdom of David". It is a full orchestral score with vocal parts. The score is written for the following instruments and voices:

- Vocalists:** Sop. Cnt. (Soprano Contralto), Solo Cnt. (Solo Contralto), Rep. (Repetitor), 2nd Cnt. (Second Contralto), 3rd Cnt. (Third Contralto).
- Woodwinds:** Flghn. (Flageolet), Solo Hn. (Solo Horn), 1st Hn. (First Horn), 2nd Hn. (Second Horn), 1st Bar. (First Baritone), 2nd Bar. (Second Baritone), 1st Tbn. (First Trombone), 2nd Tbn. (Second Trombone), B. Tbn. (Bass Trombone), Euph. (Euphonium), Eb Bs. (E-flat Basses), Bb Bs. (B-flat Basses).
- Other Instruments:** Timp. (Timpani), Perc. 1 (Percussion 1).

The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "mf" (mezzo-forte). The score is divided into measures, with the first measure starting at measure 32. The vocal parts are written in treble clef, while the instrumental parts are written in their respective clefs (treble or bass). The percussion parts are written in a simplified notation using 'x' marks.

45

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

mf

f

51

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

The musical score for measures 51-56 features a variety of instruments and vocal parts. The vocalists (Sop. Cnt., Solo Cnt., Rep., 2nd Cnt., 3rd Cnt.) have mostly rests. The woodwind section includes Flageolet, Solo Horn, 1st Horn, and 2nd Horn. The brass section consists of 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Baritone Saxophone, and B♭ Baritone Saxophone. The percussion section includes Tympani and Percussion 1. Dynamics such as *f*, *ff*, and *p* are indicated throughout the score. Articulation marks like accents and slurs are used to guide the performers.

62

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

10

76

Sop. Cnt. *p*

Solo Cnt. *p*

Rep. *p*

2nd Cnt. *p*

3rd Cnt. *p*

Flghn. *mp*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

E♭ Bs. *p*

B♭ Bs. *p*

Timp. *p*

Perc. 1 *p*

83

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

13

94

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

97

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

100

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

mf

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

103

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

106 *molto rit.* $\text{♩} = 60$
390 AD: Byzantium

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

pp

pp

pp

pp

p

pp

pp

ppp

112

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

pp

pp

[illegible]

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

mp

mp

mp

mp

mp

mp

f

f

f

p

p

p

p

mp

mp

mp

mf

140

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

mp

Atmospheric rumbling

ppppp

Largo, acc. to Lento
1291 AD: Mamluks

152

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

p

mp

p

mp

mf

f

mp

f

mf

mf

mp

f

p

p

24

The diagram shows two Feynman diagrams for the decay of a scalar particle into two photons. The left diagram shows a scalar particle (represented by a double line) decaying into two photons (represented by wavy lines) via a fermion loop (represented by a triangle with a fermion line). The right diagram shows a scalar particle (represented by a double line) decaying into two photons (represented by wavy lines) via a fermion loop (represented by a triangle with a fermion line).

170

Sop. Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

f

pp

f

176 1920: British Mandate of Palestine

Sop. Cnt. *f*

Solo Cnt.

Rep.

2nd Cnt. *f*

3rd Cnt. *mf*

Flghn. *mf*

Solo Hn. *f*

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *f*

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1 *pp* *f* *pp*

1948 AD: The State of Israel

[illegible]