

# BIOMIMICRY

## I. La Sagrada Familia

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(b. 1985)

**Broadly** ♩=66

2 3 4 5 6 7

Flute *f* robust, imposing

Oboe *f* robust, imposing

Clarinet in B $\flat$  *f* robust, imposing

Bassoon *f* robust, imposing

Horn in F *f* robust, imposing

Trumpet in C *f* robust, imposing

Trombone *f* robust, imposing

Tuba *f* robust, imposing

This section of the score covers measures 2 through 7. It features a woodwind and brass ensemble. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass (Horn in F, Trumpet in C, Trombone, Tuba) all play a similar rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Broadly' with a metronome marking of ♩=66. The dynamic is consistently forte (f) with the instruction 'robust, imposing'. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4.

8 A 9 10 11 12 13 14 15

Fl. *p* < *f*

Ob. *p* < *f*

Cl. *p* < *f*

Bsn. *p* < *f*

Hn. *p* < *f*

C Tpt. *p* < *f*

Tbn. *p* < *f*

Tba. *p* < *f*

This section of the score covers measures 8 through 15. It features a woodwind and brass ensemble. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass (Horn in F, Trumpet in C, Trombone, Tuba) all play a similar rhythmic pattern of eighth and sixteenth notes. The dynamic is consistently piano (p) with a crescendo to forte (f), indicated by the 'p < f' marking. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4.

**B**

Fl. *f* *p* *f* *f* *p* *f*

Ob. *f* *p* *f* *f* *p* *f*

Cl. *f* *p* *f* *f* *p* *f*

Bsn. *f* *p* *f* *f* *p* *f*

Hn. *f* *p* *f* *f* *p* *f*

C Tpt. *f* *p* *f* *f* *p* *f*

Tbn. *f* *p* *f* *f* *p* *f*

Tba. *f* *p* *f* *f* *p* *f*

**C**

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

**D**

34

35

36

37

38

39

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

E

Fl. *p*

Ob. *p* *pp*

Cl. *p*

Bsn. *p*

Hn. *con sord.*

C Tpt. *con sord. cup mute* *p gently* *p*

Tbn. *con sord. cup mute* *p gently*

Tba. *p gently*



Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *senza sord.* *mf*

C Tpt. *straight mute* *mf*

Tbn. *senza sord.* *mf*

Tba. *mf*

Fl. *f* **F** *f agitato*

Ob. *f* *f agitato*

Cl. *f* *f agitato*

Bsn. *f agitato*

Hn. *f* *agitato*

C Tpt. *f* *senza sord.* *f agitato*

Tbn. *f* *f agitato*

Tba. *f agitato*

54 55 56

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *p f sub.*

Tba. *broadly* *p*

Fl. *mf* *f sub.* *ff*

Ob. *broadly* *p* *ff* *ff*

Cl. *f sub.* *broadly* *ff* *p* *broadly* *p* *ff*

Bsn. *broadly* *p* *ff* *ff*

Hn. *broadly* *p* *ff* *ff* *broadly*

C Tpt. *broadly* *p* *ff*

Tbn. *broadly* *p* *ff* *ff*

Tba. *ff* *ff*

Fl. *broadly* *ff* *ff*

Ob. *ff* *p*

Cl. *ff*

Bsn. *p* *ff*

Hn. *ff*

C Tpt. *p* *ff* *mf*

Tbn. *ff*

Tba. *p* *ff* *ff*

**G** 63 64 65

Fl. *p* *ff* *p* *ff* *mf*

Ob. *ff* *p* *ff* *mf* *ff*

Cl. *ff* *p* *ff* *mf*

Bsn. *ff* *p*

Hn. *mf* *p*

C Tpt. *p* *f*

Tbn. *p* *ff*

Tba. *p* *ff* *mf*

Measures 63-65 of a musical score for a woodwind and brass ensemble. The score is in G major and 4/4 time. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *p* (piano) to *ff* (fortissimo). A double bar line is present at the end of measure 65.

66 67 68

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff* 6

Cl. *ff* *p* *ff*

Bsn. *ff* *mf* *ff*

Hn. *ff* *mf* *ff* *ff*

C Tpt. *mf* *f*

Tbn. *mf* *ff* *ff*

Tba. *ff* *ff*

Measures 66-68 of a musical score for a woodwind and brass ensemble. The score continues with complex rhythmic patterns. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). A double bar line is present at the end of measure 68.

Fl. *6* *ff*

Ob. *ff*

Cl. *6* *ff*

Bsn. *ff* *p* *ff*

Hn. *p* *ff*

C Tpt. *p* *ff* *6*

Tbn. *p* *ff*

Tba. *p* *ff*

Fl. *p* *ff* **H** *p* *ff* *pp* *ff*

Ob. *p* *ff* *p* *ff* *pp* *ff*

Cl. *p* *ff* *p* *ff* *pp* *ff*

Bsn. *p* *ff* *p* *ff* *pp* *ff*

Hn. *p* *ff* *p* *ff* *pp* *ff* *f*

C Tpt. *ff* *p* *ff* *p* *ff* *pp* *ff* *f*

Tbn. *p* *ff* *p* *ff* *pp* *ff* *f*

Tba. *p* *ff* *p* *ff* *pp* *ff* *f*



80 81 82 83 84 85

Fl. *f* *p* *pp* *mp* *p* *f*

Ob. *f* *p* *pp* *mp* *p* *f*

Cl. *f* *p* *pp* *mp* *p* *f*

Bsn. *f* *p* *pp* *mp* *p* *f*

Hn. *pp* *ff* *p* *f*

C Tpt. *pp* *ff* *p* *f*

Tbn. *pp* *ff* *p* *f*

Tba. *pp* *ff* *p* *f*

Measures 80-85: This section of the score features a complex rhythmic pattern with frequent rests. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with dynamic markings ranging from *f* to *pp*. The brass section (Horn, Trumpet, Trombone, Tuba) provides a harmonic accompaniment, with dynamics ranging from *pp* to *ff*. The time signature changes from 3/4 to 4/4 between measures 83 and 84.

86 87 88 89 90

Fl. *p* *To Picc.*

Ob. *p* *pp* *mf* *pp*

Cl. *p* *To B. Cl.*

Bsn. *p* *pp* *mf* *pp*

Hn. *p* *pp* *mf* *pp*

C Tpt. *p* *pp* *mf* *pp*

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

Tba. *p* *pp* *mf* *pp*

Measures 86-90: This section continues the melodic and harmonic development. The woodwinds play a sustained melodic line with dynamic markings of *p*, *pp*, *mf*, and *pp*. The brass section provides a steady accompaniment. The time signature changes from 4/4 to 3/4 between measures 88 and 89. Specific performance instructions are noted: "To Picc." for the Flute and "To B. Cl." for the Clarinet.

# II. Cetacean Energy

Slow and majestic  $\text{♩} = 48$

2

3

4

5

Picc.: Piccolo:

Ob.

B. Cl. Bass Clarinet:

Bsn.

Hn. con sord., brass mute  
ossia: play everything stopped through m. 47

C Tpt. con sord. harmon mute, stem in

Tbn. con sord., bucket mute (or whichever mute produces your best rich, velvety tone)

Tba.



6

7

8

9

10

I

Picc.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

J

Picc. -

Ob. *pp* < *f* > *pp* *mf* *p* *f* *pp* *cant.*

B. Cl. *pp* *mf* *pp* *f* *pp*

Bsn. *pp* *mf* *pp* *f* *pp*

Hn. *pp* < *f* > *pp* *f* *pp* < *f* > *pp* < *f* >

C Tpt. *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Tbn. *pp* *mf* *pp* *f* *pp*

Tba. -



K

Picc. -

Ob. < *f* > *pp* < *f* > *pp* *mf with warmth* *mp* *f*

B. Cl. *pp* *f* *p* *f* *p*

Bsn. *pp* *f* *p* *f* *p*

Hn. *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

C Tpt. < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* >

Tbn. *pp* *f* *p* *f* *p*

Tba. *p*

**L**

Picc. *pp* < *f* > *pp* < *f* > *pp*

Ob. *p* *f* *pp*

B. Cl. *f* *p* *f* *pp* < *f* > *pp*

Bsn. *f* *p* *f* *pp*

Hn. < *f* > *pp* *pp* < *f* > *pp* *pp*

C Tpt. *pp* < *f* > *pp* *pp* < *f* > *pp* < *f* >

Tbn. *f* *mp* *ff* *pp* < *f* > *pp*

Tba. *f* *p* *f* *pp*



**M**

Picc. < *f* > *pp* *pp* < *f* > *pp*

Ob. < *f* > *pp* < *f* > *pp* < *f* > *pp*

B. Cl. < *f* > *pp* < *f* > *pp*

Bsn. < *f* > *pp* < *f* > *pp* *pp* warmly

Hn. *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

C Tpt. *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Tbn. < *f* > *pp* < *f* > *pp* < *f* > *pp* senza sord. *pp* warmly

Tba. < *f* > *pp* < *f* > *pp* < *f* > *pp* *pp* warmly

Picc. *p* <sup>3</sup>

Ob. *< f > pp* *< f > pp* *< f > pp* *< f > pp*

B. Cl. *mf* *pp* *pp* *f*

Bsn. *mf* *pp* *pp* *f*

Hn. *< f > pp* *< f > pp* *< f > pp* *< f > pp* *< f > pp*

C Tpt. *< f > pp* *< f > pp* *< f > pp* *< f > pp* *< f >*

Tbn. *mf* *pp* *pp* *f*

Tba. *mf* *pp* *pp* *f*



N

Picc. *f cantabile* *p* *mf* *< f >*

Ob. *< f > pp*

B. Cl. *pp* *f*

Bsn. *pp* *f*

Hn. *< f > pp* *< f > pp* *< f > pp*

C Tpt. *pp* *< f > pp* *< f > pp* *< f > pp* *< f > pp*

Tbn. *pp* *f*

Tba. *pp* *f*

Picc. *reaching* **O**

Ob. *f cantabile*

B. Cl. *p* *f*

Bsn. *p* *f*

Hn. *f* *pp* *f* *pp* *f*

C Tpt. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Tbn. *p* *f cantabile*

Tba. *p* *f*

Picc. *f* *mf*

Ob. *f* *mf*

B. Cl. *p*

Bsn. *p*

Hn. *pp* *f* *pp* *senza sord.* *p*

C Tpt. *f* *pp*

Tbn. *mf*

Tba. *p*

rit. ————— molto rit. ————— A tempo ♩=48

Picc. *p* *f* *ff* *pp*

Ob. *p* *f* *ff* *pp*

B. Cl. *f* *ff* *pp* *ff* *pp* *ff*

Bsn. *f* *ff* *pp* *ff* *pp*

Hn. *f* *ff* *pp* *ff*

C Tpt. *pp* *ff* *pp*

Tbn. *f* *ff* *pp* *ff* *pp*

Tba. *f* *ff* *pp* *ff* *pp*

Picc. *pp* *ff* *pp* *ff* *pp* *pp* *ff* *pp*

Ob. *pp* *ff* *pp* *ff* *pp* *pp* *ff* *pp* *f* *pp*

B. Cl. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp*

Bsn. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp*

Hn. *pp* *ff* *pp* *ff* *pp* *f* *pp* *f* *pp*

C Tpt. *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp*

Tbn. *pp* *f* *pp* *p* *f* *sub.* *p* *f* *mf*

Tba. *ff* *pp* *pp* *ff* *pp*

Q

To Fl.

Picc. *f* > *pp* < *f* > *pp* < *mf* > *pp*

Ob. < *f* > *pp* < *mf* > *pp* < *mf* > *pp*

B. Cl. *f* > *pp* *f* > *pp* *f* > *pp* *mf*

Bsn. < *f* > *pp* < *mf* > *pp*

Hn. < *f* > *pp* < *mf* > *pp* < *mf* > *pp*

C Tpt. < *f* > *pp* < *mf* > *pp* < *mf* > *pp*

Tbn. *f* > *pp*

Tba. *f* > *pp*



Picc. *mp* > *pp* *pp*

Ob. *mp* > *pp* *pp*

B. Cl. *pp* *pp*

Bsn. *mp* > *pp* < *mp* > *pp*

Hn. < *mf* > *pp* < *mp* > *pp* < *mp* > *pp* *ppp*

C Tpt. < *mf* > *pp* *p* *pp*

Tbn. *pp*

Tba. *pp*

To Cl.



# III. Bullet Train

Fast and Fluid ♩=132

2

3

4

5

6

7

8

**R**

Flute: *p*

Clarinet in Bb: *p*

Bsn.: *p*

Hn.: *p* con sord. straight mute

C Tpt.: *p* con sord. straight mute

Tbn.: *p*

Tba.: *p*

*f* *pp*

*f*



9

10

11

12

13

14

15

16

Flute: *p*

Ob.: *p*

Cl.: *pp* *p*

Bsn.: *p* *mf* *f* *pp* *mf > pp*

Hn.: *p* con sord. straight mute

C Tpt.: *p*

Tbn.: *p* *sfz*

Tba.: *p*

**S**

Fl. *p*

Ob. *p*

Cl. *p* *pp*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Tba. *p*

**T**

Fl. *f*

Ob. *f* *ff* *pp*

Cl. *f* *ff* *p*

Bsn. *f* *sfz* *f*

Hn. *sfz* *f* *senza sord.*

C Tpt. *f* *senza sord.*

Tbn. *sfz* *f*

Tba. *sfz* *f*

Musical score for measures 29-34. The score is for a woodwind and brass ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The time signature is 2/4. The key signature has one flat (B-flat). The dynamics are: Flute (p), Oboe (f, p, f, pp, p, pp, p), Clarinet (f, p, p), Bassoon (pp, p, p, mf), Horn (pp, p), Trumpet (p), Trombone (pp), and Tuba (pp).

Musical score for measures 35-41. The instruments are the same as in the previous system. The time signature is 2/4. The key signature has one flat. The dynamics are: Flute (p, f, pp), Oboe (pp, f, pp), Clarinet (pp, f, pp), Bassoon (pp, f, pp), Horn (p, pp, f, pp), Trumpet (pp, f, pp), Trombone (pp, f, pp), and Tuba (pp, f, pp). There are trills (tr) in measures 38 and 39. A 'U' marking is present above measure 36. Triplet markings (3) are present in measure 37.

Fl.

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Tba.



Fl. *f* *p* *f*

Ob. *f* *ff* *pp* *p*

Cl. *f* *ff* *p* *f* *p*

Bsn. *f* *sfz* *f* *pp* *f* *pp* *p*

Hn. *sfz* *f* *pp* *f* *pp* *f* *pp*

C Tpt.

Tbn. *sfz* *f* *pp* *f* *pp* *f* *pp*

Tba. *sfz* *f* *pp* *f* *pp* *f* *pp*

V

Fl. *p* *p* *p* *sf* *sf* *sf* *tr*

Ob. *pp* *sf* *sf* *sf* *sf* *sf* *tr*

Cl. *sf* *sf* *sf*

Bsn. *sf* *sf* *sf*

Hn. *sf* *sf* *sf*

C Tpt. *sf* *sf* *sf*

Tbn. *sf* *sf* *sf*

Tba. *sf* *sf* *sf*

**W**

Fl. *p* *sf* *sf* *sf* *tr*

Ob. *pp* *sf* *sf* *sf* *tr* *mf*

Cl. *sf* *sf* *sf* *sf* *sf* *mf*

Bsn. *p* *p* *sf* *sf* *sf* *sf* *sf* *mf*

Hn. *p* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

C Tpt. *p* *sf* *sf* *sf* *sf* *sf* *sf*

Tbn. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Tba. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*senza sord.*

67

68

69

70

71

72

73

74

Fl. *mf* *f* *pp* *mf = pp* *sf* *sf* *sfp*

Ob. *mf* *sf* *sf* *sfp* *f*

Cl. *mf* *sf* *sf* *sfp*

Bsn. *mf* *sf* *sf* *sf* *sf*

Hn. *mf* *sf* *sf* *sf* *sf*

C Tpt. *mf* *sf* *sf* *sf* *p*

Tbn. *sf* *sf* *sf* *sf* *sf*

Tba. *sf* *sf* *sf* *sf* *sf*

X

75

76

77

78

79

80

81

Fl. *f* *f*

Ob. *f*

Cl. *f* *f* *f*

Bsn. *f* *f*

Hn. *ff* *f*

C Tpt. *f* *f*

Tbn. *ff*

Tba. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tba. *ff*

*3* *3* *3* *3*

*p*

*p*

Fl. **Y** *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf broadly*

C Tpt. *mf broadly*

Tbn. *mf broadly*

Tba. *mf broadly*

*f*

*f*

*f*

*f*

*f*

*f*

Musical score for measures 90-93. The score is written for a full orchestra. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The time signature is 3/4. The key signature has two flats. The score includes various musical notations such as slurs, triplets, and dynamic markings like *mf* and *f*.



Musical score for measures 94-96. The score is written for a full orchestra. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The time signature changes from 3/4 to 2/4 and then to 3/4. The key signature has two flats. The score includes various musical notations such as slurs, triplets, and dynamic markings like *p* and *f*.



97

98

99

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp*<sup>3</sup>

Hn.

C Tpt.

Tbn.

Tba.



100

101

102

Fl. *mf*

Ob. *mf*

Cl. *f*

Bsn. *mf*<sup>3</sup>

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Tba. *mf*

103

104

105

106

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *mf* *pp*

Hn. *f* *pp*

C Tpt. *f* *mf*

Tbn. *f* *pp*

Tba. *f* *pp*



107

108

109

AA

110

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Bsn. *f* *p*

Hn. *f* *p*

C Tpt. *f* *p*

Tbn. *f* *p*

Tba. *f* *p*

Musical score for measures 111-113. The score is written for a woodwind and brass ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The key signature is B-flat major (two flats). The time signature is 4/4. The music features complex melodic lines with many slurs and ties. A large, semi-transparent watermark 'SAMPLE' is overlaid on the score.



Musical score for measures 114-117. The instruments are the same as in the previous system. The key signature is B-flat major. The time signature is 3/4. Dynamic markings are present: *mf* (mezzo-forte) and *f* (forte). The music continues with complex melodic lines and slurs. A large, semi-transparent watermark 'SAMPLE' is overlaid on the score.

118 BB 119 120 121

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Tba.

*f*

This block contains the musical score for measures 118 through 121. It features eight staves for woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The music is in 2/4 time and includes dynamic markings such as *f* and *ff*. A large watermark 'U.S.' is visible across the score.

122 123 124 125

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Tba.

*ff*

This block contains the musical score for measures 122 through 125. It features the same eight staves for woodwinds and brass as the previous block. The music is in 3/4 time and includes dynamic markings such as *ff*. A large watermark 'U.S.' is visible across the score.

Musical score for measures 126-128. The score is for a woodwind and brass ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The time signature is 2/4. The key signature has one sharp (F#). The music features complex rhythmic patterns with many slurs and accents. A large, semi-transparent watermark 'PUSK' is overlaid on the score.



Musical score for measures 129-132. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The time signature is 2/4. The key signature changes to one flat (Bb) starting at measure 131. A 'CC' (Crescendo) marking is present above the Flute staff at measure 131. The music continues with complex rhythmic patterns. Dynamic markings 'ff' (fortissimo) are present in measures 131 and 132. A large, semi-transparent watermark 'PUSK' is overlaid on the score.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

*sfp* *ff*

*ff* *sfp* *ff*

*sfp* *ff*

*sfp* *ff*

*sfp* *ff*



Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

*p* *ff*

*p* *ff* *5*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*ff*

*ff*

*ff*