



JEROME JOSEF LANUZA

Arranger, Composer

Philippines, taytay, rizal

About the artist

I am a composer of liturgical music and contemporary chamber music from the philippines. i was born january 13,1969 and that makes me 39 years old. i've only been actively composing for 7 years , having spent most of my life playing the piano up untill i was diagnosed with carpal tunnel syndrome that i stopped playing, anyway, i'm not that good in playing. then i found out that i could really compose, then composing consumed my life right now. i've studied music (piano, harmony,composition,orchestration,counterpoint) in P.W.U in manila,philippines.

Personal web: <http://www.youtube.com/LaNuzaWorks>

About the piece



Title: TIMELINE
Composer: LANUZA, JEROME JOSEF
Arranger: LANUZA, JEROME JOSEF
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Instrumentation: Wind ensemble
Style: Contemporary
Comment: TimeLine is my original composition for wind ensemble. flute, oboe, 2clarinet, bass clarinet and bassoon.

JEROME JOSEF LANUZA on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-jjlanuza.htm>

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TIME LINE

FROM TIME LINE

FOR FLUTE, OBOE, CLARINET, BASS CLARINET AND BASSOON

MODERATO (♩ = c. 108)

JJLANUZA

Musical score for measures 1-4. The score is for five instruments: FLUTE, OBOE, CLARINET IN B♭, BASS CLARINET, and BASSOON. The key signature is two flats (B♭ and E♭) and the time signature is 3/4. The tempo is Moderato (♩ = c. 108). The dynamics are marked as *mf* for Flute and Bassoon, and *mp* for Oboe, Clarinet in B♭, and Bass Clarinet. The music features a melodic line in the woodwinds with a steady bass line in the Bassoon.

Musical score for measures 5-8. This system continues the piece with measures 5, 6, 7, and 8. The instrumentation and key signature remain the same. The dynamics are consistent with the previous system. The melodic lines in the woodwinds continue to develop, with the Bassoon providing a consistent accompaniment.

Musical score for measures 9-12. This system contains measures 9, 10, 11, and 12. The instrumentation and key signature are consistent. The dynamics are consistent with the previous systems. The melodic lines in the woodwinds continue to develop, with the Bassoon providing a consistent accompaniment.

13

FL.

OB.

B♭ CL.

B. CL.

BSN.

p

p

17

FL.

OB.

B♭ CL.

B. CL.

BSN.

mf

21

FL.

OB.

B♭ CL.

B. CL.

BSN.

mf

25

FL.

OB.

B♭ CL.

B. CL.

BSN.

mp

3

29

FL.

OB.

B♭ CL.

B. CL.

BSN.

f

f

mf

f

33

FL.

OB.

B♭ CL.

B. CL.

BSN.

37

FL.

OB.

B♭ CL.

B. CL.

BSN.

41

FL.

OB.

B♭ CL.

B. CL.

BSN.

45

FL.

OB.

B♭ CL.

B. CL.

BSN.

49

FL.

OB.

B♭ CL.

B. CL.

BSN.

53

FL.

OB.

B♭ CL.

B. CL.

BSN.

57

FL.

OB.

B♭ CL.

B. CL.

BSN.

A TEMPO (108)

62

FL.

OB.

B♭ CL.

B. CL.

BSN.

p

66

FL.

OB.

B♭ CL.

B. CL.

BSN.

mf

f

mp

70

FL.

OB.

B♭ CL.

B. CL.

BSN.

f

74

FL.

OB.

B♭ CL.

B. CL.

BSN.

mp

f

78

FL.

OB.

B♭ CL.

B. CL.

BSN.

f

mp

82

FL.

OB.

B♭ CL.

B. CL.

BSN.

f

mp

mp

f

f

86

FL.

OB.

B♭ CL.

B. CL.

BSN.

f

90

FL.

OB.

B♭ CL.

B. CL.

BSN.

mp

94

FL.

OB.

B♭ CL.

B. CL.

BSN.

A TEMPO (108)

98

FL. *f*

OB. *mp*

B♭ CL. *mp*

B. CL. *mp*

BSN. *mf*

102

FL.

OB.

B♭ CL.

B. CL.

BSN.

106

FL.

OB.

B♭ CL.

B. CL.

BSN.

110

FL.

OB.

B♭ CL.

B. CL.

BSN.

p

p

114

FL.

OB.

B♭ CL.

B. CL.

BSN.

mf

118

FL.

OB.

B♭ CL.

B. CL.

BSN.

mf

122

FL.

OB.

B♭ CL.

B. CL.

BSN.

mf

3

126

FL.

OB.

B♭ CL.

B. CL.

BSN.

f

f

f

f

f

130

FL.

OB.

B♭ CL.

B. CL.

BSN.

134

FL.

OB.

B♭ CL.

B. CL.

BSN.

138

FL.

OB.

B♭ CL.

B. CL.

BSN.

142

FL.

OB.

B♭ CL.

B. CL.

BSN.

ff

146

FL.

OB.

B♭ CL.

B. CL.

BSN.

151

FL.

OB.

B♭ CL.

B. CL.

BSN.

mf

mf

mf

mf

mf

156

FL.

OB.

B♭ CL.

B. CL.

BSN.

ff

ff

ff

ff

ff