

# The Piezoelectric Effect

James F. Crowley (1997)

Allegro Scherzando  $\text{♩} = 116$

Score for *The Piezoelectric Effect* by James F. Crowley (1997). The score is for a full orchestra and includes parts for Piccolo, Flute I-II, Oboe I-II, English Horn, Clarinet I-II, Bass Clarinet, Bassoon I-II, Contrabassoon, Horn I-IV, Trumpet I-III, Trombone I-II, Tbn. III/Tuba, Timpani, Vibraphone, Marimba, Percussion III (Crotales), Celesta, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/8 time and features various dynamics such as *p*, *sfz*, *pp*, *mp*, and *ff*. It includes articulation marks like accents and slurs, and performance instructions like "con sord. sul tasto" and "tr". The piece is marked "Allegro Scherzando" with a tempo of 116 beats per minute.

5

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

*f*

*fp* *ff*

*f*

senza sord.  
pizz. ord.

senza sord.  
pizz. ord.

senza sord.  
pizz. ord.

*f*

*ff*

*f*



9

Hp.

Vln. I

Vln. II

Va.

*mf*

*mf*

*mf*

arco

*mf*

12

Fl. *mf*

Ob. *f*

Cl. *mf*

Vib. *f*

Mar. *mf*

Hp.

Vln. I *ff* *fp* *ff*

Vln. II *ff* *fp* *ff*

Va. *ff* *fp* *ff*

Vcl.

Cb.

16

Fl. *f* *a2*

Ob.

Cl. *mf*

B.Cl. *mf*

Hp. *f* *mf*

Vln. I

Vln. II

Va.

19

Picc. *sfz*

Fl. *ff* *mf* *sfz*

Ob. *mf* *ff*

E.H. *mf* *ff*

Cl. *ff* *mf* *sfz*

B.Cl. *ff* *mf* *sfz*

Bsn. *mf* *sfz*

C.Bsn. *sfz*

Timp. *mf* *sfz*

Vib. *sfz*

Mar. *mf* *ff*

Cel. *sfz*

Hp. *ff*

Vln. I *mf* *ff* 3

Vln. II *mf* *ff* 3

Va. *mf* *ff* 3

Vcl. *arco* *ff* 3

Cb. *div.* *sfz* *unis.*

22

Picc. *p*

Fl. *p*

Ob. *sfz*

E.H. *sfz*

Cl. *f*

B.Cl. *f*

Bsn. *fp*

C.Bsn. *p*

Hn. *fp*

Tpt. *f* *a2*

Tbn. I-II *p*

III/Ta. *p* III°

Timp. *p*

Vib. *f* *p*

Mar. *f* *p*

Perc. III Tambourine *p*

Cel.

Hp. *f* *p*

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Va. *fp* *ff*

Vcl. *fp* *ff*

Cb. *p*

Picc. *sfz* *mp*

Fl. *sfz* *mp*

Ob. *sfz* *mf*

E.H. *sfz* *mf*

Cl. *sfz*

B.Cl. *sfz* *mf*

Bsn. *sfz* *f*

C.Bsn. *sfz* *p* *f*

Hn. *sfz*

Tpt. *sfz* *sfz*

Tbn. I-II *sfz*

III/Ta. *sfz*

Timp. *p* *f*

Vib. *sfz*

Mar. *sfz*

Perc. III *sfz*

Hp. *mp* *f*

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vcl. *mf*

Cb. *div.* *sfz* *unis. arco* *mp*



31

Picc. *f*

Fl. *f sub.* a 2<sup>o</sup>

Ob. *f* 1<sup>o</sup>

Cl. *f* 1<sup>o</sup>

B.Cl. *f*

Bsn. *sfz*

C.Bsn. *sfz*

Hn. *p*

Tpt. *mp*

Tbn. I-II *p*

III/Ta. *p*

Hp. *p*

Vln. I *ff*

Vln. II *ff*

Va. *mf* *ff*

Vcl. *ff* ord.

Cb. *sfz*



34

Picc. *mf* *mf* *sf*

Fl. *mf* *mf* *sf*

Ob. *mf* *mf* *sf*

E.H. *mf* *mf* *sf*

Cl. *mf* *mf* *sf*

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

Bsn. *f* *mf* *mf*

C.Bsn. *f* *mf* *mf*

Hn. *ff* *mf* *fp*

Tpt. *sf* *mf* *f*

Tbn. I/II *mf* *mf* *f*

III/Ta. *mf* *mf* *f*

Timp. *sf* *sf* *sf*

Vib. *mf* *mf* *f*

Mar. *mf* *mf* *fp*

Perc. III *sf* *sf* *sf*

Cel. *mf* *mf* *sf*

Hp. *f* *mf* *mp*

Vln. I *mf* *mf* *sul pont. mp*

Vln. II *mf* *mf* *sul pont. mp*

Va. *mf* *mf* *sul pont. mp*

Vcl. *mf* *mf* *sul pont. mp*

Cb. *mf* *arco* *sul pont. mp*

B

37

Hn. *fp sim.*

Tpt. *fp* *mf*

Timp. *III<sup>o</sup> tr p*

Vib.

Mar. *fp*

Perc. III *Crotales sf*

Cel. *mf*

Hp. *2* *4*

Vln. I

Vln. II

Va.

Vcl.

Cb.

Detailed description: This page of a musical score covers measures 37, 38, and 39. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Horns (Hn.) and Trumpets (Tpt.) parts are in the upper staves, with the Horns playing a sustained note and the Trumpets playing a melodic line with triplets and dynamic markings of *fp* and *mf*. The Timpani (Timp.) part features a triplet roll in measure 38, marked *III<sup>o</sup> tr p*. The Vibraphone (Vib.) has a single note in measure 38. The Maracas (Mar.) and Percussion III (Perc. III) parts play a rhythmic pattern with *fp* and *Crotales sf* markings. The Cello (Cel.) part has a melodic line in measure 39 marked *mf*. The Harp (Hp.) part features a sequence of chords with fingerings *2* and *4*. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a sustained harmonic accompaniment with various dynamics and articulations.

Picc. *mf sf*

Fl. *mf sf*

Ob. *mf*

E.H. *mf*

Cl. *mf sf*

B.Cl. *mf*

Bsn. *mf*

C.Bsn. *mf*

Tpt. *f mf*

Tbn. I-II *mf*

III/Ta. *mf*

Timp. *p*

Mar. *mf*

Perc. III *mf*

Cel. *Red. sf*

Hp. *p cresc. mf sf*

Vln. I *ord. mp sf f*

Vln. II *ord. div. mp unis. sul pont. sf*

Va. *ord. mp sul pont. sf*

Vcl. *ord. mp sul pont. sf*

Cb. *ord. mp sul pont. sf*

Fl. *mp* *f* *tr*

E.H.

B.Cl. *mp* *f* *sfp*

Bsn. *sfp*

Hn. *II° tr* *sfp*

Tpt. *mf* *f*

Tbn. I-II *mf* *f*

III/Ta. *mf* *f*

Timp. *f*

Vib. *mf*

Mar. *mp*

Perc. III *f*

Cel. *f*

Hp. *f*

Vln. I

Vln. II *ord.* *f*

Va. *ord.* *f* *mp*

Vcl. *ord.* *f* *mp*

Cb. *ord.* *f* *mp*

46

Picc. *f*

Fl. *fp* *f*

E.H. *sf* *sfp* *tr*

Cl. *tr* *sfp* *sfp*

B.Cl. *fp* *f*

Bsn. *sf* *sfp*

C.Bsn.

Tbn. III/Ta. *sf*

Timp. *sf*

Vib.

Mar.

Cel. *sf*

Hp.

Va. *sf* *mp*

Vcl.

Cb. *sf* *mp*

Detailed description: This page of a musical score, numbered 46, features a complex orchestration. The top section includes woodwinds: Piccolo (Picc.), Flute (Fl.), Euphonium (E.H.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), and Contrabassoon (C.Bsn.). The middle section includes brass: Trombone III/Tuba (Tbn. III/Ta.), Timpani (Timp.), Vibraphone (Vib.), and Maracas (Mar.). The bottom section includes strings: Cello (Cel.), Harp (Hp.), Viola (Va.), Violin (Vcl.), and Cello (Cb.). The score is written in 12/8 time and includes various dynamic markings such as *f*, *fp*, *sf*, *sfp*, and *mp*. It also features trills (*tr*) and first endings (*1°*). The bottom two staves (Va. and Cb.) have a *sf* marking at the beginning and a *mp* marking later in the piece.

50

Picc. *mf* *ff*  
 Fl. *mf* *ff*  
 Ob. *ff* *mf*  
 E.H. *sfp* *sf*  
 Cl. *sfp* *sf*  
 B.Cl. *mf* *ff*  
 Bsn. *sfp* *ff*  
 C.Bsn. *sf*  
 Hn. *sfp* *mf* *ff*  
 Timp. *sf*  
 Vib. *sf*  
 Mar. *sf*  
 Perc. III Tambourine *sf*  
 Cel. *mf*  
 Hp. *mf*  
 Vln. I *ff* *mf* *solo*  
 Vln. II *ff* *mf* *solo*  
 Va. *ff* *mf* *solo*  
 Vcl. *ff*  
 Cb. *ff*

Musical score for measures 50-52. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Percussion III (Tambourine), Cello, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features various dynamics such as *mf*, *ff*, *sfp*, and *sf*, along with articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 3/4.

53

Ob. *mp*

Vln. I *fp* *mf*

Vln. II *fp* *mf* *tr*

Va. *sf* *pizz.* *arco* *mf*

Vcl. *solo* *mf* *fp*

Cb. *solo pizz.* *sf* *mf*

57

Ob. *f*

Timp. *mf*

Hp. *f*

Vln. I *f*

Vln. II *f*

Va. *f*

Vcl. *mf* *f*

Cb. *f* *arco*

60

Picc. *sfz* *sf* *mf*  
 Fl. *sfz* *sf* *mf*  
 Ob. *sfz* *sf* *mf*  
 E.H. *sfz* *mf* *tr*  
 Cl. *sfz* *f* *mf*  
 B.Cl. *sfz* *fp*  
 Bsn. *sfz* *fp*  
 C.Bsn. *sfz* *fp*  
 Hn. *sfz* *sf*  
 Tpt. *sfz* *mp*  
 Tbn. I-II *sfz* *mp* *mf*  
 III/Ta. *sfz* *mf*  
 Timp. *sfz* *mf*  
 Vib. *sfz* *mf*  
 Mar. *sfz* *mf*  
 Perc. III *sfz*  
 Cel. *sfz*  
 Hp. *sfz* *mp* *mf*  
 Vln. I *sfz* *tutti div.* *unis. pizz.* *sf*  
 Vln. II *sfz* *tutti pizz.* *p sempre*  
 Va. *sfz* *tutti* *pizz.* *p sempre*  
 Vcl. *sfz* *tutti div.* *unis. pizz.* *sf*  
 Cb. *sfz* *tutti*



64

Picc. *sf* *p*

Fl. *sf*

Ob. *sf*

E.H. *sf*

Cl. *sf*

Bsn. *sf* *p* *I<sup>o</sup>* *a 2* *p* *3*

Hn. *a 2* *p*

Tpt. *a 2* *f*

Tbn. I-II *f*

III/Ta. *III<sup>o</sup>* *f*

Mar. *sf*

Hp. *sf* *p*

Vln. I *p*

Vln. II

Va.

Vcl. *p*

Cb. *pizz.* *f* *sf* *p*

67

The musical score for measures 67-69 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 67-68 with a *p* dynamic and a triplet of eighth notes, measure 69 with *pp* dynamics.
- Fl.**: Flute, measures 67-68 with a *p* dynamic and a triplet of eighth notes, measure 69 with *pp* dynamics.
- Ob.**: Oboe, measure 69 with *pp* dynamics.
- Cl.**: Clarinet, measure 69 with *pp* dynamics.
- B.Cl.**: Bass Clarinet, measures 67-68 with a *p* dynamic, measure 69 with *pp* dynamics.
- Bsn.**: Bassoon, measures 67-68 with a *p* dynamic, measure 69 with *pp* dynamics.
- C.Bsn.**: Contrabassoon, measures 67-68 with a *p* dynamic, measure 69 with *pp* dynamics.
- Hn.**: Horns, measure 69 with *mf* dynamics.
- Tpt.**: Trumpets, measure 69 with *mf* dynamics.
- Mar.**: Marching Band, measures 67-69 with a *p* dynamic.
- Perc. III**: Percussion III, measure 68 with a *p* dynamic playing a Triangle.
- Hp.**: Harp, measures 67-69 with a *p* dynamic.
- Vln. I**: Violin I, measures 67-69 with a *p* dynamic.
- Va.**: Viola, measures 67-69 with a *p* dynamic.
- Vcl.**: Violoncello, measures 67-69 with a *p* dynamic, marked *arco*.
- Cb.**: Contrabass, measures 67-69 with a *p* dynamic, marked *arco*.

70

Musical score for measures 70-72, featuring the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Hn. (Horn)
- Tpt. (Trumpet)
- Mar. (Mellophone)
- Cel. (Cymbals)
- Hp. (Harp)
- Vln. II (Violin II)
- Va. (Viola)

The score includes various musical notations such as rests, notes, and dynamic markings like *mf* and *mp*. The key signature is B-flat major, and the time signature is 4/4.

Picc. *mf*  
 Fl. *mf*  
 Ob. *mf*  
 E.H. *mf*  
 Cl. *mf*  
 B.Cl. *p*  
 Bsn. *mf*  
 C.Bsn. *mf*  
 Hn. *mf*  
 Tpt. *mf*  
 Tbn. I-II *mf*  
 III/Ta. *mf*  
 Timp. *mf*  
 Vib. *mp*  
 Mar. *p*  
 Cel. *mf*  
 Hp. *mf*  
 Vln. I *mf*  
 Vln. II *mf*  
 Va. *p* sempre  
 Vcl. *p* sempre  
 Cb. *pizz.* *mf*

77

Musical score for measures 77-80. The score is written for a full orchestra and includes the following instruments:

- Picc.** (Piccolo): Treble clef, 4/4 time. Starts with a *p* dynamic.
- Fl.** (Flute): Treble clef, 4/4 time. Starts with a *p* dynamic.
- Ob.** (Oboe): Treble clef, 4/4 time. Starts with a *p* dynamic.
- Cl.** (Clarinet): Treble clef, 4/4 time. Starts with a *p* dynamic.
- B.Cl.** (Bass Clarinet): Bass clef, 4/4 time. Enters in measure 79 with a *tr* (trill) and *mp* dynamic.
- Hn.** (Horn): Two staves, Treble clef, 4/4 time. Playing eighth notes.
- Tpt.** (Trumpet): Two staves, Treble clef, 4/4 time. Playing eighth notes.
- Vib.** (Vibraphone): Treble clef, 4/4 time. Enters in measure 79 with a *mp* dynamic.
- Mar.** (Maracas): Treble clef, 4/4 time. Playing a rhythmic pattern.
- Hp.** (Harp): Grand staff, 4/4 time. Starts with a *p* dynamic, then *pp* in measure 79.
- Va.** (Violin): Treble clef, 4/4 time. Playing a melodic line.
- Vcl.** (Viola): Bass clef, 4/4 time. Playing a melodic line.
- Cb.** (Double Bass): Bass clef, 4/4 time. Enters in measure 79 with an *arco* (arco) marking and *mp* dynamic.

The score concludes with a double bar line and a  $\frac{12}{8}$  time signature change.

81

Picc. *sf*

Fl. *sf*

Ob. *sf*

E.H. *p*

Cl. *sf*

B.Cl. *sf*

Bsn. *sf*

C.Bsn. *sf*

Mar.

Perc. III Crotales *mp*

Cel. *mf*

Harp. *mf*

Vln. I *mf* solo arco

Vln. II arco div. *p*

Va.

Vcl. *pizz.*

Cb. *sf*

F

84

Fl. *pp* *1°*

Ob. *pp* *1°*

E.H. *sf*

Cl. *sf*

B.Cl. *sf*

Bsn. *sf*

C.Bsn. *sf*

Tpt. I *con sord.*

Tbn. I-II *II° sf* *I° con sord. pp*

III/Ta. *a 2 sf*

Timp. *mf* *ppp*

Vib. *p* *Red. ad lib.*

Mar. *sf*

Cel. *p* *Red. ad lib.*

Hp. *p*

Vln. I *unis. sul pont.* *tutti p*

Vln. II *mf* *ord. p*

Va. *mf*

Vcl. *p sempre*

Cb. *p sempre*

89

Fl. *sfp*

Ob. *pp*

E.H. *pp*

Cl. *pp*

Tpt. I

Tbn. I-II

Timp. *mp*

Vib. *mf*

Perc. III Tambourine *sf*

Cel. *mf*

Hp. *Sw*

Vln. I

Vln. II

Va. *arco p*

Vcl.

Cb.



94

Fl. *pp*

Ob. *pp*

E.H. *pp*

Cl. *pp*

Tpt. I

Tbn. I-II *II° con sord.*

Vib. *p*

Cel. *p*

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Detailed description: This page of a musical score covers measures 94 through 98. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Trumpet I (Tpt. I), Trombone I and II (Tbn. I-II), Vibraphone (Vib.), Cymbals (Cel.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in 4/4 time. Measures 94-95 feature a series of sustained notes in the woodwinds and strings, with dynamic markings of *pp* (pianissimo) and *p* (piano). Measure 96 shows a change in the Trombone part with the instruction *II° con sord.* (second horn with mutes). The strings play a rhythmic pattern of eighth notes. The score concludes at measure 98 with a double bar line.

G

99

Picc. *pp* *mf*  
 Fl. *pp* *mf*  
 E.H. *pp*  
 Cl. *pp* *f*  
 B.Cl. *pp*  
 Bsn. *pp* *f*  
 Hn. *mf*  
 Tbn. I-II *mf*  
 Timp. *mp*  
 Vib. *mf* *p*  
 Mar. *mf* *p*  
 Perc. III *sf*  
 Cel. *mf*  
 Hp.  
 Vln. I *mf* *p*  
 Vln. II *p*  
 Va. *mf* *p*  
 Vcl. *mf*  
 Cb. *mf*

103

Musical score for measures 103-106. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Vibraphone (Vib.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure 103: Flute and Oboe play a melodic line starting on a half note, marked *pp*. English Horn plays a rhythmic pattern marked *f*. Bass Clarinet plays a rhythmic pattern marked *f*. Bassoon plays a melodic line marked *pp*. Maracas play a rhythmic pattern. Violin I and II play sustained chords. Viola plays a melodic line. Violoncello and Contrabass play a rhythmic pattern.

Measure 104: Flute and Oboe play a melodic line marked *f*. English Horn is silent. Bass Clarinet is silent. Bassoon plays a melodic line marked *pp*. Maracas play a rhythmic pattern. Violin I and II play sustained chords. Viola plays a melodic line. Violoncello and Contrabass play a rhythmic pattern.

Measure 105: Flute and Oboe play a melodic line marked *f*. English Horn is silent. Bass Clarinet is silent. Bassoon plays a melodic line marked *f*. Maracas play a rhythmic pattern. Violin I and II play sustained chords. Viola plays a melodic line. Violoncello and Contrabass play a rhythmic pattern.

Measure 106: Flute and Oboe play a melodic line marked *pp*. English Horn is silent. Bass Clarinet is silent. Bassoon plays a melodic line marked *pp*. Maracas play a rhythmic pattern. Violin I and II play sustained chords. Viola plays a melodic line. Violoncello and Contrabass play a rhythmic pattern.

107

This page of a musical score contains measures 107 through 110. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measures 107-108, then plays a half note in measure 109.
- Fl.**: Flute, rests in measures 107-108, then plays a half note in measure 109.
- Ob.**: Oboe, rests in measures 107-108, then plays a half note in measure 109.
- E.H.**: English Horn, plays a half note in measure 107, then rests.
- Cl.**: Clarinet, rests in measures 107-108, then plays a half note in measure 109.
- B.Cl.**: Bass Clarinet, plays a half note in measure 107, then rests.
- Hn.**: Horns, play a half note in measure 107, then a half note in measure 109.
- Timp.**: Timpani, rests in measures 107-108, then plays a half note in measure 109.
- Vib.**: Vibraphone, plays a half note in measure 107, then a half note in measure 109.
- Mar.**: Maracas, play a half note in measure 107, then a half note in measure 109.
- Perc. III**: Percussion III, plays a half note in measure 107, then a half note in measure 109.
- Cel.**: Celesta, plays a half note in measure 107, then a half note in measure 109.
- Vln. I**: Violin I, rests in measures 107-108, then plays a half note in measure 109.
- Vln. II**: Violin II, rests in measures 107-108, then plays a half note in measure 109.
- Va.**: Viola, rests in measures 107-108, then plays a half note in measure 109.
- Vcl.**: Violoncello, plays a half note in measure 107, then a half note in measure 109.
- Cb.**: Contrabasso, plays a half note in measure 107, then a half note in measure 109.

Measure 107 includes dynamics *pp* and *f*. Measure 109 includes dynamics *mf*, *p*, and *f*. Measure 110 includes dynamics *mf* and *arco*. The score also features various musical notations such as slurs, accents, and articulation marks.

III

Fl.

Cl.

B.Cl.

Bsn.

Hn.

Vib.

Mar.

Perc. III

Vln. I

Vln. II

Va.

Vcl.

Cb.

*p*

*a 2*

*p*

2

2

2

2

Picc. *sf*

Fl. *a 2 tr*

Ob. *sf*

E.H. *sf*

Cl. *f* *I<sup>o</sup>* *sf* *II<sup>o</sup>* *f*

B.Cl. *sf*

Bsn. *sf*

C.Bsn. *mp* *sf*

Hn. *sf*

Tpt. *senza sord.* *mf* *sf*

Tbn. I-II *senza sord.* *mp* *sf*

III/Ta. *Tbn. I, II* *sf*

Timp. *sf*

Vib. *sf*

Mar. *sf*

Perc. III *sf*

Cel. *sf*

Hp. *sf*

Vln. I *pizz.* *sf*

Vln. II *pizz.* *sf*

Va. *2* *pizz.* *sf*

Vcl. *sf*

Cb. *sf*

118

Ob. *mp*

Cl. *sfp* *f*

Cl. *sfp* *f*

Bsn. *sf*

C.Bsn. *sf*

Hn. *sf*

Tpt. *sf*

Tbn. I-II *sf*

III/Ta. *sf*

Timp. *sf*

Vib. *pp* *mf*

Mar. *sf*

Hp. *p* *mf*

Vln. I *arco* *pp* *mf*

Vln. II *arco* *p* *mf*

Va. *arco* *ppp* *mf*

Vcl. *arco* *pp* *mf*

Cb. *arco* *p* *mf*

Detailed description: This page of a musical score, numbered 118, contains 15 staves for various instruments. The woodwinds (Oboe, Clarinets, Bassoon, and Contrabassoon) have melodic lines with dynamic markings of *sfp* and *f*. The brass section (Horn, Trumpet, Trombone, and Tuba/Euphonium) provides harmonic support with *sf* dynamics. The percussion section includes Timpani (*sf*), Vibraphone (*pp* to *mf*), and Maracas (*sf*). The keyboard section (Harp) features a melodic line starting at *p* and moving to *mf*. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is marked *arco* with dynamics ranging from *ppp* to *mf*. A *8va* marking is present above the Harp staff in the second measure. The score concludes with a double bar line and a repeat sign.

121

This musical score page contains measures 121, 122, and 123. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 123 features a melodic phrase starting on a whole note, marked *mf*.
- Oboe (Ob.):** Measure 121 has a whole note chord marked *sf*.
- Clarinets (Cl.):** Both parts play a rhythmic eighth-note pattern in measure 121, marked *mf*. Measure 122 has a triplet of eighth notes marked *mf*.
- Horn (Hn.):** Measure 121 has a whole note chord marked *sf*.
- Trumpets (Tpt.):** Measure 121 has a whole note chord marked *sf*.
- Trombones (Tbn. I-II):** Measure 121 has a whole note chord marked *sf*.
- Baritone/Euphonium (III/Ta.):** Measure 121 has a whole note chord marked *sf*.
- Timpani (Timp.):** Measure 121 has a whole note chord marked *sf*.
- Vibraphone (Vib.):** Measure 121 has a whole note chord marked *sf*.
- Mallet Percussion (Mar.):** Measure 121 has a whole note chord marked *sf*. Measure 123 has a melodic phrase marked *pp*.
- Percussion III (Perc. III):** Measure 121 has a whole note chord marked *pp*. Measure 122 has a tremolo effect. Measure 123 has a whole note chord marked *pp*.
- Piano (Hp.):** Measure 121 has a whole note chord marked *sf*.
- Violins (Vln. I, II):** Measure 121 has a whole note chord marked *sf* with *pizz.* (pizzicato) instruction. Measure 123 has a melodic phrase marked *pp* with *arco sul tasto* (arco sul tasto) instruction.
- Viola (Va.):** Measure 121 has a whole note chord marked *sf* with *pizz.* instruction. Measure 123 has a whole note chord marked *pp* with *arco sul tasto* instruction.
- Violoncello (Vcl.):** Measure 121 has a whole note chord marked *sf* with *pizz.* instruction. Measure 123 has a whole note chord marked *pp* with *arco sul tasto* instruction.
- Double Bass (Cb.):** Measure 121 has a whole note chord marked *sf* with *pizz.* instruction. Measure 123 has a whole note chord marked *pp* with *arco sul tasto* instruction.

Additional performance instructions include *divist: 1/2 sstenuato 1/2 tremolo* for the strings in measure 122.



124

Fl. *fp*

B.Cl.

Bsn. *mf*

Vib. *pp*

Mar.

Perc. III

Hp. *pp* bisbigliando

Vln. I

Vln. II

Va.

Vcl.

Cb.

Detailed description: This system covers measures 124 to 126. The Flute part features a melodic line with triplets and accents, ending with a fortissimo piano (*fp*) dynamic. The Bassoon part has a melodic line with a mezzo-forte (*mf*) dynamic. The Harp part is marked *pp* and *bisbigliando*. The string section (Violins I & II, Violas, Cellos, and Double Basses) provides harmonic support with sustained chords and rhythmic patterns. The woodwinds (Bass Clarinet and Percussion III) also have parts with sustained notes and rhythmic elements.

127

Fl. *fp*

B.Cl.

Bsn. *fp*

Vib.

Mar.

Perc. III

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Detailed description: This system covers measures 127 to 129. The Flute part continues with a melodic line, marked *fp*. The Bassoon part has a melodic line with a fortissimo (*f*) dynamic. The Harp part continues with sustained chords. The string section maintains its harmonic support. The woodwinds (Bass Clarinet and Percussion III) have parts with sustained notes and rhythmic elements. The Vibraphone part has sustained chords.

130

I

This page contains a musical score for measures 130, 131, and 132. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Vibraphone (Vib.), Maracas (Mar.), Percussion III (Perc. III), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure 130 features a complex woodwind and string texture. The Flute and Bassoon play a melodic line with a triplet of eighth notes. The Oboe and Clarinet play a similar melodic line. The Bass Clarinet and Bassoon play a rhythmic accompaniment. The strings play a sustained chord with a tremolo effect. The Harp plays a rhythmic accompaniment.

Measure 131 continues the woodwind and string texture. The Flute and Bassoon play a melodic line with a triplet of eighth notes. The Oboe and Clarinet play a similar melodic line. The Bass Clarinet and Bassoon play a rhythmic accompaniment. The strings play a sustained chord with a tremolo effect. The Harp plays a rhythmic accompaniment.

Measure 132 features a complex woodwind and string texture. The Flute and Bassoon play a melodic line with a triplet of eighth notes. The Oboe and Clarinet play a similar melodic line. The Bass Clarinet and Bassoon play a rhythmic accompaniment. The strings play a sustained chord with a tremolo effect. The Harp plays a rhythmic accompaniment.

Dynamic markings include *ff* (fortissimo) for the woodwinds and *sf* (sforzando) for the strings. Performance instructions include *con sord.* (con sordina) for the trumpets and trombones.

133

Picc. *sfp* *ff*

Ob. *sfp* *ff*

Cl. *sfp* *ff*

Bsn. *a 2* *sfz*

C.Bsn. *sfz*

Tpt. *fp* *ff*

Tbn. I-II *a 2* *sfz*

Hr./Tr. *sfz*

Vib. *sfz* *mf* *f*

Mar. *sfz*

Perc. III *Crotales* *sfz*

Cel. *sfz* *mf* *f*

Hp. *sfz*

Vcl. *pizz.* *sfz*

Cb. *pizz.* *sfz*

Detailed description: This page of a musical score, numbered 133, contains staves for various instruments. The Piccolo, Oboe, and Clarinet parts feature melodic lines with triplets and dynamic markings of *sfp* and *ff*. The Bassoon and Contrabassoon parts are marked *a 2* and *sfz*. The Trumpet and Trombone parts also have *a 2* markings and dynamics of *fp* and *ff*. The Horn and Trombone I/II parts are marked *sfz*. The Vibraphone part starts with *sfz*, then *mf*, and ends with *f*. The Maracas part is marked *sfz*. The Percussion III part includes *Crotales* and is marked *sfz*. The Cello part starts with *sfz*, then *mf*, and ends with *f*. The Harp part is marked *sfz*. The Violin and Double Bass parts are marked *pizz.* and *sfz*.

136

Picc.

Ob.

Cl.

Tpt.

Vib.

Mar.

Perc. III  
Tambourine

Cel.

Hp.

Vln. I  
pizz.  
*f*

Vln. II  
pizz.  
*f*

Va.  
pizz.  
*f*

Vcl.  
*f*

Detailed description: This page of a musical score covers measures 136, 137, and 138. The score is for a full orchestra. The woodwinds (Piccolo, Oboe, Clarinet, and Trumpet) play a complex melodic line with many accidentals and slurs. The strings (Violin I, Violin II, Viola, and Violoncello) play a rhythmic accompaniment with a 'pizz.' (pizzicato) marking and a forte (*f*) dynamic. The percussion section includes a Tambourine with specific rhythmic patterns. The score is written in 4/4 time, with a key signature of two flats. Measure 137 features a time signature change to 12/8. The page ends with a double bar line in measure 138.

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt.

Timp.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

142

Picc. *mf* *f sub.*

Fl. *f* a 2

Ob.

E.H. *mf*

Cl. *p* 1°

B.Cl. *mf*

Bsn. *mf* a 2 *p* 1°

C.Bsn. *mf*

Hn. *f* a 2

Tpt. I *mf* senza sord. *f sub.*

Timp. *f* *pp*

Vib. *mf* *sf* a 2

Mar.

Perc. III *mf* *sf* Crotales

Hp. *mf*

Vln. I

Vln. II

Va.

Vcl. *mf* *f* *sf*

Cb. *mf* *f* *sf*

145

This page of a musical score, numbered 145, features a full orchestral arrangement. The score is organized into systems for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), and Contrabassoon (C.Bsn.). The brass section consists of Horns (Hn.), Trumpets (Tpt.), Trombones I and II (Tbn. I-II), and a combined part for Trombone III and Tuba (III/Ta.). The percussion section includes Timpani (Timp.), Vibraphone (Vib.), and Maracas (Mar.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in 12/8 time. The first two measures (145 and 146) are marked with a mezzo-piano (*mp*) dynamic. The third measure (147) is marked with a fortissimo (*sf*) dynamic. The woodwinds and strings play sustained chords and melodic lines, while the brass and percussion provide rhythmic support. The strings play a consistent eighth-note pattern throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc. *p*  
 Fl. *sf*  
 Ob. *sf*  
 Cl. *ff* *sfp*  
 B.Cl. *ff* *sfp*  
 Bsn. *ff* *sfp*  
 C.Bsn. *sfp*  
 Hn. *sf*  
 Tpt. *sf*  
 Tbn. I-II *sf*  
 III/Ta. *sf*  
 Timp. *sf*  
 Vib. *sf*  
 Mar. *sfz*  
 Perc. III *sfz*  
 Cel. *mp*  
 Vln. I *mp* *ff* *sfp*  
 Vln. II *mp* *ff* *sfp*  
 Va. *ff* *sfp*  
 Vcl. *ff* *sfp*  
 Cb. *ff* *sfp*



151

The musical score for page 151 includes the following parts and markings:

- Picc.**: *p*
- Cl.**: *pp*
- B.Cl.**: *pp*
- Bsn.**: *pp*
- C.Bsn.**: *pp*
- Tpt. I**: *sf*
- Tbn. I-II**: *sf*
- Hr/Ta.**: *pp*
- Timp.**: *pp*, *sf*
- Vib.**: *pp*, *sf*, *8va*
- Mar.**: *pp*, *sf*, *8va*
- Cel.**: *pp*, *sf*, *mp*, *8va*
- Hp.**: *pp*, *sf*
- Vln. I**: *tr*, *mp*
- Vln. II**: *tr*, *mp*
- Va.**: *p*, *8va*, *div. a 3*, *sul tasto*
- Vcl.**: *p*, *8va*
- Cb.**: *pp*

154

Picc.

E.H.

Cl.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Vib.

Mar.

Cel.

Vln. I

Vln. II

Va.

Vcl.

Cb.

*p*

*sf*

*p*

*sf*

*p*

*fp*

*fp*

unis. ord.

div. ord.

*fp*

*fp*

157

Fl. *sf*

Ob. *sf*  
*tr*

E.H.

Cl. *ff* *sfp*

B.Cl. *p* *ff* *sfp*

Bsn. *ff* *sfp*

C.Bsn. *sfp*

Hn.

Tpt.

Tbn. I-II

III/Ta. *sfp*

Timp. *sf* *pp*

Vib. *pp*

Mar. *pp*

Perc. III  
Tambourine *sfz* Crotales *pp*

Cel. *tr* *pp*

Hp. *pp*

Vln. I *tr* *div.* *mf* *ff* *sfp*

Vln. II *mp* *ff* *sfp*

Va. *ff* *sfp*

Vcl. *ff* *sfp* *div.*

Cb. *ff* *sfp* *div.*

160

**Woodwinds:**  
Picc.: *p*, *tr*  
Fl.: *p*, *tr*  
Ob.: *p*, *tr*  
Cl.: *p*, *tr*  
Bsn.: *pp*  
C.Bsn.: *pp*

**Brass:**  
Tpt. I: *pp*  
Tbn. I-II: *pp*  
III/Ta.: *pp*

**Percussion:**  
Timp.: *pp*  
Vib.: *sf*, *mp*  
Mar.: *sf*, *mp*  
Cel.: *sf*  
Hp.: *sf*

**Strings:**  
Vln. I: *pp*, *sul tasto*  
Vln. II: *pp*, *sul tasto*  
Va.: *pp*, *sul pont.*  
Vcl.: *pp*, *unis. sul pont.*  
Cb.: *pp*

Measures 160-162 are shown. Measure 161 features a time signature change from 4/4 to 12/8. The score includes various dynamics (*pp*, *p*, *sf*, *mp*) and performance instructions such as *tr* (trill), *sul tasto*, *sul pont.*, and *unis. sul pont.*

Picc. *mf*

Fl. *a 2 sf*

Ob. *a 2 tr sf*

E.H. *tr sf*

Cl. *a 2 sf*

B.Cl. *mp sf*

Bsn. *mp sf*

C.Bsn. *mp sf*

Hn. *a 2 sf*

Hn. *a 2 mp*

Tpt.

Tbn. I-II *a 2 mp sf*

III/Ta. *a 2 mp sf*

Timp. *mp sf*

Vib. *sf*

Mar. *sf*

Perc. III *Bass Drum p*

Cel. *mf*

Vln. I *div.*

Vln. II

Va. *ord. sf div. sul tasto pp*

Vcl. *ord. sf div. sul tasto pp*

Cb. *unis. mp sf*

Picc. *sfp* *mf*

Cl. *sfp* *pp* *tr*

B.Cl. *sfp*

Bsn. *sfp* *pp* a 2

C.Bsn. *sfp* *pp*

Hn. *mf* *sf* a 2

Tpt. I

Tbn. I-II

III/Ta. *sfp* *pp*

Timp. *sf* *pp* *sf*

Vib. *pp* *sf* *f* *8va*

Mar. *pp* *sf*

Perc. III *sfz* *8va* *Crotales*

Cel. *sf* *pp* *mf* *sf* *8va*

Hp. *mf* *sf* *pp* *sf* *8va*

Vln. I *sfp* *pp* *div. sul tasto* *unis. ord.*

Vln. II *sfp* *pp* *div. sul tasto* *unis. ord.*

Va. *sfp* *pp* *div. sul tasto* *unis. ord.*

Vcl. *sfp* *pp* *sul tasto* *ord.*

Cb. *sfp* *pp* *div.*

169

Picc. *tr* *pp* *tr* *sf*

Fl. *tr* *pp* *tr* *sf*

Ob. *a 2* *mf*

E.H. *mf*

Cl. *sf*

B.Cl. *tr* *pp* *sf*

Bsn.

Vib. *sf*

Mar. *sf*

Cel. *tr* *sf*

Hp. *mf*

Vln. I *unis.* *tr*

Vln. II *unis.* *tr*

Va. *unis.* (4)

Vcl. *unis.*

Cb. *unis.* *pizz.* *sf*

Detailed description: This page of a musical score, numbered 169, contains 15 staves for various instruments. The Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Vibraphone, Maracas, Cello, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass parts are shown. The score includes dynamic markings such as *pp*, *sf*, and *mf*, as well as performance instructions like *tr* (trill), *unis.* (unison), and *pizz.* (pizzicato). The Flute and Bass Clarinet parts feature prominent trills. The Harp part has a melodic line starting in the third measure. The string parts (Violins, Viola, Cello, and Contrabass) play a rhythmic accompaniment with some unison passages. The Vibraphone and Maracas provide a steady, rhythmic accompaniment.

L

172

Picc. *f*

Fl. *f*

Ob. *f*

E.H. *f*

Cl. *f*

B.Cl. *f*

Bsn. *f*

C.Bsn. *f*

Hn. *ff*

Tpt. *fff*

Tbn. I-II *f* a 2

III/Ta. *mf* a 2

Timp. *f*

Vib. *f*

Mar. *f* 8va

Perc. III Triangle *f*

Cel. *pp* 8va

Hp. *f* *pp* 8va

Vln. I *fz* *sf* *p*

Vln. II *fz* *sf* *p*

Va. *fz* *sf* *p*

Vcl. *fz* *sf* *p*

Cb. *sfz* *arco sf* *p*



Picc. *sfz*

Fl. *sfz*

Ob. *sfz*

E.H. *sfz*

Cl. *sfz*

B.Cl. *sfz*

Bsn. *sfz*

C.Bsn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. I-II *sfz*

III/Ta. *sfz*

Timp. *sfz*

Vib. *sfz*

Mar. *sfz*

Perc. III *sfz*  
Snare Drum

Cel. *f sfz*

Hp. *p sfz*

Vln. I *sfz*

Vln. II *sfz*

Va. *sfz*

Vcl. *sfz*

Cb. *sfz*

*pizz. div. a 3*

180

Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 E.H. *ff*  
 Cl. *ff*  
 B.Cl. *ff*  
 Bsn. *ff* a 2 *sf*  
 C.Bsn. *ff* *sf*  
 Hn. *ff* a 2 *ff*  
 Tpt. *ff* *fff*  
 Tbn. I-II *ff* a 2 *f*  
 III/Ta. *ff* a 2 *mf*  
 Timp. *ff*  
 Vib. *ff*  
 Mar. *ff* 8va  
 Perc. III *ff* *sf* *p*  
 Cel. *ff* *pp*  
 Hp. *pp* 8va  
 Vln. I *ff* unis. arco *sf* *p*  
 Vln. II *ff* unis. arco *sf* *p*  
 Va. *ff* unis. arco *sf* *p*  
 Vcl. *ff* unis. arco *sf* *p*  
 Cb. *ff* arco *sf* *p*

184

Picc. *fff* *sffz*  
 Fl. *fff* *sffz*  
 Ob. *fff* *sffz*  
 E.H. *fff* *sffz*  
 Cl. *fff* *sffz*  
 B.Cl. *fff* *sffz*  
 Bsn. *fff* *sffz*  
 C.Bsn. *fff* *sffz*  
 Hn. *fff* *sffz*  
 Tpt. *fff* *sffz*  
 Tbn. I-II *fff* *sffz*  
 III/Ta. *fff* *sffz*  
 Timp. *fff* *sffz*  
 Vib. *fff* *sffz*  
 Mar. *fff* *sffz*  
 Perc. III *fff* *sffz* rim shot  
 Cel. *fff* *sffz*  
 Vln. I *fff* *sffz* div. a 3 pizz.  
 Vln. II *fff* *sffz* div. pizz.  
 Va. *fff* *sffz* div. pizz.  
 Vcl. *fff* *sffz* pizz.  
 Cb. *fff* *sffz* pizz.

188 M

Fl. *p*

Ob. *mp*

Cl. *p*

B.Cl. *p*

Hn. *mf*

Timp. *mp*

Mar. *mp*

Perc. III Tambourine

Vln. I *mp* solo arco *tutti* *mf*

Vln. II *mp* solo arco *tutti* *mf*

Va. *mp* solo arco *tutti* *mf*

Vcl. *mp* solo arco *tutti pizz.*

Cb. *mp* solo arco

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpt. I *con sord.*

Vib. *p*

Perc. III

Hp. *p*

Vln. I *p*

Vcl. *arco p*

12/8

3

Detailed description: This page of a musical score covers measures 192, 193, and 194. The score is for a full orchestra. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. Measure 192 begins with a 12/8 time signature change. The Flute (Fl.) part has a melodic line starting in measure 193 with a *p* dynamic. The Oboe (Ob.) part has a similar melodic line starting in measure 193. The Clarinet (Cl.) part has a rhythmic pattern starting in measure 192. The Bassoon (Bsn.) part has a melodic line starting in measure 192. The Horns (Hn.) part has a sustained note in measure 192. The Trumpet I (Tpt. I) part has a melodic line starting in measure 193 with the instruction *con sord.* (with mutes). The Vibraphone (Vib.) part has a melodic line starting in measure 192 with a *p* dynamic. The Percussion III (Perc. III) part has a rhythmic pattern starting in measure 192. The Harp (Hp.) part has a melodic line starting in measure 193 with a *p* dynamic. The Violin I (Vln. I) part has a melodic line starting in measure 193 with a *p* dynamic and a triplet of eighth notes. The Violoncello (Vcl.) part has a melodic line starting in measure 193 with the instruction *arco* and a *p* dynamic.

This page contains the musical score for measures 195 through 198. The score is written for a full orchestra and includes the following parts:

- Picc.**: Piccolo, rests in measures 195-197, enters in measure 198 with a *mf* dynamic.
- Fl.**: Flute, plays a melodic line starting in measure 195 with a *mf* dynamic, featuring a quintuplet in measure 195.
- Ob.**: Oboe, plays a melodic line starting in measure 195 with a *mf* dynamic.
- E.H.**: English Horn, plays a melodic line starting in measure 195 with a *mf* dynamic.
- Cl.**: Clarinet, plays a melodic line starting in measure 195 with a *mf* dynamic, featuring triplets in measures 196 and 197.
- B.Cl.**: Bass Clarinet, plays a melodic line starting in measure 196 with a *mf* dynamic.
- Bsn.**: Bassoon, plays a melodic line starting in measure 196 with a *mf* dynamic, featuring triplets in measures 197 and 198.
- Tbn. I-II**: Trombones I and II, rests in measures 195-197, enters in measure 198 with a *mp* dynamic.
- Timp.**: Timpani, plays a rhythmic pattern starting in measure 196 with a *mf* dynamic, labeled "with hands" in measure 196 and "with sticks" in measure 198.
- Mar.**: Maracas, rests in measures 195-197, enters in measure 198 with a *mf* dynamic.
- Perc. III**: Percussion III, rests in measures 195-197, enters in measure 198 with a *mf* dynamic.
- Hp.**: Harp, plays a chordal accompaniment starting in measure 195 with a *mp* dynamic, moving to *mf* in measure 196 and *sf* in measure 197.
- Vln. I**: Violin I, plays a melodic line starting in measure 195 with a *mp* dynamic, using *pizz.* in measure 196 and *arco* in measure 197.
- Vln. II**: Violin II, plays a melodic line starting in measure 195 with a *mp* dynamic, using *pizz.* in measure 196 and *arco* in measure 197.
- Va.**: Viola, plays a melodic line starting in measure 195 with a *mp* dynamic, using *pizz.* in measure 196 and *arco* in measure 197.
- Vcl.**: Violoncello, plays a melodic line starting in measure 195 with a *mp* dynamic, using *pizz.* in measure 196 and *arco* in measure 197.
- Cb.**: Contrabass, rests in measures 195-197, enters in measure 198 with a *mf* dynamic.

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *a 2 p*

B.Cl. *mp* 3

Bsn. *p*

Hn. *I° mf* *a 2 mp*

Hn. *III° mf* *a 2 mp*

Tpt. I *I° mf* *senza sord. mp* 3

Tbn. I-II *I° p*

III/Ta. *Tuba p*

Timp.

Vib. *mf* *mf*

Mar. *p*

Perc. III

Cel. *p*

Hp. *p mp*

Vln. I *arco mp* *pizz. sf* *p*

Vln. II *arco mp* *pizz. sf* *p*

Va. *arco mp* *pizz. sf* *p*

Vcl. *pizz. sf*

Picc. *mf* *p* *sf*  
 Fl. *mf* *p* *mp* *sf*  
 Ob. *mf* *mp* *mf* *sf*  
 E.H. *f* *p* *mp* *f*  
 Cl. *f* *p* *p*  
 B.Cl. *f* *p*  
 Bsn. *f* *p* *mf* *sf*  
 C.Bsn. *f* *mp* *sf*  
 Hn. *f* *mp*  
 Tpt. *f* *p* *sf*  
 Tbn. I-II *f* *sf*  
 III/Ta. *f* *sf*  
 Timp. *f* with hands *p* with sticks  
 Vib. *f* *p* *sf*  
 Mar. *f* *sf*  
 Perc. III *f*  
 Cel. *sf*  
 Hp. *f* *mp* *sf* *p*  
 Vln. I *f*  
 Vln. II *f*  
 Va. *f*  
 Vcl. *f* arco *p*  
 Cb. *f*



This page of a musical score, numbered 207, features a variety of instruments. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are prominent, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The brass section (Horn, Trumpet) also contributes to the texture. Percussion instruments like Timpani, Vibraphone, and Maracas are used for rhythmic support. The score includes complex notation such as trills, slurs, and dynamic hairpins. The key signature has one sharp (F#), and the time signature changes from 4/4 to 12/8. The page concludes with a *f* dynamic marking.

Picc. *mf*

Fl. *mf*

Ob. *mf* a2 5 *sfz*

E.H. *f* *mf*

Cl. *f* *tr*

B.Cl. *f*

Bsn. *f*

C.Bsn. *f*

Hn. *f* a2

Tpt. *f*

Tbn. I-II *f*

III/Ta. *f*

Timp. *f* *sfz*

Vib. *f* *mf* 2 2 *sfz*

Mar. *mf* *sfz*

Perc. III

Cel.

Hp. *8va* 3

Vln. I *pizz.* *solo arco*

Vln. II *pizz.* *solo arco*

Va. *pizz.* *solo arco*

Vcl. *pizz.* *solo arco*

Cb. *solo arco*

This page of a musical score, numbered 213, contains the following parts and markings:

- Picc.**: *p*, *sf*, *f*
- Fl.**: *p*, *sf*, *f*
- Ob.**: *sf*, *f*, *a 2*
- E.H.**: *p*, *sf*, *f*
- Cl.**: *a 2*, *p*, *sf*, *f*
- B.Cl.**: *p*, *f*
- Bsn.**: *a 2*, *p*, *sf*, *f*
- C.Bsn.**: *p*, *sf*
- Hn.**: *mp*, *tr*, *sf*
- Tpt.**: *mp*, *tr*, *sf*, *f*, *1°*
- Tbn. I-II**: *mp*, *f*
- III/Ta.**: *mp*
- Timp.**: *p*, *p*, *sf*
- Vib.**: *sf*, *f*
- Mar.**: *mp*, *sf*, *f*
- Perc. III**: *sf*
- Cel.**: *sf*
- Hp.**: *p*, *sf*, *sf*
- Vln. I**: *mp*, *tutti*, *p*, *sf*, *fp*
- Vln. II**: *mp*, *tutti*, *p*, *sf*, *fp*
- Va.**: *mp*, *tutti*, *p*, *sf*, *fp*
- Vcl.**: *mp*, *tutti*, *p*, *sf*, *pizz.*, *arco*, *fp*
- Cb.**: *mp*, *arco*, *fp*

Picc. *ff*

Fl. *f* *ff*

Ob. *ffz*

E.H. *ffz*

Cl. *f* *ff*

B.Cl. *ff*

Bsn. *f* *ff*

C.Bsn. *ff*

Hn. *f* *ff*

Tpt. *ffz* *mf* *3*

Tbn. I-II *ff*

III/Ta. *f* *ff*

Timp. *ff*

Vib. *ff*

Mar. *ff*

Perc. III

Cel. *f* *ff*

Hp. *mf* *ff*

Vln. I *f* *ff* *8va* *div.*

Vln. II *f* *ff* *div.*

Va. *f* *ff* *div.*

Vel. *f* *ff* *div.*

Cb. *f* *ff* *div.*

**Picc.** *mf* *pp*

**Fl.** *mf* *pp*

**Ob.** *mp* *mf* *sfz*

**E.H.** *mp* *mf* *sfz*

**Cl.** *mp* *mf* *pp*

**B.Cl.** *mp* *mf* *sfz*

**Bsn.** *mp* *mf* *sfz*

**C.Bsn.** *mp* *mf* *sfz*

**Hn.** *mf* *sub. pp*

**Tpt.** *sfz* *sfz*

**Tbn. I-II** *mp* *mf*

**III/Ta.** *mp* *mf*

**Vib.** *mf* *sfz*

**Mar.** *mf* *sfz*

**Perc. III** *pp*

**Cel.** *p*

**Hp.** *mf* *p*

**Vln. I** *sffz* *mf* *3* *unis.*

**Vln. II** *sffz* *mf* *3* *unis.*

**Va.** *sffz* *mf* *unis.*

**Vcl.** *sffz* *mf* *unis.*

**Cb.** *sffz* *mf* *pizz.*

Picc. *sffz*

Fl. *sffz*

Ob. *ff*

E.H. *ff*

Cl. *sffz*

B.Cl. *ff*

Bsn. *ff*

C.Bsn. *ff*

Hn. *sffz*

Tpt. *sffz*

Tbn. I-II *ff*

III/Ta. *ff*

Timp. *p* *sffz*

Vib. *sffz*

Mar. *pp* *sffz*

Perc. III *sffz*

Hp. *ff*

Vln. I *pp* *sffz*

Vln. II *pp* *sffz*

Va. *pp* *sffz*

Vcl. *pp* *sffz*

Cb. *pp* *sffz* *arco*

*8va*

226

Picc. *fp*

Fl. *fp*

Ob. *fp*

E.H.

Cl. *fp*

B.Cl. *mf*

Bsn. *mf*

C.Bsn. *mf*

Hn. *sfp* *sffz* *mf* *fp*

Tpt. *mf*

Tbn. I-II *sfp* *sffz* *mf* *fp*

III/Ta. *sfp* *sffz* *mf*

Timp. *sfp* *sffz* *sf*

Vib. *pp*

Mar. *pp*

Cel. *ff* *pp*

Hp. *sfz* *f* *sf*

Vln. I *ff*

Vln. II *ff*

Va. *ff* *unis. pizz.*

Vcl. *ff* *unis. pizz.*

Cb. *ff* *unis. pizz.*

Picc.  $p$   $\text{sfz}$   
 Fl.  $p$   $\text{sfz}$   
 Ob.  $p$   $\text{sfz}$   
 E.H.  $p$   $\text{sfz}$   
 Cl.  $a 2$   $p$   $\text{sfz}$   
 B.Cl.  $\text{sfz}$   
 Bsn.  $\text{sfz}$   
 C.Bsn.  $f$   
 Hn.  $\text{sfz}$   
 Tpt.  $p$   $\text{sfz}$   
 Tbn. I-II  $p$   $\text{sfz}$   
 III/Ta.  $\text{sfz}$   
 Vib.  $p$   $\text{sfz}$   
 Mar.  $pp$   
 Perc. III  $\text{sfz}$   
 Cel.  $\text{sfz}$   
 Hp.  $\text{sfz}$   
 Cb.  $4 \text{ soli div. arco sul tasto}$   $pp$



233

with wire brushes

Vib. *p* *ad lib. sempre*

Mar. *Tam-Tam*

Perc. III *p sempre*

Cb.

238

Vib. **R**

Hp. *pp*

Vln. I *ppp* *unis.*

Vln. II *ppp* *unis. (h)*

Va. *ppp* *arco*

243

Vib. *6*

Mar. *pp*

Perc. III

Cel. *p* sempre  
*Red. ad lib. sempre*

Hp. *p*  
*pppp*  
*mp* l.v.

Vln. I con sord.  
*pp* sempre

Vln. II con sord.  
*pp* sempre

Va. con sord.  
*pp* sempre

Vcl. arco con sord.  
*pp* sempre

Cb. unis. ord.  
*pp* sempre

**S**

247

Vib. *6*

Perc. III

Cel. *3*

Vln. I *div.*

Vln. II *div.*

Va.

Vcl.

Cb.

252

Vib. *5* *7* *5* *7* *6*

Cel.

Vln. I *unis.*

Vln. II

Va. *div.*

Vcl.

Cb.

257

Timp.

Vib. *6* *5* *7* *3*

Perc. III

Cel.

Vln. I *div.*

Vln. II

Va.

Vcl.

Cb.

*pppp* *pp*

E.H. *fff*  
 Cl. *pp* *fff*  
 B.Cl. *mp* *fff*  
 Bsn. *p* *fff*  
 Hn. *mp* *fff*  
 Tbn. I-II *mf* *fff*  
 III/Ta. *f* *fff*  
 Timp. *fff*  
 Vib. *p sim.*  
 Mar. *p*  
 Perc. III *Tam-Tam* *p sim.*  
 Cel. *p sim.*  
 Hp. *p sempre*  
 Vln. I *div. #* *pp sempre*  
 Vln. II *div.* *pp sempre*  
 Va. *unis.* *pp sempre*  
 Vcl. *pp sempre*  
 Cb. *pp sempre*

This musical score page contains measures 267 through 270. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 267-270. Starts with a whole note G4, followed by a quarter rest. In measure 268, it plays a half note G4 with a first finger fingering (1°) and a *pp* dynamic. It then plays a half note G4 with a fermata in measure 269, and a quarter rest in measure 270.
- Trumpet I (Tpt. I):** Measures 267-270. Plays a quarter note G4, followed by a quarter rest in measure 268, and a whole rest in measures 269 and 270. A triplet of eighth notes (G4, A4, B4) is indicated in measure 267.
- Vibraphone (Vib.):** Measures 267-270. Features a complex rhythmic pattern with triplets and sextuplets. Measure 267 has a sextuplet of eighth notes (G4, A4, B4, C5, B4, A4). Measure 268 has a triplet of eighth notes (G4, A4, B4). Measure 269 has a quarter note G4, a quarter rest, and a quintuplet of eighth notes (A4, B4, C5, B4, A4). Measure 270 has a quarter note G4, a quarter rest, and a triplet of eighth notes (A4, B4, C5).
- Maracas (Mar.):** Measures 267-270. Remains silent throughout.
- Cello (Cel.):** Measures 267-270. Measures 267-268: Treble clef, quarter note G3, quarter note F3, quarter note E3. Measure 269: Treble clef, quarter rest, quarter note G3. Measure 270: Treble clef, quarter rest, quarter note G3. Bass clef: whole note G2 in measure 267, whole note F2 in measure 268, whole note E2 in measure 269, whole note D2 in measure 270.
- Harp (Hp.):** Measures 267-270. Measures 267-268: Treble clef, quarter note G4, quarter note F4, quarter note E4. Measure 269: Treble clef, quarter rest, quarter note G4. Measure 270: Treble clef, quarter note G4, quarter note F4, quarter note E4. Bass clef: whole note G2 in measure 267, whole note F2 in measure 268, whole note E2 in measure 269, whole note D2 in measure 270.
- Violin I (Vln. I):** Measures 267-270. Measures 267-268: Treble clef, whole note G4. Measure 269: Treble clef, whole note G4 with a flat (G4b). Measure 270: Treble clef, whole note G4 with a flat (G4b).
- Violin II (Vln. II):** Measures 267-270. Measures 267-268: Treble clef, whole note G4. Measure 269: Treble clef, whole note G4 with a flat (G4b). Measure 270: Treble clef, whole note G4 with a flat (G4b).
- Viola (Va.):** Measures 267-270. Measures 267-268: Bass clef, whole note G3. Measure 269: Bass clef, whole note G3 with a flat (G3b). Measure 270: Bass clef, whole note G3 with a flat (G3b).
- Violoncello (Vcl.):** Measures 267-270. Measures 267-268: Bass clef, whole note G2. Measure 269: Bass clef, whole note G2 with a flat (G2b). Measure 270: Bass clef, whole note G2 with a flat (G2b).
- Contrabass (Cb.):** Measures 267-270. Measures 267-268: Bass clef, whole note G1. Measure 269: Bass clef, whole note G1 with a flat (G1b). Measure 270: Bass clef, whole note G1 with a flat (G1b).

This musical score page contains measures 271 through 274. The instruments and their parts are as follows:

- Fl.:** Flute, rests in all measures.
- Cl.:** Clarinet, rests in all measures.
- Hn.:** Horns, play a melodic line in measures 271-272, then rest in 273-274.
- Tpt. I:** Trumpet I, rests in all measures.
- Tpt.:** Trumpet II, rests in all measures.
- Tbn. I-II:** Trombones, play a melodic line in measures 271-272, then rest in 273-274. Dynamics include *pp* and *p*.
- Vib.:** Vibraphone, plays a complex rhythmic pattern with fingerings 5, 7, 6, 3, 5, 3.
- Perc. III:** Percussion III, rests in all measures.
- Cel.:** Cello, plays a melodic line with a triplet in measure 272.
- Hp.:** Harp, plays a melodic line with fingerings 6, 7, 5.
- Vln. I:** Violin I, plays a melodic line with a fermata in measure 272.
- Vln. II:** Violin II, plays a melodic line with a fermata in measure 272.
- Va.:** Viola, plays a melodic line.
- Vcl.:** Violoncello, plays a melodic line.
- Cb.:** Contrabass, plays a melodic line.

The score is written in 2/4, 3/4, and 3/4 time signatures. It includes various musical notations such as slurs, fermatas, and dynamic markings.

This musical score page contains measures 275, 276, and 277. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 275 starts with a *p* dynamic and a *a2* marking. Measure 277 features a triplet of eighth notes with a *pp* dynamic.
- Oboe (Ob.):** Measure 275 begins with a first-octave (*I°*) marking and a *p* dynamic.
- Clarinet (Cl.):** Measure 276 has a *pp* dynamic.
- Bassoon (B.Cl.):** Measure 275 has a *pp* dynamic.
- Trumpets (Tpt. I, Tpt.):** Measure 275 has a *pp* dynamic.
- Trombone (Tbn. I-II):** Measure 277 has a *pp* dynamic.
- Vibraphone (Vib.):** Features complex rhythmic patterns with fingerings 5, 7, 5, 3, and 6.
- Maracas (Mar.):** Measure 275 has a *pp* dynamic.
- Cymbals (Cel.):** Measure 277 has a triplet of eighth notes.
- Harp (Hp.):** Features rhythmic patterns with fingerings 7, 5, and 6.
- Violins (Vln. I, Vln. II):** Both parts are marked *unis.* (unison).
- Viola (Va.):** Features a *b $\flat$*  dynamic.
- Cello/Double Bass (Vcl., Cb.):** Features a *b $\flat$*  dynamic.

This page of a musical score, numbered 279, features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The brass section consists of Horn, Trumpet, Trombone, and Tuba. The vibraphone and cymbal parts are also present. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into three measures, with a time signature change from 3/4 to 2/4. Dynamics such as *p*, *pp*, *mf*, and *mp* are used throughout. Performance markings include accents, slurs, and fingerings (e.g., 3, 5, 7, 6). The Piccolo part begins with a triplet of eighth notes. The Flute part has a *mf* dynamic in the second measure. The Oboe part has a first-octave (*1<sup>o</sup>*) marking. The Clarinet part has a first-octave (*1<sup>o</sup>*) marking. The Bassoon part has a *pp* dynamic. The Contrabassoon part has a *p* dynamic. The Horn part has a *p* dynamic. The Trumpet part has a *mp* dynamic. The Trombone part has a *p* dynamic. The Tuba part has a *p* dynamic. The Vibraphone part has a *p* dynamic. The Cymbal part has a *p* dynamic. The Harp part has a *p* dynamic. The Violin I part has a *p* dynamic. The Violin II part has a *p* dynamic. The Viola part has a *p* dynamic. The Violoncello part has a *p* dynamic. The Contrabass part has a *p* dynamic.



Picc. *p* 3

Fl. *p* 3

Ob. *pp*

E.H. *p* 5

Cl. *p* 3

B.Cl. *p*

Bsn. *mf*

C.Bsn.

Hn.

Tpt. I *pp*

Tpt.

Tbn. I-II *pp*

III/Ta.

Timp. *p*

Vib. 5 6 3 5 7

Perc. III

Cel. 3

Hp. 5 6 7

Vln. I

Vln. II

Va.

Vcl. *div.*

Cb.

This page of a musical score, numbered 287, contains 24 staves for various instruments. The score is written in 2/4 time and features a key signature of one sharp (F#). The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting with a half note G4.
- Fl.**: Flute, starting with a half note G4.
- Ob.**: Oboe, playing a melodic line with triplets and a crescendo.
- E.H.**: English Horn, silent.
- Cl.**: Clarinet, playing a sustained note with a *pp* dynamic.
- B.Cl.**: Bass Clarinet, playing a melodic line with a *p* dynamic.
- Bsn.**: Bassoon, playing a sustained note with a *pp* dynamic.
- Hn.**: Horns, playing a sustained chord with dynamics ranging from *ppp* to *mf*.
- Tpt. I**: Trumpet I, playing a melodic line.
- Tpt.**: Trumpet II, playing a melodic line with a *p* dynamic and "senza sord." marking.
- Tbn. I-II**: Trombones I and II, playing a sustained chord.
- Vib.**: Vibraphone, playing a melodic line with triplets and fingerings 3, 5, 6, 5, 7.
- Cel.**: Cymbals, playing a melodic line with a *p* dynamic and a triplet.
- Hp.**: Harp, playing a melodic line with fingerings 5, 6, 7.
- Vln. I**: Violin I, playing a sustained note with a *p* dynamic and "div." marking.
- Vln. II**: Violin II, playing a sustained note with a *p* dynamic and "div." marking.
- Va.**: Viola, playing a sustained note.
- Vcl.**: Violoncello, playing a sustained note with a *p* dynamic and "unis." marking.
- Cb.**: Contrabass, playing a sustained note.

Fl. *pp*

Ob.

Cl. *p*

B.Cl. *mp*

Bsn. *p* *mp*

C.Bsn. *p*

Hn. *mp* a 2

Tpt. I *mp* a 2

Tpt. *mp*

Tbn. I-II *pp* *mp* a 2

III/Ta. *p* *pp* *mf* (4)

Timp. *mf*

Vib. 3 6 5 7

Perc. III

Cel. 3

Hp. 6 7 5

Vln. I *tr.* *tr.* *fp* unis. sul pont.

Vln. II *tr.* *tr.* *fp* unis. sul pont.

Va. *fp* sul pont.

Vcl. *fp* sul pont.

Cb. *fp*

This page of a musical score, numbered 295, contains parts for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), and Contrabassoon (C.Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones I and II (Tbn. I-II), and Trombones III and Tubas (III/Ta.). The string section includes Violins I and II (Vln. I-II), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.). The percussion section includes Vibraphone (Vib.), Maracas (Mar.), Cymbals (Cel.), and Harp (Hp.). The score is written in 2/4 time and features a variety of dynamics such as *mf*, *f*, *pp*, *ppp*, and *fp*. It includes performance instructions like *sul pont.*, *sul tasto*, and *ord.*, as well as fingering numbers (5, 7, 6, 3, 5) and articulation marks like accents and slurs. The Flute part has first and second endings marked *I°* and *a 2*. The Clarinet part has first and second endings marked *I°* and *5*. The Bassoon part has a first ending marked *a 2*. The Viola and Violoncello parts have first and second endings marked *ord.* and *sul pont.*. The Harp part has a first ending marked *7*. The Trombone I and II part has a first ending marked *pp*. The Trumpets part has first and second endings marked *I°* and *III°*. The Piccolo part has a first ending marked *sf*. The Flute part has a first ending marked *pp*. The Oboe part has a first ending marked *mf*. The English Horn part has a first ending marked *mf*. The Bass Clarinet part has a first ending marked *mf*. The Bassoon part has a first ending marked *mf*. The Contrabassoon part has a first ending marked *mf*. The Horns part has a first ending marked *sf*. The Trombones III and Tubas part has a first ending marked *mf*. The Vibraphone part has a first ending marked *mf*. The Maracas part has a first ending marked *mf*. The Cymbals part has a first ending marked *mf*. The Harp part has a first ending marked *mf*. The Violins I and II parts have a first ending marked *mf*. The Viola part has a first ending marked *fp*. The Violoncello part has a first ending marked *fp*. The Contrabass part has a first ending marked *fp*.

Fl. *pp* *mp*

Ob. *pp* *mp* 1° 3

E.H. *pp* *mp* 5

Cl. *p*

B.Cl. *ppp*

Bsn. *pp*

Hn. *mp* *mf*

Tpt. *pp* *mp* a 2

Tbn. I-II

III/Ta. *ppp*

Vib. 5 7 3 6 3

Mar.

Perc. III

Cel. 3

Hp. 7 5 6

Vln. I *pp* div. a 3

Vln. II *pp* div. a 3

Va. *pp* ord. div. ord. div. a 3

Vcl. *pp* ord. div.

Cb. *pp* ord. div.

This page of a musical score contains measures 303, 304, and 305. The score is arranged in a standard orchestral format with the following parts from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B.Cl.), Bassoon (Bsn.), Contrabassoon (C.Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones I & II (Tbn. I-II), Horns/Trumpets (III/Ta.), Timpani (Timp.), Vibraphone (Vib.), Percussion III (Perc. III), Cello (Cel.), Double Bass (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure 303 begins with a 3/4 time signature. The Piccolo part features a melodic line starting on a whole note, marked with a *p* dynamic and a triplet of eighth notes. The Flute part has a *pp* dynamic marking. The Clarinet part has a *p* dynamic and a triplet of eighth notes. The Bassoon part has a *mf* dynamic. The Trombone I & II part has a *pp* dynamic. The Vibraphone part has a triplet of eighth notes. The Cello part has a triplet of eighth notes. The Double Bass part has a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes. The Contrabass part has a triplet of eighth notes.

Measure 304 continues the melodic lines. The Piccolo part has a triplet of eighth notes. The Flute part has a *pp* dynamic. The Oboe part has a *pp* dynamic. The Clarinet part has a triplet of eighth notes. The Bassoon part has a *mf* dynamic. The Trombone I & II part has a *pp* dynamic. The Vibraphone part has a triplet of eighth notes. The Cello part has a triplet of eighth notes. The Double Bass part has a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes. The Contrabass part has a triplet of eighth notes.

Measure 305 changes to a 2/4 time signature. The Piccolo part has a *pp* dynamic and a *a 2* marking. The Flute part has a *pp* dynamic and a *a 2* marking. The Oboe part has a *pp* dynamic and a *a 2* marking. The Clarinet part has a *pp* dynamic. The Bassoon part has a *mf* dynamic. The Trombone I & II part has a *pp* dynamic. The Vibraphone part has a triplet of eighth notes. The Cello part has a triplet of eighth notes. The Double Bass part has a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes. The Contrabass part has a triplet of eighth notes and a *unis.* marking.

Picc. -

Fl. *pp*

Ob. *p* *mp*

E.H. *p*

Cl. -

B.Cl. *pp*

Bsn. *pp* *a 2* *p* *mf*

C.Bsn. *pp* *mf*

Tpt. III -

Tbn. I-II *pp*

Vib. 6 5 3 3 5 7

Cel. 3

Hp. 6 5 7

Vln. I *a 2*

Vln. II *a 2*

Va. -

Vcl. -

Cb. -

This page of a musical score, numbered 311, contains the following parts and markings:

- Fl.:** Features a melodic line starting in 2/4 time, transitioning to 3/4 time. It includes a *sf* (sforzando) dynamic marking and a *pp* (pianissimo) marking.
- Ob.:** Includes a *pp* dynamic marking and a five-measure phrase.
- E.H.:** Includes a *mp* (mezzo-piano) dynamic marking and a *p* (piano) dynamic marking.
- B.Cl.:** Standard woodwind part.
- Bsn.:** Standard woodwind part.
- C.Bsn.:** Includes a *pp* dynamic marking.
- Tbn. I-II:** Includes a *pp* dynamic marking.
- III/Ta.:** Includes a *pp* dynamic marking.
- Timp.:** Includes a *pp* dynamic marking and a six-measure phrase.
- Vib.:** Includes a six-measure phrase and a five-measure phrase.
- Cel.:** Includes a three-measure phrase.
- Hp.:** Includes a six-measure phrase and a five-measure phrase.
- Vln. I & II:** Violin parts with various dynamics and phrasing.
- Va.:** Viola part with a *unis.* (unison) marking.
- Vcl.:** Violoncello part with a *unis.* marking.
- Cb.:** Contrabass part.



This page of a musical score, numbered 314, contains staves for various instruments. The score is divided into four measures, with time signatures changing from 2/4 to 3/4 and back to 2/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting in measure 2 with a *mp* dynamic.
- Fl.**: Flute, starting in measure 2 with a *p* dynamic and a first finger (*1<sup>o</sup>*) marking.
- Ob.**: Oboe, playing a melodic line with *mp* in measure 1 and *pp* in measure 3.
- E.H.**: English Horn, playing a melodic line with *mp* in measure 1.
- Cl.**: Clarinet, playing a melodic line with *mp* in measure 2 and *p* in measure 3.
- B.Cl.**: Bass Clarinet, playing a melodic line with *pp* in measure 3.
- Bsn.**: Bassoon, playing a melodic line with *mp* in measure 1 and a *a 2* marking.
- C.Bsn.**: Contrabassoon, playing a melodic line.
- Hn.**: Horns, playing chords with *mf* in measure 3 and *a 2* markings.
- Tpt.**: Trumpets, playing chords with *mf* in measure 1 and *pp* in measure 3.
- Tbn. I-II**: Trombones I and II, playing chords with *p* in measure 3 and a *1<sup>o</sup>* marking.
- III/Ta.**: Trombone III and Tuba, playing chords.
- Timp.**: Timpani, playing a rhythmic pattern.
- Vib.**: Vibraphone, playing a melodic line with *mf* in measure 1 and various articulations like *5*, *7*, and *3*.
- Mar.**: Mallets, playing chords with *mf* in measure 1.
- Perc. III**: Percussion III, playing a rhythmic pattern.
- Cel.**: Cello, playing a melodic line with *p* in measure 1.
- Hp.**: Harp, playing chords with *p* in measure 1 and various articulations like *7* and *5*.
- Vln. I**: Violin I, playing a melodic line with *p* in measure 1.
- Vln. II**: Violin II, playing chords with *p* in measure 1.
- Va.**: Viola, playing chords with *p* in measure 1 and a *div.* marking in measure 4.
- Vcl.**: Violoncello, playing a melodic line with *p* in measure 1.
- Cb.**: Contrabass, playing a melodic line with *p* in measure 1.

Picc.

Fl. *a 2* *pp*

Ob. *a 2* *pp*

E.H. *pp*

Cl. *pp*

B.Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *a 2* *pp*

Tbn. I-II

Timp.

Vib. *6* *l.v.*

Mar. *pp*

Cel. *3*

Hp. *6*

Vln. I *unis. senza sord. sul tasto*

Vln. II *unis. senza sord. sul tasto*

Va. *unis. senza sord.* *ppp* *p*

Vcl. *senza sord.* *pp* *p*

This page of a musical score, numbered 323, contains the following parts and markings:

- Fl.** (Flute): *p* dynamic marking.
- Ob.** (Oboe): *p* dynamic marking.
- E.H.** (English Horn): *p* dynamic marking.
- Cl.** (Clarinet): *p* dynamic marking.
- B.Cl.** (Bass Clarinet): *p* dynamic marking.
- Bsn.** (Bassoon): *p* dynamic marking.
- Hn.** (Horn): *p* dynamic marking.
- Tpt.** (Trumpet): *p* dynamic marking.
- Mar.** (Mandolin): *p* dynamic marking.
- Perc. III** (Percussion III): Triangle, *pp* dynamic marking.
- Hp.** (Harp): *pp* dynamic marking.
- Vln. I** (Violin I): *p* dynamic marking, *ppp* dynamic marking, *div.* (divisi) marking.
- Vln. II** (Violin II): *p* dynamic marking, *ppp* dynamic marking, *div.* (divisi) marking.
- Va.** (Viola): *ppp* dynamic marking.
- Vcl.** (Violoncello): *ppp* dynamic marking.
- Cb.** (Cello): *ppp* dynamic marking, *ppp < p* dynamic marking, *unis. arco* (unison arco) marking.

Allegro Scherzando

Fl. *pp* <sup>1°</sup>

Ob. *pp* <sup>1°</sup>

E.H.

Cl. *pp* <sup>1°</sup> *pp* <sup>1°</sup>

B.Cl.

Bsn. *pp* <sup>1°</sup>

C.Bsn.

Hn.

Tpt. *mf* <sup>o+o+o+</sup>

Tbn. I-II

III/Ta.

Timp.

Vib.

Mar. *mf*

Perc. III *mf*

Cel.

Hp. *Allegro Scherzando*

Vln. I

Vln. II

Va.

Vcl.

Cb.

Picc. Fl. Ob. Cl. B.Cl. Bsn. Tpt. I Tpt. Timp. Mar. Perc. III Solo Vln. Vln. I Vln. II Va. Vcl. Cb.

*p*

*solo*  
*mf*

Cl. B.Cl. Timp. Mar. Hp. Solo Vln. Vln. I Vln. II Va. Vcl. Cb.

Lento rit. 3 soli div. rit.

*pp* *sf* *p* *ppp* *mp* *ord.* *sf* *p* *unis.* *ppp* *unppp* *ppp* *ppp*