

The Piezoelectric Effect

James F. Crowley (1997)

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Allegro Scherzando $\text{d} = 116$

Piccolo

Flute I-II

Oboe I-II

English Horn

Clarinet I-II

Bass Clarinet

Bassoon I-II

Contrabassoon

I
II
Horn
III
IV

I
II
Trumpet
III

Trombone I-II

Tbn.III/Tuba

Timpani

Vibraphone

Marimba

Percussion III

Crotales

Celesta

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Vln. I

Vln. II

Va.

Vcl.

Cb.

senza sord.
pizz. ord.

senza sord.
pizz. ord.

senza sord.
pizz. ord.

f

ff

ff

ff

f

ff



9

Vln. I

Vln. II

Va.

arco

mf

mf

mf

mf

12

Fl.

Ob.

Cl. *mf*

Vib.

Mar. *mf*

Hp. \emptyset

Vln. I *ff*

Vln. II *ff*

Va. *ff*

Vcl.

Cb.

16

Fl. *f*

Ob.

Cl.

B.Cl.

Hp. *f*

Vln. I

Vln. II

Va.

19

Picc.

Fl. *ff* *mf*

Ob. a 2 *mf*

E.H. *ff*

Cl. *ff* *mf*

B.Cl. *ff* *mf*

Bsn. a 2 *mf*

C.Bsn. *sfz*

Timp. *mf* *sfz*

Vib.

Mar. *mf* *ff*

Cel. *sfz*

Hp. *ff* \emptyset

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vcl. *ff* *ff* *arco* *div.* *sfz*

Cb. *unis.*

Detailed description: This is a page from a musical score. The top half contains ten staves for woodwind and percussion instruments: Picc., Flute, Oboe, English Horn, Clarinet, Bassoon, Double Bassoon, Timpani, Vibraphone, and Maracas. The bottom half contains five staves for string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 12/8 time. Measure 19 begins with dynamic *ff* for Flute, Oboe, Clarinet, Bassoon, and Double Bassoon. The Violins play eighth-note patterns. Measures 20-21 show various dynamics including *mf*, *sfz*, and *ff*. Measure 22 starts with *ff* for all instruments, followed by *arco* for the strings. Measures 23-24 show *div.* (divisi) for the strings, with the Double Bass ending with *unis.* (unison).

22 *b*

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Timp.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

b

p

sfz

sfz

f

f

fp

p

fp

a 2

f

f

p

III°

p

p

Tambourine

p

ff

ff

ff

ff

p

25

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Timp.

Vib.

Mar.

Perc. III

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

A

28

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Vib.

Mar.

Perc. III

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

31

Picc.

Fl. *f sub.*

Ob.

Cl.

B.Cl.

Bsn.

C.Bsn. *sfz*

Hn. *p*

Tpt. *mp*

Tbn. I-II *p*

III/Ta. *p*

Hp. *p*

Vln. I *ff*

Vln. II *ff*

Va. *mf*

Vcl. *ff* *ord.*

Cb. *sfz*

37

Hn.

Tpt.

Timp.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

fp sim.

III° tr p

Crotales

f

mf

2

4

• The musical score page contains 13 staves. From top to bottom: Horn (Hn.), Trompete (Tpt.), Timpani (Timp.), Vibraphone (Vib.), Marimba (Mar.), Percussion III (Perc. III), Cello (Cel.), Bassoon (Hp.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Va.), Double Bass (Vcl.), and Double Bass (Cb.).

• Measure 37 starts with a dynamic *fp sim.* for the Horn. The Trompete plays a rhythmic pattern of eighth and sixteenth notes. The Timpani and Vibraphone play sustained notes. The Marimba has a short melodic line. The Percussion III part includes a dynamic *III° tr p*. The Cello and Bassoon provide harmonic support. The Violins play eighth-note patterns. The Double Basses provide bassline support.

• The score includes performance instructions like *Crotales* (crotal bells) and dynamics such as *f* (fortissimo) and *mf* (mezzo-forte).

40

Picc. *mf*

Fl. *mf*

Ob. *mf*

E.H. *mf*

Cl. *mf*

B.Cl. *mf*

Bsn. *mf*

C.Bsn. *mf*

Tpt. *f*

Tbn. I-II *mf*

III/Ta. *mf*

Timp. *p*

Mar. *mf*

Perc. III *mf*

Cel. *mf*

Hp. *p* cresc. *mf*

Vln. I ord. *mp* *sf*

Vln. II ord. div. *mp*

Va. ord. *mp*

Vcl. ord. *mp*

Cb. ord. *mp*

C

•12•

43

Fl. I° f 3 tr. 12/8

E.H.

B.Cl. mp f 3 sfp 12/8

Bsn. I° tr. sfp

Hn. II° tr. sfp

Tpt. mf

Tbn. I-II mf f

III/Ta. mf

Timp. f

Vib. mf

Mar. mp

Perc. III f

Cel. f 12/8

Hp. f 12/8

Vln. I

Vln. II ord. f

Va. ord. f

Vcl. ord. f

Cb. ord. f

46

Picc.

Fl.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Tbn.
III/Ta.

Timp.

Vib.

Mar.

Cel.

Hp.

Va.

Vcl.

Cb.

53

Ob.

Vln. I

Vln. II

Va.

Vcl.

Cb.

fp

mf

pizz.

arco

sf

mf

solo

pizz.

fp

mf

57

Ob.

Timp.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

f

mf

f

f

mf

f

arco

64

Picc. *sf*

Fl. *sf*

Ob. *sf*

E.H. *sf*

Cl. *sf*

Bsn. *p* I°

Hn. *a 2 p*

Tpt. *a 2 f*

Tbn. I-II *f*

III/Ta. *III° f*

Mar. *sf*

Hp. *sf*

Vln. I *p*

Vln. II

Va.

Vcl. *p*

Cb. *f* *sf* *p*

67

Picc. *p* 3 *pp*

Fl. I° *p* 3 *pp*

Ob. *pp*

Cl. *pp*

B.Cl. *p* *pp*

Bsn. *p* *pp*

C.Bsn. *p* *pp*

Hn. *mf*

Tpt. *mf*

Mar. *p*

Perc. III Triangle *p*

Hp. *p*

Vln. I *p*

Va. *p*

Vcl. arco *p*

Cb. arco

70

Picc.

Fl.

Ob.

Cl.

Hn.

Tpt.

Mar.

Cel.

Hp.

Vln. II

Va.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc., Fl., Ob., Cl., Hn., Tpt., Mar., Cel., Hp., Vln. II, and Va. The Picc., Fl., Ob., Cl., Hn., Tpt., Mar., and Cel. staves are in treble clef, while the Hp., Vln. II, and Va. staves are in bass clef. The Vln. II staff includes a dynamic marking $\sharp p$. The Cel. staff is grouped with the Hp. staff by a brace. Measure 70 begins with a rest followed by sustained notes or chords on most staves. The Mar. staff has a dynamic marking *mf*. The Cel. staff has a dynamic marking *mp*. The Hp. staff shows a melodic line with slurs and grace notes. The Vln. II staff shows a rhythmic pattern with sixteenth-note figures. The Va. staff shows eighth-note patterns.

73

E

Picc. Fl. Ob. E.H. Cl. B.Cl. Bsn. C.Bsn.

Hn. Tpt. Tbn. I-II III/Ta. Timp. Vib. Mar. Cel. Hp. Vln. I Vln. II Va. Vcl. Cb.

77

Picc. $\frac{4}{4}$ p

Fl. $\frac{4}{4}$ \sharp p

Ob. $\frac{4}{4}$ \flat p

Cl. $\frac{4}{4}$ \sharp p

B.Cl. $\frac{4}{4}$ \sharp $trem$ mp

Hn. $\frac{4}{4}$

Tpt. $\frac{4}{4}$

Vib. $\frac{4}{4}$ mp

Mar. $\frac{4}{4}$ p

Hp. $\frac{4}{4}$ p pp

Va. $\frac{2}{2}$

Vcl. $\frac{2}{2}$

Cb. $\frac{4}{4}$ $arco$ mp

$\frac{12}{8}$

81

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Mar.

Perc. III

Crotales

mp

Cel.

mf

Hp.

mf

Vln. I

sol. arco

mf

Vln. II

arco div.

p

8:

Va.

Vcl.

Cb.

pizz.

sf

This page of the musical score contains ten staves of music for various instruments. The top six staves (Picc., Fl., Ob., E.H., Cl., B.Cl.) are in 12/8 time, while the bottom four staves (Bsn., C.Bsn., Mar., Perc. III) are in 4/4 time. The Mar. and Perc. III staves include dynamic markings 'Crotales' and 'mp'. The Cel. staff has a dynamic 'mf' and a measure with a triplet marking '3'. The Hp. staff has a dynamic 'mf'. The Vln. I staff features a 'sol. arco' (solo bowing) section with a dynamic 'mf'. The Vln. II staff includes 'arco div.' (bowing division) and a dynamic 'p'. The Va. and Vcl. staves show sustained notes. The Cb. staff ends with a dynamic 'sf' (fortissimo).

F

84

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Tpt. I

Tbn. I-II

III/Ta.

Timp.

Vib.

Mar.

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

I°

pp

I°

pp

sf

sf

sf

sf

sf

sf

con sord.

II°

con sord.

pp

a 2

sf

mf

ppp

p

ad lib.

ad lib.

tutti

unis. sul pont.

ord.

p

p

p sempre

89

Fl.

Ob.

E.H.

Cl.

Tpt. I

Tbn. I-II

Timp.

Vib.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Flute: *sfp*
Oboe: *pp*
English Horn: *I°*
Clarinet: *pp*
Trombone I-II: +
Tuba I-II: +
Timpani: >
Vibraphone: *mp*, Tambourine
Percussion III: *sf*
Cello: *mf*
Double Bass: *mf*
Violin I: *8va*
Violin II: *#o*
Viola: *arco*, *p*
Cello: *arco*, *p*
Double Bass: *arco*

94

Fl.

Ob.

E.H.

Cl.

Tpt. I

Tbn. I-II
II° con sord.

Vib.

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

pp

p

b.p.

II° con sord.

12/8

12/8

12/8

13

G

99

Picc. *pp*

Fl. *pp*

E.H.

Cl. *pp* 6 *pp* *f*

B.Cl. *pp*

Bsn. *pp* *f*

Hn.

Tbn. I-II 3 6 > *mf*

Tim.

Vib. *mf* *p*

Mar. *mf*

Perc. III *sf*

Cel. *mf*

Hp. 8va *mf*

Vln. I

Vln. II *p*

Va. *mf*

Vcl.

Cb.

103

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

Vib.

Mar.

Vln. I

Vln. II

Va.

Vcl.

Cb.

107

Picc. $\text{G}^{\#}$

Fl.

Ob.

E.H.

Cl.

B.Cl.

Hn.

Timp.

Vib.

Mar.

Perc. III

Cel.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Musical score for orchestra and percussion, page 116, section III.

Flute (Fl.): Playing eighth-note patterns.

Clarinet (Cl.): Playing eighth-note patterns.

Bassoon (B.C.): Playing eighth-note patterns.

Bassoon (Bsn.): Playing eighth-note patterns.

Horn (Hn.): Playing eighth-note patterns.

Vibraphone (Vib.): Playing eighth-note patterns.

Marimba (Mar.): Playing eighth-note patterns.

Percussion III (Perc. III): Playing eighth-note patterns.

Violin I (Vln. I): Playing sixteenth-note patterns. Measure 2: eighth-note patterns.

Violin II (Vln. II): Playing sixteenth-note patterns. Measure 2: eighth-note patterns.

Cello (Cv.): Playing eighth-note patterns.

Bass (Cb.): Playing eighth-note patterns.

Section III (III)

Key Signature: #8 (One sharp)

Dynamic: *p* (pianissimo)

Measure Count: a 2

A page from a musical score for orchestra and piano, page 115. The score is arranged in two systems separated by a vertical bar line. The top system begins with a dynamic of *sf* and a tempo marking of $\text{a} \frac{2}{2}$. The instruments in this section include Picc., Fl., Ob., E.H., Cl., Cl., B.Cl., Bsn., C.Bsn., Hn., Tpt., Tbn. I-II, III/Ta., Timp., Vib., Mar., Perc. III, Cel., Hp., Vln. I, Vln. II, Va., Vcl., and Cb. The bottom system continues with the same instrumentation. Various dynamics are indicated throughout, such as *f*, *mp*, *mf*, *sf*, and *sforzando* (*sforz.*). Performance instructions like *senza sord.* (without mute) and *pizz.* (pizzicato) are also present. Measure numbers 1^o and 2^o are marked above the first measure of each system.

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. *sf* *pp* *mf*

Mar. *sf*

Hp. *sf* *p* *mf*

Vln. I arco *pp* *mf*

Vln. II arco *p* *mf*

Va. arco *ppp* *mf*

Vcl. arco *pp* *mf*

Cb. arco *p* *mf*

Musical score page 121. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone I-II (Tbn. I-II), Trombone III (Tbn. III), Timpani (Timp.), Vibraphone (Vib.), Maracas (Mar.), Percussion III (Perc. III), Bassoon (Bsn.), Double Bass (Cbs.), Violin I (Vln. I), Violin II (Vln. II), Cello (Cbs.), Double Bass (Cbs.), and Trombone III (Tbn. III). The score features various rhythmic patterns, dynamics (e.g., *p*, *mf*, *sf*, *p**p*, *p**p**p*), and performance instructions (e.g., *pizz.*, *arco sul tasto*, *divisi: 1/2 sostenuto 1/2 tremolo*). The score is written in 12/8 time.

124

Fl.

B.Cl.

Bsn.

Vib.

Mar.

Perc. III

Hp. *bisbigliando*

Vln. I

Vln. II

Va.

Vcl.

Cb.

127

Fl.

B.Cl.

Bsn.

Vib.

Mar.

Perc. III

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

130

I

Picc.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Tpt.

Tim.

Vib.

Mar.

Perc. III

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

133

Picc.

Ob.

Cl.

Bsn.

C.Bsn.

Tpt.

Tbn. I-II

III/Ta.

Vib.

Mar.

Crotales

Perc. III

Cel.

Hp.

Vcl.

Cb.

136

Picc.

Ob.

Cl.

Tpt.

Vib.

Mar.

Tambourine
Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

139

Picc.

Fl. *f* *sffz*

Ob.

E.H. *ff*

Cl. *p*

B.Cl. *ff*

Bsn. *ff*

C.Bsn.

Hn. *ff*

Tpt. *ff*

Timp. *sf*

Vib. *sf*

Mar.

Perc. III *p*

Cel. *sffz*

Hp. *p* bisbigliando

Vln. I arco sul tasto div. a 3

Vln. II arco sul tasto div. a 3

Va. arco sul tasto div. a 3

Vcl. arco sul tasto div. a 3

Cb. *ff*

142

Picc. *mf*

Fl. *f sub.*

Ob.

E.H. *mf*

Cl. *p*

B.Cl. *mf*

Bsn. *a 2* *p*

C.Bsn. *mf*

Hn. *f*

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

Tim. *f* *pp*

Vib. *mf* *sf*

Mar.

Perc. III *Crotales* *mf* *sf*

Hp. *mf*

Vln. I

Vln. II

Va.

Vcl.

Cb. *mf* *f* *sf*

145

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Timp.

Vib.

Mar.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

12
8

sf

mp

p

sf

sf

12
8

sf

12
8

sf

sf

mp

sf

al tallone

al tallone

sf

sf

mf

sf

J

151

Picc.

Cl.

B.Cl.

Bsn.

C.Bsn.

Tpt. I

Tbn. I-II

III/Ta.

Timp.

Vib.

Mar.

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Instrumentation: Picc., Cl., B.Cl., Bsn., C.Bsn., Tpt. I, Tbn. I-II, III/Ta., Timp., Vib., Mar., Cel., Hp., Vln. I, Vln. II, Va., Vcl., Cb.

Musical details: Measure 151 starts with a rest for most instruments. Picc., Cl., B.Cl., Bsn., C.Bsn., Tpt. I, Tbn. I-II, III/Ta., and Timp. play eighth-note patterns. Vib., Mar., Cel., and Hp. play sixteenth-note patterns. Vln. I and Vln. II play sustained notes. Va. and Vcl. play eighth-note patterns. Cb. plays eighth-note patterns. Dynamics include *p*, *pp*, *sf*, *mp*, *tr*, and *sul tasto*. Measure 152 begins with a sustained note by Picc., followed by eighth-note patterns from the other instruments. Measures 153-154 show complex sixteenth-note patterns from Vib., Mar., Cel., and Hp. Measures 155-156 show eighth-note patterns from all instruments. Measures 157-158 show sustained notes from Vln. I and Vln. II, with eighth-note patterns from Va. and Vcl. Measures 159-160 show eighth-note patterns from all instruments.

157

Fl. *sf*

Ob. *sf* *tr*

E.H.

Cl. *sf* *ff* *sfp*

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

Bsn.

C.Bsn. *ff* *sfp*

Hn.

Tpt.

Tbn. I-II

III/Ta. *sfp*

Timp. *sf* *pp*

Vib. *pp*

Mar. *pp*

Perc. III *Tambourine* *Crotales* *sfp*

Cel. *tr* *sf* *pp*

Hp. *pp*

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

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

Va. *unis.* *ff* *sfp*

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

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

160

Picc. *tr.* *p*

Fl. *p* *tr.* *p* *tr. (bass)*

Ob. *p* *tr.* *p*

Cl. *p* *tr.* *p*

Bsn. *pp*

C.Bsn. *pp*

Tpt. I

Tbn. I-II

III/Ta.

Timp. *sf*

Vib. *sfp* *mp* *(8va)*

Mar. *sfp* *mp* *(8va)*

Cel. *sf*

Hp. *sf* *ff*

Vln. I *sul tasto* *pp*

Vln. II *sul tasto* *pp*

Va. *sul pont.* *pp*

Vcl. *unis. sul pont.* *pp*

Cb. *pp*

div.

Musical score for orchestra and choir, page 45. The score includes parts for Picc., Fl., Ob., E.H., Cl., B.Cl., Bsn., C.Bsn., Hn., Tpt., Tbn. I-II, III/Ta., Timp., Vib., Mar., Perc. III, Cel., Vln. I, Vln. II, Va., Vcl., and Cb. The score features various dynamics and performance instructions such as *mf*, *sf*, *tr*, *a 2*, *ord.*, *div. sul tasto*, *unis.*, and *I°*. The instrumentation is primarily woodwind and brass, with strings and percussion providing harmonic support. The vocal parts (Vln. I, Vln. II, Va., Vcl., Cb.) enter in the lower half of the page, contributing to the overall texture.

166

Picc. *sfp* *mf* *tr.*
 Cl. *sfp*
 B.Cl. *sfp*
 Bsn. *a 2* *sfp* *pp*
 C.Bsn. *sfp* *pp*
 Hn. *a 2* *mf* *sf*
 Tpt. I
 Tbn. I-II
 III/Ta. *sfp* *pp*
 Timp. *sf* *pp* *sf*
 Vib. *pp* *sva* *sf* *f*
 Mar. *pp* *sf* *f*
 Perc. III *Crotales* *sfz*
 Cel. *sf* *pp* *sf* *mf*
 Hp. *mf* *sf* *pp* *sva* *sf* *Ø*
 Vln. I *unis. ord.* *sfp* *pp* *div. sul tasto*
 Vln. II *unis. ord.* *sfp* *pp* *div. sul tasto*
 Va. *unis. ord.* *sfp* *pp* *div. sul tasto*
 Vcl. *ord.* *sfp* *sul tasto*
 Cb. *div.* *sfp* *pp*

169

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

Vib.

Mar.

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

tr

pp

sf

mf

a 2

pp

sf

sf

mf

unis. *tr*

unis. *tr*

unis.

pizz.

mf

sf

L

172

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Tim.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

•48•

176

176

Picc. -

Fl. b_b ♯ - 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. b_b ♯ - sfz

Mar. - sfz

Perc. III Snare Drum - sfz

Cel. f - sfz

Hp. pizz. div. a 3 sfz

Vln. I - sfz

Vln. II - sfz

Va. - sfz

Vcl. - sfz

Cb. - sfz

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* *rim shot* *sffz*

Cel. *fff* *sffz*

div. a 3 pizz. *sffz*

Vln. I *fff* *sffz*

div. pizz. *sffz*

Vln. II *fff* *sffz*

div. pizz. *sffz*

Va. *fff* *sffz*

div. pizz. *sffz*

Vcl. *fff* *sffz*

pizz. *sffz*

Cb. *fff* *sffz*

192

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. I t.

Vib.

Perc. III

Hp.

Vln. I

Vcl.

p

$\frac{12}{8}$

$\frac{12}{8}$

con sord.

$\frac{12}{8}$

$\frac{12}{8}$

p

$\frac{12}{8}$

$\frac{12}{8}$

p

arco

p

195 [N]

Picc.

Fl. 5

Ob.

E.H.

Cl. 12

B.Cl.

Bsn.

Tbn. I-II

Tim. with hands

Mar. with sticks

Perc. III

Hp. *mp* *mf* *sf* *mf*

Vln. I pizz. arco pizz.

Vln. II *mp* pizz. arco pizz.

Va. pizz. arco pizz.

Vcl. pizz. arco pizz.

Cb. *mf*

Picc.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hn.

Tpt. I

Tbn. I-II

III/Ta.

Tim.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Picc. *mf*

Fl. *mf*

Ob. *mf*

E.H. *f*

Cl. *f*

B.Cl. *f*

Bsn. *f*

C.Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. I-II *f*

III/Ta. *f*

Timp. *f* with hands *p* with sticks *sf*

Vib. *f*

Mar. *f*

Perc. III

Cel. *sf*

Hp. *f* *mp* *sf* *p*

Vln. I *f*

Vln. II *f*

Va. *f*

Vcl. *f*

Cb. *f*

207

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

Hn.

Tpt.

Timp.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Pic.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Timp.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

P

a 2 5

mf

sfz

mf

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

pizz.

solo arco

solo arco

solo arco

solo arco

Picc. *p* *sf* *f*

Fl. *p* *sf* *f*

Ob. *sf* *a 2* *f*

E.H. *p* *sf* *f*

Cl. *p* *a 2* *sf* *f*

B.Cl. *p* *a 2* *f*

Bsn. *p* *sf* *f*

C.Bsn. *p* *sf*

Hn. *mp* *tr* *sf* *f*

Tpt. *mp* *tr* *sf* *f*

Tbn. I-II *mp* *f*

III/Ta. *mp*

Tim. *p* *p* *sf*

Vib. *sf* *sf* *f*

Mar. *mp* *sf* *f*

Perc. III

Cel. *sf*

Hp. *p* *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.* *fp*

Cb. *mp* *fp*

Q

220

Picc. *mf*

Fl. *mf*

Ob. *mp* *mf*

E.H. *mp*

Cl. *mp* *mf*

B.Cl. *mp*

Bsn. *mp*

C.Bsn. *mp*

Hn. *mf*

Tpt. *mf*

Tbn. I-II *mp*

III/Ta. *mp*

Vib.

Mar.

Perc. III

Cel. *p*

Hp. *mf* *p*

(Sva) *mf*

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

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

Va. *sffz*

Vcl. *sffz*

Cb. *sffz*

unis. *mf*

pizz. *mf*

223

Picc. 4 5 sffz

Fl. 4 5 sffz

Ob.

E.H.

Cl. 4 5 ff

B.Cl.

Bsn. ff

C.Bsn.

Hn. ff

Tpt. sffz

Tbn. I-II ff

III/Ta.

Tim. 4 5 sffz

Vib. sffz

Mar. pp 4 5 sffz

Perc. III sffz

Hp. ff

Vln. I pp 4 5 sffz

Vln. II pp 4 5 sffz

Va. pp 4 5 sffz

Vcl. pp 4 5 sffz

Cb. arco pp 4 5 sffz

8va -----

8va -----

Musical score for orchestra and piano, page 226. The score includes parts for Picc., Fl., Ob., E.H., Cl., B.Cl., Bsn., C.Bsn., Hn., Tpt., Tbn. I-II, III/Ta., Timp., Vib., Mar., Cel., Hp., Vln. I, Vln. II, Va., Vcl., and Cb. The score shows various musical staves with corresponding dynamics and performance instructions such as *fp*, *mf*, *sfz*, *pp*, *sf*, *div.*, and *unis. pizz.*

Lento

 $\text{♩} = 58$

229

Picc. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Fl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Ob. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

E.H. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Cl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

B.Cl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Bsn. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

C.Bsn. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Hn. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Tpt. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Tbn. I/II $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

III/Ta. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Vib. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Mar. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Perc. III $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Cel. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Hp. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Cb. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

4 soli div.
arco sul tasto

$\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

with wire brushes

233

Vib.

Mar.

Perc. III

Cb.

≡

238

R

Vib.

Hp.

Vln. I

Vln. II

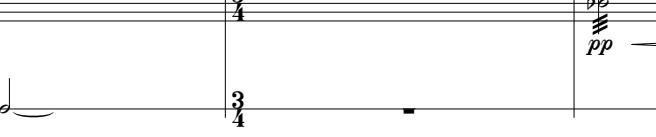
Va.

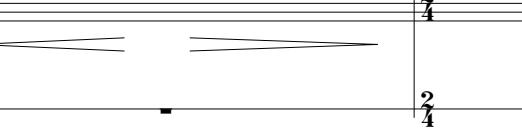
S

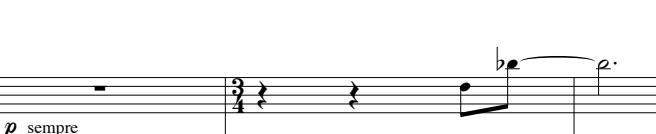
243

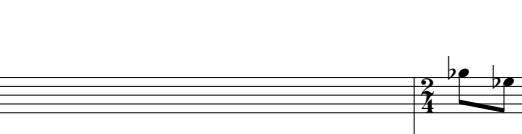
Vib. 

Mar. 

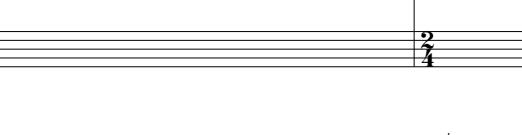
Perc. III 

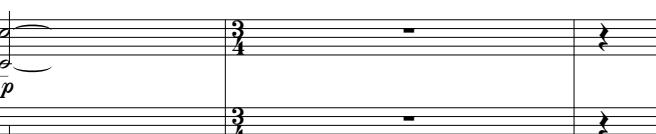
Cel. 

Hp. 

Vln. I 

Vln. II 

Va. 

Vcl. 

Cb. 

Musical score for orchestra and piano, page 10, measures 247-250.

Measure 247: Vibraphone (Vib.) plays a sixteenth-note pattern. Percussion III (Perc. III) plays eighth-note patterns on a sustained note. The time signature changes between 3/4 and 2/4.

Measure 248: Cello (Cel.) and Double Bass (Cb.) play eighth-note patterns. The time signature changes between 3/4 and 2/4.

Measure 249: Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Cello (Cb.) play eighth-note patterns. The time signature changes between 3/4 and 2/4.

Measure 250: Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Cello (Cb.) play eighth-note patterns. The time signature changes between 3/4 and 2/4. The section ends with a dynamic instruction "div."

Musical score for orchestra, page 252, measures 5-6. The score includes parts for Vib., Cel., Vln. I, Vln. II, Va., Vcl., and Cb. Measure 5 starts with Vib. playing eighth-note patterns. Cel. enters with eighth-note patterns. Vln. I and Vln. II play sustained notes. Va. and Vcl. provide harmonic support. Cb. plays sustained notes. Measure 6 continues with similar patterns, with Vln. I and Vln. II taking a brief break indicated by "div.". The section ends with a dynamic instruction "unis.".

Musical score for orchestra and piano, page 257. The score includes parts for Timpani, Vibraphone, Percussion III, Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Vcl.), and Cello (C. b.). The score features complex rhythmic patterns and dynamic markings such as *pppp* and *pp*. Measures 1 through 7 are shown, followed by a repeat sign and measures 8 through 12. The score concludes with a section labeled "div.".

267

Fl.

Tpt. I

Tpt. II

Vib.

Mar.

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Musical score for orchestra and woodwind quintet. Measure 267 starts with a flute solo (Fl.) in 3/4 time, dynamic pp. Trombones I and II (Tpt. I, Tpt. II) enter with sustained notes. Vibraphone (Vib.) and Marimba (Mar.) play eighth-note patterns. Cello (Cel.) and Bassoon (Hp.) provide harmonic support. The section continues with sustained notes from the brass and woodwinds, punctuated by rhythmic patterns from the vibraphone and marimba. The score concludes with sustained notes from the brass and woodwinds.

271

Musical score for orchestra and woodwind quintet, page 271. The score consists of ten staves, each with a key signature of one sharp (F#) and a common time signature. The instruments are:

- Fl. (Flute)
- Cl. (Clarinet)
- Hn. (Horn)
- Tpt. I (Trumpet I)
- Tpt. II (Trumpet II)
- Tbn. I-II (Bassoon I-II)
- Vib. (Vibraphone)
- Perc. III (Percussion III)
- Cel. (Cello)
- Hp. (Double Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vcl. (Cello)
- Cb. (Double Bass)

The score features a mix of sustained notes, rhythmic patterns, and dynamic markings such as *p* (piano), *pp* (pianissimo), and *I°* (fortissimo). Measure numbers 1 through 7 are indicated above the Vibraphone and Double Bass staves respectively.

275

a 2 -

Fl.

Ob.

E.H.

Cl.

B.Cl.

Tpt. I

Tpt.

Tbn. I-II

Vib.

Mar.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

I°

p

pp

3

pp

5

7

5

3

6

7

5

3

6

unis.

unis.

3

3

3

3

3

3

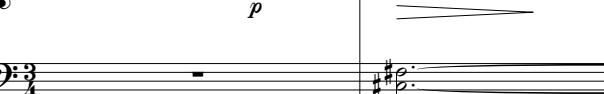
279

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

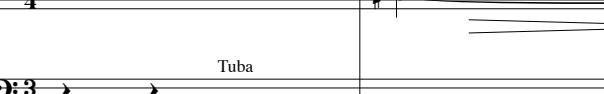
C.Bsn. 

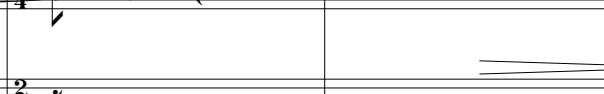
Hn. 

Tpt. I 

Tpt. 

Tbn. I-II 

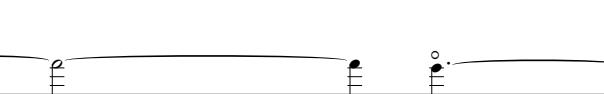
III/Ta. 

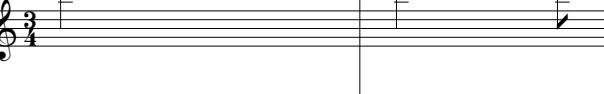
Vib. 

Cel. 

Hp. 

Vln. I 

Vln. II 

Va. 

Vcl. 

Cb. 

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt. I

Tpt.

Tbn. I-II

III/Ta.

Timp.

Vib.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

1°

p 3

pp

p 3

1° 3

p 3

mf

pp

pp

p

3

5

6

7

3

5

6

7

div.

287

Picc.

Fl.

Ob. *p*

E.H.

Cl. *pp*

B.Cl. *p*

Bsn. *pp*

Hn. *ppp* *mf*

Tpt. I

Tpt. *p*

Tbn. I-II

Vib.

Cel.

Hp.

Vln. I

Vln. II *div.*

Vla.

Vcl. *unis.*

Cb.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt. I

Tpt.

Tbn. I-II

III/Ta.

Timp.

Vib.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Picc. Fl. Ob. E.H. Cl. B.Cl. Bsn. C.Bsn.

Hn. Tpt. Tbn. I-II III/Ta. Vib. Mar. Cel. Hp. Vln. I Vln. II Va. Vcl. Cb.

(sul pont.) *ord.* *sul tasto* *ord.* *fp* *ord.* *fp* *ord.* *fp*

a 2 *mp* *p* *pp* *III°* *p* *pp* *p* *ord.* *ord.* *sul pont.* *sul pont.* *sul pont.* *sul pont.* *sul pont.*

Fl. *pp* *mp*

Ob. *pp* *mp*

E.H. *pp* *mp*

Cl. *p*

B.Cl. *ppp*

Bsn. *pp*

Hn. *mp* *mf*

Tpt. *pp* *mp*

Tbn. I-II

III/Ta. *ppp*

Vib. 5 7 5 6 *p*

Mar.

Perc. III

Cel. 3

Hp. 7 5 6

Vln. I *pp*

Vln. II *pp*

Va. *pp* ord. div. a 3

Vcl. *pp* ord. div. a 3

Cb. *pp* div. a 3

Picc. *p*

Fl. *pp*

Ob.

E.H.

Cl. *p*

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt. *mf*

p

Tbn. I-II *pp*

III/Ta.

Timp.

Vib. 6 5 7 5 3

Perc. III

Cel. 3

Hp. 6 7 5 3

Vln. I

Vln. II

Va.

Vcl.

Cb. unis.

Picc.

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

C.Bsn.

Hn.

Tpt.

Tbn. I-II

III/Ta.

Tim.

Vib.

Mar.

Perc. III

Cel.

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

318

W

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 -

Tim. -

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.

Vcl. senza sord. ppp - p p

323

Fl.

Ob.

E.H.

Cl.

B.Cl.

Bsn.

Hn.

Tpt.

Mar.

Perc. III

Hp.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Flute, Oboe, English Horn, Clarinet, Bassoon, Horn, Trumpet, Maracas, Percussion III, Harp, Violin I, Violin II, Cello, Double Bass, and Triangle parts are shown. The score includes dynamic markings like *p*, *pp*, and *ppp*, and performance instructions like "unis. arco". The triangle part is indicated by a small triangle symbol with *pp* dynamics.

12

Hn.

Tpt.

Tbn. I-II

III/Ta.

mf

Musical score for measures 12-15:

- Tim.**: Bass clef, B-flat key signature. Measures 12-13: Dotted half note. Measure 14: Rest. Measure 15: Rest.
- Vib.**: Treble clef, F# key signature. Measures 12-13: G# (two stems). Measure 14: Rest. Measure 15: Rest.
- Mar.**: Treble clef, C key signature. Measures 12-13: Rest. Measure 14: Rest. Measure 15: C (two stems), D (two stems), E (two stems), F# (two stems).
- Perc. III**: Bass clef, C key signature. Measures 12-13: Rest. Measure 14: Rest. Measure 15: Rest.

Musical score for Cellos (Cel.) and Double Basses (Hpf.). The score consists of two systems of four measures each. Both instruments play sustained notes with grace marks. Measure 1: Cel. has a G4 note, Hpf. has a C4 note. Measure 2: Cel. has a G4 note, Hpf. has a C4 note. Measure 3: Cel. has a G4 note, Hpf. has a C4 note. Measure 4: Cel. has a G4 note, Hpf. has a C4 note. Measure 5: Cel. has a G4 note, Hpf. has a C4 note. Measure 6: Cel. has a G4 note, Hpf. has a C4 note. Measure 7: Cel. has a G4 note, Hpf. has a C4 note. Measure 8: Cel. has a G4 note, Hpf. has a C4 note. Measure 9: Cel. has a G4 note, Hpf. has a C4 note. Measure 10: Cel. has a G4 note, Hpf. has a C4 note. Measure 11: Cel. has a G4 note, Hpf. has a C4 note. Measure 12: Cel. has a G4 note, Hpf. has a C4 note. Measure 13: Cel. has a G4 note, Hpf. has a C4 note. Measure 14: Cel. has a G4 note, Hpf. has a C4 note. Measure 15: Cel. has a G4 note, Hpf. has a C4 note. Measure 16: Cel. has a G4 note, Hpf. has a C4 note. Measure 17: Cel. has a G4 note, Hpf. has a C4 note. Measure 18: Cel. has a G4 note, Hpf. has a C4 note. Measure 19: Cel. has a G4 note, Hpf. has a C4 note. Measure 20: Cel. has a G4 note, Hpf. has a C4 note.

Musical score for orchestra showing measures 12 through 15. The score includes parts for Vln. I, Vln. II, Va., Vcl., and Cb. The key signature changes from G major (two sharps) to F# major (one sharp) at measure 12. Measures 12 and 13 feature eighth-note patterns on the violins. Measure 14 starts with a sustained note on the violins followed by eighth-note patterns. Measure 15 concludes with eighth-note patterns.

Picc.

Fl.

Ob.

Cl. *p*

B.Cl.

Bsn.

Tpt. I

Tpt.

Timp.

Mar.

Perc. III

Solo Vln. *solo* *mf*

Vln. I

Vln. II

Va.

Vcl.

Cb.

Lento

rit.

Cl. *pp*

B.C. *pp*

Timp.

Mar. *p*

Hp. *près de la table mp*

Solo Vln.

Vln. I

Vln. II

Va.

Vcl.

Cb.

Lento

3 soli div.

rit.

Vln. I

Vln. II

Va.

Vcl.

Cb.