

Disturbed

James Gardner (1992-3, rev. 1998)

♩ = 64 (♩ = 128)

Oboe

B♭ Clarinet

Piano

Violin

Cello

mp *f* *ff* *ffzpp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *f* *p* *mf* *pp* *f* *p*

p
Ped. III
(E♭ only)

mf *ff* *sp* *calm* *sul tasto, flautando* *13:8* *7:6* *3* *sp*

mf *ff* *ffz* *p* *mf* *p* *f* *mf* *ff*

Score in C

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A

languorous

self-indulgent, cantabile

5

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

Cl. *f*

Piano *p* *mp* *poco dec.* (ad lib.) *locos*

Vln. *n* *mst*

Vc. self-indulgent, cantabile *f* *mf* *p* *mf* *p* *f* *port.* 11:8

Ob. 7 *mf* *pp* *p* *ppp*

Cl.

Piano (l.h. sopra)

Vln.

Vc. *mf* *ff* *mf* *ff*

intoxicated, extravagant

psp *ord.*

3 3 3 3:2 7 3

9:6 4:5

6/4 6/4 6/4 6/4 6/4 6/4

Detailed description: This page of a musical score features five staves. The Oboe (Ob.) staff begins with a treble clef and a key signature of one flat. It contains a melodic line starting at measure 7, marked with a forte dynamic (*mf*), followed by a dynamic shift to *pp*, then *p*, and finally *ppp*. The Clarinet (Cl.) staff is mostly silent, with a few notes in the final measure. The Piano part consists of two staves (treble and bass clefs) with complex chordal textures and triplets. The Violin (Vln.) staff is mostly silent. The Viola (Vc.) staff has a bass clef and contains a melodic line with dynamic markings of *mf*, *ff*, *mf*, and *ff*. It includes performance instructions like "intoxicated, extravagant" and "psp" (pizzicato) leading to "ord." (ordinario). Rhythmic markings include triplets and ratios like 9:6 and 4:5. The piece concludes in 6/4 time.

Ob. 9

Cl.

Piano

Vln.

Vc.

p *mf* *p* *mf* *p* *mf*

p *f*

p *sub.* *mf* *sfz* *f* *p*

pizz. *arco* *warm*

(chromatic clusters)

keep depressed until clusters have become inaudible

with faded elegance

J

96 $\text{♩} = 72$

Cl. *senza vib.* *pochiss. vib.* *ppp* *p* *pppp* *p* *pp* *9:11* *4:5*

Piano *p* *mf* *ff* *p* *pp* *p* *mp* *p* *17:10* *18:15* *pp* *mp* *7:5*

Vln. *n.v.* *vib. ord.* *pp* *p* *pp* *p* *pp* *3* *n.v.* *vib. ord.* *3* *tr* *sffzpp* *p* *ppp*

Vc. *n*

piano: grace notes ON the beat, heavily accented

Detailed description of the musical score: The score is for measures 96-100. It features four staves: Clarinet (Cl.), Piano, Violin (Vln.), and Violoncello (Vc.). The Cl. part starts with a *ppp* dynamic and includes performance markings like *senza vib.* and *pochiss. vib.*. The Piano part has a complex texture with multiple voices, including *le. o.* (left hand) and *ri. o.* (right hand) markings, and dynamics ranging from *p* to *ff*. The Vln. part includes *n.v.* (no vibrato) and *vib. ord.* (vibrato order) markings, with dynamics from *pp* to *sffzpp*. The Vc. part is mostly silent, with a *n* marking. The score includes various time signature changes (3/4, 3/4, 5/4, 4/4) and interval markings (9:11, 4:5, 7:5, 8:5, 17:10, 18:15). A piano instruction specifies that grace notes should be on the beat and heavily accented.

99

Cl. *ppp* *p* *ppp* *pp* *mf* *ppp*

Piano *ff p* *ppp* *pp* *mf* *mp* *f*

Vln. *sfz ppp* *mp* *ppp* *mp* *f* *mp* *p* *mp* *ppp*

as elegant as possible

steady

in rilievo rather impetuous

calm (ord.) *mst*

15:16

poco

Leg.

102

Cl. *p* *mp* *mf* *p*

Piano *p* *mf* *pp*

Vln. *p* *mf* *f* *p* *ppp*

in rilievo ord. *mst* *ord. n.v.*

10:7 14:10 11:8

112

Cl. *f* *mp* *ppp* *ff* *p*

Piano *p* *mp* *ppp* *p* *f* *mf* *sub p*

Vln. *sffz* *mf* *sfz* *ppp* *mf* *ff* *fff* *p*

psp *st* *ord. manic*

7:5 3 6 6 6 15:11 3

9:10 4:5 10:9 9:8 6:5

• = 36 suddenly calm

114

Cl. *pp*

Piano *mf* *p* *pp* *pp*

Vln. *leggero* *pp*

as clean and seamless as possible

3 3 7 7 7 7 3 3 7 7

117

Cl.

Piano

Vln.

non dim!

ppp

ppp

(upper note only)

non dim!

120

Piano

Vln.

L ♩ = 72

loco

p

pizz.

f

II

I

IV

III

vib.

n.v.

+

R

164

staccatissimo, nervous
as rhythmically accurate as possible

C.A.

Musical staff for C.A. (Corno Alto) in 4/4 time, marked *ff*. The staff contains a complex melodic line with many slurs and accents, characteristic of a staccatissimo passage.

Cl.

staccatissimo, nervous
as rhythmically accurate as possible

Musical staff for Cl. (Corno Alto) in 4/4 time, marked *ff*. The staff contains a complex melodic line with many slurs and accents, characteristic of a staccatissimo passage. It includes triplet markings at the end of the staff.

Piano

Musical staff for Piano in 4/4 time, marked *ff*. The staff contains a complex accompaniment with many slurs and accents, characteristic of a staccatissimo passage. It includes triplet markings and an *8va* marking with a dashed line.

Vc.

tempo giusto

ff

Musical staff for Vc. (Violoncello) in 4/4 time, marked *ff*. The staff contains a complex accompaniment with many slurs and accents, characteristic of a staccatissimo passage.

183

Ob. *sffz ff* *ff* *ff* *sffz* *ff* *ff poss.* *ff poss.* *fff*

Cl. take bass clarinet *n*

Vln. *msp* *ord. sub. molto vib.* *mf* *fff* *n.v. sp* *p* *ord.* *fff* *pizz. l.v.* *sffz* *arco msp* *ff* *ord.* *mf*

Vc. *fff* *sffzpp* *ord.* *fff* *msp* *p sfzp* *mf* *ppp* *mf* *st molto vib.* *ord. n.v.* *sffz mf*

186

Ob. *sffz ff* *sffz* *ff*

Vln. *ffff* *f* *(pizz.) secco* *arco* *sffzp* *ff* *(I only)* *sffzp* *mf* *fff* *pizz.*

Vc. *ffff* *f* *non arp.* *fff* *ff* *arco* *sffzp* *f*

$\bullet = 60$

explosive

BB $\text{♩} = 72$

273

Ob.

fff *f* *fff* *f* *ff* *mf* *ff* *mf*

12:8 10:7 4:5 7:5

Piano

ff *f* *ff* *f* *fff* *f*

3 5

l.h. (hold with fingers)

ff *mf*

mf *ff* *mf*

14:8 4:5 6:5 5 (Ped. III)

Vln.

fff *mf* *ff* *f* *fff* *f*

pizz. ord. 5 3 arco 4:5 (pizz.)

Vc.

fff *mf* *ff* *mf* *fff* *ff* *mf*

pizz. ord. 7:5 arco *ff* *mf* *fff* (pizz.) 3

Detailed description of the musical score: The score is for measures 273-276. It features four staves: Oboe (Ob.), Piano (Piano), Violin (Vln.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked as explosive with a quarter note equal to 72 beats. The Oboe part starts with a series of sixteenth-note patterns, marked with dynamics from *fff* to *mf*. The Piano part has a complex texture with sixteenth-note runs in the right hand and a more melodic line in the left hand, marked with dynamics from *ff* to *mf*. The Violin part begins with a pizzicato order and transitions to arco, marked with dynamics from *fff* to *f*. The Violoncello part also starts with pizzicato and transitions to arco, marked with dynamics from *fff* to *mf*. Various articulations like accents and slurs are used throughout. Performance instructions include 'l.h. (hold with fingers)' and '(Ped. III)' for the piano.

282

Ob.

fff *p* *f* *fff* *p* *f* *fff* *mf* *f* *p*

senza vib. 13:8 (ord.)

Piano

p *f* *mf* *f* *mp* *f* *mf* *mf* *mp*

5 6:5 6:4 5:4 6:5 (r.h.) 5 5:3

Vln.

ff *p* *mf* *f* *mf* *f* *p* *mf*

pizz. *arco* *n.v. sul tasto* 11:12 *pizz.* *arco* *n.v. sul tasto* 7:4 7:4 *ord. warm*

Vc.

ff *p* *mf* *f* *mf* *f* *mf* *p* *mf* *f*

molto vib. *arco* *n.v. sul tasto* 7:4 *pizz.* *arco* *n.v. sul tasto* 6:7 *pizz.* *arco* *n.v. sul tasto* 7:6 *ord. warm*

5:6 *Leg.*

