

CHRISTOPHER MAYO

Clean Room Design

sous les mers

for fifteen players

Score

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for fifteen players

(2010)

Score

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sous les mers

Clean Room Design: sous les mers was written for the Nouvel Ensemble Moderne for the *Rencontres de musique nouvelle* 2010 at Domaine Forget.

First Performance:

20 August 2010

Nouvel Ensemble Moderne

Lorraine Vaillancourt (cond.)

Salle François-Bernier, Domaine Forget

St-Irénée, Canada

instrumentation

Flute

Oboe

Clarinet in B \flat (dbl. Bass Clarinet)

Bass Clarinet

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion (marimba, 5 suspended cymbals ranging in size from very large to very small, triangle)

Piano

2 Violins

Viola

Violoncello

Double Bass

notes for performance

Duration: c. 14.5 minutes

The score is in C

Clean Room Design

sous les mers

Christopher Mayo

$\text{♩} = 112$

Flute

Oboe

1. Clarinet (B \flat)
dbl. Bass Clarinet

2. Bass Clarinet (B \flat)

Bassoon

Horn (F)

Trumpet (C)

Trombone

Percussion
Marimba

Piano

$\text{♩} = 112$

Violin 1
p 3 3

Violin 2
feel in $\frac{6}{8}$
p

Viola
p

Violoncello
p 3 3

Double Bass
feel in $\frac{6}{8}$
pizz.
p

14

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *p* *mp*

mf *p* *mp*

mf *p* *mp*

mf *p* *mp*

mf *p* *mp*

mf *p* *mp*

28

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

C

35

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for measures 35-40 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon) and brass section (Horn, Trumpet, Trombone) are currently silent. The Percussion (maracas) part features a rhythmic pattern of eighth notes, with dynamics *f* and *mf* and an accent. The Piano part consists of a complex texture of triplets in both hands, with dynamics *f* and *mf*. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) plays a melodic line with triplets and accents, with dynamics *f* and *mf*. A section marker 'C' is placed above measure 37.

41

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains measures 41 through 46. The woodwind section (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones) is currently silent, indicated by horizontal lines. The Percussion (maracas) part features a rhythmic pattern of eighth notes with dynamic markings of *f* and *mf*. The Piano part consists of a complex texture with many triplets in both hands, marked with *mf* and *f*. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) has active parts with various dynamics including *f* and *mf*, and includes several triplet markings.

D

47

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for measures 47-52 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones) is mostly silent, indicated by rests. The Percussion (maracas) part features a rhythmic pattern of eighth notes. The Piano part is highly active, with both hands playing triplets and sixteenth-note patterns. The string section (Violins, Viola, Violoncello, Double Bass) plays a melodic line with triplets and dynamic markings of *f* and *mf*. A section marker 'D' is placed above measure 49.

E

53

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *mf*

ff *mf*

f *mf*

ff *mf*

f *mf*

60

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for page 10, measures 60-66, is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon) and brass section (Horn, Trumpet, Trombone) are currently silent. The Percussion part (maracas) plays a rhythmic pattern of eighth notes. The Piano part features a complex texture with multiple triplet patterns in both hands, with dynamic markings of *f* and *mf*. The Violin 1 part has dynamic markings of *ff* and *mf*. The Violin 2 part has dynamic markings of *ff* and *mf*. The Viola part has dynamic markings of *ff* and *mf*. The Violoncello part has dynamic markings of *ff* and *mf*. The Double Bass part has dynamic markings of *f* and *mp*.

67 **F**

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

73

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

The musical score for measures 73-79 includes the following parts and details:

- Flute (Fl.):** Rests throughout.
- Oboe (Ob.):** Rests throughout.
- 1. Bass Clarinet (1. B. Cl.):** Rests throughout.
- 2. Bass Clarinet (2. B. Cl.):** Rests throughout.
- Bassoon (Bsn.):** Rests throughout.
- Horn (Hn.):** Rests throughout.
- Trumpet (Tpt.):** Rests throughout.
- Tuba (Tbn.):** Rests throughout.
- Percussion (mar.):** Features a rhythmic pattern of eighth notes with accents. Dynamics include *f* and *mf*.
- Piano (Pno.):** Features a complex texture with triplets and sixteenth notes. Dynamics include *f* and *mf*.
- Violin 1 (Vln. 1):** Features a melodic line with triplets and accents. Dynamics include *fff* and *mf*.
- Violin 2 (Vln. 2):** Features a melodic line with triplets and accents. Dynamics include *fff* and *mf*.
- Viola (Vla.):** Features a melodic line with triplets and accents. Dynamics include *fff* and *mf*.
- Violoncello (Vc.):** Features a melodic line with triplets and accents. Dynamics include *fff* and *mf*.
- Double Bass (Db.):** Features a rhythmic pattern with accents. Dynamics include *f*.

80 **G**

Fl.

Ob.

1. B. Cl. *ppp* *pp* *p*

2. B. Cl. *ppp* *pp* *p*

Bsn. *ppp* *pp* *p* *mp*

Hn.

Tpt.

Tbn.

Perc. (mar.) *ff*

Pno. *ff*

G

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *ff*

H

85

Fl. *feel in 6/8*
ff mp

Ob. *mp*
ff mp

1. B. Cl. *feel in 6/8*
ff mp

2. B. Cl. *mp*
ff mp

Bsn. *ff mp*

Hn.

Tpt.

Tbn. *feel in 6/8*
f mf f mf f

Perc. (mar.) *ff mp*

Pno. *mp*

H

Vln. 1 *pp*
ff mp

Vln. 2 *feel in 3/4*
pp
ff mp

Vla. *pp*
ff mp

Vc. *pp*
ff mp

Db. (pizz.) *sfz*
mf

90

Fl. *mf mp*

Ob. *mf mp*

1. B. Cl. *mf mp*

2. B. Cl. *mf mp*

Bsn. *mf mp*

Hn.

Tpt.

Tbn. *mf < f mf < ff f < ff mf < f mf < f mf < f*

Perc. (mar.) *f mf*

Pno. *mf mp*

Vln. 1 *mf mp*

Vln. 2 *mf mp*

Vla. *mf mp*

Vc. *mf mp*

Db. *f mf*

96

Fl. *mf*

Ob. *mf*

1. B. Cl. *mf*

2. B. Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn. *f* *mf < f* *mf < f* *mf < f* *mf < f* *mf < ff* *f < ff*

Perc. (mar.) *mf*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *f*

Detailed description: This page of a musical score covers measures 96 to 101. The score is for a full orchestra. The Flute (Fl.) part starts in measure 96 with a melodic line, marked *mf*. The Oboe (Ob.) part features a rhythmic pattern of eighth notes with triplets, also marked *mf*. The Clarinet (Cl.) parts (1. B. Cl. and 2. B. Cl.) play similar rhythmic patterns with triplets, marked *mf*. The Bassoon (Bsn.) part has a steady eighth-note accompaniment, marked *mf*. The Horn (Hn.) and Trumpet (Tpt.) parts are silent. The Trombone (Tbn.) part has a melodic line with dynamic markings: *f*, *mf < f*, *mf < f*, *mf < f*, *mf < f*, *mf < ff*, and *f < ff*. The Percussion (Perc. (mar.)) part plays a rhythmic pattern of eighth notes, marked *mf*. The Piano (Pno.) part has a complex rhythmic accompaniment with many triplets, marked *mf*. The Violin (Vln.) parts (1 and 2) play melodic lines with triplets, marked *mf*. The Viola (Vla.) part has a melodic line, marked *mf*. The Violoncello (Vc.) part has a melodic line with triplets, marked *mf*. The Double Bass (Db.) part has a melodic line, marked *f*.

I

Fl. *mp*

Ob. *mp*

1. B. Cl. *mp*

2. B. Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn. *mf < f* *mf < f* *mf < f* *mf < f* *mf < f* *mf < f* *mf < f* *mf < f*

Perc. (mar.) *mp*

Pno. *mp*

I

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp* *mf < f* *mf < f* *mf < f*

Vc. *mp*

Db. *mf*

109

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

J

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

feel in $\frac{6}{8}$

p *f*

f *mf* *f* *mf < f* *mf* *f* *mf* *ff* *f* *ff* *f* *ff*

f *mf*

f *mf*

f *mf* *f* *mf < f* *mf* *f* *mf* *ff* *f* *ff* *f* *ff*

feel in $\frac{6}{8}$

f *ff*

ff *f*

128 **K**

Fl. *ff*

Ob. *ff*

1. B. Cl. *ff*

2. B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt.

Tbn. *ff*

Perc. (mar.) *ff*

Pno. *ff*

Detailed description: This block contains the first system of a musical score for measures 128-131. It includes parts for Flute, Oboe, 1st and 2nd Clarinets, Bassoon, Horn, Trumpet, Trombone, Percussion (maracas), and Piano. The music is in 3/4 time. The Flute, Oboe, Clarinets, Bassoon, and Horn parts feature a melodic line with accents and a dynamic marking of *ff*. The Piano part features a rhythmic accompaniment with triplets in both hands, also marked *ff*. The Trombone part has a melodic line with accents, marked *ff* and *fff*. The Percussion part has a simple rhythmic pattern marked *ff*. The Trumpet part is silent.

K

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

feel in $\frac{3}{4}$ molto sul pont. *pp*

feel in $\frac{3}{4}$

feel in $\frac{3}{4}$ arco molto sul pont. *ppp*

Detailed description: This block contains the second system of the musical score for measures 132-135. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Violin 1 and 2 parts feature a melodic line with triplets, marked *ff*. The Viola part features a melodic line with accents, marked *ff* and *fff*. The Violoncello part features a melodic line with accents, marked *ff* and *ppp*. The Double Bass part features a rhythmic accompaniment with triplets, marked *ff* and *ppp*. The Viola part has a section marked "feel in 3/4" and "molto sul pont." with a dynamic marking of *pp*. The Violoncello part has a section marked "feel in 3/4". The Double Bass part has a section marked "feel in 3/4 arco molto sul pont." with a dynamic marking of *ppp*.

L

Fl. *feel in 3/4*
ff f

Ob. *feel in 6/8*
ff f

1. B. Cl. *feel in 3/4*
ff f

2. B. Cl. *feel in 6/8*
ff f

Bsn. *ff f*

Hn. *feel in 6/8*
ff f

Tpt. *feel in 6/8*
ff f

Tbn. *feel in 6/8*
ff f

Perc. (mar.) *feel in 6/8*
ff f

Pno. *ff f*

* fake gliss. if no F Attachment

L

Vln. 1 *ord.*
ff f

Vln. 2 *ord.*
ff f

Vla. *ord.*
ff f

Vc. *ff*

Db. *ord.*
ff

147

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

fff

152 **M**

Fl. *ff*

Ob. *ff*

1. B. Cl. *ff*

2. B. Cl.

Bsn. *ff*

Hn. *fff* *f* *gliss.* *fff* *f* *gliss.* *fff* *f* *gliss.* *fff* *f*

Tpt.

Tbn. *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Perc. (mar.)

Pno. *ff*

Vln. 1 *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Vln. 2 *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Vla. *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Vc. *fff* *f* *fff* *f* *fff*

Db. *fff*

190

Fl. *f* *ff* *mf*

Ob. *f* *ff* *mf*

1. B. Cl. *mf* *f* *mf* *f* *mf* *f* *mp* *f* *mp* *f* *mp* *f*

2. B. Cl. *mf* *f* *mf* *f* *mf* *f* *f* *mp* *f*

Bsn. *mf* *f* *mf* *f* *mp* *f*

Hn. *f* *ff* *mf*

Tpt. *mf* *f* *mf* *f* *mf* *f* *mp* *f* *mp* *f*

Tbn. *f* *mf* *f* *mf* *f* *mf* *f* *mp* *f*

Perc. (mar.) *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *ff* *mf* *ff*

Pno. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *ff*

Vln. 1 *f* *ff* *mf*

Vln. 2 *f* *ff* *mf*

Vla. *f* *ff* *mf*

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

Db. *f* *ff* *f* *ff* *f* *ff* *mf* *ff*

196

P

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

1. B. Cl. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

2. B. Cl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f* *mp* *f*

Hn. *ff* *mf* *ff*

Tpt. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Tbn. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Perc. (mar.) *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Pno. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Vln. 1 *ff* *mf* *ff*

Vln. 2 *ff* *mf* *ff*

Vla. *ff* *mf* *ff*

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

Db. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

202

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf*

1. B. Cl. *mp* *f* *mp* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

2. B. Cl. *mp* *f* *mp* *f* *mp* *mf* *mp* *mf*

Bsn. *mp* *f* *mp* *mf* *mp* *mf*

Hn. *mf* *f* *mf*

Tpt. *mp* *f* *mp* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. *f* *mp* *f* *mp* *mf* *mp* *mf* *mp* *mf*

Perc. (mar.) *mf* *ff* *mf* *ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pno. *ff* *mf* *ff* *mf* *f* *mf* *f* *mf* *f*

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *f* *mf*

Vla. *mf* *f* *mf*

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

Db. *mf* *ff* *mf* *f* *mf* *f* *mf* *f*

208 Q

Fl. *f* *mf* *f* *mp*

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

1. B. Cl. *mp* *mp* *mp* *p*

2. B. Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Hn. *f* *mf* *f* *mp*

Tpt. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tbn. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Perc. (mar.) *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pno. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vln. 1 *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Db. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

214

Fl. *mf* *f* *mf* *mp* *mf*

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

1. B. Cl. *pp*

2. B. Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

Hn. *mf* *f* *mf* *mp*

Tpt. *mp* *p*

Tbn. *mf* *mp* *mp*

Perc. (mar.) *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Pno. *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. 1 *mp* *f* *mp*

Vln. 2 *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Db. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

226

Fl. *mp* *mf* *mp*

Ob. *mp*

1. B. Cl. *p* *mp*

2. B. Cl. *mp* *p* *p*

Bsn. *p* *mp* *p* *p*

Hn. *mp* *mf* *mp*

Tpt. *pp* *pp*

Tbn. *p* *pp* *pp*

Perc. (mar.) *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Pno. *mf* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vln. 1 *mp* *mf* *mp* *mf*

Vln. 2 *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

S

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *pp* *mp* *ppp*

feel in $\frac{6}{8}$ arco feel in $\frac{3}{4}$ feel in $\frac{6}{8}$ sim.

T

Fl. -

Ob. -

1. B. Cl. *pp* *p*

2. B. Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *p*

Tpt. -

Tbn. *pp* *p*

Perc. (mar.) *mp* *pp* *mp* *pp* *mp* *mp*

Pno. *p* *p*

T

Vln. 1 *pp*

Vln. 2 *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp*

Db. *mp* *p* *mp* *p* *mp*

Detailed description: This page of a musical score, page 46, contains measures 46 through 51. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (1. B. Cl., 2. B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (mar.), and Piano (Pno.). The second system includes parts for Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play sustained notes with dynamic markings of *pp* and *p*. The percussion part features a rhythmic pattern with dynamic markings of *mp* and *pp*. The piano part has a triplet accompaniment with a *p* dynamic. The string parts in the second system are more active, with Vln. 2, Vla., and Vc. playing triplets and sixteenth-note patterns, while Db. plays a rhythmic accompaniment. Dynamics for the strings range from *mp* to *pp*.

U

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

U

Vln. 1

Vln. 2

Vla.

Vc.

Db.

V

272

Fl.

Ob.

1. B. Cl.

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (mar.)

Pno.

V

Vln. 1

Vln. 2

Vla.

Vc.

Db.

282

Fl. *pp* *ppp-pp*

Ob.

1. B. Cl. *ppp* *pp* *ppp*

2. B. Cl. *ppp* *pp* *ppp*

Bsn. *ppp* *pp* *ppp*

Hn.

Tpt.

Tbn. *ppp* *pp* *ppp*

Perc. (mar.)

Pno.

Vln. 1 *ppp* *pp* *ppp* *pp* *ppp*

Vln. 2 *ppp* *pp* *ppp* *pp* *ppp*

Vla. *ppp* *pp* *p*

Vc. *ppp* *pp* *ppp* *pp* *ppp*

Db. *ppp* *pp*

Slower ♩ = 98

W

Fl. *ppp* *< pp*

Ob.

1. B. Cl. To Cl. *< pp*

2. B. Cl.

Bsn.

Hn. *pp*

Tpt. *ppp*

Tbn.

Perc. (5 cym.) 5 Cymbals l.v. sempre *pppp*

Pno.

Slower ♩ = 98

W

Vln. 1

Vln. 2 *pp* 3

Vla. *ppp*

Vc.

Db.

301

Fl. *ppp* *pp* *ppp*

Ob.

1. Cl. (B \flat) *ppp*

2. B. Cl.

Bsn.

Hn. *ppp* *pp*

Tpt. *pp* *ppp*

Tbn.

Perc. (5 cym.) *ppp*

Pno.

Vln. 1

Vln. 2 *ppp*

Vla. *pp*

Vc.

Db.

X

Fl. *ppp* *p*

Ob. *ppp* *3 p*

1. Cl. (B \flat) *p* *ppp*

2. B. Cl. *pp*

Bsn. *pp*

Hn. *ppp* *p* *ppp*

Tpt. *3 p* *ppp* *p*

Tbn. *pp*

Perc. (5 cym.) *3*

Pno.

X

Vln. 1

Vln. 2 *p* *ppp*

Vla. *ppp* *p*

Vc.

Db.

315

Fl. *pp* *p*

Ob. *pp* *< p* *pp*

1. Cl. (B \flat) *pp* *< p* *pp < p*

2. B. Cl. *< p*

Bsn. *pp*

Hn. *pp* *pp*

Tpt. *pp* *3 p* *pp*

Tbn. *pp*

Perc. (5 cym.) *ppp* *3* *3*

Pno.

Vln. 1 *pp*

Vln. 2 *pp* *< p* *pp*

Vla.

Vc. *pp*

Db.

Y

323

Fl. *pp* *p* *pp*

Ob. *p* *pp* *mp*

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn. *< p* *pp* *mp*

Tpt.

Tbn.

Perc. (5 cym.)

Pno.

Vln. 1

Vln. 2 *mp* *pp*

Vla. *pp*

Vc.

Db. *arco* *pp* *< p*

Y

329

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

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

1. Cl. (B \flat) *pp* *p* *mp* *p*

2. B. Cl. *mp*

Bsn. *p*

Hn. *p*

Tpt. *pp* *mp*

Tbn. *p*

Perc. (5 cym.) *pp* 3

Pno.

Vln. 1 *p* *mp*

Vln. 2 *mp* *pp* *p*

Vla. *mp* *p*

Vc. *p*

Db. *p* *mp*

Detailed description: This page of a musical score covers measures 329 to 333. The instrumentation includes Flute, Oboe, Clarinet in B-flat, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (5 cymbals), Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *mp* (mezzo-forte). It includes triplets, slurs, and accents. The Flute part starts with a triplet in measure 329, followed by a *pp* dynamic in measure 330, and then a *p* dynamic in measure 331. The Oboe part has a *pp* dynamic in measure 330 and a *p* dynamic in measure 331. The Clarinet in B-flat part has a *pp* dynamic in measure 330 and a *p* dynamic in measure 331. The Bass Clarinet part has a *mp* dynamic in measure 331. The Bassoon part has a *p* dynamic in measure 331. The Horn part has a *p* dynamic in measure 332. The Trumpet part has a *pp* dynamic in measure 330 and a *mp* dynamic in measure 331. The Trombone part has a *p* dynamic in measure 331. The Percussion part has a *pp* dynamic in measure 330 and a triplet in measure 332. The Piano part is silent. The Violin 1 part has a *p* dynamic in measure 331 and a *mp* dynamic in measure 332. The Violin 2 part has a *mp* dynamic in measure 330, a *pp* dynamic in measure 331, and a *p* dynamic in measure 332. The Viola part has a *mp* dynamic in measure 330 and a *p* dynamic in measure 332. The Violoncello part has a *p* dynamic in measure 331. The Double Bass part has a *p* dynamic in measure 332 and a *mp* dynamic in measure 333.

339

Z

Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p*

1. Cl. (B \flat) *p*

2. B. Cl. *mp* *p* *mp*

Bsn. *mp* *p* *mp* *p*

Hn. *mp* *p* *mp* *p*

Tpt. *mp* *p*

Tbn. *p*

Perc. (5 cym.)

Pno.

Vln. 1 *p*

Vln. 2 *mp* *p* *mp*

Vla.

Vc. *p*

Db. *mp* *p* *mp*

347

Fl. *p* *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

1. Cl. (B \flat) *p* *mp* *mf*

2. B. Cl. *mp* *mf* *mp* *mf* *mp*

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

Hn. *mf* *mp* *mf* *mp*

Tpt. *mp* *mf*

Tbn. *mp* *mf* *mp*

Perc. (5 cym.) *p*

Pno.

Vln. 1 *mf* *mp* *mf* *mp*

Vln. 2 *p* *mp*

Vla. *mf*

Vc. *mp* *mf*

Db. *mf* *mp* *mf* *mp* *mf*

Detailed description: This page of a musical score covers measures 347 to 350. It features a woodwind section with Flute, Oboe, Clarinets (B-flat and Bass), Bassoon, Horns, Trumpets, and Trombones. The Percussion part includes five cymbals. The string section consists of Violins 1 and 2, Viola, Violoncello, and Double Bass. The Piano part is present but contains no notation. The score includes various dynamics such as *p*, *mp*, *mf*, and *mf*, along with articulation marks like accents and slurs. Triplet markings are used in several parts, including the Flute, Bassoon, Horns, Trumpets, Trombones, and Double Bass. The Flute part starts with a *p* dynamic and moves to *mp* and *mf*. The Oboe part starts at *mp* and has an *mf* accent. The Clarinets and Bassoon parts have *p* and *mp* dynamics. The Horns and Trombones have *mf* and *mp* dynamics. The Percussion part starts with a *p* dynamic. The Violins and Viola parts have *p*, *mp*, and *mf* dynamics. The Violoncello and Double Bass parts have *mp*, *mf*, and *mp* dynamics.

351

Fl. *<mf* *mp* *mf*

Ob. *mf*

1. Cl. (B \flat) *mp* *<mf*

2. B. Cl. *<mf* *mp*

Bsn. *mf* *mp* *<mf* *mp* *mf*

Hn. *mf* *mp*

Tpt. *mp* *mf* *mp*

Tbn. *mf*

Perc. (5 cym.)

Pno.

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp*

Db. *mp* *mf*

354 \flat

Fl. *mp* *mf* *mp* *f*

Ob. *mp* *f*

1. Cl. (B \flat) *mp*

2. B. Cl. *mf mp* *mf* *mp* *f* *mp*

Bsn. *mp* *f* *mp* *f*

Hn. *mf* *mp* *mf* *mp*

Tpt. *mf*

Tbn. *mp* *f*

Perc. (5 cym.) *mp*

Pno.

Vln. 1 *mp* *mf* *mp* *mf* *mp*

Vln. 2 *mp* *mf*

Vla. *mp*

Vc. *mp* *mf* *mp* *f* *mp*

Db. *mp* *mf* *mp* *f* *mp* *f*

A1

Fl. *mp* *<f* *mp* *f* *mp*

Ob. *mp* *f*

1. Cl. (B \flat) *f* *mp* *f* *mp*

2. B. Cl. *f* *mp* *f* *mp*

Bsn. *mp* *f* *mp* *f* *mp*

Hn.

Tpt. *mp* *f*

Tbn. *mp* *f* *mp* *<f* *mp* *<f*

Perc. (5 cym.)

Pno.

A1

Vln. 1 *f* *mp*

Vln. 2 *mp* *<f* *mp*

Vla. *f*

Vc. *f* *mp* *f* *mp* *<f* *mp*

Db. *mp* *f*

360

Fl. *< f* *mf*

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

1. Cl. (B \flat) *f* *mf* *f*

2. B. Cl. *f* *mf* *f* *f*

Bsn. *mf* *f* *mf < f*

Hn. *mf*

Tpt. *mf* *f* *mf* *f*

Tbn. *mf* *< f* *mf*

Perc. (5 cym.) *mp*

Pno.

Vln. 1 *mf* *f* *mf*

Vln. 2 *f* *mf < f* *mf*

Vla. *mf < f*

Vc. *< f* *mf* *f* *mf* *< f* *mf*

Db. *mf* *< f* *mf* *f*

363

Fl. *f* *mf* *f*

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

1. Cl. (B \flat) *mf* *f* *mf* *f*

2. B. Cl. *mf* *f* *mf* *f* *mf*

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

Hn.

Tpt.

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

Perc. (5 cym.)

Pno.

Vln. 1 *f* *mf* *f*

Vln. 2 *f*

Vla. *mf*

Vc. *f* *mf* *f* *mf*

Db. *mf* *f* *mf* *f*

365

Fl. *mf* *ff*

Ob. *ff* *mf* *ff*

1. Cl. (B \flat) *mf* *ff*

2. B. Cl. *f* *mf* *ff* *mf*

Bsn. *mf* *f* *mf* *ff*

Hn. *mf*

Tpt. *mf* *ff*

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

Perc. (5 cym.)

Pno.

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *f* *mf*

Vc. *f* *mf* *ff*

Db. *mf* *f* *mf*

367

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

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

1. Cl. (B \flat) *mf* *ff* *mf* *ff*

2. B. Cl. *ff* *mf* *mf*

Bsn. *mf* *ff* *mf*

Hn. *ff* *mf*

Tpt. *ff*

Tbn. *ff* *mf* *ff* *mf* *ff*

Perc. (5 cym.)

Pno.

Vln. 1 *mf* *ff* *mf*

Vln. 2 *mf* *ff* *mf* *ff*

Vla. *ff*

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

Db. *ff* *mf* *ff* *mf* *ff* *mf*

Detailed description: This page of a musical score covers measures 367 and 368. It features a woodwind section (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones), a Percussion section (5 cymbals), a Piano section, and a string section (Violins, Viola, Violoncello, Double Bass). The score includes various musical notations such as dynamics (*mf*, *ff*), articulation (accents), and phrasing (slurs). The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The percussion part is sparse, with a few notes on the cymbals. The piano part is silent. The string section provides a rich harmonic and rhythmic foundation.

369

Fl. *f* *ff* *f* *ff* *f*

Ob. *ff* *f* *ff*

1. Cl. (B \flat) *f* *ff* *f* *ff*

2. B. Cl. *ff* *f* *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Hn. *ff*

Tpt. *f* *ff* *f*

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

Perc. (5 cym.) *mf*

Pno.

Vln. 1 *f* *ff* *f* *ff*

Vln. 2 *f* *ff* *f*

Vla. *f* *ff*

Vc. *f* *ff* *f* *ff* *f*

Db. *ff* *f* *ff*

371

Fl. *ff* *f* *ff* *f*

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

1. Cl. (B \flat) *f* *ff* *f* *ff*

2. B. Cl. *f* *ff* *f* *ff* *f*

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

Hn. *f* *ff* *f*

Tpt. *ff*

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

Perc. (5 cym.)

Pno.

Vln. 1 *f*

Vln. 2 *ff* *f* *ff*

Vla. *f* *ff*

Vc. *ff* *f* *ff* *f* *ff*

Db. *f* *ff* *f* *ff* *f*

373

Fl. *fff* *f* *fff* *f* *fff*

Ob. *f* *fff* *f* *fff*

1. Cl. (B \flat) *f* *fff* *f* *fff*

2. B. Cl. *fff* *f* *fff* *f* *fff* *f* *fff* *f*³

Bsn. *f* *fff* *f* *fff* *f* *fff*

Hn. *fff* *f* *fff* *f* *fff* *f* *fff*

Tpt. *f* *fff* *f* *fff*

Tbn. *f* *fff* *f*³ *fff* *f* *fff*

Perc. (5 cym.) *f* *fff*

Pno.

Vln. 1 *fff* *f* *fff*

Vln. 2 *f* *fff* *f* *fff* *f* *fff*

Vla.

Vc. *f* *fff* *f* *fff* *f* *fff*

Db. *fff* *f* *fff* *f* *fff* *f*

375

Fl. *ff* *fff* *ff* *fff* *fff*

Ob. *ff* *fff* *ff* *fff* *ff* *fff*

1. Cl. (B \flat) *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

2. B. Cl. *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Bsn. *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Hn. *ff* *fff* *ff* *fff* *ff* *fff*

Tpt. *f*

Tbn. *ff* *fff* *ff* *fff* *ff* *fff*

Perc. (5 cym.) *f*

Pno.

Vln. 1 *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Vln. 2 *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Vla.

Vc. *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Db. *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

377 **B1** ♩ = 60

Fl. *ff* *fff ff* *fff ff* *fff*

Ob. *fff ff* *fff*

1. Cl. (B \flat) *fff ff* *fff ff* *fff ff* *fff*

2. B. Cl. *ff* *fff ff* *fff*

Bsn. *ff* *fff ff* *fff*

Hn. *fff ff* *fff*

Tpt. *fff*

Tbn. *fff ff* *fff*

Perc. (5 cym.) (l.v.) *ff*

Pno. *pp*

Reo.

B1 ♩ = 60

Vln. 1 *ff* *fff ff* *fff ff* *fff*

Vln. 2 *fff ff* *fff ff* *fff ff* *fff*

Vla. *ppp*

Vc. *ff* *fff ff* *fff ff* *fff ff* *fff*

Db. *ff* *fff ff* *fff ff* *fff ff* *fff*

con sord. senza vib.

ppp

con sord. senza vib.

ppp

C1

383

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

C1 con sord. senza vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ppp

pizz., vib. sempre l.v.

p

394

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp 5 5

mp 7 7

p

398

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

E1

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

E1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

407

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf

mp

p

mp

F1

410

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

pp

p

F1

413

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

p

mp

ppp sempre

pp

Detailed description: This page of a musical score covers measures 413, 414, and 415. The woodwind section (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones) is mostly silent, indicated by rests. The Percussion (triangle) plays a rhythmic pattern of eighth notes with a *mf* dynamic. The Piano part features complex textures with triplets and chords. The string section is highly active: Violins 1 and 2 play sixteenth-note patterns with *p* and *mp* dynamics; Viola plays a similar pattern with *ppp sempre*; Violoncello plays a triplet-based pattern with *pp* dynamics; and Double Bass has a few notes with a triplet marking. The score is written in a key with one sharp (F#) and a common time signature.

416

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

G1

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

G1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

423

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

p *pp*

Pno.

Vln. 1

ppp sempre

Vln. 2

pp *ppp sempre*

Vla.

Vc.

Db.

427

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

ppp sempre

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

H1

433

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

H1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

I1

441

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

I1

Detailed description: This page of a musical score covers measures 441 to 448. The woodwind section (Flute, Oboe, Clarinets, Bassoon) and brass section (Horn, Trumpet, Trombone) are currently silent. The Percussion part features a triangle in measures 441-442. The Piano part provides harmonic support with sustained chords and moving lines in both hands. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. Violin 1 and 2 have melodic lines, while the other strings are mostly silent or have minimal accompaniment. A rehearsal mark 'I1' is placed at the beginning of measure 441 and again at the start of the string section in measure 448.

450

Fl.

Ob.

1. Cl. (B \flat)

2. B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. (tri.)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 450 through 457. The woodwind section (Flute, Oboe, Clarinets, Bassoon) and brass section (Horn, Trumpet, Trombone) are currently silent, indicated by horizontal lines on their staves. The Percussion part (triangle) also shows a horizontal line. The Piano part features a complex melodic line with many slurs and ties, primarily in the right hand, with some accompaniment in the left hand. The string section (Violins 1 & 2, Viola, Violoncello, Double Bass) is active, with Violins 1 and 2 playing a melodic line of eighth and quarter notes, and the Double Bass providing a simple harmonic accompaniment.

