
RUM (ROOMS)

Madeleine Isaksson

alto flute, bass clarinet, percussion and cello

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Score

Parts available separately

Rum was recorded on Phono Suecia, PSCD 134, by Ensemble MA and Staffan Larson, conductor.

SUE 545

ISMN M-706875-07-1

Rum (Rooms)

Three tempi proceed simultaneously. Each instrument follows a series in one of the three basic tempi of the piece. Series and tempi can be exchanged between instruments, but the three basic tempi, in the original, divided, or augmented form, proceed parallel to one another during the entire composition.

When the periods of the three different tempi land on the same pulse, a new "room" is opened.

Rum is built from two series of numbers, 3 1 4 2 5 and 2 1 4 3 5, as well as their mirrored and retrograde variants. These series have been applied to the global form, split into five parts according to the series 3 1 4 2 5, and to the rhythmic structure within a period of fifteen pulses (fifteen being the sum of a series).

Rum

Tre tempi förlöper samtidigt. Varje instrument följer en serie i ett av styckets tre grundtempi. Serie och tempo kan bytas ut emellan instrumenten, men de tre olika tempi, i original, dividerat eller augmenterat, är parallellt pågående genom hela kompositionen.

Då de tre olika temponas perioder landar på ett och samma pulsslag har ett nytt "rum" öppnats.

Rum är byggt utifrån två sifferserier, 3 1 4 2 5 och 2 1 4 3 5, samt deras spegelvända och retrograda varianter. Dessa serier har applicerats på den övergripande formen, femdelad enligt serien 3 1 4 2 5, och på rytmindelningen inom en period av femton pulsationer (summan av en serie).

Madeleine Isaksson

Instrumentation

- Alto Flute
- Bass Clarinet
- Percussion
 - 1 Timpano E - c#
 - 4 Tom-tom (high - low)
 - 3 Cymbals (high, medium, low)
 - 3 Woodblocks (high, medium, low)
 - 2 Logdrums (high/medium, medium/low)
 - Crotales (c1, d1, e1, f#1, g1, a1, bb1, b1, c2, c#2, d2, e2, f2, g2, a2, bb2, c3)
- Cello

The score is transposed.

Duration: 12 minutes.

Rum (Rooms) was commissioned by Rikskonsserter (Concerts Sweden).

Rum (Rooms)

Madeleine Isaksson
1999 - 2000

A ♩=144 (♩=72) (♩.=96)

1

Alto Flute

Bass Clarinet

Crotales

Cymbals

Wood Blocks

Wood Blocks
Log Drums

Log Drums

Tom-toms

Timpani

Violoncello

The score is written for Alto Flute, Bass Clarinet, Wood Blocks, Log Drums, Tom-toms, and Violoncello. The Alto Flute and Bass Clarinet parts feature complex rhythmic patterns with groupings of 9, 6, and 4:3. The Bass Clarinet part includes dynamics such as *pp*, *sf*, *mf*, *p*, *fp*, *f*, *pp*, *mf*, *p*, *mf*, *p*, *sf*, and *flz.*. The Wood Blocks and Log Drums parts are marked with *pp*, *mp*, *pp*, *mf*, *pp*, *pp*, *mp*, *pp*, *pp*, *mf*, *pp*, *pp*, *mp*, *pp*, *pp*, *mf*, *pp*, *pp*, *mf*, *pp*, *pp*, *sf*, *pp*, *mf*, *f*, *f*, *sub p*, and *pp*. The Tom-toms part includes dynamics like *mf*, *mf*, *pp*, *mf*, *p*, *mf*, *mf*, *pp*, *sf*, *pp*, *mf*, *f*, *f*, and *sub p*. The Violoncello part features dynamics such as *pp*, *mf*, *f*, *pizz.*, *arco*, *IV*, *f*, *fp*, *f*, *f*, *sf*, *f*, *f*, *sf*, and *f*. The score also includes various articulation and performance markings like *pizz.*, *arco*, *IV*, *sf*, *flz.*, *6:4*, *3:2*, and *3*.

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The musical score is divided into several parts:

- B. Cl. (Bass Clarinet):** Features complex rhythmic patterns with intervals of 7:6, 7:4, 5:3, 4:3, and 5:3. Dynamic markings include *sf*, *pp*, *mf*, *p*, *f*, *sf*, *p*, *sf*, and *f*. A section is marked "sep." with a 4:3 interval.
- Toms (Tom-toms):** Includes dynamic markings such as *p*, *f*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, and *p*. A *sub pp* marking is also present.
- Vc. (Violoncello):** Features a 6-measure phrase with a *II* marking, followed by a 7-measure phrase with *mf* dynamics, and a 5-measure phrase with *f* dynamics. A 10:8 interval is marked, followed by a *f* dynamic. The piece concludes with a *II pizz.* marking.

13

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The musical score for measures 13 and 14 includes the following parts and markings:

- A. Fl.:** No notation is present for this part.
- B. Cl.:** Features melodic lines with dynamic markings *p*, *mf*, *f*, *sub p*, and *p*. It includes several 4:3 tuplets and a 3-measure triplet.
- Crot.:** No notation is present.
- Cyms:** A large block of cymbals is marked *mf* in measure 14.
- W. Bl. / L. Dr.:** No notation is present.
- Toms:** Features rhythmic patterns with dynamic markings *f*, *mf*, *p*, *f*, *pp*, *p*, *pp*, *p*, and *p < mf*. It includes 3-measure triplets.
- Timp.:** No notation is present.
- Vc.:** Features a bass line with dynamic markings *f*, *p*, *mf*, *sub pp*, *f*, *sub p*, and *f sf*. It includes a 7-measure arco leg. marking, 3-measure triplets, and a 5-measure group.

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The musical score consists of seven staves. The B. Cl. staff (top) features melodic lines with dynamic markings *mf*, *f*, *p*, *f*, and *p*, and includes two 4:3 ratio markings. The Cyms staff shows a rhythmic pattern with dynamics *mp*, *p*, *pp*, *mf*, *p*, *f*, and *mf > p*. The Toms staff has a complex rhythmic pattern with dynamics *p*, *mf*, *p*, *mf*, *p*, *f*, *p*, and *sf*. The Vc. staff (bottom) features a melodic line with dynamics *f*, *p*, *sfp*, *f*, *p*, *mf*, and *f*, and includes a vibrato section. The A. Fl., Crot., W. Bl., and L. Dr. staves are present but contain no notation.

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The musical score for page 24 includes the following parts and markings:

- A. Fl.:** No notation is present for this part.
- B. Cl.:** Features a complex rhythmic pattern with multiple *4:3* time signature changes. Dynamics range from *mf* to *pp*. Includes markings for *fz.* (fizz) and *pizz.* (pizzicato).
- Crot.:** No notation is present for this part.
- Cyms:** Features a series of rhythmic patterns with dynamics ranging from *mf* to *p*. Includes *sf* (sforzando) markings.
- W. Bl. / L. Dr.:** No notation is present for this part.
- Toms:** Features a series of rhythmic patterns with dynamics ranging from *p* to *pp*. Includes *mf* and *f* markings.
- Timp.:** No notation is present for this part.
- Vc.:** Features a series of rhythmic patterns with dynamics ranging from *sub p* to *sf*. Includes markings for *pizz.* (pizzicato), *arco* (arco), and *II* (second ending). Includes *3* and *IV* markings.

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The musical score is for percussion instruments and includes the following parts and markings:

- A. Fl.:** No notation is present.
- B. Cl.:** Notation in treble clef with dynamics *p*, *mf*, *pp*, *p*, *f*, *p*, *mf*, and *ppp*. Includes articulation marks like *flz.* and *br.t.*, and rhythmic groupings of 7:6, 4:3, and 3.
- Crot.:** No notation is present.
- Cyms:** Notation with dynamics *(p)*, *mf*, *p*, *f*, *mf*, *p*, *sf*, *p*, and *p < mf*. Includes a triplet and *rub.* marking.
- W. Bl. / L. Dr.:** No notation is present.
- Toms:** Notation with dynamics *mf*, *p*, *p*, *mf*, *p*, *mf*, *p*, and *f*. Includes a triplet and a 4:5 ratio.
- Timp.:** No notation is present.
- Vc.:** Notation in bass clef with dynamics *p*, *f*, *p*, *mf*, *f*, *mf*, *sf*, *sub p*, *mf*, and *p*. Includes articulation marks like *arco III*, *vibr.*, and first/second/third endings (I, II, III).

36

A. Fl.

B. Cl. *mp* *pp* *mp* *pp*
ord. 4:3 4:3 br.t. ord. 4:3

Crot.

Cyms *p* *mf* *mf*

W. Bl.
L. Dr.

Toms *mf* *p* *mf* *p* *p* *mf* *p*
4:5 5 from center border

Timp.

Vc. *f* *mp* *f* *f* *f* *f* *p*
pizz. arco 3 3 3 5 pizz. arco 6 pizz. legg. 3 3 3

Detailed description of the musical score: The score is for page 36 and includes parts for A. Fl., B. Cl., Crot., Cyms, W. Bl./L. Dr., Toms, Timp., and Vc. The B. Cl. part features a melodic line with dynamics *mp*, *pp*, *mp*, and *pp*, and includes markings for *ord.* and *br.t.* with 4:3 ratios. The Cyms part has dynamics *p*, *mf*, and *mf*. The Toms part has dynamics *mf*, *p*, *mf*, *p*, *p*, *mf*, and *p*, with ratios 4:5 and 5, and a marking 'from center border'. The Vc. part starts with *f* and *mp*, then *f*, *f*, *f*, and *p*, with markings for *pizz.*, *arco*, and triplets.

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The musical score consists of five staves: A. Fl., B. Cl., Crot., Toms, and Vc. The B. Cl. staff is the most complex, featuring a series of sixteenth-note runs with various articulations and dynamics. It includes slurs, accents, and dynamic markings such as *p*, *mf*, *f*, and *p*. Rhythmic markings include 4:3 and 7:6. The Toms staff shows a sequence of hits with dynamics ranging from *f* to *p*, including a triplet and a 'center' marking. The Vc. staff features a five-note run at the beginning, followed by chords and melodic lines with dynamics like *mf*, *sf*, *p*, *f*, *mf*, *sf*, *f*, and *p*. Roman numerals III, II, and I are present below the Vc. staff. The Crot. and Cyms staves are empty.

48

rit...

B ♩ = 56

br.t.

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The score includes the following dynamic markings and performance instructions:

- A. Fl.:** *pp*, *p*, *p*, *mf* 4:3, *pp*, *pp* 3
- B. Cl.:** *mf*, *p*, *sf*, *p*, *f*, *f*, *p*, *mp*, *p*, *mf*, *sub p*, *p* 3
- Toms:** *mf*, *p*, *mp*, *pp*, *mp*
- Timp.:** *p*, *ppp*, *p*, *mp*
- Vc.:** *mf*, *f*, *sf*, *f*, *f*, *sub p*, *mf*, *p*

Other markings include *rit...*, *br.t.*, *pizz.*, *arco*, and various articulation marks like *>* and *<*.

56

A. Fl. *mf* *pp* *mf* *p* *f* *mp* *p*

B. Cl. *p* *mp* *mf* *p* *sf* *p* *mf* *p* *mf* *p* *sf*

Crot. *p*

Cyms

W. Bl.
L. Dr.

Toms

Timp. *pp* *pp* *p*

Vc. *mf* *p* *mf* *p* *p* *mp* *p* *mp* *pp* *f* *mf* *sub p* *f* *p*

ord. flz. br. br.t. ord. key slap br. br.t. ord. flz.

5 3 3 5

65

accel... C ♩ = 96

A. Fl. *mf* *p* *pp* *mf* *p*

B. Cl. *mf* *sf* *mf* *p* *mf* *f* *p* *pp* *ord.* *5 p* *mf* *pp*

Crot. *p*

Cyms *p* *pp*

W. Bl.
L. Dr. *sf*

Toms

Timp.

Vc. *mf* *p* *5 mf* *p* *f* *pizz.* *arco* *5 p* *mf* *p* *f* *f* *I* *II* *III* *3* *f*

93 → ord.

A. Fl. *sf* *mp* *f sf* *p* *f sf* *sf* *f* *mf*

B. Cl. *br.t.* → *br.* *(8^{vb})* *mf* *f* *p* *mf* *pp* *mf* *fp* *pp* *mf*

Crot.

Cyms

W. Bl.
L. Dr. *mf* *p* *mf* *sf mp*

Toms *stroke* *mp* *p* *mf* *stroke* *p* *mf*

Timp. *mp* *mf p* *mp* *mf*

Vc. *f* *mf* *p* *mf* *arco* *3* *fp* *p* *f* *f* *sub pp* *f* *IV*

100

A. Fl. *p* *sub p* *mp* *p* *mf* *f* *p* *mf* *p*

B. Cl. *mf p* *p* *f* *p* *mf* *p* *mf p*

Crot. *mp*

Cyms

W. Bl. L. Dr. *p* *sf f* *sub p* *mf*

Toms *p* *pp*

Timp. *mf*

Vc. *leg.* *p* *sf p* *mf* *f* *sub p* *mf* *pp* *sul pont.*

bisb. bisb. bisb.

7 7 7

6:4

7 3

bounce hand stroke slowly

107

A. Fl. *p* *p* *f* *p* *mf*

B. Cl. *p* *p* *p* *legg.* *p* *6* *5* *sf* *mf*

Crot.

Cyms

W. Bl.
L. Dr. *pp* *3* *p* *mf* *3* *3* *p* *mf*

Toms *mp* *pp* *mp* *pp* *3* *3* *p* *3* *p* *mf*

Timp.

Vc. *mp* *p* *pizz.* *mp* *mf* *9* *7* *(accel.)* *f*

Detailed description of the musical score: The score is for measures 107-110. The woodwinds (A. Fl. and B. Cl.) play melodic lines with various dynamics (p, f, mf) and articulations (accents, slurs). The percussion section includes Crotchet, Cymbals, Wood Blocks/Drum, and Tom-toms, with specific playing techniques like 'mallet' and 'hand' indicated. The strings (Vc.) play a bass line with 'pizz.' (pizzicato) and 'accel.' (accelerando) markings. The score includes many slurs, accents, and dynamic markings throughout.

113

A. Fl. *p* *mf* *f* *sub p* *mf* *p*

B. Cl. *p* *mf p* *f* *sub p* *mf p* *sf p* *f p* *mf* *p* *pp*

Crot.

Cyms

W. Bl. L. Dr. *p* *mf* *sf* *p* *f sf* *mf* *p*

Toms *pp* *mf* *f* *mf* *p* *sub pp*

Timp.

Vc. *arco* *II* *p* *5* *6* *f* *sub p* *non vib.* *vibr.* *f* *sub p* *f* *p* *f* *sub pp*

Detailed description of the musical score: The score is for measures 113-118. The A. Fl. part features a melodic line with dynamics ranging from *p* to *f* and *sub p*, including triplets and a *bisb.* marking. The B. Cl. part has a more rhythmic texture with dynamics from *p* to *pp*, including sextuplets and triplets. The W. Bl. L. Dr. part consists of rhythmic patterns with dynamics from *p* to *sf*. The Toms part shows a sequence of drum rolls with dynamics from *pp* to *f*. The Vc. part is marked *arco II* and includes dynamics from *p* to *f* and *sub pp*, with a transition from *non vib.* to *vibr.* and a *bisb.* marking.

133

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

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

p *f* *mf* *p*

p *p* *p*

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

sf *p* *sf* *p* *mp* *sf* *mf* *f* *sub p* *mf* *p* *mf* *4:3*

* on IV - sounding c''

139

A. Fl. *f* *p* *sf* *p* *sf* *mp* *f*

B. Cl. *br.t.* *pp* *pp* *mf* *pp* *sf* *p*

Crot.

Cyms

W. Bl.
L. Dr.

Toms *p* *pp* *mf* *p* *p* *f* *pp* *f* *p*

Timp.

Vc. *sub p* *f* *mf* *f* *sfmf* *f*

l.r. *l.r.* *l.r.*

br.t. *ord.* *slp.t.*

hands *3* *3* *3* *3* *3* *3* *3* *3*

145 **accel...** (♩=132) **D** (♩=56) ♩=84

A. Fl. *f* *p* *ff* *p*

B. Cl. *sf* *p* *mf* *f* *mf* *p* *mp* *f*

Crot.

Cyms

W. Bl.
L. Dr.

Toms *f* *p* *p* *ff* *pp* *f* *p* *mf* *sf* *p* *mf* *f* *f*

Timp.

Vc. *ff* *sf* *pizz.* *arco* *sf* *p* *f* *mf* *f* *arco* *f* *p*

151

A. Fl. *f* *p* *f* *sf* *mf* bisb.

B. Cl. *mf* *p* *f* *p* *fp* *f* *p* *f* *mp*

Crot.

Cyms

W. Bl.
L. Dr.

Toms *p* *f* *sf* *p* *mf* *p* *p* *mf* *sf* *p*

Timp.

Vc. *f* *p* *f* *sf* *f* *sf* *sf* *mf* pizz.

Detailed description of the musical score: The score is for measures 151-154 in 4/4 time. The woodwinds (A. Fl. and B. Cl.) play melodic lines with various articulations and dynamics. The percussion (Toms and Timp.) provides a rhythmic accompaniment with dynamic changes. The strings (Vc.) play a bass line with pizzicato in the later measures. The score includes numerous slurs, accents, and dynamic markings such as *f*, *p*, *mf*, *sf*, and *mp*. There are also fingerings (3, 5, 6, 7) and a 'bisb.' marking above the final note of the flute part.

155

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

The musical score for measures 155-160 includes the following details:

- A. Fl.:** Starts with a tremolo in measure 155. Measures 156-157 feature sixteenth-note runs with dynamics *p*, *f*, and *f*. Measures 158-160 feature eighth-note patterns with dynamics *p*, *mf*, and *f*. Articulations include accents and slurs.
- B. Cl.:** Measures 156-157 feature eighth-note patterns with dynamics *mf* and *p*. Measures 158-160 feature sixteenth-note runs with dynamics *pp*, *mf*, and *pp*. Includes an *8va* marking and articulations like slurs and accents.
- Toms:** Features a rhythmic pattern of eighth notes with dynamics *mf*, *p*, *f*, *mf*, *f*, *sf*, *p*, *f*, *mf*, *sf*, *pp*, and *sf*. Includes accents and slurs.
- Vc.:** Starts with *arco* and *f* dynamics. Measure 156 includes *pizz.* (pizzicato). Measures 157-160 feature eighth-note patterns with dynamics *mf*, *p*, *f*, *p*, *f*, and *pp*. Includes articulations like slurs and accents.

A. Fl. 159 *p sfp* *f* *p sfp* *f* *p* bisb.

B. Cl. *f* *p* *mf* *p* *mf* *p*

Crot. *p*

Cyms *pp*

W. Bl.
L. Dr.

Toms

Timp.

Vc. *p* *mf* *f* *p* *mf* *p* leg.

Detailed description: This page of a musical score, numbered 26, contains staves for A. Fl., B. Cl., Crot., Cyms, W. Bl., L. Dr., Toms, Timp., and Vc. The A. Fl. staff begins at measure 159 and features three measures of sixteenth-note runs with dynamics *p sfp*, *f* *p sfp*, and *f* *p*. The B. Cl. staff has dynamics *f*, *p*, *mf*, *p*, *mf*, and *p*. The Crot. staff has a dynamic of *p*. The Cyms staff has a dynamic of *pp*. The Vc. staff has dynamics *p*, *mf*, *f*, *p*, *mf*, and *p*, with a *leg.* marking in the final measure. The score includes various musical notations such as slurs, ties, and articulation marks.

170

A. Fl. *flz.* *sf p* *p* *pp* *mp*

B. Cl. *(8va)* *loco* *f* *mf* *p* *mf* *sf* *f p* *mf* *p*

Crot. *mf*

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

W. Bl. L. Dr. *p* *sf* *sub p < mf*

Toms

Timp. *mp*

Vc. *pizz.* *arco* *pizz.* *sf* *f* *mf* *sf*

w.t.

8va

3 *5* *3* *3* *5* *3*

20:12

III

Detailed description of the musical score: The score is for measures 170-174. It features a woodwind section with Flute (A. Fl.) and Clarinet (B. Cl.), a percussion section with Crotonal (Crot.), Cymbals (Cyms), Wood Block (W. Bl.), L. Dr., Toms, and Timpani (Timp.), and a string section (Vc.). The Flute part starts with a *flz.* (flautando) marking and a *sf p* dynamic. The Clarinet part has an *(8va)* marking and includes triplets and a *loco* section. The percussion parts include a *20:12* marking on the wood block and various dynamic markings like *f*, *p*, *mf*, and *mp*. The string part includes *pizz.* (pizzicato) and *arco* (arco) markings, with dynamics ranging from *sf* to *mf*. A *w.t.* (water) marking is present above the flute staff. The score concludes with a *III* marking.

175

A. Fl.

B. Cl.

Crot.

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc.

p *mf* *fp*

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

mp

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

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

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

5 6 6 6 6

7 3 5 5

5 5

9:6

arco

pizz.

arco

179 E ♩ = 56

A. Fl.
flz. *f* *p* *f* *p* *sf* *sfpp* *mp sf*

B. Cl.
flz. *p* *mf* *p* *mf* *f* *sub p* *mf* *pp* *sub pp* *pp*
br.t. ord.

Crot.
pp *pp*

Cyms
mp *pp* *mf*

W. Bl. L. Dr.
mf *p* *p* *sf* *mp*

Toms

Timp.
p *sf*

Vc.
f *p* *sf* *mf* *sf* *p* *sf* *sub pp* *mf* pizz.

186

A. Fl. *sf* *mp* *mp* *p* *mp sub pp* *mp* *mf*

B. Cl. *p* *mp* *p* *mp* *pp*

Crot. *p*

Cyms *pp*

W. Bl. *p*

L. Dr. *p*

Toms

Timp.

Vc. *mf* *p* *mf* *mp* *mf* *sub pp*

con sord.
arco
IV
III
pizz.
arco leg.

196

A. Fl. *p* *br.t.* *mp* *mp* *w.t.*

B. Cl. *mp* *p* *mp* *pp* *mp sub pp* *p* *mp*

Crot.

Cyms *arco* *p* *p*

W. Bl.
L. Dr.

Toms

Timp.

Vc. *(in one bow)* *mf* *p* *pp* *mf* *pp* *mp* *p* *pp* *mf* *pizz.*

Detailed description: This page of a musical score covers measures 196 to 203. It features staves for A. Flute, B. Clarinet, Crotchet, Cymbals, Woodwinds (W. Bl., L. Dr.), Toms, Timpani, and Violin (Vc.). The A. Flute part begins with a *p* dynamic and includes a *br.t.* (breath mark) and triplet markings. The B. Clarinet part has dynamics ranging from *mp* to *pp* and includes a *mp sub pp* marking. The Cymbals part is marked *arco* and *p*. The Violin part starts with *(in one bow)* and *mf*, followed by *p*, *pp*, *mf*, *pp*, *mp*, *p*, *pp*, and *mf*, ending with a *pizz.* (pizzicato) marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

♩ = 96

212 (b)

A. Fl. *f* *sub p* *pp* *sf* *mfp*

B. Cl. *mf sub pp* *p* *p* *mf*

Crot. *arco* *p*

Cyms

W. Bl.
L. Dr.

Toms

Timp.

Vc. *pp* *mf* *p* *sub pp* *p* *pizz.* *sf* *mfp*

br.t. flz. ord. *z* flz.

(8va) *br.t.* *loco* *ord.* *br.t.* *ord.* *>*

7 *3* *7* *11:6*

IV *arco* III

Detailed description of the musical score: The score is for measures 212-215, marked with a tempo of 96. The key signature has one flat (B-flat). The time signature is 3/4. The woodwind section includes Flute I (A. Fl.) and Clarinet in B-flat (B. Cl.). The string section includes Violin (Vc.). The percussion section includes Crochets (Crot.), Cymbals (Cyms), Wood Block (W. Bl.), Snare Drum (L. Dr.), Tom-toms (Toms), and Timpani (Timp.). The Flute I part starts with a dynamic of *f*, moves to *sub p*, then *pp*, *sf*, and ends with *mfp*. It includes markings for *br.t.* (breath techniques), *flz. ord.* (flute ornament), and a *z* (zephyr) effect. The Clarinet in B-flat part starts with *mf sub pp*, then *p*, and ends with *mf*. It includes markings for *br.t.*, *loco*, and *ord.*. The Violin part starts with *pp*, moves to *mf*, *p*, *sub pp*, *p*, *pizz.* (pizzicato), *sf*, and ends with *mfp*. It includes markings for *arco* (arco) and *III* (third finger). The percussion parts are mostly rests, with the Crochet part playing *arco* *p* in the final measure.

218 $\text{♩} = 56$

A. Fl. *f* *sf* *p* *sf* *p* *f* *p*

B. Cl. *p* *mf* *pp* *mf* *fp* *p* *mf*

Crot.

Cyms

W. Bl.
L. Dr.

Toms *pp* *mf* *pp* *mf* *mf* *p* *mf* *pp* *pp* *mf*

Timp.

Vc. *f* *pp* *f sf* *pizz.* II *arco* *f* *p*

223

A. Fl. *sf* *p* *f* *p* *f* *p* *bisb. br.t.*

B. Cl. *mf* *f* *p* *f* *p* *mf* *mfp* *pp* *br.t.*

Crot. *p* *pp*

Cyms *pp*

W. Bl. L. Dr.

Toms *sub pp* *mf* *p* *f* *pp*

Timp. *pp*

Vc. *f* *pizz.* *p* *arco* *f* *sub p* *pp* *molto sul pont.* *IV*

230

A. Fl. *pp* *mf* *p* *pp* *br.t.*

B. Cl. *pp*

Crot. *arco* *p* *pp* *mallets* *sim.* *mp* *p* *pp*

Cyms

W. Bl.
L. Dr.

Toms *pp* *p* *pp* *p* *pp* *mp*

Timp.

Vc. *mf* *p* *pp* *p* *mf* *pizz. I* *arco* *mf pp* *mf* *p*

237

A. Fl.

B. Cl.

Crot.

Cyms.

W. Bl.
L. Dr.

Toms.

Timp.

Vc.

The musical score for page 39, measures 237-241, features the following details:

- A. Fl.:** Measures 237-238 contain sixteenth-note runs with dynamics *p* (11:8) and *pp* (10:8). Measure 239 has a *sub pp* dynamic with a five-measure rest. Measures 240-241 feature triplet and quintuplet patterns with dynamics *mp* and *p*.
- B. Cl.:** Measures 237-238 have dynamics *p* and *pp*. Measure 239 has a *p* dynamic. Measures 240-241 have a *p* dynamic with triplet markings.
- Crot.:** Measures 237-238 are marked *p* and *pp* with *arco* and *mallets* markings. Measure 239 has a *p* dynamic. Measure 241 has a *p* dynamic with *arco* marking.
- Cyms.:** Measure 237 has a *p* dynamic.
- W. Bl./L. Dr.:** Measures 239-241 feature triplet patterns with dynamics *pp*, *p*, and *p*.
- Toms.:** Measures 239-241 feature triplet patterns with a *p* dynamic.
- Vc.:** Measures 237-238 have dynamics *mf*, *pp*, and *p*. Measure 239 has a *sub pp* dynamic. Measures 240-241 have dynamics *p* and *p*.

