

The Seashell

Chamber opera based on Maurice Renard's *Death and the Shell* (1907)

Music and libretto by Nicholas Gawley

Persual score – not for performance

Instrumentation

Flutes 1-2

Clarinets in Bb and A 1-2

Horn in F

Percussion (vibraphone, bass drum, tam-tam)

2 Violins

1 Viola

1 Cello

Roles

Nerval – baritone

Marie – alto

Siren 1 – soprano

Siren 2 – mezzo-soprano

Doctor – silent

Synopsis

Nerval, an aging composer struggling with grief after the death of many of his close friends, cannot complete his magnum opus, despite the encouragement of his close friend Marie. In despair, he turns to the sounds of the seashell for inspiration but is instead overwhelmed by the sheer beauty of the sounds from within the seashell, dying as a result. Framing this narrative are scenes where Marie is trying to convince the Doctor of the seashell's power, to no avail.

Exploring the relationship between desire and creativity, the promises of new technology, and the danger of temptation, *The Seashell* is a parable about the ways in which artists muse upon their creative subjects, sometimes with devastating consequences.

Duration: ca. 25 minutes

All metronome marks are approximate.

Transposing score

The Seashell

Libretto by
the composer after
Death and the Shell by
Maurice Renard

Introduction

Music by Nicholas Gawley

Adagio ♩ = 40

Flute 1. *pp* > *pp* *poco* *pp*

Flute 2. *pp* > *pp* *poco* *pp*

Clarinet in B \flat (and A) 1. In B \flat *pp* > *pp* *poco* *pp*

Clarinet in B \flat (and A) 2. In B \flat *pp* > *pp* *poco* *pp*

Horn in F con sord. *pp* > *pp* *poco* *pp*

Percussion Tam-tam *pp*

Piano *mf una corda*

(A) *Adagio* ♩ = 40 con sord.

Violin I *ppp* *mf* < > *p* *p* < > *pp* *p* <

Violin II con sord. *ppp* *mf* < > *p* *p* < > *pp* *p* <

Viola con sord. *ppp* *mf* < > *p* *p* < > *pp* *p* <

Violoncello con sord. *ppp*

Persuasive score — not for performance

Scene 1

Allegro scherzando ♩ = 140

6

1. Fl. *morendo* *pp*

2. Fl. *morendo* *pp*

1. Bb Cl. *morendo* *pp*

2. Bb Cl. *morendo* *mf*

Hn. *morendo* *pp* *senza sord.* *pp*

Perc. *To Vib.* *Vibraphone motor on* *pp* *ppp*

Pno. *tre corde* *p* *pp*

Marie *p*
The shell... the

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *p molto espr.* *pp*

Allegro scherzando ♩ = 140

Preview score - not for performance

12

1. Fl.

2. Fl.

1. Bb Cl.

2. Bb Cl.

Marie

shell... Put it back where it be longs! The shell... the shell... Do not hold it to your ear Ner - val... Ner - val...

17

1. Fl.

2. Fl.

1. Bb Cl.

2. Bb Cl.

Marie

He would still be a - live... if not for his hear - ing it hear - ing it hear - ing it...

rit.

f *ftg.* *ord.* *ftg.* *ord.*

f *ftg.* *ord.* *ftg.* *ord.*

f *ftg. (possibile)* *ord.* *ftg.* *ord.*

f *ftg. (possibile)* *ord.* *ftg.* *ord.*

p *f*

22

1. Fl.

2. Fl.

1. Bb Cl.

2. Bb Cl.

Vib.

Pno.

Marie

You_ said_ he had a heart at - tack... I am scep - ti - cal_ scep - ti - cal scep - ti - cal scep - ti - cal Ner - val... Ner - val...

Slower ♩ = 66

pp *mp* *pp* *mf* *pp*

pp *mp* *pp* *mf* *pp*

pp *mp* *pp* *mf* *pp*

pp *mp* *pp* *mf* *pp*

pp *mp* *pp* *mf* *pp*

pp *motor on* *pp*

p *pp*

p *pp*

molto rit. Allegro scherzando subito ♩ = 140

Molto adagio subito ♩ = 40

Doctor exits

1. Fl. *pp* *ff*

2. Fl. *pp* *ff*

1. Bb Cl. *pp* *ff*

2. Bb Cl. *mf* *ff*

Hn. *ff* \leq

Pno. *f* (A)

Marie *Ner val* *Ahh*

Vln II *senza sord.* *ff* \leq

Vla. *senza sord.* *ff* \leq

Vc. *senza sord.* *ff* \leq

27

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100

Scene 2

Nerval enters

He sits down...

1. Fl.

1. Bb Cl.

Vib. *motor off*
pp legato

Pno. *p* *pp*

Vln. I *senza sord.*
pp

Vln. II *pp*

Vla. *pp*

Vc. *pp*

1. Fl. *p*

2. Fl. *p*

1. Bb Cl. *pp subtone*

2. Bb Cl. *pp subtone*

Hn. *pp espr.* *parlando*

Nerval
As more friends de - part us, we be - come more a - ware of our in - crea - sing age, and the sharp - ness of

Vln. I *sul tasto* (quasi 3/8)

Vln. II *sul tasto* (quasi 3/8)

Vla. *sul tasto* (quasi 3/8)

Vc. *sul tasto* (quasi 3/8)

Personal score - not for performance

42

1. Fl. *p*

2. Fl. *pp*

1. Bb Cl. *p*

2. Bb Cl. *pp*

Hn.

Vib. *p* To T-t. Tam-tam

Nerval death. We try to es-cape fur-ther in - to our lives, look - ing on it like a view from a moun - tain - top and we get clo -

Vln. I *ord.* *p*

Vln. II *ord.* *p*

Vla. *ord.* *p*

Vc. *ord.* *p*

50

1. Fl. *pp* *f* *p* *f* *pp* *f*

2. Fl. *pp* *f* *p* *f* *pp* *f*

1. Bb Cl. *pp* *f* *p* *f* *pp* *f*

2. Bb Cl. *pp* *f* *p* *f* *pp* *f*

T-t. *pp* *f* *p* *f* *pp* *f* To B. D. *pp*

Marie *p* slightly startled You've been wri - ting a new piece? *f*

Nerval *f appassionato* - ser to our or - i - gins In - spi - ra - tion hits and we make art from it! Not ex - act - ly.

Vln. I *f*

Vln. II *f*

Vla. *mf* *pizz.* *f*

Vc. *p* *f*

Personal score - not for performance

Quasi recit. (ma l'istesso tempo)

B.D.

B. D. *pp* (R.H. sempre non-arp.)

Pno. *mp*

Nerval *p*

I've had the i-dea for it since my stu-dent days But I wait-ed un-til I was much old-er to bring it to fru-it-ion, since I've al-ways

Vln. II *p*

Vla. *p*

61 Poco a poco più espressivo

Much faster ♩ = 110

1. Fl. *p*

2. Fl. *p*

1. Bb Cl. *p*

2. Bb Cl. *p*

B. D. *f* *mf* *pp* To B. D.

Pno. *mp*

Marie What is its name?! And why write it

Nerval thought of it as a sort of grand sum - ma - tion of my ca - reer. Am - phri - trite

Poco a poco più espressivo Much faster ♩ = 110

Vln. I *p* *f* *p* *pp*

Vln. II *p* *f* *p* *pp*

Vla. *p* *f* *p* *pp*

Vc. *p* *f* *p* *pp*

Personal score - not for performance

67

Hn. *p*

Marie

Nerval *p* without expression
now?

Be-cause I want-ed to in-fuse ev-r'y ex-per-i-ence and feel-ing I've ev-er known in-to it.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

"Train of Neptune"

Slightly faster (Allegro [ma non troppo] con brio) ♩ = 120

71

1. Fl. *pp cresc.* *ff* *p* *ff* *p*

2. Fl. *pp cresc.* *ff* *p* *ff* *p*

1. Bb Cl. *pp cresc.* *ff* *p* *ff* *p*

2. Bb Cl. *pp cresc.* *ff* *p* *ff* *p*

B. D. *pp cresc.* *molto cresc.* *f* *p* *f* *p*

Pno. *mf*

Nerval *cresc.* *ff*

I have the o-pen-ing of the work, the 'Train of Nep-tune.'

Slightly faster (Allegro [ma non troppo] con brio) ♩ = 120

Vln. I *pp poco a poco cresc.* *ff* *f fp* *f* *fp* *f*

Vln. II *pp poco a poco cresc.* *ff* *f fp* *f* *fp* *f*

Vla. *pp poco a poco cresc.* *ff* *f fp* *f* *fp* *f*

Vc. *pp poco a poco cresc.* *ff* *f fp* *f* *fp* *f*



75

1. Fl. *ff* *p* *ff* *p*

2. Fl. *ff* *p* *ff* *p*

1. Bb Cl. *ff* *p* *ff* *p*

2. Bb Cl. *ff* *p* *ff* *p*

B. D. *f* *p* *f* *p* *f* *p*

Pno.

Vln. I *f fp* *f* *fp* *f*

Vln. II *f fp* *f* *fp* *f*

Vla. *f fp* *f* *fp* *f*

Vc. *f fp* *f* *fp* *f*

78

1. Fl. *ff* *p* *ff* *p* *ff*

2. Fl. *ff* *p* *ff* *p* *ff*

1. Bb Cl. *ff* *p* *ff* *p* *ff*

2. Bb Cl. *ff* *p* *ff* *p* *ff*

B. D. *p* *f* *p* *f* *p* *f* *p*

Pno.

Vln. I *f fp* *f* *fp* *f*

Vln. II *f fp* *f* *fp* *f*

Vla. *f fp* *f* *fp* *f*

Vc. *f fp* *f* *fp* *f*

82

B. D. *f p p*

Pno. *mp non-legato*

Vln. I *dim. p*

Vln. II *dim. p*

Vla. *dim. p*

Vc. *dim. p*

86

1. Bb Cl. *pp*

2. Bb Cl. *pp*

B. D. *pp*

Pno.

Vln. I *morendo*

Vln. II *morendo*

Vla. *morendo*

Vc. *morendo*

89

Fl. I *mf*

2. Fl. *mf*

1. Bb Cl.

2. Bb Cl.

B. D. *ppp*

Suddenly a lot slower (about half the preceding tempo) ♩ = 60

92

1. Fl. *ppp*

2. Fl. *ppp*

1. Bb Cl. *ppp*

2. Bb Cl. *ppp*

B. D. *morendo* To Vib.

Marie *p*

Ner-val! I see you've

Suddenly a lot slower (about half the preceding tempo) ♩ = 60

non-rit.

Vln. I *pp* sul tasto

Vln. II *pp* sul tasto

Vla. *pp* sul tasto

Vc. *pp* sul tasto

96

B. D. *rit.* Vibraphone

Pno.

Marie used these an-cient mo-men-tos of a dream you've been stuck with-in for the last six-ty years. Why do you wind your-self up like

rit. sul pont.

Vln. I *pp* *ff* *p < f >* *pp*

Vln. II *pp* *ff* *p < f >* *pp*

Vla. *pp* *ff* *p < f >* *pp*

Vc. *pp* *ff* *p < f >* *pp*

Perusal score - not for performance

Fanfare of Triton

Somewhat slower ♩ = 45

Allegro alla marcia ♩ = 140

1. Fl.
 2. Fl.
 1. Bb Cl.
 2. Bb Cl.
 Vib.
 Pno.
 Marie
 Nerval

motor on
 mp legato
 p
 (A)
 this?
 p
 f
 I've al-so writ-ten some i - deas for a 'Fan - - - fare of Tri - ton!

ff 3 3 3
 ff 3 3 3
 ff 3 3 3
 ff 3 3 3
 ff
 ff
 p
 p
 f

105

1. Fl.
 2. Fl.
 1. Bb Cl.
 2. Bb Cl.
 Hn.
 Vib.
 Vln. I
 Vln. II
 Vla.
 Vc.

ord.
 pp 3 3
 ord.
 pp 3 3
 ord.
 pp 3 3
 ord.
 pp 3 3
 ff 3 3
 ff 3 3
 ff 3 3
 ff 3 3

Personal score - not for performance

109

1. Fl. *f*

2. Fl. *f*

1. Bb Cl. *f*

2. Bb Cl. *f*

Hn.

Vln. I

Vln. II

Vla.

Vc.

113

1. Fl. *ff* 3

2. Fl. *ff* 3

1. Bb Cl. *ff* 3

2. Bb Cl. *ff* 3

Hn. *ff* 3

Vln. I *ff* 3

Vln. II *ff* 3

Vla. *ff* 3

Vc. *ff* 3

arco

Personal score - not for performance

Molto adagio subito ♩ = 40

117

1. Fl. *fff*

2. Fl. *fff*

1. Bb Cl. *fff*

2. Bb Cl. *fff*

Hn.

Vib. *f* motor off *p* To T-t.

Pno. *f* *pp* (non arp.)

Marie *f* *p*
Ner - val! Ner - val! Ner - val Ner - val

Molto adagio subito ♩ = 40

Vln. I

Vln. II

Vla.

Vc.

Perusal Score - not for performance

Andante quasi-recit
(with much freedom,
sempre colla voce) ♩ = 80

Marie *pp*
I am as-ton-ished but baf-fled! Your mu-sic once made some sense. But I can-not follow your lo-gic an-y-more.

Andante quasi-recit
(with much freedom,
sempre colla voce) ♩ = 80

Vln. I *pizz.* *p* col legno tratto *p*
Vln. II *pizz.* *p* col legno tratto *p*
Vla. *pizz.* *p* col legno tratto *p*
Vc. *pizz.* *p* col legno tratto *p*

124

Tempo giusto (Adagio sempre) ♩ = 72

Hn. *pp*
Marie You fol-low the most beau-ti-ful mu-sic with the most ter-ri-ble sounds!
Nerval *p*
Well, I am

128

Tempo giusto (Adagio sempre) ♩ = 72

Vln. I *ord.* *p* *3* *fff* *3* *pizz.*
Vln. II *ord.* *p* *gliss.* *(a)* *fff* *3* *pizz.*
Vla. *ord.* *p* *gliss.* *fff* *3* *pizz.*
Vc. *ord.* *p* *gliss.* *fff* *3* *pizz.*

128

poco rit.

1. Bb Cl. *p*
2. Bb Cl. *p*
Hn.
Marie How so?
Nerval *3*
baf-fled as well. Un-for-tun-ate-ly I have reached an im-passe...

Slower ♩ = 50

1. Bb Cl. *pp*

2. Bb Cl.

Tam-tam

T.-t.

Nerval *p*

I have al-ways want-ed to fol-low up thesesket-ches with somechor - al mu-sic, but the i - deas ne-ver came to me!

Slower ♩ = 50

Vln. I *p* arco

Vln. II *p*

Vla. *p* arco

Vc. *p*

poco appass.

1. Bb Cl. *mf poco a poco cresc.* *ff* *sempre f*

2. Bb Cl. *mf poco a poco cresc.* *ff* *sempre f*

T.-t. *p* *f*

Nerval *mf poco a poco cresc.* *ff* *sempre f*

The mu-sic I want to write is sim-ply too beau - ti-ful. If I car-ry on like this, the work will be un-

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *fp* *ff*

rit. Molto grave ♩ = 40

148

1. Fl. *p*

2. Fl. *p*

1. Bb Cl. *p* To A Cl.

2. Bb Cl. *p* To A Cl.

T-t. *p*

Nerval *p*
fin-ished when I die! Oh! Oh how ter-ri-ble death is!

Vln. I *p* *pp* *ppp* arco

Vln. II *p* *pp* *ppp* arco

Vla. *p* *pp* *ppp* arco

Vc. *p* *pp* *ppp* arco *ma espress.*

rit. Molto grave ♩ = 40

155

1. Fl. *mf* *p*

1. A Cl. *pp*

2. A Cl. *pp*

T-t. *To Vib.*

Pno. *pp*

rit.

Nerval goes to the tape machine and presses the play button. Mournful music fills the stage as the voices of his dead friends. Marie looks on, almost in tears.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mf*

Personal score - not for performance

160 Adagio ma non troppo (♩ = 122)

1. Fl. *ppp* *pp* *p*

2. Fl. *pp* *p*

1. A. Cl. *ppp* *pp* *p*

2. A. Cl. *ppp* *pp*

Vib. motor on (pulsating ♩) *p* poco a poco cresc.

Pno. *p* poco a poco cresc.

Adagio ma non troppo (♩ = 122)

Vln. I *p* poco a poco cresc. col legno

Vln. II *p* poco a poco cresc. col legno

Vla. *p* poco a poco cresc. col legno

Vc. pizz. *ppp* *p* poco a poco cresc. col legno

170

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

2. Fl. *mf*

1. A. Cl. *mf*

2. A. Cl. *p*

Vib. *f*

Pno. *f*

Vln. I *ff* tutta forza

Vln. II *ff* tutta forza

Vla. *ff* tutta forza

Vc. *ff* tutta forza

Personal score - not for performance

177

1. Fl. *mf* *pp*

2. Fl. *f* *pp*

1. A. Cl. *f*

2. A. Cl. *f*

Vib. *dim.* *p*

Pno. *dim.* *p*

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

185

1. Fl. *pp* *p*

2. Fl. *pp*

1. A. Cl. *pp* To Bb Cl.

2. A. Cl. *pp* *pp*

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Personal score - not for performance

Scene 3

192 rit. Somewhat slower ♩ = 48

1. Fl. *rit.* Somewhat slower ♩ = 48

Vib. *morendo* *ppp*

Pno. *pp*

Marie *pp* *rit.* Somewhat slower ♩ = 48
When the tape finishes, there is silence. Ner val Ner val I guess sci-ence does have it

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *ord.* *pp* *espress.*

Vc. *pp*

202

1. Fl. *pp*

2. Fl. *pp*

1. B♭ Cl. *p* *f* *ff* *p* *pp*

2. A Cl. *pp*

Marie *p* *strengths.* Per haps it could e-ven be used to stim-u-late one's cre - a-tive pro - cess!

Neryal *p* *(Suddenly he looks at the seashell.)*

Vln. I *pp* *ord.* *p* That will be a job for fu-ture ge-ne - ra-tions. Un

Vln. II *pp* *ord.* *p*

Vla. *pp* *ord.* *p*

Vc. *pp* *ord.* *p*

Suddenly faster (Poco Andante) ♩ = 72

208

1. Fl. *p*

2. Fl. *p*

1. B♭ Cl. *p*

2. A Cl. *p*

Marie *mf*
The shell the shell That's the sea - shell which you found in It - a - ly on one of your school trips.

Nerval *p*
Nerval takes the seashell from the mantle piece and looks quizzically at it.
less... Yes.

ord. Suddenly faster (Poco Andante) ♩ = 72

Vln. I *f > p*

Vln. II *f > p*

Vla. *f > p*

Vc. *f > p*

215

1. Fl. *ff* *p*

2. Fl. *ff* *p*

1. B♭ Cl. *ff* *p*

2. A Cl. *ff* *p*

Hn. *pp* *ff > p*

Vib. *pp* *ff > pp* *pp* *ff > pp*

Pno. *p* *mf*

Nerval *p* *ff* *p* *poco a poco cresc.*
It is a mem - en - to of an old love that I once had. Un - for - tun - ate - ly it did not go a - ny - where, but I re - mem - ber

Vln. I *p* *f* *p* *sul tasto*

Vln. II *p* *f* *p* *sul tasto*

Vla. *p* *f* *p* *sul tasto*

Vc. *pizz.* *f* *f* *arco (sul tasto)* *p*

Personal score - not for performance

220

Hn. *p cresc.* *ff* motor on

Vib. *f legato*

Pno. (s)

Nerval *f*
lst - ening to the sounds that a - rose from it, i - ma - gining my - self be - ing car - esed

Vln. I

Vln. II

Vla.

Vc.

225

1. Fl. *f*

1. Bb Cl. *f*

Vib.

Pno. *mf*

Marie *mf*
Who knows? Na - ture has a strange a - bi - li - ty to an - ti - ci - pate

Nerval *pp*
by my be - loved.

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Personal score — not for performance

230

1. Fl. *p sub. f p*

1. Bb Cl. *p sub. f p*

2. A Cl.

Pno. *ff*

Marie
things. What if the sea-shell came from an - t - qui - ty, and stored the sounds - it heard, like a re - cord - ing does?

Nerval

234

1. Fl. *p poco a poco cresc. f*

1. Bb Cl. *p poco a poco cresc. f*

2. A Cl.

Marie
You could be list - ening to the sounds of the sea and of the Sir - ens!

Nerval
Why don't we see? Hear it for your - self, Mar - ie.

molto rit.

To A Cl.

Vln. I *p mf*

Vln. II *p mf*

Vla. *p mf*

Vc. *p mf*

molto rit.

Persuasal Score - not for performance

239 *Slow; tranquillo* ♩ = 50 *motor on* *As before* ♩ = 72 *molto rit.* *Slower (sempre colla voce)* ♩ = 50

Vib. *pp*

Pno. *ff*

Marie *Nerual hands the seashell to Nerual, and she listens with rapt attention.* *ff* (not too long) *pp sub.* *sempre pp*

Siren 1 *quasi pp* Ah! How do I describe it? It's like a scream with the

Siren 2 *quasi pp* Ah

Vln. I *pp non-vib.* *pp con sord. vib.*

Vln. II *pp non-vib.* *pp con sord. vib.*

Vla. *pp non-vib.* *pp con sord. vib.*

Vc. *pp non-vib.* *pp con sord. vib.*

246 *Somewhat faster (same tempo as before)* ♩ = 72

1. Fl. *p* *poco a poco cresc.*

2. Fl. *p* *poco a poco cresc.*

1. A. Cl. *p* *poco a poco cresc.*

2. A. Cl. *p* *poco a poco cresc.*

Marie *beauty of a hymn.*

Nerual *Nerual's eyes widen.* *p* I, I, I think I have an i -

Vln. I *sul pont.* *f > p* *f > p* *f > p* *f > p* *f > p*

Vln. II *sul pont.* *f > p* *f > p* *f > p* *f > p* *f > p*

Vla. *sul pont.* *f > p* *f > p* *f > p* *f > p* *f > p*

Vc. *sul pont.* *f > p* *f > p* *f > p* *f > p* *f > p*

Persuasive score - not for performance

rit. Molto grave ♩ = 40 rit.

254

1. Fl. *f* *p*

2. Fl. *f* *p* *pp*

1. A. Cl. *f* *p* *p*

2. A. Cl. *f* *p* *pp*

Vib. motor off *f*

Pno. *pp*

Nerval *ff* *pp* *dim.* *pp* *dim.*

Vln. I *ff* *pp* *dim.* *pp* *f* *pizz. (ord.) senza sord.*

Vln. II *ff* *pp* *dim.*

Vla. *ff* *pp* *dim.*

Vc. *ff* *pp* *dim.* *pp* *senza sord. ord.*

Personal score - not for performance

Scene 4

261 *Molto adagio* ♩ = 45

1. Fl. *ppp*

2. Fl. *ppp*

1. A. Cl. *ppp*

2. A. Cl. *ppp* subtone

Neroel takes the seashell and retires to his study. Here, he starts listening to the voluptuous sounds from inside the seashell, including the waves of the sea, and the song of the sirens.

Pno.

Molto adagio ♩ = 45

Vln. I *ppp* arco *gliss.*

Vln. II *ppp* ord. senza sord. *gliss.*

Vla. *pp* sul tasto senza sord.

Vc. *pp* sul tasto

263

1. Fl. *ppp*

2. Fl. *ppp*

1. A. Cl. *ppp* subtone

2. A. Cl. *ppp* subtone

Pno.

Siren 1 Ah.....

Siren 2 Ah.....

Vln. I *ppp* *gliss.*

Vln. II *ppp* *gliss.*

Vla.

Vc.

Personal score — not for performance

265

1. Fl.

2. Fl.

Pno.

Siren 1

Siren 2

Vln. I

Vln. II

Vla.

Vc.

pp espr.

gliss.

gliss.

3

(sempre sul tasto)

legato possibile

(sempre sul tasto)

legato possibile

267

1. A Cl.

Pno.

Siren 1

Siren 2

Vln. I

Vln. II

Vla.

Vc.

pp espr.

gliss.

gliss.

3

269

1. Fl.

1. A Cl.

Pno.

Siren 1

Vln. I

Vln. II

Vla.

Vc.

pp espr.

gliss.

gliss.

ppp

=

270

1. Fl.

Pno.

Siren 1

Siren 2

Vln. I

Vln. II

Vla.

Vc.

gliss.

gliss.

gliss.

gliss.

ppp

Persuasive score - not for performance

272

Piano score for measures 272-273. The piano part features a complex rhythmic pattern with triplets and a '10' marking. The strings (Sirens, Violins I & II, Viola, and Cello) play sustained notes with glissando markings and long slurs.

Pno.

Sirn 1

Sirn 2

Vln. I

Vln. II

Vla.

Vc.



273

Musical score for measures 273-274. The piano part continues with similar rhythmic patterns. The strings play sustained notes with glissando markings. Performance instructions include 'ppp' (pianissimo) and 'legato possibile (sempre sul tasto)' for the strings.

Pno.

Sirn 1

Sirn 2

Vln. I

Vln. II

Vla.

Vc.

ppp

legato possibile
(sempre sul tasto)

legato possibile
(sempre sul tasto)

Perusal score — not for performance

284 (3 + 3 + 2) **Molto adagio** ♩ = 45

1. Fl. *fp fp* < *ff* > *pp*

2. Fl. *fp fp* < *ff* > *pp*

1. A. Cl. *fp fp* < *ff* > *pp*

2. A. Cl. *fp fp* < *ff* > *pp*

Pno. *pp legato*

Siren I

Vln. I (3 + 3 + 2) *ff* *pp*

Vln. II (3 + 3 + 2) *ff* *pp*

Vla. (3 + 3 + 2) *ff* *pp*

Vc. (3 + 3 + 2) *ff* *pp*

287

1. Fl. *ppp*

2. Fl. *ppp*

1. A. Cl. *ppp* subtone

2. A. Cl. *ppp* subtone

Pno. *ppp*

Siren I

Siren 2

Vln. I *ppp* *gliss.*

Vln. II *ppp* *gliss.*

Vla. *pp* sul tasto

Vc. *pp* sul tasto

Personal score — not for performance

289

1. Fl. *ppp*

2. Fl. *ppp*

1. A Cl. *p* 3

Pno. 10

Siren 1

Siren 2

Vln. I *gliss.*

Vln. II *ppp* *gliss.* *gliss.*

Vla.

Vc.

291

1. A Cl. (h)

Pno. 10

Siren 1

Siren 2

Vln. I *gliss.*

Vln. II *gliss.*

Vla.

Vc. (h)

==

Personal score - not for performance

293

1. Fl. *p*

1. A Cl. *ppp*

2. A Cl. *ppp*

Pno.

Siren 1

Siren 2

Vln. I *gliss.*

Vln. II *gliss.*

Vla.

Vc.

295

1. Fl.

2. Fl.

1. A Cl. *pp* Play lower octave if needed

2. A Cl. *pp*

Pno.

Siren 1

Siren 2

Vln. I *arco* *gliss.*

Vln. II *ord.* *gliss.*

Vla.

Vc.

Personal score — not for performance

297

1. Fl. *mf*

2. Fl. *mf*

1. A Cl. *mf*

2. A Cl. *mf*

Hn. *p*

Pno. *mf* *pp*

Siren 1 *mf* *pp*

Siren 2 *mf* *pp*

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

Vln. II ord. *mf* *pp* gliss. gliss.

Vla. *mf* *pp* legato possibile

Vc. *mf* *pp* legato possibile

Detailed description: This page of a musical score covers measures 297 to 300. It features a variety of instruments including woodwinds (flutes, clarinets, horn), strings (violins I and II, viola, cello), and piano. The woodwinds and strings play sustained notes with dynamic markings of *mf* and *pp*. The piano part consists of a complex rhythmic pattern with ten-measure rests. The strings include glissando markings and specific performance instructions like 'arco' and 'ord.'. A large diagonal watermark 'Persual score - not for performance' is overlaid on the page.

299

1. Fl. *pp* *morendo*

2. Fl. *pp* *morendo*

1. A. Cl. *pp* *morendo*

2. A. Cl. *pp* *morendo*

Hn. *pp* *morendo*

Pno.

Siren 1

Siren 2

Vln. I *arco* *gliss.* *gliss.* *arco* *gliss.* *gliss.*

Vln. II *ord.* *gliss.* *gliss.* *ord.* *gliss.* *gliss.*

Vla.

Vc.

Personal score — not for performance

301 **Più mosso**

1. Fl. *f* *f* *pp*

2. Fl. *f > pp*

1. A. Cl. *f* *f* *pp*

2. A. Cl. *f > pp*

Pno. *p*

Vln. I *mf espress.* *mf* *f* *p* *f*

Vln. II *mf espress.* *mf* *f* *p* *f*

Vla. *mf* *mf* *f* *p* *f*

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

309 **accel.** **rit.** **Molto adagio** ♩ = 45

1. Fl. *p* *f* *p* *fp* *pp*

2. Fl.

1. A. Cl. *p* *p* *fp* *pp*

2. A. Cl.

Pno. *pp*

Sirn I

accel. **rit.** **Molto adagio** ♩ = 45

Vln. I *fp < fp* *fp* *pp* *sul tasto*

Vln. II *fp < fp* *fp* *pp* *sul tasto*

Vla. *fp < fp* *fp* *pp* *sul tasto*

Vc. *fp < fp* *fp* *pp* *sul tasto*

317

1. Fl. *ppp*

2. Fl. *ppp*
motor on

Vib. *pp*

Pno. *legato*

Siren 1 Ah.....

Siren 2

Vln. I ord. *ppp* gliss. gliss.

Vln. II *ppp*

Vla. ord. *pp* ord.

Vc. *pp*

319

1. Fl.

2. Fl.

1. A Cl. *ppp* subtone

2. A Cl. *ppp* subtone

Vib.

Pno.

Siren 1

Siren 2 Ah.....

Vln. I ord. gliss. gliss.

Vln. II *ppp* ord. gliss. gliss.

Vla. (sempre sul tasto)
legato possibile
(sempre sul tasto)

Vc. *legato possibile*

Personal score - not for performance

321

1. A Cl. *pp espr.*

Hn. *pp espr.*

Vib.

Pno.

Siren 1

Siren 2

Vln. I *gliss.*

Vln. II *gliss.*

Vla.

Vc.

323

2. Fl. *pp espr.*

1. A Cl. *pp espr.*

Hn.

Vib.

Pno.

Siren 1 Ah.....

Siren 2

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *pp*

Vc. *pp*

Perusal score - not for performance

325

1. Fl.

2. Fl.

1. A. Cl.

2. A. Cl.

Vib.

Pno.

Siren 1

Siren 2

Vln. I

Vln. II

Vla.

Vc.

pp espr.

pp

Ah.....

Ah.....

gliss.

gliss.

pp

pp

327

1. Fl.

2. A. Cl.

Vib.

Pno.

Siren 1

Siren 2

Vln. I

Vln. II

Vla.

Vc.

Molto più mosso

To Vib.

To B. D. and T.T.

Nervous becomes increasingly frenetic.

pp

pp

pp

pp

pp

Personal score — not for performance

329

1. Fl.

2. Fl.

1. A Cl.

2. A Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

331

1. Fl.

2. Fl.

1. A Cl.

2. A Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

molto accel.

p *f* *p* *f*

pp *poco a poco cresc.*

334

1. Fl. *p* *f* *mf* *ff*

2. Fl. *p* *f* *mf* *ff*

1. A. Cl. *p* *f* *mf* *ff*

2. A. Cl. *p* *f* *mf* *ff*

Pno. *mf sempre cresc.*

Vln. I *mf sempre cresc.*

Vln. II *mf sempre cresc.*

Vla. *mf sempre cresc.*

Vc. *mf sempre cresc.*

337

1. Fl. *mf poco a poco cresc.* *ff*

2. Fl. *mf poco a poco cresc.* *ff*

1. A. Cl. *mf poco a poco cresc.* *ff*

2. A. Cl. *mf poco a poco cresc.* *ff*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Perusal score - not for performance

Scene 5

348

1. Fl. *fff*

2. Fl. *fff*

1. A. Cl. *fff* bell up!

2. A. Cl. *fff* bell up!

Hn. *fff* bell up!

Perc. T.t. *ff* B.D. *ff* T.t. B.D.

Pno. *fff*

Siren 1

Siren 2

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Finally, Nerval bursts into a rage and bursts back into the room, in a flurry of torn music sheets, and with the shell in his hand.

Persuasive score – not for performance

361 **Somewhat faster** ♩ = 60

1. Fl.

1. A. Cl. To Cl. in Bb

2. A. Cl. To Cl. in Bb

Hn. *pp*

Vib. To T-t.

Nerval *p*

The shell! I was try-ing to write down its

Somewhat faster ♩ = 60
sul pont.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

365 **rit.** *p* **Slower** ♩ = 50

Marie Who?!

Nerval beau-ti-ful sounds, but sud-den-ly was vio-lent-ly re-min-ded of her! It was some-one I was

Slower ♩ = 50
ord.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

380 a tempo rit.

1. Fl. *pp*

2. Fl. *pp*

1. B♭ Cl. *f pp*

2. B♭ Cl. *f pp*

T-t. *p p*

Pno. *ppp*

Marie
name?! Ner val?! Ner val? Ner val... Ner - val

pp

f *pp*

He pauses to think. He dies.

Nerval
It was Al.... Al - i.....

pp

a tempo rit.

Vln. I *fp >*

Vln. II *fp >*

Vla. *fp >*

Vc. *fp >*

Personal score - not for performance

394

1. Fl.

2. Fl.

1. B♭ Cl.

2. B♭ Cl.

Marie

shell... Has the shell pois - oned me?! I do not feel like my-self Doc- tor... You say it is poll-

Vln. I

Vln. II

Vla.

Vc.

397

1. Fl.

2. Fl.

1. B♭ Cl.

2. B♭ Cl.

Marie

u - tion that has caused it... The on-ly pol-lu - tion I've breathed in was from that shell...

molto rit.

f

ff

ff

ff

Vln. I

Vln. II

Vla.

Vc.

Perusal score — not for performance

401 Slower $\text{♩} = 66$

1. Fl. *pp* *mp* > *pp* >

2. Fl. *pp* *mp* > *pp* >

1. B♭ Cl. *pp* *mp* > *pp* >

2. B♭ Cl. *pp* *mp* > *pp*

Vib. *pp* motor on To T-t.

Pno. *p* *p*

Marie *pp*
You say Ner - val had a heart at-tack, but what if he died from the sir - ens

Slower $\text{♩} = 66$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Personal score - not for performance

404 *molto rit.*

1. Fl. *cresc.* *ff*

2. Fl. *cresc.* *ff*

1. B♭ Cl. *cresc.* *ff*

2. B♭ Cl. *cresc.* *ff*

Marie *a picere*
laugh

Coda

406 Allegro scherzando subito ♩ = 140

Adagio ♩ = 40

1. Fl.

2. Fl.

1. B♭ Cl.

2. B♭ Cl.

Hn.

Vib.

Pno.

Marie

(The Doctor laughs.)
pp
- ing?!

Tam-tam
pp

mf una corda

(A) 8^{va}

Allegro scherzando subito ♩ = 140

Adagio ♩ = 40

Vln. I

Vln. II

Vla.

Vc.

pp

mf

f

f

f

f

Preview score - not for performance

410

1. Fl. *pp* *pp* *poco*

2. Fl. *pp* *pp* *poco*

1. B♭ Cl. *pp* *pp* *poco*

2. B♭ Cl. *pp* *pp* *poco*

Hn. *pp* *pp* *poco*
con sord.

T.-t.

Pno.

Vln. I *con sord.* *ppp* *mf* *p*

Vln. II *con sord.* *ppp* *mf* *p*

Vla. *con sord.* *ppp* *mf* *p*

Vc. *con sord.* *ppp* *mf* *p*

413

1. Fl. *pp* *pppp*

2. Fl. *pp* *pppp*

1. B♭ Cl. *pp* *pppp*

2. B♭ Cl. *pp* *pppp*

Hn. *pp* *pppp*

T.-t.

Pno.

Vln. I *p* *pp* *p* *pp* *pppp* *pizz.*

Vln. II *p* *pp* *p* *pp* *pppp* *pizz.*

Vla. *p* *pp* *p* *pp* *pppp* *pizz.*

Vc. *p* *pp* *p* *pp* *pppp* *pizz.*

416