

Red Yellow and Blue

Inspired by Mondriaan's Style

part 1-5'28

Chiel Meijering
A'dam dec.2021

J=122

This section of the score consists of five staves. From top to bottom:
1. **a.ob.**: Treble clef, 6/8 time, dynamic *mf*.
2. **clr.Bb**: Treble clef, 6/8 time, dynamic *mf*.
3. **bss.clr.Bb**: Bass clef, 6/8 time, dynamic *mf*.
4. **brt.sx.Eb**: Treble clef, 7/8 time, dynamic *mf*.
5. **bsn**: Bass clef, 7/8 time, dynamic *mf*.

7 *9*

This section shows five staves. From top to bottom:
1. **a.ob.**: Treble clef, 6/8 time.
2. **clr.**: Treble clef, 6/8 time.
3. **b.cl.**: Treble clef, 6/8 time.
4. **b.sx.**: Treble clef, 7/8 time.
5. **bsn**: Bass clef, 7/8 time.

13 *18*

This section shows five staves. From top to bottom:
1. **a.ob.**: Treble clef, 6/8 time.
2. **clr.**: Treble clef, 6/8 time.
3. **b.cl.**: Treble clef, 6/8 time.
4. **b.sx.**: Treble clef, 7/8 time.
5. **bsn**: Bass clef, 7/8 time. The **bsn** staff ends with a dynamic *slap* and a 'x' mark.

part 1-1

19

a.ob
clr.
b.cl.
b.sx.
bsn

Measures 19-26 show a sequence of sixteenth-note patterns. The bassoon part (bsn) has 'x' marks under specific notes in each measure.

27

a.ob
clr.
b.cl.
b.sx.
bsn

f

31

Measures 27-30 show eighth-note patterns. Measure 31 shows sixteenth-note patterns with dynamic *f*.

32

a.ob
clr.
b.cl.
b.sx.
bsn

Measures 32-34 show eighth-note patterns. Measure 35 shows sixteenth-note patterns.

38

a.ob
clr.
b.cl.
b.sx.
bsn

This section consists of five staves for woodwind instruments. The first three staves (a.ob, clr., b.cl.) play eighth-note patterns with grace notes. The b.sx. and bsn staves provide harmonic support with sustained notes and eighth-note chords.

43

a.ob
clr.
b.cl.
b.sx.
bsn

46

This section continues with the same instrumentation. Measures 43-45 show eighth-note patterns. Measure 46 begins with a dynamic marking *mf*, followed by eighth-note patterns for all instruments.

48

a.ob
clr.
b.cl.
b.sx.
bsn

53

This section concludes with eighth-note patterns. Measures 48-52 show eighth-note patterns. Measure 53 ends with a dynamic marking *f*.

54

This section consists of five staves. The first three staves (a.ob, clr., b.cl.) play eighth-note patterns with grace notes. The fourth staff (b.sx.) plays sixteenth-note patterns. The fifth staff (bsn) plays eighth-note patterns.

61

65

This section consists of five staves. The first three staves (a.ob, clr., b.cl.) play eighth-note patterns with grace notes. The fourth staff (b.sx.) plays sixteenth-note patterns. The fifth staff (bsn) plays eighth-note patterns. Measure 65 includes dynamic markings 'mf'.

68

This section consists of five staves. The first three staves (a.ob, clr., b.cl.) play eighth-note patterns with grace notes. The fourth staff (b.sx.) plays sixteenth-note patterns. The fifth staff (bsn) plays eighth-note patterns.

a.ob 74

 clr. f

 b.cl. f

 b.sx. f

 bsn f

a.ob 80

 clr. mf f

 b.cl. mf f

 b.sx. mf f

 bsn mf f

a.ob 86

 clr. mf

 b.cl. mf

 b.sx. mf

 bsn mf

92

a.ob

93

clr.

b.cl.

b.sx.

bsn

X X X X X

99

a.ob

101

clr.

b.cl.

b.sx.

bsn

f f f f f

X

104

a.ob

105

clr.

b.cl.

b.sx.

bsn

mf mf mf mf mf

110

a.ob 

clr.

b.cl.

b.sx.

bsn

112

f

115

a.ob 

clr.

b.cl.

b.sx.

bsn

116

120

a.ob 

clr.

b.cl.

b.sx.

bsn

mf

mf

mf

mf

126

a.ob
clr.
b.cl.
b.sx.
bsn

This section of the score consists of five staves. The first three staves (a.ob, clr., b.cl.) have treble clefs and common time. The fourth staff (b.sx.) has a treble clef and a key signature of one sharp. The fifth staff (bsn) has a bass clef and a key signature of one flat. Measures 126-131 feature eighth-note patterns with various slurs and grace notes.

132

a.ob
clr.
b.cl.
b.sx.
bsn

This section of the score consists of five staves. The first three staves (a.ob, clr., b.cl.) have treble clefs and common time. The fourth staff (b.sx.) has a treble clef and a key signature of one sharp. The fifth staff (bsn) has a bass clef and a key signature of one flat. Measures 132-137 feature eighth-note patterns with slurs and grace notes. Dynamics include *f* (fortissimo) markings.

137

a.ob
clr.
b.cl.
b.sx.
bsn

This section of the score consists of five staves. The first three staves (a.ob, clr., b.cl.) have treble clefs and common time. The fourth staff (b.sx.) has a treble clef and a key signature of one sharp. The fifth staff (bsn) has a bass clef and a key signature of one flat. Measures 137-144 feature eighth-note patterns with slurs and grace notes. Dynamics include *ff* (fortissimo) and *f* (forte) markings.

146

a.ob

clr.

b.cl.

b.sx.

bsn

148

152

a.ob

clr.

b.cl.

b.sx.

bsn

157

a.ob

clr.

b.cl.

b.sx.

bsn

160

ff

ff

ff

ff

165

a.ob *f*

clr.

b.cl. *f*

b.sx. *f*

bsn *f*

169

170

a.ob

clr.

b.cl.

b.sx.

bsn

175

a.ob

clr.

b.cl.

b.sx.

bsn

177

ff

ff

ff

ff

181

A musical score for orchestra section 181. The score consists of five staves: a.ob (allegro obbligato), clr. (clarinet), b.cl. (bassoon), b.sx. (bassoon), and bsn (bassoon). The music is in 2/4 time, with a key signature of four sharps. The instruments play eighth-note patterns, with some notes tied over to the next measure. The bassoon parts include dynamic markings like f and v .

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Inspired by Mondriaan's Style
part 2-4'57

Chiel Meijering
A'dam dec.2021

J=122

This section of the score begins with a rest in common time. The first measure starts with a dynamic *mp*. The second measure begins with a dynamic *p*. The third measure starts with a dynamic *p*. The fourth measure starts with a dynamic *p*. The fifth measure starts with a dynamic *p*. The sixth measure starts with a dynamic *p*. The seventh measure starts with a dynamic *p*.

a.oob.

clr.Bb

bss.clr.Bb

brt.sx.Eb

bsn

8

This section of the score begins with a dynamic *p*. The first measure starts with a dynamic *p*. The second measure starts with a dynamic *p*. The third measure starts with a dynamic *p*. The fourth measure starts with a dynamic *p*. The fifth measure starts with a dynamic *p*. The sixth measure starts with a dynamic *p*. The seventh measure starts with a dynamic *p*. The eighth measure starts with a dynamic *p*. The ninth measure starts with a dynamic *p*. The tenth measure starts with a dynamic *p*. The eleventh measure starts with a dynamic *p*. The twelfth measure starts with a dynamic *p*. The thirteenth measure starts with a dynamic *p*. The fourteenth measure starts with a dynamic *p*. The fifteenth measure starts with a dynamic *p*.

a.oob

clr.

b.cl.

b.sx.

bsn

14

a.ob
clr.
b.cl.
b.sx.
bsn

mf mp mf mp mf

21

a.ob
clr.
b.cl.
b.sx.
bsn

p mf mp
p mf mp
p mf mp
p mf mp
p mf mp

28

a.ob
clr.
b.cl.
b.sx.
bsn

f mp f
f mp f
f mp f
f mp f

34

a.ob 

36

clr.

b.cl.

b.sx.

bsn

41

a.ob 

clr.

b.cl.

b.sx.

bsn

47

a.ob 

clr.

b.cl.

b.sx.

bsn

53

This section of the score spans measures 53 to 58. The instrumentation includes alto oboe (a.ob), clarinet (clr.), bassoon (bsn), and bassoon (b.sx.). The bassoon part (b.sx.) features a prominent eighth-note pattern. The bassoon part (bsn) has a sustained note in measure 53. Measure 58 concludes with a dynamic change.

59

This section spans measures 59 to 64. The instrumentation remains the same: a.ob, clr., b.cl., b.sx., and bsn. Measures 59 and 60 show sustained notes. Measures 61 and 62 feature eighth-note patterns. Measures 63 and 64 conclude with dynamic changes (f).

65

This section spans measures 65 to 70. The instrumentation is identical. Measures 65 and 66 show eighth-note patterns. Measures 67 and 68 conclude with dynamic changes (p). Measures 69 and 70 continue the eighth-note patterns.

71

a.ob

a.ob

clr.

b.cl.

b.sx.

bsn

77

a.ob

clr.

b.cl.

b.sx.

bsn

84

a.ob

clr.

b.cl.

b.sx.

bsn

90

a.ob 

clr.

b.cl.

b.sx.

bsn

96 99

a.ob 

clr.

b.cl.

b.sx.

bsn

103 106

a.ob 

clr.

b.cl.

b.sx.

bsn

110

a.ob 

116

117

a.ob 

120

123

a.ob 

129

a.ob 

clr.

b.cl.

b.sx.

bsn

135

a.ob 

clr.

b.cl.

b.sx.

bsn

142

a.ob 

clr.

b.cl.

b.sx.

bsn

a.ob 149

 a.ob 155

 clr.

 b.cl.

 b.sx.

 bsn

 a.ob 156

 clr.

 b.cl.

 b.sx.

 bsn

 a.ob 163

 clr.

 b.cl.

 b.sx.

 bsn

170

a.ob 

clr.

b.cl.

b.sx.

bsn

176

a.ob 

clr.

b.cl.

b.sx.

bsn

183

185

a.ob 

clr.

b.cl.

b.sx.

bsn

188

a.Ob. 

clr.

b.cl.

b.sx.

bsn

189

mf

p *cresc.*

mf

p *cresc.*

mf

p *cresc.*

193

a.Ob. 

clr.

b.cl.

b.sx.

bsn

fff

cresc.

cresc. *fff*

cresc.

cresc. *fff*

cresc.

cresc. *fff*

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part 3 (4'22)

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1 $\text{♩} = 154$

a.Ob.

cl.Bb

bs.cl.Bb

brt.sx.Eb

bsn

a.Ob.

cl.Bb

bs.cl.Bb

brt.sx.

bsn

13

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

18

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

24

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

30

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

35

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

40 43

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

a.ob. 45
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 50
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 55
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 59
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 65 66
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 70 74
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 77 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 82 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 87 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

91

a.ob.

cl.Bb

bs.cl.Bb

brt.sx.

bsn

95

a.ob.

cl.Bb

bs.cl.Bb

brt.sx.

bsn

100

a.ob.

cl.Bb

bs.cl.Bb

brt.sx.

bsn

104

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

108 110

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

113

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

118
 a.ob.

 121
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

123
 a.ob.

 125
 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

128
 a.ob.

 cl.Bb
 bs.cl.Bb
 brt.sx.
 bsn

a.ob. 134 cl.Bb 135 bs.cl.Bb 137
cresc. *cresc.* *f*
 bsn *f*

a.ob. 139
 cl.Bb
 bs.cl.Bb
 bsn

brt.sx.

a.ob. 143
 cl.Bb
 bs.cl.Bb
 bsn

147

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

151 154

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn

155

a.ob. cl.Bb bs.cl.Bb brt.sx. bsn