

MYRIAM MARBE

CONCERT PENTRU DANIEL KIENTZY,
SAXOFON ȘI ORCHESTRĂ

Concerto pour Daniel Kientzy et Saxophone(s) et orchestre

(Konzert für Daniel Kientzy, Saxophon(e) und Orchester)

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I

II

III

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CONCERT

pentru

DANIEL KIENTZY, SAXOFON
și ORCHESTRĂ

CONCERTO

pour

DANIEL KIENTZY et SAXOPHONE (S)
ET ORCHESTRE

EDITURA



MUZICALĂ

MM 1986/5

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M Y R I A M M A R B E

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PARTITION



**EDITURA MUZICALĂ
București, 1989**

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ORCHESTRA

Flauto piccolo
2 flauti
2 oboi
Corno inglese
2 clarinetti in Si \flat
Clarinetto basso in Si \flat
2 fagotti
Contrafagotto
4 corni in Fa *
2 trombe in Do
3 tromboni
Tuba
Arpa (+ Campano Do \sharp)
Timpani (+ Maracas)

PERCUSSIONE

I Bongos, Tom-Tom, Frusta, Xylofono, Tambur-mil. con corda (c.c.) e senza corda (s.c.), Piatti (medio e grave) Tam-tam, Sistra,

II Campane, Tamb-mil (c.c. e s.c.), Tamburina, Maracas, Gran Cassa, Wood-blocks, Triangolo, Uccello, Bongos.

SAXOFONO solo (baritono, alto, soprano in Mi \flat)

Archi

În partea a II-a și la începutul părții a III-a sînt sugerate muzical versuri populare pe care le-am folosit și în lucrarea mea *Ritual pentru Setea Pămîntului*.

Dans la II^e partie et au début de la III^e sont musicalement suggérés des vers populaires que j'ai également utilisés dans mon ouvrage Rituel pour la Soif de la Terre.

Prima audiție a avut loc la 3 iunie 1986, avîndu-l ca solist pe Daniel Kientzy, acompaniat de Filarmonica din Ploiești, dirijată de Horia Andreescu.

La première audition a eu lieu le 3 juin 1986, ayant pour soliste Daniel Kientzy accompagné par l'Orchestre Symphonique de Ploiești sous la direction de Horia Andreescu.



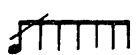

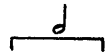
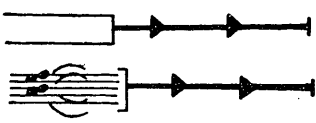

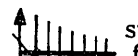
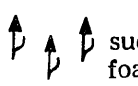





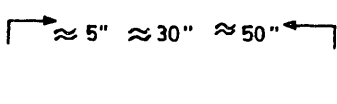
DISC Electrecord-Aksak, ST-CS 0198
Disque Electrecord-Aksak, St-CS 0198

* În cheia de Fa cornii cîntă cu o cvintă mai jos
Dans la clé de Fa, les cors jouent une quinte plus bas.

ISBN 973-42-0000-3

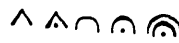
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LEGENDA

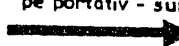

-  succesiune rapidă decelerată
-  succesiune rapidă accelerată
-  succesiune rapidă
-  succesiune foarte rapidă
-  arc desemnând durata procesului muzical respectiv
-  repetarea și sfârșitul formulei din cadru sau a sunetelor precedente
- IMP improvizație, pe tipul formulei propuse
-  sunet foarte înalt
-  succesiune coboritoare de sunete foarte înalte
-  succesiune neregulată de sunete foarte înalte
-  sunete la latitudinea interpretului în registrul sugerat
- x x
x înălțimi aproximative
- Ⓢ sincronizat
- Ⓢ nesincronizat
-  respirație (pauză) proporțională cu lărgimea arcului
-  respirație imperceptibilă, uneori ca un oftat
-  respirații sonore (scurte și mai puțin scurte)
-  anularea măsurii
-  durată aproximativă (pe parcurs și totală) a secțiunilor neîncadrate în măsură

LEGENDE


- succession rapide qui se raréfie progressivement*
- succession rapide en accélération progressive*
- succession rapide*
- succession extrêmement rapide*
- arc signalant la durée du processus musical qu'il renferme*
- répétition et fin de la formule inscrite dans le carré ou des son précédents*
- improvisation sur la formule proposée*
- son extrêmement aigu*
- succession descendante de sons extrêmement aigus*
- succession irrégulière de sons extrêmement aigus*
- sons au gré de l'interprète dans le registre suggéré*
- hauteurs approximatives*
- synchronisé*
- nonsynchronisé*
- respiration (pause) proportionnelle à la largeur de l'arc*
- respiration imperceptible, parfois comme un soupir*
- respirations sonores (brèves et moins brèves)*
- annulation de la mesure*
- durée approximative (partielle et totale) des sections en dehors de la mesure*

 coroane de valori diferite (crescînde)


points d'orgue de durées différentes (en croissant)

pe portativ - sur la portée
 ușoară accelerare sau decelare



légère accélération ou décélération

 pizz bartokian


pizz de type Bartók

 tril pe înălțimile propuse


trille sur les hauteurs proposées

 intrări și opriri indicate de dirijor

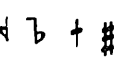
entrées et arrêts indiqués par le chef d'orchestre

 repetarea aceluiași sunete

répétition des mêmes sons

 semne de înălțare sau coborîre netemperate

signes non-tempérés : plus haut ou plus bas

 semne netemperate propuse de Daniel Kientzy
 trecere treptată de la un timbru la alt
 pont. → ord. celălalt

signes non-tempérés proposés par Daniel Kientzy
 passage graduel d'un timbre à l'autre

p. d. a. punta di arco

c. l. col legno

Accidenții sînt valabili doar pentru nota în fața căreia sînt așezați. Becarii sînt puși uneori doar de precauție.
 Les accidents sont valables uniquement pour la note devant laquelle ils sont placés. Les bécarres n'y sont mis quelquefois que par précaution.

Durata generală = 35'

Durée générale = 35'

Saxophone
Baryton

Sax.
B.

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CONCERT

pentru saxofon și orchestră

CONCERTO pour Daniel Kientzy et saxophone(s) + orchestre

MYRIAM MARBE

I

Début aux nuances plutôt baissées, mais „avec dépit“, avec une force maîtrisée.

Saxophone Baryton *quasi f non legato* *più p* *poco sf in mp* ≈ 15"

Sax. B. *ord.* *IMProvisando* *quasi cresc.*

sans de clefs *ord.*

slap *quasi cresc.* *ord. doux* *mp* *avec voix*

sans voix *gliss.*

sf *poco f* *sub. f* *sub. meno f* *A + A* *A + A simile*

p *poco* *mp* *sf in f sub.* *(non trop fort, mp plutôt sec)* *sf in f mf* *(très fort, aigu)*

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≈ 1' 30" (1) ♩ ≈ 80 IMP < > (ad lib.)

Sax. B. IMP (selon la formule donnée)

Cb. flautando, non vibr. *p*

sonorité calme, douce (2)

Sax. B. *p* poco *sf* *mp*

Vlc. flautando, non vibr. *p*

Cb. *p*

≈ 2' (3)

Timp. pochissimo *f*

Sax. B. mormorando *f* ≈ 50 *p* écho poco *sf*

Vlc. *p*

Cb. *p*

Timp. *mp* poco *sf* in *p*

Sax. B. *sf* in *p* sub. *sf* molto meno *f* ben *f* > *mf* *poco* quasi *f* detimbré ord., quasi pesante ad lib.

Vlc. *p*

Cb. *p*



≈ 2' 30"
④

Bgs
T-tom
Sax. B.
Vlc.
Cb.

poco sf
in quasi f
sf (comme un surprise)
poco non leg.
tristement
pp

—(b♭)—
—(♭)—



⑤

Sax. B.
Vni I 1°
Vni II 1°
Vla 1°
Vlc. 1°
Vlc.
Cb.

perdendosi
ben p
tr pont.
pochiss. cresc.
ben p
tr pont.
pochiss. cresc.
ben p
tr pont.
pochiss. cresc.
ben p
tr pont.
pochiss. cresc.
—(b♭)—
—(♭)—
→ vibr. ord.
→ vibr. ord.

4
4
4
4

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⑥

4

Sax. B.

Vni I 1°

Vni II 1°

Vla 1°

Vlc. 1°

Vle

Vlc.

Cb.

div. senza trem. a3

non troppo f

div. senza trem. a3

M.M. ♩ = on peut osciller entre 50-60 d'une mesure à l'autre, d'un temps à l'autre. ≈ 3'

Rubato

ben f

poco

ord.

ord.

ord.

ord.

pizz.

div. pizz.

arco

arco

div. cresc. quasi f

pizz.

col legno batt.

3

8

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Partial view of musical score on the left page, showing staves for Saxophone, Violins, Violas, and Cellos/Double Basses.

3 ¹⁰ **4**

Sax. B. *écho ben p (sons longs et calmes)*

Vni I *col legno arco*

Vni II *col legno arco*

Vla *col legno arco*

Vlc. *col legno arco*

Vle **3** *a3 arco* *arco* *div.* *pont.* **4**

Vlc. *pont.*

Cb. *pont.*

4

Sax. B. *perdendosi*

Vni I *(ord) legato* *IMP* *leggiere*

Vni II *(arco, c.l.)* *ord.* *p.d.a.*

Vla 1° *(arco, c.l.)*

Vlc. 1° *(arco, c.l.)*

Vle **4** *(div.)* *(pont.)* *ord.*

Vlc. *(pont.)* *ord.*

Cb. *(pont.)* *ord.* *p*

perdendosi

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avec une certaine tristesse

1
Fl. *mf quasi p legato*

2
Fl. *avec une certaine tristesse*
mf quasi p legato

1
Fg. 2 *poco sf in quasi f* *pp* *perdendosi*

Arpa
do, re#, mi

I
Vni *jété* *ord.*
lumineux

II
Vni *poco f* *mp* *poco f*
ma leggero *lumineux*

Vla 1°

Vlc. 1°

Vle

Vlc.

Cb.

1
Fl.

2
Fl.

1
Fg. 2

Trb. 1

Timp.

A.

I
Vni

II
Vni

Vla 1°

Vlc. 1°

Vle

Vlc.

Cb.

stesse

poco f
lumineux

15

Fl. 1

Fl. 2

Fg. 1

Fg. 2

Trb. 1

Timp.

A.

Vni I 1°

Vni II 1°

Vla 1°

Vlc. 1°

Vle

Vlc.

Cb.

poco f

in quasi f

quasi f (non troppo)

poco sf

(perdendosi)

pizz.

arco

(arco) jété

ord.

pizz.

sonore

sempre p

sempre p

sempre p

* \neq des autres

sf

(toujours tristement)

Fl. 1 *mp* *decresc.*

Fl. 2 *decresc.* *mf*

Fg. 1 *quasi f* *legato* *perd.*

Cor. 1 (in Fa) *p* *doux (sans accent)*

Timp. *mf*

Vni I *(perd.)* *p avec finesse*

Vni II *(perd.)* *p avec finesse*

Vla 1° *quasi f* *poco in rilievo*

Vlc. 1° *(pizz)*

Vle *pizz.*

Vlc. *arco, (senza trem.)*

Cb. *arco, (senza trem.)*

1
Fl.
2
1
Ob.
2
CI 1
(Si♭) 2
Tr. 1
(Do)
1
2
Cor.
3
4
1
1°
Vni
II
1°
Vla 1°
Vlc. 1°
Vlc. 1°
Vle
Vlc.
Vlc.
Cb.

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perd.

finesse

p avec finesse

(20)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl 1 (Sib) 2
Tr. 1 (Do)
Cor. 1 2 3 4
Vni I 1^o
Vni II 1^o
Vla 1^o
Vlc. 1^o
Vle
Vlc
Cb.

quasi gliss. sempre

quasi gliss. sempre

poco sf in mf

poco sf in quasi f

mp sans accents

mp

mp

non legato

ad lib., con sord. (mais pas strident)

mf discrètement

P doux, sans accent

p, doux sans accent

meno f

arco

leggiere

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1
Fl.

2

1
Ob.

2

1
Cl.

2

1
Cor.

2

3
4

Trb. 1

Sax. B.

I
1^o

II
1^o

Vla 1^o

Vlc. 1^o

Vle

Vlc.

Cb.

molto

mp legato senza cresc.

decresc. molto (perd.)

decresc. molto (perd.)

decresc. molto (perd.)

poco sf, sans être strident

mf à peine audible dans l'ensemble

de plus en plus présent

(sempre p)

(sempre p)

molto decresc. (perd)

IMP rythmique (sons assez longs)

(sur Sol - Sib)

* 13 - et suivants = Nos des sons multiples dans : Daniel Kientzy, „Les sons multiples aux saxophones”
Ed. Salabert, Paris

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1
FI
2
decresc. molto (perd.)

Timp.
ben *p*

Sax.
B.

I
Vni
II
1°
Vla 1°
Vlc. 1°
continuez l'IMP en tremollo
decresc. molto (perd.)

Vle
Vlc.
Cb.
pont.
p flaut.

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très bien synchronisé,
bref („éclair“)

♩ ≈ 60

ad libitum, poco più mosso (selon le soliste)

Fl. picc. *sf*

Fl. 1 2 *sf*

Ob. 1 2 *sf*

Cl. 1 2 *sf*

Tr. 1 2 *sf*

Cor. 1 2 3 4 *sf*

I T.-tom ac. (aigu) *sf*

Timp. *(sempre p)*

Sax. B. *f* ma non troppo *mf* plus précipités calmement
attaque audible, marquée

Vle. *(pont.)* *sempre p*

Vlc. *(pont.)* *sempre p*

Cb. *sempre p*

Cl. 1
Cor. 1
Timp.
Sax. B.
Vni I P1
Vni altri I
Vni altri II
Vle
Vlc.
Cb.

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(30) ♩ ≈ 60

Cl. 1 *poco sf* *molto*

Cor. 1 *poco sf* *mf*

Timp. *p*

Sax. B. *quasi f* *poco f* *mf (mp)* *perendosi*

1
 2A
 3
 4
 5
 6
 C3

23 plus précipité 13 un peu plus calme,
 plus doux
 quasi 3

Vni I P.1 *mf* (S)

Vni altri I *quasi p*

Vni altri II

Ite senza trem., non vibr.

Vlc. senza trem., non vibr.

Cb. senza trem., non vibr.

pizz. (S)

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Fl. picc. *non troppo f (mais un peu strident.)*

Cor. 1 *perd.*

Timp. *perdendosi*

I Xil. *mp (echo)*

Sax. B.

Vni I P.1 *IMP sur les sons donnés pochiss. più f*

Vni II 1° *quasi f (poco in rilievo) sf*

Vlc. 1° *con sord. mf*

Vlc. 1° *con sord. mf*

Vni I *sans accent*

Vni II *ben p (pp) pont.*

Vle *sempre p*

Vlc. *sempre p*

Cb.

Fl. picc.

Fl. I

Fg. 1

Timp.

I Xil.

Sax. B.

Vni I P.1

Vni II P.1

Vla P.1

Vlc. P.1

Vni I

Vni II

Vle

Vlc.

Cb.

rident.)

perd.

mp (echo)

sf

sf

sf

sf

(s)

(35)

Fl.picc.

Fl. I

Fg. I

Timp.

I Xil.

Sax.
B.

Vni I
P.1

Vni II
P.1

Vla
P.1

Vlc.
P.1

Vni
I
II

Vle

Vlc.

Cb.

mf *quasi f* *pochissimo*

poco più f *sf* *f sempre* *sf*

poco più f *sf* *f sempre sf* *sf* *sf*

quasi f *poco in rilievo (un peu agressif)* *f sempre sf* *sf*

poco cresc. *senza sord.* *f sempre sf*

mf quasi f *f sempre*

senza sord. cresc. *f sempre* *f sempre*

mf quasi f *f sempre*


senza cresc.

senza cresc.

senza cresc.

senza cresc.

senza cresc.

* l'effet est préférable à la Timpanina 

ritardandi, accelerandi, ad libitum, selon le soliste

40

Fl. 1 2

ben p

Cl. 1

ben p

Cor. 1 2 3 4

sf *decresc. molto*

Timp.

sf p

II Mcas

ben p

Sax. B.

mf

Vni I

(pizz.)

poco f

Vni II

uniti pizz: *poco f*

Vle

(1. senza sord.)

ord. (ma non troppo vibr.)

Vlc.

(1. senza sord.)

poco sf

ord. (ma non troppo vibr.)

Cb.

poco sf

Fl. picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Tr. 1 2

Cor. 1 2 3 4

II W. bl.

Sax. B.

Vni I

Vni II

Vle

Vlc.

Cb.

* si possibile Timpanina

sc. molto

sc. molto

sc. molto

„Flash” (S) 10''

senza misura

Fl. picc. *sf*

Fl. 1 *sf* a2 8⁻⁻⁻7

Fl. 2 *sf*

Ob. 1 *sf*

Ob. 2 *sf*

Cl. 1 *sf*

Cl. 2 *sf*

Fg. 1 *sf* a2

Fg. 2 *sf*

(43)

Tr. 1 *sf*

Tr. 2 *sf*

Cor. 1 *f non leg.* s ≈ 126

Cor. 2 *f non leg.* s

Cor. 3 *f non leg.* s

Cor. 4 *f*

II W. bl. *f sf ff mf*

avec élan, avec joie (gardez le doigté)

15

IMProvisando

Sax. B. *f sf ff mf*

Vni I *pizz. secco sf*

Vni II *pizz. secco sf*

Vle *sempre p*

Vlc. *sempre p*

Cb. *sempre p*

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44 45 46

1 *sempre f* *poco decresc.* *decresc. molto (perd.)*

2 *sempre f* *poco decresc.* *decresc. molto (perd.)*

3 *sempre f* *poco decresc.* *decresc. molto (perd.)*

4 *sempre f* *poco decresc.* *decresc. molto (perd.)*

Sax. B. 15 *ad lib. IMP.* 7 (batterie 15-7) marquée

Vle

Vlc.

Cb.

20" 47 30"

Bgs. *mf* *ben f* *sempre f* *ff* 4

T-toms

Sax. B. 4 (batterie 4-15) marquée *ff* *f* *sempre f* *ff* 4

Vle

Vlc.

Cb.

Fl. picc.

Fg. 1

Fg. 2

Sax. B.

Vni I P.1

Vni II P.1

Vla P.1

Vni I

Vni II

Vle

Vlc.

Cb.

olto (perd.)

olto (perd.)

olto (perd.)

decresc. molto (perd.)

(batterie 15-7) marquée

30"

4

4

48 4 "Allegretto" ♩ ≈ 92

50 non leg.

Fl. picc.

Fg. 1

Fg. 2

Sax. B.

Vni I P.1

Vni II P.1

Vla P.1

Vni I

Vni II

Vle

Vlc.

Cb.

perdendosi

avec finesse

leggiere *

mp poco legato

(pizz.)

arco

mp

pizz.

arco

mp

p.d.a.

arco

mp

quasi legato

p.d.a.

P (sotto voce)

mp quasi

pizz.

mp

sf 2

sf 5

a2 non leg.

p.d.a.

poco leg. leggiere

avec finesse

ord. (leg.)

p.d.a.

p.d.a.

3

pù leg.

legato, avec finesse

arco #e.

mp leggiere

(pizz.) #e #e

p

sf non leg.

sf non leg.

* ne pas accentuer le premier temps.

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51

Fl. 1

Cl. 1

Cor. 1
2
3

Tuba

Vni I P.1

Vni II P.1

Vle P.1

Vni I

Vni II

Vle

Vlc.

Cb.

(quasi eguale) *f*

ppp

sans accent

p

sans accent

pp

pizz.

arco

p leg.

mp (mf) più leg.

p.d.a.

ord. più leg. N

pizz.

p.d.a.

p avec finesse

pp

leggiere

arco H

mp quasi leg., avec finesse

arco

quasi f p.d.a.

leggiere

arco

pizz. gliss.

arco # *gliss.*

comme un écho, p.d.a., jété

saave

p

poco f (perçant sans devenir strident)

Fl. 1
Fl. 2
Cl. 1
Vni I P.1
Vni II P.1
Vle P.1
Vni I
Vni II
Vle
Vlc.
Cb.

ir strident)

ord. più leg. N

avec finesse
pizz.

esse

Fl. 2

quasi *p* poco poco *f*

Cl. 1

Vni I P.1

mp poco leg. leggiero

ord. p.d.a. leg. 3. p.d.a. 3. N ord. 3. più leg.

Vni II P.1

poco leg. leggiero, avec finesse pizz.

Vle P.1

arco *p* pizz. leggiero

Vni I

sempre mi jété (s) irrégulier perdendosi

Vni II

arco # sempre re # p.d.a. jété pizz # sempre re # gliss.

Vle

(comme un écho) ruvido *ff* ben *p* *p* soave

Vlc.

ruvido *ff*

Cb.

ruvido *ff* *p*

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55

Cl. 1

Cor. 1
2
3

Tuba

Vni I
P.1

Vni II
P.1

Vle
P.1

Vni I

Vni II

Vle

Vlc.

Cb.

Tr.

Vni I
P.1

Vni II
P.1

P.2

Vni I

Vni II

Vle

Vlc.

Cb.

sans accent *sf quasi f* *sf mf* *molto*

p

sans accent

pp

6 *3* *6* *3* *6* *3* *6* *3*

p.d.a. *N° ord.* *leg.*

leg. *meno leg. leggero* *pizz.*

arco *p*

ord. *H* *p.d.a.* *poco leg. leggero*

p.d.a. *pp* *poco cresc.*

arco poco in rilievo *ben p p.d.a.*

div. *(mf → quasi f)* *sf*

(senza trem.)

mp

Tr. *poco sf in mf sempre* *senza sf*

Vni I P.1 *p.d.a.* *ord.* *pizz.*

Vni II P.1 *arco* *p* *pizz.* *arco*

Vle P.1 *pizz.* *meno leg., leggiero*

P.2 *1°* *in rilievo* *sfz* *p sub.* *non leg.* *poco in rilievo*

Vni I *in rilievo* *sfz* *p sub.* *pizz.* *perd.*

Vni II *sf* *p sub.*

Vle *div.*

Vlc.

Cb.

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Cor. *non f mais audible* *perd.*

I Ptto med. *ord. più leg.* *p* *meno leg. scintillant* *cresc.* *mp* *decresc.*

Vni I P.1 *arco* *p* *3* *5* *3* *6*

Vni II P.1 *arco* *p* *6* *5* *poco f* *mp* *col legno batt.*

Vle P.1 *arco* *p* *6* *5* *poco f* *mp* *col legno batt.*

P.2 *1.* *8* *8* *ord.*

Vni I *p.d.a.* *jété* *div. pont. pp* *leg.*

Vni II *senza trem.* *pont. pp* *più f* *più p* *senza trem.* *pp*

Vle *pont.* *pp* *decresc. molto (perdendosi)*

Vlc. *senza trem.* *pp* *decresc. molto (perdendosi)*

The image shows a page of a musical score for a string and woodwind ensemble. The parts are arranged vertically as follows:

- I Pttb** (First Trombone): Starts with a dynamic of *mp*, followed by *decresc. sempre pp*, and ends with *rallentando* and *perdendosi*.
- Vni I P.1** (Violin I Part 1): Features a melodic line with dynamics *ben p* and *pp*, and a *perdendosi* instruction.
- Vni II P.1** (Violin II Part 1): Includes dynamics *ben p* and *decresc. molto*, with performance markings for *jété*, *colleg. batt.*, and *p.d.a*. It ends with *perd.*
- Vla 1°** (Viola 1st): Features a melodic line with a *1°* marking and a *perd.* instruction.
- Vln P.2** (Violin Part 2): Marked *1. Solo*, with dynamics *pp* and *pp*, and a *decresc.* instruction.
- Vni I** (Violin I): Features a melodic line with dynamics *pp* and *pp*.
- Vni II** (Violin II): Features a melodic line with dynamics *pp* and *pp*.
- Vle** (Viola): Features a melodic line with dynamics *pp* and *pp*.

The score includes various musical notations such as slurs, dynamics, and performance markings. The page number 29 is visible in the bottom right corner.

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a tempo

65

The musical score covers the following instruments and parts:

- Fl. picc.
- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Fg. 1, 2
- Tr. 1, 2
- Cor. 1, 2, 3
- Camp.
- I Frusta
- Sax. B.
- Vni I, II
- Vle
- Vlc.
- Cb.

Key dynamic markings and performance instructions include:

- sff* (fortissimo) for wind and percussion parts.
- f* (forte) for the drum and horn parts.
- sf* (sforzando) and *ff* (fortissimo) for the saxophone and strings.
- mp* (mezzo-piano) and *p* (piano) for dynamic control.
- Performance notes: *aussi f que possible* (as loud as possible), *Tutti arco, ord. poco non vibr. ord.* (Tutti on bows, ordered, little non-vibrato, ordered).

Fl. picc.
 Tr. 1
 Timp.
 I Xil.
 II Camp.
 I Vni
 II Vni
 Vle
 Vlc.
 Cb.
 I Xil.
 II Cp.
 Arpa.
 Sax. B.
 I Vni
 II Vni
 Vle
 Vlc.
 Cb.

Fl. picc. *f* *quasi gliss.* **4**

Tr. 1 *f* *quasi gliss.* *quasi f non leg.* **4**

Timp. *sf p sub.* *ppp*

I Xil. *ben f* *f*

II Camp. *ben f* *f*

I Vni *tutti ord.* *sf p sub.* **4**

II Vni *sf p sub.*

Vle *sf p sub.*

Vlc. *sf p sub.*

Cb. *sf p sub.*

70 *senza misura* **4** ($\text{♩} \approx 92$) **4**

I Xil.

II Cp.

Arpa **21** *la#, si, do, mi* *sf*

Sax. B. **29** *ff* *f* *très comte batterie 29-21 marquée* **4** **4**

I Vni *sempre p*

II Vni *sempre p*

Vle *sempre p*

Vlc. *sempre p*

Cb. *sempre p*

26 $\frac{1}{4}$ A $\frac{3}{4}$ C₃ 15 8 73 $\frac{1}{4}$ X (gardez ce doigté) $\approx 15''$ 15 75

Sax. B. *ff un peu grotesque* *sf* *gliss. lento* *gliss. rapide*
ben ff encore plus véhément dans un tristesse nuancée de grotesque

Vni I *ben p* (*ben p*)
 Vni II *ben p* (*ben p*)
 Vle *ben p* (*ben p*)
 Vlc. *ben p* (*ben p*)
 Cb. *ben p* (*ben p*)

$\approx 40''$ 76 $\approx 50''$ 4

I Ptti m. gr. *pp* *pp* *perdendosi*

II Tamb. *pp* *perd.*
 Mcas *ppp* *pp* *perd.*

Sax. B. 15 8 72 $\frac{1}{4}$ $\frac{3}{4}$ 73 $\frac{1}{4}$ $\frac{3}{4}$
gliss. rapide *plus doux* *assez doux et calme*

Vni I
 Vni II
 Vle
 Vlc.
 Cb.

75

s. rapide
ment
ée de grotesque

≈ 50"

4

perdendosi

et calme

4

78

4 $\text{♩} \approx 120$ mesure conventionnelle, orientative ;
pas d'accents, mais seulement une fluidité continue, en *pp*

Fl. 1 *pp* *legatissimo*

Fl. 2 *pp* *legatissimo*

Cl. 1 *pp* *legatissimo* poco non vibr.

Cl. 2 *pp* *legatissimo* (S) poco non vibr.

Fg. 1 *pp* *legatissimo* poco non vibr.

Fg. 2 *pp* *legatissimo*

Cor. 1 *p* *ben p*

I Pto gr. *perdendosi*

Sax. B. *rallentando - perdendosi*

Vni I *pont.* *perd.*

Vni II *pont.* *perd.*

Vle

Vlc.

Cb.

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(80)

Fl. 1 *sempre pp*

Fl. 2 *sempre pp*

Cl. 1 (S)

Cl. 2 (S)

Fg. 1

Fg. 2

Cor. 1 *con sord.*

Cor. 2 *ben p* *con sord.*

Arpa *la#, si#, do, reb* *(sur les formules données)* *IMP*

Vni I

Vni II

Vle

Vlc. *pont.*

Cb. *perdendosi*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.

4

4

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84 senza misura (gardez la même pulsation et la fluidité en *pp* des guirlandes)

1
Fl. *sempre pp, legatissimo, poco non vibr.*

2
sempre pp, legatissimo, poco non vibr.

1
Cl. *sempre pp, legatissimo, poco non vibr.*

2
sempre pp, legatissimo, poco non vibr.

1
Fg. *sempre pp, legatissimo, poco non vibr.*

2
sempre pp, legatissimo, poco non vibr.

1
Cor. *ben p sempre*

2
ben p sempre

Arpa

Sax. B. *mf* (*p* dans le contexte)

74 *(Tf)*

75 *(batterie 74-75) marcato*

Vle

Vlc.

1
Fl. 1
2
1
Cl. 1
2
1
Fg. 1
2
1
Cor. 1
2
Arpa

(75) 76 „grelottant“ (batterie 75-76) *marcato* 78 1 P (batterie 76-78) *marcato* 77 (les tampons mal appuyés) (batterie 78-77) *marcato*

Sax. B.
Vle.
Vle.

1 Fl. 1 *molto decresc.*

2 Fl. 2 *molto decresc.*

1 Cl. 1 *molto decresc.*

2 Cl. 2 *molto decresc.*

1 Fg. 1 *molto decresc.*

2 Fg. 2 *molto decresc.*

1 Cor. 1 *molto decresc.*

2 Cor. 2 *molto decresc.*

Arpa *molto decresc.*

Sax. B. *poco sf* *sf* *sf*

Vle. *molto decresc.*

Vlc. *molto decresc.*

75 76 batterie (un peu plus longue) *marcato* 75-76

74 1 2 3 *sf*

75 haletant courte batterie 74-75

76 1 2 3 6# courte batt. 75-76

Partial view of musical staves from the previous page, showing various instruments with long horizontal lines indicating sustained notes or rests.

1 Fl. 1
2 Fl. 2

1 Cl. 1
2 Cl. 2

1 Fg. 1
2 Fg. 2

1 Cor. 1
2 Cor. 2

Arpa

76

1 2 3 6#
courte batt.
75-76

74 $\frac{1}{2}$ 3
5 7.f
courte batterie
74-75

75 $\frac{1}{2}$ 3
3 6#
courte batterie
75-76

76 $\frac{1}{2}$ 3
3 6#
courte batterie
75-76

78 $\frac{1}{2}$ 3
1 p
batteries „fluides“

(75) (76) $\frac{1}{2}$ 3
1 2 3 6#

Sax. B. *sf* *sf* *p* [ad.lib.]

Vle.

Vlc.

(86)

Fl. 1
Fl. 2
ppp possibile

Cl. 1
Cl. 2
ppp possibile

Cor. 1
Cor. 2
perendosi

Arpa
ppp possibile

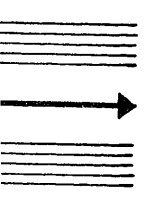
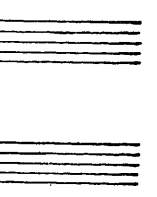
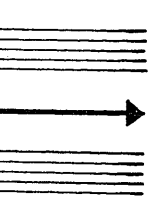
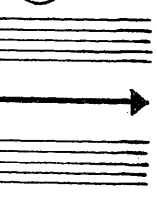
Sax. B.
IMP sur les précédentes, de plus en plus calme
ben p mais audible

Vle.
ppp possibile

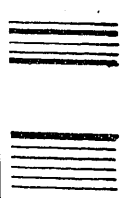
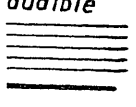
Vlc.
ppp possibile

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Arpa
Sax. B.
quatuor I
stéréophoniquement
quatuor II
disposés
si possible

(86)



mais audible



(87) $\text{♩} \approx 80-88$

(90)

Fl. 1
2

Cl. 1
2

Arpa

Sax. B.

quatuor I
stéréophoniquement

Vni I
II

Vla I
II

Vlc. I
II

quatuor II
si possible, disposés

Vni I
II

Vla I
II

Vlc. I
II

Vle

Vlc.

perdendosi

perdendosi

+ mi, fa, sol b

4 (quasi p)

(solo) ord.

quasi p (solo) ord.

quasi p (solo) ord.

quasi p (solo)

quasi p (Solo) ord.

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

poco sf

senza decresc.

senza decresc.

senza decresc.

senza decresc.

S

Cl. 1 2

Cor. 1 2 3 4

Arpa

Sax. B.

Vni quatuor I I II

Vla quatuor I I II

Vlc. quatuor I I II

Vni quatuor II I II

Vla quatuor II I II

Vlc. quatuor II I II

Vni quatuor III (disposé stéréophoniquement.) I II

Vla quatuor III I II

Vlc. quatuor III I II

Vle

Vlc.

senza sord. *mf*

senza sord. *mf*

senza sord. *mf*

senza sord. *mf*

perdendosi

comme un son de cloche *ben f* *decresc.* *perd.*

sf

senza trem.

cresc. *ben f* *senza trem.* *p*

cresc. *ben f* *senza trem.* *p*

cresc. *ben f* *senza trem.* *p*

cresc. *ben f* *senza trem.* *p*

cresc. *ben f* *senza trem.* *p*

f *mf* *ff* *mf* *quasi f* *f* *sf* *sf*

f *mf* *ff* *mf* *quasi f* *f* *sf* *sf*

f *mf* *ff* *mf* *quasi f* *f* *sf* *sf*

f *mf* *ff* *mf* *quasi f* *f* *sf* *sf*

f *mf* *ff* *mf* *quasi f* *f* *sf* *sf*

(Solo) ord. *ben f* *più f* *sf* *mf*

(Solo) ord. *ben f* *più f* *sf* *mf*

(Solo) ord. *ben f* *più f* *sf* *mf*

(Solo) *ben f* *più f* *sf* *mf*

mf *ben f* *più f* *sf* *mf*

perd.

perd.

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Fl. 1 2 *mp* (100) 4

Cl. 1 2 *mp* *l.* *decresc. ben p*

Cor. 1 2 3 4 *p* *decresc. ben p*

Sax. B. *ben p*

Vni I *trem. très fin, poco pont. s. trem. ben p*

Vni II *trem. très fin, poco pont. s. trem. ben p*

Vla I *trem. très fin, poco pont. s. trem. ben p*

Vlc. *trem. très fin, poco pont. s. trem. ben p*

quatuor II I *sf*

quatuor II II *sf*

Vla I *sf*

Vlc. *sf*

quatuor III I *poco sf in p s. trem. pp*

quatuor III II *poco sf in p s. trem. pp*

Vla I *poco sf in p s. trem. pp*

Vlc. *poco sf in p s. trem. pp*

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102 *senza misura*

Fl. 1 2 *pp*

Cl. 1 *pp*

Sax. B. *pp* *ad lib.*

Vni I II *con sord. poco non vibr.* *pp*

Fl. 1 2 *perd.*

Cl. 1 *perd.*

II Cp. *mp*

Sax. B. *pp* *detimbré* *ord.* *ord.* *mp*

Vni I II *con sord. poco non vibr.* *pp* *perd.*

Cb. *con sord. ord.* *perd.*

ben p

103

25 1 2 3 4 5 A C₃ *gardez ce doigté*

104 $\approx 25''$

105

3 1 2 3 4 5 6 7 A

106 $\approx 50''$ 107 $\approx 1'$

Tuba

II Cp.

Arpa

Sax. B.

Cb.

si, do, re \flat

gardez ce doigté

$\frac{X}{2}$
 $\frac{3}{4}$
(7)

p *mp* *pp*

pp

108

Cfg.

Tuba

Arpa

Sax. B.

Cb.

ppp *Attacca!*

Attacca!

$\frac{1}{3}$
 $\frac{2}{3}$
 $\frac{3}{5}$
 $\frac{5}{7}$

$\frac{1}{2}$
 $\frac{3}{4}$
 $\frac{4}{5}$
 $\frac{5}{C^3}$

p *mp* *ppp*

4

4

II

4 „Allegro“
4 ♩ ≈ 144

Cfg. *ben p* *legato* *s* 1. a2

Cor. 1 2 3 4 *ben p*

Trb. 1 2 *pp*

Tuba *pp* *legato* *s*

Arpa *mp* re, mi b, fa #, sol, sib, → fa b → sol b *s* (S)

Sax. B. *detimbré* *muta in Sopranino* *(mf) mp*

4
4

Vni I II

Vle

Vlc.

Cb.

5

Cfg. *a2*
 Cor. 1 2 *a2*
 3 4 *ben mp*
 Trb. 1 2 3
 Tuba *ben p*
 Arpa *perendosi*
 Vle. (ord.) *(S)!*
 Vlc. *sans accents, legato*
ord. *mf (quasi f) leg.* *(S)!*
 Cb. *mf (quasi f)*

10

tutti *ben p*, ma senza decresc. G.P.

Cfg. *a2*
 Cor. 1 2 *a2*
 3 4
 Trb. 1 2 3
 Tuba
 I, II T. mil. c.c. *a2 c.c.* *(S)!* *G.P.* *più f*
 Vle. *f*
 Vlc.
 Cb.

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3 4 ^{Flash.} tutti, senza decresc. ^(S) (20)

Fl. picc. *fff*

Fl. 1 2 *fff*

Ob. 1 2 *fff*

C. ingl. *fff*

Cl. 1 2 *fff*

Cl. basso in Si b *fff*

Fg. 1 2 *fff*

Cfg. *fff*

Tr. 1 2 *fff*

Cor. 1 2 3 4 *fff*

Trb. 1 2 3 *fff*

Tuba *fff*

I, II T. mil. *a2*

II Gr. c. *a2*

3 4 ^(senza sord.)


Vni I *fff* *a5 (ord.)* *ben p sub.*

Vni II *senza sord., ord.* *f non leg.* *fff* *a4* *ben p sub.*

Vle *non leg.* *fff* *a3* *ben p sub.*

Vlc. *fff* *a3* *ben p sub.*

Cb. *fff* *a5* *senza sord.* *ben p sub.*

48  sol ou le son le plus haut

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Ob.
Cl.
Fg.
Cfg.

1
Tr.
2
1
2
Cor.
3
4
1
Trb
2
3

IMProvisez sur les formules données

ff *9*

ff *9*

ff

ff

f > *sf* > *sf* > *sf*

decresc. interventions de plus en plus rares

(perd.)

(perd.)

(perd.)

(perd.)

(perd.)

(a5)

(a3)

(a3)

(a3)

(a3)

(a3)

(a5)

(Tutti senza trem.)

ben p sempre pont.

ben p sempre

ben p sempre pont.

ben p sempre pont.

ben p sempre pont.

ben p sempre pont.

ben p sempre pont.

ben p sempre pont.

ben p sempre

Vni I

Vni II

Vle

Vlc.

Cb.

Ob. 1 (35)
 sonorité veloutée

Cl. 1 2
 sonorité veloutée *mp* *quasi f*

Fg. 1 2
 sonorité veloutée *p* *cresc.* *quasi f*

Cfg.
p *cresc.* *quasi f*

Cor. 1 2 3 4
 sonorité veloutée *mp* *quasi f*

Trb. 1 2 3
 sonorité veloutée *mp* *quasi f*

Tuba
 sonorité veloutée *p* *cresc.* *quasi f* *decresc.* *molto*

I T. tam
p *cresc.* *quasi f*
très deux

Vni I
a5
a4
(senza cresc.)
 ord.

Vni II
a3
div. D₅
(senza cresc.)
 ord.

Vle
a3
(senza cresc.)
 ord.

Vlc.
(senza cresc.)
 ord.

Cb.
a5
(senza cresc.)
 ord.

(senza cresc.)

Ob. 2
Cl. 2
Fg.
Cfg.

1. 40 a2

decresc. f sf

decresc. f sf

decresc. f sf

decresc. f sf

decresc. molto ff

Cor.
Trb.
Tuba

1 2 3 4

1 2 3

mf f molto ff

mf f molto ff

mf f molto ff

mf f molto ff

p cresc. molto ben f molto ff

decresc. f & molto ff

Vni I
Vni II
Vle
Vic.
Cb.

mettez la sourdine non simultanément

mettez la sourdine (S) pont.

mettez la sourdine (S) pont.

mettez la sourdine (S) pont.

mettez la sourdine (S) pont.

pont.

pont.

pont.

Timp. Mcas *muta in Mcas* (45) Mcas (50) (55)

I Bgs
 T.-toms

II W.-bl. IMP *s*

Vni I (con sord.) *pp* *ppp*

Vni II (con sord.) *pp* *ppp*

Vle (ord.) IMP *S* *mf* *pont.* *gliss.* *gl.* *molto più p*

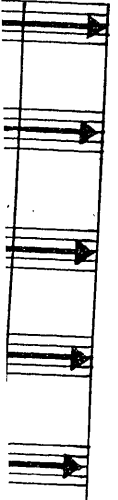
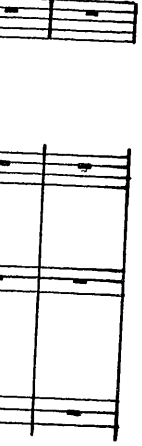
Vlc. *pp* *(sempre pp)* *ppp*

Cb. *pp* *(sempre pp)* *ppp*

(sempre *pp*)

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(55)



Flash

(60)

Fl. picc. *f*

Fl. 1/2 *f*

Ob. 1 *f*

Ob. 2 *f*

C. ingl. *f*

Cl. 1 *f*

Cl. 2 *f* *sempre f* a2

Cl. b. *f* *sempre f*

Fg. 1/2 *f*

Cfg. *f*

Tr. 1 *f*

Tr. 2 *f*

Cor. 1 *f* *quasi f*

Cor. 2 *f* *quasi f*

Cor. 3 *f* *quasi f*

Cor. 4 *f* *quasi f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Tuba *f*

Vni I *ppp* con sord.)

Vni II *ppp* con sord.)

Vle *mp* (ord., s.trem.)

Vlc. *mp* (ord., s.trem.)

Cb. *mp* (ord., s.trem.)

3 (65)

1
Ob.

2

C. ingl.

1
Cl.

2

Cl. b.

I T. mil.

Sax.
Sopranino

3

Vni I

Vni II

Vle

Vlc.

Cb.

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70

C. ingl.

Cl. 1

Cl. 2

Cl. b.

I T. mil.

Sax. S-no

Vni I metal

Vni II

Vle

poco f

poco f

sf

sf

ord. b_e b_e

poco f

ord. gliss.

pizz.

75

Cl. 1

Cl. 2

Cl. b.

Sax. S-no

Vni I metal

Vni II

Vle

ben f

sf

sf

pizz.

flaut.

ord. b_e b_e

decrease.

pont. b_e

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Fl. picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Cl. b.
Fg. 1
Fg. 2
Cfg.
Tr. 1
Tr. 2
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Trb. 1
Trb. 2
Trb. 3
Tuba
I T.-tom
II T. mil.
Sax. S-no
Vni I (meta I)
Vni II
Vle
Vlc.

f, *sempre f*, *meno f*, *s.c.*, *secco*, *pizz.*, *a3 arco (ord.)*, *p*, *f*, *a3 pizz.*

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brillante, leggiero

Musical score for page 85, featuring woodwinds, brass, and strings. The score includes parts for Fl. picc., Fl. 1 & 2, Ob. 1 & 2, C. ingl., Cl. 1 & 2, Cl. b., Fg. 1 & 2, Cfg., Tr. 1 & 2, Trb. 1, 2 & 3, Tuba, II W.-bl., Sax. S-no, Vni I, Vni II, and Vle. The score is marked with dynamics such as *f*, *ff*, and *p*, and includes performance instructions like "brillante, leggiero" and "senza sord. ord. v. p".

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *p leggiero*

Cl. 1 2

Tr. 1 2 *p leggiero più p*

Timp. *sf f*

W.-bl II Trgl. *f*

Arpa

Sax. S-no *f*

Vni I *senza sord. ord. V* *meta I pizz. IMP*

Vni II *IMP* *sempre p, leggiero* *div.*

Vle *sempre p, leggiero* *IMP* *uniti*

distances: plus ou moins 1-2-3 demitons

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(95)

Fl. picc.

Fl. 1

1
Fg.
2

1
Trb. 2
3

I Xil.

II Trgl.

Arpa

Sax.
S-no

Vni I

Vni II

Vle

Vlc.

Cb.

pochissimo f non legato

f

poco meno f poco più legato

p (écho)

très fines

très fines

uniti pizz.

non f, ma sonore („Trommelbass“)

MM 1986/5

100

nuance générale plutôt baissée, mais percée par des accents; effet fluide et nerveux.

Fl.

Fg. 1 *pochiss. f*

Fg. 2 *(legato)*

Trb. 1 *1° sf in f molto* *2° poco sf in f* *p*

I Xil.

II T. mil. *s.c.* *f*

Arpa

Sax. S-no *enchainez (superposé au début) avec le basson* *stacc. senza decresc.* *comme une "cascade" ascendante de rire*

Vni I *arco, metal, (ord.)* *IMP* *mp rapidissime, legatissime, très fines.* *molto* *tutti (ord.)* *poco f*

Vni II *poco f*

Vle *poco f*

Vlc.

Cb. *meta pizz.* *meta arco*

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...e, mais percée
et nerveux.

p

...resc.
...rire

...l.)

105

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Trb. 1
II T. mil.
Arpa
Sax. S-no
Vno I
Vni II
Vle
Vlc.
Cb.

IMP
p *leggierissimo, poco non leg.*

fff *p* *poco sf* *mf*

ben f

poco decresc. *mp* (*mf*)

poco decresc. *mp* (*mf*)

poco decresc. *mp* (*mf*)

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1
Fl.

2
Fl.

1
Cl.

2
Cl.

Trb. 1

Timp.

II Gr. c.

Arpa

Sax. S-no

Vni I

Vni II

Vle

Vlc.

Cb.

IMP
p leggierissime, poco non leg.

IMP
p leggierissime, poco non leg.

ff

ff

ben f quasi recitativo
"crească grânele cât prăjînele..."

meta
mf (mp) sub.

mf (mp) sub.

mf (mp) sub.

simile

MM 1986/5

120

nuance générale encore assez baissée
mais laissant entrevoir le crescendo qui suivra

1
Fl.

2

1
Ob.

2

1
Cl.

2

Cfg.

Tr. 1

II Ucc.

Arpa

Sax.
S-no

Vni I

Vni II

Vle

Vlc.

Cb.

mp

(simile)

poco aff

pochissimo

quasi non leg.

f

meta

(pizz.)
„da - ra po - rum - bu...“

(mf) quasi f

tutti arco

8

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cres - cen - do

125

Musical score for orchestra and solo instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cf.), Trumpet (Tr.), Trombone (Ucc.), Arpa (Arpa), Saxophone (Sax. S-no), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is marked with dynamics such as *f*, *sf*, *ff*, *non leg.*, *più leg.*, and *rapidissime*. Performance instructions include "démontez la flûte!", "frull.", "gliss.", "tutti", "div. uniti (effet de cluster)", and "rapidissime". The score is numbered 125 and includes the page number 65.

quasi *f*, avec verve, *cresc. sempre*

1
Fl. 1

2
Fl. 2

1
Ob. 1

2
Ob. 2

1
Cl. 1

2
Cl. 2

Cfg.

Tr. 1

II Ucc.

Arpa

Sax. S-no

Vni I

Vni II

Vle

Vlc.

Cb.

non troppo f

sf

f con gioia

f con gioia

quasi f (non troppo)

sub. quasi f

ord.

gliss.

gliss.

mp meta II

arco

mp

IMP

non legato

lea - ta... Să u - zu - ie va - tra " „ploa-ie cu ciu - bă -

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Cfg.
Cor. 1
Cor. 2
Cor. 3
Cor. 4
I T. tam
II T. mil.
Arpa
Sax. S-no

frull., ord.
mf
sim.
f
a2 3
f non leg.
quasi f
arco quasi gliss. jété (p.d.a.)
mp sim.
arco jété (p.d.a.)
quasi mp quasi gliss.
quasi gliss. jété (p.d.a.) sim.
*, ** non troppo f ma pesante
arco mf meta pizz, meta arco
f non troppo f ma pesante sf

rul să u - zu - ie mă - rul.

* || clusters de valeurs differentes (♩ ♪); **

140

remontez la flûte!

Fl. 2
1
Ob. 2
C. ingl.
1
Cl. 2
Fg. 1
Cfg.
1
2
3
4
Cor.
1
2
Trb. 1
2
II T. mil.
Arpa
Sax. S-no
Vni I
Vni II
Vle
Vlc.
Cb.

quasi f
quasi f
quasi f
quasi gliss.
non leg.
quasi gliss.
non leg.
quasi gliss.
comme si l'on parlait - criait rapidement
nerveusement cresc.
ben. f
poco f
arco
jété (p.d.a.)
f sub. sf
mp
f sub.
sf
mp

Fl. picc. *f*

Fl. 1 *(a2) & ben f*

Fl. 2 *(a2) & ben f*

Ob. 1 *ben f*

Ob. 2 *ben f*

C. ingl. *ben f*

Cl. 1 *ben f*

Cl. 2 *ben f*

Fg. 1 *ben f*

Fg. 2 *ben f*

Cfg. *ben f*

Cor. 1 *f non leg. quasi gliss.*

Cor. 2 *f non leg. quasi gliss.*

Cor. 3 *f non leg. quasi gliss.*

Cor. 4 *f non leg. quasi gliss.*

Trb. 1 *f*

Trb. 2 *sf* *poco gl. sim.*

Timp. *quasi f*

II T. mil. *quasi f*

Arpa *reb → re#*
(do#, re#, mi, fa, sol, lab, sib)

Sax. S-no *meta I f*

Vni I *tutti & ord. ben f. con gioia*

Vni II *ord. **, **

Vle *f sub. sf mp f sub. sf mp f sub. sf*

Vlc. *f sub. sf mp f sub. sf mp f sub. sf*

Cb. *f sub. sf mp f sub. sf mp f sub. sf*

* vedi pag. 67
voir pag. 67

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nuance générale: *ff* brillant

Fl. picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cfg.

Cor. 1, 2

Cor. 3, 4

Trb. 1

Trb. 2

Tuba 3

Timp.

II T. mil.

Arpa

Sax. S-no

Vni I

Vni II

Vle

Vlc.

Cb.

quasi gliss.

quasi gliss.

quasi gliss.

sim.

sim.

sim.

sim.

sim.

sim.

interventions

decresc.

plus rares

perdendosi

sf

sf

f poco

f poco

f poco

f poco

poco

f poco

→ reb

→ re#

improvisation „drôle“ aigue

sub. *f*

sf

mp sub. *f*

sf

mp sub. *f*

sf

mp

sub. *f*

meta pizz., meta arco

mp sub. *f*

sf

mp sub. *f*

sf

mp

150

Fl. picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
2 Fg.
Cfg.
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Trb. 1
Trb. 2
Tuba 3
Timp.
Xil.
Ptti Bgs
I.-toms
W.-bl. Bgs
T.mil.
Arpa
Sax. S-no
Vni I
Vni II
Vle
Vlc.
Cb.

quasi gliss.
gliss.
gliss.
quasi gliss.
quasi gliss.
quasi gliss.
IMP
ff
ff
ff
ff
sf, ben f
ben f
IMP
ben f
sub. f
sf
mp
sub. f
sf
mp
sub. f
sf
mp

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160

Fl. picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Cl. b.
Fg. 1
Fg. 2
Cfg.
Tr. 1
Tr. 2
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Trb. 1
Trb. 2
Trb. 3
Tuba
Timp.
I T.-tam
II Gr.c.
Camp. (Arpa)
Sax. S-no
Vni I
Vni II
Vle
Vlc.
Cb.

MM 1986/5

165

Fl. picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Cl. b.
Fg. 1
Fg. 2
Cfg.
Tr. 1
Tr. 2
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Trb. 1
Trb. 2
Trb. 3
Tuba
Timp.
I T.-tam
II Gr.c.
Camp. (Arpa)
Sax. S-no
Vni I
Vni II
Vle
Vic.
Cb.

frull. (sempre frull.)
sans accent
ord.
ff
b_p
ord.
b_p
perd.
muda in Arpa

nuance générale : *sub p* (sauf le reste de *ff* aux cors)
mais nerveux et sec

Allegro sub. ♩ ≈ 152

Corni ♩ ≈ sempre 80

1
2
3
4
Cor.

1
2
3
Trb.

Tuba

Timp.

Camp.

Arpa

Sax.
S-no

Vni I

Vni II

Vle

Vlc.

Cb.

mp

ben f
(arco)

avec beaucoup de finesse

avec beaucoup de finesse

secco

c.l. batt.

3

3

jété, p.d.a.

quasi gliss.

jété, p.d.a.

quasi gliss.

jété, p.d.a.

quasi gliss.

jété, p.d.a.

quasi gliss.

muta Arpa

muta in Sax. alto

175 *ben p*

Tuba

Timp.

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.

ppp quasi legato ord.

pp

p.d.a. V

quasi p arco ord.

sim.

arco c.l. batt.

c.l. batt., jété

ff

ruvido

ben f

180

Fg. I

Cfg.

Tuba

Timp.

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.

p mais très précis

mf

ben p

Si #, re#, mi b

quasi leg.

p.d.a.

quasi p, ma in rilievo

quasi p, ma in rilievo c.l. batt.

arco ord.

sf

5

sf

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185

1 Cl. 1

2 Cl. 2

Cl. b.

Fg. 1

Cfg.

1 Cor. 1

2 Cor. 2

3 Cor. 3

4 Cor. 4

Tuba (loco)

Timp. *ben p* *quasi p très doux* *sf* *p* *sans accents*

I T.-tam

II Gr. c.

Arpa

Sax. Alto *mp doux*

Vni I

Vni II

Vle

Vlc.

Cb. *div.* *ff* *arco uniti* *p*

77

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Cl. 1
Cl. 2
Cl. b.
Fg. 1
Cfg.
Cor.
Tuba
Timp.
II Gr. c.
Arpa
Sax. A.
Vni I
Vni II
Vle
Vlc.
Cb.

p très précis, mais

très fines, très brillantes *poco cresc. (non troppo)*

Solo *pp* Solo *pp*

pizz.
doux

c.l. batt. *f* ruvido

c.l. batt.

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Fg. 1 *pas agressif*

Cfg.

Cor.

Tuba

Timp.

Arpa

Sax. A. *poco* „Pe toa - te dru-mu-ri-le...”

Vni I

Vni II

Vle

Vlc.

Cb. *arco*

ff *p*

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Musical score for measures 199-200. The score includes the following parts and markings:

- Fg. 1**: Bass clef, notes with slurs.
- Cfg.**: Bass clef, notes with slurs.
- Cor.**: Four staves (1-4), Bass clef, notes with slurs. Dynamic markings: *p* and *pp*.
- Timp.**: Bass clef, notes with slurs. Dynamic markings: *poco f in rilievo* and *meno f*.
- Arpa**: Treble clef, notes with slurs.
- Sax. A.**: Treble clef, notes with slurs. Dynamic marking: *mp*.
- Vni I**: Treble clef, notes with slurs. Dynamic marking: *ben p*.
- Vni II**: Treble clef, notes with slurs.
- Vle**: Bass clef, notes with slurs. Dynamic marking: *quasi p*. Performance instruction: *arco p.d.a.*
- Vlc.**: Bass clef, notes with slurs.
- Cb.**: Bass clef, notes with slurs.

1
2
3
4

Cor.

Trb.

Timp.

Arpa

Sax.
A.

Vni I

Vni II

Vle

Vlc.

a2

(205)

p

mp

p, mais très précis

8

Detailed description of the musical score: The score is for page 81 and includes parts for four Cor. (1-4), Trb., Timp., Arpa, Sax. A., Vni I, Vni II, Vle, and Vlc. The key signature has one sharp (F#). The score starts with a circled number 205. The Cor. 1 part has a dynamic marking of *p*. The Timp. part has a dynamic marking of *mp*. The Arpa part has a dynamic marking of *p, mais très précis*. The Sax. A. part has a triplet of eighth notes. The Vni I part has a dynamic marking of *8*. The Vni II part has a dynamic marking of *b*. The Vle part has a dynamic marking of *b*. The Vlc. part has a dynamic marking of *b*. The score is written in a standard musical notation with various clefs and accidentals.

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210

1° écho

Cor. 1 2 3 4

Trb. *mf* *ben p* *poco sf in mf*

Timp.

Arpa

Sax. A.

Vni I

Vni II

Vle

Vlc.

Cb.

MM 1986/5

215 *calando*

Timp.

Arpa

Sax. A.

Vni I

Vni II

Vle

Vlc.

Cb.

220 225 4

Cl. 1

Cfg.

1
Cor. 3
4

Tuba

Sax. A.

Vni II

Vle

Vlc.

Cb.

ben p

ben p

a2

ben p

ben p

poco sf *perdendosi*

III

4
4 Calmo, molto Rubato
♩ ≈ 56-60

Cl.
Cfg.
Cor. 1 2 3 4
Tuba
Sax. A.
Vlc. Cb.

„Plo - i - ță cu - ra - ță“ *poco sf in mf* *p*
p (comme une voix de fausset)

lontano

Cl. ⑤
Cl. basso
Fg. 1 2
Cfg.
Cor. 1 2 3 4
Trb. 1 2 3
Tuba
Sax. A.
Vlc. Cb.

p doux
„Să fa- cem co-laci să dăm la să- raci...“
p
ppp
niente *poco*
mp

Fl. 1
Fl. 2

Cor. 1
Cor. 2

Trb. 1
Trb. 2
Trb. 3

Sax. A.

Vlc. Cb.

(mp)

IMP

15 Calmo (♩ ≈ 52-54) sempre Rubato

frull. ord. „Plo -

mp

frull. ord. poco

p

mp

Cor. 1

II Camp.

Arpa

do, re, mi#, fa#, sol, lab, si#

Sax. A.

de - cres - cen - do

I Vni

II Vni

Vle

con sord.(ord.)

pp

con sord.(ord.)

ben p

20 - i - jă cu - ra - tă... "

Fl. 1

Fl. 2

Ob. 1

C. ingl.

Cl.

Fg. 1

Fg. 2

Tr. 1

Tr. 2

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Tuba

II Camp.

Arpa

Sax. A.

Vni I

Vni II

Vle

ppp

p

mf

mp

poco

con sord.

con sord. écho

mp

p

p

p

#00

si b

1.

1,2.

#2

p

gu

on

25

Fl. picc. *p* *leggiero*

Fl.

Ob. 1 *mp* *>* *leggiero*

C. ingl.

Cl. 1 *mp* *leggiero*

Fg. 1
2

Cor. 1
2
3
4 (a2)

Tuba

II Camp. *pp* *ben p* *sempre*

Arpa

Sax. A. *pp* *poco*

Vni I *ben p* *con sord.*

Vni II *ben p*

Vle

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30 * écho

35

Fl. 1

Cingl.

Cl. 1

Fg.

1 a2

2

Cor. 3 a2

4

Trb.

Tuba

I Sistra

ppp très discret avec beaucoup de finesse perd.

II Camp.

Arpa

Sax. A.

niente *legato espress.* écho imitant la Sistra

I Vni div.

II

Vle div.

* grand vibrato

C.ingl.

Cl. 1
2

Fg. 1
2

Cor. 1
2

II Bgs

Sax. A.

Vni I
II

mp mais très précis

mf

ord.

ben *p* (div.)

decresc.

niente

ppp (div.)

ppp

(40)

ad lib.

ad lib.

ad lib.

(45)

C.ingl.

Cl. 1
2

Fg. 1
2

Cor. 1
2
3
4

I T.-tam

Arpa

Sax. A.

Vni I
II

Vle

frull.

ord.

pp

ppp

pp

ppp

mp très doux

ad lib.

ad lib.

ad lib.

mp très doux

ad lib.

ad lib.

ad lib.

lontano

de plus en plus présent, *poco sf* in *mf* ad lib.

ad lib.

ad lib.

ad lib.

più *p* leg.

mp

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Più lento
(selon le soliste)

♩ ≈ 52-54

50

De la Dom-nu'

C.ingl.
Cl. 1 2
Fg. 1 2
Cfg.
Cor. 1 2 3 4
Trb. 1 2 3
Tuba
Sax. A.
Vle

4 da - tà... " IMP

4 ≈ 50

C.ingl.
Cl.b.
Cfg.
Cor. 1 2 3 4
Trb. 1 2 3
Tuba
Timp.
Sax. A.
Vle
Vlc.
Cb.

nu' 4

ilievo

55 $\text{♩} \approx 72$ 60

Fl. 1 2
Ob. 1 2
C. ingl.
Cl. 1 2
Cl. b.
Fg. 1 2
Cg.
Tr. 1 2
Cor. 1 2 3 4
Trb. 1 2 3
Tuba
Sax. A.
Vni I II
Vle
Vlc.
Cb.

con sord.
p
pp
pp
pp
poco f legato

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1 Fl.

2 Fl.

1 Ob.

2 Ob.

C.ingl.

1 Cl.

2 Cl.

Cl.b.

1 Fg.

2 Fg.

Cfg.

Tr. 1

2 Tr.

1 Cor.

2 Cor.

3 Cor.

4 Cor.

1 Trb.

2 Trb.

3 Trb.

Tuba

Sax. A

Vni I

Vni II

Vle

Vlc.

Cb.

ôtez vite la soud. senza soud.

sf mp p sf

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quasi crescendo

70

Musical score for orchestral instruments. The score is written for the following instruments:

- Fl. picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- C. ingl.
- Cl. 1
- Cl. 2
- Cl. b.
- Fg. 1
- Fg. 2
- Tr. 1
- Tr. 2
- Cor. 1
- Cor. 2
- Cor. 3
- Cor. 4
- Trb. 1
- Trb. 2
- Trb. 3
- Tuba
- Sax. A.
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

Dynamic markings include *f*, *sf*, *sf ff*, and *sempre mp (senza cresc.)*. A circled number 70 is present above the Fl. picc. staff. The Sax. A. staff has an arrow pointing to a note with the *sf ff* marking.

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75

poco a poco crescendo

Fl. picc.

1
Fl.

2
legato

1
Ob.

2
legato

C. ingl.

1
Cl.

2
legato

Cl. b.

1
Fg. 2

2
p

1
Tr. 2

2

1
Cor.

2
3
4

Sax. A.

p *sf* *(f)*

1
Vni

II

Vle

Vlc.

Cb.

a4

p

div.

p

80 Calando

1 Fl. 1
2 Fl. 2
1 Ob. 1
2 Ob. 2
Cl. 1
Sax. A.
I Vni
II Vni
Vle
Vlc.
Cb.

85 $\text{♩} \approx 60$

Cor.
1 Trb.
2 Trb.
3 Trb.
Tuba
Sax. A.
I Vni
II Vni
Vle
Vlc.
Cb.

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90

Cfg. *ben p (moux)*

Cor. 1 *ben p (moux)*

Cor. 2 *ben p (moux)*

Cor. 3 *ben p (moux)*

Cor. 4 *ben p (moux)*

Trb. 1

Trb. 2

Trb. 3

Tuba

Sax. A *ben p (moux)* (ton de gamin persifleur)

„salt pea-nuts“

Vni I

Vni II

Vle

Vlc.

Cb.

95

Ob. 1 *p non leg.*

Ob. 2

C. ingl. *p*

Cl. 1 *quasi f non leg.*

Cl. 2 *quasi f non leg.*

Cl. b. *quasi f non leg.*

Sax. A. *quasi f* muta in Sax. soprano + alto

Vni I

Vni II

Vle *senza sord. sans harmoniques*

Vlc. *sans harmoniques mp*

Cb. *mp*

96 *mf*

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1 Ob. 2 *non legato*

C.ingl. *poco f*

1 Cl. *mf* *mf leggiero*

2 Cl. IMP

Cl.b. *mf sf > sf > sf >*

Fg.

Cfg. *poco f*

Tr.

1 Cor. 2 *quasi f*

3 Cor. 4

Trb.

Tuba

I Vni

II Vni

Vle

Vlc.

Cb.

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Fl. 1

Ob. 1

Ob. 2

C.ingl.

Cl. 1

Cl. 2

Cl. b.

Fg. 1

Fg. 2

Cfg.

Tr. 1

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Trb.

Tuba

Vni I

Vni II

Vle

Vic.

Cb.

IMP

mf *leggiero*

senza sord. 1.

f

quasi f

senza sord. sons harmoniques

senza sord. sons harmoniques

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IMP 110

Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Cl. b.
Fg. 1 (a2)
Fg. 2
Cfg.
Tr. 1
Tr. 2
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Trb.
Tuba
Vni I
Vni II
Vle
Vlc.
Cb.

mf leggiero
meno f
1. con sord.
mf
ff
f
mp
(quasi f) mf
decresc. molto

MM 1986/5

1
Fl. 1

2
Fl. 2

1
Ob. 1

2
Ob. 2

C. ingl.

mf

Cl.

IMP

non troppo *f*, mai in rilievo

sf

Cl. b.

(a2)

1.

mf

1
Fg. 1

2
Fg. 2

Cfg.

ben *p*

Tr. 1

1
Cor. 1

3
Cor. 2

4
Cor. 3

1.

f

S-no

Sax.

A.

quasi *f*

ben *f*

1
Vni I

II

Vle

Vlc.

Cb.



120

Rubato
♩ ≈ 92 (très approximatif !!!)

Fl. 1
decresc, perd.

C.ingl.

Cl. 1
mp

Cl. b.
f decresc., perd.

Cor. 1
mf

II Camp.
quasi f

S-no
Sax.
A.

Vle

Vlc.

Cb.

125

C.ingl.

Cl. 1
mf

Cor. 1
mp

S-no
Sax.
A.

Vle
du

Vlc.
du

Cb.
du

130

Ob. 1

C.ingl.

Cl. b.

Cor 1

Cor 2

II Camp.

S-no

Sax.

A.

Vle

Vlc.

Cb.

mp

p

(p)

mf

poco

poco f (non leg.)

poco f

135

Ob.

C.ingl.

Cl. 1

Cl. 2

Cl. b.

Vle

Vlc.

Cb.

mf sempre legg.

poco f

mf non leg.

poco f non leg.

p

p legg.

140

Ob. 1

Ob. 2

C. ingl.

S-no

Sax. A.

Vle

Vlc.

Cb.

f

pp

145

G.P.

Ob.

C. ingl.

Cl. 1

Cl. b.

Cor 1

Cor 2

II W.-bl.

S-no

Sax. A.

Vlc.

Cb.

non troppo f

non troppo f

non troppo f

non troppo f

non troppo f

non troppo f

G.P.

IMP

Rapides

poco f leggiero, con gioia

poco f

poco f

103

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Ob.

C.ingl.

Cl. 1

Cl. b.

Cor. ^{1,2} ^{1,2}
_{3,4}

II W.-bl.

S-no

Sax. *de plus en plus rares*

A.

Vle

Cb. *decresc.* *mf* *decresc.* *mp*

decresc. *mf* *decresc.* *mp*

fff

Trb. **4** $\approx 15''$ **4** ≈ 64

II Camp.

S-no

Sax. *decresc. molto* *ff*

A.

Vle

Cb.

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155 ^{1^o} avec beaucoup de dignité

Trb. 1 *quasi f* *espressivo*

II Camp. *quasi f (non troppo)*

S-no *quasi f*

Sax. A.

Vlc.

Cb.

160

Trb. *mp* *mf*

S-no *meno f* *poco f*

Sax. A.

Vlc.

Cb.

165

Trb. *pp* *mf* *pp*

S-no *decresc.* *p*

Sax. A.

Vlc.

Cb.

170

IMP

Fl.

C.ingl.

Cl. 1

Cl. b.

Cor. 1

Trb. 1

S-no

Sax.

A.

Vlc.

Cb.

p

mp

sf in mf

sim.

sf

sf in mf

sf in mf

pp

poco f

legato

5

175

4

Ob. 1

C.ingl.

Cl. 1

Cl. b.

Cor 1

Cor 2

Trb. 1

II Camp.

S-no

Sax.

A.

Vlc.

Cb.

mp

mf

mf

sf

sf in mp

mf

quasi f

ben f

f

sf

fff

ff

4 $\approx 5''$ 179 IMP quasi Campane

Cor. 1 *sf* > *sf* > *sf* >

Cor. 2 *sf* > *sf* >

II Camp. IMP $\approx 5''$

Sax. S-no *sf in meno f* quasi Campane

Sax. A.

Vlc.

Cb.

181 $\approx 10''$ $\approx 30''$

II Camp. quasi *sf* *mf* più *p* perd.

Timp.

Sax. S-no *p*

Sax. A.

Vlc.

Cb.

182

Timp. *p*

Sax. S-no

Sax. A.

Vlc. perdendosi

Cb.

183 *in rilievo* $\approx 45''$

Timp. *poco* *f sub. pp* *meno f* *quasi p* *sf in p*

S-no

Sax. *sf*

A.

Cb *perd.*

184 $\approx 55''$

II W.-bl

Timp. *poco f*

S-no *poco f* *meno f*

Sax. *poco f* *meno f*

A.

185 $1'15''$ **4** ≈ 72

1 Fl. *mf quasi p, leg. avec une certaine tristesse* *poco f*

2 Fl. *mf quasi p leg.*

Cor. 1

Cor. 2 *mp*

I Sistra *pp (très fines)* *muta in Grc.*

II W.-bl

Timp. *quasi p*

S-no *perd.*

Sax. *perd.*

A.

Vni I 1° *Solo* *p jété*

(190) (toujours tristement)

Fl. 1
Fl. 2
Cor. 1
Cor. 2
Trb. 1
I Sistra
II Gr. c.
Timp.

Vni I *
Vni II *
Vle *
Vlc. *

mpf.
mp
1 solo
lumineux
p
1 solo
poco f
mp
ma leggero
lumineux
1 solo
p → *pizz.* → *arco*

decresc.
decresc.
mp

* ad lib. tutti (S)

ad lib. tutti (S)

Fl. 1
Fl. 2
Cor. 1
Cor. 2
Trb.
II Gr. c.
Timp.

Vni I
Vni II
Vle
Vlc.

mf
sf
sf
p avec finesse
jété
ord.
pizz
p
sonore

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1
Fl. *quasi gliss. sempre* *perd.*

2

Trb. 1

I Sistra

II Gr.c. *ben p*

Timp. *mf*

Sax. S-no *poco f*

A.

Vni I *8--7*

II *leggiere*

Vla *arco*

Vlc. *perdendosi*

I Sistra (195)

Timp. *(mf)*

Sax. S-no

A.

Vni I

II

Vla 1

Vlc. 1 *perdendosi*

* \odot point d'orgue (le quatuor répète les formules) seulement si le soliste n'est pas encore prêt.

Trb.1 (hiératique) *poco f*

I Sistra *(sempre ben p)*

Timp. *poco f*

S-no

Sax. A.

Vni I *meta div.*

Vni II

Tr. (200)

Trb. 1 *meno p* *poco p*

I Sistra *meta in Frusta* *Frusta* *ben f* *sf* *f* *ff* *f*

II T. mil.

S-no

Sax. A. *ben f*

Vni I *IMP **

meta

P1 *IMP*

Vni II *simile Pup.1*

P2

* quasi sistra

205

Cl. b.

Tr. 1

Trb. 1

I, II T. mil.

S-no

Sax. A.

Vni I

Vni II (P. 1, 2)

210

C. ingl.

Cl. b.

Fg. 2

Tr. 1

Tr. 2

Cor 1

I, II, III T. mil.

S-no

Sax. A.

Vni I

Vni II

tutti

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215

♩ ≈ 60

Cl. b.

Fg. 1
2

Cfg.

Cor. 1

1

Trb. 2

3

Tuba

I, II T. mil.

(2 tacet)

Timp.

Sax.

muta in Baryton

Vni I

ff uniti

Vni II

ff uniti

Vle

Vlc.

Cb.

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Musical score for various instruments. The score includes parts for Cl. b., Fg. 1, Cfg., Cor. (1-4), Trb. 2 (1-3), Tuba, I T-tam, Timp., Sax. B, Vni (I-II), Vle, Vlc., and Cb. The score features dynamic markings such as *f*, *ben f*, and *sf*, and includes articulation marks like slurs and accents. The Cl. b. part is mostly rests. Fg. 1 and Cfg. have active lines with slurs and accents. Cor. parts have dynamic markings and some articulation. Trb. 2 and Tuba parts have slurs and dynamic markings. I T-tam and Timp. have specific rhythmic patterns. Sax. B, Vni, Vle, Vlc., and Cb. parts have sustained notes and rhythmic patterns.

225 **4**

Cl. b.

Cfg. *quasi f*

1

Trb. 2

3

Tuba

I T.-tam

II Gr.c. *ff*

Timp. *p*

Sax. B.

Vle

Vlc.

Cb.

4 226

I T.-tam

I T.-toms

perd.

227

10" IMP

15"

Timp.

Sax. B. (Tongram) *f possibile*

„taureau“ (furioso) *ff possibile*

Vlc.

Cb.

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I T.-toms

20" 228

IMP

Timp.

Sax. B.

tongram

„taureau“

tongram

Vlc.

Cb.

Sax. B.

229 45" (230)

precipitando

più calmo

sf

sf

Voix

Vlc.

Cb.

Sax. B.

ord.

sf

più legato

1'15" 232

Voix

Vni I

Vni II

flaut.

Vle

p

Vlc.

Cb.

4 ≈ 60

235

Sax. B.

Voix

Vni I

Vni II

Vle

Vlc.

Cb.

IMP

perd.

(senza sord.) flaut.

div.

p

240

Ob. 1/2

Cl. 1/2

Tr. 1/2

Trb. 1

Sax. B.

Vni I

Vni II

Vle

Vlc.

Cb.

div.

f

a2

f

poco f

quasi f

molto

div. flaut.

b

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4 ²⁴²

Trb. *molto*

Sax. B. *fff* *ben f*

Vni I *sempre p*

Vni II *sempre p*

Vle *sempre p*

Vlc. *sempre p*

Cb. div. *sempre p*

243

Sax. B. *sf* [IMP selon les précédentes puis de plus en plus calme]

Vni I

Vni II

Vle

Vlc.

Cb.

Sax. B.
 Vni I
 Vni II
 Vle
 Vlc.
 Cb.

≈ 40" 4 224 (245)

p *poco sf* *mp*

Sax. B.
 Vni I
 Vni II
 Vle
 Vlc.
 Cb.

(250)

p *poco* + A N + A

uniti

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II Camp.

Sax. B. N *mp*

Vni I

Vni II

Vle

Vlc. *uniti*

Cb. *uniti*



II Camp.

Sax. B. *ben p*

Vni I

Vni II

Vle

Vlc.

Cb.

București 22 mai 1986