



Pierre Boulez

PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

PIERRE BOULEZ
LE MARTEAU SANS MAITRE

pour voix d'alto et 6 instruments
Poèmes de René Char

Philharmonia No. 398

PHILHARMONIA PARTITUREN
in der
UNIVERSAL EDITION, WIEN-LONDON

PREFACE

LE MARTEAU SANS MAÎTRE was written between 1953 and 1955. The work consists of nine pieces associated with three poems by René Char. The titles of these three poems are as follows: 1. *L'Artisanat furieux*, 2. *Bourreaux de solitude*, 3. *Bel édifice et les pressentiments*. However, the voice is not an obligatory part of each piece; I make a distinction between the pieces where the poem is directly incorporated and expressed by the voice, and the development-pieces where the voice has, in principle, no role to play. Thus the cycle based on *L'Artisanat furieux* comprises: AVANT *L'Artisanat furieux* (instrumental), *L'Artisanat furieux* proper (vocal), and APRES *L'Artisanat furieux* (instrumental). The cycle constructed on the basis of *Bourreaux de solitude* consists of: *Bourreaux de solitude* (vocal), and Commentaires I, II and III on *Bourreaux de solitude* (instrumental). The cycle based on *Bel édifice et les pressentiments* is made up to the first version and its 'double'. However, the cycles don't follow one after another: they interpenetrate in such a way that the overall form is itself a combination of three simpler structures. It should be enough for me to give the order of the pieces; one will see the desired hierarchy without further comments being necessary:

1. avant *L'Artisanat furieux*
2. Commentaire I de *Bourreaux de Solitude*
3. *L'Artisanat furieux*
4. Commentaire II de *Bourreaux de Solitude*
5. *Bel édifice et les pressentiments* – first version
6. *Bourreaux de solitude*
7. après *L'Artisanat furieux*
8. Commentaire III de *Bourreaux de solitude*
9. *Bel édifice et les pressentiments* – double

In choosing this order I have tried to interlock the three cycles in such a way that the passage through the work becomes increasingly complex, making use of memory and virtual relationships; it's only the last piece that, to some extent, offers the *solution*, the key to this labyrinth. This concept of the form actually led me much further, and completely freed the form from all predetermination; here the first step was effected by breaking away from 'one-way' form. As for the use of the voice in what one might call the "kernel" of each cycle, *L'Artisanat furieux* is a completely linear piece, in the sense that in it the text is handled, "set to music", in the most direct manner. The poem is sung in an ornate style, accompanied by a solo flute which counterpoints the vocal line (a direct and intentional reference to the 7th piece in Schönberg's *Pierrot lunaire*). Here the poem is very much to the fore. The first version of *Bel édifice et les pressentiments* yields another sort of relationship: the poem serves to articulate the major subdivisions of the overall form. The voice is still of great importance; all the same, singing doesn't have the preeminence it enjoyed before, this preeminence being contested by the instrumental context. *Bourreaux de solitude* resolves this conflict by means of total unity in the composition of the vocal and instrumental parts, which

are linked to the same musical structure: the voice emerges periodically from the ensemble in order to enunciate the text. Lastly, the 'double' of *Bel édifice et les pressentiments* shows a final metamorphosis of the role of the voice: once the last words of the poem have been pronounced, the voice – now humming – merges into the instrumental ensemble, giving up its own particular endowment: the capacity to articulate words; it withdraws into anonymity, whilst the flute, on the other hand, – having accompanied the voice in *L'Artisanat furieux* – comes to the fore and takes on the vocal role, so to speak. One can see how the relationships of voice and instrument are gradually reversed by the disappearance of words. The idea is one to which I attach a certain importance, and I would describe it in the following way: the poem is the *centre* of the music, but it is *absent* from the music, just as volcanic lava can retain the shape of an object even though the object itself has disappeared – or again, just as the petrification of an object makes it recognisable and unrecognisable at the same time.

Turning to the instrumentation: what is the link between the various instruments, which seem outwardly to be so disparate? I think it should be enough for me to explain certain linking devices which reveal a continuous passage from voice to xylophone, absurd as this may seem at first sight. The connection between voice and flute is obvious: human breath, and a purely monodic power of elocution. Flute and viola are linked by monody, if the viola is bowed. On the viola, the notes can be 'rubbed' or plucked: in the latter case, it connects with the guitar, also a plucked string instrument, but one with a longer resonance time. Considered as a resonating instrument, the guitar connects with the vibraphone, which is based on the prolonged vibrations of struck metal keys. The keys of the vibraphone can also be struck without resonance, in which case they relate directly to the keys of the xylophone. A chain is established from one instrument to another, with one common characteristic being conserved each time. I deliberately haven't mentioned the percussion proper, since it plays a 'marginal' role in relation to the other instruments. The choice of instruments varies from piece to piece – this is another direct and intentional reference to *Pierrot lunaire*. The entire ensemble is only once used continuously, in *Bourreaux de solitude*.

For many listeners, the first impression of the piece gives rise to 'exotic' associations; in fact xylophone, vibraphone, guitar and percussion are clearly far removed from the models for chamber music offered by the Western tradition, but come much closer to the sound of Far-Eastern music, in particular, though without having any relation to the musical vocabulary of the latter. I must admit that I chose this instrumental "corpus" under the influence of non-European civilisations: the xylophone is a transposition of the African balaphone, the vibraphone refers to the Balinese gendér, the guitar reminds one of the Japanese koto... In actual fact neither stylistic factors nor the actual use of these instruments are in any way related to the traditions of these various musical civilisations. It's more a matter of European musical vocabulary being enriched by non-European hearing.

The arrangement of the instruments on the stage helps to clarify the acoustic

relationships between the various instruments. As for the voice, it is *enclosed* in the group: it can emerge as a soloist, but can equally well integrate completely and see itself supplanted by the flute.

Should I briefly say something about the form? The length of the pieces varies considerably: the cycles themselves are by no means equal in length and importance, and each has its own constitution. I don't want to go into detail about the way they proceed; I shall point out, however, that the three 'commentaries' on *Bourreaux de solitude* form a single large piece, directly linked from a formal point of view to *Bourreaux de solitude* itself. AVANT and APRES *l'Artisanat furieux*, two brief developments, enclose the central piece. In *Bel édifice et les pressentiments*, the first version consists of a completely isolated unit; the 'double' mingles elements drawn from all three cycles, both literally, as quotations, and in a *virtual* manner, if I may call it that, namely as an exploitation of their potential for development. So this last piece interlocks the three cycles of the work both literally and virtually, providing a meeting point which at the same time winds up the whole.

Pierre Boulez

The text comes from the essay *Dire, jouer, chanter*, published in *La musique et ses problèmes contemporains 1953–1963* (Cahiers de la Compagnie Madeleine Renaud — Jean-Louis Barrault, Julliard, Paris).
Dire, jouer, chanter is a lecture that Boulez gave in Basle on the occasion of a concert in which he conducted *Pierrot lunaire* and *Le Marteau sans maître*.

AVANT-PROPOS

LE MARTEAU SANS MAÎTRE fut écrit entre 1953 et 1955. L'œuvre comporte neuf pièces rattachées à trois poèmes de René Char, formant ainsi trois cycles. J'énumère les titres de ces trois poèmes: 1. *L'Artisanat furieux*, 2. *Bourreaux de solitude*, 3. *Bel édifice et les pressentiments*. Toutefois, chaque pièce ne comporte pas obligatoirement de participation vocale; je distingue les pièces où le poème est directement inclus et exprimé par la voix, et les pièces-développements, où la voix ne joue, en principe, plus aucun rôle. Ainsi, le cycle bâti à partir de *L'Artisanat furieux* comprend: AVANT *l'Artisanat furieux* (instrumental), *l'Artisanat furieux* proprement dit (vocal), et APRES *l'Artisanat furieux* (instrumental). Le cycle construit à partir de *Bourreaux de solitude* comporte: *Bourreaux de solitude* (vocal), et Commentaires I, II, III de *Bourreaux de solitude* (instrumental). Le cycle basé sur *Bel édifice et les pressentiments* se compose de la version première, et de son double. Cependant, les cycles ne se succèdent pas, mais s'inter-pénètrent de telle sorte que la forme générale soit elle-même une combinaison de trois structures plus simples. Il me suffira de donner l'ordre de succession des pièces pour que l'on aperçoive, sans davantage la commenter, la hiérarchie désirée:

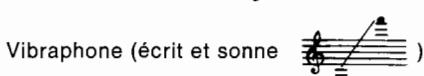
1. avant *l'Artisanat furieux*
2. *Commentaire I de Bourreaux de solitude*
3. *l'Artisanat furieux*
4. *Commentaire II de Bourreaux de solitude*
5. *Bel édifice et les pressentiments* — version première
6. *Bourreaux de solitude*
7. après *l'Artisanat furieux*
8. *Commentaire III de Bourreaux de solitude*
9. *Bel édifice et les pressentiments* — double

Dans cet ordre de successions j'ai tâché d'imbriquer les trois cycles de telle sorte que la démarche au travers de l'œuvre en devienne plus complexe, usant de la réminiscence et des rapports virtuels; seule, la dernière pièce donne, en quelque sorte, la *solution*, la *clef*, de ce labyrinthe. Cette conception formelle m'a entraîné, d'ailleurs, beaucoup plus loin, en libérant totalement la forme d'une prédestination; ici, le premier pas était franchi, par la rupture avec la forme «unidirectionnelle».

Quant à l'emploi de la voix dans le «noyau», pour ainsi dire, de chacun des cycles, *l'Artisanat furieux* est une pièce purement *linéaire*, en ce sens que le texte y est traité, «mis en musique», de la façon la plus directe. Le poème est chanté dans un style orné, accompagné d'une flûte seule qui contrepointe la ligne vocale (référence directe et voulue à la 7^e pièce du *Pierrot lunaire* de Schoenberg). Le poème est ici au tout premier plan. Dans *Bel édifice et les pressentiments*, version première, une autre sorte de rapport est inaugurée: le poème sert d'articulation aux grandes subdivisions de la forme générale. L'importance vocale reste grande; toutefois, le chant n'a plus la primauté comme auparavant: primauté qui lui est disputée

I. avant «l'Artisanat furieux» arrêt assez court (4'')	Flûte, Vibraphone, Guitare, Alto
II. Commentaire I de «Bourreaux de solitude» arrêt moyen (5'')	Flûte, Xylorimba, Tambour sur cadre, 2 Bongos, Alto
III. «l'Artisanat furieux» arrêt long (8'')	Voix, Flûte
IV. Commentaire II de «Bourreaux de solitude» arrêt moyen (plutôt long) (6'')	Xylorimba, Vibraphone, Cymbalettes, Cloche double, Triangle, Guitare, Alto
V. «Bel édifice et les pressentiments» — version première arrêt très long	Voix, Flûte, Guitare, Alto
VI. «Bourreaux de solitude» arrêt moyen (5'')	Voix, Flûte, Xylorimba, Vibraphone, Maracas, Guitare, Alto
VII. après «l'Artisanat furieux» arrêt très court (2'')	Flûte, Vibraphone, Guitare
VIII. Commentaire III de «Bourreaux de solitude» arrêt long (8'')	Flûte, Xylorimba, Vibraphone, Claves, Cloche double, 2 Bongos, Maracas
IX. «Bel édifice et les pressentiments» — double	Voix, Flûte, Xylorimba, Vibraphone, Maracas, Tam- Tam aigu, Gong grave, Tam-Tam très profond, Grande Cymbale suspendue, Guitare, Alto

Flûte en sol (écrite en sol)



Percussion: Tambour sur cadre; deux paires de Bongos*, une paire de Maracas, (ou Sonnailles) Claves;
Cloche double; Triangle; Tam-Tam aigu; Gong grave; Tam-Tam très profond; très grande cymbale
suspendue; deux cymbalettes-chaque manche étant pourvu de quatre cymbalettes. Le jeu ne
réclame qu'un exécutant.

* disposés en quinconce: T O—○ S
 B O—○ A

Guitare (écrite une octave au-dessus du son réel)

Alto

Voix d'alto

Durée: 35 Min. env

le marteau sans maître

I

avant «l'artisanat furieux»

pierre boulez

à Hans Rosbaud

Rapide (♩ = 168)

Flûte en sol

Vibraphone

Guitare

Alto

poco rit.

Fl. en sol

Vibr.

Guit.

Alto

© Copyright 1954 by Universal Edition (London) Ltd., London
 Final Version: © Copyright 1957 by Universal Edition (London) Ltd., London
 Poèmes de René Char: Copyright 1964 by José Corti Editeur, Paris

In die „Philharmonia“-Partiturensammlung aufgenommen

UE 12.450 LW W Ph V 398

A musical score page showing parts for Flute (en sol), Vibraphone, Guit., and Alto. The score includes dynamic markings like *ff*, *f*, *pizz.*, and *arco*. Measures 3 through 8 are shown, with measure 8 ending on a fermata. The vocal part consists of the lyrics "2 □ △ 3 □ □ *f* 2 △ △ 2 □ □".

Musical score for Flute (Fl. en sol), Vibraphone (Vibr.), Guitars (Guit.), and Bass (Bass). The score shows four staves. The Flute and Vibraphone play eighth-note patterns. The Guitars play sixteenth-note patterns. The Bass provides harmonic support. Measure 17 starts with a dynamic *f*. Measures 18-19 show rhythmic patterns with counts 3, 8, 3, 4, 2, 4, and 6, 8. Measure 20 begins with a dynamic *p sub.*

Musical score for Flute (Fl. en sol), Vibraphone (Vibr.), Guitars (Guit.), and Alto. The score consists of four staves. The Flute staff has measures 35-38 with various dynamic markings (e.g., 3, 2, 8, 6, 8) and performance instructions like '(3)', '(4)', and '(5)'. The Vibraphone staff follows, with measures 35-38 and a performance instruction '3.'. The Guitars staff has measures 1-6 with performance instructions 'pizz. 6' and '5 acco'. The Alto staff has measures 1-6 with performance instructions 'pizz. 6' and '5 acco'.

presser - - - a tempo

FL en sol 6 8 2 4 pour 4 5 8 2 4

Vibr. ff f mf pour 4 f f

Guit. 2 △ △ 2 □ f p sub. mf pp sub. 2 △ □ 3

Alto (pizz.) ff p sub. mf pour 4 arco

ff ff f pp sub. f

Musical score for orchestra and piano, page 11, measures 64-65. The score includes parts for Violin I (vn. sol.), Violin II (Vibr.), Cello (Cello), Double Bass (Bass), and Piano. The piano part features complex rhythmic patterns and dynamic markings like *pp*, *ff*, and *poco rit.*. The strings play eighth-note patterns with accents. The bass part provides harmonic support. The score is in 4/4 time, with measure 65 starting with a tempo change indicated by *a tempo*.

Fl. en sol

Vibra.

Tromb.

Alto

Musical score for orchestra and choir, page 25, measures 3-8. The score includes parts for Flute (con sord.), Vibraphone, Cimbalom, and Alto. The instrumentation is as follows:

- Flute (con sord.):** Measures 3-8. Dynamics: p , mf , f , pp , p , mf . Articulation: slurs, grace notes.
- Vibraphone:** Measures 3-8. Dynamics: mf , mf , p , f , pp .
- Cimbalom:** Measures 3-8. Dynamics: f , mf , f , mf , pp .
- Alto:** Measures 3-8. Dynamics: f , mf , f , mf , pp .

Measure 8 ends with a dynamic of mf .

a tempo

Fl. en sol 7 2 6 2
Vibr. 8 4 8 4
Guit. 3 △ 2 □ 2△ △ 2
Alto pizz. arco pp pizz.

poco rit., a tempo

Fl. en sol 86 8 3 2 6 6 4
Vibr. 6 5 3 1△ 2□ 2△ △ 4
Guit. 5 3 5 3 5 3
Alto arco 5 mf pizz. 3 pp arco pp

presser - - - *a tempo - poco rit.* *a tempo* *presser*

Fl. en sol 93 4 5 2 3 4
Vibr. 4 5 2 △ 3 3
Guit. pizz. 3 3 3 3
Alto ff sub. ff sub. arrêt assez court

*Faire rebondir la corde sur la touche

II

commentaire I de «bourreaux de solitude»

Lent (♩ = 120) Tempo rigoureusement exact jusqu'à l'indication contraire.
 Les nuances seront exécutées ponctuellement.
 Toutes les sonorités très équilibrées entre elles.

P Faire la croche pendant deux mesures pour établir le tempo, battre ensuite la noire. Revenir à la croche quand cela est nécessaire.

Fl. en sol Xyl. Tamb. sur cadre Alto avec sourd.

Fl. en sol Xyl. Tamb. sur cadre Alto avec sourd.

Fl. en sol Xyl. Tamb. sur cadre Alto avec sourd.

Measure 27:

- Flute (continued) $\text{F} \#$: p , mp , mp
- N.V.L.: pp , mf , p , pp , mp , mf , p , pp , mp , pp , mp , mf , p , pp , mp , pp , mp , mf , p
- Lamb, or cadre: mf , mf , p , p , p , p , p
- Alto (over sound): p , mp , mp , mf , p , p , pp , mf , p , p , mp , mp , mf , p , p , mf , p

Measure 28:

- N.V.L.: pp , p , pp , p
- 3 8 △
- 5 8 △
- 5 16 △
- 3 8

Measure 29:

- N.V.L.: pp , p , pp , p
- 3 8 △
- 4 8 △
- 5 8 △
- 5 16

Measure 30:

- F.L. (continued): mp , p , mp , p , p , p
- N.V.L.: pp , mp , p , p , pp , mp , p
- 5 16 △
- 6 8 △
- 5 8 △
- 5 8 △
- △
- 4 8

Alto (over sound): mf , mp , p , mp , p , p , mp , p , p , pp , mp , p , p , pp , mp , p , p , pp , mp , p

Fl. en sol

Xyl.

Tamb. sur cadre

Alto avec sourd.

Fl. en sol

Xyl.

Tamb. sur cadre

Alto avec sourd.

Xyl.

Tamb. sur cadre

Alto avec sourd.

Fl. en sol

Xyl.

Tamb. sur cadre

Alto avec sourd.

Fl. en sol

Xyl.

Tamb. sur cadre

Alto avec sourd.

Fl. en sol

Xyl.

Tamb. sur cadre

Alto avec sourd.

Rapide, irrégulier et heurté (♩ = 96)
 (♩ = 64)

Commencer un peu au-dessous du mouvement et accélérer jusqu'au Tempo ♩ = 96

(♩ = 116) (♩ = 176) ♩ = 96

Laisser les sonorités sans équilibre; l'échelle des baguettes dynamiques du Xylophone différente de celle de l'Alto

Xyl.
Bongos T_A B
Alto sans sourd.

baguettes de caisse claire plus lourdes

3 16 △ 3 8 △ 5 8 △ 3 4 1 | |

* accorder les bongos très aigu et très près les uns des autres

57 ♩ = 108

Xyl.
Bongos
Alto

60 ♩ = 108

Xyl.
Bongos
Alto

2 4 1 | | 5 8 △ 3 8

Subitement revenir à Rapide (♩ = 64)
 (♩ = 96)

Xyl.
Congos
Vito

3 8 △ 6 8 △ △ △ 5 8

Xyl.
Congos
Vito

5 8 △ 6 8 △ 5 8 △

Xyl.
Congos
Vito

ff sempre 6 8

(♩ = 108)

Xyl.

Bongos

Alto

Xyl.

Bongos

Alto

Xyl.

Bongos

Alto

accélérer -

Plus rapide ($\text{♩} = 108$)

Xylo. Basson. Alto.

sans ralentir

Plus lent que le Tempo I ($\text{♩} = 104$)

Équilibre du nouveau céder - les sonorités

Tempo ceder -

Lent ($\text{♩} = 60$)

Xylo. Basson. Alto.

Plus lent ($\text{♩} = 104$)

(à 52)

Tempo étaise /

frouer à l'étaise /

Xylo. Basson. Alto.

5 8

5 8

Tambour sur centre

7 8

Xylo. Basson. Alto.

accélérer -

Plus rapide ($\text{♩} = 108$)

Xylo. Basson. Alto.

renoir à

5 8

6 8

7 8

5 8

6 8

Pt. en sol. Xylo. Basson. Alto.

16

16

16

16

16

16

Pt. en sol. Xylo. Basson. Alto.

III

« L'artisanat furieux »

IV

commentaire II de «bourreaux de solitude»

Fl. en sol

7 (♩ = 56) 8 (♩ = 84) 2/3 (♩ = 126) 8 (♩ = 56) 5 (♩ = 84)

Fl. en sol Fl. en sol Fl. en sol Fl. en sol Fl. en sol

3 Δ 1 □ p 3 Δ 2 □ pp

che - - - - - val

Fl. en sol

5 (♩ = 84) 8 (♩ = 126) 4 (♩ = 84)

Fl. en sol Fl. en sol Fl. en sol

2 □ Δ 1 □ Δ 3 □ 4 □ Δ

je - - - - - ve - - - - -

Vox

pp (rall.) pp (rall.) pp (rall.)

Fl. en sol

5 (♩ = 84) 2/3 (♩ = 126) 2 (♩ = 84) 3 (♩ = 84)

Fl. en sol Fl. en sol Fl. en sol Fl. en sol

6 | 1 | 1 | 1 | 2 □ Δ 1 □ 2 □ Δ

sur - - - - la - - - - - pain - te de mon - - - - -

Vox

mp (rall.) mp (rall.) mp (rall.)

Les liaisons qui se trouvent dans les parties de Xylophone et d'Alto en pizz. sont mises pour éviter, en indiquant la valeur réelle, une attaque trop brusque non requise à ces endroits.

N. 1

N. 2

N. 3

N. 4

N. 5

N. 6

N. 7

N. 8

N. 9

N. 10

N. 11

N. 12

N. 13

N. 14

N. 15

N. 16

N. 17

N. 18

N. 19

N. 20

N. 21

N. 22

N. 23

N. 24

N. 25

N. 26

N. 27

N. 28

N. 29

N. 30

N. 31

N. 32

N. 33

N. 34

N. 35

N. 36

N. 37

N. 38

N. 39

N. 40

N. 41

N. 42

N. 43

N. 44

N. 45

N. 46

N. 47

N. 48

N. 49

N. 50

N. 51

N. 52

N. 53

N. 54

N. 55

N. 56

N. 57

N. 58

N. 59

N. 60

N. 61

N. 62

N. 63

N. 64

N. 65

N. 66

N. 67

N. 68

N. 69

N. 70

N. 71

N. 72

N. 73

N. 74

N. 75

N. 76

N. 77

N. 78

N. 79

N. 80

N. 81

N. 82

N. 83

N. 84

N. 85

N. 86

N. 87

N. 88

N. 89

N. 90

N. 91

N. 92

N. 93

N. 94

N. 95

N. 96

N. 97

N. 98

N. 99

N. 100

N. 101

N. 102

N. 103

N. 104

N. 105

N. 106

N. 107

N. 108

N. 109

N. 110

N. 111

N. 112

N. 113

N. 114

N. 115

N. 116

N. 117

N. 118

N. 119

N. 120

N. 121

N. 122

N. 123

N. 124

N. 125

N. 126

N. 127

N. 128

N. 129

N. 130

N. 131

N. 132

N. 133

N. 134

N. 135

N. 136

N. 137

N. 138

N. 139

N. 140

N. 141

N. 142

N. 143

N. 144

N. 145

N. 146

N. 147

N. 148

N. 149

N. 150

N. 151

N. 152

N. 153

N. 154

N. 155

N. 156

N. 157

N. 158

N. 159

N. 160

N. 161

N. 162

N. 163

N. 164

N. 165

N. 166

N. 167

N. 168

N. 169

N. 170

N. 171

N. 172

N. 173

N. 174

N. 175

N. 176

N. 177

N. 178

N. 179

N. 180

N. 181

N. 182

N. 183

N. 184

N. 185

N. 186

N. 187

N. 188

N. 189

N. 190

N. 191

N. 192

N. 193

N. 194

N. 195

N. 196

N. 197

N. 198

N. 199

N. 200

N. 201

N. 202

N. 203

N. 204

N. 205

N. 206

N. 207

N. 208

N. 209

N. 210

N. 211

N. 212

N. 213

N. 214

N. 215

N. 216

N. 217

N. 218

N. 219

N. 220

N. 221

N. 222

N. 223

N. 224

N. 225

N. 226

N. 227

N. 228

N. 229

N. 230

N. 231

N. 232

N. 233

N. 234

N. 235

N. 236

N. 237

N. 238

N. 239

N. 240

N. 241

N. 242

N. 243

N. 244

N. 245

N. 246

N. 247

N. 248

N. 249

N. 250

N. 251

N. 252

N. 253

N. 254

N. 255

N. 256

N. 257

N. 258

N. 259

N. 260

N. 261

N. 262

N. 263

N. 264

N. 265

N. 266

N. 267

N. 268

N. 269

N. 270

N. 271

N. 272

N. 273

N. 274

N. 275

N. 276

N. 277

N. 278

N. 279

N. 280

N. 281

N. 282

N. 283

N. 284

N. 285

N. 286

N. 287

N. 288

N. 289

N. 290

N. 291

N. 292

N. 293

N. 294

N. 295

N. 296

N. 297

N. 298

N. 299

N. 300

N. 301

N. 302

N. 303

N. 304

N. 305

N. 306

N. 307

N. 308

N. 309

N. 310

N. 311

N. 312

N. 313

N. 314

N. 315

N. 316

N. 317

N. 318

N. 319

N. 320

N. 321

N. 322

N. 323

N. 324

N. 325

N. 326

N. 327

N. 328

N. 329

N. 330

N. 331

N. 332

N. 333

N. 334

N. 335

N. 336

N. 337

N. 338

N. 339

N. 340

N. 341

N. 342

N. 343

N. 344

N. 345

N. 346

N. 347

N. 348

N. 349

N. 350

N. 351

N. 352

N. 353

N. 354

N. 355

N. 356

N. 357

N. 358

N. 359

N. 360

N. 361

N. 362

N. 363

N. 364

N. 365

N. 366

N. 367

N. 368

N. 369

N. 370

N. 371

N. 372

N. 373

N. 374

N. 375

N. 376

N. 377

N. 378

N. 379

N. 380

N. 381

N. 382

N. 383

N. 384

N. 385

N. 386

N. 387

N. 388

N. 389

N. 390

N. 391

N. 392

N. 393

N. 394

N. 395

N. 396

N. 397

N. 398

N. 399

N. 400

N. 401

N. 402

N. 403

N. 404

N. 405

N. 406

N. 407

N. 408

N. 409

N. 410

N. 411

N. 412

N. 413

N. 414

N. 415

N. 416

N. 417

N. 418

N. 419

N. 420

N. 421

N. 422

N. 423

N. 424

N. 425

N. 426

N. 427

N. 428

N. 429

N. 430

N. 431

N. 432

N. 433

N. 434

N. 435

N. 436

N. 437

N. 438

N. 439

N. 440

N. 441

N. 442

N. 443

N. 444

N. 445

N. 446

N. 447

N. 448

N. 449

N. 450

N. 451

N. 452

N. 453

N. 454

N. 455

N. 456

N. 457

N. 458

N. 459

N. 460

N. 461

N. 462

N. 463

N. 464

N. 465

N. 466

N. 467

N. 468

N. 469

N. 470

N. 471

N. 472

N. 473

N. 474

N. 475

N. 476

N. 477

N. 478

N. 479

N. 480

N. 481

N. 482

N. 483

N. 484

N. 485

N. 486

N. 487

N. 488

N. 489

N. 490

N. 491

N. 492

N. 493

N. 494

N. 495

N. 496

N. 497

N. 498

N. 499

N. 500

N. 501

N. 502

N. 503

N. 504

N. 505

N. 506

N. 507

N. 508

N. 509

N. 510

N. 511

N. 512

N. 513

N. 514

N. 515

N. 516

N. 517

N. 518

N. 519

N. 520

N. 521

N. 522

N. 523

N. 524

N. 525

N. 526

N. 527

N. 528

N. 529

N. 530

N. 531

N. 532

N. 533

N. 534

N. 535

N. 536

N. 537

N. 538

N. 539

N. 540

N. 541

N. 542

N. 543

N. 544

N. 545

N. 546

N. 547

N. 548

N. 549

N. 550

N. 551

N. 552

N. 553

N. 554

N. 555

N. 556

N. 557

N. 558

N. 559

N. 560

N. 561

N. 562

N. 563

N. 564

N. 565

N. 566

N. 567

N. 568

N. 569

N. 570

N. 571

N. 572

N. 573

N. 574

N. 575

N. 576

N. 577

N. 578

N. 579

N. 580

N. 581

N. 582

N. 583

N. 584

N. 585

N. 586

N. 587

N. 588

N. 589

N. 590

N. 591

N. 592

N. 593

N. 594

N. 595

N. 596

N. 597

N. 598

N. 599

N. 600

N. 601

N. 602

N. 603

N. 604

N. 605

N. 606

N. 607

N. 608

N. 609

N. 610

N. 611

N. 612

N. 613

N. 614

N. 615

N. 616

N. 617

N. 618

N. 619

N. 620

N. 621

N. 622

N. 623

N. 624

N. 625

N. 626

N. 627

N. 628

N. 629

N. 630

N. 631

N. 632

N. 633

N. 634

N. 635

N. 636

N. 637

N. 638

N. 639

N. 640

N. 641

N. 642

N. 643

N. 644

N. 645

N. 646

N. 647

N. 648

N. 649

N. 650

N. 651

N. 652

N. 653

N. 654

N. 655

N. 656

N. 657

N. 658

N. 659

N. 660

N. 661

N. 662

N. 663

N. 664

N. 665

N. 666

N. 667

N. 668

N. 669

N. 670

N. 671

N. 672

N. 673

N. 674

N. 675

N. 676

N. 677

N. 678

N. 679

N. 680

N. 681

N. 682

N. 683

N. 684

N. 685

N. 686

N. 687

N. 688

N. 689

N. 690

N. 691

N. 692

N. 693

N. 694

N. 695

N. 696

N. 697

N. 698

N. 699

N. 700

N. 701

N. 702

N. 703

N. 704

N. 705

N. 706

N. 707

N. 708

N. 709

N. 710

N. 711

N. 712

N. 713

N. 714

N. 715

N. 716

N. 717

N. 718

N. 719

N. 720

N. 721

N. 722

N. 723

N. 724

N. 725

N. 726

N. 727

N. 728

N. 729

N. 730

N. 731

N. 732

N. 733

N. 734

N. 735

N. 736

N. 737

N. 738

N. 739

N. 740

N. 741

N. 742

N. 743

N. 744

N. 745

N. 746

N. 747

N. 748

N. 749

N. 750

N. 751

N. 752

N. 753

N. 754

N. 755

N. 756

N. 757

N. 758

N. 759

N. 760

N. 761

N. 762

N. 763

N. 764

N. 765

N. 766

N. 767

N. 768

N. 769

N. 770

N. 771

N. 772

N. 773

N. 774

N. 775

N. 776

N. 777

N. 778

N. 779

N. 780

N. 781

N. 782

N. 783

N. 784

N. 785

N. 786

N. 787

N. 788

N. 789

N. 790

N. 791

N. 792</

Pochissimo rit. Rapide (♩ = 120)

24

Xyl.
Vib.
Cymb.
Guit.
Alto
Bass

Molns rapide • = 108

- - al - - - - ll - - Tempo (• = 80)

38 6 8

2 4

A detailed musical score page for orchestra and piano, spanning measures 3 through 8. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Xylophone, Vibraphone, Tambourine, Guitars, Alto, and Piano. The piano part features complex chords and sustained notes. The strings play eighth-note patterns, while woodwind instruments provide harmonic support. Measure 3 begins with a forte dynamic. Measures 4-5 show a transition with eighth-note patterns and sustained notes. Measure 6 features a prominent piano solo with eighth-note chords. Measure 7 concludes with a forte dynamic. Measure 8 ends with a piano solo. The score is written in common time, with various dynamics like forte (f), piano (p), and mezzo-forte (mp) indicated throughout.

The image shows a page from a musical score, specifically page 8, containing two measures of music. The score is written for multiple instruments, including strings and woodwinds. Measure 11 begins with a dynamic of *p*, followed by *mf* and *f*. It features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. Measure 12 continues with a dynamic of *p*, followed by *mf* and *f*. The notation includes many slurs, grace notes, and dynamic markings like *p*, *mf*, *f*, and *ff*. The score is written on five-line staves with a key signature of one sharp.

A detailed musical score page for orchestra and piano, spanning measures 31 through 38. The score includes multiple staves for woodwind instruments (oboes, bassoons, clarinets), brass (trombones, tuba), strings (violin, viola, cello, double bass), and piano. The piano part features complex harmonic patterns and rhythmic figures. Measure 31 begins with a forte dynamic (f) in the piano and woodwinds. Measures 32-33 show a transition with various dynamics (pp, f, ff). Measures 34-35 continue with dynamic changes and harmonic shifts. Measure 36 features a prominent piano solo section. Measures 37-38 conclude the section with final dynamics and harmonic resolutions.

(rit.) - II - - II a tempo (♩ = 120)

Xyl.

Vibr.

Cymb.

Guit.

Alto

44

45

46

47

- to - - II a tempo (♩ = 69)

Xyl.

Vibr.

Cymb.

Guit.

Alto

48

49

50

51

Assez lent (♩ = 69)

Xyl.

Vibr.

Cymb.

Guit.

Alto

52

53

54

55

A detailed musical score page from a classical composition, likely for orchestra and piano. The page is filled with complex musical notation, including multiple staves for various instruments like strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *mp*, *p*, and *pp*. The key signature changes frequently, indicated by *G*, *A*, *B*, and *C* sharps. Measure numbers 57 and 60 are visible. The score features a variety of rhythmic patterns, including eighth and sixteenth note figures. A prominent section at the bottom right is labeled "prendre Cloche double". The page is numbered 16 at the top right.

Lent ($\frac{A}{C} = 116$) $\frac{mp}{p}$

Xyl. *Vibr.* *Guit.* *Alto*

Frapper avec une bacchette dure de Xylo

$\frac{5}{16} \Delta$ $\frac{3}{4}$ $\frac{2}{8}$

A detailed musical score page featuring six staves. The staves are labeled from left to right: Xylo., Vib., Cl. d. eig. gtr., Gui., Alto, and Bass. Measure 21 starts with a forte dynamic (f) for the xylophone and vibraphone, followed by eighth-note patterns. Measure 22 continues with eighth-note patterns and includes dynamics such as mp, p, and mf. Measure 23 shows a transition with measure numbers 24 and 25 above the staff. Measures 24 and 25 feature eighth-note patterns with dynamics like pp, p, and mf. Measure 26 begins with a forte dynamic (f) for the xylophone and vibraphone, followed by eighth-note patterns. Measure 27 continues with eighth-note patterns and includes dynamics such as mp, p, and mf. Measure 28 concludes with eighth-note patterns and dynamics like pp, p, and mf.

ac - - - ce - - - le - - ran - - - do

Xylo.

Vibr.

Guit.

Alto

(c), d, etc.

•) ne pas arpéger vite.

Lent ($\text{♩} = 116$) mp

do - - - - - *at Tempo (♩ = 80)*

Xylo. mp

Vibr. mf

Guit. d. sig. gr.

Cl. d. sig. gr.

Alto mf

Frapper avec une baguette douce de Xylo

5Δ $3 | 4$ 5Δ 16Δ $2 | 8$

riflettendo $\text{♩} = 107$ *a tempo* $\text{♩} = 116$

Xylo. mp

Vibr. mf

Cl. d. sig. gr.

Alto mf

do - - - - -

$4 | 8$

ten \square \square \square \square \square \square \square \square

cpt \square \square \square \square \square \square \square \square

ac - - - - - *de - - - - - ran - - -*

Xylo. mf

Vibr. mf

Cl. d. sig. gr.

Guit. d. sig. gr.

Alto mf

$4 | 8$ $16 \square$ $7 \square$ $16 \square$ $4 | 8$

mf mf mf mf mf mf mf mf

mf mf mf mf mf mf mf mf

do - - - - - *de - - - - - ran - - -*

Xylo. mf

Vibr. mf

Cl. d. sig. gr.

Guit. d. sig. gr.

Alto mf

$4 | 8$ $16 \square$ $7 \square$ $16 \square$ $4 | 8$

mf mf mf mf mf mf mf mf

Tempo (♩ = 80) *Assenz lent* (♩ = 118)

Violin: *mf*

Alto: *mf*

Measures 5-8:

- M5: Violin: *mf*, Alto: *mf*. Measure ends with a fermata.
- M6: Violin: *mf*, Alto: *mf*.
- M7: Violin: *mf*, Alto: *mf*.
- M8: Violin: *mf*, Alto: *mf*.

95

Xylo.

Vib.

Bass.

48 58 16

Flute

N. 1.

Vibr.

triangle
(le tenir de la main gauche)

Trombone

Alto

tu m'as

Flute

Clarinet

Bassoon

Trombone

Triangle

Alto

A detailed musical score page from a symphony or concert overture. The page is filled with complex musical notation across several staves. The top staff features a xylophone part with dynamic markings like ff and mf. Below it is a vibraphone staff. The middle section contains multiple staves for brass instruments (trombones) and woodwind instruments (clarinet, bassoon). The bottom staff includes parts for alto and bass voices. The score is annotated with various dynamics such as ff, f, mf, and s, along with performance instructions like "ten." and "cl." (clarinet). Measure numbers 98 and 99 are visible on the left side.

- étouffer le triangle en posant les 3^e et 4^e doigts sur le côté droit

V

« bel édifice et les pressentiments » version première

ASSEZ Vif ($\text{♩} = \text{ca } 56, 80, 108$)

Tempo et nuances très instables
($\text{♩} = 80$) **presser**

* Les temps sont indiqués par leur nouveau métronome normal, de chaque côté, les mouvements métronomiques extrêmes des pressés et des relâchés.

Plus raf ($\text{♩} = 88$)

Fl. en sol
pres du chevrelé!
très cuivré

revenir au Tempo I (Assez vif) ($\text{♩} = 72$)

ralentir ($\text{♩} = 112$) **revenir au Tempo** ($\text{♩} = 76$)

revenir au Tempo (♩ = 112)

ralentir

Fl. en sol
Guit.
Voix
Alto

<img alt="Musical score for Flute solo, Guitare, Voix, and Alto. The score shows a melodic line with various dynamics and articulations. The vocal line includes lyrics: 'mort', 'va - - - gues - - - par - - - des - - - sus'. Measure numbers 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000, 1002, 1004, 1006, 1008, 1010, 1012, 1014, 1016, 1018, 1020, 1022, 1024, 1026, 1028, 1030, 1032, 1034, 1036, 1038, 1040, 1042, 1044, 1046, 1048, 1050, 1052, 1054, 1056, 1058, 1060, 1062, 1064, 1066, 1068, 1070, 1072, 1074, 1076, 1078, 1080, 1082, 1084, 1086, 1088, 1090, 1092, 1094, 1096, 1098, 1100, 1102, 1104, 1106, 1108, 1110, 1112, 1114, 1116, 1118, 1120, 1122, 1124, 1126, 1128, 1130, 1132, 1134, 1136, 1138, 1140, 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164, 1166, 1168, 1170, 1172, 1174, 1176, 1178, 1180, 1182, 1184, 1186, 1188, 1190, 1192, 1194, 1196, 1198, 1200, 1202, 1204, 1206, 1208, 1210, 1212, 1214, 1216, 1218, 1220, 1222, 1224, 1226, 1228, 1230, 1232, 1234, 1236, 1238, 1240, 1242, 1244, 1246, 1248, 1250, 1252, 1254, 1256, 1258, 1260, 1262, 1264, 1266, 1268, 1270, 1272, 1274, 1276, 1278, 1280, 1282, 1284, 1286, 1288, 1290, 1292, 1294, 1296, 1298, 1300, 1302, 1304, 1306, 1308, 1310, 1312, 1314, 1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338, 1340, 1342, 1344, 1346, 1348, 1350, 1352, 1354, 1356, 1358, 1360, 1362, 1364, 1366, 1368, 1370, 1372, 1374, 1376, 1378, 1380, 1382, 1384, 1386, 1388, 1390, 1392, 1394, 1396, 1398, 1400, 1402, 1404, 1406, 1408, 1410, 1412, 1414, 1416, 1418, 1420, 1422, 1424, 1426, 1428, 1430, 1432, 1434, 1436, 1438, 1440, 1442, 1444, 1446, 1448, 1450, 1452, 1454, 1456, 1458, 1460, 1462, 1464, 1466, 1468, 1470, 1472, 1474, 1476, 1478, 1480, 1482, 1484, 1486, 1488, 1490, 1492, 1494, 1496, 1498, 1500, 1502, 1504, 1506, 1508, 1510, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1526, 1528, 1530, 1532, 1534, 1536, 1538, 1540, 1542, 1544, 1546, 1548, 1550, 1552, 1554, 1556, 1558, 1560, 1562, 1564, 1566, 1568, 1570, 1572, 1574, 1576, 1578, 1580, 1582, 1584, 1586, 1588, 1590, 1592, 1594, 1596, 1598, 1600, 1602, 1604, 1606, 1608, 1610, 1612, 1614, 1616, 1618, 1620, 1622, 1624, 1626, 1628, 1630, 1632, 1634, 1636, 1638, 1640, 1642, 1644, 1646, 1648, 1650, 1652, 1654, 1656, 1658, 1660, 1662, 1664, 1666, 1668, 1670, 1672, 1674, 1676, 1678, 1680, 1682, 1684, 1686, 1688, 1690, 1692, 1694, 1696, 1698, 1700, 1702, 1704, 1706, 1708, 1710, 1712, 1714, 1716, 1718, 1720, 1722, 1724, 1726, 1728, 1730, 1732, 1734, 1736, 1738, 1740, 1742, 1744, 1746, 1748, 1750, 1752, 1754, 1756, 1758, 1760, 1762, 1764, 1766, 1768, 1770, 1772, 1774, 1776, 1778, 1780, 1782, 1784, 1786, 1788, 1790, 1792, 1794, 1796, 1798, 1800, 1802, 1804, 1806, 1808, 1810, 1812, 1814, 1816, 1818, 1820, 1822, 1824, 1826, 1828, 1830, 1832, 1834, 1836, 1838, 1840, 1842, 1844, 1846, 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020, 2022, 2024, 2026, 2028, 2030, 2032, 2034, 2036, 2038, 2040, 2042, 2044, 2046, 2048, 2050, 2052, 2054, 2056, 2058, 2060, 2062, 2064, 2066, 2068, 2070, 2072, 2074, 2076, 2078, 2080, 2082, 2084, 2086, 2088, 2090, 2092, 2094, 2096, 2098, 2100, 2102, 2104, 2106, 2108, 2110, 2112, 2114, 2116, 2118, 2120, 2122, 2124, 2126, 2128, 2130, 2132, 2134, 2136, 2138, 2140, 2142, 2144, 2146, 2148, 2150, 2152, 2154, 2156, 2158, 2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 2520, 2522, 2524, 2526, 2528, 2530, 2532, 2534, 2536, 2538, 2540, 2542, 2544, 2546, 2548, 2550, 2552, 2554, 2556, 2558, 2560, 2562, 2564, 2566, 2568, 2570, 2572, 2574, 2576, 2578, 2580, 2582, 2584, 2586, 2588, 2590, 2592, 2594, 2596, 2598, 2600, 2602, 2604, 2606, 2608, 2610, 2612, 2614, 2616, 2618, 2620, 2622, 2624, 2626, 2628, 2630, 2632, 2634, 2636, 2638, 2640, 2642, 2644, 2646, 2648, 2650, 2652, 2654, 2656, 2658, 2660, 2662, 2664, 2666, 2668, 2670, 2672, 2674, 2676, 2678, 2680, 2682, 2684, 2686, 2688, 2690, 2692, 2694, 2696, 2698, 2700, 2702, 2704, 2706, 2708, 2710, 2712, 2714, 2716, 2718, 2720, 2722, 2724, 2726, 2728, 2730, 2732, 2734, 2736, 2738, 2740, 2742, 2744, 2746, 2748, 2750, 2752, 2754, 2756, 2758, 2760, 2762, 2764, 2766, 2768, 2770, 2772, 2774, 2776, 2778, 2780, 2782, 2784, 2786, 2788, 2790, 2792, 2794, 2796, 2798, 2800, 2802, 2804, 2806, 2808, 2810, 2812, 2814, 2816, 2818, 2820, 2822, 2824, 2826, 2828, 2830, 2832, 2834, 2836, 2838, 2840, 2842, 2844, 2846, 2848, 2850, 2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 3168, 3170, 3172, 3174, 3176, 3178, 3180, 3182, 3184, 3186, 3188, 3190, 3192, 3194, 3196, 3198, 3200, 3202, 3204, 3206, 3208, 3210, 3212, 3214, 3216, 3218, 3220, 3222, 3224, 3226, 3228, 3230, 3232, 3234, 3236, 3238, 3240, 3242, 3244, 3246, 3248, 3250, 3252, 3254, 3256, 3258, 3260, 3262, 3264, 3266, 3268, 3270, 3272, 3274, 3276, 3278, 3280, 3282, 3284, 3286, 3288, 3290, 3292, 3294, 3296, 3298, 3300, 3302, 3304, 3306, 3308, 3310, 3312, 3314, 3316, 3318, 3320, 3322, 3324, 3326, 3328, 3330, 3332, 3334, 3336, 3338, 3340, 3342, 3344, 3346, 3348, 3350, 3352, 3354, 3356, 3358, 3360, 3362, 3364, 3366, 3368, 3370, 3372, 3374, 3376, 3378, 3380, 3382, 3384, 3386, 3388, 3390, 3392, 3394, 3396, 3398, 3400, 3402, 3404, 3406, 3408, 3410, 3412, 3414, 3416, 3418, 3420, 3422, 3424, 3426, 3428, 3430, 3432, 3434, 3436, 3438, 3440, 3442, 3444, 3446, 3448, 3450, 3452, 3454, 3456, 3458, 3460, 3462, 3464, 3466, 3468, 3470, 3472, 3474, 3476, 3478, 3480, 3482, 3484, 3486, 3488, 3490, 3492, 3494, 3496, 3498, 3500, 3502, 3504, 3506, 3508, 3510, 3512, 3514, 3516, 3518, 3520, 3522, 3524, 3526, 3528, 3530, 3532, 3534, 3536, 3538, 3540, 3542, 3544, 3546, 3548, 3550, 3552, 3554, 3556, 3558, 3560, 3562, 3564, 3566, 3568, 3570, 3572, 3574, 3576, 3578, 3580, 3582, 3584, 3586, 3588, 3590, 3592, 3594, 3596, 3598, 3600, 3602, 3604, 3606, 3608, 3610, 3612, 3614, 3616, 3618, 3620, 3622, 3624, 3626, 3628, 3630, 3632, 3634, 3636, 3638, 3640, 3642, 3644, 3646, 3648, 3650, 3652, 3654, 3656, 3658, 3660, 3662, 3664, 3666, 3668, 3670, 3672, 3674, 3676, 3678, 3680, 3682, 3684, 3686, 3688, 3690, 3692, 3694, 3696, 3698, 3700, 3702, 3704, 3706, 3708, 3710, 3712, 3714, 3716, 3718, 3720, 3722, 3724, 3726, 3728, 3730, 3732, 3734, 3736, 3738, 3740, 3742, 3744, 3746, 3748, 3750, 3752, 3754, 3756, 3758, 3760, 3762, 3764, 3766, 3768, 3770, 3772, 3774, 3776, 3778, 3780, 3782, 3784, 3786, 3788, 3790, 3792, 3794, 3796, 3798, 3800, 3802, 3804, 3806, 3808, 3810, 3812, 3814, 3816, 3818, 3820, 3822, 3824, 3826, 3828, 3830, 3832, 3834, 3836, 3838, 3840, 3842, 3844, 3846, 3848, 3850, 3852, 3854, 3856, 3858, 3860, 3862, 3864, 3866, 3868, 3870, 3872, 3874, 3876, 3878, 3880, 3882, 3884, 3886, 3888, 3890, 3892, 3894, 3896, 3898, 3900, 3902, 3904, 3906, 3908, 3910, 3912, 3914, 3916, 3918, 3920, 3922, 3924, 3926, 3928, 3930, 3932, 3934, 3936, 3938, 3940, 3942, 3944, 3946, 3948, 3950, 3952, 3954, 3956, 3958, 3960, 3962, 3964, 3966, 3968, 3970, 3972, 3974, 3976, 3978, 3980, 3982, 3984, 3986, 3988, 3990, 3992, 3994, 3996, 3998, 4000, 4002, 4004, 4006, 4008, 4010, 4012, 4014, 4016, 4018, 4020, 4022, 4024, 4026, 4028, 4030, 4032, 4034, 4036, 4038, 4040, 4042, 4044, 4046, 4048, 4050, 4052, 4054, 4056, 4058, 4060, 4062, 4064, 4066, 4068, 4070, 4072, 4074, 4076, 4078, 4080, 4082, 4084, 4086, 4088, 4090, 4092, 4094, 4096, 4098, 4100, 4102, 4104, 4106, 4108, 4110, 4112, 4114, 4116, 4118, 4120, 4122, 4124, 4126, 4128, 4130, 4132, 4134, 4136,

presser (♩ = 168) *subit.* *très ralenti* (♩ = 66)

Fl. en sol Guit. Alto

presser (♩ = 92) *revenir au Tempo* (♩ = 66) *ralentir*

Fl. en sol Guit. Alto

subitement presser (♩ = 96) *revenir au Tempo* (♩ = 80) *ralentir* (♩ = 66)

Guit. Fl. en sol Alto

ralentir (♩ = 66) *revenir au Tempo* (♩ = 80) *ralentir* (♩ = 50)

Fl. en sol Guit. Alto

plus lent (♩ = 56) *ralentir* (♩ = 52) *beaucoup*

Fl. en sol Guit. Alto

ralentir (♩ = 50) *valentir davantage*

Fl. en sol Guit. Alto

VI

«bourreaux de solitude»

Assez lent ($\frac{F}{4}$ = 112*) Tempo rigoureux.

Flûte en sol
Xylomba
Vibraphon.
Maracas (ou sounmilles)
Guitare
Voix d'alto
Alo
avice sourdine

sont les dynamiques employés baguettes douces ou dures

$3 \text{ } mp$ sempre - sans muesnes

$4 \text{ } f$

(sat D)

$f \text{ } \Delta \text{ } 2$

$5 \text{ } 16 \Delta \text{ } 4$

$f \text{ } \Delta \text{ } 2$

$5 \text{ } 16 \Delta \text{ } 4$

* Battre les croches pendant deux mesures pour établir le mouvement; battre ensuite la noire. Revenir à la croche quand cela est nécessaire.

U.E. 12450 - 12652 IW

UE 12450 - 12652 IW

Tempo

Fl. en sol *poco raff.* *cresc.*

Xyl. *mf*

Vibr. *mf*

Mrc. (son.) *p*

Guit. *p*

Vox. *grce.*

Alto voice sound *mf*

Tempo I ($\frac{2}{4}$ = 112) ($\frac{4}{4}$ = 56)

Fl. en sol *p*

Xyl. *mf*

Vibr. *p*

Mrc. (son.) *mp*

Guit. *p*

Vox. *f*

Alto voice sound *p*

Tempo poco più lento ($\frac{2}{4}$ = 104) ($\frac{4}{4}$ = 96)

Fl. en sol *p*

Xyl. *p*

Vibr. *p*

Mrc. (son.) *p*

Guit. *p*

Vox. *Le* *pizz. 3* *mar.* *cheur*

Alto voice sound *p*

Tempo I ($\frac{2}{4}$ = 112) ($\frac{4}{4}$ = 56)

Fl. en sol *p*

Xyl. *p*

Vibr. *p*

Mrc. (son.) *mp*

Guit. *p*

Vox. *f*

Alto voice sound *p*

Fl.
en soft

Oboe

Clar.

Bass.

Trom.

Vib.

Mrc.
(somm.)

Guit.

Alto
rec start!

F. L. en sol

Flageolets

Blouffez ces sonorités en jouant ceci avec le plat de la main

N. 1.

Vibr.

Merc. (sourd.)

Guit.

Alto (sourd.)

59

Fl.
en sol.

xxl.

Vln.

Mrc.
com.

ccl.

Vox

Alto
c. sound.

Meno lento ($\frac{J}{\text{min}} = 60$)

Ancora meno lento ($\frac{7}{4}$ = 132)

Fl. on sol. *p*

Sax. 1. *mf*

Vibr. *f*

Mrc. (sonn.) *mf*

Guit. *mf*

Alto avec sonor. *f*

poco più accel. - *ff* *Tempo I* ($\frac{7}{4}$ = 132)

Fl. on sol. *pp* *f*

Sax. 1. *mf*

Vibr. *mf*

Mrc. (sonn.) *mf*

Guit. *mf*

Alto avec sonor. *mf*

Fl. on sol. *mp*

Sax. 1. *pp* *mp*

Vibr. *mf*

Mrc. (sonn.) *pp*

Guit. *mf*

Alto avec sonor. *mf*

Fl. on sol. *mf*

Sax. 1. *pp* *mf*

Vibr. *mf*

Mrc. (sonn.) *mf*

Guit. *mf*

Alto avec sonor. *mf*

VII

après « l'artisanat furieux »

Rapide (♩ = 168)

poco - accelerando -

Flûte en sol

bagues mordantes

Vibraphone

Guitare

Measure 1: Flute (m. 1), Vibraphone (m. 1), Guitar (m. 1)

Measure 2: Flute (m. 2), Vibraphone (m. 2), Guitar (m. 2)

Measure 3: Flute (m. 3), Vibraphone (m. 3), Guitar (m. 3)

Measure 4: Flute (m. 4), Vibraphone (m. 4), Guitar (m. 4)

Measure 5: Flute (m. 5), Vibraphone (m. 5), Guitar (m. 5)

Measure 6: Flute (m. 6), Vibraphone (m. 6), Guitar (m. 6)

Measure 7: Flute (m. 7), Vibraphone (m. 7), Guitar (m. 7)

Measure 8: Flute (m. 8), Vibraphone (m. 8), Guitar (m. 8)

Measure 9: Flute (m. 9), Vibraphone (m. 9), Guitar (m. 9)

Measure 10: Flute (m. 10), Vibraphone (m. 10), Guitar (m. 10)

A musical score page showing measures 6 through 11. The score consists of four staves, each with a treble clef and a key signature of one sharp. Measure 6 starts with a dynamic of *poco*, followed by *a-*, *poco*, and *accelerando*. Measure 7 begins with a dynamic of *f*. Measure 8 starts with a dynamic of *p*, followed by *pp*. Measure 9 starts with a dynamic of *p*, followed by *mf*. Measure 10 starts with a dynamic of *p*, followed by *mf*. Measure 11 starts with a dynamic of *p*, followed by *mf*.

This image shows a page from a musical score for orchestra and piano. The top half of the page contains four staves for the orchestra, each with a dynamic marking: *p*, *pp*, *p*, and *pp*. The bottom half of the page contains two staves for the piano: one for the left hand (marked *mf*) and one for the right hand (marked *f*). The score includes various musical markings such as slurs, grace notes, and accidentals. Measure 4 ends with a forte dynamic in the piano right hand. Measure 5 begins with a piano dynamic *p*.

Musical score page 2, measures 25-30. The score includes parts for Flute (Fl.), Bassoon (Bass.), Trombone (Tromb.), and Percussion (Perc.). The tempo is indicated as $\text{♩} = 208$. Measure 25: Flute plays eighth-note pairs, Bassoon has sustained notes, Trombone has eighth-note pairs, Percussion has eighth-note pairs. Measure 26: Flute has eighth-note pairs, Bassoon has sustained notes, Trombone has eighth-note pairs, Percussion has eighth-note pairs. Measure 27: Flute has eighth-note pairs, Bassoon has sustained notes, Trombone has eighth-note pairs, Percussion has eighth-note pairs. Measure 28: Flute has eighth-note pairs, Bassoon has sustained notes, Trombone has eighth-note pairs, Percussion has eighth-note pairs. Measure 29: Flute has eighth-note pairs, Bassoon has sustained notes, Trombone has eighth-note pairs, Percussion has eighth-note pairs. Measure 30: Flute has eighth-note pairs, Bassoon has sustained notes, Trombone has eighth-note pairs, Percussion has eighth-note pairs.

Musical score page 8, measures 6-8. The score includes parts for Flute (Fl. 1), Bassoon (Bsn. 1), Trombone (Tbn. 1), and Cello/Bass (Cello/Bass). The key signature is A major (one sharp). Measure 6 starts with a forte dynamic. Measure 7 begins with a piano dynamic, followed by a forte dynamic. Measure 8 begins with a piano dynamic, followed by a forte dynamic.

Measures 2-4:

- Fl.**: On solo, dynamic *p*. Measures 2-3: eighth-note patterns. Measure 4: eighth-note patterns, dynamic *mf*.
- Vcl.**: Measures 2-3: eighth-note patterns. Measure 4: eighth-note patterns, dynamic *mf*.
- Ctt.**: Measures 2-3: eighth-note patterns. Measure 4: eighth-note patterns, dynamic *p*.
- Piano (Tempo sub. 8/8):**
 - Measure 2: eighth-note patterns, dynamic *p*, label "pair 4".
 - Measure 3: eighth-note patterns, dynamic *mf*, label "pair 4".
 - Measure 4: eighth-note patterns, dynamic *mf*, label "pair 4".

Measures 6-8:

- Fl.**: On solo, dynamic *p*. Measures 6-7: eighth-note patterns. Measure 8: eighth-note patterns, dynamic *p*.
- Vcl.**: Measures 6-7: eighth-note patterns. Measure 8: eighth-note patterns, dynamic *p*.
- Ctt.**: Measures 6-7: eighth-note patterns. Measure 8: eighth-note patterns, dynamic *p*.
- Piano (Tempo sub. 8/8):**
 - Measure 6: eighth-note patterns, dynamic *p*, label "pair 4".
 - Measure 7: eighth-note patterns, dynamic *mf*, label "pair 4".
 - Measure 8: eighth-note patterns, dynamic *mf*, label "pair 4".

VIII

commentaire III de «boureaux de solitude»

Assez lent ($\text{♩} = 152$)

Flûte en sol
Xylorimba
Vibraphone
Claves

Fl. en sol
Xyl.
Vibr.
Clav.

Fl. en sol
Xyl.
Vibr.
Clav.

Xyl.
Vibr.
Clav.

Xyl.
Vibr.
Clav.

Fl. en sol
Xyl.
Vibr.
Clav.

Xyl.
Vibr.
Clav.

Xyl.
Vibr.
Clav.

Fl. en sol
Xyl.
Vibr.
Clav.

subtilement ralenti ($\text{♩} = 56$) Assez lent ($\text{♩} = 76$)

ralentir - *revenir au Tempo* ($\text{♩} = 76$) *accélérando*

ralentir - *revenir au Tempo* ($\text{♩} = 76$) *accélérando*

ralentir - *revenir au Tempo* ($\text{♩} = 76$)

ralentir - *revenir au Tempo* ($\text{♩} = 76$) *accélérando*

ralentir - *revenir au Tempo* ($\text{♩} = 76$) *accélérando*

ralentir - *revenir au Tempo* ($\text{♩} = 76$) *accélérando*

ralentir - *revenir au Tempo* ($\text{♩} = 76$) *accélérando*

Assez lent (♩ = 60) tempo ritueux

52

Fl. en sol
Xylo.
Vibr.
Cl. d. nac.
Gtr.

baguettes dures
et avec mf la main

baguettes de bois
très effilées

longos

ritard. — — — — (♩ = 116) revenir au Tempo (♩ = 76) accelerando

53

Fl. en sol
Xylo.
Vibr.
Cl. d. nac.
Gtr.

pas trop bref

55

Fl. en sol
Xylo.
Vibr.
longos

accelerando — — — — sempre — — (♩ = 96)

56

Fl. en sol
Xylo.
Vibr.
Cl. d. nac.
Gtr.

prendre Bongos

Tempo (♩ = 116)

57

Fl. en sol
Xylo.
Vibr.
Cl. d. nac.
Gtr.

lent (♩ = 60)

Fl.
Oboe
Clar.
Bassoon
Tromb.
Vib.

au bord
sur centre

PPP

75

cédez - - (♩ = 88) *Tempo (♩ = 86)*

Fl. *en sol*

N. cl.

Vcl.

5 8 △ 2 4 3 4

Subitement Lent ($\text{♩} = 104 - 88$)

Tres librement

(les petites notes ne doivent pas être portées à l'intérieur d'un strict tempo, mais créées par leur nombre et la tension de leurs intervalles—un temps assez flou)

Fl. 79 *Sol.* *Vcl.* *Vib.*

Singer

Musical score page 34, measures 61-64. The score includes parts for Flute (Fl.), Bassoon (Bass.), Clarinet (Clar.), Trombone (Trom.), and Trombone section (Trombones). Measure 61: Flute and Bassoon play eighth-note patterns. Measure 62: Bassoon and Clarinet play eighth-note patterns. Measure 63: Bassoon and Clarinet play eighth-note patterns. Measure 64: Bassoon and Clarinet play eighth-note patterns.

Musical score page 69, measures 38-41. The score includes parts for Flute (Fl.), Bassoon (Bass.), Clarinet (Cl.), Trombone (Tromb.), and Vibraphone (Vibr.). The key signature changes between B-flat major and A major. Measure 38 starts with a dynamic of $p \sim mf$ for Flute and Bassoon, followed by mp for Clarinet and Trombone. Measure 39 begins with mf for Flute and Bassoon, followed by pp for Clarinet and Trombone. Measure 40 starts with p for Flute and Bassoon, followed by mf for Clarinet and Trombone. Measure 41 starts with mf for Flute and Bassoon, followed by pp for Clarinet and Trombone. The score concludes with a dynamic of p for all instruments.

Musical score page 99, measures 1-4. The score includes parts for Flute (Fl.), oboe (ob. sol), violin (Violin), and violoncello (Viol. cel.). The notation features various dynamic markings like *p*, *pp*, and *ppp*, and performance instructions such as "normal" and "(ppp)". Measure 1 starts with a forte dynamic. Measures 2-4 show a transition with dynamic changes and rhythmic patterns. Measure 4 concludes with a dynamic marking of *ppp*.

-pide

revenir au Tempo ($\text{♩} = 176$)

Fl.
en sol
bouquettes
dures

Xyl.

Vibr.

Bongos

rall. - - - - - (♩ = 72) - - - - -

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

10010

10011

10012

10013

10014

10015

10016

10017

10018

10019

10020

10021

10022

10023

10024

10025

10026

10027

10028

10029

10030

10031

10032

10033

10034

10035

10036

10037

10038

10039

10040

10041

10042

10043

10044

10045

10046

10047

10048

10049

10050

10051

10052

10053

10054

10055

10056

10057

10058

10059

10060

10061

10062

10063

10064

10065

10066

10067

10068

10069

10070

10071

10072

10073

10074

10075

10076

10077

10078

10079

10080

10081

10082

10083

10084

10085

10086

10087

10088

10089

10090

10091

10092

10093

10094

10095

10096

10097

10098

10099

100100

100101

100102

100103

100104

100105

100106

100107

100108

100109

100110

100111

100112

100113

100114

100115

100116

100117

100118

100119

100120

100121

100122

100123

100124

100125

100126

100127

100128

100129

100130

100131

100132

100133

100134

100135

100136

100137

100138

100139

100140

100141

100142

100143

100144

100145

100146

100147

100148

100149

100150

100151

100152

100153

100154

100155

100156

100157

100158

100159

100160

100161

100162

100163

100164

100165

100166

100167

100168

100169

100170

100171

100172

100173

100174

100175

100176

100177

100178

100179

100180

100181

100182

100183

100184

100185

100186

100187

100188

100189

100190

100191

100192

100193

100194

100195

100196

100197

100198

100199

100200

100201

100202

100203

100204

100205

100206

100207

100208

100209

100210

100211

100212

100213

100214

100215

100216

100217

100218

100219

100220

100221

100222

100223

100224

100225

100226

100227

100228

100229

100230

100231

100232

100233

100234

100235

100236

100237

100238

100239

100240

100241

100242

100243

100244

100245

100246

100247

100248

100249

100250

100251

100252

100253

100254

100255

100256

100257

100258

100259

100260

100261

100262

100263

100264

100265

100266

100267

100268

100269

100270

100271

100272

100273

100274

100275

100276

100277

100278

100279

100280

100281

100282

100283

100284

100285

100286

100287

100288

100289

100290

100291

100292

100293

100294

100295

100296

100297

100298

100299

100300

100301

100302

100303

100304

100305

100306

100307

100308

100309

100310

100311

100312

100313

100314

100315

100316

100317

100318

100319

100320

100321

100322

100323

100324

100325

100326

100327

100328

100329

100330

100331

100332

100333

100334

100335

100336

100337

100338

100339

100340

100341

100342

100343

100344

100345

100346

100347

100348

100349

100350

100351

100352

100353

100354

100355

100356

100357

100358

100359

100360

100361

100362

100363

100364

100365

100366

100367

100368

100369

100370

100371

100372

100373

100374

100375

100376

100377

100378

100379

100380

100381

100382

100383

100384

100385

100386

100387

100388

100389

100390

100391

100392

100393

100394

100395

100396

100397

100398

100399

100400

100401

100402

100403

100404

100405

100406

100407

100408

100409

100410

100411

100412

100413

100414

100415

100416

100417

100418

100419

100420

100421

100422

100423

100424

100425

100426

100427

100428

100429

100430

100431

100432

100433

100434

100435

100436

100437

100438

100439

100440

100441

100442

100443

100444

100445

100446

Assez lent ($\text{♩} = 120$)

p

$\text{♩} = \text{ca } 88\text{ à }100\text{ (144)}$

Vif

presser - - - jusqu'à - - - Vif

Subitement Assez Vif ($\text{♩} = \text{ca } 56\text{ à }80\text{ (108)}$)

retenuir ($\text{♩} = 132$)

Temps ($\text{♩} = 162$)

presser

Plus VII ($\text{♩} = \text{ca } 88\text{ à }100\text{ (144)}$)

retenuir ($\text{♩} = 60$)

accélérer ($\text{♩} = 100$)

Plus VII ($\text{♩} = 60$)

retenuir ($\text{♩} = 92$)

accélérer ($\text{♩} = 152$)

Plus VII ($\text{♩} = 152$)

resser peu à peu (♩ = 112) *resser beaucoup* (♩ = 144)

renoir au Temp

112

144

vers le cheval

sui pont arco

(B. f.) ff

Violin 1
Violin 2
Viola
Cello
Oboe
Clarinet
Bassoon
Trombone
Trombone 2
Horn
Bass Trombone
Flute
Clarinet 2
Bassoon 2
Alto

Musical score page 7-8, measures 61 through 81. The score consists of six staves across two systems. Measure 61 starts with a dynamic of f . Measures 62-63 show a melodic line with grace notes and slurs. Measures 64-65 continue this pattern. Measures 66-67 show a transition with a dynamic of p . Measures 68-70 feature eighth-note patterns. Measures 71-72 show a melodic line with grace notes. Measures 73-74 continue this pattern. Measures 75-76 show a melodic line with grace notes. Measures 77-78 show a melodic line with grace notes. Measures 79-80 show a melodic line with grace notes. Measure 81 ends with a dynamic of p .

65
 Vcl.
 Vln.
 Vln.
 Vln.
 Alto
 presser - - VII (♩ = 88 ♩ = 100 ♩ = 144)
 (♩ = 60) (♩ = 100)

(♩ = 100) - - - *ralentir* - - - (♩ = 80) *ralentir* - - -

Xyl. Vib. C. Vcl. Alto

Subitement Modéré, sans rigueur (♩ = 84)

Rapide (♩ = 96)

exagérer les différentes dynamiques

100

Xyl.
Vibr.
Tym-Tam
long grave
Tym-Tam
très profond

Vox.
Alto

*accélérer - Rapide (♩ = 96)
exagérer les différentes dynamiques*

110

Xyl.
Vibr.
Guit.
Vox.
Alto

*brusquement
revenir à*

*Assez lent (♩ = 60)
dynamiques plus équilibrées*

115

Xyl.
Vibr.
Guit.
Vox.
Alto

Assez Vif

(♩ = ca 56/80/108)

(♩ = ca 56/80/108)

(dynamiques équilibrées)

120

Xyl.
Vibr.
Guit.
Vox.
Alto

Lent $\text{♩} = 56$
dynamiques équilibrées

acc.

Très rapide $\text{♩} = 108$
les dynamiques sans équilibre

Sans rigueur, mais ralenti $\text{♩} = 63$

poco acceler. $\text{♩} = 66$

T. aig.
T. gr.
T. prof.

rit.

Modérément ($\bullet = 84$)

157 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

4 2 4 3 4

vers le chevrotel

p

158 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

4 1 4

p

159 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

2 4 7 8 7 8 3 4

pose. mat.

p

160 Flageolets *hors*
Fl. en sol
Vox. T. T. att.
Gk. gr.
T. T. prof.

4 2 4 3 4

p

161 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

2 4 3 4 3 8

p

162 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

2 4 3 4 3 8

p

163 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

2 4 3 4 3 8

p

164 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

2 4 3 4 3 8

p

ralentir Pas trop lent ($\bullet = 76$)

165 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

4 1 4

p

166 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

2 3 2 3 4

p

167 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

2 3 2 3 4

p

168 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

169 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

170 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

171 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

172 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

173 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

174 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

175 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

176 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

177 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

178 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

179 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

180 Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 8 5 8 4

p

Modérément ($\bullet = 84$)

181 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

3 8 5 4 1 4

p

182 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

183 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

184 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

185 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

186 Flageolets *hors*
Fl. en sol
Vibr. T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

Modérément, sans rigueur ($\bullet = 84$)

187 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

3 8 5 4 1 4

p

188 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

189 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

190 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

191 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

192 Flageolets *hors*
Fl. en sol
T. T. att.
Gk. gr.
T. T. prof.

5 4 1 4 3 8

p

avec le pouce, frotter la cymbale du bord, cauter en tournant l'appareil (comme sur un tambour de basque).