

BY A RHIZOME

1

Con moto ♩ = 72

The score is divided into two systems. The first system includes Flute, Clarinet in B♭, Horn in F, Trumpet in C, Piano, and Marimba. The second system includes Violin solo, Violoncello solo, Violin I, Violin II, Viola, Violoncello, and Double bass. The Marimba part features a rhythmic pattern of eighth notes with accents, marked *f*. The Violin solo part includes a melodic line with dynamics *p* and *f*, and the instruction "senza vibrato". The Violoncello solo part features a melodic line with dynamics *p* and *f*, and the instruction "senza vibrato". The Double bass part includes a melodic line with dynamics *p* and *f*, and the instruction "senza vibrato".

10

Fl. $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ - - - $\frac{1}{4}$ - $\frac{3}{16}$ -

Cl. $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ - - - $\frac{1}{4}$ - $\frac{3}{16}$ -

Hn $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ - - - $\frac{1}{4}$ - $\frac{3}{16}$ -

Tpt $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ - - - $\frac{1}{4}$ - $\frac{3}{16}$ -

Pno $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ - - - $\frac{1}{4}$ - $\frac{3}{16}$ -

Mar. $\frac{2}{4}$ - $\frac{5}{16}$ *f* $\frac{3}{4}$ - $\frac{5}{16}$ *f* $\frac{1}{4}$ - $\frac{3}{16}$ -

Vln $\frac{2}{4}$ - $\frac{5}{16}$ *f* $\frac{3}{4}$ - $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ -

Vc. $\frac{2}{4}$ - $\frac{5}{16}$ *f* $\frac{3}{4}$ - $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ -

Vln I $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ - - - $\frac{1}{4}$ - $\frac{3}{16}$ -

Vln II $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ - - - $\frac{1}{4}$ - $\frac{3}{16}$ -

Vla $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ *p* $\frac{1}{4}$ - $\frac{3}{16}$ -

Vc. $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ *p* $\frac{1}{4}$ - $\frac{3}{16}$ -

Db. $\frac{2}{4}$ - $\frac{5}{16}$ - - - $\frac{3}{4}$ - $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ -

2

19

Fl.

Cl.

Hn.

Tpt.

Pno

Mar.

2

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

f

29

Fl. $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$

Cl. $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$

Hn $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$

Tpt $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$

Pno $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$

Mar. $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ - $\frac{1}{4}$

Vln $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ *f* $\frac{1}{4}$ $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ $\frac{1}{4}$

Vc. $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ *f* $\frac{1}{4}$ $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ $\frac{1}{4}$

Vln I $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ $\frac{1}{4}$

Vln II $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ $\frac{1}{4}$

Vla $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ $\frac{1}{4}$

Vc. $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ $\frac{1}{4}$

Db. $\frac{3}{16}$ $\frac{2}{16}$ $\frac{5}{16}$ $\frac{1}{4}$ - $\frac{3}{16}$ - $\frac{2}{16}$ - $\frac{5}{16}$ $\frac{1}{4}$

38

Fl.

Cl.

Hn.

Tpt.

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

The musical score consists of 13 staves. The woodwind section (Flute, Clarinet, Horn, Trumpet) and Piano part are mostly silent, indicated by rests. The string section (Violins I and II, Viola, Violoncello, Double Bass) and the Maracas part are active. The strings play a rhythmic pattern of eighth notes, often with accents. The Maracas part has a similar rhythmic pattern. The score includes various time signatures: 4/4, 3/16, 2/16, and 5/16. A dynamic marking of *f* (forte) is present in the Viola part in measure 40.

4

47

Fl. $\frac{2}{4}$ $\frac{5}{16}$

Cl. $\frac{2}{4}$ $\frac{5}{16}$

Hn $\frac{2}{4}$ $\frac{5}{16}$

Tpt $\frac{2}{4}$ $\frac{5}{16}$

Pno $\frac{2}{4}$ $\frac{5}{16}$

Mar. $\frac{2}{4}$ $\frac{5}{16}$

4

Vln $\frac{2}{4}$ $\frac{5}{16}$

Vc. $\frac{2}{4}$ $\frac{5}{16}$

Vln I $\frac{2}{4}$ $\frac{5}{16}$

Vln II $\frac{2}{4}$ $\frac{5}{16}$

Vla $\frac{2}{4}$ $\frac{5}{16}$

Vc. $\frac{2}{4}$ $\frac{5}{16}$

Db. $\frac{2}{4}$ $\frac{5}{16}$

f

5

53

Fl.

Cl. Clarinette basse

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

pp mp pp mf pp ff

pp mp pp mf pp ff

pp mp pp ff

(8)

5

Fl.

Cl. ⁶⁵

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

IMPROVISATION A

L'istesso tempo

A **B**

f *f*

C

p *gliss.* *ff*

- Improvisez en alternant et en permutant les trois éléments A, B, C
- Varier les registres et les hauteurs de A, B, C
- Varier les durées de C
- Raccourcir ou allonger A et B
- Enchaîner l'improvisation sans silence
- Rechercher les imitations entre le violon et le violoncelle

L'istesso tempo

A **B**

f *f*

C

p *gliss.* *ff*



Durée: 21''
Le chef contrôle la durée de l'improvisation et les solistes arrêtent de jouer subitement au signe qui lance l'orchestre.

Vln 
Vc. 



Signe du Chef

12

8

Fl.

Cl.

Hn.

Tpt.

Signe du Chef

Pno.

Mar.

8

Signe du Chef

Vln.

Vc.

Vln I.

Vln II.

Vla.

Vc.

Db.

9 *Signe du Chef*

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

Signe du Chef

9 *Signe du Chef*

Signe du Chef

IMPROVISATION A

Signe du Chef

10

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

p

ff p

p

ff p

gliss.

Signe du Chef

ppp

ff

ppp

ff

ppp

ff

Signe du Chef

10

Signe du Chef

ff

ff

ff

ff

ff

ff sempre

11 *Signe du Chef*

Fl.

Cl.

Hn.

Tpt

Signe du Chef

Pno

Mar.

11 *Signe du Chef*

Durée: 8"

IMPROVISATION A

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

12 *Signe du Chef*

Fl.

Cl.

Hn.

Tpt

Signe du Chef

Pno

Mar.

12 *Signe du Chef*

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

p

ff

p

gliss.

p

ff

p

ppp

ff

ppp

ff

ppp

ff

12

Signe du Chef

ff

ff

ff

ff

ff

ff sempre

77

Fl.

Cl.

Hn.

Tpt.

Pno.

Mar.

Vln.

Vc.

Vln I.

Vln II.

Vla.

Vc.

Db.

p *ff* *ff* *p*

gliss. *p* *fff* *ff* *p*

ff *ppp* *ff* *ff* *p*

ff

Signe du Chef

14 Signe du Chef

This musical score is for a piece titled "Signe du Chef" on page 17. It is written in 4/4 time and features a variety of instruments. The score is divided into two systems, 13 and 14. System 13 includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Maracas (Mar.), Violin (Vln), Viola (Vla.), and Double Bass (Db.). System 14 includes parts for Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Double Bass (Db.). The score includes dynamic markings such as *ff*, *p*, *ppp*, *ff p*, and *gliss.*. A box labeled "IMPROVISATION A" is located between systems 13 and 14, with a duration of 5 seconds. The title "Signe du Chef" is repeated at the beginning of each system.

82

Fl.

Cl.

Hn.

Tpt.

Pno.

Mar.

Vln.

Vc.

Vln I.

Vln II.

Vla.

Vc.

Db.

p *ffp* *ff* *p* *ff* *pp*

p *pp* *ff* *pp*

p *p* *p* *p* *ff* *pp*

ff

ff

ff

ff

ff

89

15

Fl. *mp* *ff* *p* *ff* *p* *ff*

Cl. *ff* Clarinette sib

Hn *ff* *ppp* *p* *ppp* *mp* *ppp* *gliss.* *gliss.* *gliss.*

Tpt *mp* *ff* *p* *ff* *p* *ff*

Pno *ff* *mp* *ff* *p* *ff* *p* *ff* *ppp* *p* *ppp* *mp* *ppp*

Mar.

Vln *mp* *ff* *p* *ff* *p* *ff* *f*

Vc. *mp* *ff* *p* *ff* *p* *ff* *ppp* *p* *ppp* *mp* *ppp* *gliss.* *gliss.* *gliss.*

Vln I *f*

Vln II *mp* *ff* *p* *ff* *p* *ff*

Vla *mp* *ff* *p* *ff* *p* *ff*

Vc. *mp* *ff* *p* *ff* *ppp* *p* *ppp* *mp* *ppp* *gliss.* *gliss.* *gliss.*

Db. *ppp* *p* *ppp* *mp* *ppp* *gliss.* *gliss.* *gliss.*

94

Fl.

Cl. Clarinette sib

Hn.

Tpt.

Pno.

Mar.

Vln.

Vc.

Vln I

Vln II

Vla.

Vc.

Db.

mf *ppp* *f* *ff* *mp* *p* *ff*

gliss. *gliss.* *pizz.*

16

This page of a musical score, numbered 21, contains measures 96 through 100. The score is for a full orchestra and is written in 2/4 time. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 98. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 96-97 have a melodic line. At measure 98, the part is silent. Measures 99-100 play a rhythmic pattern of eighth notes.
- Clarinet (Cl.):** Similar to the flute, it has a melodic line in measures 96-97 and is silent in measure 98, then plays eighth notes in measures 99-100.
- Horn (Hn.):** Measures 96-97 are silent. In measure 98, it plays a single note with a fortissimo (*ff*) dynamic. In measures 99-100, it plays a rhythmic pattern of eighth notes.
- Trumpet (Tpt.):** Measures 96-97 play a rhythmic pattern of eighth notes. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes.
- Piano (Pno):** Measures 96-97 play a complex texture with multiple dynamics: *p*, *ffp*, *ff*, and *ff*. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes with a fortissimo (*ff*) dynamic.
- Musical Instruments (Mar.):** Measures 96-97 are silent. In measure 98, it plays a rhythmic pattern of eighth notes. In measures 99-100, it plays a rhythmic pattern of eighth notes.
- Violin (Vln):** Measures 96-97 play a rhythmic pattern of eighth notes with dynamics *p*, *ffp*, and *ff*. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes with dynamics *p* and *ff*.
- Viola (Vc.):** Measures 96-97 play a rhythmic pattern of eighth notes. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes.
- Violin I (Vln I):** Measures 96-97 play a rhythmic pattern of eighth notes with dynamics *p*, *ffp*, and *ff*. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes with dynamics *p* and *ff*.
- Violin II (Vln II):** Measures 96-97 play a rhythmic pattern of eighth notes with dynamics *p*, *ffp*, and *ff*. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes with dynamics *p* and *ff*.
- Viola (Vla):** Measures 96-97 play a rhythmic pattern of eighth notes with dynamics *p*, *ffp*, and *ff*. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes with dynamics *p* and *ff*.
- Violoncello (Vc.):** Measures 96-97 play a rhythmic pattern of eighth notes with dynamics *p*, *ffp*, and *ff*. In measure 98, it is silent. In measures 99-100, it plays a rhythmic pattern of eighth notes with dynamics *p* and *ff*.
- Double Bass (Db.):** Measures 96-97 are silent. In measure 98, it plays a single note with a fortissimo (*ff*) dynamic and a pizzicato (*pizz.*) marking. In measure 99, it is silent. In measure 100, it plays a single note with a fortissimo (*ff*) dynamic and a pizzicato (*pizz.*) marking.

17

99

Fl. *f*

Cl. *f*

Hn. *f* flatt.

Tpt. *f* 3 flatt.

Pno. *f* 3 8vb

Mar.

17

Vln. *f*

Vc. *f*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

Db. *f* pizz. pizz. b

102

Fl. *mf* flacc. flacc.

Cl. flacc.

Hn. *f* flacc. *f* flacc.

Tpt. *f* flacc. *f* flacc.

Pno. *sfz* *mf* *ff*

Mar. *f*

Vln I *f*

Vln II

Vla.

Vc. *f*

Db. pizz. pizz.

104

Fl.

Cl.

Hn.

Tpt.

Pno.

Mar.

Vln.

Vc.

Vln I.

Vln II.

Vla.

Vc.

Db.

18

ff

ff

ff

flatt.

ff

5

3

3

3

f

f

18

f

8va

pizz.

Detailed description: This page of a musical score contains measures 104 through 111. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Clarinet, Horn, Trumpet) and Percussion (Maracas) are in the upper section, while the strings (Violins I & II, Viola, Violoncello, Double Bass) are in the lower section. Measure 104 is marked with a rehearsal sign '104'. Measure 108 is marked with a rehearsal sign '18'. The score includes various musical notations such as dynamics (ff, f, f), articulation (accents), and performance instructions (pizz., 8va). The woodwinds and maracas play rhythmic patterns, while the strings provide harmonic support with sustained notes and some melodic lines.

106

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

sfz

mf

ff

5

6

3

8^{va}

8^{va}

107

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

19

5.

6

ff

8^{va}.

3

3

5

5

ff

vib norm. sul pont.

fff

fff

arc^d.

f

3

IMPROVISATION B

natt.

f

f

109

Fl.

Cl.

Hn.

Tpt.

Pno.

Mar.

flatt.

ff

flatt.

ff

f

Improviser à partir de cet élément en variant:

- les hauteurs
- les intervalles: secondes mineures ou quartes
- La durée de l'élément
- créer des combinaisons et des superpositions de modes de jeux de plus en plus complexes:
 - varier la pression de l'archet jusqu'au son grain
 - passer du jeu normal au jeu sul pont
 - trémolos
 - varier la vitesse et l'amplitude des vibrati

L'improvisation est dépendante de la pulsation et dure 9 mesures.

Vln I

Vln II

Vla

Vc.

Db.

ff

f

ff

111

Fl. *ff* *flatt.* *3*

Cl. *ff* *flatt.*

Hn. *ff* *flatt.* *3*

Tpt. *ff* *flatt.*

Pno. *ff*

Mar. *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *pizz.* *3*

20

Fl.
Cl.
Hn.
Tpt.
Pno.
Mar.

ff

ff

ff

ff

ff

ff

8^{va}

3

5

5

5

3

3

This section of the score includes parts for Flute, Clarinet, Horn, Trumpet, Piano, and Maracas. The Flute part begins with a measure rest followed by a melodic line. The Clarinet part features a complex rhythmic pattern with triplets and quintuplets. The Horn and Trumpet parts have melodic lines with accents. The Piano part includes a triplet in the right hand and a chord in the left hand marked *ff* 8^{va}. The Maracas part consists of rhythmic patterns in both hands. The section concludes with a long, sustained note in the Flute and Maracas parts.

20

Vln I
Vln II
Vla.
Vc.
Db.

ff

f

f

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature long, sustained notes with a slight upward or downward curve. The Viola part has a melodic line with a crescendo. The Violoncello part has a melodic line with a crescendo. The Double Bass part has a melodic line with a crescendo. The section concludes with a long, sustained note in the Violin I and II parts.

115 *flatt.*

Fl.

Cl. *ff* *flatt.*

Hn

Tpt

Pno *ff* *f*

Mar.

Vln I

Vln II

Vla

Vc.

Db.

21

Fl.
Cl.
Hn.
Tpt.
Pno.
Mar.

21

Vln
Vc.

A **B** **C**

ff *C*

IMPROVISATION C

- Improvisez pendant 9 mesures en alternant et en permutant les trois éléments A, B, C
- Varier les registres et les hauteurs de A, B, C
- Varier la division temporelle:
- VIOLON: jouer seulement en quintolets et sextolets
- VIOLONCELLE: jouer seulement en triolets et quartolets
- Enchaîner l'improvisation en inventant des éléments servant de liens entre ABC

Vln I
Vln II
Vla.
Vc.
Db.

ff *arco*

119

Fl.

Cl.

Hn.

Tpt.

Pno

Mar.

Vln I

Vln II

Vla

Vc.

Db.

ff

ff

8va

5 5 5

3 3 3

3 3

3 3

Detailed description: This page of a musical score covers measures 119 and 120. The score is arranged in a system with 13 staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno), Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). Measure 119 begins with a treble clef and a key signature of one sharp (F#). The Flute and Clarinet parts feature melodic lines with various intervals and accidentals. The Horn and Trumpet parts have sustained notes with some dynamics. The Piano part consists of two staves; the right hand has a series of chords marked with 'ff' and a '5' (quintuplet), while the left hand has a triplet of eighth notes. The Maracas part features a rhythmic pattern with a 'ff' dynamic. The Violin I and Violin II parts have sustained notes with a slight upward curve. The Viola part has a melodic line with various intervals. The Violoncello part has a sustained note with a slight upward curve. The Double Bass part has a melodic line with a triplet of eighth notes. The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks.

121

Fl. *f* *flatt.*

Cl. *f* *flatt.*

Hn *ff*

Tpt *f* *flatt.*

Pno *sfz* *ff*

Mar.

Vln I

Vln II

Vla

Vc.

Db. *sul pont.*

3 *3* *3*

5 *5* *5*

3 *3* *3*

Detailed description: This page of a musical score contains measures 121 through 124. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Maracas (Mar.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Flute: Measures 121-124 feature a melodic line with triplets and a dynamic marking of *f*. A *flatt.* (flattened) instruction is present in measures 121 and 124.
- Clarinet: Similar to the flute, it plays a melodic line with triplets and a dynamic of *f*. A *flatt.* instruction is present in measures 121 and 124.
- Horn: Provides a harmonic accompaniment with a dynamic of *ff*.
- Trumpet: Plays a melodic line with triplets and a dynamic of *f*. A *flatt.* instruction is present in measures 121 and 124.
- Piano: Features a complex accompaniment with *sfz* (sforzando) and *ff* (fortissimo) dynamics. It includes triplet and quintuplet patterns.
- Maracas: Provides a rhythmic accompaniment with sustained chords.
- Violins I and II: Play sustained notes with a slight upward inflection.
- Viola: Plays a sustained note.
- Violoncello: Plays a melodic line with a dynamic of *f*.
- Double Bass: Plays a melodic line with a dynamic of *f* and includes a *sul pont.* (sul ponticello) instruction. It features triplet patterns.
- The score includes various musical notations such as slurs, ties, and dynamic markings.

123

Fl. *flatt.*

Cl. *flatt.*

Hn

Tpt *flatt.*

Pno *ff*

Mar. *sfz*

Vln I

Vln II

Vla

Vc.

Db.

125

Fl. *flatt.*

Cl. *flatt.*

Hn

Tpt *flatt.*

Pno

Mar. *ff*

23

p

p

p

p

p

p

8^{va}

23

Vln I

Vln II

Vla

Vc.

Db.

p

p

p

p

p

p

sul tasto senza vibrato.

sul tasto senza vibrato.

sul tasto senza vibrato.

sul tasto senza vibrato.

sul tasto senza vibrato.

127

Fl. *flatt*

Cl.

Hn

Tpt *p*

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

24

129

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Changer et jouer cette note dans l'instrument

p

p

p

24

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

p

3

3

131

Fl. *p*

Cl. *mf* *mp*

Hn. *mf* *mp*

Tpt. *p* mute

Pno. *mp*

Mar. *mf*

Vln. *mf* Augmenter progressivement la pression de l'archet

Vc. *mf* *mp* *f* *mf*

Vln I *p* *8va*

Vln II *mf* *mp* sul tasto senza vibrato.

Vla. *mf* *mp* sul tasto senza vibrato.

Vc. *mf* *mp* sul tasto senza vibrato.

Db. *mf* *mp* sul tasto senza vibrato.

25

133

Fl. *mf*

Cl.

Hn.

Tpt

Pno *mf*

Mar. *mf*

25

Vln

Vc. *ff* *f* *gliss.*

Vln I

Vln II

Vla

Vc.

Db.

sul pont.

SM1: multiphonique 1 progressif
ad libitum. Aucune hauteur n'est exigée

135

Fl. *mf*

Cl.

Hn. Chanter et jouer cette note dans l'instrument

Tpt. *p*

Pno. 3 5 5 5 3

Mar. 5 5 5 5 5 *f* *bbb*

Vln. 3 3

Vc. *gliss.*

Vln I *mf*

Vln II

Vla

Vc.

Db.

137

Fl.

Cl.

Hn.

Tpt *mf*

Pno *mf* Frotter les cordes avec un triangle dans le sens de la longueur

Mar. *mf*

Vln *mf*

Vc. *fff* *gliss.* sul pont. Corde IV: trouvez un son multiphonique 1 (SM1) en effleurant la corde et par une pression de l'archet adéquate: Aucune hauteur précise n'est exigée

Vln I *mf*

Vln II

Vla

Vc.

Db.

28

143

Fl. *ff*

Cl.

Hn.

Tpt

Pno

Mar.

Vln *f* *8va*

Vc.

Vln I *f*

Vln II

Vla.

Vc.

Db.

28

146

Fl.

Cl.

Hn.

Tpt.

Pno.

Mar.

Vln.

Vc.

Vln I.

Vln II.

Vla.

Vc.

Db.

SM2: trouvez un son multiple dans l'aigu: il n'y a pas de hauteur déterminée.

sul tasto senza vibrato.

ff *f* *fff* *mf* *ff* *f* *ff* *f*

29

149

Fl.

Cl.

Hn

Tpt

Pno

Mar.

29

(8)

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

30

Fl. *fff*

Cl. *fff*

Hn *fff*

Tpt *fff*

Pno *fff*

Mar.

GRANDE CADENCE
IMPROVISEE
Voir notice
5mn

30

Vln *fff*

Vc. *fff*

Vln I *fff*

Vln II *fff* sul pont.

Vla *fff* sul pont.

Vc. *fff* sul pont.

Db. *fff*

155

Vln

Vc.

mf

159

Vln

Vc.

mf

f

f

fff

Detailed description: This musical score shows two staves, Violin (Vln) and Violoncello (Vc.), for measures 159 through 164. The Violin part begins with a melodic line in measure 159, marked *mf*. In measure 160, it features a series of sixteenth-note chords. Measures 161 and 162 show a sustained note with a long hairpin crescendo leading to a fortissimo (*f*) dynamic. The Violoncello part starts with a long, sustained note in measure 159, marked *f*. In measure 160, it plays a series of sixteenth-note chords, also marked *f*. In measure 161, the dynamic increases to fortissimo fortissimo (*fff*). The piece concludes in measure 164 with a melodic line in the bass clef.

164

Vln

Vc.

fff

sul tasto

The image shows a musical score for Violin (Vln) and Violoncello (Vc.) starting at measure 164. The Violin part is written in treble clef and begins with a rest, followed by a series of notes with various accidentals (flats and naturals). The Violoncello part is written in bass clef and begins with a rest, followed by a series of notes, including several triplet markings. The score concludes with a final chord in the Violoncello part marked "sul tasto".

168

Vln

→ sul pont.

Vc.

fff

The image shows a musical score for Violin (Vln) and Violoncello (Vc.) starting at measure 168. The Violin part is written in treble clef and begins with a melodic line. An arrow points to the instruction "sul pont." (sul ponticello). The Violoncello part is written in bass clef and starts with a double bar line and a fortissimo (*fff*) dynamic marking. The score includes various accidentals such as sharps, flats, and naturals.

173

Vln

The image shows a musical staff with a treble clef. The number '173' is written above the staff. The label 'Vln' is positioned to the left of the staff. Two horizontal lines extend from the staff across the page, each ending in an arrowhead. An upward-pointing arrow is located above the top line, and another upward-pointing arrow is located below the bottom line, both positioned roughly in the middle of the page.

31

Fl. *f*

Cl. *f*

Hn. *f* flat

Tpt. *f*

Pno. *f* 3

Mar.

Vln. *f* 31

Vc. *f*

Vln I

Vln II

Vla

Vc. *f*

Db. *f* pizz.

186

Fl. *mf* *flatt.*

Cl. *flatt.*

Hn *f*

Tpt *f* *flatt.*

Pno *sfz* *mf* *ff*

Mar. *f*

Vln *f*

Vc. *f*

Vln I

Vln II

Vla

Vc. *f*

Db. *pizz.*

Detailed description: This page of a musical score covers measures 186, 187, and 188. The score is for a large ensemble including woodwinds, brass, piano, maracas, strings, and double bass. Measure 186 begins with a treble clef and a key signature of one sharp (F#). The Flute and Clarinet parts have a melodic line with a slur and a dynamic of *mf*. The Horn part has a rhythmic pattern of eighth notes with a dynamic of *f*. The Trumpet part has a triplet of eighth notes with a dynamic of *f* and a *flatt.* instruction. The Piano part has a sustained chord with a dynamic of *sfz*. The Maracas part has a single note with a dynamic of *f*. The Violin and Viola parts have a sustained chord with a dynamic of *f*. The Violoncello part has a sustained chord with a dynamic of *f*. The Violin I and II parts are silent. The Viola part is silent. The Violoncello part has a rhythmic pattern of eighth notes with a dynamic of *f*. The Double Bass part has a sustained chord with a dynamic of *pizz.*. Measure 187 continues the melodic lines for Flute and Clarinet, with a dynamic of *mf* and a *flatt.* instruction. The Horn part has a sustained chord with a dynamic of *f*. The Trumpet part is silent. The Piano part has a sustained chord with a dynamic of *mf*. The Maracas part has a single note with a dynamic of *f*. The Violin and Viola parts have a sustained chord with a dynamic of *f*. The Violoncello part has a sustained chord with a dynamic of *f*. The Violin I and II parts are silent. The Viola part is silent. The Violoncello part has a rhythmic pattern of eighth notes with a dynamic of *f*. The Double Bass part has a sustained chord with a dynamic of *pizz.*. Measure 188 concludes the melodic lines for Flute and Clarinet, with a dynamic of *mf* and a *flatt.* instruction. The Horn part has a sustained chord with a dynamic of *f*. The Trumpet part is silent. The Piano part has a complex chord with a dynamic of *ff*. The Maracas part has a single note with a dynamic of *f*. The Violin and Viola parts have a sustained chord with a dynamic of *f*. The Violoncello part has a sustained chord with a dynamic of *f*. The Violin I and II parts are silent. The Viola part is silent. The Violoncello part has a rhythmic pattern of eighth notes with a dynamic of *f*. The Double Bass part has a sustained chord with a dynamic of *pizz.*.

189

Fl.

Cl.

Hn.

Tpt.

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

ff

ff

ff

ff

ff

ff

f

pizz.

8va

32

32

191

Fl.

Cl.

Hn.

Tpt.

Pno.

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

sfz *mf* *ff*

sfz *f*

5 5 5

6 6

8va

192

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

33

ff

8va

5

6

5

5

5

3

ff

pp

arco

f

IMPROVISATION B'

vib. au pont. → norm. nonvib.

vib. au pont. → norm. nonvib.

3

Improviser à par
 les hauteurs
 - les intervalles: se
 La durée de l'élé
 créer des combin
 de moins en moins
 - varier la pro
 - passer du je
 - trémolos
 - diminuer la

194

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Vln I

Vln II

Vla

Vc.

Db.

f

ff

3

3

196

Musical score for measures 196-197, featuring the following instruments and parts:

- Fl. (Flute):** Rest in measure 196, eighth notes in measure 197.
- Cl. (Clarinet):** Rest in measure 196, whole rest in measure 197.
- Hn (Horn):** Rest in measure 196, whole rest in measure 197.
- Tpt (Trumpet):** Sustained notes in measure 196, moving to a new chord in measure 197.
- Pno (Piano):** Sustained notes in measure 196, moving to a new chord in measure 197.
- Mar. (Maracas):** Sustained notes in measure 196, moving to a new chord in measure 197.
- Vln I (Violin I):** Sustained notes in measure 196, moving to a new chord in measure 197.
- Vln II (Violin II):** Sustained notes in measure 196, moving to a new chord in measure 197.
- Vla (Viola):** Sustained notes in measure 196, moving to a new chord in measure 197.
- Vc. (Violoncello):** Sustained notes in measure 196, moving to a new chord in measure 197.
- Db. (Double Bass):** Sustained notes in measure 196, moving to a new chord in measure 197.

Dynamic markings include *ff* (fortissimo) and *pizz.* (pizzicato).

198 **34**

Fl. *ff* *flatt.*

Cl.

Hn

Tpt *ff* 5

Pno

Mar.

34

Vln I

Vln II

Vla

Vc.

Db.

35

200

Fl.

Cl.

Hn

Tpt

Pno

Mar.

35

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This is a page of a musical score for a symphony orchestra. The page number '60' is in the top left. A rehearsal mark '35' is enclosed in a box at the top center. The score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn), Trumpet (Tpt), Piano (Pno), and Maracas (Mar.). The Flute part starts with a tempo marking of '200' and features a quintuplet of eighth notes. The Clarinet part has a whole rest followed by a melodic line. The Horn part has a whole rest followed by a descending melodic line. The Trumpet part has a triplet of eighth notes followed by a melodic line. The Piano part is mostly silent with some rests. The Maracas part has a rhythmic pattern. The second system includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a melodic line. The Violin II part has a melodic line. The Viola part has a melodic line. The Violoncello part has a melodic line. The Double Bass part has a melodic line. A second rehearsal mark '35' is enclosed in a box in the middle of the page.

203 **36**

Fl.

Cl.

Hn.

Tpt.

Pno.

Mar.

ff

ff

36

Vln.

Vc.

Vln I.

Vln II.

Vla.

Vc.

Db.

senza vibrato

f

ff

205

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

p

p

senza vibrato

f

f

arco

pp

37

208

Fl.

Cl.

Hn

Tpt

Pno

Mar.

Vln

Vc.

Vln I

Vln II

Vla

Vc.

Db.

37

sul tasto senza vibrato.

pp

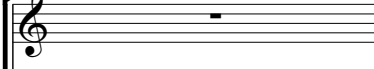


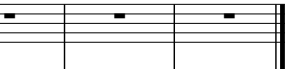
f

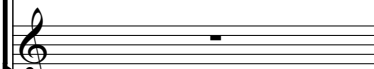



f

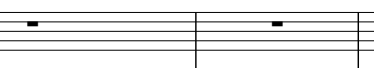
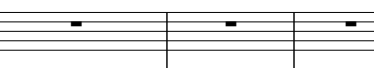
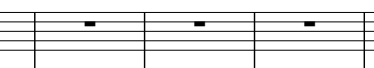
f



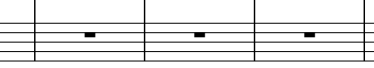
Detailed description: This page of a musical score covers measures 208, 209, and 210. The score is for a full orchestra. The woodwind section (Flute, Clarinet, Horn, Trumpet) and Piano are mostly silent, indicated by rests. The Horn part has a melodic line in measures 208 and 209. The Maracas part consists of rhythmic patterns in all three measures. The Violin I and Violoncello parts play a rhythmic accompaniment of eighth notes, starting in measure 208 and continuing through measure 210. The Violin II part has a long note in measure 210, marked 'sul tasto senza vibrato' and 'pp'. The Double Bass part has a long note in measure 210. Dynamics include 'f' (forte) for the strings and 'pp' (pianissimo) for the Violin II. A rehearsal mark '37' is present in the center of the page.

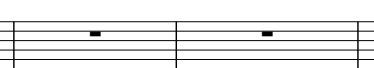
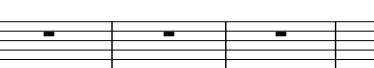

211



Fl.    



Cl.    

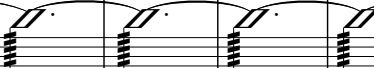
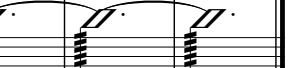
Hn   

Tpt   

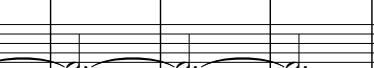
Pno   

Mar.  

Vln  

Vc.  

Vln I 

Vln II 

Vla 

Vc. 

Db. 