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Publication Date

2020

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Concerto for baritone oboe and chamber orchestra

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« Du sein confus de l'opaque et de l'obscur,
la transformation survint, donatrice du souffle vital »

Zhuangzi (chapitre 18)

PRÉSENTATION

C'est Vincent Tizon, hautboïste solo de l'Orchestre Régional de Cannes-Provence-Alpes-Côte d'Azur, qui m'a fait découvrir le timbre nostalgique et envoûtant du hautbois baryton. Cet instrument, à la fois doux et capable d'accents corsés, plus sombre que le hautbois et plus plein que le basson en son registre aigu, a de quoi séduire immédiatement. Vincent souhaitait mettre en valeur cet instrument mal connu et doté de peu de répertoire.

Dans le même temps, je découvrais de nombreux parallélismes entre le culte taoïste et les fondements de la culture chrétienne occidentale : importance du salut de l'âme, rôle d'intercesseur du prêtre avec le divin, lutte des forces du Bien contre celles du Mal jusqu'au sein même de l'Homme, etc. Ce sont ces grandes questions de l'aspiration au sacré qu'il s'est agi de traduire ici. Ce concerto n'est donc *en aucune façon* une pièce « orientalisante » (ni par les échelles modales utilisées, ni par le moindre figuralisme) : le propos est de donner une expression personnelle à des thématiques universelles, même si le germe de création est issu de questionnements taoïstes, il ne s'agit que d'un reflet dans un miroir européen.

D'un point de vue formel, j'ai fait le choix non pas du concerto de soliste, mais plutôt d'une ré-exploitation contemporaine du *concerto grosso*. L'œuvre suppose la mise en espace de deux groupes orchestraux qui se font face et se complètent, s'opposent et se nourrissent l'un de l'autre, à l'image des principes du *yin* et du *yang*. Cette disposition permet également à d'autres instruments solistes de se détacher parfois (en dialogue ou en alternance avec le soliste principal) : harpe, clarinette, contrebasse, percussion, mais aussi violon, alto ou violoncelles.

FOREWORD

It was Vincent Tizon, oboe soloist of the Cannes-Provence-Alpes-Côte d'Azur Regional Orchestra, who introduced me to the nostalgic and bewitching timbre of the baritone oboe. This instrument, both soft and capable of full-bodied accents, darker than the oboe and fuller than the bassoon in its high register, has something to seduce immediately. Vincent wanted to highlight this little-known instrument with little repertoire.

At the same time, I discovered many parallels between the Taoist worship and the basis of Western Christian culture: importance of the salvation of the soul, role of intercessor of the priest with the divine, struggle of the forces of Good against those of Evil to the very heart of Man, etc. These are the great questions of the aspiration to the sacred that it has been a question of translating here. Therefore, this concerto is in no way an "orientalizing" piece (neither by the modal scales used, nor by the slightest figuralism): the purpose is to give a personal expression to universal themes, even if the germ of creation comes from Taoist questions, it is only a reflection in a European mirror.

From a formal point of view, I didn't choose to write a soloist concerto, but rather of a contemporary re-exploitation of the concerto grosso. The work supposes the placing in space of two orchestral groups which face each other and complement each other, oppose and feed on each other, like the principles of yin and yang. This arrangement also allows other solo instruments to sometimes stand out (in dialogue or alternating with the main soloist): harp, clarinet, double bass, percussion, but also violin, viola or cellos.

BRÈVE ANALYSE

Le concerto est une sorte de cérémonial imaginaire, inspiré du rituel taoïste dit « *zhai* » (rituel de jeûne), désignant les rites de pénitence et d'imploration de guérison (du corps comme de l'âme). Comme dans une sorte de poème musical, divers épisodes se succèdent en une sorte de récit paraphrasant librement le rituel *zhai* et les grands principes spirituels et cosmologiques du taoïsme antique ; quatre mouvements principaux structurent ces divers épisodes et sont autant de séquences d'un véritable voyage intérieur, de la maladie vers la rédemption.

I. Abîmes de l'Âme (Prélude à l'encens) – Dans une ambiance recueillie et mystérieuse, la pièce s'ouvre comme un rituel. La phrase d'entrée du soliste expose les motifs clés de toute l'œuvre : une incise mélodico-rythmique de seconde mineure, et un bref leitmotiv ascendant (la / do# / sol) symbolisant l'aspiration au Ciel ou à la guérison. Les violoncelles et altos disent alors leur tourment, bientôt rejoints par les violons en d'amples volutes, s'élevant comme l'encens. Le soliste-prêtre prend la parole lors d'une brève cadence qui amène au mouvement suivant.

II. Marche sur les Étoiles (Danse sacrée de Yu) – Ce mouvement s'inspire d'une étape pittoresque du rituel taoïste, lors de laquelle le prêtre danse littéralement sur les étoiles en reproduisant les pas du mythique empereur Yu, divinisé pour avoir sauvé la Chine par son pas de danse sacré. Claudiquant (Yu était estropié), ce pas de danse repose ici sur un ostinato de sept notes correspondant aux sept étoiles de la Grande Ourse, qui joue un rôle majeur dans la cosmologie taoïste. Les basses posent les pas légers du dieu, des solistes illustrent les variations imprévisibles de ce voyage stellaire, tandis que le hautbois rêve ou s'amuse avec légèreté. La fin de la danse ramène le prêtre-hautbois au sol et aux tourments de l'âme à guérir face aux assauts des forces maléfiques.

A SHORT ANALYSIS

The concerto is a kind of imaginary ceremonial, inspired by the Taoist ritual known as "zhai" (ritual of fasting), designating the rites of penance and imploring healing (of the body as of the soul). Like in a kind of musical poem, various episodes follow one another, creating a kind of story that freely paraphrase the zhai ritual and the great spiritual and cosmological principles of ancient Taoism; four main movements structure these various episodes. They are like the sequences of a true inner journey, from illness to redemption.

I. *Abysses of the Soul (Prelude for the incense)* – *In a meditative and mysterious atmosphere, the piece opens like a ritual. The soloist's opening phrase exposes the key motives of the whole work: a minor second melodic-rhythmic incise, and a brief ascending leitmotif (A /C sharp /G) symbolizing the aspiration to Heaven or to healing. The cellos and violas then express their torment, soon joined by the violins in large volutes, raising like incense. The priest-soloist speaks during a brief cadence which leads to the next movement.*

II. *Marching on the Stars (Yu's Sacred dance)* – *This movement is inspired by a picturesque stage in the Taoist ritual, during which the priest literally dances on the stars: he reproduces the steps of the mythical emperor Yu, deified for having saved China by his sacred dance step. Yu was crippled, so that the dance step is limping, and is also based on an ostinato of seven notes (the seven stars of the Big Dipper, which plays a major role in Taoist cosmology). Then the basses imitate the light steps of the god and several soloists illustrate the unpredictable variations of this stellar journey, while the oboe is dreaming or lightly plays. The end of the dance brings the priest-oboe back to reality and to the torments of the soul, which calls for protection from the evil forces.*

III. Agon (Combat des Esprits) – Ce bref scherzo fantastique et violent rappelle que le corps est le lieu d'une tension entre esprits contraires. Aux bons esprits *han* s'opposent les maléfiques esprits *po*, qui souhaitent la mort du corps pour se nourrir du cadavre. Une introduction inquiétante expose un bref motif lyrique au soliste (gage d'espoir?), sous-tendu par la grosse caisse menaçante (illustration des pratiques exorcistes de l'Antiquité chinoise). Le combat prend la forme d'un mouvement très animé, dans une tension permanente. Après un bref épisode central où reparaît le motif lyrique, étouffé par l'ostinato des cordes, le formidable *crescendo* final aboutit à un coup de tam-tam qui marque le début de la renaissance de l'âme après le combat.

IV. Le Souffle de vie (Audience au Ciel) – Le dernier mouvement s'ouvre par une grande cadence semi-improvisée du hautbois baryton (accompagné de percussions discrètes), recréant le Souffle (*qi*) porteur de l'énergie vitale. Rassemblées par l'assemblée des fidèles, ces énergies accompagnent le voyage des messagers spirituels envoyés par le prêtre en audience auprès de la Cour céleste, afin de porter aux dieux les demandes de purification. La harpe, dans un bref passage à découvert, prépare ainsi le chemin à la prière ascendante du prêtre (prière symboliquement soutenue par les mêmes murmures mystérieux de contrebasse et cymbales qui ouvraient la cérémonie). Cette longue méditation aboutit à une brève coda où repasse discrètement le motif d'espoir (*glockenspiel*). Après un radieux accord qui marque la paix de l'âme, le rituel prend fin : l'aire sacrée est dispersée, les encensoirs éteints ; la pièce se termine dans le retour au silence d'où elle était née, en une philosophie de l'éternel recommencement.

III. Agon (Fighting of the Spirits) – This brief, fantastic and violent scherzo recalls that the body is the place of a tension between rival spirits. The good Han spirits are opposed by the evil Po spirits, who wish the death of the body to feed on the corpse. During a worrying introduction, the soloist exposes a short lyrical motif (a token of hope?), attended by the menacing bass drum (illustration of exorcist practices from Chinese Antiquity). The fight takes the form of a very animated movement, creating a permanent tension. After a brief central episode in which the lyrical motif reappears, stifled by the strings ostinato, the tremendous final crescendo culminates in a tam-tam stroke which marks the beginning of the rebirth of the soul after the fight.

IV. The Breath of Life (Audience in the Heaven) – The last movement opens with a great semi-improvised cadenza by the solo baritone oboe (accompanied by discreet percussion), recreating the Qi, the breath carrying vital energy. Gathered by the assembly of the believers, these energies accompany the journey of the spiritual messengers sent by the priest in audience to the Heavenly Court, in order to bring to the gods the requests for purification. The harp, in a short solo passage, thus prepares the way for the ascending prayer of the priest (prayer symbolically supported by the same mysterious murmurs of double bass and cymbals that opened the ceremony). This long meditation ends in a brief coda in which the motif of hope is discreetly heard again (played by the *glockenspiel*). After a beaming chord which symbolizes the peace of the soul, the ritual ends: the sacred area is dispersed, the censers are extinguished; the play ends in a return to the silence from which it was born, illustrating the philosophy of the eternal renewal.

NOTES TECHNIQUES / TECHNICAL NOTES

1) Disposition spatiale des instruments / *Spatial disposition of the instruments* :



2) Modes de jeu spécifiques / *Extended techniques* :

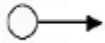
- Hautbois baryton / *Baritone oboe* :



Multiphonique à partir du doigté de la note indiquée / *Multiphonic with the indicated fingering*



Varié l'embouchure de la piperelle (plus ou moins bouchée) / *Open (more or less) the reed socket*



Souffler directement dans la piperelle, sans le bocal (bruits de souffle) / *Blow in the reed socket, without the staple (air sounds)*



Produire un timbre saturé, proche d'un roulement de *flatterzung* / *Create a saturated sound, similar to a flatterzung*



Boucher totalement le pavillon avec la surface des doigts / *Totally plug the bell with the flat of the fingers*



Produire un timbre peu saturé, le plus clair possible / *Create non-saturated sounds, as clear as possible*



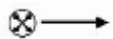
Laisser le pavillon ouvert / *Open the bell*



Passer d'un mode de jeu à un autre / *Change from one playing technique to another*

NB : la plupart de ces modes de jeux sont liés à la séparation de l'instrument en trois parties (bocal, pavillon, reste du corps). L'instrumentiste devra prévoir un support sur scène afin de disposer aisément de chacune de ces pièces. / *Most of these techniques imply the instrument is separated in three parts (bell, bocal, rest of the instrument). Therefore, the oboe player should use a support on the stage in order to have the parts easily at his/her disposal.*

- Percussion



(Caisse claire) Mouvements circulaires sur la peau, avec la main ou le bout des doigts



(Tam-tam) Frotter une batte de triangle sur la tranche (crissement métallique)

NOMENCLATURE / INSTRUMENTATION

- Hautbois baryton ou heckelphone (solo)
 - 1 Harpe
 - Violons I (4 à 8)
 - Altos I (2 à 4)
 - Violoncelles I (2 à 4)
 - Percussion (1 exécutant) :
 - 1 glockenspiel
 - 4 cloches tubulaires (ré b / fa # / sol / do)
 - 1 cymbale suspendue aiguë
 - 1 cymbale suspendue médium
 - 1 tam-tam (grave)
 - 1 caisse claire
 - 3 toms (médium/aigu, médium/grave, très grave)
 - 1 grosse caisse symphonique
 - 1 Clarinette en si bémol
 - Violons II (4 à 8)
 - Altos II (2 à 4)
 - Violoncelles II (2 à 4)
 - 1 Contrebasse
- *Baritone Oboe or heckelphone (solo)*
 - *1 Harp*
 - *Violins I (4 to 8)*
 - *Violas I (2 to 4)*
 - *Cellos I (2 to 4)*
 - *Percussion (1 player) :*
 - *1 glockenspiel*
 - *4 tubular bells (D flat / F sharp / G / C)*
 - *1 suspended cymbal (high)*
 - *1 suspended cymbal (medium)*
 - *1 tam-tam (low)*
 - *1 snare drum*
 - *3 toms (medium-high ; medium-low ; very low)*
 - *1 symphonic bass drum*
 - *1 Clarinet in B*
 - *Violins II (4 to 8)*
 - *Violas II (2 to 4)*
 - *Cellos II (2 to 4)*
 - *1 Double bass*

Pour Vincent Tizon / For Vincent Tizon

ZHAI

Conducteur en ut
Score in C

Concerto pour hautbois baryton (ou heckelphone) et orchestre de chambre
Concerto for baritone oboe (or heckelphone) and chamber orchestra

Laurent Coulomb

I. Abîmes de l'Âme (Prélude à l'encens) / I. Abysses of the soul (Prelude for the incense)

Largo e misterioso ♩ = ca 52

Hautbois baryton

Harpe

Violons 1

Altos 1

Violoncelles 1

Glockenspiel

Cloches tubulaires

Caisse claire

Cymbales

Tam-tam

Toms aigu/médium/grave

Grosse caisse

Clarinette (sons réels)

Violons 2

Altos 2

Violoncelles 2

Contrebasse

Cymb. médium

bagu. douces

pp

f

pp

f

p

pp

f

pp

f

pp

mf

pizz.

arco

pizz.

pp

f

pp

mf

10 **A** Lento con malinconia ♩ = 64

Ob. B. *p* *poco f* *p*

C. *p* *pp*

C.s.
C.cl. Cymb. aiguë
bagu. dure *p*

Cb. arco *pp* *p* *mf* *dim.* *p* *pp*

Ob. B. *f* *rit.* *fp* *p* *a tempo* *pp*

VI. 1

Vla. 1

Vcl. 1 *p* *pp*

C.s.
C.cl. Cymb. médium
bagu. douces *pp* *f* *mf*

VI. 2

Vla. 2

Vcl. 2 *p* *pp*

Cb. *mf* *pp* *pizz.* *mf*

Ob. B. ²³ B

Hp.

VI. 1

Vla. 1

Vlc. 1

C.s.
C.cl.

Cl.

VI. 2

Vla. 2

Vlc. 2

Cb.

mp

pp *mp* *pp*

p *poco f* *p*

p *poco f* *p*

Cymb. aiguë
(bagn. de c. cl.) *mf* *secco* l. v.

p *poco f* *p*

p *poco f* *p*

p *poco marcato* *f* *p*

Ob. B. *mf* *p* *p* *f*

Hp.

Vl. 1 *p* *fp*

Vla. 1 *p* *fp*

Vcl. 1 *p* *p* *fp*

C.s.
C.cl. *pp* caisse claire (avec timbre)

Cl.

Vl. 2 *p* *fp*

Vla. 2 *p* *fp*

Vcl. 2 *p* *p* *fp*

Cb. *f* arco

♩ Più mosso ♩ = 84

Ob. B. *f* *fp* *p* *f* *fp* *mf*

Hp. *p* *mf*

Vl. 1 *f* *secco* *p* *f* *mf*

Vla. 1 *f* *secco* *p* *f* *mf*

Vcl. 1 *mf* *f* *mf* *f* *mf* *f*

C.s. C.cl. *f* *p* *f*

Cl. *p* *mf*

Vl. 2 *f* *secco* *arco* *mf* *f* *pizz.*

Vla. 2 *f* *secco* *arco* *mf* *f* *pizz.*

Vcl. 2 *p* *mf*

Cb. *ffz* *secco* *mf* *f* *ffz* *f*

This page of a musical score contains measures 39 through 42 for an orchestra. The instruments and their parts are as follows:

- Ob. B. (Oboe Basso):** Measures 39-42. Starts with a five-measure rest, then plays a melodic line with slurs and accents. Dynamics include *f* and *ff*.
- Hp. (Harp):** Measures 39-42. Accompaniment with chords and arpeggios. Dynamics include *f*. Ends with a *Glissando* marking.
- Vl. 1 (Violin 1):** Measures 39-42. *arco* playing. Dynamics include *f*. Ends with a *Div.* (divisi) marking.
- Vla. 1 (Viola 1):** Measures 39-42. *arco* playing. Dynamics include *f*.
- Vlc. 1 (Violoncello 1):** Measures 39-42. Dynamics include *f*.
- C.s. C.cl. (Corns and Clarinets):** Measures 39-42. *pp* in measure 39, *fp* in measure 40, and *sfz p subito* in measure 42.
- Cl. (Clarinet):** Measures 39-42. Rests in all measures.
- Vl. 2 (Violin 2):** Measures 39-42. *arco* playing. Dynamics include *f* and *ff*.
- Vla. 2 (Viola 2):** Measures 39-42. *arco* playing. Dynamics include *f* and *ff*.
- Vlc. 2 (Violoncello 2):** Measures 39-42. *arco* playing. Dynamics include *f* and *ff*.
- Cb. (Contrabass):** Measures 39-42. Dynamics include *ff*.

Senza misura, tempo a piacere ma non troppo vivo

Lento ♩ = 64

Ob. B. *f* *rit. molto* *pp* *p*

ca 5" ca 4"

Hp. *pp* *p dolce*

VI. 1

Vla. 1

Vlc. 1

C.s.
C.cl.

Cl. *ppp leggierissimo* *ppp* *pp*

VI. 2

Vla. 2 *solo* *ppp leggierissimo* *ppp*

Vlc. 2

Cb.

Div. *pp* *tutti* *pp*

II. Marche sur les Étoiles (Danse sacrée de Yu) / II. Marching on the Stars (Yu's Sacred dance)

Moderato assai, leggero e dolce ♩ = 74 (♩ = ♩)

Ob. B.

Hp. *p sempre*

Vl. 1 *ppp < pp* *ppp <*

Vla. 1 *ppp < pp* *ppp <*

Vcl. 1 *ppp < pp* *ppp <*

Glk.

C.s.
C.cl.

Cl.

Vl. 2

Vla. 2

Vcl. 2 *pizz.* *p*

Cb. *pizz.* *p*

Moderato assai, leggero e dolce ♩ = 74 (♩ = ♩)

Ob. B. 68 E *pp* *p dolce* *pp*

Hp. 68

Vl. 1 68

Vla. 1 68

Vlc. 1 68

Cl. 68 *pp* *ppp* *ppp* *pp*

Vl. 2 68 *ppp* *ppp* *pp* *ppp*

Vla. 2 68 *ppp* *pp* *ppp*

Vlc. 2 68

Cb. 68

Quasi scherzando

Ob. B.

Hp.

VI. 1

Vla. 1

Vlc. 1

C.s.
C.cl.

Cl.

VI. 2

Vla. 2

Vlc. 2

Cb.

74

6:4

6:4

pp

tr

p

p

6

5

p

tutti

p

tutti

p

Cymb. aiguë
bagu. médium

81 F (Quasi duo colla Cl.)

Ob. B.

Hp.

Vl. 1

Vla. 1

Vlc. 1

C.s.
C.cl.

Cl. (Quasi duo col Oboe)

Vl. 2

tutti
Vla. 2

Vlc. 2

Cb.

p

f

pp

ppp

mf

fp

a niente

f

p

f

p

6

Ob. B. ⁸⁸ *p* *f*

Hp. ⁸⁸

VI. 1 ⁸⁸ *f*

Vla. 1 *f*

Vlc. 1 *f*

Cl. ⁸⁸ *pp* *p*

VI. 2 ⁸⁸ *p* *p*

Vla. 2 *pp* *p* *p*

Vlc. 2

Cb.

Detailed description: This page of a musical score contains nine staves. The top staff is for Oboe B (Ob. B.), starting with a dynamic of *p* and ending with *f*. The Harp (Hp.) staff is marked ⁸⁸. The Violin I (VI. 1) and Viola I (Vla. 1) staves are marked *f*. The Violoncello I (Vlc. 1) staff is also marked *f*. The Clarinet (Cl.) staff starts with ⁸⁸, has a *pp* dynamic, and ends with *p*. The Violin II (VI. 2) staff starts with ⁸⁸ and has *p* dynamics. The Viola II (Vla. 2) staff has *pp* and *p* dynamics. The Violoncello II (Vlc. 2) and Contrabass (Cb.) staves have no dynamic markings. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

G

Ob. B.

Hp.

Vl. 1

Vla. 1

Vlc. 1

C.s.
C.cl.

Cl.

Vl. 2

Vla. 2

Vlc. 2

Cb.

96

p *mf*

f *f* *f*

p *f* *pp* *p* *f*

p *f* *pp* *p* *f*

arco *mp* *f* *pp* *pizz.* *arco* *mp* *f*

mp *f* *pp* *sfz* *mp* *f*

p *p* *mf*

pizz. *arco* *pizz.*

mf *p* *f* *f* *mf*

pizz. *arco* *pizz.* *f* *mf*

pizz. *pizz.* *arco* *pizz.*

sfz *sfz* *mp* *f* *f* *f*

sfz *sfz* *sfz* *sfz*

Poco più ritenuto, quasi cadenza

H A Tempo

Ob. B. *f* *dim.* *p* *pp*

Hp.

VI. 1 *ff* Div. arco *ppp*

Vla. 1 *ff*

Vlc. 1 *ff*

C.s. Cymb. aiguë *mf* *ff* *pp* I. v. (prenez le glockenspiel)

C.cl. bagu. médium *mf* *ff* *pp*

Poco più ritenuto, quasi cadenza

A Tempo

Cl. *ff*

VI. 2 *f* *ff*

Vla. 2 *f*

Vlc. 2 *ff*

Cb. *ff*

Ob. B.

Hp.

VI. 1
pp sempre

Vla. 1

Vlc. 1
solo
p cantabile

Glk.
p

VI. 2
Div. pizz.
p sempre

Vla. 2

Vlc. 2
solo
p cantabile

Cb.

Detailed description: This page of a musical score contains measures 109 through 115. The instrumentation includes Oboe Basso (Ob. B.), Harp (Hp.), Violin I (VI. 1), Viola I (Vla. 1), Violin Cello I (Vlc. 1), Glockenspiel (Glk.), Violin II (VI. 2), Viola II (Vla. 2), Violin Cello II (Vlc. 2), and Contrabass (Cb.). Measure 109 begins with the Oboe Basso and Violin I parts. The Violin I part features a melodic line with a *pp sempre* dynamic. The Glockenspiel part has a rhythmic accompaniment with a *p* dynamic. The Violin II part has a *Div. pizz.* instruction and a *p sempre* dynamic. The Violin Cello I and Violin Cello II parts have a *solo* instruction and a *p cantabile* dynamic. The Viola I and Viola II parts are silent. The Contrabass part is silent.

Ob. B.

Hp.

Vl. 1

Vla. 1

Vlc. 1

Glk.

Vl. 2

Vla. 2

Vlc. 2

Cb.

116

116

116

116

116

116

116

116

116

116

pp

pp

Detailed description: This page of a musical score contains measures 116 through 121. The instruments are arranged vertically from top to bottom: Ob. B., Hp., Vl. 1, Vla. 1, Vlc. 1, Glk., Vl. 2, Vla. 2, Vlc. 2, and Cb. The score is written in treble clef for most instruments and bass clef for the Cb. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The first five measures (116-120) feature a melodic line in the Vlc. 1 part, which is sustained by a long slur. The Vl. 1 part has a similar melodic line. The Glk. part has a rhythmic accompaniment. The Vlc. 2 part has a melodic line that is also sustained. The Vlc. 1 and Vlc. 2 parts end with a *pp* (pianissimo) dynamic marking. The Vl. 2 and Vla. 2 parts have some notes in measures 117 and 118. The Ob. B., Hp., Vla. 1, and Cb. parts are mostly silent, indicated by rests.

Molto rall.  27

1

Ob. B. *p* *mf* *p* *mf* *p*

Hp.

VI. 1 *a niente*

Vla. 1

Vlc. 1 *p*

Glk.

Cl.

VI. 2

Vla. 2

Vlc. 2 *p*

Cb.

Largo e misterioso ♩ = ca 52

130

Ob. B. *pp*

Hp.

VI. 1 *ppp* < *p* *ppp* < *mf* *pp* *molto*

Vla. 1 *ppp* < *p* *ppp* < *mf*

Vcl. 1 *pp* *morendo* *ppp* < *p*

Glk. *dim.* l. v.

C.s. C.c.l. Cymb. médium *pp* < *mf* *pp* < *fz*

VI. 2 *ppp* < *p* *ppp* < *mf* *pp* *molto*

Vla. 2 *ppp* < *p* *ppp* < *mf*

Vcl. 2 *pp* *morendo* *ppp* < *p*

Cb. *pp* *pp* *pp* *mf* *pp* *pp* *f* *pp*

8va-----

tutti arco

arco

bagu. douces

arco

arco

arco

III. Agon (Combat des Esprits) / III. Agon (Fighting of the Spirits)

Inquieto (l'istesso tempo) ♩ = 52

139

Ob. B.

p < *mp* > *pp*

VI. 1

Div. *sffz* *pp sempre* *morendo* *pp* unis.

Vla. 1

sffz *pp sempre* *morendo* *pp*

Vcl. 1

sffz *pp sempre* *morendo* *pp*

C.s.
C.cl.

T.

G. C.

menaçant *fp* > *pp sempre* < *sffz* > *pp*

Inquieto (l'istesso tempo) ♩ = 52

139

VI. 2

Div. *sffz* *pp sempre* *morendo* *pp* unis.

Vla. 2

sffz *pp sempre* *morendo* *pp*

Vcl. 2

sffz *pp sempre* *morendo* *pp*

Molto rit.

Ob. B. *mp* *f* *ff* M M

VI. 1 *ffz*

Vla. 1 *ffz*

Vlc. 1 *ffz*

C.s. C.cl. T. G.C. *ff* *ff p subito* *ad lib.* *marcatissimo con violenza* *fff* l. v.

Molto rit.

VI. 2 *ffz*

Vla. 2 *ffz*

Vlc. 2 *ffz*

K **Molto vivo ed agitato** ♩ = 120

Ob. B. ¹⁵⁶

VI. 1 ¹⁵⁶

Vla. 1 ¹⁵⁶

Vlc. 1 ¹⁵⁶

C.s.
C.cl. ¹⁵⁶

T. ¹⁵⁶

G. C. ¹⁵⁶

p

Molto vivo ed agitato ♩ = 120

VI. 2 ¹⁵⁶

Vla. 2 ¹⁵⁶

Vlc. 2 ¹⁵⁶

p

169 L

Ob. B. *f* *p* *sf* *p*

VI. 1 *pp*

Vla. 1 *mf* *f* *p*

Vlc. 1

C.s.
C.cl.

T. *mf* *f*

G.C.

VI. 2 *pp*

Vla. 2 *mf* *f* *p*

Vlc. 2

Ob. B. *p* *fp* *f* *p* *f*

Vl. 1 *p*

Vla. 1 *p*

Vcl. 1 *p* *pp* *p* *mf*

C.s.
C.cl.

T. *p*

G.C.

Vl. 2 *p*

Vla. 2 *p*

Vcl. 2 *p* *pp* *p* *mf*

Ob. B. *p* *mf* *p* *mf* *p* *f*

VI. 1 *leggiero* *p*

Vla. 1 *mf*

Vcl. 1 *p* *p* *mf*

C.s.
C.cl.

T. *pp* *p* *p* *mf*

G.C.

VI. 2 *leggiero* *p* *p*

Vla. 2

Vcl. 2 *p* *mp* *mf*

M Poco meno mosso ♩ = 110

Ob. B. ¹⁸⁷ *p cantabile* *mf*

VI. 1 ¹⁸⁷ *f* *sfz* *p*

Vla. 1 *f* *p*

Vcl. 1 *f* *sfz*

C.s. ¹⁸⁷ (avec timbre) *pp subito*
 C.cl. *f* *sfz*

Poco meno mosso ♩ = 110

VI. 2 ¹⁸⁷ *f* *sfz*

Vla. 2 *f* *sfz p*

Vcl. 2 *f* *sfz*

This musical score page, numbered 37, contains the following parts and measures:

- Ob. B.:** Measures 194-200. Features a melodic line with a dynamic marking of *p* (piano) in measure 196. Includes crescendo and decrescendo hairpins.
- VI. 1:** Measures 194-200. Mostly rests, with some notes in measures 195 and 200.
- Vla. 1:** Measures 194-200. Features a continuous sixteenth-note pattern with accents in measures 195, 197, and 199.
- Vlc. 1:** Measures 194-200. Rests throughout.
- C.s. / C.cl.:** Measures 194-200. Features a continuous sixteenth-note pattern with accents in measures 195, 197, and 199.
- T.:** Measures 194-200. Rests throughout.
- G.C.:** Measures 194-200. Rests throughout.
- VI. 2:** Measures 194-200. Rests in measures 194-195, then notes in measures 196-198, and rests in measures 199-200. Dynamic marking of *p* is present in measure 196.
- Vla. 2:** Measures 194-200. Features a continuous sixteenth-note pattern with accents in measures 195, 197, and 199.
- Vlc. 2:** Measures 194-200. Rests throughout.

207

Ob. B. *f p mf fp p*

VI. 1 *f f f*

Vla. 1 *f p f p f p*

Vlc. 1 *f p f f p*

C.s.
C.cl. *f p f p f*

T. *p*

G.C.

VI. 2 *f f*

Vla. 2 *f p f p f p*

Vlc. 2 *f f f p*

Detailed description: This page of a musical score contains measures 207 through 211. The score is arranged in a system with multiple staves. The instruments and their parts are: Ob. B. (Oboe B-flat), VI. 1 (Violin I), Vla. 1 (Viola I), Vlc. 1 (Violoncello I), C.s./C.cl. (Corni Soprano/Contralto), T. (Trumpet), G.C. (Glockenspiel), VI. 2 (Violin II), Vla. 2 (Viola II), and Vlc. 2 (Violoncello II). The music is in 8/4 time, which changes to 2/4 time for the second half of the page. The dynamics range from *f* (forte) to *p* (piano), with some *mf* (mezzo-forte) and *fp* (fortissimo-piano) markings. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

213

Ob. B. *mf* *f*

VI. 1 *p* *mp* *mf* *f*

Vla. 1 *f*

Vlc. 1 *mf* *f*

C.s.
C.cl.

T. *mf* *f*

G.C.

VI. 2 *p* *mp* *f*

Vla. 2 *f*

Vlc. 2 *mp* *mf*

4:8+4 3:4

Molto vivo ed agitato ♩ = 120

Ob. B. ²¹⁹

p < *fp*

VI. 1 ²¹⁹

sfz

Vla. 1

sfz *p*

Vlc. 1

sfz

C.s.
C.cl. ²¹⁹

sfz

T. ²¹⁹

sfz

G. C. ²¹⁹

sfz

Molto vivo ed agitato ♩ = 120

VI. 2 ²¹⁹

sfz

Vla. 2

sfz p

Vlc. 2

sfz

Ob. B.

231

ff sempre

VI. 1

f *ff* *ff* sempre

Vla. 1

f *ff* *ff* sempre

Vcl. 1

f *ff* *ff* sempre

C.s.
C.cl.

231

T.

f *ff* *ff*

G. C.

231

VI. 2

f *ff* *ff* sempre

Vla. 2

f *ff* *ff* sempre

Vcl. 2

f *ff* *ff* sempre

Stringendo - - - - -

Ob. B. ²³⁷

VI. 1 ²³⁷

Vla. 1 ²³⁷

Vcl. 1 ²³⁷

C.s. ²³⁷

C.cl. ²³⁷

T. ²³⁷

Tam-tam

ffz *ffz* *ffz* *ffz* *ffz* *fff*

ffz *ffz* *ffz* *ffz* *ffz* *fff*

ffz *ffz* *ffz* *ffz* *ffz* *fff*

p

Stringendo - - - - -

VI. 2 ²³⁷

Vla. 2 ²³⁷

Vcl. 2 ²³⁷


ffz *ffz* *ffz* *ffz* *ffz* *fff*

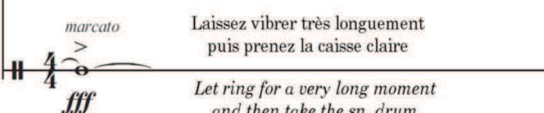
ffz *ffz* *ffz* *ffz* *ffz* *fff*

ffz *ffz* *ffz* *ffz* *ffz* *fff*

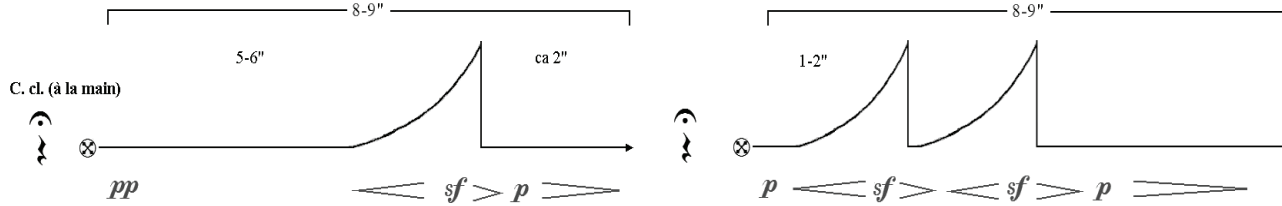
IV.
Le Souffle de vie (Audience au Ciel)
The Breath of Life (Audience in the Heaven)

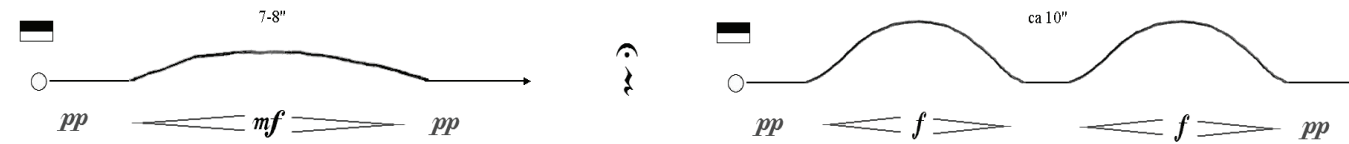
Cadenza (a piacere)

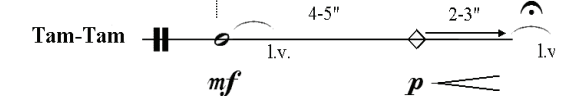
Ob. B. 

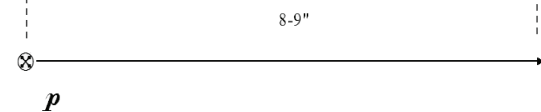
C.s. C.cl. 

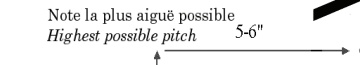
Solo tacet
Ôtez le bocal et le pavillon et conservez seulement le corps de l'instrument
Take the bocal and the bell off. Keep only the body of the instrument

C. cl. (à la main) 


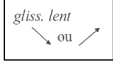
Ob. B. 

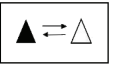
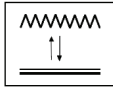
Tam-Tam 

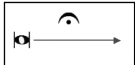
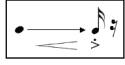
C. cl. 

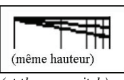
Ob. B. 

Ob. B. Improvisez sur les éléments des réservoirs ci-dessous (dans le caractère d'une prière psalmodiée avec ferveur)
Improvise with the elements in the boxes below (like a prayer chanted with great fervour)

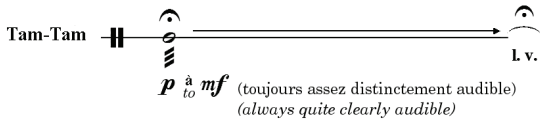
Hauteurs :  

Timbre :  

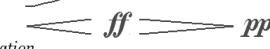
Figures rythmiques :  

Nuances et silences ad lib.  (même hauteur)
(at the same pitch)

ad libitum (1'00 - 3'00)

Tam-Tam 

Pour finir l'improvisation, enchaînez sans pause
To finish the improvisation, follow closely without interruption

ff  **pp**

Attaca subito, senza silenzio

Pour les explications des symboles, voir la note introductive
For an explanation of the symbols, see the forward note

46 **Largo con piet ** ♩ = 48

Poco a poco accelerando - - - - -

The musical score consists of ten staves, each with a measure number '246' at the beginning. The staves are labeled as follows from top to bottom: Ob. B., Hp., VI. 1, Vla. 1, Vlc. 1, Glk., C., Cl., VI. 2, Vla. 2, Vlc. 2, and Cb. The time signature changes from 2/4 to 4/4 at measure 247, then to 3/4 at measure 250, and back to 4/4 at measure 253. The Hp. part features a melodic line with triplets and a 'L. v.' marking. The VI. 1 and Vla. 1 parts have 'Div.' markings and dynamic markings of *pp dolcissimo* and *poco f*. The Cl. part has a *pp sempre* marking. The overall tempo is marked as 'Largo con piet ' and 'Poco a poco accelerando'.

Senza misura, tempo a piacere ma non troppo vivo

Ob. B. 254

Hp. 254 *bisbigliando* *fp* *f* *pp* *fp* l.v.

Vl. 1 254 *pp*

Vla. 1 254 *pp*

Vlc. 1 254

Glk. 254

C. 254

C.s. C.cl. 254

Cl. 254

Vl. 2 254 *poco f* *a niente*

Vla. 2 254 *poco f* *a niente*

Vlc. 2 254

Cb. 254

R **Larghetto (non troppo vivo)** ♩ = 58

257

Ob. B.

p *f* *p dolce* *p supplicante* *poco f* *p*

Attaquer les trois premières notes très au dessous du tempo

C.s.
C.cl.

Cymb. médium
bagu. médium

pp *sempre*

Cb.

pp *sempre*

263

Ob. B.

poco f *p* *f* *p delicamente*

poco animando - - - *a tempo*

263

C.s.
C.cl.

Cb.

S Più calmato ancora ♩ = 52

Molto rit. - - - - -

Ob. B. *p*

Hp. *p*

Vl. 1 *p*

Vla. 1 *p*

Vlc. 1 *p*

Glk. *p* (*mais toujours un peu en dehors*) *mp*

S Più calmato ancora ♩ = 52

Cl. *pp dolcissimo*

Vl. 2 *p*

Vla. 2 *p*

Vlc. 2 *p*

Cb.

Ob. B. ²⁸² *pp*

Hp. ²⁸²

VI. 1 ²⁸²

Vla. 1 ²⁸²

Vlc. 1 ²⁸²

C. ²⁸² *pp*

C.s. ²⁸²

C.cl. ²⁸²

Cl. ²⁸²

VI. 2 ²⁸²

Vla. 2 ²⁸²

Vlc. 2 ²⁸²

Cb. ²⁸² arco *pp* *mf* *pp* pizz. *p* arco *pp*