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Gabriel Dufour-Laperrière

D é r i v e r

pour flûte, clarinette, piano, violon, violoncelle et percussion

2018

Gabriel Dufour-Laperrière

D é r i v e r

(2018)

pour flûte (+ piccolo & fl. alto), clarinette en Sib (+ clr. basse), piano, violon, violoncelle et percussion

L'oeuvre est dédiée avec amitié au pianiste Daniel Ànez.

Percussions :

5 temple-blocs -----, 3 tambours -, [tam-tam], Cr, V, cloches tubulaires

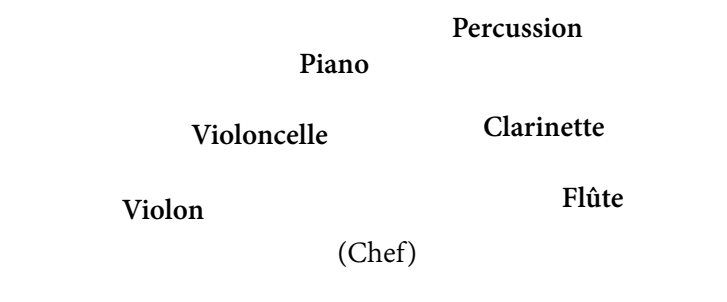
grosse caisse, bambou suspendu, cloche-plaque, grande cymbale, crotales, vibraphone, cloches tubulaires

Flûte et clarinette :

Ō = jouez la note *slap tongue*

♯ ————— = jouez toutes ces notes un quart de ton plus haut que noté (voir mes. 357, 370-371, 383-384)

Disposition suggérée :



La partition est notée en son réels (sauf le piccolo qui sonne à l'octave supérieure).

Les altérations sont valident seulement pour les notes qu'ils précèdent immédiatement à l'exception des notes répétées.

Duration : ca 15 minutes

Dérivée

Gabriel Dufour-Laperrière

♩ = 52

Piccolo

1

Flute *prenez la flûte alto*

Clar. bass.

Piano

Violin

Violoncelle

Percussion

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

slap tongue

8va *15mb* *8vb*

3:2 5:4

6 (alto)

Alto

Fl.

Cl. (cl. basse)

Pno.

VI.

Vlc.

Perc.

pp *mf* *pp* *mf* *ppp* *f* *ppp*

8va *8va* *8vb* *15mb* *8vb*

3:2 5:4

accelerando ... = 120

simile

13 (alto)

Fl. *pp* *mf* *p*

Cl. *pp* *mf* *p*

Pno. *mp* *p* *ff* *ppp* *p* *15^{mb}*

Vl. *pp* *mf* *p*

Vlc. *pp* *mf* *p*

Perc. *pp*

8^{va}

8^{vb}

3:2

arco

= 144

Flûte

17 (alto)

prenez la flûte

Fl. *simile*

Cl. *simile*

Pno. *p* *15^{mb}*

Vl. *simile*

Vlc. *simile*

Perc. *poco* *p*

8^{va}

22 $\text{♩} = 120$ *rallentando* $\text{♩} = 108$

Fl. 4/4 5/4 3/4 3/8

Cl. 4/4 5/4 3/4 3/8

Pno. 4/4 5/4 3/4 3/8

Vi. 4/4 5/4 3/4 3/8

Vlc. 4/4 5/4 3/4 3/8

Perc. 4/4 5/4 3/4 3/8

p *8va* *3:2* *3:2* *ppp* *5:4* *3:2* *f > p*

15mb - -

28 $\text{♩} = 80$

Fl. 3/4 4/4 5/4 4/4

Cl. 3/4 4/4 5/4 4/4

Pno. 3/4 4/4 5/4 4/4

Vi. 3/4 4/4 5/4 4/4

Vlc. 3/4 4/4 5/4 4/4

Perc. 3/4 4/4 5/4 4/4

p *pp* *bisbillando* *5:4* *3:2* *mf* *ppp* *p* *ppp* *pp* *mf* *pizz.* *mf* *pp* *sul III* *3:2* *5:4* *3:2* *sul II* *ppp* *sul III* *3:2* *5:4* *p* *ppp* *Superball tam-tam* *p*

(B)

32

Fl. *ppp*

Cl. *bisbillando*
p ppp *p ppp*
5:4 *3:2* *3:2*

Pno. *ppp pppp*
pp *f* *pp*

Vi. *pp* *ppp*
pizz.

Vlc. *pp*

Perc. 5 temple-blocs
p

36

Fl. *prenez la flûte alto*

Cl. *p ppp* *p ppp*
3:2 *3:2*

Pno. *ppp* *ppp pppp*
mp *pp* *mp*

Vi.

Vlc. *pizz.* *gliss.* *p*

Perc. Cr. *ppp* *p* *(p)*
 5 temple-blocs

39

Alto

Fl. *p* *ppp* *3:2*

Cl. *pp* *p* *ppp* *3:2*

Pno. *pp mp* *p* *pp* *mp* *ppp* *3* *3:2*

Vi. *fff*

Vlc. *gliss.*

Perc. Cr *5 temple-blocs*

♩ = 108

(C)

42

Fl. *(alto)* *gliss.* *p* *f* *mp* *6:4* *p* *ppp* *3:2*

Cl. *p* *ppp* *3:2*

Pno. *pppp* *ppp* *p* *6:4* *mp* *ppp* *pppp* *pp < mp* *ppp* *3:2*

Vi. *arco* *gliss.* *p*

Vlc. *pizz.* *gliss.* *p* *3:2* *mf*

Perc. Cr *5 temple-blocs* *p*

45 (alto)

Fl. *p* *ppp*

Cl. *p* *ppp* *ppp*

Pno. *mp* *ppp* *mp* *ppp* *ppp* *ppp*

Vl. arco *ppp*

Perc. *3:2*

(D)

♩ = 80

49 (alto)

Fl. *gliss.* *f mp* *6:4*

Cl. *p* *ppp* *gliss.* *p* *f mp* *6:4* *p* *ppp* *3:2*

Pno. *mp* *ppp* *7:4* *pp* *p* *f* *ppp* *pppp* *pp* *3:2*

Vl. *pizz.* *f* *5:4* *gliss.* *arco* *pppp*

Vlc. *pizz.* *f* *p*

Perc. *5 temple-blocs* *f* *p* *3:2*

52 (alto)

Fl. *pp*

Cl. *p* *ppp*

Pno. *mp* *ppp* *pppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Vi. *f* *pizz.*

Vcl. *f*

Perc. *3:2* *3:2*

(E)

♩ = 108

accelerando ...

55 (alto)

Fl. *p* *ppp* *p* *ppp* *mf* *ppp*

Cl. *p* *ppp* *mf* *ppp* *p* *ppp*

Pno. *f subito* *ppp sub.* *mp* *ppp* *mp* *ppp*

Vi. *p* *ppp* *p*

Vcl. *p* *ppp* *p* *arco* *p* *ppp*

Perc. *5 temple-blocs* *p* *mf* *p*

58 (alto)

Fl. *f* *ppp* *mf* *p* *mf*

Cl. *f* *ppp* *mf* *ff*

Pno. *mf* *ppp* *ff* *ppp* *f* *ppp*

Vi. *f* *ppp* *pp* *gliss.*

Vcl. *pp* *gliss.*

Perc. *ff* *f* 5 temple blocks

8^{va} 8^{vb} 15^{mb}

rallentando

61 (alto)

Fl. *p* *f mp*

Cl. *mf* *p* *p* *f mp*

Pno. *f* *ppp* *ff* *f* *ppp* *p*

Vi. *pizz.* *gliss.* *p*

Vcl. *gliss.* *pizz.* *gliss.* *p*

Perc. *ff*

8^{va} 8^{vb}

G

♩ = 72

64 (alto)

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

ff

mf

ff

ff

pizz.

gliss.

p

f

ff

66 (alto)

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

p

mf

ff

mf

ff

mf

ff

mf

ff

simile

simile

simile

simile

accelerando

68 (alto)

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

70 (alto)

$\text{♩} = 92$

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

arco

pp

(H)

♩ = 108

rallentando.....

♩ = 86

72 (alto)

Fl. *mp* *ppp*

Cl. *mp* *ppp*

Pno. *mp* *ppp*

Vi. *ff* *ppp* arco *gliss.*

Vcl. *ff* *ppp* arco *gliss.*

Perc. *f* *p* 5 temple-blocs *p*

♩ = 120

rallentando.....

76 (alto)

Fl. *mf* *ppp* *f* *ppp*

Cl. *p* *ppp* *f* *ppp*

Pno. *mp* *ppp* *mp* *ppp*

Vi. *p* *ppp* *f* *ppp*

Vcl. *ppp* *ppp*

Perc. *p*

♩ = 108

79 (alto)

Fl. *ppp* *p* *mp*

Cl. *p* *ppp* *p* *mp*

Pno. *p* *ppp* *m.d.* *f* *p*

VI. *mp*

Vlc. *mp*

Perc. *f* *p* *f* *p*

♩ = 92

84 (alto)

Fl. *ppp* *p* *mp*

Cl. *ppp* *p* *mp*

Pno. *p* *ppp* *p* *ppp* *p* *ppp*

VI. *f* *p* *f*

Vlc. *f* *p* *f*

Perc. *f* *p* *f*

J

88 *(alto)* ♩ = 108

Fl. *mp* *ppp* *mp* *ppp* *mp*

Cl. *mp* *ppp* *mp* *ppp* *mp*

Pno. *p* *ppp* *8^{va}* *8^{vb}*

Vi. arco *mf* pizz. *mf* arco *mf* pizz. *mf*

Vlc. arco *mf* pizz. *mf* arco *mf* pizz. *mf*

Perc. *f* *p* *mf*

91 *(alto)*

Fl. *ppp* *mp* *ppp* *mp*

Cl. *ppp* *mp* *ppp* *mp*

Pno. *p* *ppp* *8^{va}* *8^{vb}*

Vi. arco *mf* *mf* pizz. *mf* arco *mf* pizz. *mf*

Vlc. arco *mf* *mf* pizz. *mf* arco *mf* pizz. *mf*

Perc. *(mf)*

94 (alto)

whistle T. \approx _____

Fl. *pp* *mf*

Cl. *ppp* *mf*

Pno. *mp* *p* *p* *ppp* *m.d.*

Vi. arco *mf* *mf* *mf* *pizz.*

Vcl. arco *mf* *mf* *mf* *pizz.*

Perc. *mf* 5 temple-blocs

97 (alto)

whistle T. \approx _____

Fl. *mp* *pp* *f*

Cl. *ppp* *mp*

Pno. *ppp* *p* *ppp* *m.d.*

Vi. arco *mf* *mf* *mf* *arco*

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

Perc. *mf* 5 temple-blocs

(L)

101 (alto)

Fl. *ff*

Cl. *mp*

Pno. *pp*

VI. *p* *gliss.*

Vlc. *mp*

Perc. *mf* *f* *p*

♩ = 120 rallentando ♩ = 60

104 (alto)

Fl. *p*

Cl. *p*

Pno. *una corda* *mp*

VI. *pizz.* *p*

Vlc. *pizz.* *p*

Perc. *mf* *p*

106 ♩ = 120

Fl. (alto) *ppp* *f*

Cl. *ppp* *f*

Pno. *ppp*

VI. *mf* *ff* pizz.

Vcl. *ppp* *mf* *f* *p* *mf* *f* *ppp*

Perc.

>

110 ♩ = 108

Fl. (alto) *ppp*

Cl. *ppp*

Pno. *p*

VI. *mp* *f*

Vcl. *mf* *p* *mf* *f* *p* *mf*

Perc.

114 (alto)

Fl. *ff* *p* *prenez la flûte*

Cl. *ff* *p*

Pno. *ff* *p*

VI. *ff* *p*

Vlc. *ff* *ppp* *mp* *mp* *f*

Perc.

117

Fl. Flûte

Cl. *mp* *ppp*

Pno. *mp* *p* *mf* *arco*

VI. *mp* *ppp*

Vlc. *p* *ff* *p* *f*

Perc. *ff*

(N) ♩ = 66

simile

120

Fl.

mp

Cl.

mp

simile

Pno.

mp

arco

simile

Vl.

Vlc.

Perc.

122

Fl.

Cl.

Pno.

mp

arco

simile

Vl.

Vlc.

Perc.

124

Fl.
Cl.
Pno.
Vl.
Vlc.
Perc.

(8^{vb})

This block contains the musical score for measures 124 and 125. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vl.), Viola (Vlc.), and Percussion (Perc.). The Piano part features complex rhythmic patterns with 3:2 ratios. The Flute and Clarinet parts have long, sustained notes with dynamic markings like *p* and *f*. The Violin and Viola parts have long, sustained notes with dynamic markings like *p* and *f*. The Percussion part has a single note in measure 125.

126

Fl.
Cl.
Pno.
Vl.
Vlc.
Perc.

(8^{vb})

prenez le piccolo

This block contains the musical score for measures 126 and 127. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vl.), Viola (Vlc.), and Percussion (Perc.). The Piano part features complex rhythmic patterns with 3:2 ratios. The Flute part has a long, sustained note with dynamic markings like *p* and *f*. The Clarinet part has a long, sustained note with dynamic markings like *p* and *f*. The Violin and Viola parts have long, sustained notes with dynamic markings like *p* and *f*. The Percussion part has a single note in measure 127.

Piccolo

pui forte

128

Fl.

Cl.

Pno.

Vi.

Vlc.

Perc.

ff

mf

pui forte

p

Cr

130

(picc.)

Fl.

Cl.

Pno.

Vi.

Vlc.

Perc.

p

f

132 *(picc.)*

Fl. *mp* *ff* *p*

Cl. *prenez la cl. basse* Clar. bass. *p*

Pno. *mf*

VI. *pizz.* *p*

Vlc. *pizz.* *p*

Perc. *arco* *f* *p*

134 *(picc.)* *accelerando* $\bullet = 92$

Fl. *mf*

Cl. *(cl. basse)* *mf*

Pno. *p* *una corda* *mf*

VI. *mf*

Vlc. *mf*

Perc.



136 (picc.)

Fl. *ff*

Cl. (cl.basse) *ff*

Pno. *ff* *ff* *3:2* *3:2*

15^{mb} *p* *(p)*

VI. *ff* arco

Vlc. *gliss.*

Perc. 3 tambours *f*

139 (picc.)

Fl.

Cl. (cl.basse)

Pno. *5:4* *3:2* *3:2*

15^{mb}

VI.

Vlc. *gliss.*

Perc.

142

Fl. *(picc.)* *prenez la flûte alto*

Cl. *(cl. basse)*

Pno. *(8^{va})* *(15^{mb})*

Vi.

Vlc.

Perc.

mf *p*

145

Fl. *Alto* $\text{♩} = 120$

Cl. *(cl. basse)* *norm.*

Pno. *(8^{va})* *(15^{mb})*

Vi.

Vlc. *gliss.* *ff*

Perc. *metal stick tam-tam* *Superball*

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

149 (alto)

prenez le piccolo

Fl. *ppp*

Cl. (cl. basse) *ppp* prenez la clarinette en Sib

Pno. *f* *15^{ma}* dans le piano *gliss.* *p*

VI. *ppp* *3:2*

Vlc. *f* arco *ppp*

Perc. *3:2* *15^{mb}*

153

Q = 92 Piccolo

Fl. *ff*

Cl. *f* *ppp* Multiphonic

Pno. *15^{ma}* *3:2* *p* *15^{mb}*

VI. *ff* *pizz.* *3:2*

Vlc. *ff* *pizz.* *3:2*

Perc. 3 tambours *f*

(R)

♩ = 120

157 (picc.)

Fl. *f*

Cl. *f* *ppp* *f*

Pno. *ppp*

VI. *f*

Vlc. *f*

Perc. metal stick tam-tam *mf*

160 (picc.)

Fl. *ff* *mf*

Cl. *f*

Pno. *ppp* *f*

VI. *ff* *p*

Vlc. *f* *p* pizz.

Perc. 5 temple-blocs *ff* *f*

(S)

♩ = 86

163 (picc.)

Fl. *ppp* *ff* *8va*

Cl. *p* *ff* *Multiphonic* *ppp*

Pno. *f* *mf* *f* *p* *15^{ma}* *15^{mb}*

Vi. *mf* *p* *ff* *pizz.*

Vlc. *mf* *ff* *pizz.*

Perc. *tam-tam* *mf* *3 tambours*

(T)

♩ = 120

prenez la flûte alto

166 (picc.)

Fl. *prenez la flûte alto*

Cl. *f* *ppp* *prenez la cl. basse*

Pno. *(p)* *(15^{mb})* *ff* *8^{vb}*

Vi. *arco*

Vlc. *arco*

Perc. *ff*

170

Alto

Fl. *p*

Cl. *f p ppp ff*

Pno.

15^{mb} *ppp*

VI. *f pp*

Vlc. *f pp*

Perc. *tam-tam Superball p*

174 (alto)

Fl. *p*

Cl. (cl. basse) *mp ff*

Pno. *(15^{mb}) f*

VI. *f*

Vlc. *mf*

Perc.

prenez le piccolo

prenez la clarinette en Sib

pizz.

pizz.

U $\text{♩} = 108$
Piccolo

178

Fl. *f*

Cl.

Pno. *p* *f* *p*

8^{va}

3:2 3:2 5:4

VI. *f*

Vlc. *f*

Perc. metal stick *mf* tam-tam 5 temple-blocs *ff*

180 (picc.)

Fl. *mf*

Cl. Clarinette *mf*

Pno. *ppp*

8^{va}

5:4 6:4 5:4

VI. pizz. *ppp*

3:2 3:2 3:2

Vlc. *mp*

Perc. tam-tam *mf*

182 (picc.)

Fl. *mf* 5:4 *mf*

Cl. *mf* 6:4 *mf*

Pno. *ff* 5:4 6:4 7:4 *ff*

VI. *f* 3:2 *p* arco *p* 3:2 *f*

Vlc. *f* 3:2 *p* 3:2 *mf* *p*

Perc.

184 (picc.)

Fl. 3:2

Cl. ord. *mf* 3:2 *p*

Pno. *mp* 3:2 3:2 5:4

VI. *p* 3:2

Vlc. arco *p* 3:2 *mf*

Perc. *f* tam-tam

ord.
186 (picc.)

Fl. *f* *p*

Cl. *mf* *p*

Pno. *f* *pp*

VI. *f*

Vlc. *ppp*

Perc. 5 temple-blocs *f*

188

prenez la flûte

rallentando

Flûte

Fl. *p*

Cl. *p*

Pno. *p*

VI. *p*

Vlc. *p*

Perc. *p*

W $\text{♩} = 86$

192

Fl. *p*

Cl. *p*

Pno. *p*

Vl. *p*

Vlc.

Perc.

poco

196

Fl. *p* *f* *p*

Cl. *f* *p*

Pno.

Vl.

Vlc.

Perc.

(X) ♩ = 92

200

Fl. *p* *f* *p*

Cl. *f* *p* *p*

Pno. *(8^{vb})* *(8^{vb})*

Vl. *p*

Vc. *p*

Perc. *∅* *ff*

203

Fl. *f*

Cl. *f* *p* *f*

Pno. *(8^{vb})*

Vl. *f*

Vc. *f*

Perc. *∅*

206 $\text{♩} = 120$

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Pno. *ff*

Vl. *pp* *f* *pp*

Vlc. *pp* *f* *pp*

Perc. *pp* *f* *pp*

209 $\text{♩} = 144$

Fl. *ff*

Cl. *ff*

Pno. *fff*

Vl. *ff*

Vlc. *ff*

Perc. *ff*

♩ = 130

212

Fl. *p* *ppp*

Cl. *p* *ppp*

Pno.

Vl. *p* *ppp* *ppp*

Vcl. *p* *ppp* *ppp*

Perc. 5 temple-blocs *p*

Y

216

Fl. *p*

Cl. *f* *p* *prenez la cl. basse*

Pno. *mf* *ppp* *mf*

Vl. *mf* *ppp* *ppp* *p* *mf*

Vcl. *> f* *p* *ppp* *ppp* *p* *ppp* *mf*

Perc. Superball tam-tam *p*

220

Fl. *ppp* *mf*

Cl. Clar. bass. *ppp* *mf* *f*

Pno. *ppp* *p* *mf*

Vi. arco *ppp* *mf* *f*

Vlc. *f*

Perc.

Z = 108

225

Fl. *ppp* *mf* *ppp*

Cl. (cl. basse) *ppp* *mf* *ppp*

Pno. *pp* *p* *ppp*

Vi. flautendo *p* flautendo *mf* *ppp*

Vlc. *p* *f* *ppp* *p*

Perc. *ff* *ppp* *p*

228

Fl. *f* *ppp* *mp* *f*

(cl. basse) *mf* *ppp* *mp* *f*

Pno. *mf* *ppp* *8vb*

Vi. *mf* *ppp* *mp* *f*

Vlc. *p* *mf* *p* *arco* *gliss.* *mp* *f*

Perc. *p*

231

AA

prenez le piccolo

prenez la clarinette en Sib

Fl.

Cl. *prenez la clarinette en Sib*

Pno. *ff* *8vb*

Vi.

Vlc.

Perc. *ff*

237 Piccolo

Fl. *p*

Clarinete *p*

Pno. *p*

Vl. *norm.* *p*

Vlc. *norm.* *p*

Perc.

3:2

5:4

(BB)

243 *(picc.)* ♩ = 120

Fl. *mf*

Cl. *mf*

Pno. *mf*

Vl. *mf*

Vlc. *mf*

Perc. *f*

15^{ma}

3:2

5:4

246 (picc.)

Fl. *ff*

Cl. *ff* *prenez la cl. basse*

Pno. *f* *p* *f* *p*

Vl. *ff*

Vlc.

Perc. *ff* *f* *5 temple-blocs* *(avec le bois de la baguette)*

© CC ♩ = 92

250 (picc.)

Fl. *ff* *p* *ff* *p* *simile*

Cl. *ff* *p* *ff* *p* *simile*

Pno. *15^{ma}* *ff* *p* *ff* *p* *simile*

Vl. *ff* *p* *ff* *p* *simile*

Vlc. *ff* *p* *ff* *p* *simile*

Perc. *ff* *p* *ff* *p* *simile*

252 (*picc.*)

Fl.

Cl. (*cl. basse*)

Pno. (*15^{ma}*)

15^{mb}

VI.

Vlc.

Perc.

Detailed description: This system contains measures 252 and 253. It features six staves: Flute (piccolo), Clarinet (bass), Piano (right and left hands), Viola, Violoncello, and Percussion. The music is characterized by complex, irregular rhythms with time signatures of 3:2, 7:4, and 5:4. The piano part has a dense texture of sixteenth notes in the right hand and a more sparse accompaniment in the left hand. The percussion part provides a steady, rhythmic foundation. The woodwinds and strings play melodic lines that mirror the complex rhythmic patterns.

254 (*picc.*)

Fl.

Cl. (*cl. basse*)

Pno. (*15^{ma}*)

15^{mb}

VI.

Vlc.

Perc.

Detailed description: This system contains measures 254 and 255. It features the same six staves as the previous system. The rhythmic complexity continues with time signatures of 3:2, 5:4, 7:4, and 6:4. The piano part maintains its intricate texture. The woodwinds and strings continue their melodic and rhythmic dialogue, with some notes marked with accents (>). The overall texture is dense and rhythmically demanding.

(picc.)

256

Fl.

Cl. (cl. basse)

Pno. (15^{ma})

Perc. (15^{mb})

VI.

Vlc.

Perc.

DD

258 ♩ = 120

(picc.)

Fl.

Cl. (cl. basse)

Pno.

VI.

Vlc.

Perc.

prenez la flûte

prenez la clarinette en Sib

norm.

ff

ppp *f*

p *ff* *p*

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

260

Flûte

Fl.

Clarinette
bisbillando

Cl.

Pno.

VI.

Vlc.

Perc.

ff

p *ff* *p*

ff

ff

p *ff*

ff

262

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

ff

ff

ff

p *ff*

p *ff*

264 $\text{♩} = 120$

Fl. *simile* *p* *rallentando*

Cl. *simile* *p*

Pno.

Sub-
fff

Vi. *simile* *p*

Vcl. *simile* *p*

Perc. *ff*

270 $\text{♩} = 60$

Fl. $\text{♩} = 60$

Cl.

Pno.

Vi.

Vcl.

Perc.

FF $\text{♩} = 120$

simile

276

Fl. $\text{♩} = 120$

Cl.

Pno. *15^{ma}*
f *mf* *p*

8^{vb} *fff*

Vi. *sul tasto*
p

Vcl. *arco* *gliss.* *gliss.* *gliss.*

Perc. *f*

280

Fl.

Cl.

Pno. *(15^{ma})*
p *(ff)*

Vi. *norm.* *gliss.* *gliss.* *gliss.*

Vcl. *sul tasto* *gliss.* *p*

Perc. *Cr* *f*

284

Fl.

Cl.

(15^{ma})

Pno.

f

ff

sul tasto

mf

norm.

p

gliss.

Perc.

f

288

Fl.

Cl.

(15^{ma})

Pno.

p

f

gliss.

gliss.

gliss.

Perc.

Cr

f

292

Fl. *do*

Cl. *bo*

Pno. *(15^{ma})*

Vl. *norm.*
p
gliss.

Vcl. *sul tasto*
mf
3:2

Perc. *f*

296

Fl. *f*
ppp
ff
5:4
6:4

Cl. *f*
ppp
ff
5:4

Pno. *p*
f
p
3:2
3:2
3:2
3:2

Vl. *gliss.*

Vcl. *norm.*
p
ff
3:2
3:2
3:2

Perc. *f*
p
f

298

Fl. *ord.*

Cl.

Pno. *15^{ma}*
p
f

Vi. *sul tasto*
pp *f* *pp* *f* *pp* *f* *pp*

Vlc. *gliss.* *p*

Perc. *5 temple-blocs*
ff *p*

302

Fl. *ord.*

Cl.

Pno. *(15^{ma})*
p
ff *f* *p* *mf*

Vi. *norm.*
f *p* *gliss.* *gliss.* *gliss.*

Vlc. *sul tasto* *norm.* *simile*
pp *f* *pp* *f* *pp* *f*

Perc. *f*

306

Fl. *p* *mf* *ff* *p*

Cl. *mf* *p* *ff* *p*

Pno. *ff*

VI. *gliss.* *ff*

Vlc. *pp* *f* *ff* *sul tasto*

Perc. *f* *p* *f*

II

308

Fl.

Cl.

Pno. *p* *f* *f* *pp*

VI. *sul tasto* *norm.* *simile* *pp* *f*

Vlc. *p* *f* *simile*

Perc. *f*

312

Fl. *ppp* *ff*

Cl. *f* *ppp* *ff*

Pno. *f*

VI. *f* *p* *norm.* *ff*

Vlc. *f* *norm.* *ff*

Perc. *f* *p* *f*

3:2 *3:2* *5:4* *6:4*

15^{ma} *8^{va}*

norm.

JJ

314

Fl. *p* *f* *ord.* *p* *f*

Cl. *p* *f* *simile*

Pno. *p* *p* *p*

VI. *f* *simile*

Vlc. *f* *simile*

Perc.

3:2 *3:2* *3:2* *3:2*

15^{ma} *8^{vb}*

ord. *simile*

317 *simile*

Fl.

Cl.

Pno. *(15^{ma})* *p* *p* *f*

Vi.

Vlc.

Perc.

(KK)

320 *accelerando ...*

Fl. *p* *ff* *6:4* *3:2* *3:2* *3:2*

Cl. *f* *p* *ff* *5:4* *3:2* *3:2*

Pno. *f* *ppp* *15^{ma}* *ff* *8^{va}* *3:2* *3:2* *3:2*

Vi. *ff* *p* *f* *simile* *3:2* *3:2* *3:2*

Vlc. *ff* *p* *f* *simile* *3:2* *3:2* *3:2*

Perc. *mf* *4:3*

sul tasto ----- *sul pont.*

sul tasto ----- *sul pont.*

ⓁⓁ

♩ = 216

♩ = 108

324

Fl.

Cl.

Pno.

Vi.

Vcl.

Perc.

mf

mf

mf

mf

f

3:2

5:4

(15^{ma})

327

Fl.

Cl.

Pno.

Vi.

Vcl.

Perc.

p

p

p

p

8^{vb}

330

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

\emptyset f \emptyset

333

MM

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

f p f p mf p f p f mf f p f p

336

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

15^{mb}
fff

tam-tam
fff

339

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

ppp

ppp

f

f

pp

342

Fl. *f*

Cl. *f*

Pno. *f*

VI.

Vlc.

Perc. *f*

Detailed description: This system of musical notation covers measures 342, 343, and 344. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (VI.), Viola (Vlc.), and Percussion (Perc.). The Flute, Clarinet, and Piano parts are marked with a forte (*f*) dynamic. The Percussion part also has a forte (*f*) dynamic. The Violin and Viola staves are mostly empty, with a few notes and rests. The music is written in a complex, rhythmic style with many accidentals and slurs.

345

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

15^{mb}

Detailed description: This system of musical notation covers measures 345, 346, and 347. It features the same six staves as the previous system. The Flute, Clarinet, and Piano parts continue with their complex, rhythmic patterns. The Percussion part also continues. The Violin and Viola staves remain mostly empty. A measure rest of 15 measures (15^{mb}) is indicated in the Piano staff at the end of measure 347.

348

Fl.
Cl.
Pno.
Vl.
Vlc.
Perc.

351

Fl.
Cl.
Pno.
Vl.
Vlc.
Perc.

pizz.
fff
pizz.
fff

354

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

357

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

ff

f

p

* jouez toutes ces notes un quart de ton plus haut que noté

360

Fl. *f*

Cl. *f*

Pno. *f*

Vl. *ff* *p* *ff* *f*

Vlc. *f* *ff* *f*

Perc. *f*

arco

gliss. pizz.

ff
8^{vb}

ff

Detailed description: This page contains measures 360, 361, and 362 of a musical score. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vl.), Viola (Vlc.), and Percussion (Perc.). The score is in 4/4 time. The Flute, Clarinet, and Piano parts consist of complex rhythmic patterns with many sixteenth notes and slurs. The Violin and Viola parts feature dynamic markings such as *ff*, *p*, and *f*, along with performance instructions like 'arco' and 'gliss.'. The Percussion part has a consistent rhythmic pattern. A double bar line is present at the end of measure 362, and the time signature changes to 2/4 for the following page.

363

Fl.

Cl.

Pno.

Vl. *arco* *gliss.* *gliss.* *pizz.* *arco* *gliss.*

Vlc.

Perc.

Detailed description: This page contains measures 363, 364, and 365 of the musical score. The staves are the same as in the previous page. The Flute and Clarinet parts continue with rhythmic patterns. The Piano part has a more melodic line with slurs. The Violin and Viola parts include various performance techniques like 'arco', 'gliss.', and 'pizz.'. The Percussion part continues its rhythmic accompaniment. The time signature changes from 2/4 to 4/4 at the end of measure 365.

366

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

pizz. arco pizz. arco gliss. pizz. arco gliss.

arco

f

f

gliss.

369

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

8vb -

pizz. arco pizz. gliss. pizz.

3:2

gliss.

gliss.

* jouez toutes ces notes un quart de ton plus bas que noté

372

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

arco gliss. pizz. arco gliss. pizz. arco gliss.

8vb

Detailed description: This system contains measures 372, 373, and 374. The Flute (Fl.) and Clarinet (Cl.) parts feature complex rhythmic patterns with many accidentals. The Piano (Pno.) part has a melodic line with a dashed slur over measures 372-373. The Violin (VI.) part has a sparse accompaniment with markings for arco and pizzicato, and glissando. The Viola (Vlc.) part is mostly silent with a glissando marking. The Percussion (Perc.) part has a rhythmic pattern with a dashed slur over measures 372-373. A sub-octave marking '8vb' is present at the end of the system.

PP

375

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

pizz. pizz. pizz. arco pizz. arco pizz. arco

Detailed description: This system contains measures 375, 376, and 377. The Flute (Fl.) and Clarinet (Cl.) parts continue with complex rhythmic patterns. The Piano (Pno.) part has a melodic line with a dashed slur over measures 375-376. The Violin (VI.) part has a rhythmic accompaniment with markings for pizzicato and arco. The Viola (Vlc.) part is mostly silent. The Percussion (Perc.) part has a rhythmic pattern with a dashed slur over measures 375-376. A dynamic marking 'PP' is at the beginning of the system.

378

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

ff

ff

gliss.

fff

arco

f

gliss.

Detailed description: This block contains the musical score for measures 378 to 380. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (VI.), Viola (Vlc.), and Percussion (Perc.). The Flute and Clarinet parts have a melodic line with slurs and accents. The Piano part has a complex rhythmic pattern with slurs. The Violin part has a glissando effect. The Viola part has a glissando effect. The Percussion part has a rhythmic pattern with slurs. Dynamics include *ff*, *fff*, and *f*. Performance instructions include *arco*.

381

Fl.

Cl.

Pno.

VI.

Vlc.

Perc.

8vb

Detailed description: This block contains the musical score for measures 381 to 383. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (VI.), Viola (Vlc.), and Percussion (Perc.). The Flute and Clarinet parts have a melodic line with slurs and accents. The Piano part has a complex rhythmic pattern with slurs. The Violin part has a glissando effect. The Viola part has a glissando effect. The Percussion part has a rhythmic pattern with slurs. Dynamics include *8vb*.

*silenzio
assoluto*

384

Fl.

Cl.

Pno.

Vl.

Vlc.

Perc.

gliss.

gliss.

fff

fff

fff

*frappez sur
le cadre*

fff