

Ne la città dolente

Concerto pour piano & orchestre en 9 *images*.

Tristan-Patrice Challulau

Op.33 1991/2009

Cette copie prend en compte les modifications faites après le C.D du concours.

Les 1^{ère} clarinette, trompette, cor & trombone seront instalés autour du piano ouvert, afin de faire résonner ses cordes.

Ainsi les 4[°] et 8[°] mouvements prendront leur valeur propres.

Ce concerto (1[°] Grand Prix du Concours Reine Elisabeth *composition* Belgique 1991) à été écrit pour être appris en huit jours par les 12 finalistes du Concours Reine Elisabeth *piano* 1991, et dont le lauréat fut Frank Braley.

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Ne la città dolente...

Concerto en 9 images :

Nomenclature :

2 flûtes (piccolo)
2 hautbois
2 clarinettes (la première près du piano)
2 bassons
2 cors (le premier près du piano)
2 trompettes (la première près du piano)
2 trombones (le premier près du piano)
Percussion 1 : 2 timbales aigu/médium, Tam-tam grave, Vibraphone
Percussion 2 : 2 timbales médium/grave, cloches tubes, 3 toms aigu/médium/grave
Quintette à cordes : 7/6/5/4/3
& Piano solo.

Notes :

1 : Lento (1'40")
2 : Vivo (1'20")
3 : Tenduo, sans lenteur (2'05")
4 : Libre (1'45")
5 : Vivo assai (1'20")
6 : Introduction & appassionato (1'05")
7 : Poco vivo (1'25")
8 : Intenso, non lento (2'20")
9 : Accelerando & cadenza (1') Durée totale : 15 à 16 min.

Dans la IV^o image la 1^{ère} clarinette joue au dessus des cordes du piano ce qui la différencie de la 2^{de} qui est dans l'orchestre.

On veillera à la clarté de la polyphonie polysémique de la VII^o image.

Dans la VIII^o image, le pianiste devra tenir ses doigts et non utiliser la pédale, sinon les cor, trompette, trombone qui jouent au dessus des cordes du piano ne pourront pas faire entrer en résonance les harmonies déterminées, ...et s'il relâche ses doigts aucun dialogue ne se produira...

NE LA CITTÀ DOLENTE...

Conducteur en Ut

Tristan-Patrice Challulau

1991 (Copie été 2009)

Lento **1 : Una selva oscura...** **Un poco meno mosso**

Flûte **Lento** **Un poco meno mosso**

Hautbois **Lento** **Un poco meno mosso**

Clarinette sib **Lento** **Un poco meno mosso**

Basson **Lento** **Un poco meno mosso**

Cor fa **Lento** **Un poco meno mosso**

Trompette sib **Lento** **Un poco meno mosso**

Trombone **Lento** **Un poco meno mosso**

Percussion **Lento** **Un poco meno mosso**

Percussion **Lento** Cloches tubes **fff** **Un poco meno mosso** **fff**
Au 'signe Au 'signe

Percussion **Lento** **Un poco meno mosso**

Piano **Lento** **Un poco meno mosso** *rall.*
ppp pp p mp mf f ff fff pp p mp mf f ff fff *ffff fff ff f mf mp p ppp*
→Sempre Ped→ →Sempre Ped→

Violon I **Lento** **Un poco meno mosso**

Violon II I **Lento** **Un poco meno mosso**

Alti **Lento** **Un poco meno mosso**

Violoncelle **Lento** **Un poco meno mosso**

Contrebasse **Lento** **Un poco meno mosso**

Lento (Tpo 1°)

Fl. **Lento (Tpo 1°)**

Hb. **Lento (Tpo 1°)**
f à 2, div.

Cl. Sib **Lento (Tpo 1°)**
fff à 2, div.

Bsn. **Lento (Tpo 1°)**

Cor **Lento (Tpo 1°)**
1° Solo *ff*
[Jouer au dessus des cordes du piano]

Tpt. Sib **Lento (Tpo 1°)**
ff espress. molto

Tbn. **Lento (Tpo 1°)**

Percu. **Lento (Tpo 1°)**

Percu. **Lento (Tpo 1°)** *pp* *fff* *fff*

Perc. **Lento (Tpo 1°)**

Pno. **Lento (Tpo 1°)**
pppp *pp* *mp* *f* *ff* *fff* *fff* espress. *fff*
a Tpo
mi *mi b* *ré* *8va* *8va*

Vln. I **Lento (Tpo 1°)**

Vln. II I **Lento (Tpo 1°)**

Alt **Lento (Tpo 1°)**

Vc. **Lento (Tpo 1°)**

Cb. **Lento (Tpo 1°)**

7

Fl. *à 2, div.* *fff* *fff* *rit.....assai*

Hb. *à 2* *fff* *rit.....assai*

Cl. Sib *à 2, div.* *fff* *p* *rit.....assai*

Bsn. *fff* *rit.....assai*

Cor (1° Solo) *più espress.* *pp* *dolce* *mp* *rit.....assai*

Tpt. Sib *rit.....assai*

Tbn. *rit.....assai*

Percu. *rit.....assai*

Percu. *rit.....assai*

Perc. *rit.....assai*

Pno. *fff* *m.g.* *m.d* *f* *sfz* *mf* *rit.....assai*
8vb *→ Sempre Ped →*

Vln. I *rit.....assai*

Vln. II I *rit.....assai*

Alt *rit.....assai*

Vc. *rit.....assai*

Cb. *rit.....assai*

6

12 *a Tpo*

Fl. *a Tpo*

Hb. *a Tpo*

Cl. Sib *a Tpo*

Bsn. *a Tpo*

Cor *a Tpo*

Tpt. Sib *a Tpo*

Tbn. *a Tpo*

Percu. *a Tpo*

Percu. *a Tpo*

Percu. *a Tpo*

Pno. *a Tpo (poco più mosso)*

Vln. I *a Tpo*

Vln. II I *a Tpo*

Alt *a Tpo*

Vc. *a Tpo*

Cb. *a Tpo*

mp 3

ppp 3 *espress.*

pp *espress.*

p 6

pp 3 *espress.*

Ten

Ten

Ten

18

Ft. *3* *3* *à 2 3* *1° Solo 3*

Hb. *3* *3* *1° 3*

Cl. Sib *3* *3* *3* *3* *3* *3* *Rall.....*

Bsn. *3* *3* *3* *3* *3* *3* *Rall.....*

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno. *Rall.....* *Attacca*

Vln. I

Vln. II I

Alt. *pp* *Couper le son selon le rythme indiqué (x)*

Vc. *à 2, div.* *3* *3* *3* *3* *3* *à 4* *pp* *Couper le son selon le rythme indiqué (x)*

Cb. *à 2 3* *à 2, div. 3* *3* *3* *3* *3* *pp* *Couper le son selon le rythme indiqué (x)*

pp (C.B. sonne à l'octave basse dans toute cette partition.)

2 : La bufera infernal...

Vivo $\text{♩} = 132$

Fl. **Vivo** $\text{♩} = 132$

Hb. **Vivo** $\text{♩} = 132$

Cl. Sib **Vivo** $\text{♩} = 132$

Bsn. **Vivo** $\text{♩} = 132$

Cor **Vivo** $\text{♩} = 132$

Tpt. Sib **Vivo** $\text{♩} = 132$

Tbn. **Vivo** $\text{♩} = 132$

Percu. **Vivo** $\text{♩} = 132$

Percu. **Vivo** $\text{♩} = 132$

Percu. **Vivo** $\text{♩} = 132$

Pno. **Vivo** $\text{♩} = 132$
mp non legato (quasi stacc.)
* ♩^{ob} -----
sempre simile

Vln. I **Vivo** $\text{♩} = 132$

Vln. II I **Vivo** $\text{♩} = 132$

Alt **Vivo** $\text{♩} = 132$
pp *à 3* *div.*

Vc. **Vivo** $\text{♩} = 132$
pp *à 3* *div.*

Cb. **Vivo** $\text{♩} = 132$
div. pp *à 3*

35

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn.

1° Solo *f* *pp* *mf* *f* *p* *ff*
gliss.

Percu.

Percu.

Percu.

Pno.

sempre non legato (quasi stacc.)
mp
8^{vb}

Vln. I *pp* à 3

Vln. II I *pp* à 3

Alt *pp* à 3

Vc. *pp* à 3

Cb. *pp* à 3

40

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn. 1° Solo *mf* *f*

Percu.

Percu.

Percu.

Pno. 8th loco

Vln. I

Vln. II 1 *pp* à 3 (div.)

Alt *pp* à 3 (div.)

Vc. *pp* à 3 (div.)

Cb. *pp* à 3 (div.)

48

Fl. *sfz* *pp*

Hb. *sfz* *pp*

Cl. Sib. *sfz* *pp*

Bsn. *sfz* *pp*

Cor

Tpt. Sib

Tbn. *sfz* 1° Solo *ppp* *gliss.* *ff*

Percu.

Percu. Tam-tam *L.V. (laisser vibrer)*

Percu. *f*

Pno. *ff* *stacc.* *pp*

Vln. I *div.* *mf* *gliss. Glissando* *pp*

Vln. II I *div.*

Alt. *div.*

Vc. *div.* *mf* *gliss.* *pp*

Cb. *pp* *pizz.*

52

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn.

1° Solo *gliss.*
ff p

Percu.

Percu.

Percu.

Pno.

ppp
Con Ped.

Vln. I

Vln. II

Alt

pp *pizz.* *3*

Vc.

pp *pizz.* *3*

Cb.

(div.) *pp* *div.*

61

Fl.

Hb.

Cl. Sib

Bsn.

61

Cor

Tpt. Sib

Tbn.

61

Percu.

Percu.

Percu.

61

Pno.

Con Ped.

pp non legato (quasi stacc.)

61

Vln. I

Vln. II I

pp *pizz.* *div.* 3 *div.*

Alt

pp *pizz.* *div.* 3 *div.* 3

Vc.

pp *pizz.* *div.* 3 *div.* 3 *ossia : spicc*

Cb.

pp *pizz.* *div.* 3 *ossia : spicc*

66

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt

Vc.

Cb.

5

3

3

3

ppp

Con Ped.

pp

non legato (quasi stacc.)

5

5

5

5

5

5

5

6

pizz.

pp

div.

ossia : col legno batt ovvero ossia spicc.

6

pp

div.

ossia : col legno batt ovvero ossia spicc.

pizz.

div.

6

pp pizz.

3

div.

pp pizz.

div.

74 *ppp* *flatt.* Più lento & rall--- molto ---

Fl.

Hb. Più lento & rall--- molto ---

Cl. Sib. Più lento & rall--- molto ---

Bsn. Più lento & rall--- molto ---

Cor. Più lento & rall--- molto ---

Tpt. Sib. Più lento & rall--- molto ---

Tbn. Più lento & rall--- molto ---

Percu. Più lento & rall--- molto ---

Percu. Più lento & rall--- molto ---

Perc. Più lento & rall--- molto ---

Pno. Più lento & rall--- molto --- *ppp* Attacca

74 7 11 13

Vln. I Più lento & rall--- molto ---

Vln. II Più lento & rall--- molto --- *pizz. div.* *pp* 3

Alt. Più lento & rall--- molto --- *pizz.* *pp* 3

Vc. Più lento & rall--- molto ---

Cb. Più lento & rall--- molto ---

3 : Gran ferze...

77 Sans lenteur, tendu (66=♩)

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt.

Vc.

Cb.

ff

sfz

sfz

f

p

sfz

Suivre la nuance des contrebasses

(→3^ePed→sempre)

arco

3 *col legno battuto (c.l.batt)*

5 *arco*

arco

3 *col legno battuto (c.l.batt)*

arco

sfz

fp

fp

sfz

arco

3 *col legno battuto (c.l.batt)*

arco

(Répéter avec les mêmes accélérations)

80

Fl.

Hb.

Cl. Sib

Bsn.

Cor

1° : legato
2° : stacc.

Tpt. Sib

1° : legato
2° : stacc.

Tbn.

1° : legato
2° : stacc.

Percu.

Percu.

Percu.

Pno.

80

Suivre la nuance des contrebasses

Suivre la nuance des contrebasses

f *p* *sfz* *mf* *ff* *mf* *ff* *mf* *ff*

→3'Ped

Con Ped.

Vln. I

Vln. II

Alt

Vc.

fp *fp* *fp* *fp* *fp*

c.l.batt *arco* *c.l.batt*

Cb.

fp *fp* *fp* *fp* *fp*

c.l.batt *arco* *c.l.batt*

Musical score for orchestra and piano, measures 82-84. The score is written for the following instruments: Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. Sib.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet in B-flat (Tpt. Sib.), Trombone (Tbn.), Percussion (Percu.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (Alt), Viola (Vc.), and Cello (Cb.).

The score is divided into three measures with time signatures 4/4, 3/4, and 5/4. The piano part (Pno.) features complex rhythmic patterns and dynamics, including *ff*, *f*, and *mf*. The woodwind section (Fl., Hb., Cl. Sib., Cor, Tpt. Sib., Tbn.) has a melodic line starting at measure 82, with dynamics ranging from *ff* to *pp*. The strings (Vln. I, Vln. II, Vc., Cb.) are mostly silent, with some activity in the Viola and Cello parts in the final measure.

Annotations in the piano part include: *(Répéter avec les mêmes altérations)*, *leoa*, *L.V.*, *mf*, and a fermata over a triplet in the final measure.

85

Fl.

Hb.

Cl. Sib

Bsn.

2ème : contrebasson

85

Cor

Tpt. Sib

Tbn.

85

Percu.

Percu.

Percu.

85

Pno.

Cadenza rubato

(Répéter avec les mêmes altérations)

f

ff

5

6

7

† Allonger les accords qui ont ce signe.

↓ 3^e Ped →

85

Vln. I

Vln. II

Alt

Vc.

Cb.

88 *a Tpo*

Fl.

Hb. *a Tpo*
f p sfz f p sfz f p sfz

Cl. Sib. *a Tpo*
f p sfz f p sfz f p sfz

Bsn. *a Tpo*
uniss. f p sfz *uniss. sfz* *à 2 c.b. 8va.b* *cb. solo f p sfz*

Cor. *a Tpo*
f p sfz f p sfz f p sfz

Tpt. Sib. *a Tpo*

Tbn. *a Tpo*
f p sfz *f p sfz* *f p sfz*

Percu. *a Tpo*

Percu. *a Tpo*

Percu. *a Tpo*

Pno. *a Tpo*
f sfz *sfz* *3* *8vb*

Vln. I *a Tpo*

Vln. II *a Tpo*

Alt. *a Tpo*

Vc. *a Tpo*
f p sfz f p sfz f p sfz *gliss.* *f p sfz*

Cb. *a Tpo*
f p sfz *f p sfz* *f p sfz* *gliss.* *f p sfz*

This page of a musical score, numbered 26, is titled "NE LA CITTÀ DOLENTE...". It features a variety of instruments and dynamic markings. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. Sib.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet in B-flat (Tpt. Sib.), and Trombone (Tbn.). The brass section includes Percussion (Percu.) and Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II I), Alto (Alt), Viola (Vc.), and Cello (Cb.).

The score is divided into two systems. The first system (measures 94-96) shows the woodwinds and brass playing a melodic line with dynamics ranging from *ff* to *pp*. The piano part is silent. The second system (measures 97-100) shows the piano part with complex textures, including triplets, quintuplets, and a cadenza. Dynamics range from *f* to *pp*. The woodwinds and brass continue their melodic line, with dynamics ranging from *f* to *pp*. The string section is silent.

Key markings include *ff*, *pp*, *f*, and *p*. The piano part includes a section labeled "Cadenza" and a "1/2 Ped" marking. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature.

This page contains a musical score for measures 96 to 100. The instruments are arranged as follows:

- Fl. (Flute)
- Hb. (Horn)
- Cl. Sib. (Clarinet in B-flat)
- Bsn. (Bassoon)
- Cor (Trumpet)
- Tpt. Sib. (Trumpet in B-flat)
- Tbn. (Tuba)
- Percu. (Percussion) - three staves
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II I (Violin II)
- Alt (Alto)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score features several performance instructions and markings:

- Measures 96-97: *espress. molto*
- Measures 98-99: *8va* (octave up) markings above the piano part.
- Measures 99-100: *8va* (octave up) markings above the piano part.
- Measures 96-97: Fingerings: 1 5, 2 4, 1 5, 3.
- Measure 98: \downarrow 3rd Ped \rightarrow
- Measures 99-100: \rightarrow 3rd Ped \downarrow *leg.*

Fl. *99*

Hb.

Cl. Sib.

Bsn.

Cor *99*

Tpt. Sib.

Tbn.

Percu. *99*

Percu. *99* Vibraphone *ppp*

Percu. *99* 3 toms

Pno. *99* *8va* *loco* *inégaliser* *6* *6* *6* *6* *3* *p sub.* *fff* *sfz*

Vln. I *99* *trem.* *ff* *sfz*

Vln. II *99* *trem.* *ff* *sfz*

Alt *99* *trem.* *ff* *sfz*

Vc. *99* *trem.* *ff* *sfz*

Cb. *99* *trem.* *ff* *sfz*

4 : Parole e sangue...

Libre (172=♩)

Fl. *102* *rall.* *a Tpo* *rall.*

Hb. *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Cl. Sib *pp* *1° Solo* *Jouer au dessus des cordes du piano* *rall.* *a Tpo* *2° Solo* *rall.*

Bsn. *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Cor *102* *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Tpt. Sib *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Tbn. *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Percu. *102* *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Percu. *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Percu. *102* *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Pno. *102* *Libre (172=♩)* *pp* *ppp* *(Répéter avec les mêmes altérations)* *pp* *ppp* *rall.* *a Tpo* *rall.*

Vln. I *102* *Libre (172=♩)* *div. harm. harm. suono reale!* *pp* *harm. rall.* *(Répéter avec les mêmes altérations)* *a Tpo* *harm. (harm. suono reale)* *rall. sim.*

Vln. II *102* *Libre (172=♩)* *div. harm. harm. suono reale!* *pp* *harm. rall.* *(Répéter avec les mêmes altérations)* *a Tpo* *harm. (harm. suono reale)* *rall. sim.*

Alt *102* *Libre (172=♩)* *div. harm. harm. suono reale!* *pp* *harm. rall.* *(Répéter avec les mêmes altérations)* *a Tpo* *harm. (harm. suono reale)* *rall. sim.*

Vc. *102* *Libre (172=♩)* *div. harm. harm. suono reale!* *pp* *harm. rall.* *(Répéter avec les mêmes altérations)* *a Tpo* *harm. (harm. suono reale)* *rall. sim.*

Cb. *102* *Libre (172=♩)* *rall.* *a Tpo* *rall.*

Fl. a Tpo rall. a Tpo accel.

Hb. a Tpo rall. a Tpo accel.

Cl. Sib a Tpo 1° Solo rall. a Tpo 2° Solo *pp* accel.

Bsn. a Tpo rall. a Tpo accel.

Cor 108 a Tpo rall. a Tpo accel.

Tpt. Sib a Tpo rall. a Tpo accel.

Tbn. a Tpo rall. a Tpo accel.

Percu. 108 a Tpo rall. a Tpo accel.

Percu. a Tpo rall. a Tpo accel.

Percu. 108 a Tpo rall. a Tpo accel.

Pno. a Tpo *pp* rall. *ppp* a Tpo *ppp* *pp* 5 *ppp* accel.

Vln. I 108 a Tpo *harm.* *harm. sim.* rall. *Dans ce mouvement toujours jouer en harm. et div.* a Tpo *harm. sempre...* accel.

Vln. II 1 a Tpo *harm.* *harm. sim.* rall. *Dans ce mouvement toujours jouer en harm. et div.* a Tpo *harm. sempre...* accel.

Alt a Tpo *harm.* *harm. sim.* rall. *Dans ce mouvement toujours jouer en harm. et div.* a Tpo *harm. sempre...* accel.

Vc. a Tpo *harm.* *harm. sim.* rall. *Dans ce mouvement toujours jouer en harm. et div.* a Tpo *harm. sempre...* accel.

Cb. a Tpo rall. a Tpo accel.

119 *rall.* a Tpo

Fl. *a Tpo* *rall.*

Hb. *a Tpo* *rall.*

Cl. Sib *a Tpo* *1° Solo* *pp rubato espress.* *rall.* *a Tpo* *rall.*

Bsn. *a Tpo* *rall.* *a Tpo* *rall.*

Cor *a Tpo* *rall.* *a Tpo* *rall.*

Tpt. Sib *a Tpo* *rall.* *a Tpo* *rall.*

Tbn. *a Tpo* *rall.* *a Tpo* *rall.*

Percu. *a Tpo* *rall.* *a Tpo* *rall.*

Percu. *a Tpo* *rall.* *a Tpo* *rall.*

Percu. *a Tpo* *rall.* *a Tpo* *rall.*

Pno. *a Tpo* *ppp* *pp* *ppp* *rall.*

Vln. I *a Tpo* *harm sempre...* *rall.* *a Tpo* *rall.*

Vln. II *a Tpo* *harm sempre...* *rall.* *a Tpo* *rall.*

Alt *a Tpo* *harm sempre...* *rall.* *a Tpo* *rall.*

Vc. *a Tpo* *harm sempre...* *rall.* *a Tpo* *rall.*

Cb. *a Tpo* *rall.* *a Tpo* *rall.*

This page contains a musical score for measures 124 to 132. The score is for a full orchestra and includes parts for solo instruments. The tempo is marked *rall.* (rallentando). The key signature has one sharp (F#) and the time signature is 7/16. The score is divided into three systems by vertical dashed lines at measures 124, 128, and 132. The instruments and their parts are as follows:

- Fl.** (Flute): *a Tpo* (ad libitum).
- Hb.** (Horn): *a Tpo* (ad libitum).
- Cl. Sib.** (Soprano Clarinet): *a Tpo* (ad libitum). Features a *2° Solo* in measures 124-127 and a *1° Solo* in measures 128-131. Dynamics include *p* (piano) and *ppp* (pianississimo).
- Bsn.** (Bassoon): *a Tpo* (ad libitum).
- Cor.** (Trumpet): *a Tpo* (ad libitum).
- Tpt. Sib.** (Soprano Trumpet): *a Tpo* (ad libitum).
- Tbn.** (Tuba): *a Tpo* (ad libitum).
- Percu.** (Percussion): Three staves, all marked *a Tpo* (ad libitum).
- Pno.** (Piano): *a Tpo* (ad libitum). Features a *8va* (octave) marking and dynamics *pp* (pianissimo) and *ppp* (pianississimo).
- Vln. I** (Violin I): *a Tpo* (ad libitum). Includes *harm sempre...* (harmonics always) and *8va* (octave) markings.
- Vln. II I** (Violin II I): *a Tpo* (ad libitum). Includes *harm sempre...* (harmonics always) and *8va* (octave) markings.
- Alt.** (Viola): *a Tpo* (ad libitum). Includes *harm sempre...* (harmonics always) and *8va* (octave) markings.
- Vc.** (Violoncello): *a Tpo* (ad libitum). Includes *harm sempre...* (harmonics always) and *8va* (octave) markings.
- Cb.** (Cello): *a Tpo* (ad libitum).

5 : Vespe...

Vivo assai (126=♩)

135 *p* *à 2*

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt.

Vc.

Cb.

sordine

sordine

sordine

f

trem. *Glissando* $\pm 1/3$ ton (molto vib.)

trem. *Glissando* $\pm 1/3$ ton (molto vib.)

trem. *Glissando* $\pm 1/3$ ton (molto vib.)

trem. *Glissando* $\pm 1/3$ ton (molto vib.)

Dans ce mouvement tous les glissandi seront joués arco e trem.

Dans ce mouvement tous les glissandi seront joués arco e trem.

Dans ce mouvement tous les glissandi seront joués arco e trem.

Dans ce mouvement tous les glissandi seront joués arco e trem.

138

Fl. *p*

Hb. *p*

Cl. Sib. *p*

Bsn. *mp*

Cor *sourd.* *p*

Tpt. Sib. *sourd.* *p*

Tbn. *sourd.* *p*

Percu.

Percu.

Percu.

Pno. *poco*

Vln. I *p trem.* *Glissando*

Vln. II *p trem.* *Glissando*

Alt. *p trem.* *Glissando*

Vc. *p trem.* *Glissando*

Cb.

Detailed description: This page of a musical score, numbered 36, is titled "NE LA CITTÀ DOLENTE...". It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. Sib.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet in B-flat (Tpt. Sib.), and Trombone (Tbn.), all starting at measure 138 with a piano (*p*) dynamic. The brass section includes Percussion (Percu.) parts. The keyboard section consists of Piano (Pno.) with complex fingering and a *poco* dynamic marking. The string section includes Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), and Cello (Vc.), all playing a tremolo (*trem.*) and glissando (*Glissando*) effect starting at measure 138 with a piano (*p*) dynamic. The Double Bass (Cb.) part is also present. The score is written in a key signature of one sharp (F#) and a common time signature (C).

141

Fl.

Hb.

Cl. Sib

Bsn. *mf*

Cor *p*

Tpt. Sib *p*

Tbn. *p*

Percu.

Percu.

Percu.

Pno. *sempre F, net*

Vln. I

Vln. II

Alt. $\pm 1/3$ ton (molto vib.)

Vc. $\pm 1/3$ ton (molto vib.)

Cb.

This page of a musical score, numbered 38, is titled "NE LA CITTÀ DOLENTE...". It features a variety of instruments and includes dynamic markings such as *p*, *sfz*, *div.*, *trem.*, and *Glissando*. The score is organized into systems for woodwinds (Flute, Horn, Clarinet, Bassoon), brass (Trumpet, Trombone), percussion, piano, and strings (Violin I, Violin II, Alto, Viola, Cello). The piano part includes detailed fingering and articulation instructions. The woodwinds and piano have melodic lines with dynamic markings, while the brass and strings provide harmonic support. The string section includes a *div.* (divisi) marking and a *trem.* (trémolo) marking, followed by *Glissando* markings.

Woodwinds:
Fl. (Flute): *p*
Hb. (Horn): *p*
Cl. Sib. (Clarinet in B-flat): *p*
Bsn. (Bassoon): *p*

Brass:
Cor. (Trumpet): *p*
Tpt. Sib. (Trumpet in B-flat): *p*
Tbn. (Trombone): *p*

Percussion:
Percu. (Percussion):
Percu. (Percussion):
Percu. (Percussion):

Piano:
Pno. (Piano): *p*, *sfz*

Strings:
Vln. I (Violin I):
Vln. II I (Violin II I):
Alt. (Alto):
Vc. (Viola): *div.*, *trem.*, *Glissando*
Cb. (Cello):

This page contains the musical score for measures 147 through 150. The instruments are arranged as follows:

- Flutes (Fl.):** Measure 147 has a forte (*f*) chord. Measures 148-150 are rests.
- Horn (Hb.):** Measure 147 has a forte (*f*) chord. Measures 148-150 are rests.
- Clarinets (Cl. Sib):** Measure 147 has a forte (*f*) chord. Measures 148-150 are rests.
- Bassoon (Bsn.):** Measure 147 has a forte (*f*) chord. Measures 148-150 are rests.
- Cor:** Measure 147 has a forte (*f*) chord. Measures 148-150 are rests.
- Trumpets (Tpt. Sib):** Measure 147 has a forte (*f*) chord. Measures 148-150 are rests.
- Tuba (Tbn.):** Measure 147 has a forte (*f*) chord. Measures 148-150 are rests.
- Percussion (Percu.):** Measures 147-150 are rests.
- Piano (Pno.):** Measures 147-150 feature a complex rhythmic pattern with *ff* dynamics. Fingerings and articulations are indicated: $\overset{3}{2}$ [1], $\overset{4}{3} \dots \overset{4}{2}$ [1], $\overset{4}{3} \dots \overset{4}{2}$ [1], $\overset{4}{3} \dots \overset{4}{2}$ [1], $\overset{3}{2}$ [1].
- Violins (Vln. I, II):** Measure 147 starts with *p* tremolo. A glissando leads to *sfz* in measure 150.
- Alto (Alt):** Measure 147 starts with *p* tremolo. A glissando leads to *sfz* in measure 150.
- Violoncello (Vc.):** Measure 147 starts with *p* tremolo. A glissando leads to *sfz* in measure 150.
- Double Bass (Cb.):** Measures 147-150 are rests.

152

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II I

Alt

Vc.

Cb.

f

f

f

f

3
2

4 5

4 2

1 5

2 4

2 4

1

2 4

1 5

2 4

154

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt

Vc.

Cb.

mf

mf

mf

mf

più F

$\frac{2}{3}$ [1] $\frac{2}{3}$ [1] $\frac{2}{3}$ $\frac{2}{4}$ [1] $\frac{2}{3}$ $\frac{2}{4}$ [1] $\frac{1}{4}$

160

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II I

Alt

Vc.

Cb.

pp

f

mp

fff *p sub.*

f

1 5

8va

4 2 [1]

This page contains a musical score for measures 163 to 165. The instruments and parts are as follows:

- Fl.**: Flute, measures 163-165, starting with a *p* dynamic.
- Hb.**: Clarinet in B-flat, measures 163-165, starting with a *p* dynamic.
- Cl. Sib.**: Clarinet in C, measures 163-165, starting with a *p* dynamic.
- Bsn.**: Bassoon, rests throughout.
- Cor**: Cor Anglais, rests throughout.
- Tpt. Sib.**: Trumpet in C, rests throughout.
- Tbn.**: Trombone, rests throughout.
- Percu.**: Percussion, rests throughout.
- Pno.**: Piano, measures 163-165, marked *F sempre*. The score includes complex rhythmic patterns with triplets and sixteenth notes.
- Vln. I**: Violin I, measures 163-165, starting with *p trem.* and *Glissando* markings.
- Vln. II**: Violin II, measures 163-165, starting with *p trem.* and *Glissando* markings.
- Alt**: Viola, measures 163-165, starting with *p trem.* and *Glissando* markings.
- Vc.**: Violoncello, rests throughout.
- Cb.**: Contrabasso, rests throughout.

This page of a musical score, numbered 46, is titled "NE LA CITTÀ DOLENTE...". It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. Sib.), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet in B-flat (Tpt. Sib.), and Trombone (Tbn.). The percussion section consists of three parts: Percussion 1 (Percu.), Percussion 2 (Percu.), and Percussion 3 (Percu.). The piano part (Pno.) is written for both hands with detailed fingering. The string section includes Violin I (Vln. I), Violin II (Vln. II), Alto (Alt), Viola (Vc.), and Cello (Cb.). The score begins at measure 166. The woodwinds (Fl., Hb., Cl. Sib.) play a melodic line marked *sfz*. The piano part features complex rhythmic patterns with various fingerings such as 3 4, 2-2, 3 4, 2-2, and [1]. The strings are marked *Gliss.* and *p*. The percussion parts are mostly silent, indicated by rests.

169

Fl. *p* *f*

Hb. *p* *f*

Cl. Sib. *p* *f*

Bsn. *f*

Cor. *f*

Tpt. Sib. *f*

Tbn. *f*

Percu. *f*

Percu. *f*

Percu. *f*

Pno. *f* sempre *f* assai

Vln. I *p trem.* *Glissando*

Vln. II *p trem.* *Glissando*

Alt. *p trem.* *Glissando*

Vc. *p*

Cb.

176

Fl.

Hb.

Cl. Sib

Bsn. **F sempre** *pp sub.*

Cor **F sempre** *pp sub.*

Tpt. Sib **F sempre** *pp sub.*

Tbn. **F sempre** *pp sub.*

Percu.

Percu.

Percu.

Pno. **F sempre** *cresc.* *cresc. molto* *fff* *p sub.*

Vln. I *f pizz.* *ff*

Vln. II *f pizz.* *ff*

Alt *f pizz.* *ff*

Vc. *f pizz.* *ff*

Cb.

This page contains a musical score for measures 179, 180, and 181. The instruments and parts are as follows:

- Fl.** (Flute): Melodic line starting on a high note, moving downwards.
- Hb.** (Horn): Melodic line in the middle register.
- Cl. Sib.** (Clarinet in B-flat): Melodic line in the lower register.
- Bsn.** (Bassoon): Rested.
- Cor.** (Trumpet): Rested.
- Tpt. Sib.** (Trumpet in B-flat): Rested.
- Tbn.** (Tuba): Rested.
- Percu.** (Percussion): Three staves, all showing rests.
- Pno.** (Piano): Two staves with complex arpeggiated accompaniment.
- Vln. I** (Violin I): *arco e trem.* *Glissando* (p), then *trem.* *Glissando* (p), then *trem.* *Glissando* (p).
- Vln. II** (Violin II): *arco e trem.* *Glissando* (p), then *trem.* *Glissando* (p), then *trem.* *Glissando* (p).
- Alt.** (Alto): *arco e trem.* *Glissando* (p), then *trem.* *Glissando* (p), then *trem.* *Glissando* (p).
- Vc.** (Violoncello): *arco e trem.* *Glissando* (p), then *trem.* *Glissando* (p), then *trem.* *Glissando* (p).
- Cb.** (Cello): Rested.

The score is in a key with one sharp (F#) and a common time signature. The dynamics are marked *p* (piano) throughout. The string parts feature tremolos and glissandos.

182

Fl. *P sempre*

Hb. *P sempre*

Cl. Sib. *P sempre*

Bsn. *mp*

Cor *mp*

Tpt. Sib. *mp*

Tbn. *mp*

Percu. 182

Percu. 182

Percu. 182

Pno. 182 *8va*

Vln. I 182 *Glissando* *trem.* *Glissando*

Vln. II 182 *Glissando* *trem.* *Glissando*

Alt. 182 *Glissando*

Vc. 182 *Glissando*

Cb. 182

185

Fl.

Hb.

Cl. Sib.

Bsn.

1° Solo

mp

Cor

185

mp

Tpt. Sib.

mp

Tbn.

mp

Percu.

185

Percu.

185

Percu.

185

Pno.

ff

loco

Vln. I

185

f pizz.

arco

Vln. II

185

f pizz.

arco

Alt

f pizz.

Vc.

185

f pizz.

Cb.

188

Fl. *p dim.*

Hb. *p dim.*

Cl. Sib. *p dim.*

Bsn.

Cor. *ôter sourd.*

Tpt. Sib. *ôter sourd.*

Tbn. *ôter sourd.*

Percu. *188*

Percu. *188*

Percu. *188*

Pno. *188*

Vln. I *arco e trem. mp molto dim. Glissando*

Vln. II I *arco e trem. mp molto dim. Glissando*

Alt.

Vc.

Cb.

molto dim.

3

Detailed description: This page of a musical score, numbered 53, contains measures 188, 189, and 190. The score is for a full orchestra and piano. The woodwind section (Flute, Horn, Clarinet in Sib, Bassoon) plays a melodic line starting at measure 188 with a dynamic of *p dim.* and a slur over the notes. The brass section (Cor, Tpt. Sib, Tbn.) is marked *ôter sourd.* (mute). The percussion section (Percu.) is marked *188*. The piano part (Pno.) features a complex rhythmic accompaniment with many accidentals, a triplet in measure 190, and a dynamic of *molto dim.*. The string section (Vln. I, Vln. II I) plays a tremolo accompaniment with a dynamic of *mp molto dim.* and a *Glissando* effect. The other instruments (Alt., Vc., Cb.) are marked with rests.

199

Fl.

Hb.

Cl. Sib.

Bsn.

Cor.

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II I

Alt.

Vc.

Cb.

1° gliss

2° gliss

Trille à 2 timb.

Unis. 2 timbales

Glissando

Con tutta la forza

ff

cresc. molto

5

6

7

1° gliss

2° gliss

Trille à 2 timb.

Unis. 2 timbales

Glissando

Con tutta la forza

ff

cresc. molto

5

6

7

L.V.

Ad lib.

Con forza

rall.

L.V.

→Sempre Ped→

→Sempre Ped→

201 *Appassionato* (168=♩)

Fl. *ff*

Hb. *ff*

Cl. Sib. *ff*

Bsn. *ff* *basson solo*

Cor. *ff*

Tpt. Sib. *ff*

Tbn. *ff*

Percu. *ff*

Percu. *ff* *Cloches tubes*

Percu. *ff* *Tam-tam*

Pno. *fff* *arco* *13♩*

Vln. I *al talonc* *ff*

Vln. II *al talonc* *ff*

Alt. *al talonc* *ff*

Vc. *al talonc* *ff*

Cb. *al talonc* *ff*

203

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt.

Vc.

Cb.

cb. solo

pp

ff

p

OSSIA, più facile: sempre *ovvero "quasi appoggiatura"*

8^{va}

15^{ma}

8^{va} harm.

8^{va} harm.

→Sempre Ped→

8^{va}

Λeo.

8^{va} harm.

→Sempre Ped→

p

p

p

p

p

This page contains the musical score for measures 206, 207, and 208. The instruments and their parts are as follows:

- Flute (Fl.):** Starts at *ff*, *dim.* at measure 207, and *ppp* at measure 208.
- Horn (Hb.):** Starts at *ff*, *dim.* at measure 207, and *ppp* at measure 208.
- Clarinet in B-flat (Cl. Sib.):** Starts at *ff*, *dim.* at measure 207, and *ppp* at measure 208.
- Bassoon (Bsn.):** Labeled "basson solo", starts at *ff*, *dim.* at measure 207, and *ppp* at measure 208. Includes *c.b.: loco* markings.
- Trumpet in B-flat (Tpt. Sib.):** Starts at *f*.
- Tuba (Tbn.):** Starts at *f*.
- Drum (Percu.):** Includes "Cloches tubes" starting at *mf* and another part starting at *pp*.
- Piano (Pno.):** Starts at *ff*, includes *8va* and *loco* markings, and ends at *pp* with triplets.
- Violin I (Vln. I):** Starts at *ff*, *al talonc*, *f* at measure 207, and *ppp* at measure 208.
- Violin II (Vln. II):** Starts at *ff*, *al talonc*, *f* at measure 207, and *ppp* at measure 208.
- Alto (Alt.):** Starts at *ff*, *al talonc*, *f* at measure 207, and *ppp* at measure 208.
- Violoncello (Vc.):** Starts at *ff*, *al talonc*, *f* at measure 207, and *ppp* at measure 208.
- Double Bass (Cb.):** Starts at *f* at measure 207, and *ppp* at measure 208.

Fl. *f* *ff*

Hb. *f* *ff*

Cl. Sib. *f* *ff*

Bsn. *f* *ff*

Cor. *f*

Tpt. Sib. *f*

Tbn. *f*

Percu. *p* *ff*

Percu. *f*

Pno. *ff* *fff* *senza rall.*

Vln. I *ff* *8va*

Vln. II *ff*

Alt.

Vc. *f*

Cb. *f*

210

15^{ma}

8^{va}

Lea Lea

→Sempre Ped→

214

Fl. *f*

Hb. *f*

Cl. Sib. *f*

Bsn. *c.b. loco f*

Cor. *f* 1° Solo

Tpt. Sib. *f*

Tbn. *f*

Percu. 3 toms

Percu. *ff*

Percu.

Pno. *ff* *ff* sempre *8va* senza dim. (*ff*)

→ Sempre Ped → * *Sea Sea Sea*

Vln. I (*div.*) *f* *p*

Vln. II I (*div.*) *f* *p*

Alt. (*div.*) *f* *p*

Vc. (*div.*) *f* *p*

Cb. *f* *p*

7 : Stipa di serpenti...

217 **Poco Vivo (60=d)**

Fl. **Poco Vivo (60=d)**

Hb. **Poco Vivo (60=d)** 1° Solo *f cantando*

Cl. Sib. **Poco Vivo (60=d)** *mf cantando* *à 2* 3 1° Solo

Bsn. **Poco Vivo (60=d)**

Cor **Poco Vivo (60=d)**

Tpt. Sib. **Poco Vivo (60=d)**

Tbn. **Poco Vivo (60=d)**

Percu. **Poco Vivo (60=d)** 3 toms *Sempre P et les accents MF. Jouer avec les mains ou des baguettes douces.*

Percu. **Poco Vivo (60=d)**

Percu. **Poco Vivo (60=d)**

Pno. **Poco Vivo (60=d)** *mf* Les accents doivent être joués avec force *8^{vb}* *div.*

Vln. I **Poco Vivo (60=d)** *mf cantando* 3 3

Vln. II **Poco Vivo (60=d)** *mf cantando* 3 3

Alt. **Poco Vivo (60=d)**

Vc. **Poco Vivo (60=d)**

Cb. **Poco Vivo (60=d)** *MF/F pizz. sempre* *Pizz. sempre!*

The musical score on page 63 is a page from a symphony or opera, starting at measure 223. It features a variety of instruments:

- Fl. (Flute):** Rests throughout the page.
- Hb. (Horn):** Part 1 plays a melodic line with triplets and a fermata. Part 2 enters at the end with a *sfz* (fortissimo) dynamic.
- Cl. Sib. (Clarinet in Bb):** Part 1 plays a melodic line with triplets and a fermata.
- Bsn. (Bassoon):** Rests throughout the page.
- Cor (Cor Anglais):** Rests throughout the page.
- Tpt. Sib. (Trumpet in Bb):** Rests throughout the page.
- Tbn. (Trombone):** Rests throughout the page.
- Percu. (Percussion):** Three staves show rhythmic patterns, including a low-pitched drum (labeled *(8th)*).
- Pno. (Piano):** Features a complex accompaniment with arpeggiated chords, triplets, and dynamic markings like *sfz* and *v* (accents). A dashed line indicates a transposition for the 8th octave.
- Vln. I (Violin I):** Part 1 plays a melodic line with triplets and *div.* (divisions) markings.
- Vln. II (Violin II):** Part 1 plays a melodic line with triplets and *div.* markings.
- Alt. (Viola):** Rests throughout the page.
- Vc. (Cello):** Rests throughout the page.
- Cb. (Contrabass):** Part 1 plays a rhythmic accompaniment with triplets and *Pizz. sempre!* (Pizzicato sempre!) marking.

229

Fl.

Hb.

Cl. Sib. *à 2*

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I *div.*

Vln. II I *div.*

Alt

Vc.

Cb.

sfz

mf

subf

Pizz. sempre!

Detailed description: This page of a musical score covers measures 229 to 234. The instrumentation includes Flute, Horn, Clarinet in B-flat (two parts), Bassoon, Cor Anglais, Trumpet in B-flat, Trombone, Percussion (three parts), Piano, Violin I, Violin II I, Alto Saxophone, Viola, and Cello. The score is written in a key signature of one flat and a 3/4 time signature. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The piano part features a complex texture with a *sfz* dynamic marking. The strings play a rhythmic pattern, with the cello and double bass parts marked *Pizz. sempre!*. The alto saxophone has a melodic line with *mf* and *subf* dynamics and a triplet in measure 234. The woodwinds also have melodic lines, with the horn and clarinet parts featuring triplets. The page number 64 is in the top left, and the title 'NE LA CITTÀ DOLENTE...' is at the top center.

This page of a musical score, numbered 65, is titled "NE LA CITTÀ DOLENTE...". It features a variety of instruments and includes the following details:

- Woodwinds:** Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. Sib.), Bassoon (Bsn.), and Cor Anglais (Cor). The Flute and Horn parts begin at measure 235 with a tempo marking of *à 2*. The Clarinet part also begins at measure 235 with a dynamic marking of *f* *espress.*
- Brass:** Trumpet in B-flat (Tpt. Sib.) and Trombone (Tbn.).
- Percussion:** Three percussion parts (Percu.) are shown, with the first two starting at measure 235.
- Piano (Pno.):** The piano part is complex, featuring a rhythmic accompaniment in the right hand and a more melodic line in the left hand. It includes dynamic markings such as *p sub.* and *div.*
- Strings:** Violin I (Vln. I), Violin II (Vln. II I), Viola (Alt.), Violoncello (Vc.), and Contrabasso (Cb.). The Viola part begins at measure 235 with a dynamic marking of *mf* *espress.* and includes *div.* markings.

The score is written in a key signature of two flats and a 2/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings.

241

Fl. *intenso, espress.*

Hb.

Cl. Sib *1° Solo*
mf *espress.*

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno. *p* *F* *sempre*
(8^{va})

Vln. I

Vln. II *sempre MF* *espress.*

Alt *mf* *espress.*
div.
3 *div.*
3 5

Vc.

Cb. *Pizz. sempre!*

246

Fl.

f *crié*

5

Hb.

sfz

3

5

Cl. Sib.

Bsn.

246

Cor

Tpt. Sib.

Tbn.

246

Percu.

246

Percu.

246

Percu.

246

Pno.

(8^{va})

246

Vln. I

mf *espress.*

3

5

5

Vln. II

5

3

3

div.

5

Alt.

div.

Vc.

Cb.

252

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt.

Vc.

Cb.

1° Solo
mp espress.

mf espress.

div.

div.

Pizz. sempre!

255

Fl. *mp espress.* *sfz*

Hb. *1° Solo mp espress.* *sfz*

Cl. Sib *à 2* *sfz*

Bsn.

Cor

Tpt. Sib

Tbn.

Percu. *sfz*

Percu.

Percu.

Pno. *sfz* *sfz* *sfz* *secco*

Vln. I

Vln. II I

Alt. *div.*

Vc.

Cb. *div.* *L.V. (laissez vibrer)* *Pizz. sempre!* *pizz Bartok*

8 : Ombre dolenti...

Intenso, non lento R = laisser du temps pour les résonances

Fl. R = laisser du temps pour les résonances

Hb. R = laisser du temps pour les résonances

Cl. Sib. R = laisser du temps pour les résonances

Bsn. R = laisser du temps pour les résonances

Cor R = laisser du temps pour les résonances

Tpt. Sib. R = laisser du temps pour les résonances

Tbn. R = laisser du temps pour les résonances
mf 1° Solo (au dessus des cordes du piano)

Percu. R = laisser du temps pour les résonances

Percu. R = laisser du temps pour les résonances

Percu. R = laisser du temps pour les résonances

Pno. R = laisser du temps pour les résonances
mf *mf* *f* *p*
Xco. *Xco.* *Xco.* *Xco.*
sfz *sfz* *sfz* *sfz*
(Répéter avec les mêmes altérations)
3° Ped →

Vln. I R = laisser du temps pour les résonances

Vln. II R = laisser du temps pour les résonances

Alt. R = laisser du temps pour les résonances

Vc. R = laisser du temps pour les résonances
div. *f*

Cb. R = laisser du temps pour les résonances
div. *f*

262 **Cadenza**

Fl. **Cadenza**

Hb. **Cadenza**

Cl. Sib **Cadenza**

Bsn. **Cadenza**

Cor **Cadenza**

Tpt. Sib **Cadenza**

Tbn. **Cadenza**

Percu. **Cadenza**

Percu. **Cadenza**

Percu. **Cadenza**

Pno. **Cadenza**

Non troppo vivo, espress, rubato

p

(Répéter avec les mêmes altérations)

(→3°Ped→sempre)

(Répéter avec les mêmes altérations)

[tenir enfoncé toutes les touches]

Vln. I **Cadenza**

Vln. II I **Cadenza**

Alt **Cadenza**

Vc. **Cadenza**

Cb. **Cadenza**

Poco Allegro

Fl. *Poco Allegro*

Hb. *Poco Allegro*

Cl. Sib. *Poco Allegro*

Bsn. *Poco Allegro*

Cor *Poco Allegro*
 1° Solo (au dessus des cordes du piano)
f *mf*

Tpt. Sib. *Poco Allegro*
 1° Solo (au dessus des cordes du piano)
p *ff*

Tbn. *Poco Allegro*
 1° Solo (au dessus des cordes du piano)
mf

Percu. *Poco Allegro*

Percu. *Poco Allegro*

Percu. *Poco Allegro*

Pno. *Poco Allegro*
 [tenir enfoncé tous les doigts] *f*
 Senza Ped (tenir enfoncé tous les doigts)
 [tenir enfoncé tous les doigts]
 (→3°Ped→sempre)

Vln. I *Poco Allegro* 1° Solo
f cantando

Vln. II *Poco Allegro*

Alt. *Poco Allegro*

Vc. *Poco Allegro*

Cb. *Poco Allegro*

266
Fl.

Hb.

Cl. Sib

Bsn.

266
Cor

Tpt. Sib

1° Solo (au dessus des cordes du piano)

Tbn.

266
Percu.

Percu.

266
Percu.

266
Pno.

[tenir enfoncé tous les doigts]

→3°Ped←

↓3°Ped→

266
Vln. I

più espress.

trcm.

Glissando

Glissando

Vln. II I

Alt

Vc.

Cb.

Poco Allegro

Fl. *Poco Allegro*

Hb. *Poco Allegro*

Cl. Sib. *Poco Allegro*

Bsn. *Poco Allegro*

Cor *Poco Allegro*
mf ^{1°} *sfz*

Tpt. Sib *Poco Allegro*
f ^{1°} *sfz*

Tbn. *Poco Allegro*
mf ^{1°} *sfz*

Percu. *Poco Allegro*

Percu. *Poco Allegro*

Percu. *Poco Allegro*

Pno. *Poco Allegro*
 [enfonceur peu à peu et tenir tous les doigts]
 [tenir enfoncé tous les doigts]
 (→3°Ped→sempre)

Vln. I *Poco Allegro* ^{1° Solo}
f cantando

Vln. II I *Poco Allegro*

Alt *Poco Allegro*

Vc. *Poco Allegro*

Cb. *Poco Allegro*

273

Fl.

Hb.

Cl. Sib.

Bsn.

273

Cor.

Tpt. Sib.

1°

Tbn.

1° Solo (au dessus des cordes du piano)

3

3

3

3

273

Percu.

Percu.

Percu.

273

Pno.

[tenir enfoncé tous les doigts]

[tenir avec les doigts]

R

→3°Ped←

↓3°Ped→

273

Vln. I

Gliss.

3

Sul IV

p

(Répéter avec les mêmes altérations)

trem.

Glissando

Vln. II I

Alt.

Vc.

Cb.

278 **Poco Allegro**

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt.

Vc.

Cb.

1° Solo (au dessus des cordes du piano)
mf in rilievo

laisser vibrer jusqu'à la fin du son.

[Enfoncer peu à peu & tenir tous les doigts]

[tenir enfoncé tous les doigts]

[tenir enfoncé tous les doigts]

(→3°Ped→sempre)

Lento

282

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

1° Solo (au dessus des cordes du piano)
(Sans tralner)

282

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

282

→3°Ped← ↓3°Ped→

Lento

mp

f → *p*

a 2 mani

Notes (extraites de l'accord répété) à mettre en relief.

Vln. I

Lento

div. *sourd.* *ppp*

Vln. II

Lento

div. *sourd.* *ppp*

Alt

Lento

div. *sourd.* *ppp*

Vc.

Lento

Cb.

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

1° Solo (au dessus des cordes du piano)
f *ff* *sfz*

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

[tenir enfoncé tous les doigts]

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

Poco Allegro

trcm. fp

trcm. fp

trcm. fp

Poco Allegro

Poco Allegro

→3°Ped ↓3°Ped→

R

290

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt.

Vc.

Cb.

mf 1° Solo

sfz

1° Solo

p

ff

fff

5

[enfoncez peu à peu et tenir tous les doigts]

[tenir enfoncé tous les doigts]

[tenir avec les doigts]

f

fff

sfz

leg.

(→3°Ped→sempre)

(→3°Ped→sempre)

Vivo

293

Fl. **Vivo** R

Hb. **Vivo** R

Cl. Sib **Vivo** R

Bsn. **Vivo** R

Cor **Vivo** R *1° Solo* *ff* R

Tpt. Sib **Vivo** *1° Solo* *fff* R

Tbn. **Vivo** R

Percu. **Vivo** R

Percu. **Vivo** R

Percu. **Vivo** R

Pno. **Vivo** *mf* *sfz* *f* R *[tenir enfoncé toutes les touches]* *[tenir avec les doigts]* *f*

Vln. I **Vivo** *ff* *mf* *div.* R

Vln. II **Vivo** *ff* *mf* *div.* R

Alt **Vivo** *ff* *mf* *div.* R

Vc. **Vivo** *mf* *div.* R

Cb. **Vivo** R

(→3°Ped→sempre)

Quasi lento

Fl. 299

Quasi lento

Hb. 299

Quasi lento

Cl. Sib. 299

Quasi lento

Bsn. 299

Quasi lento

Cor. 299

Quasi lento

Tpt. Sib. Senza misura 1°

Quasi lento

Tbn. Senza misura f sfz

Quasi lento

Percu. 299

Quasi lento

Percu. 299

Quasi lento

Percu. 299

Quasi lento p espress.

Pno. ff R mf pp Notes (extraites de l'accord répété) à mettre en relief. rall.

Quasi lento

Vln. I 299

Quasi lento

Vln. II I 299

Quasi lento

Alt. 299

Quasi lento

Vc. 299

Quasi lento

Cb. 299

301

Fl.

Hb.

Cl. Sib

Bsn.

301

Cor

Tpt. Sib

Tbn.

301

Percu.

Percu.

Percu.

301

Pno.

*Notes (extraites de l'accord répété) à mettre en relief.
più dolce*

pp a tempo

Ped → al fine

Vln. I

Vln. II I

Alt

Vc.

Cb.

9 : Uscimmo !

302 Lento e accel. (40 → 92 = ♩) (92 = ♩)

Fl.

Hb.

Cl. Sib.

Bsn.

Cor.

Tpt. Sib.

Tbn.

Percu.

Percu. *Vibraphone* Baguettes douces *pp* Lento e accel. (40 → 92 = ♩) accel. al ----- (92 = ♩) *Trillez avec les petites notes* Ped sempre (sans en changer)

Percu. 302 Lento e accel. (40 → 92 = ♩) (92 = ♩)

Pno. *mf* Lento e accel. (40 → 92 = ♩) accel. al ----- (92 = ♩) *Trillez avec les petites notes*

Vln. I 302 Lento e accel. (40 → 92 = ♩) *Dans ce mouvement tous les trilles un poco sul pont p* Trillez avec les petites notes accel. al ----- senza cresc. (92 = ♩)

Vln. II 1 *p* Lento e accel. (40 → 92 = ♩) Trillez avec les petites notes accel. al ----- senza cresc. (92 = ♩)

Alt *p* Lento e accel. (40 → 92 = ♩) *Dans ce mouvement tous les trilles un poco sul pont* Trillez avec les petites notes accel. al ----- senza cresc. (92 = ♩)

Vc. *p* Lento e accel. (40 → 92 = ♩) Trillez avec les petites notes accel. al ----- senza cresc. (92 = ♩)

Cb. Lento e accel. (40 → 92 = ♩) (92 = ♩)

307 Cadenza à 2 (piano/piccolo)

Fl. Cadenza à 2 (piano/piccolo)

Hb. Cadenza à 2 (piano/piccolo)

Cl. Sib. Cadenza à 2 (piano/piccolo)

Bsn. Cadenza à 2 (piano/piccolo)

Cor Cadenza à 2 (piano/piccolo)

Tpt. Sib. Cadenza à 2 (piano/piccolo)

Tbn. Cadenza à 2 (piano/piccolo)

Percu. Cadenza à 2 (piano/piccolo)
Cloches tubes

Percu. *cresc.* *ff* *cepct* *ff* Cadenza à 2 (piano/piccolo)
Ped sempre (sans en changer) → Sempre Ped →

Percu. Cadenza à 2 (piano/piccolo)

Pno. *cresc.* *ff* *non dim.* *p sub.* *8^{va}* *accl.*
(Répéter avec les mêmes altérations)

Vln. I *cresc.* *ff* *u.c.m.* Cadenza à 2 (piano/piccolo)

Vln. II *cresc.* *ff* *u.c.m.* Cadenza à 2 (piano/piccolo)

Alt. *cresc.* *div.* *f* *pp* Cadenza à 2 (piano/piccolo)

Vc. *cresc.* *f* Cadenza à 2 (piano/piccolo)

Cb. Cadenza à 2 (piano/piccolo)

Tempo libre (52 ≈ ♩)
Piccolo (sonne à l'8va alta)

311

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II I

Alt

Vc.

Cb.

p poss. ma cantando
Au signe du soliste.

come un uccello

3

311

311

311

(8^{va})

15^{ma}

9:2J

p sub.

mf cantando

Faire signe au Picc.

Tempo libre (52 ≈ ♩)

314 Trillez avec la petite note

Fl.

Hb.

Cl. Sib

Bsn.

314 Cor

314 Tpt. Sib

Tbn.

314 Percu.

Percu.

314 Percu.

15^{ma} *repet.* *come un uccello* *mf*

314 Pno.

Vln. I

Vln. II I

Alt

Vc.

Cb.

Detailed description: This page of a musical score, numbered 87, features a variety of instruments. The flute part at the top begins at measure 314 with a trill, indicated by the instruction 'Trillez avec la petite note'. The piano part, also starting at measure 314, includes a 15th fingering, a trill, and a triplet. The piano accompaniment is marked 'mf' and includes the instruction 'come un uccello' (like a bird). The score is divided into three measures by vertical dashed lines. Other instruments listed include Horn, Clarinet in B-flat, Bassoon, Trumpet in B-flat, Trombone, Percussion, Violin I, Violin II, Alto, Viola, and Cello, all of which have rests in this section.

317

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt

Vc.

Cb.

Au signe du soliste.

non syncro.

(15^{ma})

8^{va}

Faire signe au Picc.

3

111:21

3

320

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II

Alt

Vc.

Cb.

p Un poco Allegro e accel al "Molto vivo"

f dim. Clair, leggerissimo *pp*

Molto vivo

8^{va} 15^{ma}

3 2 1 4 3 3 4 3 4 7

2 3 [1] 17:8 2 3 [1]

4 2 [1]

322

Fl.

Hb.

Cl. Sib

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Percu.

Percu.

Pno.

Vln. I

Vln. II I

Alt

Vc.

Cb.

pp

Au signe du soliste.

322

322

322

(15^{ma})

cluster de sol à do

f

Rall.....

Faire signe au Picc.

Rall... molto ... pp

(8^{va})

L'apprentissage du concerto sera facilité par la connaissance de la série d'accords suivante :
 Et il sera bon également, de travailler les 12 transpositions des accords A & B.

324

Pno.

324

325

326

Les 12 transpositions de l'accord A.

Pno.

325

Les 12 transpositions de l'accord B.

Pno.

326

Tristan-Patrice CHALLULAU (Terre, à l'aube des années 60) est disciple de Louis Saguer et de Franco Donatoni pour la composition.

Il a été élevé au rang de pianiste par Monique Oberdoerffer et Claude Helffer & au rang de claveciniste par Brigitte Haubourg.

Membre de la Casa Velázquez à Madrid, il est lauréat de plus de 30 concours internationaux de composition dont le Wiener-Mozart-Hauptpreis lors du bicentenaire de Mozart, le 1° prix du Concours Andrés Segovia à l'occasion de son centenaire avec un concerto pour guitare & orchestre et le Premier Grand Prix du prestigieux 1° Grand Prix Reine Elisabeth à Bruxelles avec son 4ème concerto pour piano & orchestre. Compositeur auteur de plus de 150 œuvres - qui ont été jouées en Europe, Asie et Amériques -.

...Son travail de compositeur tend à maîtriser une écriture polysémique...

Et il est désormais l'inventeur du "dansé musical" tout comme Maurizio Kagel fut en son temps l'inventeur du "théâtre musical".

Son répertoire pianistique va de Frescobaldi, Byrd, Couperin à Berio et aux études de Ligeti en passant par les variations Goldberg de J.S Bach, les variations Diabelli de Beethoven, les 12 études transcendentes de Liszt & les 12 études de Debussy ... & bien sûr concertiste de sa propre musique.

Tristan-Patrice CHALLULAU (World, at the dawn of the 60ies) is a pupil of Louis Saguer and Franco Donatoni. He is a member of the Casa Velázquez in Madrid, and laureate of more than 30 international composition competitions including the Vienna-Mozart-Hauptpreis and the Premier Grand Prix of the prestigious Queen Elizabeth Prize in Brussels.

As a composer he has written more than 150 works - which have been played in Europe, Asia and in the Americas -.

...For a number of years, his work has been directed towards mastering a polysemic style...

And now he is the inventor of the "musical dance" as M. Kagel is the inventor of the "musical theater". As pianist he plays Froberger, Couperin, Bach, Liszt, Chopin, the Scriabin sonatas 7 & 9, the entire work of Schönberg, Webern and Berio ... and naturally he plays his own music.

La Presse :

...Beau. A découvrir! (Les cahier de la guitare)

" Flinke Musik für flinke Ohren... " (Wiener Zeitung)

" Obra muy interesante, con una rica orquestación y con momentos de unas veladuras sonoras que llevaron a mi imaginación las delicadas texturas de un Zobel... " (Ritmo , Madrid)

" C'est de l'authentique et de la belle musique... " (Le Maine)

" Musique descriptive qui laisse opportunément une grande marge à l'imagination. " (Le Soir , Bruxelles)

" ...Eine Art Bekenntnis zur Klangsschönheit... " (Kronen Zeitung)

" Each Challulau's work had differences as well as his own personal stamp of an almost naïve and open-eared appraisal of the endless musical possibilities of sound. " (B.C Eagle, TX. USA)

" ...il est en plus un excellent pianiste... " (Dauphiné Libéré)

<http://challulau.net>

www.decadanse.org