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## **Contemporary Music Score Collection**

**Title**

Sound Blur Radio

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# Sound Blur Radio

*pour ensemble de 8 musiciens*

Vincent Portes



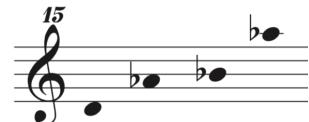
# Nomenclature

Flûte (et Piccolo)

Clarinette en Si b

Cor en Fa

Percussions: *marimba 5 octaves, vibraphone , 2x 3 woodblocks, grosse caisse, caisse claire, tambour de bois, cymbale suspendue, 4 crotales (Ré6, Lab6, Sib6, Lab7), fouet*



Piano

Alto

Contrebasse

*Partition en sons réels*

*Durée : 10 min*

## Vents :

-  = slap  
 = flutter tongue / flatterzunge  
 = son ordinaire  
 = hauteur et souffle mêlés  
 = souffle seul  
 = bisbigliando  
 = growl  
 = Jet Whistle  
 = pour le cor: en demi-pistons, ou sans coulisse de FA (hauteurs approximatives)

## Piano :

-  = note étouffée (bloquer les cordes avec une main tandis que l'autre joue)  
 = cluster sur les touches ou sur les cordes (une flèche vers le haut ou vers le bas indique un cluster dans l'extrême aigu ou dans l'extrême grave)

## Cordes :

-  = note effleurée  
 = pizz. Bartók  
 = note col legno (CLB = col legno battuto / CLT = col legno tratto)

### **Pression d'archet :**

-  = flautando  
 = pression normale  
 = forte pression (note et bruit)  
 = très forte pression (crunch)

### **Placement d'archet :**

- MST = Molto sul tasto  
 ST = Sul tasto  
 N = Natural  
 SP = Sul ponticello  
 ASP = Alto sul ponticello

## Altérations :



-3/4      -1/2      -1/4      0      +1/4      +1/2      +3/4



Les altérations avec flèches n'indiquent pas une intonation particulière, il s'agit simplement de fausser la note en la montant ou en la baissant légèrement.

## Autres symboles :



= note la plus aigüe possible



= decrescendo jusqu'au silence/  
crescendo depuis le silence



= le plus rapidement possible

## **Théâtre musical :**

Il y a dans cette pièce trois sections où il sera demandé aux musiciens de participer à un jeu de théâtre musical.

L'objectif est de créer un plan sonore et visuel se superposant au plan musical afin de créer des interférences et de brouiller notre perception. Il s'agira donc pour les musiciens de simuler un comportement « comme en répétition » au sein même de la pièce, en créant de l'agitation visuelle (arranger ses partitions, se réinstaller dans son siège, examiner son instrument, regarder aux alentours ou en direction des autres musiciens...) et sonore (pour les vents: des bruits de souffle, des bruits de clés ou de pistons, des slaps / pizz / tongue ram très doux... pour les percussions: des chocs de baguettes, quelques notes jouées sur les claviers avec les mains, des frottements avec les balais sur différentes percussions... pour le piano: des effets « güiro » en glissant le long du clavier avec l'ongle, des sons de pédale faisant résonner les cordes, le son du tabouret glissant au sol... pour les cordes: des sons CLB très doux, des sons de souffle en jouant sur le chevalet ou sur l'éclisse, quelques grincements produits en frottant les cordes avec la main comme pour les nettoyer, des pizz très doux sur la partie des cordes derrière le chevalet...).

Les parties écrites de cor, de clarinette, de piccolo et de contrebasse du début de la pièce (entre les mesures 1 et 19) sont construites sur ce principe et peuvent être utilisées comme matériau de base pour les sections de théâtre musical.

Ces sections sont situées entre les mesures 1 et 19, puis entre les mesures 111 et 160 et enfin entre les mesures 256 et 264.

**Si la pièce est jouée avec le film Ménage/Manège, seule la première section de théâtre musical est à jouer!**



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The musical score page 8 shows the following parts and dynamics:

- Piccolo:** Dynamics **fff**, with a note head containing a downward arrow.
- Clarinette en Si:** Dynamics **fff**, with a note head containing a downward arrow.
- Cor en Fa:** Dynamics **pp**, with a note head containing a downward arrow. The tempo is **3/4** at **= 90**. The score includes markings: "Théâtre musical : 1ère partie", "sans la coulisse générale de FA (hauteurs approximatives)", "5 sec.", "bruits de pistons", "slap", "souffle seul", "bruits de pistons", "souffle seul", "slap". The section ends with **4/4**.
- Vibraphone:** Dynamics **fff**, with a note head containing a downward arrow.
- Marimba:** Dynamics **fff**, with a note head containing a downward arrow. The score includes markings: "Théâtre musical : 1ère partie", "8<sup>a</sup>".
- Percussions:** Dynamics **fff**, with a note head containing a downward arrow.
- Piano:** Dynamics **fff**, with a note head containing a downward arrow.
- Alto:** Dynamics **fff**, with a note head containing a downward arrow.
- Contrebasse:** Dynamics **fff**, with a note head containing a downward arrow.

Textual annotations include:  
- "Théâtre musical : 1ère partie" repeated multiple times.  
- "sans la coulisse générale de FA (hauteurs approximatives)"  
- "5 sec."  
- "bruits de pistons", "slap", "souffle seul", "bruits de pistons", "souffle seul", "slap"  
- "note-pédale la plus grave et la plus bruyante possible (en FA)"  
- "8<sup>a</sup>"

Picc      6

Cl      3  
4

Cor      hauteur instable  
(très serré autour du MI)

Cor      chanter la note losange

Perc      1  
2

P

Al

Cb      8

*chanter la note losange*

*hauteur instable (très serré autour du MI)*

*souffle seul*

*en cherchant l'intonation*

*tout en examinant l'embouchure*

*...simile...*

*keyclicks (ad lib)*

*souffle seul*

*7 sec.*

*3*

*4*

*p*

*mf*

*pp*

*mf pp*

*mf*

*p*

*fff*

*8<sup>a</sup>*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

11

Picc      3      4

Cl      note la plus aigüe possible      5

Cor

1      Perc

2

P

Al

Cb

5 sec.

5      4

Tongue ram

pp

mf

p

mf

p

pp

pp subito

mf

p

mf

p

mfp

mf

p

mf

p

mf

fff

r -> 8<sup>a</sup>

fff

fff

III / 8  
IV / 10

CLB (hauteurs ad lib)

frotter les cordes avec la main gauche  
MST → ASP → MST

jeté

MST → ASP → MST

mp

mf

mp

mf

pp

4

4  
4

Picc

16 8

*tout en examinant l'embouchure*

*...simile...*

*replacer la coulisse générale de FA*

*p*

*pp*

*mf*

*p*

*mp*

*mf*

*p*

3  
45  
4

*pizz.*

*p*

*mp*

*pp*

*5*

*5*

MST → ASP → MST

*mf*

*pizz.*

*p*

*p*

*III / 8*

*IV / 11*



6

4  
45  
4

24

Fl

Cl

Cor

1  
Perc

2

P

Al

Cb



4  
4

54

Musical score page 30, featuring parts for Flute (Fl), Clarinet (Cl), Bassoon (Cor), Percussion (Perc), Piano (P), Alto (Al), and Cello (Cb).

**Flute (Fl):** The part consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Both staves have sixteenth-note patterns. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measures 2-3 show a sixteenth-note pattern with dynamic *p*. Measures 4-5 show a sixteenth-note pattern with dynamic *pp*. Measures 6-7 show a sixteenth-note pattern with dynamic *pp*.

**Clarinet (Cl):** The part has a bass clef and a key signature of one sharp. It features sixteenth-note patterns. Measures 2-3 show a sixteenth-note pattern with dynamic *p*. Measures 4-5 show a sixteenth-note pattern with dynamic *pp*. Measures 6-7 show a sixteenth-note pattern with dynamic *p*.

**Bassoon (Cor):** The part has a bass clef and a key signature of one sharp. It features sixteenth-note patterns. Measures 2-3 show a sixteenth-note pattern with dynamic *pp*. Measures 4-5 show a sixteenth-note pattern with dynamic *p*. Measures 6-7 show a sixteenth-note pattern with dynamic *p*.

**Percussion (Perc):** The part has a bass clef and a key signature of one sharp. It features sixteenth-note patterns. Measures 2-3 show a sixteenth-note pattern with dynamic *mp*. Measures 4-5 show a sixteenth-note pattern with dynamic *p*. Measures 6-7 show a sixteenth-note pattern with dynamic *p*.

**Piano (P):** The part has a treble clef and a key signature of one sharp. It features eighth-note patterns. Measures 2-3 show an eighth-note pattern with dynamic *mp*. Measures 4-5 show an eighth-note pattern with dynamic *p*. Measures 6-7 show an eighth-note pattern with dynamic *pp*. Measures 8-9 show an eighth-note pattern with dynamic *pp*. Measures 10-11 show an eighth-note pattern with dynamic *p*.

**Alto (Al):** The part has a bass clef and a key signature of one sharp. It features eighth-note patterns. Measures 2-3 show an eighth-note pattern with dynamic *pp*. Measures 4-5 show an eighth-note pattern with dynamic *p*. Measures 6-7 show an eighth-note pattern with dynamic *p*. Measures 8-9 show an eighth-note pattern with dynamic *p*. Measures 10-11 show an eighth-note pattern with dynamic *p*.

**Cello (Cb):** The part has a bass clef and a key signature of one sharp. It features sixteenth-note patterns. Measures 2-3 show a sixteenth-note pattern with dynamic *sur I*. Measures 4-5 show a sixteenth-note pattern with dynamic *MST*. Measures 6-7 show a sixteenth-note pattern with dynamic *ASP*. Measures 8-9 show a sixteenth-note pattern with dynamic *tr*. Measures 10-11 show a sixteenth-note pattern with dynamic *p*.

Musical score page 33, measures 1-3. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Cor), Vibraphone (Vibraphone), Large Caisse (Grosse Caisse), Piano (P), and Trombones (Al, Cb). The score features complex rhythmic patterns with sixteenth-note figures, dynamic markings like *tr*, *ppp*, *mp*, *p*, and *pp*, and performance instructions such as "souffle + flatt." and "...simile...". Measure 1 starts with Flute and Clarinet entries. Measure 2 introduces Bassoon and Vibraphone. Measure 3 concludes with a final flourish from all instruments.

Fl 36

Cl

Cor souffle seul

Perc 1

Perc 2

P ...simile...

Al

Cb 8

4  
4

3  
4  $\text{♩} = 75$

*pp*

*dead strike*

*f*

*Marimba*

*fp*

*f*

*p*

*pp*

*Ped* →

*MST*

*sur III*

*f*

*p*

Musical score page 39, measures 39-40. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Cor), Percussion (Perc), Piano (P), Alto (Al), and Cello (Cb). The key signature changes throughout the measures, indicated by numerals above the staves: 2, 4, 3, 4, 2, 4, 2, 1, 4+8, 1. Measure 39 starts with a measure in 2/4. The Flute and Clarinet play eighth-note patterns with dynamic markings *pp*, *mp*, *pp*, *mf pp*, and *f*. The Bassoon plays sixteenth-note patterns with *pp*, *mp*, *pp*, *mf*, and *mp*. The Percussion and Piano play eighth-note patterns with *pp*, *mp*, *pp*, *mf*, and *f*. Measure 40 begins with a measure in 3/4. The Flute and Clarinet continue their eighth-note patterns with *pp*, *mp*, *pp*, *mf*, and *mp*. The Bassoon and Piano play sixteenth-note patterns with *pp*, *mp*, *pp*, *mf*, and *mp*. The Percussion and Piano play eighth-note patterns with *pp*, *mp*, *pp*, *mf*, and *f*. The Bassoon and Piano play sixteenth-note patterns with *pp*, *mp*, *pp*, *mf*, and *f*. The Alto and Cello play eighth-note patterns with *pp*, *mf*, *pp*, *p*, *mf*, *p*, *f*, and *p*. The Cello also has a dynamic marking *N* and a tempo marking *3*.

Musical score page 12, measures 44-45. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Cor), Percussion (Perc), Piano (P), Alto (Al), and Cello (Cb). The key signature changes between F major (measures 44) and G major (measures 45). Measure 44 starts with a dynamic of *f*. Measure 45 begins with a dynamic of *f pp*, followed by *sffz*. The tempo is marked as  $\text{d} = 72,5$ . Measure 45 concludes with a dynamic of *mf*.

4 4 = 79,5  
4 4

Fl ff

Cl ff

Cor ff

Perc 1 ff p pp mp p pp subito Grosse Caisse

Perc 2 ff

P ff Ped →

Al ff ASP

Cb ff ASP: bruit blanc sur le chevalet pp

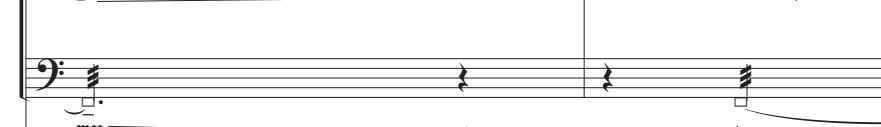
14

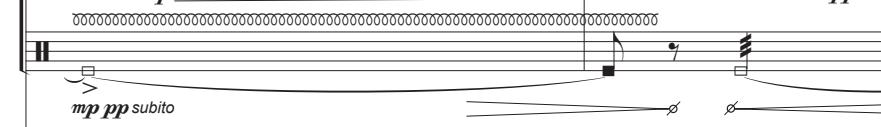
4  
43  
44  
4 $\text{♩} = 76,5$ 

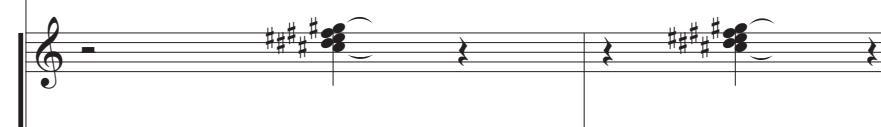
52

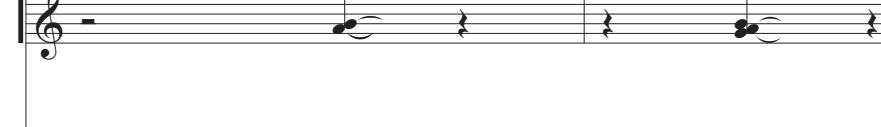
Fl 

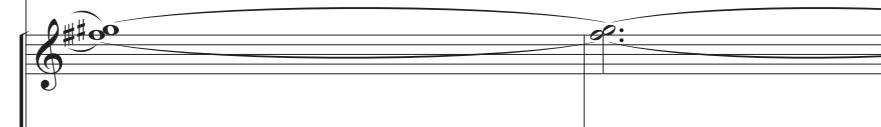
Ci 

Cor 

Perc 1   
 Perc 2 

P 

Al 

Cb 

*frapper la peau tout en l'étouffant avec l'autre main*

15

Musical score for orchestra and marimba, page 16, measures 60-65. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Cor), Percussion (Perc), Piano (P), Alto (Al), and Cello (Cb). The instrumentation changes at measure 60: Flute, Clarinet, Bassoon, and Marimba are present; Piano and Alto are absent. The score features complex rhythmic patterns with grace notes and slurs. Measure 60 starts with Flute and Clarinet in 2/4 time, transitioning to 5/4 time at measure 65. Dynamics range from  $p$  to  $f$ . Marimba entries are marked with "quasi gliss." and "Marimba". The score also includes performance instructions like "1/2 Ped" and "CLB III > IV N CLT II ASP". Measures 60-65 conclude with a dynamic of  $mp$ .

4 4  $\text{♩} = 74,5$

Fl 63  $\textcircled{1}$  3+1 4 8  $\textcircled{2}$  3 4  $\text{♩} = 79,5$

Cl

Cor

Perc 1

Perc 2

P

Al

Cb

Fl 67

Cl

Cor

Perc 1

Perc 2

P

Al

Cb

*mf* 6 6 6 *f* 6 6 6 *ff* 6 6 6

*pp* *mf* 5 5 5 *f* 6 6 6 *ff* 7 7 7

*pp* *mf* 5 5 5 *mf* 5 5 5 *f* 5 5 5

*mf* 7 7 7 *f* 7 7 7 *ff* 7 7 7

*mf* *pp* *mf* *très serré* *mp* *pizz.* *f* *ff* *ff*

*gliss.* *pp* *f* *ff*

5  
4

*p*

Fl 71

Cl

Cor

Crotale  
15<sup>a</sup>

Vibraphone  
*p*  
*pp* 5  
Ped →

Perc 1

Perc 2

*pp*

8<sup>a</sup>

P  
*p*  
Ped →

Al  
*mp*  
pizz.  
arco SP  
*pp*

Cb 8  
bruit blanc sur le chevalet ASP  
*pp*

3  
3  
3  
3

This musical score page, numbered 19, features eight staves of music for various instruments. At the top left, there are two time signatures: '5' above '4'. The tempo is indicated as '68,4'. The instrumentation includes Flute (Fl), Clarinet (Cl), Bassoon (Cor), Crotale (Crotale), Vibraphone (Vibraphone), Percussion (Perc), Piano (P), and Cello (Cb). The piano part has two staves, labeled 1 and 2. The flute and clarinet staves show continuous sixteenth-note patterns. The bassoon staff contains sustained notes with grace notes. The vibraphone and crotale staves feature rhythmic patterns with dynamic markings like 'pp' and '5'. The percussion and piano staves show sustained notes with dynamic markings like 'p' and 'pp'. The piano part includes a dynamic marking '5' over several bars. The cello staff includes a performance instruction 'bruit blanc sur le chevalet ASP' with a dynamic marking 'pp'. The score uses a mix of standard musical notation and specific performance instructions.

Fl 74

3 4

2 4  $\text{♩} = 114$

3 4

Fl

Cl

Cor

Perc 1

Perc 2

Marimba

P

Al

Cb

4  
4

78

Fl

Cl

Cor

1  
1  
 $\frac{4}{8}$

4  
4

2  
4

Perc

P

Al

Cb

1

2

3

4

5

6

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982

983

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987

988

989

990

991

992

993

994

995

996

997

998

999

1000

3  
43 1  
4 + 84  
42  
4

Fl *mf* *sfs* *mf*

Ci *mf* *sfs* *mf*

Cor

Fl *ff* *f*

Ci *ff* *f* *fff*

Cor *ff* *fff*

Tambour de bois >

Perc 1

Perc 2 *mf* *sfs* *mf*

P *mf* *sfs* *mf*

Al *mf* *sfs* *mf*

Cb 8

Perc 1 *ff* *f* *fff*

Perc 2 *ff* *f*

P *ff*

Al *ff* *f*

Cb *ff* *fff*

Tambour de bois >

21  
4+8

5  
4

3  
4

2  
4

88

Fl

Cl

Cor

Perc 1

Perc 2

P

Al

Cb

ff

fff

f

sff

Fouet >

fff

ff

fff

f

fff

ff

fff

f

fff

ff

fff

ff

fff

pizz.

24

**3** **4** **4** **4** **2** **4** **1** **4** **+ 8** **2** **8**

24

3 4 4 2 1 1 4+8 28

Flute (Fl) 93: Measures 1-2 (3/4), Measures 3-4 (4/4), Measure 5 (2/4), Measures 6-7 (1+1/4+8), Measure 8 (2/8)

Clarinet (Cl) 93: Measures 1-2 (3/4), Measures 3-4 (4/4), Measure 5 (2/4), Measures 6-7 (1+1/4+8), Measure 8 (2/8)

Corno (Cor) 93: Measures 1-2 (3/4), Measures 3-4 (4/4), Measure 5 (2/4), Measures 6-7 (1+1/4+8), Measure 8 (2/8)

Percussion (Perc) 1: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (Tambour de bois), Measure 6 (rimshot), Measures 7-8 (1/4)

Percussion (Perc) 2: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (ff), Measure 6 (f), Measures 7-8 (1/4)

Percussion (Perc) 3: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (fff), Measure 6 (fff), Measures 7-8 (1/4)

Percussion (Perc) 4: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (fff), Measure 6 (fff), Measures 7-8 (1/4)

Percussion (Perc) 5: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (fff), Measure 6 (fff), Measures 7-8 (1/4)

Percussion (Perc) 6: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (fff), Measure 6 (fff), Measures 7-8 (1/4)

Percussion (Perc) 7: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (fff), Measure 6 (fff), Measures 7-8 (1/4)

Percussion (Perc) 8: Measures 1-2 (1/4), Measures 3-4 (2/4), Measure 5 (fff), Measure 6 (fff), Measures 7-8 (1/4)

Alto (Al) 93: Measures 1-2 (3/4), Measures 3-4 (4/4), Measure 5 (ff), Measures 6-7 (1+1/4+8), Measure 8 (2/8)

Bassoon (Cb) 93: Measures 1-2 (3/4), Measures 3-4 (4/4), Measure 5 (ff), Measures 6-7 (1+1/4+8), Measure 8 (2/8)

Fl 101  $\begin{matrix} 3 \\ 4 \end{matrix}$   $\begin{matrix} 2 \\ 4 \end{matrix}$   $\begin{matrix} 3 \\ 4 \end{matrix} \begin{matrix} 1 \\ 8 \end{matrix}$   $\begin{matrix} 2 \\ 4 \end{matrix} \begin{matrix} 1 \\ 8 \end{matrix}$

Cl Cor

Perc 1 Fouet >  $\begin{matrix} f \\ sff \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$

Perc 2  $\begin{matrix} f \\ sff \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$

P  $\begin{matrix} f \\ sff \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$

Al  $\begin{matrix} f \\ sff \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$   $\begin{matrix} ff \\ mp \end{matrix}$

Cb

Fl 3  
4 106

Cl 4

Cor 3  
4

Tambour de bois 1  
Perc 2 rimshot

P 3  
4

Al 1

Cb 8 arco

This musical score page contains six staves of music for a chamber ensemble. The instruments are Flute (Fl), Clarinet (Cl), Bassoon (Cor), Percussion (Perc), Trombone (P), and Bass Trombone (Cb). The score is numbered 26 at the top left. Measure 106 begins with a dynamic of ff. The Flute and Clarinet play eighth-note patterns in measures 3 and 4. The Bassoon enters in measure 5 with a sustained note followed by eighth-note patterns. The Percussion and Trombone play eighth-note patterns in measures 6 and 7. The Bass Trombone enters in measure 8 with eighth-note patterns. Various dynamics are used throughout, including sfz (soft dynamic with a sharp accent), pp (pianissimo), and ff (fortissimo). Performance instructions like 'rimshot' and 'arco' are also present. Measure 106 ends with a dynamic of ff.

Fl 4 4 111 Théâtre musical : 2ème partie

Cl 3 4 p Théâtre musical : 2ème partie

Cor Théâtre musical : 2ème partie

Perc 1 Théâtre musical : 2ème partie Fouet pp

Perc 2 Théâtre musical : 2ème partie pp

P 8a p Théâtre musical : 2ème partie

Al pp ASP CLT ord. ASP CLT p pp CLT pp

Cb 8 pizz. pp



5  
44  
43  
4

123

Fl

Cl

Cor

1

Perc

2

avec les baguettes  
à l'envers

pp

P

ppp  
U.C.

p

Al

CLT

p

pp

N → ASP → N

p  
mf  
p

Cb

pizz. sec

Théâtre musical : 2ème partie

2  
43  
4

Fl *p*

Cl *p*

Cor *s<sup>b</sup> p*

128

*mf*

*p*

*mf*

*p*

*mf*

*s<sup>fz</sup>*

*v.*

2  
43  
4

Perc

Crotale 15<sup>a</sup> avec archet

*s<sup>a</sup>*

*mp*

*> L.V.*

arrêter la résonance

1

2

*mp*

P

*s<sup>b</sup> p*

*v.*

*ASP*

*p*

*mf*

*p*

*mf*

*s<sup>fz</sup>*

*mp*

*v.*

*s<sup>fz</sup>*

Al

*p*

*mf*

*p*

*s<sup>fz</sup>*

*mp*

*s<sup>fz</sup>*

*mp*

*s<sup>fz</sup>*

*arco*

*mfp*

*mfp*

Cb

*v.*

*mf*

31

Musical score page 31, measures 4 and 5.

**Measure 4:** Flute (Fl) and Clarinet (Cl) play eighth-note patterns with grace marks. The flute has a dynamic of *mp*. The bassoon (Cor) enters with a sustained note at *p*, followed by a melodic line at *mf*, and ends at *p*. The percussion (Perc 2) plays eighth notes at *pp* followed by sixteenth notes at *mp*.

**Measure 5:** The bassoon continues its melodic line at *p*, *mf*, and *p*. The piano (P) plays eighth notes at *mp* and sixteenth notes at *mf*, with a dynamic of *mp* indicated above the staff. The alto (Al) and cello/bass (Cb) play eighth-note patterns with grace marks at *mp*. The bassoon concludes with a dynamic of *pp*. The bassoon part includes markings *N*, *ASP*, and *N* with arrows indicating performance techniques.



1 1  
4 + 8      5 4      2 4      4 4      3 4

143

Fl

Cl

Cor

Vibrphone avec archet

L.V.

arrêter la résonance

Perc

P

Al

Théâtre musical : 2ème partie

Cb

arco

34

4  
4○  
+ 1/4 de ton  
(avec l'embouchure)

148

Fl

2  
42  
4  
1  
8

Cl

subtones  
pp

2  
44  
4

Cor

mf

1  
Perce

2

Perc

2

*...simile...*

P

P

*s<sup>b</sup>*  
*p*

*3*

*3*

*mf*

Al

CLT

pp

Cb

CLT

*pizz. sec*  
*#*

*pp*

*mf*

5  
4

3  
4+8  
1

4  
4

35

154

Cl

Cor

1

Perc

2

P

AI

Ch

Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns with dynamic markings *pp*, *p*, and *ppp*. Bassoon (Cor.) plays sustained notes with dynamic *f* followed by *pp*, *p*, *pp*, and *pp*. Percussion (perc.) has a sustained note with dynamic *mp* and instruction "...simile...". Piano (P.) plays eighth-note patterns with dynamic *pp* and *ppp*, labeled "cordes étouffées". Alto/Bassoon (Al./Cb.) plays eighth-note patterns with dynamic *pp*, *p*, *pp*, and *pp*, labeled "CLT". Bassoon (Cor.) has a sustained note with dynamic *f* followed by *pp*, *p*, *pp*, and *pp*.

3  
4

4  
4

3  
4

$$\begin{array}{r} 5 \\ 4 \end{array} \begin{array}{l} \bullet \\ 8^a \end{array} = 54,1$$

Fl 162 *gliss d'embouchure*

Cl

Cor

Perc 1 Vibraphone

Perc 2 ...simile... f

Vibraphone

Crotale

Vibraphone

P

Al

Cb (ASP) gliss. 8 ff pp f pp

4 4 3 4

166

Fl *inspirer dans la flûte*

Ci

Cor *chanter les notes losanges*

Perc 1 Crotale

Perc 2 Vibraphone *...simile...*

P

Al

Cb 8 *MST*

X 5 *prendre le piccolo*

Detailed description: This is a page from a musical score. At the top left is the page number '38'. In the center, there is a tempo marking '♩ = 54,2'. The score consists of six staves. From top to bottom: Flute (Fl), Clarinet (Ci), Bassoon (Cor), Percussion (Perc) with two staves, Piano (P), and Trombone (Cb). Measure 166 starts with the Flute playing eighth-note pairs. The Clarinet and Bassoon follow with eighth-note pairs. The Percussion and Piano play eighth-note patterns. The Trombone has a sustained note. Measure 167 begins with the Flute playing eighth-note pairs. The Clarinet and Bassoon play eighth-note pairs. The Percussion and Piano play eighth-note patterns. The Trombone has a sustained note. Various dynamic markings like 'mp', 'pp', and 'p' are used throughout. Performance instructions include 'inspirer dans la flûte' for the flute, 'chanter les notes losanges' for the bassoon, and '...simile...' for the vibraphone. Measure 167 continues across the page, ending with a dynamic 'ppp' and a '3' above the bassoon staff.

3  
4  $\text{♩} = 120$

Picc *fff*

Cl *fff*

Cor *fff*

1 Perc *fff* *pp* Ped *s.a.* 5 *fff*

2 Perc *fff* *p* *fff* *mp*

15<sup>a</sup> P *s.a.* 3 6 *fff* *p* *fff* *mf*

Al *fff*

Cb *fff*

Detailed description: This is a page from a musical score. It features seven staves for different instruments: Picc (Piccolo), Cl (Clarinet), Cor (Cor Anglais), Perc 1 (Percussion 1), Perc 2 (Percussion 2), P (Double Bass), and Al (Alto Saxophone). The score is in common time, with a key signature of one sharp. Measure 175.8 starts with a dynamic of fff. The Picc and Cl play sustained notes. The Cor has a sustained note with a grace note. The Percussion parts show complex patterns with dynamics pp, fff, and mp. The Double Bass and Alto Saxophone provide harmonic support. Measures 1 through 4 show a continuation of these patterns, with the Alto Saxophone and Double Bass using performance techniques like MST (Mute Sustaining Technique) and CLB (Clef Change). The page is numbered 39 in the top right corner.



5  
4

1858

Picc

Cl G

Cor

1  
Perc

2

Cor

1  
Perc

2

P

Al

Cb

3  
4

chanter la note losange

*sffz* *p*

*sffz* *p*

*f*

*pp*

*fff* *mp* *sffz* *fpp* *fpp* *f*

*ff* *pp* *mp* *fff* *f*

*fff* *p* *fff*

*fff* *p*

*fff* *mp* *fff*

*sffz* *p*

*f*

*fff*

*ASp* *p*

*f*

4  
42  
44  
42  
4

1908

Picc      f      *mp*

Cl      f      >      p      >

Cor      *mf*

Perc 1      f      >      *mp*      >      f      >      *mp*      >

Perc 2      f      >      *mp*      >      f      >      *mp*      >

P      pizz.      *mp*      f      pizz.      *mp*      f

Al      f      pizz. IV > III      arco      ASP      f      pizz. III > II      arco      ASP

Cb      p      f



$\frac{3}{4} + \frac{1}{8}$

Musical score page 45, measures 2028-2029. The score includes parts for Picc, Cl, Cor, Perc, P, Al, and Cb. Measure 2028 starts with 2/4 time, Picc and Cl in  $\text{F}^{\#}$ , Cor in  $\text{G}^{\#}$ , Perc in  $\text{C}^{\#}$ , P in  $\text{B}^{\#}$ , Al in  $\text{A}^{\#}$ , and Cb in  $\text{E}^{\#}$ . It transitions to 4/4 time at measure 2029, with Picc and Cl in  $\text{D}^{\#}$ , Cor in  $\text{G}^{\#}$ , Perc in  $\text{C}^{\#}$ , P in  $\text{B}^{\#}$ , Al in  $\text{A}^{\#}$ , and Cb in  $\text{E}^{\#}$ . Various dynamics like *fff*, *p*, *f*, *mf*, *sp*, and *ff* are used. Measure 2029 concludes with 3/4 time and 4+8 measures.

4

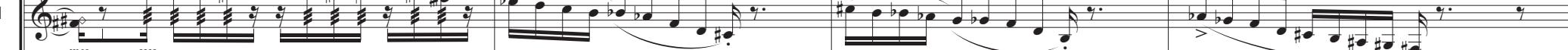
4

3  
43 1  
4 8  $\text{d} = 113$ 

Picc



Cl



Cor



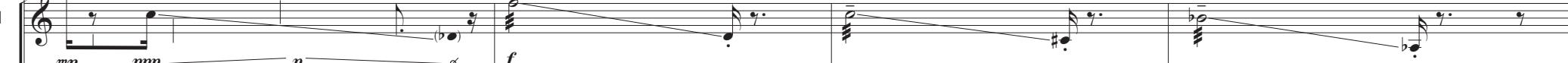
Perc



P



Al



Cb



47

**Picc**

**Cl**

**Cor**

**Perc**

**P**

**Al**

**Cb**

**2118**

**2** **+1** **4** **8**  $\text{♩} = 110$

**3** **4**  $\text{♩} = 114$

**Cymbale** **oo** > sec, sans résonance

**G. C.** **rimshot** **ff** **mf** **Cymbale** >

**15<sup>a</sup>** **V** **b** **ff** **s<sup>a</sup>** **V** **15<sup>a</sup>** **V** **b** **ff** **s<sup>a</sup>** **V** **15<sup>a</sup>** **V** **b** **ff** **s<sup>a</sup>** **V**

**pizz.** **ASp** **arco** **V** **ff** **s<sup>a</sup>** **V** **ASp** **V** **ff** **s<sup>a</sup>** **V** **ASp** **V** **ff** **s<sup>a</sup>** **V**

217 8  
 Picc      3+1  
 $\frac{3}{4} + \frac{1}{8}$

Cl      4  
 $\frac{4}{4}$

Cor      4+1  
 $\frac{4}{4} + \frac{1}{8}$

Perc 1      4  
 $\frac{4}{4}$

Perc 2

P      15a  
 $\frac{15}{8}$

Al      15a  
 $\frac{15}{8}$

Cb      15a  
 $\frac{15}{8}$

Measure 217: Picc (sfz, f, <mf), Cl (sfz, f, <mf), Cor (sfz, f, <mf), Perc 1 (ff, mf), Perc 2 (sfz), P (sfz, ff), Al (sfz, ff), Cb (ff). Measure 218: Picc (sfz, f, <mf), Cl (sfz, f, <mf), Cor (sfz, f, <mf), Perc 1 (ff, ff), Perc 2 (sfz), P (sfz, ff), Al (sfz, ff), Cb (ff). Measure 219: Picc (sfz, f, <mf), Cl (sfz, f, <mf), Cor (sfz, f, <mf), Perc 1 (ff, ff), Perc 2 (sfz), P (sfz, ff), Al (sfz, ff), Cb (ff).

3+1  
4 8

221 Picc *sfsz* *f* *mp* *mf*

Cl *sfsz* *f* *mp* *mf*

Cor *sfsz* *f* *mp*

Perc 1 *ff* *mf*

2 *s<sup>b</sup>* *mp* *f*

Woodblock aigu

gliss ad lib

G. C. *ff* *mf*

P *s<sup>a</sup>* *f* *mp*

Al *sfsz* *f* *mp* *mf* *pizz.* *s<sup>b</sup>* *mp* *f*

Cb *ff* *f* *mp* *pizz.* *arc* *ASP* *ff* *f* *ff* *f* *ff* *f* *mp*

5 4

3+1  
4 8

5  
4

Picco

3

CH

1

Con

1

1

1

P

1

A

1

Cb

1

229 8

Picc      **5**      **4**

Cl      **4**      **4**

Cor      **2**      **4** = 113

Perc      **3**      **4**

Woodblock aigu      prendre la flûte en Do

Cymbale      en demi-pistons (les 3 pistons + le piston général)  
hauteurs approximatives

gliss.

G. C.

dead strike

15<sup>a</sup>

Pizz.

CLB

ASB

III / 8 IV / 11 ASP

Al

Cb

4  
4

2  
4

3  
4

239

Fl

Cl

Cor

Perc 1

Perc 2

P

Al

Cb

Flute part: Measures 1-5 show eighth-note patterns with dynamics *p* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *p* and *mf*.

Clarinet part: Measures 1-5 show eighth-note patterns with dynamics *p* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *p* and *mf*.

Bassoon part: Measures 1-5 show eighth-note patterns with dynamics *p* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *p* and *mf*.

Percussion 1 part: Measures 1-5 show eighth-note patterns with dynamics *pp* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *pp* and *mf*.

Percussion 2 part: Measures 1-5 show eighth-note patterns with dynamics *pp* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *pp* and *mf*.

Piano part: Measures 1-5 show eighth-note patterns with dynamics *pp* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *pp* and *mf*.

Cello/Bass part: Measures 1-5 show eighth-note patterns with dynamics *pp* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *pp* and *mf*.

Alto part: Measures 1-5 show eighth-note patterns with dynamics *pp* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *pp* and *mf*.

Cello/Bass part: Measures 1-5 show eighth-note patterns with dynamics *pp* and *mf*. Measures 6-10 show sixteenth-note patterns with dynamics *pp* and *mf*.

Performance instructions at the bottom of the page:

- I - CLB ST → SP ord. effet "mouette"
- IV - CLB ST → SP ord. effet "mouette"
- III - CLB ST → SP ord. effet "mouette"
- II - CLB ST → SP ord. effet "mouette"
- I - CLB ST → SP ord. effet "mouette"
- IV - CLB ST → SP ord. effet "mouette"
- III - CLB ST → SP ord. effet "mouette"
- II - CLB ST → SP ord. effet "mouette"

**54**

2 4 3 4 2 4 4

Flute (Fl) 244 *p* 5 5 *mf* *f* *pp* *mf* *mf* *ff* *JW*

Ci 5 *p* *f* 5 *p* *mf* 5 *p* *mf* *ff* *p* *mf* *pp* *mf* *mf*

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

Perc 1 *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *ff* *WB* *Tambour de bois*

Perc 2 *p* *f* *mf* *pp* *mf* *p* *mf* *mf* *mf* *p* *mf* *ff* *WB*

P *mf* *p* *f* *s* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *ff*

Alto (Al) *mf* *pp* *mf* *ASP* *ST* *CLB* *effet "mouette"* *mf* *mf* *f* *mf* *pizz.* *CLT* *pizz.* *mf* *ff*

Cello (Cb) *pizz.* *ASP* *arco* *s* *CLT* *CLB* *ord.* *mf* *mf* *mf* *mf* *mf* *mf* *ff* *CLT* *CLB* *ord.*

repeated cellule le plus rapidement possible en boucle

3  
4

Fl: *ff*  
Cl: *slap bouche ouverte ff*  
Cor: *slap aigu gliss ad lib ff*  
Perc: *ff*  
P: *p pp p ff*  
Al: *ff*  
Cb: *mf p mf ff*

5  
4

Fl: *ff*  
Cl: *ff*  
Cor: *ff*  
Perc: *ff*  
P: *f p mf ff*  
Al: *ff*  
Cb: *ff*

4  
4

Fl: *fff*  
Cl: *fff*  
Cor: *fff*  
Perc: *fff*  
P: *fff*  
Al: *fff*  
Cb: *fff*



4  
4  $\text{♩} = 92$

1 1  
4 + 8

5  
4  $\text{♩} = 94$

260

Fl

Théâtre musical : 3ème partie

Cl

Cor

A  
M  
G

*mp*

Perc

Grosse Caisse

*pp*

P

Enfoncer brusquement la pédale du piano de manière à faire résonner les cordes

Ped

*f*

AI

de pression harmonique à pression normale

*mf*

Cb

de pression harmonique à pression normale

*mf*

ASP hautes instables, accents ad lib

*p*

ASP hautes instables, accents ad lib

*p*

58

265  prendre le p

prendre le piccol

Fl

Cl

Cor

1

2

P

AI

Cb

4

5  
4