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Title

Sound Blur Radio

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Publication Date

2020

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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
- JW** = 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)

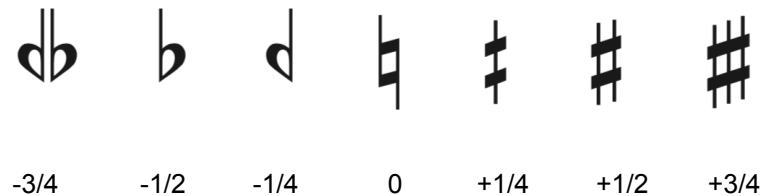
Pression d'archet :

-  = 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 :



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



= le plus rapidement possible



= decrescendo jusqu'au silence/
crescendo depuis le silence

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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pour ensemble de 8 musiciens

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Piccolo Théâtre musical : 1ère partie *fff*

Clarinette en Si Théâtre musical : 1ère partie *fff*

Cor en Fa sans la coulisse générale de FA (hauteurs approximatives) *pp*

Vibraphone Théâtre musical : 1ère partie *fff*

Percussions Théâtre musical : 1ère partie *fff*

Piano Théâtre musical : 1ère partie *fff*

Alto Théâtre musical : 1ère partie *fff*

Contrebasse Théâtre musical : 1ère partie *fff*

5 sec.

$\frac{3}{4}$ ♩ = 90

bruits de pistons

slap

souffle seul

bruits de pistons

souffle seul

slap

$\frac{4}{4}$

note-pédale la plus grave et la plus bruyante possible (en FA) *pp*

mf *mf* *mf* *pp* *mf* *pp*

6 Picc

3 4

Cl

Cor

1 Perc

2 Perc

P

Al

Cb

fff

7 sec.

4 4

chanter la note losange

souffle seul 3

en cherchant l'intonation

keyclicks (ad lib)

souffle seul

chanter la note losange

hauteur instable (très serré autour du MI)

mp *pp* *mf pp* *mf* *p*

mf *mf* *p*

fff *8^a* *fff*

fff

fff

8

fff

Detailed description: This is a page of a musical score for a woodwind ensemble. It features six staves: Piccolo (Picc), Clarinet (Cl), Horn (Cor), Percussion 1 (Perc 1), Percussion 2 (Perc 2), and Percussion (P). Below these are staves for Alto Saxophone (Al) and Contrabass (Cb). The Piccolo part starts with a *fff* dynamic and a 7-second duration. The Clarinet and Horn parts have a 3/4 time signature and include performance instructions such as 'chanter la note losange', 'souffle seul', 'en cherchant l'intonation', and 'keyclicks (ad lib)'. Dynamics for the woodwinds range from *pp* to *fff*. The Percussion parts also feature *fff* dynamics. The Alto Saxophone and Contrabass parts are marked with *fff* and include a '8' marking.

4
4

3
4

5
4

Picc

Musical notation for Piccolo (Picc) part, measures 16-21. Includes dynamics: *mf*, *<mf*, *<mf*, *mf*, *mf*, *p*, *mp*, *mf*, *p*. Includes articulation marks like accents and slurs.

Cl

Musical notation for Clarinet (Cl) part, measures 16-21. Includes dynamics: *p*, *mp*, *mf*, *p*. Includes a triplet and a slur with '...simile...'.

Cor

Musical notation for Cor Anglais (Cor) part, measures 16-21. Includes dynamics: *p*, *mf*, *pp*, *mf*. Includes performance instructions: "tout en examinant l'embouchure ...simile..." and "replacer la coulisse générale de FA".

Perc

1
2

Musical notation for Percussion (Perc) parts 1 and 2, measures 16-21. Includes dynamics: *fff*. Includes performance instructions: "8^a" and "tr".

P

Musical notation for Piano (P) part, measures 16-21. Includes dynamics: *fff*. Includes performance instructions: "15^a" and "8^a".

Al

Musical notation for Alto Saxophone (Al) part, measures 16-21. Includes dynamics: *fff*, *mf*. Includes performance instructions: "IV".

Cb

Musical notation for Contrabass (Cb) part, measures 16-21. Includes dynamics: *p*, *mp*, *pp*, *mf*, *p*, *mp*, *p*. Includes performance instructions: "pizz.", "IV III I", "5", "5", "MST -> ASP -> MST", "IV III I", "pizz.", "3".

III / 8
IV / 11
pizz.

4/4 5/4 ♩ = 77,5

21 Picc prendre la flûte en Do

Cl le plus lié possible

Cor

1 Perc Fouet

2

P cordes étouffées ...simile...

Al MST 5

Cb

ppp *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

24

Fl
Cl
Cor

Perc
1
2

P

Al
Cb

27

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

le plus lié possible

tr

ppp

pp

mp

ppp

pp

pp

p

sur IV

MST

pp

33

Fl

tr

ppp

mp

pp

pp

Cl

pp

mp

pp

Cor

souffle + flatt.

p

1

Vibraphone

ppp

p

2

Grosse Caisse

p

P

...simile...

p

Al

p

tr

pp

Cb

8

52

Fl

Flute staff with sixteenth-note patterns, slurs, and dynamics *p* and *pp*. Includes fingerings (6) and accents.

Cl

Clarinet staff with sixteenth-note patterns, slurs, and dynamics *p* and *pp*. Includes fingerings (6, 3) and accents.

Cor

Cor Anglais staff with dynamics *mp* and slurs.

1

Percussion 1 staff with dynamics *mp* and *pp*, slurs, and fingerings (3, 6, 3, 6).

2

Percussion 2 staff with dynamics *mp*, *pp subito*, and *mf*, slurs, and accents.

frapper la peau tout en étouffant avec l'autre main

P

Piano staff with dynamics *f*, slurs, and fingerings (6).

Al

Alto Saxophone staff with dynamics *pp* and slurs.

Cb

Cello/Bass staff with dynamics *pp* and *f*, slurs, and accents.

60

Fl

Cl

Cor

Perc 1

Perc 2

P

Al

Cb

2/4

5/4 ♩ = 75

p *f* *mp* *p* *f*

fp *f* *mf* *mp* *fp* *f*

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

f *f* *f* *f*

mp *mp*

ppp 1/2 Ped *mp* Ped

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

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

quasi gliss.

Marimba

5/4 ♩ = 68,4

71

Fl *pp*

Cl *pp*

Cor *pp*

Perc
1 Crotale *p*
2 Vibraphone *pp* Ped →

P
8^a *pp*
8^a *p* Ped →

Al *mp* *pp* pizz. arco SP

Cb *pp* bruit blanc sur le chevalet ASP

4
4

1 1
4+8

4
4

2
4

21

78

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

Musical score for Flute (Fl), Clarinet (Cl), Cor Anglais (Cor), Percussion (Perc), Piano (P), Alto Saxophone (Al), and Contrabass (Cb). The score is divided into five measures. The first measure is in 4/4 time, the second in 1+1/4+8, the third in 4/4, the fourth in 2/4, and the fifth in 2/4. The Flute, Clarinet, and Piano parts feature complex rhythmic patterns with accents and slurs. The Percussion part includes a snare drum pattern. The Alto Saxophone and Contrabass parts have simpler rhythmic lines. Dynamics include *f*, *mf*, *sfz*, and *p*. A section marked *8²* is indicated in the Piano part.

3/4 2/4 3/4 + 1/8 2/4 + 1/8

Fl *f* *sfz* *fff* *mp* *ff* *mp* *ff* *mp* *ff*

Cl *f* *sfz* *fff* *mp* *ff* *mp* *ff* *mp* *ff*

Cor *mp*

Perc 1 Fouet *fff* *ff*

Perc 2 *f* *mp*

P *f* *sfz* *fff* *mp*

Al *f* *sfz* *fff* *mp* *ff* *mp* *ff* *mp* *ff*

Cb *mp*

3
4

4
4

3
4

106

Fl

Cl

Cor

Perc

P

Al

Cb

Flute staff with notes, dynamics *ff* and *pp*, and articulation marks.

Clarinet staff with notes, dynamics *ff* and *pp*, and articulation marks.

Cor Anglais staff with notes, dynamics *ff*, *sfz*, and *pp*, and articulation marks.

Percussion staff 1 (Tambour de bois) with notes, dynamics *ff*, and articulation marks including *rimshot*.

Percussion staff 2 with notes, dynamics *ff*, and articulation marks.

Piano staff with notes, dynamics *ff*, and articulation marks.

8^b Violoncello staff with notes, dynamics *ff*, and articulation marks.

Alto Saxophone staff with notes, dynamics *ff*, and articulation marks.

Contrabass staff with notes, dynamics *ff*, *sfz*, and *pp*, and articulation marks including *arco*.

1 1
4+8

2
8

2
4

4
4

3
4

116

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

Musical notation for Flute 1 (Fl) in treble clef. It features a melodic line starting with a quarter rest, followed by a quarter note G^a (marked with a flat and a superscript 'a'), a quarter note A, and a quarter note B. A slur covers these three notes. The dynamic is *mp*. This is followed by a quarter rest, then a quarter note G^a (marked with a flat and a superscript 'a'), a quarter note A, and a quarter note B. A slur covers these three notes. The dynamic is *pp*. Above the staff, there are time signature changes: 2/8, 2/4, 4/4, and 3/4.

Musical notation for Clarinet (Cl) in treble clef. It features a quarter rest, followed by a quarter note G^a (marked with a flat and a superscript 'a'), a quarter note A, and a quarter note B. A slur covers these three notes. The dynamic is *pp*.

Musical notation for Percussion 1 (Perc 1) in treble clef. It features a quarter rest, followed by a quarter note G^a (marked with a flat and a superscript 'a'), a quarter note A, and a quarter note B. A slur covers these three notes. The dynamic is *pp*.

Musical notation for Piano (P) in bass clef. It consists of two staves. The upper staff has a sequence of four quarter notes: G^b, A, B, and C. The lower staff has a sequence of four quarter notes: G^b, A, B, and C. The dynamic is *p*.

Musical notation for Alto Saxophone (Al) and Contrabass (Cb) in bass clef. The Alto Saxophone part starts with a sequence of four quarter notes: G^b, A, B, and C, marked with *ord.* and *p*. This is followed by a sequence of four quarter notes: G^b, A, B, and C, marked with *p*. Then, a sequence of four quarter notes: G^b, A, B, and C, marked with *p*. This is followed by a sequence of four quarter notes: G^b, A, B, and C, marked with *mp*. The Contrabass part starts with a sequence of four quarter notes: G^b, A, B, and C, marked with *ord.* and *p*. This is followed by a sequence of four quarter notes: G^b, A, B, and C, marked with *p*. Then, a sequence of four quarter notes: G^b, A, B, and C, marked with *p*. This is followed by a sequence of four quarter notes: G^b, A, B, and C, marked with *pizz mg*. The dynamic is *p*. Above the Alto Saxophone staff, there are markings for *jeté*, *ASP*, and *MST*. Above the Contrabass staff, there are markings for *jeté*, *MST*, and *arco*.

5
4

4
4

3
4

123

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

●
- 1/4 de ton
(avec l'embouchure)

avec les baguettes
à l'envers

ppp
U.C.

ASP

CLT

pizz. sec

Théâtre musical : 2ème partie

pp

mp

8^b
p

p

ppp

p

mf

p

The musical score is arranged in a standard orchestral layout. The top three staves are for Flute (Fl), Clarinet (Cl), and Horn (Cor). The Percussion (Perc) section has two staves, with the second staff containing a rhythmic pattern. The Piano (P) section has two staves. The Alto Saxophone (Al) and Contrabass (Cb) are at the bottom. The score is divided into three measures with time signatures 5/4, 4/4, and 3/4. The first measure (5/4) features a piano introduction with dynamics pp and mp. The second measure (4/4) includes a percussion part with the instruction 'avec les baguettes à l'envers' and dynamics pp and p. The third measure (3/4) features a tutti section with dynamics ppp and p. Various performance instructions like ASP, CLT, and pizz. sec are present. The page number 29 is in the top right corner.

4
4

5
4

134

Fl

Musical staff for Flute (Fl). The staff contains a melodic line with slurs and accents. Dynamics include *mp* and *pp*. A fermata is present at the end of the phrase.

Cl

Musical staff for Clarinet (Cl). The staff contains a melodic line with slurs and accents. Dynamics include *mp* and *pp*. A fermata is present at the end of the phrase.

Cor

Musical staff for Cor Anglais (Cor). The staff contains a melodic line with slurs and accents. Dynamics include *p*, *mf*, and *p*. A fermata is present at the end of the phrase.

1

Perc

Musical staff for Percussion (Perc). The staff contains a rhythmic line with slurs and accents. Dynamics include *pp*, *mp*, and *f*. A fermata is present at the end of the phrase.

2

P

Musical staff for Piano (P). The staff contains a harmonic accompaniment with slurs and accents. Dynamics include *mp*, *mf*, and *mp*. A fermata is present at the end of the phrase.

Al

Musical staff for Alto Saxophone (Al). The staff contains a melodic line with slurs and accents. Dynamics include *mp* and *pp*. A fermata is present at the end of the phrase.

Cb

Musical staff for Contrabass (Cb). The staff contains a melodic line with slurs and accents. Dynamics include *p*, *mf*, and *p*. A fermata is present at the end of the phrase.

3/4

4/4

3/4

138

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

pp

p

f

mf

mp

p

pp

p

f

p

8^a

15^a

CLT

ASP

pizz. sec

Ped + U.C.

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

143

Fl

Cl

Cor

Perc

1

2

P

Al

Cb

mf

mf

mf

mf

mp

mf

mf

mf

mf

p

mf

mf

p

Vibraphone avec archet

L.V.

arrêter la résonance

arco

Théâtre musical : 2ème partie

4
4

2
4

2+1
4+8

2
4

4
4

148 + 1/4 de ton (avec l'embouchure)

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

pp

pp

mf

...simile...

8^b
p

ppp

mf

pp

pp

mp

mp

pp

mf

pizz. sec

8^a

CLT

CLT

CLT

8

8

5
4

3 1
4 + 8

4
4

154

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

+ 1/4 de ton - - - - ,

- 1/4 de ton - - - - ,

cordes étouffées

CLT

CLT

pizz.

CLT

pizz.

CLT

mf

pp

ppp

pp

f

pp

p

pp

p

pp

mp

pp

ppp

pp

p

pp

p

pp

3
4

4
4

3
4

5
4 $\text{♩} = 54,1$

158

Fl

Cl

Cor

1

Perc

2

P

Al

Cb

Flute (Fl): *mf*, *ppp*, *ff*

Clarinet (Cl): *mf*, *ppp*, *ff*

Cor Anglais (Cor): *mp*, *f*, *p*

Percussion (Perc): *mp*, *ff*

Piano (P): *ppp*, *mf*, *p*, *ff*

Alto Saxophone (Al): *f*, *ppp*, *ff*

Contrabass (Cb): *mp*, *f*, *p*

Performance instructions: *ord.*, *CLT*, *ASP*, *gliss.*, *pizz. sec*, *frapper sur les cordes graves avec la paume*, *...simile...*

4
4

3
4

162

gliss d'embouchure

pp

f

mf

ff

f

f

mf

ff

f

mf

15²

Vibraphone

Crotale

Vibraphone

ff

f

f

mf

mf

mf

...simile...

...simile...

...simile...

mf

mp

mf

pp

f

pp

(ASP) gliss.

185

Picc

Cl

Cor

1

Perc

2

P

Al

Cb

5/4

2/4

3/4

2/4

fffz

p

fp

pp

chanter la note losange

fff

mp

fff

fpp

fpp

f

ff

pp

mp

fff

f

fff

mp

p

fff

mp

fff

fffz

p

ASP

fp

fff

p

8

4
4

2
4

4
4

2
4

190_s

Picc *f* *mp* *f* *mp*

Cl *f* *p* *f* *p*

Cor *mf* *pp* *mf* *pp*

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

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

P *mp* *f* *mp* *f*

Al *f* *p* *f* *p*

Cb *p* *f* *p* *f*

8^a *8^b* *ASP* *MST* *pizz.* *arco*

Detailed description of the musical score: The score is for measures 190-193. It features seven staves: Piccolo (Picc), Clarinet (Cl), Cor Anglais (Cor), Percussion (Perc 1 and 2), Piano (P), Alto Saxophone (Al), and Contrabass (Cb). The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics range from *f* (forte) to *pp* (pianissimo). Performance instructions include *pizz.* (pizzicato), *arco* (arco), *ASP* (Articulation), and *MST* (Mute). Articulation marks include accents and slurs. The Piccolo part has a complex rhythmic pattern in measures 190 and 193. The Percussion parts feature a snare drum pattern in measure 190 and a tom-tom pattern in measure 193. The Piano part has a simple accompaniment. The Alto Saxophone and Contrabass parts have a melodic line with dynamic contrast.

5
4

194

Picc

Cl

Cor

1

Perc

2

P

Al

Cb

2
4

4
4 = 114

3
4

f, *mp*, *ff*, *fff*, *p*, *mf*, *pp*, *pizz.*, *arco*, *ASP*, *8^a*, *15^a*, *v*, *3*

Detailed description of the musical score: The score is for page 43, measures 194-200. It features seven staves: Piccolo (Picc), Clarinet (Cl), Cor Anglais (Cor), Percussion (1 and 2), Piano (P), Alto Saxophone (Al), and Contrabass (Cb). The Piccolo part starts with a forte (f) dynamic and includes a triplet of eighth notes. The Clarinet part has a piano (p) dynamic for a triplet of eighth notes. The Cor Anglais part has a mezzo-forte (mf) dynamic. Percussion 1 and 2 have various dynamics including forte (f) and mezzo-piano (mp). The Piano part includes a pizzicato (pizz.) instruction. The Alto Saxophone part has a forte (f) dynamic and includes a pizzicato instruction. The Contrabass part has a piano (p) dynamic. The score includes various articulation marks like accents and slurs, and dynamic markings such as *mp*, *ff*, *fff*, and *pp*. There are also performance instructions like *ASP* and *arco*. The tempo is marked as 4/4 = 114. The key signature has one sharp (F#). The score ends with a fermata over a whole note in the Alto Saxophone part.

202

2/4 4/4 3/4 3/4+1/8

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

Cl *fff* *p* *f* *f* *ff* *p subito*

Cor *fff* *f* *mf* *f* *ffp*

1 Perc *fff* *p* *fff* *f* *fp* *fp* *ff*

2 Perc *fff* *p* *fff* *f* *f*

P *fff* *p* *fff* *f* *mf* *f* *ff*

Al *fff* *p* *fff* *f* *mf* *f* *ff*

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

G. C.

ASP ST SP

III / 8
IV / 11

bruit blanc sur le chevalet

bruit blanc sur le chevalet

4/4

3/4

3+1
4+8 ♩ = 113

207

Picc *mp* *pp*

Cl *mp* *pp* *f*

Cor *mp* *ppp* *p* *ppp* *f*
 en demi-pistons (les 3 pistons + le piston général)
 hauteurs approximatives

1 Perc *mp* *p* *sec*

2 *pp* *f*

P *mp* *p* *f* *mf* *mf* *8^b*

Al *mp* *ppp* *p* *f* *ASP*

Cb *mp* *ppp* *p* *ppp* *mf* *pizz. sec*

2 1 3
4+8 4 = 110 = 114

211_s

Picc

Cl

Cor

1 Cymbale sec, sans résonance G. C. rimshot Cymbale

Perc

2

P

Al

Cb

pizz. arco ASP

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

ff *mf* *ff* *mf* *ff*

f *sfz* *f* *sfz* *mf* *f*

f *ff* *ff* *ff* *ff*

8^a 15^a 8^a 15^a 8^a 15^a

3 1
4+8

5
4

3 1
4+8

221

Picc

Cl

Cor

1

Perc

2

P

Al

Cb

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

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

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

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf*

f *mp* *mf* *f* *f* *ff* *f* *mp*

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

ff *f* *mp* *ff* *f* *f* *ff* *f* *mp*

Woodblock aigu

G. C.

gliss ad lib

8^a

15^a

8^a

8^b

8^a

8^b

8^a

8^b

8^a

8^b

8^a

8^b

pizz.

arco

ASP

gliss ad lib

pizz.

239

Flute I (Fl) part includes dynamic markings *p* and *mf*, and articulation such as slurs and accents. Clarinet (Cl) and Cor parts also feature *p* and *mf* dynamics. Percussion 1 (Perc 1) and 2 (Perc 2) parts include *pp* and *mf* dynamics, with Perc 2 marked with *8^a*. Piano (P) part consists of a steady eighth-note accompaniment. Alto Saxophone (Al) part features a triplet pattern with dynamics *pp* and *mf*, and includes performance instructions: *CLB*, *ST*, *SP*, *ord.*, and *effet "mouette"*. Cello/Double Bass (Cb) part includes *pp* and *mf* dynamics, with performance instructions: *pizz.*, *ASP arco*, and *MST*.

2
4

3
4

2
4

4
4

244

Fl
Cl
Cor

Perc
1
2

P

Al
Cb

répéter cette cellule le plus rapidement possible en boucle

répéter cette cellule le plus rapidement possible en boucle

répéter cette cellule le plus rapidement possible en boucle

répéter cette cellule le plus rapidement possible en boucle

JV

Tambour de bois

WB

15^a

8^a

15^a

8^a

8^a

8^a

ord.

