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**Title**

Le Stéréoscope des Solitaires

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# Le Stéréoscope des Solitaires (2015)

inspired by Juan Rodolfo Wilcocks Le Stéréoscope des Solitaires

for 4 musicians, live-electronics and loudspeaker system

to be performed as a part of the Music Theatre Installation of the same title in a large space

Director: Ingrid von Wantoch Rekowski

Stage / Light: Fred Pommerehn

I would like to thank Ensemble KNM Berlin and Césaré - especially Philippe le Goff and Lysiane Louis for their kind support and confidence.

## General remarks

The music consists of 8 parts. The first part is not fixed as a score. It is thought as an improvisation to be worked out for the space.

There are 2 performing set ups: parts 1-4 and 6-8 will be performed sitting in a circle. Only part 5 will be performed sitting in a row. For that reason the violin and the viola should be equipped with wireless microphones. All parts will be performed without intermission in between.

The use of the live-electronic and the spatialization are not written in the score because it depends on the performing space. Violoncello and trumpet are filtered from time to time.

## Structure

### 1\_ Installation

for violin, viola, moon string, trumpet and electronics

### 2\_ Dans l'obscurité

for violin/Banduria, viola, violoncello with distortion

### 3\_ Dans l'espace

for trumpet and violoncello

### 4\_ Les Brodeuses

for trumpet, violin, viola and violoncello

### 5\_ Les Miroirs

for violin, viola and violoncello and electronics

### 6\_ L'Ange (3'40")

for trumpet and live-electronics

### 7\_ L'Ile

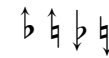
for violin, viola and violoncello


### 8\_ L'Atome


for trumpet (also speaking), violin, viola and violoncello (also speaking)


## Explanations


### Strings

 1/8 ton higher or deeper

 harmonics


 half - pressure


 over press the bow until producing a rough sound with extreme distortion but recognizable sound


 play the highest possible pitch


 col legno battuto behind the bridge


 jeté


 pizz behind the bridge

 pizz on the peg clef

 play with a beater

 on the side of the bridge

 Bartok pizz


 dry rattling sound played with pressed bow

 rapid gliss with harmonics

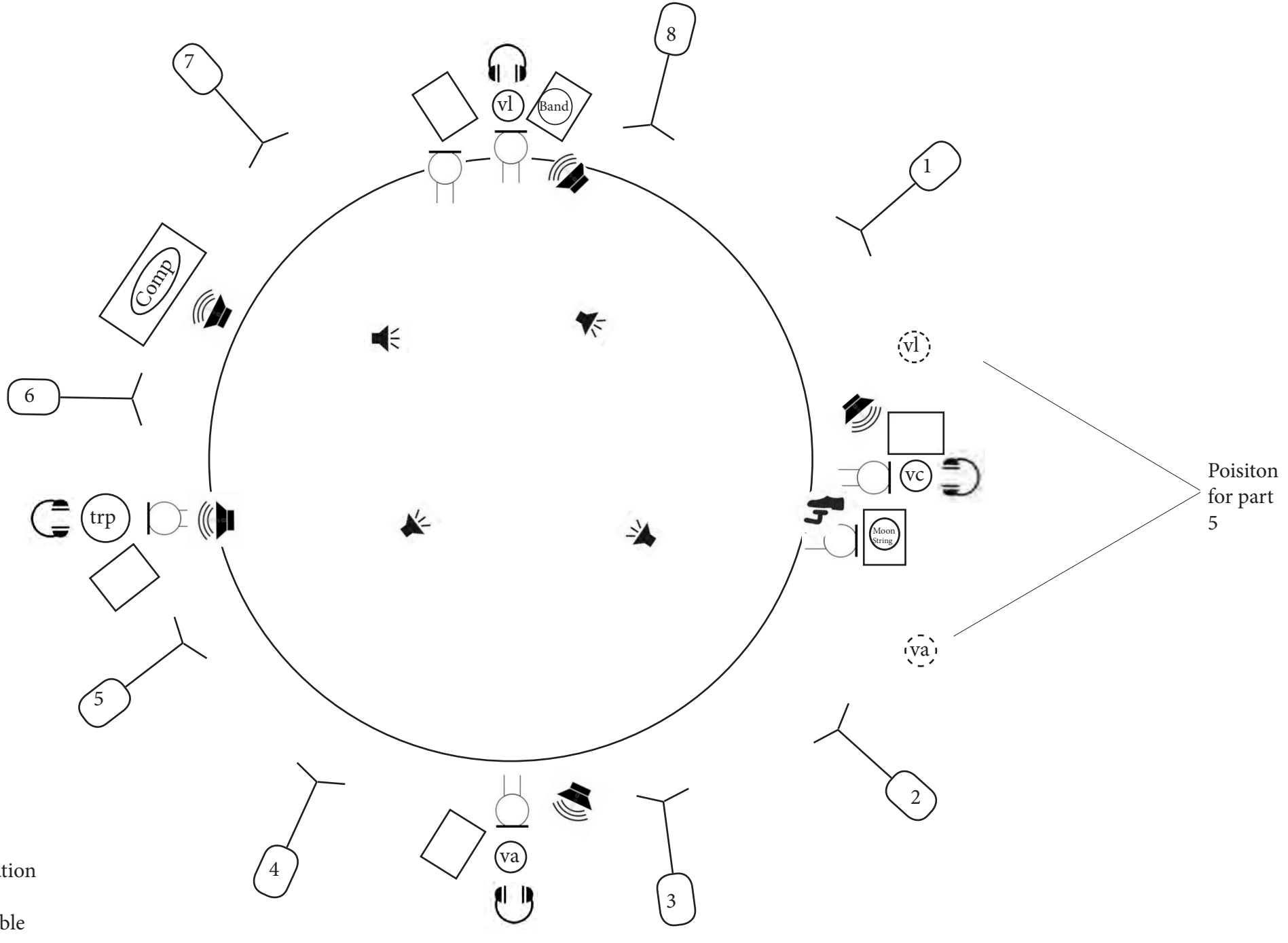
 vibrato lento

*m.s.p* molto sul ponticello

*m.s.t* molto sul tasto

 continuous bowing transition

planned set up for musicians and Live-Electronics



# Dans l'obscurité

♩ = 66

bandurria p.c.

Viola

Cello

*p* *mp* *ppp* *pppp* *p* *mp* *pp* *p* *mf* *mp* *mf*

*pizz* *gliss fingerschlag* *ord.* *s.p.* *s.p.m.* *ord.* *s.p.* *s.p.m.* *pizz* *arco* *ord.* *s.f.* *ord.* *pizz* *mf*

7 p.c.

Vla.

Vc.

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

*p.c.* *ord.* *s.p.* *s.p.m.* *s.p.* *s.p.m.* *s.t.m.* *ord.* *arco* *s.t.* *secco* *s.p.* *pizz* *1)* *both hands* *III oder IV* *s.t.* *ord.* *mp* *pp*

1) L.hand :mute the four strings  
R.hand: arco col legno tratto leggero (sweeping sound)

13

*p.c.*

*pp* *mp* *mp*

*mf* *mf* *mf* *f*

*s.t.* *ord.* *s.p.*

*ord.* *s.t.* *ord.* *flaut.s.p.* *ord.*

*p* *mf* *p*

*pppp* *p* *pp* *ppp* *pp* *p* *ppp*

*b.b.* *3:2* *arco* *ord.* *3*

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

*mf* *mf* *mf* *p*

II

III

19

*ff* *pp*

*s.t.* *ord.* *s.p.* *s.p.m.* *s.p.* *ord.* *m.s.t.* *ord.* *s.p.m.*

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

*pizz* *ord.* *3*

*p* *mp* *p*

*mf*

III-IV

*p.c.* *1/2 legno*

26

*mf*

change to violin

*pppp* *ppp* *pp* *pp*

*mp* *pppp* *ppp* *pp* *pp*

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

*♩* = 92

IV *m.s.t.*

flaut. *m.s.t.*

ord.

Vla.

Vc.

34

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

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

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

*c. legno* *arco* *s.t.* *III* *I* *D.S. III*

*III* *c. legno* *b.b. III* *b.b. 6:4* *II* *3* *s.p.* *b.b. II* *alla punta* *s.p.* *6:4*

*b.b. III* *s.p. pizz* *3* *s.f. arco* *III pizz* *s.p.* *m.s.p.* *3* *b.b. IV*

Vla.

Vc.

40 *accel.* .....  
*ppp*  
IV *s.p.* 3  
6:4 *p* *pp*  
*s.t.* *mf* *p*  
Vla. *m.s.t.* *mf* *pp* *s.p.* 6:4 *s.t.* *p* *mf* *pp* *alla punta* *m.s.p.* 3  
Vc. *ord.* *pizz* *p* *mp* *p* *pp* *mf* *p*

44 *c.legno* *m.s.p.* *b.b. III* *I* *IV s.t.* *dn.s.p.*  
*mp* *ff* *ff* *pp* *mf*  
Vla. *15<sup>ma</sup>* *II s.p.* 3 *mp* *pp* *m.s.p.* *sfz* *mp* *pp* *alla punta* *s.p.* 5:4 *s.t.* *pp*  
Vc. *m.s.p.* *pizz* *arco* *p* *mf* *f* *mp* *p* *s.p.* *mf* *mf*



50 *s.p.* 6:4 *s.p.* *tr* 3 *s.p.* *tr* 3 *s.p.* *tr* 3 *m.s.p.* *tr* 3 *alla punta* *m.s.p.* IV 6:4 *tr* 5

Vla. *f* *mp* *mf* *mp* *pp* *mf* *p* *mf* *mp*

Vc. *mf* *p* *mf* *pp* *mf* *p* *mf* *mf*

*ord.* 3 *6:4* *6:4* *6:4* *6:4*

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

Vla. *f ppp* *mf* *pp* *f*

Vc. *ppp*

6  
60

*s.p.*  $\text{—} \overset{\text{3}}{\text{—}}$   $\text{—} \overset{\text{3}}{\text{—}}$   $\text{—} \overset{\text{3}}{\text{—}}$

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

Vla. *s.p.*  $\text{—} \overset{\text{3}}{\text{—}}$   $\text{—} \overset{\text{3}}{\text{—}}$   $\text{—} \overset{\text{3}}{\text{—}}$   $\text{—} \overset{\text{3}}{\text{—}}$

*pp* *f* *pp* *f* *pp* *ff* *pp* *ff* *pp* *f*

Vc. *ord.* *s.p.* *m.s.p.* *ff*

*fff*

65

$\text{♩} = 66$

*s.p.* *ord.* *m.s.p.* *s.t.* *s.p.* *ord.*

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

Vla. *I* *s.p.* *ord.* *m.s.p.* *s.t.* *s.p.* *ord.*

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

Vc. *D.S.* *2)* *pizz* *m.s.t.* *pizzgliss* *m.s.t.* *pp* *mp* *p*

*O.S. arco leggero*

71

*m.s.p.* *s.t.* *ord.* *III* *II* *I* *IV* *s.p.* *s.p.m.* *I* *s.p.*

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

Vla. *m.s.p.* *s.t.* *ord.* *III* *II* *I* *IV* *s.p.* *s.p.m.* *I* *s.p.*

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

Vc. *O.S. arco leggero* *pp* *mp* *p* *ord.* *III* *II* *I* *IV* *s.p.* *s.p.m.* *I* *s.p.*

*pp* *mp* *p* *pizz* *mf* *mf* *mf* *p* *mp* *pizz* *m.s.t.* *m.s.t.* *f*

*2)* *D.S.* *pizzgliss*

2) gradually increasing pressures string damped with the left-hand palm

79

*pp*

*quasi improvisando*

*sempre s.p.  
c. legno*

Vla.

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

Vc.

*p* *m.s.t. pizz mp* *m.s.t. pizz p* *m.s.t. pizz mp* *m.s.t. pizz f* *m.s.t. pizz p*

83

(8va)

Vla.

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

Vc.

Dans l'espace

Trumpet in C

Cello

Tempo:  $\text{♩} = 46$  (Trumpet),  $\text{♩} = 72$  (Cello)

Dynamic markings: *ppp*, *pp*, *p*, *mp*, *mf*

Articulations: *l.vib*, accents, slurs, trills

C Tpt.

Vc.

Tempo:  $\text{♩} = 46$  (C Tpt.),  $\text{♩} = 60$  (Vc.)

Dynamic markings: *pp*, *p*, *mp*, *mf*, *f*

Articulations: accents, slurs, trills

C Tpt.

12

*<f> p <f> mf <ff> f mp <ff> f <4:3> pp p <f> ff > f p mp > p f <ff>*

Vc.

12

*fp <f> <ff> mp <ff> f > mp <ff> f <ff> p <fff> mp <f> mp pp <mp> p <ff> f > mp*

C Tpt.

15

*f > mp f > mp <f> f > p f > mp > pp mf > p mp > pp ff mp > p mp > p pp <p> pp*

*♩ = 46*

Vc.

15

*f > p mp <f> mp <f> p <mp> pp mf > p p pp*

*pizz.*

Les brodeuses

♩ = 92

Trumpet in C

Musical staff for Trumpet in C, measures 1-4. Dynamics: *p*, *mf*, *mf*, *f*, *p*. Includes triplets and a half note with a breath mark (h.m.).

Violin

Musical staff for Violin, measures 1-4. Dynamics: *pp*, *mp*, *f*, *pp*, *p*. Includes *m.s.t* II, *c.legno*, *IV s.p.*, *s.t.*, *s.p.*, and *m.s.t*.

Viola

Musical staff for Viola, measures 1-4. Dynamics: *ff*, *pp*, *f*, *mf*, *ff*, *pp*. Includes *b.b. IV c.legno*, *s.t.*, *sp. III*, *b.b. IV c.legno*, and *arco s.t.*

Cello

Musical staff for Cello, measures 1-4. Dynamics: *ff*, *mf*, *f*, *mf*, *f*, *ff*. Includes *pizz gliss*, *m.s.p.*, *flaut. III*, *pizz m.s.p.*, and *1/2 legno p.c.*

C Tpt.

Musical staff for C Trumpet, measures 5-8. Dynamics: *p*, *f*, *mf*. Includes *open..... without mouthpiece*.

Vln.

Musical staff for Violin, measures 5-8. Dynamics: *mp*, *mf*, *mf*, *f*, *p*, *mf*, *mf*. Includes *m.s.t II*, *15ma*, *c.legno*, *b.b. IV*, *pizz. ord.*, *arco*, and *flaut. s.p.*

Vla.

Musical staff for Viola, measures 5-8. Dynamics: *ff*, *mf*, *mf*, *f*, *f*, *ff*, *f*. Includes *b.b. II c.legno*, *s.t.*, *arco*, *s.p. IV*, *b.b. III c.legno*, and *IV*.

Vlc.

Musical staff for Cello, measures 5-8. Dynamics: *mf*, *mf*, *p*, *pp*, *ff*, *mf*. Includes *m.s.p.*, *s.p.*, *s.t. II*, and *8va*.

12 *put the mouthpiece*

C Tpt. *f* *mp* *ff* *mf*

Vln. *f* *ff* *mf* *f* *f* *mp* *mf*

Vla. *ff* *p* *mf* *mf* *f* *ff* *p* *f* *f*

Vlc. *mf* *mf* *mp* *mf* *ff* *mf* *f* *f* *p* *mp* *f*

*h.m.* *h.m.* *III flaut. m.s.p.* *III s.t.* *II*

*arco m.s.p.* *II* *b.b.* *IV* *m.s.t.* *b.b.* *IV*

19 *without mouthpiece* *put the mouthpiece*

C Tpt. *mp* *mf* *f*

Vln. *mf* *mf* *f* *f* *mf* *mp* *mf* *f* *ff*

Vla. *mf* *mf* *ff* *ff* *mf* *f* *f* *sfz* *mp*

Vlc. *f* *mf* *f* *f* *f* *f* *f* *mf* *f* *ff*

*like colored noise.....* *like colored noise.....* *like colored noise.....*

*c.legno* *c.legno* *s.t.* *s.t.* *m.s.p.* *p.c.*

*s.p. flaut.* *b.b.* *III* *III s.t. flaut.* *II*

26

C Tpt. *sfz* *mp* *mf* *mf*

Vln. *b.b. IV* *f* *mp* *s.t. 3* *b.b.* *II* *s.p. III* *mf* *mp* *m.s.p. IV* *mf* *mp*

Vla. *ff* *f* *s.t. II* *ff* *III* *gliss.* *II s.t.* *f* *f* *mf* *f* *ff* *p.c. 1/2 legno*

Vlc. *sfz* *s.p.* *ff* *s.t.* *ff* *f* *sfz* *f* *mf* *m.s.p. IV* *mp* *ff*

33

C Tpt. *f* *mf* *mp* *mf* *straight m.* *6:4*

Vln. *II* *f* *p* *s.p.* *f* *m.s.p. IV 3* *mf* *p* *ff*

Vla. *b.b.* *IV* *f* *p* *b.b.* *III* *1/2 legno* *ff* *mp* *III* *mf*

Vlc. *b.b.* *IV* *f* *p* *s.p.* *pp* *m.s.p.* *mf* *IV s.p. pizz 3* *mf*



4

C Tpt. *open.....*  
*ff*

Vln. *mp* *mf* *mf* *p*  
*s.t.* *IV m.s.p. 3*

Vla. *mp* *mf* *f*  
*c.legno* *6-4*

Vlc. *mp* *mf* *mf*  
*IV 3 pizz*

48

C Tpt. *without mouthpiece (almost distortion)* *put the mouthpiece*  
*ff*

Vln. *mf* *f* *pp*  
*s.p. IV 8va 6:4* *s.t.* *c.legno s.p. IV 8va*

Vla. *mf* *ff* *mf* *f* *p* *pp* *pp* *mp*  
*1/2 legno* *3* *c.legno* *s.t. arco III* *c.legno s.p. IV 8va*

Vlc. *pp* *mf* *mf*  
*s.p.* *m.s.p.* *pizz ord.*

55

C Tpt. *mf* *f* *h.m.*

Vln. *mp* *f* *p.c.* *1/2 legno m.s.p.* *mp* *ff* *mp* *IV*

Vla. *f* *mf* *pizz ord.* *arco* *m.s.f.* *arco* *pp* *mf* *p* *mp* *mf* *mf*

Vcl. *mp* *f* *mf* *DS m.s.p. pizz* *arco diagonal* *mp* *f*

60

C Tpt. *mf* *mp* *mf* *p* *h.m.* *6:4*

Vln. *f* *mp* *ff* *f* *f* *mp* *IV* *p.c.* *s.p.*

Vla. *p* *mf* *p* *p* *mp* *s.f.* *8va* *IV* *s.p.* *6:4* *6:4* *mf*

Vcl. *mf* *mf*

6

C Tpt. *mp* *open.....* *mf* *h.m.*

Vln. *f* *p* *f* *15<sup>ma</sup>* *s.p.* *6:4* *6:4* *s.p. alla punta* *6:4* *mf*

Vla. *mf* *p* *f* *p* *mf* *mp* *p* *mf*

Vlc. *b.b. IV* *mp* *p* *mp* *f* *m.s.p. IV* *mf* *p*

70

C Tpt. *mp* *p* *mp* *p*

Vln. *p* *f* *mp* *p*

Vla. *p* *mf* *p* *mp*

Vlc. *p* *f* *mf*



86

C Tpt. *mp* *p* *mf*

Vln. *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f* *mp* *f* *mf* *ff* *mp* *f*

91

C Tpt. *mf* *sempre...* *open.....* *h.m.*

Vln. *mf*

Vla. *p* *mp* *p* *mp* *f* *mp* *f* *p* *mf* *pp*

Vlc. *p* *pp* *p* *mp* *f* *mp* *f* *p* *mf* *pp*

97 *change to straight m.*

C Tpt. *mp* *pp*

Vln. *mp* *mf*

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

Vlc. *mp* *p* *mf* *mp* *mf* *f* *pp* *mf* *f*

*IV c.l.b.* *c.l.b.* *change to cello* *s.p. alla punta 6:4* *b.b. III*

102 *straight m.* *open..... unfocused sound (blurring effect).....*

C Tpt. *p* *ff* *p*

Vln. *mp* *fff* *ppp* *pp* *ppp* *s.#* *5:4* *6:4* *5:4* *s.p.*

Vla. *p* *mp* *ppp* *pp* *ppp* *s.t* *5:4* *6:4* *s.p.*

Vlc. *mp* *ff* *mp* *ppp* *pp* *ppp* *s.t* *5:4* *6:4* *5:4* *s.p.*

*I* *II* *I* *II*

10  
106

C Tpt.

Vln.

Vla.

Vlc.

*mp*

*s.f.* *ppp* *pp* *ppp* *pp* *ppp* *s.p.* *ppp* *pp* *ppp*

*s.f.* *ppp* *pp* *ppp* *pp* *ppp* *s.p.* *ppp* *pp* *ppp*

*s.f.* *ppp* *pp* *ppp* *pp* *ppp* *s.p.* *ppp* *pp* *ppp*

*s.f.* *ppp* *pp* *ppp* *pp* *ppp* *s.p.* *ppp* *pp* *ppp*

108

C Tpt.

Vln.

Vla.

Vlc.

*straight m.* *mp* *open.....* *sfz*















*cresc.* *5:4* *5:4* *3* *5:4* *6:4* *5:4* *III* *m.s.p.* *f*

*cresc.* *5:4* *6:4* *5:4* *IV* *f*

*cresc.* *3* *3* *6:4* *3* *5:4* *6:4* *5:4* *m.s.p.* *f*

## 5\_ Les Miroirs

The three strings are sitting in a line. The violoncello has to be placed in the center. All three musicians are using their instruments like playing a violoncello. The score consists of two parts: a graphical one showing and organizing the bowing and a violoncello part which has to be played at the end.

		(vl)	(vc)	(va)
horizontal bowing, slowly. the vl and va imitate the vc (but bowing in different directions)	50"			
vc gets faster and faster, the others follow	30"			
vc starts to play in diagonal direction. the others are following but in different directions. vc change the directions several times which leads to reactions of the others.	2'			
vc is bowing circularly. vl and va are playing in vertical direction taking the bow in to hands.	1'30"			
vc plays the score. for the others circular bowing	1'20"		plays the score	



Les miroirs solo cello final part

The musical score is divided into three systems. The first system (measures 1-8) is in bass clef with a tempo of 54. It features a complex rhythmic pattern with time signatures 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, and 3/4. Dynamics range from *p* to *pp*. The second system (measures 9-14) is in bass clef with a tempo of 46. It includes a triplet of eighth notes in measure 10 and a triplet of quarter notes in measure 14. Dynamics range from *pp* to *f*. The third system (measures 15-16) is in bass clef and includes a 6:4 ratio and a triplet of eighth notes. Dynamics range from *ff* to *pp*.

# L'ange

♩ = 160

Tpt in C

Measures 1-9: *f* *p* *f* *mf* *pp* *mf*. Articulation: *h.m.*, *+*, *3*.

Measures 10-18: *p* *f* *mf* *p*. Articulation: *+*, *3*, *\*) straight m. transition to play+sing*.

19 *without mouthpiece* *put the mouthpiece*

Measures 19-28: *ff* *pp* *p* *ff* *ff* *ff*.

30 *without mouthpiece* *put the mouthpiece* *harmon m.*

Measures 30-39: *ff* *mp* *f* *ff* *f* *pp*. Articulation: *2*, *+*.

40  $\text{♩} = 120$  *free, quasi improvisando*

Measures 40-45: *sfz* *ppp* *ff*. Articulation: *3*, *3*, *3*, *5:4*.

46

Measures 46-52: *ff* *sfz* *ppp* *ff* *sfz* *pp*. Articulation: *3*, *6:4*, *3*, *5:4*, *6:4*.

\*) *play+sing*: while playing the note indicated, sing approximately the same pitch; .

50  $\frac{3}{2}$  2)  
*mp* *p* *ff* *f* 2

59 *f* *f* *f* *f* 3 3 3 3 *p*

68  $\text{♩} = 82$   
*p* *p* *mf* *mp* *p* *p* *pp* *p* *p* *pp*

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

89 *pp* *pp* *pp* 3 3 3  
mute vibrato (open and close very lightly, never fully open)

2) no air at all, only tongue action

# L'Ile

**Viola**  
♩ = 66  
I s.p. *mf*  
I gliss. *pp*  
s.p.m. *pp* *p* *pp*  
s.t. *ppp* *pp*

**Cello**  
ord. III pizz. arco  
*f* *mf* *p* *pp*  
s.p. *pp* *p* *pp*  
ord. 1/2 legno pizzgliss. *p*

**Vla.**  
6 ord. *p* *mp*  
ord. *mp* *p*  
alla punta *mf*  
♩ = 72 s.t. *p* *pp* *p*

**Vc.**  
flaut. s.t. m. arco  
*ppp* *pp* *p* *pp*  
s.t. *p* *pp*  
ord. II *p* *pp*  
s.t. m. *p* *pp*

**Vla.**  
11 s.p. *mp*  
III pizzgliss. arco *mf*  
s.t. *p* *pp*  
s.p.m. *mp* *pp* *p*

**Vc.**  
s.t. *pp* *mf* *p* *mp*  
ord. *mf*

15 ♩ = 92

Vln. *f* *f* *ff* *f* *mp*

Vla. *mf* *f* *f* *f*

Vc. *f* *ff* *f* *mf* *f* *mf*

*b.b.* *m.s.p.* *c.legno*

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

19

Vln. *mf* *pp* *mp* *mf* *mf* *mp* *mf*

Vla. *mf* *mp* *mp* *mp* *mf* *mf*

Vc. *ff* *mf* *mp* *mp* *mf* *mp* *p* *mp*

*pizz* *arco* *tr* *b.b.* *m.s.p.* *pizz.gliss.* *m.s.t.*

*3* *6:4* *3* *3* *3* *6:4*

22

Vln. *mf* *mp* *f* *mp*

Vla. *p* *mf* *mf* *mp* *mf*

Vc. *mf* *mp* *mf* *f* *f*

III *s.p.* *m.s.p.* *s.p.* 6:4 III *ord.*

*s.t.* *tr* *3* *3* *3* *3* *3* *3* *3* *3* *3*

26

Vln. *mf* *p* *p*

Vla. *mf* *mp* *mp*

Vc. *mp* *mp* *p*

III *ord.* 5:4 *m.s.p.* *m.s.p.* I *ord.*

*s.t.* *3* *3* *3* *3* *3* *3* *3*

30

Vln. *c.legno* III IV *f*  $\frac{6:4}{=92}$  *mp* *f* *pizz* *c.legno* *s.p.* *p* *mf*  $\frac{5:4}{}$

Vla. IV *p* *f* *sfz* III *mf* *mp* *p* *f* *s.p.* *mf* *mp* *p* *c.legno* *pizz*

Vc. *f* *mp* *m.s.p.* *pizz* III *mp* *arco*  $\frac{3}{}$  *ff* *b.b.* III *mf* *s.t.* *pp*

35

Vln. *s.p. pizz* *p* *p*  $\frac{3}{}$  *f* *m.s.t.* *pp* *mf* *pp* *mp* *s.p.*

Vla. *p* *mp* *b.b.* IV  $\frac{5:4}{}$  *mf* *f*  $\frac{3}{}$  *p* *ff* *f* *c.legno* III  $\frac{3}{}$

Vc. *s.p. I*  $\frac{3}{}$  *mf* *f* *m.s.p.* *p* *f* *pizz* *mp*

39 *b.b.*

Vln. *mp* *s.f.* *mf* *mp* *mp* *s.p.* *alla punta* *pp*

Vla. *c.legno* *I* *III* *IV* *f* *mf* *f* *mf* *f* *mf* *c.legno* *s.p.* *III* *p* *f*

Vc. *c.legno* *b.b.* *III* *II* *f* *c.legno* *III* *f* *m.s.p.* *III* *mp*

42 *alla punta* *6:4*

Vln. *mp* *rit.* *pppp*

Vla. *s.p.* *p* *f* *3*

Vc. *s.t.* *c.legno* *f* *p* *mf* *s.p.* *alla punta* *pp*



45

Vla. *s.p.m.* *mp* *pp* *p* *ppp* *p* *mp* *I 8va* *ord.* *p* *pp* *p* *ppp* *3* *II 8va* *ppp* *3*

Vc. *ord.* *mf* *s.p.m. pizz* *mf* *clb.* *II* *pp* *ppp* *p* *ppp* *pp* *flaut. s.t. m.* *p*

49

Vla. *II 8va* *mp* *p* *ppp* *p* *s.p.* *mf* *f* *s.p.m. pizz* *arco* *I* *mp* *p*

Vc. *ord.* *s.p.m.* *ppp* *p* *mp* *mf* *ppp* *pp* *mp* *p* *mp* *mf* *f*

53

Vla. *arco alla punta* *pp* *p* *ppp* *ord.* *mp* *p* *I* *s.t.* *pp* *s.t.m.* *pp* *p* *pp*

Vc. *s.t.* *ppp* *pp* *ppp* *mp* *II ord.* *p* *ppp* *mp* *s.t. m.* *p* *pp* *s.t.* *pp* *p* *pp*

58

Vla. *ord.* *mf* *p* *mp* *mf* *pp* *mf* *p*

Vc. *p* *mp* *p* *pp* *f* *mf* *pp* *ppp*

Annotations: *ord.*, *II*, *III*, *gliss.*, *5:4*, *b.b.*, *ord.*, *pizz.gliss.*, *arco*, *s.t.m.*, *II*

61

Vla. *ppp* *p* *ppp* *p* *pp* *mf* *sfz*

Vc. *pp* *p* *ppp* *mp* *p* *p* *f* *mf*

Annotations: *s.t.m.*, *III*, *flaut. s.pont.*, *flaut. s.t.m.*, *pizz*, *arco*, *s.p.m.*, *pizzgliss.*, *arco*, *s.t.*, *gliss.*, *c.l.b.*

$\text{♩} = 84$

66

Vla. *pp* *mf* *mf* *f* *mp* *pp* *accél.*

Vc. *mf* *p* *mf* *pp* *ppp*

Annotations: *arco*, *s.p.*, *II*, *s.t.*, *s.t.m.*, *s.p.*, *3*

75

Vla. *s.p.* *pp* *s.p.m.* II *mp* *s.t.* *pp* *mf* *ord.* *f*

Vc. *ord.* *p* *pp* *s.p.* *mf* *ord.* *mf*

79

Vla. *p* *mf* *s.p.* *mp* *jeté* *p* *mp* *jeté* *p* *ord.*

Vc. *s.t.* I *p* *mf* *ord.* I *p* *mf*

82

Vla. *s.p.* *ppp* *mf* *ord.* I *mp* *f* *mf*

Vc. *s.t.m.* *mf* *f* *mp* *f*

85

Vla. *s.p.* *mp* *alla punta* *pp* *mf* *p* *s.t.m.* *mf* *f* *mf*

Vc. *ff* *pp* *p* *pp* *s.p.*

90

Vln. *s.p.m.* *tr* *ppp* *tr*

Vla. *s.p.* *pp* *p* *pp* *mf* *f* *mf* *ppp*

Vc. *s.t.m.* *p* *pp* *mf* *mp*

*♩ = 80*

99 *m. s.t.*  $\text{♩} = 92$

Vln. *pp* *pp* *ff* *f*

Vla. *s.p.* *pp* *ff* *pp* *f* *mf*

Vc. *s.p.* *pp* *ff* *mp* *ff*

*b.b. IV* *s.t.* *s.p.* *flaut.*

105 *s.p.* *mf* *ff* *mp*

Vln. *mf* *ff* *p* *mp*

Vla. *III* *s.p.* *b.b. IV c.legno* *arco s.t.* *b.b. II c.legno*

Vc. *pizz* *s.p.* *mp* *b.b. c.legno II* *ff* *IV* *mf*

108

Vln. II *15<sup>ma</sup>* *s.p.* 3 *mf* *s.p.* *mf* *c.legno* IV 3 *f*  $\text{♩} = 66$

Vla. IV *s.p.* 3 *mf* *c.legno* IV *f* II *s.p.* *gliss.* *p*

Vc. *s.p.* *p* II *c.legno* *pp* *flaut. s.pont.* *p* *pp*

113

Vla. *ppp* *ord. I* *mf* *p* *s.p.m.* *pp* *arco* *s.p.* *s.t.* *pp*

Vc. *pizz* *arco* *flaut. s.t. m.* *s.p.* *flaut. s.t. m.* *p* *s.p.* *mf*

*5:4* *p*

119

Vln. I

Vc.

ord.  $\text{♩} = 60$  *s.p.* *s.p.m.* *II* *8va*

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

*mf* *sfz* *p* *pp*

123

Vln. I

Vc.

ord. *s.p.* *s.p.m.*

*sf* *p* *mf* *mp* *p*

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

*arco* *I* *s.t.m.*

# L'atome

♩ = 44

Trumpet in C

Musical score for Trumpet in C, measures 1-6. The piece is in 3/4 time, with a tempo of 44 beats per minute. The score includes dynamic markings such as *mp*, *f*, *mp*, *p*, *p*, *mp*, and *f*. Performance instructions include *harmon m.*, *III b.b. c.legno*, and a triplet of eighth notes in measure 6.

Violin

Musical score for Violin, measures 1-6. The piece is in 3/4 time. The score includes dynamic markings such as *mf*, *f*, *mf*, *p*, *mp*, *mp*, *mf*, and *ff*. Performance instructions include *III b.b. c.legno*, *arco*, *pizz*, *p.c.*, and a triplet of eighth notes in measure 6.

Viola

Musical score for Viola, measures 1-6. The piece is in 3/4 time. The score includes dynamic markings such as *mf*, *sfz*, *mf*, *mf*, *p*, *sfz*, *mf*, and *ff*. Performance instructions include *b.b. pizz III*, *s.p. III*, *arco m. s. p.*, *pizzgliss.*, and *b.b. IV 5:4*.

Cello

Musical score for Cello, measures 1-6. The piece is in 3/4 time. The score includes dynamic markings such as *mf*, *f*, *p*, *ff*, *pp*, *ppp*, *mp*, and *f*. Performance instructions include *pizzgliss. II*, *b.b. IV*, *s.t.*, *m.s.t.*, *m.s.p. I*, and a triplet of eighth notes in measure 6.

C Tpt.

Musical score for C Trumpet, measures 7-10. The piece is in 4/4 time, with a tempo of 54 beats per minute. The score includes dynamic markings such as *mf* and *mf*. Performance instructions include *harmon m.*, *+ - - - o etc.*, and a 6:4 ratio in measure 10.

Vln.

Musical score for Violin, measures 7-10. The piece is in 4/4 time. The score includes dynamic markings such as *pp*, *p*, *p*, and *pp*. Performance instructions include *m.s.p. I*, *s.t. IV*, and *s.p.*.

Vla.

Musical score for Viola, measures 7-10. The piece is in 4/4 time. The score includes dynamic markings such as *ff*, *mp*, *ff*, *pp*, and *pp*. Performance instructions include *s.p.*, *s.t.*, and *m. s.t.*.

Vc.

Musical score for Violoncello, measures 7-10. The piece is in 4/4 time. The score includes dynamic markings such as *mp*, *ff*, *f*, *mp*, *f*, *mp*, *f*, *mf*, and *f*. Performance instructions include *III*, *s.p. pizz*, *b.b. III 1/2 legno*, *arco III 6:4*, and *m.s.p. I arco alla punta*.

Fri tty par le par le par le par le et parle



2  
14

harmon m.

block the stem of the mute with the hand

frï tty-occupe le cen tre d'un carré ideal d'in-

C Tpt. *f* *p* *mp*

Vln. *mf* *pp* *p* *mf* *p*

Vla. *mf* *pp* *p* *mf* *p*

Vc. *mf* *f* *mp* *p*

Annotations: *b.b.*, *IV*, *s.t.*, *8<sup>va</sup> IV<sub>0</sub>*, *m.s.t.*, *5:4*, *II*, *alla punta m.s.p.*, *s.p.*

22

without mouthpiece

terlo-cuteurs devant elle un à sa droite un à sa gau- che et un autre

C Tpt. *f* *p*

Vln. *mf* *mp* *sfz* *ff* *f*

Vla. *ff* *ff* *ff* *ff* *f*

Vc. *mp* *mf* *ff* *mf* *ff* *mp* *f*

Annotations: *III*, *IV*, *3*, *b.b. c.legno*, *flaut. s.p.*, *b.b. III*

30 *harmon.m.* ♩ = 94  
*put the mouthpiece*

C Tpt. *f* *mp* *mp*  
 non, une telle vulgarité — ce n'est pas possible

Vln. *f* *mp* *mf*  
*c.legno* *arco* *s.t.* *flaut. s.p.*

Vla. *ff* *f* *mf* *ff* *mf*  
*s.t.* *m.s.p.*

Vc. *ff* *ff* *ff* *ff* *f*  
*flaut. s.p.* *III* *II*

*c'est ne pas possible* *c'est ne pas possible*

36 ♩ = 64 ♩ = 96 *harmon m.*

C Tpt. *mf* *mp*

Vln. *mp* *mf* *mf* *p* *pp* *ppp* *mp*  
*b.b.* *IV* *s.t.* *m. s.t.* *III* *s.t.* *IV* *flaut. s.tasto*

Vla. *f* *f* *mf* *mf* *p* *mf* *p* *f* *p*  
*I* *c.legno* *III* *IV* *c.legno* *alla punta* *m. s. p.* *b.b.*

Vc. *ff* *ff* *mp* *p* *mp*  
*b.b.* *1/2 legno* *III* *c.legno* *III* *flaut. s.p.* *s.t.* *c.legno* *b.b.*

4  
40

C Tpt.  $\text{♩} = 54$   $\text{♩} = 44$

Vln. *b.b.* *c.legno* III *m. s.t.* III II *c.legno* s.t. IV *1/2 legno* III s.p.

Vla. *IV* *1/2 legno* *m.s.p.* *c.legno* s.t. IV *1/2 legno* s.p. III

Vc. *s.p.* III *m. s. p.* II *m. s. p.* II s.p. *c.legno* s.t. IV *1/2 legno* s.p. III

*pp* *ff* *f* *pp* *mp* *ppp* *p* *mf* *p*

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

*pp* *ff* *f* *pp* *mp* *ppp* *p* *mf* *p*

*ff* *f* *ff* *p < f* *mf* *mf > p*

*pp* *mp* *pp* *f* *mf* *mf > p*

45

C Tpt.  $\text{♩} = 54$   $\text{♩} = 94$

Vln. *1/2 legno* II *b.b.* III *s.p.* *s.p.m.* *b.b.* IV

Vla. *II* *1/2 legno* *b.b.* I *II* *s.p.* *s.p.m.* *b.b.* IV

Vc. *1/2 legno* II *b.b.* I *ff* *s.p.* *s.p.m.* *b.b.* III

*sfz* *mf* *p* *f* *p* *f* *pp* *sfz* *p* *mf* *f*

*mf* *mp* *ff* *p* *f* *pp* *f* *f* *p*

*mf* *mp* *sfz* *ff* *mf* *f* *pp* *f* *f* *p*

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

non, une telle vulgarité —

take the harmon mute

c'est ne pas possible

♩ = 54

51

C Tpt. *ce n'est pas possible*  
*mp* *p* *pp* *mp* *sfz* *f* *p*

Vln. *flaut s.t.m.* *s.f.* *III* *s.t.m.* *s.p.* *m.s.t. flaut* *IV* *s.p.*  
*p* *pp* *mf* *mp* *ppp* *mf* *p*

Vla. *s.p.* *s.f.* *s.p.* *IV* *s.p.*  
*p* *pp* *p* *mf* *p*

Vc. *II* *s.p.* *s.t.m.* *s.p.* *III* *m.s.p.*  
*6:4* *5:4* *pp* *f pizz* *3* *p* *f*

58

C Tpt. *f* *mp* *p* *ppp* *mp* *ppp* *p* *ppp* *mp* *ppp* *sfz* *p* *f* *p* *f*

Vln. *b.b. II* *s.f.* *mf* *f* *6:4*

Vla. *b.b. IV* *s.f.* *s.p.* *mf* *f*

Vc. *s.p.* *III* *sfz* *ff* *f*

66  $\text{♩} = 40$   $\text{♩} = 54$  M

C Tpt. *p* *f* *sfz* *f* *p*

Vln. *s.t.* *p* *mp* *mp* *s.p.* *mp* *pp* *pp* *s.t.*

Vla. *s.p.* *pp* *mp* *pppp* *mp* *pp* *p* *ppp*

Vc. *s.p.* *pp* *mp* *pp* *mp* *ff* *p*

66 *3* *5:4* *5:4* *5:4* *5:4* *3* *3* *3* *3*

IV *s.p.m.*

b.b. II

72  $\text{♩} = 54$

C Tpt. *mf* *p* *f* *mf* *f*

Vln. *m. s.t.* *p* *ppp* *ord. #* *c.l.b.* *p* *ppp* *arco* *p* *mp* *pp* *f*

Vla. *s.t.* *m. s.t.* *p* *pp* *pppp*

Vc. *s.t.* *mp* *pp* *ppp* *take the harmon mute* *pppppp* *b.b.* *p* *p*

72 *h.m.* *3* *+* *o* *3*

I III

78 *half open*  $\text{♩} = 60$  *straight m.* *half open* *open*

C Tpt. *non, une telle vulgarité* *f* *ce n'est pas possible* *mf* *mp*

Vln. *p* *mf* *f* *mf* *p* *pizz mf* *s.p.*

Vla. *c.legno* *p* *f* *mf* *mf* *p* *s.t* *pizz mp* *s.p.*

Vc. *c'est ne pas possible* *mf* *f* *f* *mf* *pp* *s.t* *pizz* *s.p.*

84 *straight m.*  $\text{♩} = 54$  *M*

C Tpt. *f* *sfz* *f* *p* *mf* *mp*

Vln. *p* *mf* *mf* *f* *p* *mf* *f* *p* *m. s.t*

Vla. *c.legno* *p* *f* *p* *mf* *b.b.* *III* *p* *6:4* *s.p*

Vc. *mf* *mf* *pizz.s.p* *pizzgliss* *3* *III* *s.t* *IV* *p* *mp* *m. s.t* *s.p.* *3* *p*

89

C Tpt. *p mp mp mf p mp* *h.m. 5:4*

Vln. *ppp* *b.b. III* *III s.t.* *pp* *mf* *s.t. III* *pp* *mp* *b.b.*

Vla. *mp* *p* *f* *mp* *mf* *f* *mp* *m.s.p. 5:4*

Vc. *p* *mf* *p* *mf* *f* *mf*

97

C Tpt. *sfz* *f* *p* *mf* *p* *mp* *f* *f* *p* *f*

Vln. *f* *mf* *p* *f* *p* *f* *p* *flaut. s.p.* *p* *pp* *pp* *m.s.t.*

Vla. *mp* *mf* *p* *f* *p* *f* *m.s.t.* *pp*

Vc. *ff* *mf* *p* *f* *p* *f* *p* *mp* *mf*

103

C Tpt. *M*  
*sfz* *f* *p* *sfz* *mp* *p* *mf* *f*

Vln. *s.p.* *p* *pp* *p* *f* *p* *pp* *mf* *ff* *pp* *f* *pizz*

Vla. *IV* *II* *b.b.* *1/2 legno* *3* *II* *III* *IV* *s.t.* *6:4* *s.p.* *m.s.t.* *s.p.* *3* *IV* *s.t.* *IV* *ff* *mf* *pp* *ppp* *mp* *p* *f* *ff*

Vc. *ord. pizz gliss* *I* *s.t.* *3* *pp* *f* *pp* *mp* *mp* *pp* *pizz* *II* *b.b.* *III* *f* *f*

108

C Tpt. *harmon m.* *mp* *t t t* *non une te - lle vul - ga - rite* *pp* *p*

Vln. *IV* *b.b.* *ff* *5:4* *5:4* *p* *mp* *pp* *mp* *p* *pp* *s.p.* *s.t.*

Vla. *IV* *b.b.* *ff* *ff* *3* *s.p.* *p* *p* *s.t.*

Vc. *III* *b.b.* *take the harmon mute* *6:4* *c'est ne pas possible* *pp* *p* *pp* *s.t.* *3* *s.p.* *m.s.p.*



113

C Tpt.

Vln.

Vla.

Vc.

*mf* *t/d.....* *f*

*f* *mf* *mf* *mf < f* *mf < f* *ff*

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

*f* *f* *f* *f* *f* *f*

*I* *pizz* *6:4* *I*

*III* *IV* *III* *IV* *b. II*

*I* *II* *b.b.*

119

C Tpt.

Vln.

Vla.

Vc.

*pp* *mp*

*mf* *ff* *ff*

*ff* *ff*

*p* *ff*

*b.b.* *IV* *IV* *III*