



**Pierre Boulez**

**Dérive 2**  
**pour 11 instruments**  
**(1988/2006)**

**Partition**

Kopie hergestellt vom Originalverlag



**UE 31940**

Instruments:

Cor anglais  
Clarinete en la  
Basson

Violon  
Alto  
Violoncelle  
Cor en fa

Vibraphone  
Marimba  
Harpe  
Piano

Durée: ca 45min

à Elliott Carter

**Dérive 2**

pour 11 instruments (1988/2006)

**Pierre Boulez**

(\*1925)

Cor anglais

Clarinete en la

Basson

Violon

Alto

Violoncelle

Cor en fa

Vibraphone

Marimba

Harpe

Piano

C. a.

*beuché*

*pp (à peine audible)*

*long*

*poco*

*levée rapide*

*Rapide (♩ = 152)*

*4*

*dim.*

*poco*

*pizz. sec*

*Mik Fob Sotk Lah*

*Rok Dok Sih*

*1*

Cl. (fa) *poco a poco*

Bssn *poco a poco*

Vln *poco a poco*

Alto *poco a poco*

Vc. *poco a poco*

Cor (fa) *pia* **1** *accélérer* . . . . .

Vibr. *p* *\*laisser les baguettes sur les touches pour éteindre la résonance*

Mba *p*

Hpe *La*

Pao

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2

C. a. *cresc.*

Cl. (fa) *cresc. poco a poco*

Bssn *poco a poco*

Vln *poco a poco*

Alto *poco a poco*

Vc. *poco a poco*

Cor (fa) *(accél.) très progressivement* *pia*

Vibr.

Mba

Hpe *Mit F#*  
*Ré#*



Pno

2

C. a. *cresc.*

Cl. (fa)

Bssn *cresc.* *poco a poco* *ff*

Vln *cresc.* *poco a poco* *ff*

Alto *cresc.* *poco a poco* *ff*

Vc. *pizz. sf*

Cor (fa) *piu sf*

2  
(accel.) jusqu'à . . . . . Très rapide (♩ = 164)

Vibr.

Mba

Hpe Lak Sib Fa# Fa# Do#

Pno

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3

3

C. a. *dim.* *poco a poco* *f*

Cl. (fa) *dim.* *poco a poco* *f*

Bssn *dim.* *poco a poco* *f*

Vln *dim.* *poco a poco* *f*

Alto *dim.* *poco a poco* *f*

Vc. *dim.* *pizz. ord. sec* *f*

Cor (fa) *meno sf*

3

*revenir au tempo*

Score for Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The Harp part includes the text "Dok" and "Mi Rén Si". The Piano part features a complex rhythmic pattern with triplets and sixteenth notes.

Score for Clarinet in A (C. a.), Clarinet in Bb (Cl. (ba)), Bassoon (Bssn), Violin (Vln), Alto (Alto), Viola (Vc.), and Cor Anglais (Cor (fa)). The woodwinds and strings include dynamic markings such as *dim.*, *poco*, *a*, *poco*, *meno f*, and *arco*. The Cor Anglais part includes the instruction *(revenir progressivement) jusqu'au* and a tempo change to *Rapide (♩ = 152)*. The Harp part includes the text "Lak" and "Dok". The Piano part continues with complex rhythmic patterns.

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Score for Clarinet in A (C. a.), Clarinet in Bb (Cl. (ba)), Bassoon (Bssn), and Violin (Vln). The woodwinds include dynamic markings such as *dim.*, *mp*, and *ff*. The Violin part includes a dynamic marking of *ff*.

Alto

Vc.

Cor (fa)

Vib.

Mbu

Hpe

Pno

*dim.*

*poco*

*dim.*

*avec soud.*

*ralentir très légèrement à . . . . . Moins rapide (♩ = 96) accél. . . . .*

*Fa#*

*Fa#*

*Doh*

*Fa#*

5

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

5

*Assez rapide, stable (♩ = 138)*

*pizz.*

*(à la corde)*

*Mib*

*Sib*

*Sol#*

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5

6

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpe

Pno

arco

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

7

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpe

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

Pno

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This block shows the piano accompaniment for measures 1 through 4. The music is written on a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various dynamic markings including *mf*, *f*, and *sub.*

6

8

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

8

Vibr.

Mba

Hpc

Pno

Sol# Sib

ppz.

F#

R#

F#

This block contains measures 5 through 8 of the score. It includes staves for C. a., Cl. (la), Bssn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The woodwinds and strings play active parts with various dynamics like *mf*, *f*, and *ppz.*. The harp (Hpc) has specific fingerings indicated: Sol#, Sib, F#, and R#. The piano part continues with complex textures. A double bar line with repeat dots is at the end of measure 8.

9

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

arco

This block contains measures 9 through 12 of the score. It includes staves for C. a., Cl. (la), Bssn, Vln., Alto, Vc., and Cor (fa). The woodwinds and strings continue their parts with various dynamics like *mf*, *f*, and *pp*. The violin (Vln.) and viola (Alto) parts have *arco* markings. The piano part is not visible in this section.

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 $\equiv$ 

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Violin I  
Alto  
Violoncello  
Cor (fa)  
Vib.  
Mba  
Hpc  
Pno

Assez rapide, stable (♩ = 138)

11

4

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8

12

C. a.  
Cl. (ba)  
Bssn  
Violin I  
Alto  
Violoncello  
Cor (fa)  
Vib.  
Mba  
Hpc  
Pno

12

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Measures 1-12 of a musical score. The score includes parts for C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The music is in 2/4 time, with a key signature of one flat. The score shows various dynamics (f, ff, p, mp) and articulations (accents, slurs). The Vibraphone part has a 2/4 and 3/4 time signature change indicated.

Measures 13-16 of a musical score. The score includes parts for C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), and Vibr. The music is in 3/4 time. The score shows various dynamics (pp, p, < p > pp, < p > ff) and articulations (accents, slurs). The Cor (fa) part has a tempo change instruction: *ralentir brusquement . . . puis très progressivement . . . (ne pas presser)*. The Vibraphone part has a 3/4 time signature change indicated.



Mba  
Hpc  
Pno

First system of musical notation for Mba, Hpc, and Pno. The Mba part features a melodic line with dynamic markings *p* and *f*. The Hpc part has a bass line with dynamic markings *ff*, *f*, *mf*, and *mp*. The Pno part includes a complex rhythmic accompaniment with dynamic markings *f*, *p*, and *mp*.

C. a.  
Cl. (ba)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)

Second system of musical notation. The C. a. part has a melodic line with dynamic markings *ff* and *f*. The Cl. (ba) part has a melodic line with dynamic markings *ff* and *f*. The Bssn part has a bass line with dynamic markings *ff* and *f*. The Vln., Alto, and Vc. parts have melodic lines with dynamic markings *ff* and *f*. The Cor (fa) part has a melodic line with dynamic markings *ff* and *f*.

Vibr.  
Mba  
Hpc  
Pno

Third system of musical notation. The Vibr. part has a melodic line with dynamic markings *ff* and *f*. The Mba part has a melodic line with dynamic markings *ff* and *f*. The Hpc part has a bass line with dynamic markings *ff* and *f*. The Pno part has a complex rhythmic accompaniment with dynamic markings *ff* and *f*.

Assez rapide (♩ = 90)  
Temps variable en s'accordant à la dynamique. Les indications métronomiques sont à relier avec souplesse

4 4

C. a.  
Cl. (ba)  
Bssn  
Vln.

Fourth system of musical notation. The C. a. part has a melodic line with dynamic markings *ff* and *f*. The Cl. (ba) part has a melodic line with dynamic markings *ff* and *f*. The Bssn part has a bass line with dynamic markings *ff* and *f*. The Vln. part has a melodic line with dynamic markings *ff* and *f*.

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[illegible]

UE 32 128

13

24

[illegible]

Alto

Vc.

Cor (fa)

20

2/4

3/4 (♩ = 80)

4/4 (♩ = 84)

2/4 (♩ = 90)

3/4

Vibr.

Mba

Hpc

Pno

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14

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

21

3/4 (♩ = 84)

2/4 (♩ = 90)

2/4 (♩ = 80)

3/4

Vibr.

Mba

Hpc

Pno

Mik Luk  
Rik

22

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

3/4

(♩ = 84)

(♩ = 80)

4/4

2/4

Vibr.

Mba

Hpe

Pno

UE 32 528

Detailed description: This page of the musical score covers measures 22 through 24, measures 84 through 86, and measures 80 through 82. The score is for a full orchestra, including woodwinds (C. a., Cl. (fa), Bssn), strings (Vln., Alto, Vc.), brass (Cor (fa)), and percussion (Vibr., Mba, Hpe, Pno). The key signature has one flat. The tempo is marked with a quarter note equal to 84 beats per minute. The time signature changes from 3/4 to 4/4 and then to 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, *f*, and *p*. There are also performance instructions like *pizz.* and *arco*.

23

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

2/4

(♩ = 90)

(♩ = 84)

5/4

3/4

Vibr.

Detailed description: This page of the musical score covers measures 23 through 25, measures 87 through 89, and measures 83 through 85. The instrumentation remains the same as the previous page. The tempo is marked with a quarter note equal to 90 beats per minute. The time signature changes from 2/4 to 5/4 and then to 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, *f*, and *p*. There are also performance instructions like *pizz.* and *arco*.

16

24

UE 32 528

This musical score page contains measures 1 through 15 of a symphony. The instruments listed on the left are Mba, Hpe, Pno, C. a., Cl. (ba), Bssn, Vln., Alto, Vc., Cor (fa), Vibr., and Pno. The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, pp, p). There are also tempo markings like (♩ = 90) and (♩ = 80). The score is divided into two systems, with a double bar line and repeat sign at the beginning of the second system. The first system ends at measure 15, and the second system begins at measure 16. The score is written for a large orchestra, including woodwinds, strings, and percussion.



Vc. *arco* *ff* *p*

Cor (fa) *ff* *mf* *p*

24 (Même tempo) *calmer progressivement* ..... *et arriver à* ..... 4

Vibr. *ff* *p* *f* *p* *mf* *p* *mp* *p*

Mba *ff* *p* *f* *p* *mf* *p* *mp* *p*

Hpc *Sol* *ff* *f* *mf* *Sib* *mf* *mp* *mp*

Pno *ff* *p* *f* *p* *mf* *p* *mp* *p*

*\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \**

C. a. *p* *ff* *mp* *ff*

Cl. (fa) *p* *ff* *mp* *ff*

Bssn *mp* *ff* *mf* *ff*

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

Alto *ff* *mp* *ff* *p* *ff*

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

Cor (fa) *p* *ff* *mp* *ff*

Modéré (♩ = 102) *calmer* ..... Très modéré (♩ = 92) *accélérer très peu* ... 8

Vibr. *p* *mp* *ff* *mp* *ff*

Mba *p* *mp* *ff* *mp* *ff*

Hpc *p* *mp* *ff* *mp* *ff*

Pno *p* *mp* *ff* *mp* *ff*

*\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \** *\* 2a \**

UE 32 528

17

25

First system of the musical score. The instruments listed on the left are: C. a. (Cello), Cl. (fa) (Clarinet in F), Bssn. (Bassoon), Vln. (Violin), Alto (Viola), Vc. (Violoncello), Cor (fa) (Cor Anglais), Vib. (Vibraphone), Mba. (Maracas), Hpe. (Harp), and Pno. (Piano). The score includes dynamic markings such as *pp*, *f*, and *pp*. A vocal soloist part is indicated by the text "Sub. Modéré accélérer un peu davantage revenir au . . . T<sup>o</sup> Modéré accélérer davantage . . . revenir au . . . T<sup>o</sup> Modéré accélérer bien davantage . . .". The tempo and meter changes are marked as 3/8, 4/8, and 2/4.

Second system of the musical score. The instruments listed on the left are: C. a. (Cello), Cl. (fa) (Clarinet in F), Bssn. (Bassoon), Vln. (Violin), Alto (Viola), Vc. (Violoncello), Cor (fa) (Cor Anglais), Vib. (Vibraphone), Mba. (Maracas), Hpe. (Harp), and Pno. (Piano). The score includes dynamic markings such as *ff*, *f*, and *pp*. A vocal soloist part is indicated by the text "Sub. Plus lent (♩ = 46, ♩ = 92) accélérer assez peu . . . accélérer beaucoup . . . jusqu'à . . .". The tempo and meter changes are marked as 2/4, 4/8, and 7/8.

UE 32 528

18

26

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

26

Vif (♩ = 142/152)  
*précipité, instable*

Tempo

$\frac{2}{8}$   $\frac{4}{8}$   $\frac{3}{16}$   $\frac{4}{8}$

Vibr.

Mba

Hpe

Selly Lab  
Dok Sib

Rib

Pno

27

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

27

$\frac{4}{8}$  *précipité, instable* Tempo  $\frac{2}{8}$  *précipité, instable* Tempo  $\frac{4}{8}$

Score for Vibraphone (Vibr.), Mallets (Mba), Harp (Hpc), and Piano (Pno). The score is in 4/8 time. The Vibraphone part features a melodic line with a trill and a grace note. The Mallets part has a rhythmic pattern of eighth notes. The Harp part includes a chord marked 'Do4' and a melodic line. The Piano part has a complex rhythmic pattern with many sixteenth notes.

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19

Score for C. a., Cl. (fa), Bsn, Vln., Alto, Vc., Cor (fa), Vibraphone (Vibr.), Mallets (Mba), Harp (Hpc), and Piano (Pno). The score is in 4/8 time. The C. a. part has a melodic line. The Cl. (fa) part has a rhythmic pattern. The Bsn part has a rhythmic pattern. The Vln. part has a melodic line. The Alto part has a rhythmic pattern. The Vc. part has a rhythmic pattern. The Cor (fa) part has a rhythmic pattern. The Vibraphone part has a melodic line. The Mallets part has a rhythmic pattern. The Harp part has a melodic line. The Piano part has a complex rhythmic pattern. The score includes a tempo change marked 'Tempo' and a time signature change from 4/8 to 3/16 and 4/8.

Score for C. a., Cl. (fa), Bsn, and Vln. The score is in 4/8 time. The C. a. part has a melodic line. The Cl. (fa) part has a rhythmic pattern. The Bsn part has a rhythmic pattern. The Vln. part has a melodic line.

Alto

Ve.

Cor (fa)

29

Vibr.

Mba

Hpe

Pno

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20

30

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Ve.

Cor (fa)

30

*précipité, instable*

Tempo

2/8

4/8

Vibr.

Mba

Hpe

Pno

Score for measures 30-32. The score includes staves for C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vib., Mba, Hpe, and Pno. The key signature has one flat. The time signature is 5/8. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Hpe part includes the text "Lab" and "Do" above the staff.

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21

Score for measures 31-32. The score includes staves for C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vib., and Mba. The key signature has one flat. The time signature is 5/8. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Vc. part includes the text "arco" above the staff. The Cor (fa) part includes the text "précipité, instable" above the staff. The Vib. part includes the text "Tempo" above the staff. The Mba part includes the text "Lab" and "Do" above the staff.

22

Hpc

Pno

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

4/8 3/8 2/8 4/8

Vibr.

Mba

Hpc

Pno

précipité, instable

Tempo

UE 32 628

22

33

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa) **33**

Vibr.

Mba

Hpc

Pno

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

*Lak* *Dok* *Dok Sib* *Sib*

**3** **4**

**8** **8**

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

*mf* *mp* *p*

*précipité, instable*

**4** **2** **5** **4**

**8** **8** **8** **8**

Tempo

Vibr.

Mba

Hpc

Pno

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

*Dok*

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23

**34**

C. a.

*pp* *pp* *LT* *LT*



Cl. (ba)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)  
34 *précipité, instable*  
4 8  
Tempo 3 8 4 8  
Vibr.  
Mba  
Hpc  
Pno

C. a.  
Cl. (ba)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)  
2 8 5 8 *précipité, instable* 3 8 4 8  
Vibr.  
Mba  
Hpc  
Pno

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24

35

C. a. *ff sempre*

Cl. (fa) *ff sempre*

Bssn *ff sempre*

Vln. *ff sempre*

Alto *ff sempre*

Vc. *ff*

Cor (fa) *ff*

Tempo *retenir assez fortement . . . Moins vif accélérer . . . . .* *retenir . . . . .* *Moins vif accélérer . . . . .*

4/8  $\text{♩} = 108$  5/8

Vibr. *ff*

Mba *ff*

Hpe *ff*

Pno *ff*

36

C. a. *ff*

Cl. (fa) *ff*

Bssn *mp*

Vln. *mp*

Alto *mp*

Vc. *mp*

Cor (fa) *ff*

retenir. . . . . Moins vif accélérer davantage . . . . . *retenir . . . . .* *Nettement moins vif accélérer encore davantage . . . . .*

3/8 5/8 4/8

Vibr. *ff*

Mba

Hpe

Pno

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This section of the score features three staves. The Mba staff is mostly silent. The Hpe staff has two systems of music, each with a half note followed by a quarter note. The Pno staff has two systems of music, each with a half note followed by a quarter note. The first system of the Pno staff includes a dynamic marking of *mp* and a crescendo hairpin. The second system includes a dynamic marking of *p* and a crescendo hairpin.

25

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpe

Pno

Sub. retenir Bien moins vif et accélérer beaucoup . . . . . Sub. retenir et accélérer . . . . . jusqu'au . . .

3 8 4 8 5 8 4 8

This section of the score features ten staves. The C. a. staff has a dynamic marking of *f* and a crescendo hairpin. The Cl. (ba) staff has a dynamic marking of *ppp*. The Bssn staff has a dynamic marking of *f* and a crescendo hairpin. The Vln. staff has a dynamic marking of *f* and a crescendo hairpin. The Alto staff has a dynamic marking of *f* and a crescendo hairpin. The Vc. staff has a dynamic marking of *f* and a crescendo hairpin. The Cor (fa) staff has a dynamic marking of *ppp*. The Vibr. staff has a dynamic marking of *ff* and a crescendo hairpin. The Mba staff is mostly silent. The Hpe staff has two systems of music, each with a half note followed by a quarter note. The Pno staff has two systems of music, each with a half note followed by a quarter note. The first system of the Pno staff includes a dynamic marking of *f* and a crescendo hairpin. The second system includes a dynamic marking of *pp* and a crescendo hairpin.

C. a.

Cl. (ba)

Bssn

Vln.

Alto

37

This section of the score features five staves. The C. a. staff has a dynamic marking of *pp* and a crescendo hairpin. The Cl. (ba) staff has a dynamic marking of *p* and a crescendo hairpin. The Bssn staff has a dynamic marking of *p* and a crescendo hairpin. The Vln. staff has a dynamic marking of *mp* and a crescendo hairpin. The Alto staff has a dynamic marking of *p* and a crescendo hairpin.

37 Vif, comme précédemment (♩ = 142/152) *précipité, instable* Tempo

4/8 2/8 4/8

Vc.

Cor (fa)

Vibr.

Mba

Hpc

Pno

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26

38

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

38

5/8 4/8 2/8 4/8

Vibr.

Mba

Hpc

Pno

39

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

39 *précipité, instable*

4/8

2/8

Tempo

8/8

Vibr.

Mba

Hpc

Pno

UE 32 628

27

40

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

40

5/8

4/8

5/8

4/8

Vibr.

Mba

Score for measures 37-41. The score includes parts for Hpc, Pno, C. a., Cl. (ba), Bsn, Vln., Alto, Vc., Cor (fa), Vib., Mba, Hpc (Mik, Sol), and Pno. Measure 41 is marked with a box containing the number 41. The tempo is marked *précipité, instable*. The time signature changes from 2/8 to 4/8. The score is marked with *f* (forte) and *mf* (mezzo-forte). The score is marked with *UE 32 628*.

Score for measures 42-46. The score includes parts for C. a., Cl. (ba), Bsn, Vln., Alto, and Vc. Measure 42 is marked with a box containing the number 42. The tempo is marked *précipité, instable*. The time signature is 4/8. The score is marked with *mf* (mezzo-forte).

Cor (fa)

42

Tempo

4  
8

Vibr.

Mba

Hpc

Pno

Solo  
Solo

83

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

83

3  
16

4  
8

Vibr.

Mba

Hpc

Pno

Solo  
Solo

UE 32 628

29

43

C. a.

Cl. (ba)

43 *précipité, instable* Tempo

3/16 2/8 3/8

Bsn

Vln

Alto

Vc.

Cor (fa)

Vib.

Mba

Hpc

Pno

44 *précipité, instable* Tempo

3/8 4/8 3/8 4/8 3/16 2/8

C. a.

Cl. (fa)

Bsn

Vln

Alto

Vc.

Cor (fa)

Vib.

Mba

Hpc

Pno

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30

45

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

45

En cédant peu à peu . . . . . Plus calme (♩ = 96) accélérer très progressivement . . . . .

2 8 4 8

Vibr.

Mba

Hpc

Pno

46

en dehors

f < ff

Cor (fa)

46

(accélérer) . . . . . Plus rapide (♩ = 108), 1<sup>re</sup> strict descendre à

3 8 4 8

Vibr.

Mba

UE 32 528

 $\equiv$ 

48

Cor (fa)

48

*descendre à . . . . . Encore moins serré ( $\text{♩} = 92$ ), toujours strict*

Vibr.

Mba

Hpe

Puo

*tre corde*

UE 32 528

32

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

*accélérer très progressivement jusqu'à . . . . . Modéré ( $\text{♩} = 108$ ) accélérer jusqu'à . . . . .*

4 8 3 8 4 8

Vibr.

Mba

Hpe

Puo

*tre corde u. c.*

49

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa) *ouvert*

**49**  
Vif, comme précédemment (♩ = 142/152)  
 $\frac{4}{8}$

Vibr.

Mba

Hpc

Pno

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33

**50**

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

*précipité, instable*

**50** Tempo  $\frac{3}{16}$   $\frac{4}{8}$  *précipité, instable* Tempo  $\frac{3}{16}$   $\frac{4}{8}$

Vibr.

Mba

Mis F#

mus  
Pno

51

C. a.  
Cl. (fa)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)  
Vibr.  
Mba  
Hpc  
Pno

4 8 3 16 4 8

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Detailed description: This block contains the musical score for measures 48 through 51. The score is written for a large orchestra. The top system includes the strings (Violins, Violas, Cellos, and Double Basses) and the Piano. The middle system includes the Woodwinds (Flute, Clarinet in F, Bassoon, and Cor Anglais) and the Percussion (Vibraphone, Mallet Bass Drum, and Harp). The bottom system includes the strings (Violins, Violas, Cellos, and Double Basses) and the Piano. The score is in 4/8 time and features a variety of musical notations, including dynamics (f, mf, p), articulation (accents, slurs), and phrasing. A rehearsal mark '51' is placed above the Clarinet in F staff. A section of the score is marked with a double bar line and a repeat sign. The bottom of the page is labeled 'UE 32 528'.

34

C. a.  
Cl. (fa)  
Bssn  
Vln.  
Alto  
Vc.

Detailed description: This block contains the musical score for measures 52 through 55. The score is written for a large orchestra. The top system includes the strings (Violins, Violas, Cellos, and Double Basses) and the Piano. The middle system includes the Woodwinds (Flute, Clarinet in F, Bassoon, and Cor Anglais) and the Percussion (Vibraphone, Mallet Bass Drum, and Harp). The bottom system includes the strings (Violins, Violas, Cellos, and Double Basses) and the Piano. The score is in 4/8 time and features a variety of musical notations, including dynamics (f, mf, p), articulation (accents, slurs), and phrasing. A rehearsal mark '51' is placed above the Clarinet in F staff. A section of the score is marked with a double bar line and a repeat sign. The bottom of the page is labeled 'UE 32 528'.

Cor (fa)

4  
8

2  
8

3  
8

*précipité, instable*

Tempo

Vibr.

Mba

Hpe

Pno

*fu4*

*p*

*mf*

*Mik*

*rit.*

52

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

52

4  
8

2  
8

4  
8

Vibr.

Mba

Hpe

Pno

*f*

*p*

*mf*

*fu4 Lak*

*Lak*

*p*

*mf*

*rit.*

UE 32 628

95

53

C. a.

Cl. (ba)

Bssn

53 *précipité, instable* Tempo 4/8 5/8 3/8 4/8 2/8 4/8

Vln. *mf*

Alto *mf*

Vc. *mf*

Cor (fa) *mf*

Vibr. *mf*

Mba *mf*

Hpe *Mib Lak Rik Dok Sib*

Pno *mf*

54 *précipité, instable* Tempo 4/8 5/8 3/8 4/8

C. a. *mp*

Cl. (fa) *mp*

Bssn *mp*

Vln. *mp*

Alto *mp*

Vc. *mp*

Cor (fa) *mp*

Vibr. *mp*

Mba *mp*

Hpe *Dok*

Pno *mp*

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36

55

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

55

3 16 4 8 3 8

Vibr.

Mba

Hpc

Pno

56

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

56

précipité, instable

ralentir . . . (♩ = 108) Commencer très au-dessous du tempo et accélérer . . .

Vibr.

Mba



Measures 51-54 of the score for Hpe and Pno. The Hpe part is in the upper staff, and the Pno part is in the lower staff. Both parts are marked with a forte (f) dynamic and a crescendo hairpin.

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37

Measures 55-58 of the score for C. a., Cl. (ba), Bssn, Vln., Alto, Vc., and Cor (fa). The C. a. part is in the upper staff, and the Cl. (ba) part is in the lower staff. The Bssn, Vln., Alto, Vc., and Cor (fa) parts are in the lower staves. The score includes various dynamics such as *pp*, *ff*, *f*, and *pp*.

Measures 59-62 of the score for Vib., Mbu, Hpe, and Pno. The Vib. part is in the upper staff, and the Mbu part is in the lower staff. The Hpe and Pno parts are in the lower staves. The score includes various dynamics such as *ff*, *f*, and *pp*. The Hpe part includes the text: (Mik) Fok Solf (Lok) (Rok) Dob (Sok).

Measures 63-66 of the score for C. a., Cl. (ba), Bssn, Vln., Alto, and Vc. The C. a. part is in the upper staff, and the Cl. (ba) part is in the lower staff. The Bssn, Vln., Alto, and Vc. parts are in the lower staves. The score includes various dynamics such as *f*, *pp*, and *mf*.

Cor (fa) *pp* *f > pp* *pp* *mf > pp* *pp* *pp*

(calmer) . . . . . Plus modéré (♩ = 118/120), mais encore vif

2/8 3/8 8/8

Vibr. *f* *mf* *p* *poco* *f* *un peu rubato (individuel)*

Mba *f* *mf* *p* *poco* *f* *un peu rubato (individuel)*

Hpc *f* *mf* *p* *poco* *f* *un peu rubato (individuel)*

Pno *f* *mf* *p* *poco* *f* *un peu rubato (individuel)*

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38

58

C. a. *f > pp* *pp* *mf > pp* *pp*

Cl. (fa) *f > pp* *pp* *mf > pp* *pp*

Bssn *f > pp* *pp* *f > pp* *pp* *mf > pp* *pp*

Vln. *f > pp* *pp* *f > pp* *pp* *mf > pp* *pp*

Alto *f > pp* *pp* *f > pp* *pp* *mf > pp* *pp*

Vc. *f > pp* *pp* *f > pp* *pp* *mf > pp* *pp*

Cor (fa) *f > pp* *pp* *mf > pp* *pp* *mf > pp* *pp*

58 *accélérer un peu moins que la fois précédente. . . . . Moins agité* *calmer peu à peu*

5/8 4/8

Vibr. *f* *mf* *p* *mf* *p* *mf*

Mba (table) *f* *mf* *p* *mf* *p* *mf*

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

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

C. a. *mf > pp* *pp*

Cl. (fa) *mf > pp* *pp* *pp*

Bsn. *mf > pp*  
 Vln. *pp*  
 Alto *pp*  
 Vc. *mf > pp*  
 Cor (fa) *mf > pp*  
 (calmer) . . . . . Plus modéré, mais tendu (♩ = 114/120)  
 5 8 4 8  
 Vibr. *mf* *p* *mp* *p* *p*  
 Mba *p* *mp* *p* *mp* *p*  
 Hpc *mf* *Do#* *p* *mp* *p*  
 Pno *mf* *p* *mp* *p* *p*  
 UE 32 628

*Γ davantage de rubato (individuel), en s'accordant à la dynamique*  
*Γ davantage de rubato (individuel), en s'accordant à la dynamique*  
*Γ davantage de rubato (individuel), en s'accordant à la dynamique*  
*Γ davantage de rubato (individuel), en s'accordant à la dynamique*

59  
 C. a. *pp* *mf > pp* *pp* *mp >*  
 Cl. (ba) *mf > pp* *pp* *mf > pp* *pp* *mp > pp*  
 Bsn. *mf > pp* *pp* *mp > pp*  
 Vln. *mf > pp* *pp* *mf > pp* *pp* *mp > pp*  
 Alto *mf > pp* *pp* *mf >* *pp* *mp > pp*  
 Vc. *mf > pp* *mf > pp* *pp* *mp > pp*  
 Cor (fa) *pp* *mf > pp* *pp* *mp > pp*  
 59  
 accélérer un peu moins que la fois précédente . . . . . Encore moins agité . . . . . calmer assez peu . . . . .  
 3 8  
 Vibr. *mf* *mp* *mf* *mp*  
 Mba *mf* *mp* *mf* *mp*  
 Hpc

Pno

60

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

60 Plus modéré, mais tendu (♩ = 110/120)  
(La synchronisation des parties isolées avec le chef peut devenir plus approximative)

Vibr.

Mba

Hpe

Pno

4  
8

3  
8

UE 32 528

40

61

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

61

accélérer encore moins . . . . . Peu agité . . . . . calmer à peine . . . . . Modéré, mais plus tendu ( $\text{♩} = 106/120$ )

3/8 2/8 4/8

Vibr. *rubato très marqué*

Mba *rubato très marqué*

Hpc *rubato très marqué*

Pno

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa) enlever la sourdine

Vibr.

Mba

Hpc

Pno

UE 32 628

62

C. a.

Cl. (la)

Bssn

Vln. *mp > pp*

Alto *mp > pp*

Vc. *mp > pp*

Cor (fa)

62

2 8

Plus tendu (♩ = 102/120)  
(La synchronisation très approximative)

Vibr. *f* *rubato très marqué*

Mba *f* *rubato très marqué*

Hpc *p* *rubato très marqué*

Pno *f* *rubato très marqué*

Fa# Sol# La#  
Si#

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

ramener le . . . . . 4 8

Vibr. *f* *rubato très marqué*

Mba *f* *rubato très marqué*

Hpc *p* *rubato très marqué*

Pno *f* *rubato très marqué*

UE 32 528

42

63

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

63 T<sup>r</sup> Vif (♩ = 142/152)

4/8

Vibr.

Mba

Hpc

Pno

64

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

64 précipité, instable Tempo

4/8

Vibr.

Mba

Hpc

Pno

UE 32 528

43

65

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

65

*précipité, instable*

4/8 3/16 4/8

Vibr.

Mba

Hpe

Mik  
Rég

Sol

Pno

65

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

avec soud.



Tempo

3/16 3/8 *rall.* 4/8

Vibr.

Mba

Hpc

Pno

UE 32 528

44

66

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

66

Assez vif (♩ = 120)

4/8 3/8 4/8

Vibr.

Mba

Hpc

Pno

(Mik Fok Sok La#)  
(Rok Dok Sik)

67

C. a.

Cl. (fa)

Bssn

UE 32 528

45

Score for measures 32-50. The score includes parts for Piano (Pno), Clarinet in A (C. a.), Clarinet in B-flat (Cl. (ba)), Bassoon (Bssn), Violin (Vln.), Alto (Alto), Viola (Vc.), Horn in F (Cor (fa)), Vibraphone (Vibr.), Mallet Bass (Mba), and Harp (Hpc). The score features various dynamics (p, mp, f, sf, pp) and articulations (arco, sans sourd., staccatissimo, martelé). The tempo changes from 3/8 to 7/16 and back to 3/8. The score is marked with "UE 32 50B".

(revenir au) . . . . . 3/8 7/16 3/8

T<sup>re</sup> Assez vif accélérer brusquement Plus vif (un peu moins qu'auparavant)

staccatissimo, martelé

martelé

staccatissimo, martelé

UE 32 50B

Score for measures 69-86. The score includes parts for Clarinet in A (C. a.), Clarinet in B-flat (Cl. (ba)), Bassoon (Bssn), Violin (Vln.), Alto (Alto), Viola (Vc.), Horn in F (Cor (fa)), and Vibraphone (Vibr.). The score features various dynamics (p, mp, f, sf, pp) and articulations (bouché, ouvert, staccatissimo). The tempo changes from 7/16 to 4/8 and back to 3/8. The score is marked with "69" and "86".

69 86

(revenir au) . . . . . 7/16 4/8 3/8 4/8

T<sup>re</sup> Assez vif accélérer brusquement Plus vif (encore moins qu'auparavant) revenir au

staccatissimo

Mba

Hpc

Pno

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vib.

Mba

Hpc

Pno

UE 32 628

70

71

47

table étouffé

pos. nat.

Ré

1<sup>re</sup> Assez vif

accélérer progressivement

Plus vif

Mib Sol#

Lab Fa#

Fa# Sol#

Alto

Vc.

Cor (fa)

revenir au. . . . . T<sup>e</sup> Assez vif accélérer . . . . . Plus vif (♩ = 132) rall. . . . (♩ = 120)

5 8 2 8 5 8 4 8

Vibr.

Mba

Hpe

Pno

71

72

72

Sub. Tempo Un peu moins vif et plus souple (♩ = 132) → (♩ = 112)

Sub. Tempo → (♩ = 104)

72

73

Vibr.

Mba

Hpe

Pno

UE 32 528

48

Score for measures 48-72. The score includes parts for C. a., Cl. (ba), Bsn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The key signature is one flat (B-flat). The time signature is 3/8. The score features various dynamics including *ff*, *f*, *mp*, *p*, and *pp*. A section of the score is marked "Sub. Tempo" with a tempo of  $\text{♩} = 96$ . The score includes a double bar line with repeat dots.

Score for measures 73-96. The score includes parts for C. a., Cl. (ba), Bsn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The key signature is one flat (B-flat). The time signature is 3/8. The score features various dynamics including *ff*, *f*, *mp*, *p*, and *pp*. A section of the score is marked "Sub. Tempo" with a tempo of  $\text{♩} = 90$ . The score includes a double bar line with repeat dots.

Pno

UE 32 528

49

74

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

74 Sub. T<sup>e</sup> Assez vif accélérer . . . . . Plus vif

7 16 2 8 4 8 3 8

Vibr.

Mba

Hpc

Pno

avec sound.

arco

pizz.

pos. nat.

Reb

Mik

75 (en dehors)

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

75

staccatissimo léger

staccatissimo léger

pizz.

(en-dessous du cor anglais)

pizz.

(sound.) staccatissimo léger

75

ralentir à . . . . . Modéré (♩ = 84)

3  
8

Vibr.  
Mba  
Hpc  
Pno

UE 32 528

50

(en dessous de l'alto)

C. a.  
Cl. (la)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)

poco accel. . . . À peine plus animé (♩ = 88)

(en dehors)

staccatissimo

poco accel. . . . .

28 83

Vibr.  
Mba  
Hpc  
Pno

76 (en dehors)

C. a.  
Cl. (la)  
Bssn



Vln. *(en-dessous du cor anglais)*

Alto

Vc.

Cor (fa)

76

Un peu plus animé (♩ = 92)

poco rall. . . . . Plus calme (♩ = 88)

Vibr.

Mba

Hpc

Pno

UE 32 528

51

C. a. 77 *(en-dessous de l'alto)*

Cl. (fa)

Bssn

Vln.

Alto *(en dehors)*

Vc.

Cor (fa)

77

poco rall. . . . . Encore plus calme, mais sans traîner (♩ = 84)

Vibr.

Mba

Hpc

Pno

48

4  
8

accélérer . . . . . Plus vif

3  
8

revenir rapidement à . . . . .

UE 32 528

52

78

Très calme, hésitant (♩ = 78)

3  
8

3  
8

Mba

Hpe

Pao

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

accélérer progressivement à . . . . . 3 4 8 8

Animé (♩ = 98)

poco rall. . . . .

Vib.

Mba

Hpe

Pao

UE 32 628

53

79

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

79

*Sub. précipité* ( $\text{♩} = 132$ ) *revenir à . . . Assez vif* ( $\text{♩} \approx 120$ ) *ralentir rapidement à . . .*

Vibr.

Mba

Hpc

Pno

Ré♯ Si♯

80

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

80

*Très modéré* ( $\text{♩} = 98$ ) *ralentir . . . Plus calme* ( $\text{♩} = 90$ ) *ralentir . . .*

Vibr.

Mba

Hpc

Pno

UE 32 528

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Encore plus calme, presque lent ( $\text{♩} = 82$ )

Vibr.

Mba

Hpc

Pno

3

4

8

81

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

81

accélérer brusquement et beaucoup . . . . . Assez vif ( $\text{♩} = 120$ )

(aussi rapide que possible sans changer le tempo)

Vibr.

Mba

Hpc

Pno

Page 66 of 196

Mba

Hpc

Pno

UE 32 528

table

SoA

SoA

56

C. a.

Cl. (ba)

Bssn

Vln.

Aho

Vc.

Cor (fa)

Vibr.

Mba

Hpc

Pno

4 8

chargé jusqu'à . . . . . 3 8

pos. bal.

SoA

SoA

83

C. a.

Cl. (ba)

Bssn

Vln.

en dehors

Alto

Vc.

Cor (fa)

83

Plus modéré (♩ = 98)

3/8

4/8

5/8

4/8

Vib.

Mba

Hpe

Sib

Pno

UE 32 528

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

84

f en dehors

84

f en dehors

84

f en dehors

4/8

3/16

5/8

4/8

Vib.

Mba

Hpe

Sib

Pno



Score for measures 48-57. The score includes parts for C. a., Cl. (ba), Bssn, Vln, Alto, Vc., Cor (fa), Vib., Mba, Hpe, and Pno. The key signature is one flat (B-flat major or D minor). The time signature is 4/8. The score features various dynamics including *mf*, *p*, and *f*, and articulation marks such as accents and slurs. The instruction "en dehors" is present above the C. a. and Cl. (ba) staves. The Hpe part includes a "Solo" marking. The Pno part includes a "Solo" marking. The score is marked with measure numbers 48, 52, and 56.

UE 32 528

Score for measures 58-67. The score includes parts for C. a., Cl. (ba), Bssn, Vln, Alto, Vc., Cor (fa), Vib., and Mba. The key signature is one flat (B-flat major or D minor). The time signature is 4/8. The score features various dynamics including *mf*, *p*, and *f*, and articulation marks such as accents and slurs. The instruction "en dehors" is present above the C. a. and Cl. (ba) staves. The score is marked with measure numbers 58, 62, and 66.

85

Plus calme (♩ = 76)

4 8 5 8

UE 32 528

59

$\equiv$ 

86

00000

5 8

Vibr.

Mba

Hpe

Pno

UE 32 528

60

C, a.

This musical score page contains measures 87 through 116 of a piece, likely Borodin's 'Prayer' from the opera Prince Igor. The score is written for a large orchestra and includes the following instruments and parts:

- Cl. (ba)**: Clarinet in B-flat
- Bssn**: Bassoon
- Vln**: Violin
- Alto**: Viola
- Vc.**: Violoncello
- Cor (fa)**: French Horn
- Vibr.**: Vibraphone
- Mba**: Marimba
- Hpe**: Harp
- Pao**: Piano

Measure 87 is marked with a box containing the number 87. The tempo and character are indicated as **Plus modéré (♩ = 98), caractère un peu plus agité**. The time signature changes from 4/8 to 3/16 at measure 91. The score includes various dynamic markings such as *mp*, *p*, *f*, *ff*, *mf*, and *pp*, as well as articulation marks like accents and slurs. The French text *resserrer encore un peu plus pour revenir au* appears above the French Horn staff at measure 91. The score concludes at measure 116, marked with a box containing the number 116.

UE 32 528

61

88

89

90

91

92

93

94

95

96

97

98

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100

101

102

103

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106

107

108

109

110

111

112

113

114

115

116

117

118

119

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121

122

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1000

Musical score for "The Wind" by John Williams, featuring three instruments: Mba (Mbira), Hpe (Harp), and Pno (Piano). The score is in 3/4 time and consists of three systems. The Mba part is in the treble clef, the Hpe part is in the treble clef, and the Pno part is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f). The Hpe part includes a circled cross symbol. The Pno part includes a circled cross symbol and a circled cross symbol. The score is labeled "UE 32 628" at the bottom.

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score includes parts for the following instruments:

- C. a.** (Cello)
- Cl. (ba)** (Clarinet in B-flat)
- Bass**
- Vln** (Violin)
- Alto**
- Vc.** (Violoncello)
- Cor (fa)** (Cor Anglais)
- Vibr.** (Vibraphone)
- Mba** (Maracas)
- Hpc** (Harp)
- Pno** (Piano)

The score is written in 2/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *mf*), articulation (e.g., accents, slurs), and performance instructions (e.g., "en dehors"). The score is divided into measures, with some measures containing multiple rests or specific rhythmic markings (e.g., 3/16, 5/8, 3/16, 6/8).

89

C. a.

Cl. (ba)

Bssn

Vln

Alto

*f*

*ff*

*mf*

*pp*

*p*

*mp*

*BOCCA CHIUS.*

88

89

*ritentir* . . . . . *Assez lent, flottant* (♩ = 74)

8

Ve.

Cor (fa)

Vibr.

Mba

Hpe

Pno

UE 32 628

Detailed description: This page shows measures 88 and 89 of a musical score. Measure 88 features a 'ritentir' (ritardando) and a tempo change to 'Assez lent, flottant' with a quarter note equal to 74 beats. The instrumentation includes Violoncello (Ve.), Cor Anglais (Cor (fa)), Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The score includes various dynamic markings such as mp, pp, p, and f, and articulation like accents and slurs.

63

90

91

5

C. a.

Cl. (fa)

Bssn

Vln

Alto

Ve.

Cor (fa)

Vibr.

Mba

Hpe

Pno

Detailed description: This page shows measures 90 and 91 of the musical score. Measure 90 includes a section marked with a large '5' and a repeat sign. The instrumentation continues with Cello (C. a.), Clarinet (Cl. (fa)), Bassoon (Bssn), Violin (Vln), Alto, Viola (Ve.), Cor Anglais (Cor (fa)), Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The score includes various dynamic markings such as mp, pp, mf, p, and f, and articulation like accents and slurs.

90

*resserrer très progressivement le tempo*

4/8

8/8

UE 32 528

64

*(resserrer)*

4/8

8/8

4/8



Hpe

Pno

91

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

91

Plus modéré (♩ = 98), caractère encore plus agité

4/8

Vibr.

Mba

Hpe

Pno

UE 32 528

92

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

UE 32 528

66

C. a.

Cl. (la)

84

85

86

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1471

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1541

15

67

95

C. a.  
Cl. (ba)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)

95

Irrégulier, improvisé (♩ = 92/98)

4/8 7/16 3/8 3/16

Vibr.  
Mba  
Hpc  
Pno

pos. nat.

96

C. a.  
Cl. (ba)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)

96

Sub. Plus vif

3/8 4/8 3/16 2/8 3/16 4/8

ralentir . . . . . // Sub. Plus vif, ralentir . . . . . //

Vibr.  
Mba

Measures 66-67 of the score. The Hpe (Harp) and Pno (Piano) parts are shown. Both staves are empty, indicating rests for these instruments in this section.

UE 32 628

Measures 97-100 of the score. The score includes parts for C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpe, and Pno. Measures 97 and 98 are marked with a box containing the number 97. The tempo/mood is indicated as "Irrégulier, improvisé". The time signature changes from 4/8 to 2/8, then to 4/8, then to 7/16, and finally to 2/8. The Hpe part includes the instruction "légèrement vers la table". The Pno part includes the instruction "L. v.". The score features various dynamics such as *pp*, *mf*, *p*, *f*, *mp*, and *dim.*, as well as articulation marks like accents and slurs.

Measures 98-101 of the score. The score includes parts for C. a., Cl. (fa), Bssn, Vln, Alto, and Vc. Measure 98 is marked with a box containing the number 98. The score features various dynamics such as *mf*, *p*, *f*, *pp*, *mp*, and *dim.*, as well as articulation marks like accents and slurs.

VC.

Cor (fa)

98

Sub. Plus vif, *ralentir* . . . . . // Sub. Plus vif . . . . . *ralentir* . . . . . //

2/8 3/16 5/16 7/16

Vibr.

Mba

Hpc

Pno

UE 32 628

99

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

99

Irrégulier, improvisé

3/16 4/8 7/16

Vibr.

Mba

Hpc

Pno

assez près de la table

100

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa)

100

Sub. Plus vif, *ralentir* . . . . . 4/8

Sub. Plus vif, *ralentir* . . . . . 2/8

Sub. Plus vif, *ralentir* . . . . . 3/8

Sub. Plus vif, *ralentir* . . . . . 4/8

Vibr.

Mba

Hpe

Pno

UE 32 628

70

101

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa)

101

Irrégulier, improvisé

4/8

7/16

5/16

3/8

Vibr.

Mba

Hpe

très près de la table

L.v.

71

55



Score for Vibraphone (Vibr.), Mallets (Mba), Harp (Hpe), and Piano (Pno). The Harp part includes the markings "Mik" and "Solb". The Piano part features complex rhythmic patterns with dynamic markings *ff* and *f*.

Score for C. a., Cl. (ba), Bssn, Vln, Alto, Vc., and Cor (fa). The C. a. part includes the marking "103". The Vc. part includes the marking "en dehors". The Cor (fa) part includes the marking "103".

Score for Vibraphone (Vibr.), Mallets (Mba), Harp (Hpe), and Piano (Pno). The Harp part includes the marking "Lak". The Piano part includes the marking "UE 32 528".

72

Score for C. a. and Cl. (ba). The C. a. part includes the marking "(sans accent)". The Cl. (ba) part includes the marking "en dehors".

UE 32 528

73

Score for measures 1-16. The score includes parts for C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vib., Mbu, Hpc, and Pno. The key signature is one flat (B-flat). The time signature is 3/8. The score includes dynamic markings such as *f*, *ff*, *pp*, and *ppp*. The Vln part has a marking *en dehors*. The Cor (fa) part has a marking *bouché*. The Vib. part has a marking *ralentir peu à peu*. The Pno part has a marking *Fab R. 6*. The score ends with a double bar line and a repeat sign.

Score for measures 105-118. The score includes parts for C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vib., and Mbu. The key signature is one flat (B-flat). The time signature is 3/8. The score includes dynamic markings such as *ppp*, *pp*, *mp*, and *f*. The Vib. part has a marking *très léger*. The Mbu part has a marking *très léger*. The score ends with a double bar line and a repeat sign.

Score for Hpe and Pno. The Hpe part features a continuous eighth-note pattern with a *poco* marking. The Pno part includes a *très léger* section with a *tr* (trill) and dynamic markings of *mp*, *pp*, and *p*.

UE 32 628

74

Score for C. a., Cl. (ba), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., and Mba. The woodwinds and strings play sustained chords with *mf* and *sf* dynamics. The Vibraphone and Mallet Bass (Mba) parts feature complex rhythmic patterns with *mp*, *pp*, and *p* dynamics. A rehearsal mark **106** is present. A section of 8 measures is indicated with a double bar line and a repeat sign.

Score for C. a., Cl. (ba), Bssn, Vln, Alto, and Vc. This section continues the sustained chordal textures for the woodwinds and strings, with *sf* dynamics. A rehearsal mark **106** is present.

Cor (fa) 3/8 5/16 3/8

Vibr.

Mba

Hpe

Pno

UE 32 128

Detailed description: This system contains measures 101, 102, and 103. The Cor (fa) part has a 3/8 time signature at the start and end, and a 5/16 time signature in the middle. The Vibraphone (Vibr.) and Mellophone (Mba) parts have various dynamics including *pp* and *p*. The Harp (Hpe) and Piano (Pno) parts have a *poco f* dynamic. The Piano part has a *pp* dynamic at the end of measure 103.

75

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa) 3/8 5/16 3/16 7/16

Vibr.

Mba

Hpe

Pno

107

Detailed description: This system contains measures 104, 105, and 106. The woodwind and string parts (C. a., Cl. (fa), Bssn, Vln, Alto, Vc.) have a *pp* dynamic. The Cor (fa) part has a 3/8 time signature at the start and end, and 5/16 and 3/16 time signatures in the middle. The Vibraphone (Vibr.) and Mellophone (Mba) parts have a *pp* dynamic. The Harp (Hpe) and Piano (Pno) parts have a *poco f* dynamic. The Piano part has a *pp* dynamic at the end of measure 106. A double bar line with a repeat sign is at the end of measure 106. Measure 107 is indicated by a box containing the number 107.

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Score for measures 74-76. The score includes parts for Piano (Pno), C. a., Cl. (fa), Bsn, Vln, Alto, Vc., Cor (fa), Vib., Mbu, Hpc, and Pno. The key signature is one flat (B-flat). The time signature is 4/8. The score features various dynamics including *p*, *pp*, *mp*, *mf*, and *ff*. The Piano part has a double bar line at the end of measure 76. The Vib. and Mbu parts have a double bar line at the end of measure 76. The Hpc part has a double bar line at the end of measure 76. The Pno part has a double bar line at the end of measure 76.

UE 32 528

77

Score for measures 77-79. The score includes parts for C. a., Cl. (fa), Bsn, Vln, Alto, Vc., Cor (fa), and Vib. The key signature is one flat (B-flat). The time signature is 4/8. The score features various dynamics including *mf* and *ff*. The Vib. part has a double bar line at the end of measure 79. The C. a., Cl. (fa), Bsn, Vln, Alto, Vc., and Cor (fa) parts have a double bar line at the end of measure 79.

Violin (Vln), Mba, Hpc, and Pno. The score shows a section with dynamic markings *mp*, *pp*, and *pp*. The Hpc part includes a *poco* marking.

Continuation of the musical score, starting at measure 109. The score includes parts for C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The key signature changes to three flats (B-flat, E-flat, A-flat). The time signature changes to 3/8. The score includes dynamic markings *pp*, *p*, and *pp*. The Hpc part includes a *poco* marking. The Pno part includes a *p* marking.

UE 32 628

Continuation of the musical score, starting at measure 78. The score includes parts for C. a., Cl. (fa), and Bssn. The key signature remains three flats (B-flat, E-flat, A-flat). The time signature remains 3/8. The score includes dynamic markings *pp* and *pp*.



Viol. III  
Alto  
Vc.  
Cor (fa)  
Vibr.  
Mba  
Hpc  
Pno  
C. a.  
Cl. (ba)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)  
Vibr.  
Mba  
Hpc  
Pno

110  
110  
accélérer peu à peu... et encore...  
3/16 4/8 3/16 4/8 3/8  
Sola  
Rit.

UE 32 528

79

111

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa)

Plus modéré (♩ = 98), caractère plus agité

3 8 4 8 5 8 3 16

Vibr.

Mba

Hpe

Pno

112

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa)

112

3 16 4 8

Vibr.

Mba

Hpe

Pno

UE 32 628

80

C. a.  
Cl. (la)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)  
Vibr.  
Mbu  
Hpc  
Pno

*f* *en dehors* *f*

113

C. a.  
Cl. (la)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)

*mf* *f* *dim.* *(sans accent)*

UE 32 128

81

114 Sub. Large (♩ = 62), très régulier (mais sans trainer)

2/8 3/8 3/16 2/8

Vibr.

Mba

Hpc

Pno

arpège rapide, sur le temps

dim.

sim.

UE 32 628

82

115 116

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

115 116

2/8 3/8

Vibr.

Mba

Hpc

Pno

arpège rapide, sur le temps

dim.

sim.

sempre (relever à chaque accord)

dim.

sim.

dim.

più f

dim.

Score for measures 117-118, page 48. The score includes parts for C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vib., Mba, Hpe, and Pno. Measure 117 features a double bar line and a key signature change to one flat. Measure 118 continues the music. Dynamics include *dim.*, *f*, and *sempre sim.*. A rehearsal mark **117** is present above the C. a. staff. A page number **48** is in the right margin.

UE 32 628

Score for measures 118-119, page 83. The score includes parts for C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vib., and Mba. Measure 118 features a double bar line and a key signature change to one flat. Measure 119 continues the music. Dynamics include *dim.*, *f*, and *sempre sim.*. A rehearsal mark **118** is present above the C. a. staff. A page number **83** is in the right margin.

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120

3

Vln

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpc

Pno

121

C. a.

Cl. (fa)

Hssn

Vln

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpc

Pno

2 8

3 16

3 8

UE 32 628



122

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

3/8

122

Vibr.

Mba

Hpe

Pao

123

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

3/16

123

Vibr.

Mba

Hpe

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Score for Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The score includes dynamic markings such as *f*, *pp*, *ff*, and *pp* (*senza cresc.*). Performance instructions include *Ly.*, *pos. nat.*, and *Mib F#b*. The score is marked with a rehearsal symbol and the number 32.

UE 32 528

87

Score for Clarinet in A (C. a.), Clarinet in Bb (Cl. (ba)), Bassoon (Bssn), Violin (Vln), Alto (Alto), Viola (Vc.), Cor Anglais (Cor (fa)), Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The score includes dynamic markings such as *f*, *ff*, *mf*, and *pp*. Performance instructions include *accélérer*, *jusqu'à*, and *en dehors*. The score is marked with a rehearsal symbol and the number 126.

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Measures 128-132. The score includes parts for C. a., Cl. (ba), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpe, and Pno. The Vln and Vc. parts are marked *en dehors*. The Hpe part has a *Fa#* and *Sib* marking. The Vibr. part has a *3 16* marking. The Pno part has a *3 16* marking. The Cor (fa) part has a *3 16* marking. The Mba part has a *3 16* marking. The Bssn part has a *3 16* marking. The Cl. (ba) part has a *3 16* marking. The C. a. part has a *3 16* marking. The Vln part has a *3 16* marking. The Alto part has a *3 16* marking. The Vc. part has a *3 16* marking. The Cor (fa) part has a *3 16* marking. The Vibr. part has a *3 16* marking. The Mba part has a *3 16* marking. The Hpe part has a *3 16* marking. The Pno part has a *3 16* marking.

Measures 128-132. The score includes parts for C. a., Cl. (ba), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpe, and Pno. The Vln and Vc. parts are marked *en dehors*. The Hpe part has a *Fa#* and *Sib* marking. The Vibr. part has a *3 16* marking. The Pno part has a *3 16* marking. The Cor (fa) part has a *3 16* marking. The Mba part has a *3 16* marking. The Bssn part has a *3 16* marking. The Cl. (ba) part has a *3 16* marking. The C. a. part has a *3 16* marking. The Vln part has a *3 16* marking. The Alto part has a *3 16* marking. The Vc. part has a *3 16* marking. The Cor (fa) part has a *3 16* marking. The Vibr. part has a *3 16* marking. The Mba part has a *3 16* marking. The Hpe part has a *3 16* marking. The Pno part has a *3 16* marking.

accélérer . . . peu à peu . . .

cresc. molto

répondre progressivement la pédale

Mba

Hpe

Pno

129

C. a.

Cl. (sa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

129

Assez modéré (♩ = 76), mais allant      accélé. un peu . . . Sub. T<sup>8</sup> accélé. . . . Sub. T<sup>8</sup> accélé. davantage . . . Sub. T<sup>8</sup> accélé. . . . .  
(en s'accordant à la dynamique)

Vibr.

Mba

Hpe

Pno

UE 32 628

90

130

C. a.

Cl. (sa)

Bssn

Vln.

Alto

130

Sub. T° *accél. (sim.)* . . . . . Sub. T° *accél. molto* . . . . . Plus modéré, mais à peine ( $\text{♩} = 74$ ) *ral. très peu* . . . . . Sub. T° *ral. très peu* ♯

Encore un peu plus modéré ( $\text{♩} = 72$ ) *ralentir.* . . . . Sub. T° *accél. un peu.* . . . . Sub. T° *ralentir.* . . . . ♯

UE 32 528

**Measure 131:**

**Tempo and Performance Instructions:**  
Toujours plus modéré (♩ = 70) *un peu accél.* . . . . . Encore un peu plus lent (♩ = 68) *rall.* . . . . . Sub. T<sup>1</sup> *un peu accél.* . . . . .

**Measure 132:**

**Tempo and Performance Instructions:**  
Presque lent (♩ = 66) *ralentir* . . . . .

**Measure 133:**

**Tempo and Performance Instructions:**  
*ral. très peu* . . . . . *ral. très peu* . . . . . *ral. très peu* . . . . . *ral. très peu* . . . . .



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Vibr. laissez la baguette sur la lame *fpp* *sim.* *fpp*

Mba *fpp* *pp* *p* *fpp*

Hpe table pizz. *fpp* pos. nat. *p* *rit. inondatement*

Pno *legato* *fpp* *p* *très sec* *fpp*

93

C. a.

Cl. (ba) *poco* *p*

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr. *sim.* *fpp* *sim.* *fpp* *céder*

Mba *fpp* *sim.* *fpp* *fpp*

Hpe *table pizz.* *fpp* Dok Sik

Pno *fpp* *pp* *p* *fpp*

134

C. a.

Cl. (ba) *f* *ff* *f*

Bssn

Vln. *ff* *f* *sul pont.* *ff*

Alto *ff* *f*

Vc.

Cor (fa)

134

Tendu, sans tréner ( $\text{♩} = 92$ ) *ralentir (assez peu)* . . . . . Tempo *ralentir* . . . . . Tempo *ralentir* . . . . . Tempo

1 4

Vibr.

Mba

Hpc

Pno

UE 32 628

94

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

*ralentir* . . . . . Tempo *ralentir* . . . . . Tempo *ralentir* . . . . .

Vibr.

Mba

Hpc

Pno

UE 32 528

C. a.  
 Cl. (fa)  
 Bsn  
 Vln.  
 Alto  
 Vc.  
 Cor (fa)  
 4/4  
 Vibr.  
 Mba

UE 32 528

96

Cor (fa) 136

Tendu, sans trainer ( $\text{♩} = 76$ ) *accélérer* Plus tendu ( $\text{♩} = 92$ )

Vibr. *arpège rapide sur le temps* *(non arpégé)*

Mba *(non arpégé)*

Hpc (Mib) F# (Sol) Lab R# (Do) Sib *arpège rapide sur le temps* *(non arpégé)*

Pno *arpège rapide sur le temps* *cresc.* *(non arpégé)*

137

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Sub. Tempo, stable et régulier ( $\text{♩} = 76$ )

Vibr. *(arpège sim.)*

Mba *(arpège sim.)*

Hpc *(arpège sim.)* R# Mib R#

Pno *(arpège sim.)* *cresc.*

UE 32 528

97

C. a.

Cl. (ba) *ff* *f* *mf* *mp* *p* *pp* *(laisser l'alto dominer)*

Bssn *ff* *f* *mf* *mp* *p*

Vln. *en dehors*

Alto *mp*

Vc. *sans sourd.*

Cor (fa) *f* *mf* *mp* *p* *pp*

Sub. Plus tendu (♩ = 92) *revenir au* *Tempo* (♩ = 76) *ralentir* 4

Vibr. *f* *mf* *p*

Mba *ff* *ff* *mf* *p*

Hpe *ff* *ff* *mf* *Rich*

Pno *ff* *mf*

138

C. a. *p* *pp* *pp* *pp*

Cl. (ba) *mp* *pp* *mp*

Bssn *pp* *mp*

Vln. *avec sourd.* *(laisser l'alto dominer)* *pp* *mp*

Alto *mf* *mp* *mp*

Vc. *p* *mp* *pp* *mp*

Cor (fa) *mp*

138

Lent, avec souplesse (♩ = 76) 2 4 4

Vibr. *p* *pp* *p* *pp*

Mba *pp* *p* *pp* *p* *pp*

Hpe

Pno

UE 32 528

98

Score for measures 98-138. The score includes parts for C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, Hpe, and Pno. The key signature is one flat (B-flat). The time signature is 3/4. The score features various dynamics including *pp*, *mp*, *mf*, and *pp*. The C. a. part has a *pp* dynamic. The Cl. (fa) part has a *pp* dynamic. The Bssn part has a *pp* dynamic. The Vln. part has a *pp* dynamic. The Alto part has a *mp* dynamic. The Vc. part has a *pp* dynamic. The Cor (fa) part has a *pp* dynamic. The Vibr. part has a *p* dynamic. The Mba part has a *p* dynamic. The Hpe part has a *pp* dynamic. The Pno part has a *pp* dynamic.

Score for measures 139-148. The score includes parts for C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, Hpe, and Pno. The key signature is one flat (B-flat). The time signature is 2/4. The score features various dynamics including *p*, *pp*, *mp*, *mf*, and *pp*. The C. a. part has a *p* dynamic. The Cl. (fa) part has a *pp* dynamic. The Bssn part has a *pp* dynamic. The Vln. part has a *pp* dynamic. The Alto part has a *mp* dynamic. The Vc. part has a *pp* dynamic. The Cor (fa) part has a *pp* dynamic. The Vibr. part has a *p* dynamic. The Mba part has a *p* dynamic. The Hpe part has a *pp* dynamic. The Pno part has a *pp* dynamic.



Mba

Hpc

Pno

UE 32 528

Detailed description: This system shows the first three staves of a musical score. The Mba staff (top) has two measures of music with dynamic markings *p* and *pp*. The Hpc and Pno staves are empty.

99

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpc

Pno

2/4 4/4 3/8 *céder . . . . .* 3/4 1 4 (rapide)

Detailed description: This system contains staves for C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vib., Mba, Hpc, and Pno. The Vib. staff has a tempo change from 2/4 to 4/4 to 3/8, then back to 3/4, 1, and 4, with the instruction *céder . . . . .* and *(rapide)*. The Mba staff has dynamic markings *p* and *pp*. The Vln. and Alto staves have various dynamic markings including *pp*, *mp*, *mf*, and *p*.

140

C. a.

Cl. (fa)

Bssn

Vln.

Alto

*mp sempre* *sfz mp*

Detailed description: This system contains staves for C. a., Cl. (fa), Bssn, Vln., and Alto. The Cl. (fa) staff has a measure marked *mp sempre*. The Vln. and Alto staves have measures marked *sfz mp*.



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table
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100

Hpc

Pno

C. a.

Cl. (b)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vib.

Mba

Hpc

Pno

101

102

UE 32 628

103

142

C. a.

Cl. (b)

Bssn

Vln.

Alto

Vc.

Cor (fa) **142**

3/4 4 3/8 4 3/4

Vibr.

Mba

Hpc

Pno

C. a. **143**

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa) **143**

3/4 4 3/8 4

Vibr.

Mba

Hpc

Pno

UE 32 528

103

C. a.

Cl. (ba)

First system of the musical score, measures 1-4. The instruments are Bassoon (Bssn), Violin (Vln), Alto (Alto), Viola (Vc), Cor (fa), Vibraphone (Vibr), Mellophone (Mba), Harp (Hpc), and Piano (Pno). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Dynamics include *mp*, *p*, and *pp*. The score shows a complex texture with many sixteenth and thirty-second notes.

Second system of the musical score, measures 5-8. The instruments are Clarinet in A (C. a.), Clarinet in B-flat (Cl. (ba)), Bassoon (Bssn), Violin (Vln), Alto (Alto), Viola (Vc), Cor (fa), Vibraphone (Vibr), Mellophone (Mba), Harp (Hpc), and Piano (Pno). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Dynamics include *f*, *mp*, *p*, and *pp*. The score shows a complex texture with many sixteenth and thirty-second notes. A double bar line with repeat dots is at the beginning of measure 5. A section marked "Solo" begins in measure 7. The instruction "accélérer. . . . ." appears above the Vibraphone staff in measure 8.

104

144

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

144

Stable, sans trainer (♩ = 76)

Vibr.

Mba

Hpc

Pno

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpc

en échos

P

UE 32 528

105

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpc

Pno

3

4

145

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)



145

3/4 4/4

Vibr.

Mba

Hpc

Pno

UE 32 528

106

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

2/4 4/4

Vibr.

Mba

Hpc

Pno

C. a.

Score for measures 144-146. The instruments are Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, Hpe, and Pno. The time signature is 4/4. The score includes various dynamics such as *mf*, *p*, *pp*, *f*, and *ppp*. A tempo marking *ralentir* is present. The bassoon part has a marking *en dehors*. The piano part has a marking *UE 32 528*.

Score for measures 146-148. The instruments are C. a., Cl. (fa), Bssn, Vln., Alto, Vc., Cor (fa), Vibr., Mba, and Hpe. The time signature is 3/4. The score includes various dynamics such as *f*, *pp*, *mp*, and *f*. A tempo marking *Lent, avec souplesse (♩ = 104)* is present. The bassoon part has a marking *(laissez le basson dominer)*. The violin part has a marking *avec sourd.*. The viola part has a marking *pizz.*. The cor part has a marking *avec sourd.*. The measure numbers 146 and 147 are indicated in boxes.

108

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

147

*pp*

*f*

*p*

*mp*

*mf > p*

*(plizz.)*

*mf*

*p*

*mp*

*p*

Cor (fa) *p* *mp* *pp* 147

4 4 5 8

Vibr. *pp* *p* *mp*

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

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

Pno *p* *mp* *pp*

C. a. *p* *mp* *pp*

Cl. (ba) *pp* *mp* *pp*

Bssn *f*

Vln. *p* *pp* *mp*

Alto *mp* *pp* *mp* *pp*

Vc. *mp* *p* *mf > p*

Cor (fa) *p* *mp*

5 3 4 5 8

Vibr. *pp* *p* *mp*

Mba *mp* *pp*

Hpc *pp* *Solo* *Dol* *p* *mp*

Pno *p* *mp*

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109

C. a. *mp* *p* *pp*

Cl. (ba) *mp* *pp* *mp*

Measures 145-147 of a musical score. The score includes parts for Bsn, Vln, Alto, Vc, Cor (fa), Vib., Mba, Hpe, and Pno. The key signature is one flat (B-flat major or D minor). The time signature is 5/8, which changes to 4/4 in measure 146 and back to 5/8 in measure 147. Dynamics include *f*, *mf*, *pp*, *mp*, and *p*. Performance markings include *(pizz.)* for the Vc and *Mik Tuk Sok* / *Rik Dok* for the Hpe. The Pno part has a *mf* marking in measure 147.

Measures 148-150 of a musical score. The score includes parts for C. a., Cl. (ba), Bsn, Vln, Alto, Vc, Cor (fa), Vib., Mba, Hpe, and Pno. The key signature is one flat (B-flat major or D minor). The time signature is 5/8, which changes to 3/4 in measure 149 and back to 5/8 in measure 150. Dynamics include *p*, *pp*, *mp*, *f*, and *mf*. Performance markings include *(pizz.)* for the Vc and *Dok Sok* / *Dok* / *Tuk* for the Hpe. The Pno part has a *mf* marking in measure 150.

UE 32 628

$\equiv$ 

1

UE 32 528

151

112

150

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Un peu moins serré (♩ = 134)

2/4

3/4

Vibr.

Mba

Hpe

Pno

C. a.

Cl. (la)



Bsn

Vln. *sans sound. pizz.*

Alto *arco rebondi*

Vc. *arco rebondi*

Cor (fa) *bouché*

Vibr.

Mba

Hpc *Fa4*

Pno

UE 32 528

*pizz.*

*arco rebondi*

*ouvert*

*rallentir à . . . . .*

3

151

C. a.

Cl. (fa)

Bsn

Vln. *arco*

Alto *c. l. b.*

Vc.

Cor (fa)

Vibr.

Mba

Hpc

151 Un peu plus détendu (♩ = 128)

3

3

114

152

Cl. a.

Cl. (b)

Bssn

Vln.

Vla.

Vc.

Cor (fa)

Vibr.

Mba

Hpe

Pno

arco ord., rebondi

c. l. b.

pp

p

f

UE 32 528

152

Cl. a.

Cl. (b)

Bssn

Vln.

Vla.

Vc.

Cor (fa)

153

pp

p

f

arco ord., rebondi

c. l. b.

pp

p

f

accélérer très peu . . . . . Un peu plus serré (♩ = 134)

4 2

Vibr.

Mba

Hpc

Pno

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

*accélérer . . . . . Un peu plus tendu (♩ = 140)*

5

Vibr.

Mba

Hpc

Pno

C. a.

Cl. (fa)

Bssn

153

UE 32 528

115

arco ord. pizz.

Vln.

Alto

Vc.

Cor (fa)

153

Asssez serré (♩ = 134)

3 4

accélérer . . . . .

Vibr.

Mba

Hpc

Pno

C. a.

Cl. (la)

Bssn

arco rebondi pizz.

Vln.

Alto

Vc.

Cor (fa)

Tendu, sans trainer (♩ = 140)

3 4

ralentir . . . . . Plus détendu (♩ = 128)

accélérer . . . . . 4

Vibr.

Mba

Hpc

Pno

UE 32 528

116

154

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

154

Plus serré (♩ = 134) *ralentir . . . . . Plus détendu (♩ = 128)*

4/4

Vibr.

Mba

Hpc

Pno

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

(laisser le temps) *accélérer . . . . . Tendu sans traîner (♩ = 140)*

3/8 3/4 3/8 4/4

Vibr.

Mba

Hpc

Pno

UE 32 628

117

155

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

155

(cresc. poco a poco)

accélérer . . . beaucoup . . . (♩ = 88/92)

4

Vibr.

Mba

Hpc

Pno

156

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

avec sound. arco

en dehors arco

staccatissimo

avec sound. staccatissimo

[156] *Lent, avec souplesse* (♩ = 98)

Vibr.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Mba

Hpe *table (quasi pizz.)* *pos. nat.* *table* *pos. nat.*

Pno *plus (1 angle de pouce)*

UE 32 528

118

[157]

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

[157]  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Vibr.

Mba

Hpe *table* *Lak* *Lak* *Sib*

Pno

[158]

C. a.

Cl. (fa)

157 158 159

160 161

5/8 2/4 5/8

pos. nat. table

Mik Dok

UE 32 528

This musical score page contains measures 157 through 161. The instruments listed on the left are Bsn, Vln, Alto, Vc, Cor (fa), Vib, Mba, Hpc, and Pno. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, f, mf, mp). Measure numbers 157, 158, 159, 160, and 161 are indicated at the top of their respective staves. Time signatures 5/8, 2/4, and 5/8 are shown above the Vib staff. Performance instructions 'pos. nat.' and 'table' are present above the Hpc staff. The Hpc staff also includes the markings 'Mik' and 'Dok'. The page is identified by the code 'UE 32 528' at the bottom.

159 160 161

162 163 164

7 3 7

Mik Dok

This musical score page contains measures 159 through 164. The instruments listed on the left are C. a., Cl. (fa), Bsn, Vln, Alto, Vc, Cor (fa), Vib, Mba, Hpc, and Pno. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, f, mf, mp). Measure numbers 159, 160, 161, 162, 163, and 164 are indicated at the top of their respective staves. Time signatures 7, 3, and 7 are shown above the Vib staff. The Hpc staff includes the markings 'Mik' and 'Dok'. The page is identified by the code 'UE 32 528' at the bottom.



120

C. a.

Cl. (ba)

Bsn.

Vln.

Alto

Vc.

Cor (fa)

7 8 3 4 2 4

Score for Vibraphone (Vibr.), Mellophone (Mba), Horns (Hpc), and Piano (Pno). The score is in 3/4 time and features dynamic markings such as *p*, *mp*, *f*, and *mf*. The Vibraphone part includes a melodic line with grace notes. The Mellophone part has a similar melodic line. The Horns part provides harmonic support. The Piano part features a complex rhythmic pattern with many sixteenth notes.

Score for Clarinet in A (C. a.), Clarinet in Bb (Cl. (ba)), Bassoon (Bssn), Violin (Vln.), Alto (Alto), and Viola (Vc.). The score is in 3/4 time and features dynamic markings such as *p*, *mp*, *f*, and *ff*. The Clarinet in A part has a melodic line with grace notes. The Clarinet in Bb part has a similar melodic line. The Bassoon part provides harmonic support. The Violin, Alto, and Viola parts feature complex rhythmic patterns with many sixteenth notes.

Score for Vibraphone (Vibr.), Mellophone (Mba), Horns (Hpc), and Piano (Pno). The score is in 3/4 time and features dynamic markings such as *p*, *mp*, *f*, and *mf*. The Vibraphone part includes a melodic line with grace notes. The Mellophone part has a similar melodic line. The Horns part provides harmonic support. The Piano part features a complex rhythmic pattern with many sixteenth notes.

UE 32 528

121

Score for Clarinet in A (C. a.), Clarinet in Bb (Cl. (ba)), Bassoon (Bssn), and Violin (Vln.). The score is in 3/4 time and features dynamic markings such as *p*, *mp*, *f*, and *ff*. The Clarinet in A part has a melodic line with grace notes. The Clarinet in Bb part has a similar melodic line. The Bassoon part provides harmonic support. The Violin part features a complex rhythmic pattern with many sixteenth notes.

Alto

Vc.

Cor (fa)

162

Vibr.

Mba

Hpc

Pno

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpc

Pno

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Pno

\*Les petites notes qui commencent chaque mesure très rapides au départ, puis progressivement plus détendues

UE 32 628

123

165

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

165

de plus en plus détendu

1 6 4

1 3

Vibr.

Mba

Hpe

Pno

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

1 6 1 4 1 8 7

Vibr.

Mba

Hpe

Pno

UE 32 528

124

166

C. a.

Cl. (la)

Bssn

Vln.

Alto

Ve.

Cor (fa)

166

accélérer très légèrement . . . . . élargir peu à peu (laisser le temps pour les groupes des petites notes)

7 8 4 3

Vibr.

Mba

Hpe

Pno

L. v.

Mik Fisk Soth Lab  
(Rit.) Doh Sib

167

C. a.

Cl. (la)

Bssn

Vln.

en dehors . . . . .

UE 32 528

125

UE 32 528

126



Libre, ralentir ad lib.

Mba

Hpc

Pno

171

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

171

Rythmique, énergique  
Brusque, très rapide  
céder

Sub. Modéré

Vibr.

Mba

Hpc

Pno

UE 32 628

127

172

C. a.

Cl. (fa)

Bssn

Vln.

en dehors

arco



$\equiv$ 

176

C. a.

Cl. (ba)

Bssn.

Vln.

Alto

Vc.

Cor (fa)

ouvert an peu en dehors

176

Brisque, très rapide Rythmique, énergique (♩ = 150) céder assez peu . . . . . Sub. Modéré (♩ = 80/76)

1 3 4 3 2

Vibr.

Mba.

Hpe.

Pno.



UE 32 528

129

177

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

177

Brusque, très rapide

Rythmique, énergique (♩ = 152)

accél. un peu . . . . . revenir au . . . T<sup>e</sup>

Sub. Modéré (♩ = 80/76)

Vibr.

Mba

Hpc

Pno

178

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

178

Brusque, très rapide

Rythmique, énergique (♩ = 154)

accél. un peu . . . . . revenir au t<sup>e</sup>

Sub. Modéré (♩ = 80/76)

Vib.  
 Mba  
 Hpe  
 Pno

UE 32 528

130

179 180

C. a.  
 Cl. (fa)  
 Bssn  
 Vln.  
 Alto  
 Vc.  
 Cor (fa)

Brusque très rapide  $\text{♩} = 156$   
 Rythmique, énergique  $\text{♩} = 156$   
 céder très peu . . . Sub. Modéré  $\text{♩} = 80/76$   
 Très calme, suspendu, régulier  $\text{♩} = 60$

1 4 8 3 2 4 4 3 5 3

Vib.  
 Mba  
 Hpe  
 Pno

181

C. a.  
 Cl. (fa)  
 Bssn  
 Vln.

en dehors

Alto

Vc.

Cor (fa)

181

Brusque, très rapide  $\text{♩} = 156$  Rhythmique, énergique  $\text{♩} = 156$  accél. un peu . . . . . revenir au  $t^o$  Sub. Assez modéré  $\text{♩} = 76(72)$

3 5 8 4 8 3 7 8 5

Vibr.

Mba

Hpc

Pno

UE 32 628

131

182

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

182

Brusque, très rapide  $\text{♩} = 156$  Rhythmique, énergique  $\text{♩} = 156$  céder très peu . . . . . revenir au  $t^o$  Sub. Assez modéré  $\text{♩} = 76(72)$

3 4 8 4

Vibr.

Mba

Hpc

Pno

183

C. a.  
Cl. (ba)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)

183

Brusque, très rapide      Rythmique, énergique (♩ = 156)      accél. un peu . . . . . revenir au 1<sup>er</sup>      Sub. Assez modéré (♩ = 76/72)

2      3/8      4/8      2/4      7/8

Vibr.  
Mba  
Hpc  
Pno

UE 32 528

184

C. a.  
Cl. (ba)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)

184

Brusque, très rapide      Rythmique, énergique, nettement plus tendu

7/8      2      3/8 (♩ = 156)      4/8      2/4

Vibr.  
Mba

185

Hrp

Pno

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

185

Sub. Très calme, suspendu, régulier (♩ = 60)

2/4 3/4 5/8 3/4

Vibr.

Mba

Hrp

Pno

UE 32 628

186

187

C. a.

Cl. (ba)

Bssn

Vln.

Alto



186

Brusque, très rapide (♩ = 160) Rythmique, énergique (♩ = 160) Sub. Assez modéré (♩ = 76/72) Brusque, Rythmique, énergique (♩ = 160) Sub. Assez modéré (♩ = 144)\*

accél. assez peu . . . . . , revenir au t<sup>e</sup> céder assez peu . . . . .

187

188

Brusque très rapide (♩ = 160) Rythmique, énergique (♩ = 160) céder assez peu . . . . . Sub. Assez modéré (♩ = 76/72)

accél. assez peu . . . . .

\*laisser un peu de temps pour cette mesure très brève

UE 32 628

189

$\equiv$ 

1

UE 32 628

135

191

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

191

Brusque, très rapide

Rythmique, énergique (♩ = 172)

accél. davantage . . . . . revenir au t<sup>r</sup>

Sub. Assez modéré (♩ = 76/72)

4/8

Vibr.

Mba

Hpc

Pno

192

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

192

Brusque, très rapide

Rythmique, énergique (♩ = 176)

céder assez peu . . . . . Sub. Assez modéré (♩ = 76/72)

2/8

Vibr.

5/4

très léger

en dehors . . . . .

ouvert

très léger

Mba  
Hpc  
Pno

UE 32 528

This section of the score features three staves. The Mba staff has a treble clef and contains a melodic line with various dynamics including *mp*, *mf*, *p*, and *pp*. The Hpc staff has a bass clef and contains a harmonic accompaniment with notes marked *mf* and *p*. The Pno staff has a grand staff (treble and bass clefs) and contains a complex accompaniment with many sixteenth and thirty-second notes, marked with *p* and *mp*. The section ends with a double bar line and the rehearsal mark UE 32 528.

193  
C. a.  
Cl. (ba)  
Bssn  
Vln.  
Alto  
Vc.  
Cor (fa)  
193  
Très calme, suspendu, régulier (♩ = 58)  
Vibr.  
Mba  
Hpc  
Pno

This section of the score begins at rehearsal mark 193. It features a large ensemble of instruments. The C. a. staff has a treble clef and contains a melodic line with dynamics *pp* and *p*. The Cl. (ba) staff has a bass clef and contains a melodic line with dynamics *pp* and *p*. The Bssn staff has a bass clef and contains a melodic line with dynamics *pp* and *p*. The Vln. staff has a treble clef and contains a melodic line with dynamics *mp* and *mf*. The Alto staff has a bass clef and contains a melodic line with dynamics *mp* and *mf*. The Vc. staff has a bass clef and contains a melodic line with dynamics *mp* and *mf*. The Cor (fa) staff has a bass clef and contains a melodic line with dynamics *pp* and *p*. The Vibr. staff has a treble clef and contains a melodic line with dynamics *mp* and *mf*. The Mba staff has a bass clef and contains a melodic line with dynamics *p* and *mf*. The Hpc staff has a bass clef and contains a harmonic accompaniment with notes marked *mp* and *p*. The Pno staff has a grand staff and contains a complex accompaniment with notes marked *p* and *mp*. The section is marked "Très calme, suspendu, régulier (♩ = 58)" and includes time signatures of 5/4, 3/8, and 3/4. The section ends with a double bar line and the rehearsal mark 193.

194  
C. a.  
Cl. (ba)  
Bssn  
Vln.  
Alto

This section of the score begins at rehearsal mark 194. It features five staves. The C. a. staff has a treble clef and contains a melodic line with dynamics *f* and *mf*. The Cl. (ba) staff has a bass clef and contains a melodic line with dynamics *f* and *mf*. The Bssn staff has a bass clef and contains a melodic line with dynamics *f* and *mf*. The Vln. staff has a treble clef and contains a melodic line with dynamics *f* and *mf*. The Alto staff has a bass clef and contains a melodic line with dynamics *f* and *mf*. The section ends with a double bar line and the rehearsal mark 194.

194

Brusque, très rapide Rythmique, énergique *céder assez peu . . . . . revenir au 1<sup>er</sup>* Sub. Très modéré ( $\text{♩} = 68/72$ )

$\frac{3}{8}$  ( $\text{♩} = 180$ )  $\frac{2}{4}$

Vc. *arco* *f* *ff* *en dehors* *f*

Cor (fa) *f* *ff* *en dehors* *f*

Vibr. *f* *ff*

Mba *f* *ff*

Hpc *f* *ff* *Mik Lak*

Pno *f* *ff*

UE 32 528

137

195 196

Brusque Rythmique, énergique *accél. assez pour venir au 1<sup>er</sup>* Très calme, suspendu, régulier ( $\text{♩} = 58$ )

$\frac{3}{8}$  ( $\text{♩} = 180$ )  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

C. a. *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Cl. (ba) *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Bssn *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Vln. *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Alto *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Vc. *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Cor (fa) *f* *ff* *un peu en dehors* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Vibr. *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Mba *f* *ff* *très léger* *pp* *très léger* *mp* *très léger* *pp* *très léger* *mp*

Hpc *f* *ff* *Fak* *Sik* *Mik* *Dak* *Sik*

Pno *f* *ff*

197

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

197

Brusque, très rapide Rythmique, énergique ( $\text{♩} = 180$ ) *céder un peu* . . . . . Sub. Très modéré ( $\text{♩} = 68/72$ )

4/8 3/8 2/4 3/8

Vibr.

Mba

Hpe

Pno

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138

198

199

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

198

Brusque, très rapide Rythmique, énergique ( $\text{♩} = 180$ ) *accél. légèrement* . . . . . Sub. Très modéré ( $\text{♩} = 68/72$ ) Très calme, suspendu, régulier ( $\text{♩} = 56$ )

5/8 3/8 3/4 4/4

Vibr.

Mba

rebondi, très léger

sur pont.

sur fando

rebondi, très léger

rebondi, très léger

rebondi, très léger

Hpc  
 Pno  
 C. a.  
 Cl. (ba)  
 Bssn  
 Vln.  
 Alto  
 Vc.  
 Cor (fa)  
 Vib.  
 Mba  
 Hpc  
 Pno

200 201  
 Brusque très rapide 4/8 Rythmique, énergique (♩ = 184)  
 Sub. Très modéré (♩ = 68) très rubato 2/8 Brusque Rythmique, énergique (♩ = 184) céder très peu . . . . 2/4

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139

C. a.  
 Cl. (ba)  
 Bssn  
 Vln.  
 Alto  
 Vc.  
 Cor (fa)

202

UE 32 528



Bsn

Vln

Alto

Vc.

Cor (fa)

205

Sub. Très modéré ( $\text{♩} = 68/72$ )

Très calme, suspendu, régulier ( $\text{♩} = 56$ )

Vibr.

Mba

Hpe

Pno

206

C. a.

Cl. (ba)

Bsn

Vln

Alto

Vc.

Cor (fa)

206

Brusque

Rythmique, énergique (tempo rigide) ( $\text{♩} = 188$ )

Sub. Très modéré ( $\text{♩} = 68/72$ )

Vibr.

Mba

Hpe

Pno

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Orch

Hpc

Pno

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142

209

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

Cor (fa)

209

Rythmique, énergique (♩ = 188)

Sub. Très modéré (♩ = 68/72)

Brusque

Rythmique, énergique (♩ = 188)

4/8

1

1

4/8

3/8

5/8

Vibr.

Mba

Hpc

Pno

210

211

C. a.

Cl. (la)

Bssn

Vln.

Alto

Vc.

en dehors

pizz.

Cor (fa)

210 211

Très calme, suspendu, régulier ( $\text{♩} = 54$ ) Brusque, très rapide Rythmique, énergique ( $\text{♩} = 192$ ) Sub. Très modéré ( $\text{♩} = 120$ )

Vibr.

Mba

Hpc

Pno

\*laisser du temps pour cette mesure

UE 32 628

212

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

212

Brusque, très rapide Rythmique, énergique ( $\text{♩} = 192$ ) Sub. Très modéré ( $\text{♩} = 68/72$ ) Très calme, suspendu, régulier mais tendu ( $\text{♩} = 52$ )

Vibr.

Mba

Hpc

Pno

213

C. a.

en dehors

en dehors large et calme

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

213

Brusque très rapide (♩ = 192)

Rythmique, énergique (♩ = 192)

Sub. Très modéré (♩ = 68/62)

Très calme, suspendu, régulier mais tendu (♩ = 52)

Vibr.

Mba

Hpc

Pao

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144

214

C. a.

Cl. (ba)

Bssn

Vln.

Alto

Vc.

Cor (fa)

214

Brusque Rythmique, énergique (♩ = 192)

Sub. Très modéré (♩ = 68/62)

Très calme, suspendu, régulier mais tendu (♩ = 52)

Vibr.

Mba

Hpc

Pno

215

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

215

Brusque, très rapide Rythmique, énergique ( $\text{♩} = 196$ )

Très calme, suspendu, régulier (étirer le tempo) ( $\text{♩} = 52$ )

2 4 8 2 4 4

Vibr.

Mbu

Hpc

Pno

UE 32 628

216

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

**216**

Brusque, très rapide Rythmique, énergique (♩ = 108)

Très calme, suspendu, régulier mais tendu (♩ = 52)

Vibr.

Mba

Hpe

Pno

**217**

Brusque Rythmique, énergique (♩ = 114)

Sub. Très calme, plus étiré (♩ = 52)

Sub. Rythmique (♩ = 120)

Sub. Très calme, toujours plus étiré (♩ = 50)

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

Vibr.

Mba

Hpe

Pno

UE 32 528

**218**

C. a.

Cl. (fa)

218

Brusque Rythmique, vif ( $\text{♩} = 126$ ) Sub. Très calme, tendu ( $\text{♩} = 50$ ) Brusque Rythmique, vif ( $\text{♩} = 132$ ) Très calme, tendu ( $\text{♩} = 100$ )

219

Brusque Rythmique, vif ( $\text{♩} = 138$ ) Très calme, tendu plus étiré ( $\text{♩} = 100$ ) *poco rall.* Rythmique, vif ( $\text{♩} = 144$ ) Très calme, tendu plus étiré ( $\text{♩} = 100$ ) *poco rall.*

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147

220

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

220

Brusque Rythmique, vif ( $\text{♩} = 150$ ) Très calme, tendu ( $\text{♩} = 96$ ) *più rall.* . . . . . Brusque Rythmique, vif ( $\text{♩} = 156$ ) Très calme, tendu ( $\text{♩} = 96$ ) *molto rall.* . . . . . (rép. court)

Vibr.

Mba

Hpc

Pno

221

C. a.

Cl. (fa)

Bssn

Vln.

Alto

Vc.

Cor (fa)

221

Très rapide ( $\text{♩} = 164$ )

Vibr.

Mba

Hpc

Pno

UE 32 528

sim.

148

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa)

222

*ralentir* . . . . .

Vibr.

Mba

Hpc

Pno

222

*Lab*

*Dok*

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa)

*(rallentir) jusqu'à . . .*

Vibr.  
Mba  
Hpe  
Pno

La $\flat$  Fa $\sharp$  Do $\flat$  Re $\flat$  Do $\sharp$

UE 32 528

149

223

C. a.  
Cl. (la)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)

223

Rapide ( $\text{♩} = 152$ ), moins tendu *accélérer . . .*

Vibr.  
Mba  
Hpe  
Pno

La $\flat$  Do $\flat$  La $\flat$  Do $\sharp$

==

224

C. a.  
Cl. (la)

224

(accel.)

UE 32 528

This musical score segment covers measures 224 to 228. The instruments listed on the left are Bsn, Vln, Alto, Vc., Cor (fa), Vib., Mba, Hpe, and Pno. The Bsn part has a measure rest in 224. The Vln, Alto, and Vc. parts feature complex, rapid sixteenth-note passages. The Cor (fa) part has a measure rest in 224. The Vib. part has a measure rest in 224. The Mba part has a measure rest in 224. The Hpe part has a measure rest in 224. The Pno part has a measure rest in 224. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. A rehearsal mark '224' is placed above the Bsn staff. The tempo marking '(accel.)' is placed below the Cor (fa) staff. The score ends with the number 'UE 32 528'.

150

229

Très rapide (♩ = 164)

3 4

This musical score segment covers measures 229 to 233. The instruments listed on the left are C. a., Cl. (fa), Bsn, Vln, Alto, Vc., Cor (fa), Vib., Mba, Hpe, and Pno. The C. a. part has a measure rest in 229. The Cl. (fa) part has a measure rest in 229. The Bsn part has a measure rest in 229. The Vln, Alto, and Vc. parts feature complex, rapid sixteenth-note passages. The Cor (fa) part has a measure rest in 229. The Vib. part has a measure rest in 229. The Mba part has a measure rest in 229. The Hpe part has a measure rest in 229. The Pno part has a measure rest in 229. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. A rehearsal mark '229' is placed above the C. a. staff. The tempo marking 'Très rapide (♩ = 164)' is placed below the Cor (fa) staff. The score ends with the numbers '3 4'.

UE 32 528

(accel.)

Score for Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The music is in 4/4 time. The Vibraphone and Mellophone parts feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The Harp and Piano parts provide harmonic support with sustained chords and moving lines.

Score for C. a. (C. a.), Cl. (fa) (Cl. (fa)), Bsn. (Bsn.), Vln. (Vln.), Aho. (Aho.), Vc. (Vc.), Cor (fa) (Cor (fa)), Vib. (Vibr.), Mba (Mba), Hpe (Hpe), and Pno (Pno). The woodwinds and strings play melodic and harmonic lines, often marked with *pizz.* (pizzicato) and *arco* (arco). The percussion section includes Vibraphone and Mellophone. The score includes a rehearsal mark at measure 227 and a tempo change to 4/4 at measure 227. The Vibraphone part has a section marked *(accell.)* (accelerando) starting at measure 227. The Mellophone part has a section marked *(accell.)* (accelerando) starting at measure 227. The Harp and Piano parts provide harmonic support.

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Score for C. a. (C. a.), Cl. (fa) (Cl. (fa)), Bsn. (Bsn.), Vln. (Vln.), Aho. (Aho.), Vc. (Vc.), Cor (fa) (Cor (fa)), Vib. (Vibr.), Mba (Mba), Hpe (Hpe), and Pno (Pno). The woodwinds and strings play melodic and harmonic lines, often marked with *pizz.* (pizzicato) and *arco* (arco). The score includes rehearsal marks at measures 228 and 229.

UE 32 128



Musical score for measures 221-230. The score is for a full orchestra, including C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics such as *mp*, *p*, and *pp*. A *rall.* (rallentando) marking is present at the beginning of the section. The measures are numbered 221, 222, 223, 224, 225, 226, 227, 228, 229, and 230.

Musical score for measures 231-240. The score is for a full orchestra, including C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics such as *pp*, *p*, and *mp*. A *Moins rapide* (slower) marking is present at the beginning of the section, followed by an *accélérer progressivement* (accelerate progressively) marking. The measures are numbered 231, 232, 233, 234, 235, 236, 237, 238, 239, and 240.



Pno

UE 32 528

154

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

(accél.)

232

Très rapide (♩ = 164)

4 3 4 3 4

Vibr.

Mba

Hpe

Pno

232

4 3 4 3 4

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

*revenir progressivement*

4 3 4 3 4

Vibr.  
Mba  
Hpe  
Pno

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233

C. a.  
Cl. (la)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)  
Vibr.  
Mba  
Hpe  
Pno

(rull.) 4 3 Moins rapide (♩ = 152) accélérer progressivement.

233

Score for measures 156 to 234. The score includes parts for Bsn, Vln, Alto, Vc., Cor (fa), Vib., Mba, Hpe, and Pno. The tempo is marked *Très rapide* (♩ = 164). The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The score includes dynamic markings such as *mp*, *mf*, *f*, and *ff*. The Pno part includes a section marked *Do*.

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Score for measures 234 to 244. The score includes parts for C. a., Cl. (la), Bsn, Vln, Alto, Vc., Cor (fa), Vib., Mba, Hpe, and Pno. The tempo is marked *(Même tempo)*. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The score includes dynamic markings such as *ff*, *mp*, *mf*, *f*, and *ff*. The Vib. part includes a section marked *pizz.*.

Pno *sempre ff*

235

C. a.

Cl. (la)

Bssn

Vln *arco*

Alto *arco*

Vc. *arco*

Cor (fa)

235

Vibr.  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

Mba

Hpe *suk*

Pno

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157

236

C. a.

Cl. (la)

Bssn

Vln *arco*

Alto

Vc.

Cor (fa)

236

$\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Score for Vibraphone (Vibr.), Mallets (Mba), Harp (Hpe), and Piano (Pno). The score is written in 4/4 time and features complex rhythmic patterns and dynamic markings such as *ff* and *f*. The Harp part includes a section marked "L.A.".

Score for C. a., Cl. (fa), Bssn, Vln, Alto, Vc., and Cor (fa). The score is written in 4/4 time and features complex rhythmic patterns and dynamic markings such as *ff* and *f*. The section for C. a. and Cl. (fa) is marked with a box containing the number 237. The section for Vibr., Mba, Hpe, and Pno is marked with a box containing the number 237 and includes a section marked "L.A.".

UE 32 528

Score for C. a., Cl. (fa), Bssn, and Vln. The score is written in 4/4 time and features complex rhythmic patterns and dynamic markings such as *ff* and *f*. The section for C. a. and Cl. (fa) is marked with a box containing the number 238.

Alto

Vc.

Cor (fa)

238

2 4 3 4

Vibr.

Mba

Hpc

Pno

239

C. a.

Cl. (fa)

Bssn

Vln

Alto

Vc.

Cor (fa)

239

2 4 3 4 3 8 2 4 3 8

Vibr.

Mba

Hpc

Pno

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240

C. a.  
Cl. (ba)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)

Sub. Moins rapide ( $\text{♩} = 152$ )

3/4 3/8 3/4 accél. . . . . 2/4

Vibr.  
Mba  
Hpc  
Pno

241

C. a.  
Cl. (ba)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)

Un peu plus rapide ( $\text{♩} = 156$ )

2/4 5/8 2/4 accél. . . . . 3/8

Vibr.  
Mba  
Hpc

The image displays a page from a musical score, specifically measures 240 and 241. The score is written for a large ensemble, including woodwinds (C. a., Cl. (ba), Bssn, Cor (fa)), strings (Vln, Alto, Vc.), and percussion (Vibr., Mba, Hpc, Pno). Measure 240 begins with a tempo change to 'Sub. Moins rapide' ( $\text{♩} = 152$ ) and a 3/4 time signature. The woodwinds and strings play sustained notes, while the percussion features complex rhythmic patterns. Measure 241 continues with a further tempo change to 'Un peu plus rapide' ( $\text{♩} = 156$ ) and a 2/4 time signature. The woodwinds and strings play sustained notes, while the percussion features complex rhythmic patterns. The score includes various musical notations such as notes, rests, and dynamic markings.

Pno

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160

242

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

242

Plus rapide ( $\text{♩} = 160$ )

3/8 2/4 3/8 2/4 3/8 3/4

accél. . . . .

Vibr.

Mba

Hpc

Pno

243

C. a.

Cl. (ba)

Bssn

Vln

Alto

Vc.

Cor (fa)

243

Encore plus rapide ( $\text{♩} = 166$ )

accél. . . . .



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Measures 242-245. Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpc), and Piano (Pno) parts. The score shows complex rhythmic patterns with various dynamics including *f*, *ff*, and *mf*. The Harp part includes the lyrics "La# Sik".

Measures 244-245. Continuation of the orchestral score. Measures 244 and 245 are marked. The score includes parts for C. a., Cl. (ba), Bsn, Vln, Alto, Vc., Cor (fa), Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpc), and Piano (Pno). Dynamics include *dim.*, *mf*, *p*, *mp*, and *ff*. The Harp part includes the lyrics "Mik Fud Soft Lak" and "Rik Dok Sik".

Measure 246. Continuation of the orchestral score. Measures 244 and 245 are marked. The score includes parts for C. a., Cl. (ba), and Bsn. Dynamics include *mf*, *p*, and *mp*.

Score for measures 244-246. The score includes parts for Violin (Vln), Alto, Viola (Vc.), Cor (fa), Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The Vibraphone part features a sequence of measures with time signatures 5/8, 2/4, 3/8, 2/4, 3/8, and 5/8, marked with an *accel.* (accelerando). The Piano part provides harmonic support with chords and arpeggios.

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162

Score for measures 247-248. The score includes parts for C. a. (Cello/Double Bass), Cl. (ba) (Clarinet in B-flat), Bassoon (Bssn), Violin (Vln), Alto, Viola (Vc.), Cor (fa), Vibraphone (Vibr.), Mellophone (Mba), Harp (Hpe), and Piano (Pno). The Vibraphone part features a sequence of measures with time signatures 5/8 and 3/8, marked with an *accel.* (accelerando). The Piano part continues with harmonic support.

==

C. a.  
Cl. (fa)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)  
(accél.)  
Vibr.  
Mba  
Hpc  
Pno

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163

C. a.  
Cl. (fa)  
Bssn  
Vln  
Alto  
Vc.  
Cor (fa)  
(accél.)  
Vibr.  
Mba

249

250

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251

252

UE 32 528

First system of the musical score. The instruments listed on the left are: C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The score includes dynamic markings such as *sempre* and *p*. The notation shows various musical symbols including notes, rests, and slurs.

Second system of the musical score. The instruments listed on the left are: C. a., Cl. (fa), Bssn, Vln, Alto, Vc., Cor (fa), Vibr., Mba, Hpc, and Pno. The score includes dynamic markings such as *p*, *non vibr.*, and *long*, and performance instructions like *arrache!*. The notation shows various musical symbols including notes, rests, and slurs.



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