

Robert Piéchaud

Concerto urbain

pour un ensemble de 14 musiciens



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(2022)

Partition en ut

Instrumentation :

Flûte en do / piccolo

Hautbois / cor anglais

Clarinette en si \flat / clarinette basse (à l'ut)

Basson / contrebasson

Cor en fa / trompe de chasse en ré*

Trompette si \flat / bugle (flügelhorn)

Trombone

Accordéon de concert

Percussion : 1 caisse claire (« C.C. »)

1 petit tom (side drum, « D. »), un peu plus profond que la C.C.

2 autres toms plus grands (« T1 », « T2 »)

1 grosse caisse (« G.C. »)

1 tam profond (« Tam »)

2 cymbales suspendues (1 grande, 1 moyenne « C1 », « C2 »)

1 charleston (« Ch. »)

1 xylophone (fa grave, « Xyl. »)

1 jeu complet de crotales (2 octaves do-do, « Cr. »)

2 timbales (1) 32" do2-la2, 2) 29" fa#2-ré3, « Tim. »)

Cordes : 2/1/1/1/1 (contrebasse à 5 cordes)

***Partition en ut.** Les crotales sonnent deux octaves plus haut, le piccolo et le xylophone une octave. Contrebasse et contrebasson sonnent une octave plus bas. Une altération vaut a priori pour toute la mesure.*

() Si la trompe de chasse n'est pas disponible, on optera pour un cor naturel en ré, et à défaut, pour le cor d'harmonie "bloqué" en ré (pos. 3 ou 1-2). Dans tous les cas, c'est le son de vénerie que l'on recherchera.*

Durée : environ 27'.

Dédié à l'Ensemble des Possibles.

Concerto urbain

I - L'entrepôt à nuages 4

II - Une nuit au jardin de l'impasse Juif. 38

I - L'entrepôt à nuages

À Sara Saragoni

Moderato (♩=84) [les Docks...]

Flûte

Hautbois

Clarinette Si \flat

Basson

Trompette Si \flat

Cor en Fa

Trombone

Accordéon

Percussion

Violon I

Violon II

Alto

Violoncelle

Contrebasse

pp

mp

pp (*écho*)

(senza sord.) quasi flautando

pp *legatiss.*

con sord. quasi flautando

pp *legatiss.*

quasi flautando

pp *legatiss.*

ppp

pp

ppp

pp

I - L'entrepôt à nuages

11

Fl. *pp* *mp* *pp* *pp*

Bsn. *pp*

Tp. *pp* *sourd. harmon*

Acc. *mp* *espr.* *poch. vibr.*

V. I *pp*

V. II *pp* *senza sord.*

A. *pp*

Vc. *pp*

Cb. *pp*

p *lv.* *pp*

éol. - - - - - > ord. *ord. - - - - - > éol.*

I - L'entrepôt à nuages

2

Bsn. *cresc.* *mp* *dim.*

Tp.

Cor *pp* *poco*

Tbn. *pp* *sourd. (cup)*

Acc. (solo) *p legatiss. ed espres.* *mf* *poch. vibr. ...*

C2 *pp* C.E. *p* l.v. G.C. *pp*

V. I *pp sempre*

V. II *pp sempre*

A. *pp sempre*

Vc. *pp sempre*

Cb. ord. - - - - - sul pont. ord. *pp*

Detailed description of the musical score: The score is for a symphonic band. It begins with a rehearsal mark '2'. The Bsn. part starts with a crescendo, moving from mezzo-piano (mp) to decrescendo (dim.). The Cor part has a piano-pianissimo (pp) dynamic with a 'poco' marking. The Tbn. part is marked pp and includes a 'sourd. (cup)' instruction. The Acc. part is a solo, marked p legatiss. ed espres., moving to mf. The C2 part is pp, C.E. is p, l.v. is a rest, and G.C. is pp. The strings (V. I, V. II, A., Vc.) play a rhythmic pattern marked pp sempre. The Cb. part has a 'sul pont.' instruction and is marked pp.

21 3 Poco animando (♩)

Bsn. *pp*

Tbn.

Acc.

Perc. Cl *p*

V. I *pp* *mp* *ord.* *sul pont.* *ord.*

V. II *pp* *mp* *pp* *ord.* *sul pont.* *ord.* *5*

A. *ppp* *sul pont.*

Vc. *ppp* *sul pont.*

Cb. *pizz.* *arco* *p* *f*

I - L'entrepôt à nuages

24 (solo) *p*

Hb.

Bsn. *mp*

Acc. *mp*

Perc. *pp* C2

V. I *ppp* *pp*

V. II *mp* *pp* *ppp*

A. *pp* *mp* *pp*

Vc. *pp* *mp*

Cb. *pizz.* *arco* *pizz.* *p* *mf* *p*

Detailed description of the musical score: The score is for measures 24 to 32. The Horn (Hb.) part is a solo starting at measure 24 with a piano (*p*) dynamic, featuring a long melodic line with trills and triplets. The Bassoon (Bsn.) part has rests until measure 28, then enters with a mezzo-piano (*mp*) dynamic, playing a rhythmic triplet pattern. The Accordion (Acc.) part has rests until measure 28, then enters with a mezzo-piano (*mp*) dynamic, playing a rhythmic triplet pattern. The Percussion (Perc.) part has rests until measure 28, then plays a single note on C2 with a pianissimo (*pp*) dynamic. The Violin I (V. I) part starts with a pianississimo (*ppp*) dynamic, playing a sustained chord, and ends with a piano (*pp*) dynamic. The Violin II (V. II) part starts with a mezzo-piano (*mp*) dynamic, playing a rhythmic triplet pattern, and ends with a pianississimo (*ppp*) dynamic. The Viola (A.) part starts with a pianissimo (*pp*) dynamic, playing a rhythmic triplet pattern, and ends with a piano (*pp*) dynamic. The Violoncello (Vc.) part starts with a pianissimo (*pp*) dynamic, playing a rhythmic triplet pattern, and ends with a mezzo-piano (*mp*) dynamic. The Contrabass (Cb.) part starts with a piano (*p*) dynamic, playing a pizzicato (*pizz.*) note, then switches to arco for a mezzo-forte (*mf*) dynamic, and ends with a piano (*p*) dynamic, playing a pizzicato (*pizz.*) note.

27

Ritenuto - - - - - col. - - - - - *rit. molto* 4 Più moderato, morbido (♩=76) [moire de nuages...]

Fl. *pp* *senza vibr.*

Hb.

Cl. (solo) *quasi improvvisato* *ppp* *mp* 3 3

Bsn. 3

Cor (ord.) *pp poss.* *pp* *p* 3

Tbn. *pp poss.* *p* *senza sord.* *poch. vibr. ...*

Acc. *ppp*

Perc. *ppp*

V. I 3 3

V. II 5 3

A. *ppp*

Vc. *pp* *ppp* *pp con molta delicatezza* *ppp* arco *ppp*

Cb. *pp* *ppp con molta delicatezza* *pppp*

35

Fl.

Cl.

Tp.

Cor

Tbn.

Acc.

Timb.

Vc.

5

pp

mf

p

senza sord.

pp poss.

mp

pp

pp

mp

pp

ppp

pp

ord. → flutt. ad lib. → ord.

ord. → molto sul pont. → ord.

poco

Cr. l.v.

42

Fl.

Cl.

quasi improvvisato

mf

p

f

flutt.

rit.

6 a tempo

p

Tp.

p

mp

p

pp

flutt. ad lib.

ord.

mp

Cor.

mp

p

mp

p

Tbn.

mp

pp

mp

p

mp

Acc.

ppp

Timb.

Tim.

pp

ppp

A.

ppp

ord. - molto sul pont. - ord.

molto

∅

7
47

Fl. *simplice* *p sub.* *rit.*

Cl.

Tp. *p* *pp* *p*

Cor. *pp* *p* *poco*

Tbn. *pp* *p* *poco*

Acc. *p* *simplice* *più espr.* *mf*

Timb. *pp*

Cr. Lv.

Detailed description: This is a page of a musical score for a symphony orchestra. It features seven staves: Flute (Fl.), Clarinet (Cl.), Trumpet (Tp.), Horn (Cor.), Trombone (Tbn.), Accordion (Acc.), and Timpani (Timb.). The Flute part is the most active, starting with a melodic line marked 'simplice' and 'p sub.', ending with a 'rit.' marking. The Clarinet, Trumpet, Horn, and Trombone parts provide harmonic support with sustained notes and some triplet figures. The Accordion part has a complex rhythmic pattern with triplets and a 'più espr.' marking. The Timpani part has a single note marked 'pp' with a 'Cr.' (Crescendo) and 'Lv.' (Decrescendo) marking. The page number '7' is in a box at the top left, and the measure number '47' is written below it.

8 *a tempo* 9

52

Fl.

Tp.

Cor

Tbn.

Acc.

Cr.

V. II

p *mp* *pp* *mf* *p* *mp* *pp* *ppsub.* *mf* *pp* *ppp*

poco *pp* *mp* *pp* *mf* *p* *mp* *ppsub.* *poco* *(pp)* *p* *ppp*

p

pp *mp* *pp*

ord. - *molto sul pont.* - ord.

ppp *molto* *pp*

71 **10** Poco esitando [giboulées...]

Fl. *p* *f* *dim.*

Hb. *p* *mf* *dim. molto*

Cl. *p* *mf* *dim.*

Tp. *poco* (*pp*) *cresc.* *mp* *f*

Cor. *> poco* (*pp*) *cresc.* *mp* *f* *sfz*

Tbn. *poco* (*pp*) *cresc.* *mp* *f*

Acc. *fp*

Cr. *mp* *G.C.* *ppp* *C.C.* *mf* *pp*

V. I. *col legno batt.* *mf* *dim.*

V. II. *pizz.* *mf*

A. *fp*

Vc. *pp*

Cb. *pizz.* *pp*

79

Ritenuato

Tempo primo, ben ritmico (♩=84)

[bruine...]

Fl. *p* 3 *espr.* *mp* *dolce*

Hb. *pp*

Cl. *molto* 3 3 3 *p* *pp*

Tp.

Cor.

Acc. *non legato* 3 5 *poco vibr.* *pp*

Perc. *Cl* *p*

V. I 3 *p* *pizz.* *f* *p*

V. II *p* *col legno batt.* *p*

A. *ppp*

Vc. *pp*

Cb. *vibr.* *pp*

14

88

Fl.

Hb.

Bsn.

Cor

Acc.

Timb.

V. I

V. II

A.

Vc.

Cb.

poco *pp*

pp

mf

p

ppp poss.

arco *pp* *mp scherzando*

arco senza vibr. *pp* *mp scherzando*

col legno batt. *p*

pizz.

pp

G.C. ppp

l.v.

5

3

92

Fl. *p leggiero* *pp* flutt. **15**

Hb. *pp leggiero* *pp pass.*

Cl. *pp leggiero* *mp molto*

Bsn. *pp* *pp leggiero*

Tp. *pp* *p scherzando*

Acc. *ppp* *poco*

V. I *p* *mf* *p*

V. II *p* *p*

A. *p*

Vc. *p*

Cb. *p*

95

Fl. (ord.) *ppp*

Hb. *p scherzando* *dim.*

Cl. *ppp*

Bsn.

Tp. *p*

Acc. *p* *ppp*

V. I *s. p.* *dim.* *pp* *ord.* *pp* *pp* *c.l.b.*

V. II *p* *s. p.* *dim.* *pp* *ord.* *pp* *c.l.b.* *pp* *pizz.* (*pp*)

A. *arco ord.* *pp* *pizz.* *pp* *c.l.b.*

Vc. *dim.* *pp* (*pp*)

16

17 [stratocumulus...]

ord. — — — — —

Fl. *pp* *poco* *pppp*

Hb. *dim.* *pp* *pp sempre*

Cl. *p* *dim.* *pp* *pppp* *pp*

Bsn. *p* *dim.* *pp*

Tp. *dim.* *pp*

Cor. *ppp*

Acc. *p* *pp*

Perc. *pp* *ppp* *pochiss.*

V. I *pizz.* *cresc.* *c.l.b.* *pizz.* *dim.* *c.l.b.* *pizz.* *pp* *dim.*

V. II *c.l.b.* *cresc.* *c.l.b.* *pizz.* *dim.* *pp* *c.l.b.*

A. *c.l.b.* *pizz.* *dim.* *c.l.b.* *pizz.* *pp* *c.l.b.* *dim.*

Vc. *cresc.* *pizz.* *dim.* *pp* *dim.*

ne pas accentuer les temps!

119

Fl. *p* (ord.) *p* *f* *mf* 3 3 3 3

Hb. *mp* *f* *mp* flutt.

Cl. *f* *mf*

Bsn. *ff* *mf* *f* 3

Tp. *ff*

Cor. *ff*

Tbn. *ff*

Acc. *pp* *p* *mp* *mp*

Perc. *p* *f* *p* *mp* [C.C.] [D.]

V. I *cresc.* *più e più al tallone* 3 3 3 3

V. II *più e più al tallone* 3 3 3 3

A. *mf più e più feroce* *cresc.* *p* *f* *al tallone*

Vc. *cresc.* *più e più al tallone* *f*

Cb. *arco al tallone* *f*

Vivo (♩=110), poi ancora accelerando!

I - L'entrepôt à nuages

Senza tempo

123 **20**

Fl. *ff* *fp* *p* *ff* *quasi gliss.**

Hb. *ff* *fp* *p* *ff* *quasi gliss.**

Cl. *ff* *fp* *mp* *ff* *quasi gliss.**

Bsn. *ff* *fp* *mf* *ff* *quasi gliss.**

Tp. *fff*

Cor. *fff*

Tbn. *fff*

Acc. *mf* *mf* *f* *sfz* *ff (senza dim.)* *pppp sub.*

Perc. *mf* *f* *ff* *f* (l.v.)

V. I. *ff* *fp* *p* *ff* *quasi gliss.**

V. II. *ff* *fp* *mp* *ff* *quasi gliss.**

A. *ff* *fp* *mf* *ff* *quasi gliss.**

Vc. *ff* *fp* *mf* *ff* *quasi gliss.**

Cb. *ff* *fp* *mf* *ff* *quasi gliss.**

ad lib. (cadenza) *quasi gliss.** *quasi gliss.** *quasi gliss.** *quasi gliss.**

apre

[Prendre la clar. basse]

(*) Si le trait est effectivement exécuté en tant que glissando, on le jouera en trémolo (corde) ou flutterzunge (vents).

21 Allegro, scorrevole (♩=116) [nimbostratus...]

Clar. Basse

Cl.B. *dal niente* *ppp sussurando*

Acc. *do grave* *re^b* *re^b* *mi^b* *pppp sempre*

Perc. *G.C.* *pppp*

Vc. *con sord.* *ppp sussurando, legatiss.*

22

Cl.B. *pp oscuro*

Bsn. *pp oscuro* *espr.*

Acc. *mi^b* *fa* *sol^b* *sol^b* *la^b* *la^b* *mi^b* *fa* *sol^b* *sol^b* *la^b* *la^b*

Perc. *Tam.* *ppp* *Tim.* *ppp*

Vc. *ppp*

Cb. *pizz.* *pp agitato*

138

Cl.B.

Bsn.

Acc.

Timb.

Vc.

Cb.

mf dolce

capriccioso

ppp

dim.

3

3

3

3

Detailed description: This page of a musical score covers measures 138 to 141. The score is arranged in a system with six staves. The top staff is for Clarinet in Bass (Cl.B.), the second for Bassoon (Bsn.), the third and fourth for Accordion (Acc.), the fifth for Timpani (Timb.), the sixth for Viola (Vc.), and the seventh for Cello (Cb.). The Cl.B. and Vc. parts feature prominent triplet patterns. The Bsn. part includes a triplet marked 'capriccioso' and 'mf dolce', followed by a 'dim.' marking. The Acc. part is mostly silent, with a 'ppp' marking and a few notes in the lower register. The Timb. part consists of four measures of sustained chords. The Cb. part has a triplet in the first measure and another in the third measure.

142

23

Cl.B.

Bsn.

Acc.

Timb.

Vc.

Cb.

pp

p agitato

non legato

p

Ch.

pp

mf

p

150

24

Cl.B. *pp* *leggiero*

Tbn. (solo) *pp* *p*

Acc. *f* *pp* *mf* *leggiero*

Perc. *pp* *C1* *C.C.*

Vc. *pp* *leggiero* *sul tasto*

Cb. *f* *p*

155 25 *più e più agitato*

Cl.B. *pp*

Bsn. *pp*

Tbn. *mf* *quasi gliss.*

Acc. *dim.* *p* (les petites notes suivantes peuvent être improvisées...)

A. *mf* *bien en dehors* *pizz.*

Vc. *più e più agitato*

Cb.

161

26

Cl.B. *calando* *pp*

Bsn.

Tbn. *p*

Acc. *p* *pp* *tr.*

A. *ff* *mf* *dim.*

Vc. *calando* *tr.*

Cb. *pp*

27 Calando ----- 28 Calmo (♩=76) [cirrus... unison coloré...] senza vibr.

Fl. *dal niente*

Cl.B. *ppp* *dal niente*

Cor *dal niente*

Tbn. *sourd. (bucket)* *ppp*

Acc. *pppp* *pp* *espr.* *mp*

Perc. *ppp* *ppp* *ppp*

V. I *ppp*

V. II *ppp* *p*

A. *pp* *ppp* *ppp* *glissando harm. libre ↑↓*

Vc. *ppp* *pppp* *glissando harm. libre ↑↓*

Cb. *ppp* *ppp*

Fl. *éolien* *p*

Hb.

Cl.B.

Bsn.

Trp. *sourd. harmon* *ppp*

Cor. *(solo)* *p cantabile* *sourd. (bucket)* *ppp*

Tbn.

Acc. *8^a* *pp*

Timb. *pppp* *l.v.* *Cr.* *l.v.* *p*

V. I *ord.* *sul pont.* *ord.* *ppp*

V. II *ord.* *sul pont.* *ord.* *ppp* *ord. poch. vibr.* *più vibr.*

A. *glissando harm. libre ↑↓* *(ord.)* *ppp* *sul pont.* *(ord.)* *glissando harm. libre ↑↓*

Vc. *(ord.)* *ppp*

Cb. *ppp*

Poco più lento (♩=69)

[aliostratus du soir...]

[Prendre le piccolo !]

flutt. Fl. *pp* *mp* *pp* Piccolo

ord. Hb. *pp*

Cl.B. *pp*

Bsn. *pp*

Cor

Tbn. (con sord.) *pp*

(solo) Acc. *pp* *mf* *p tranquillo*

Cl. *ppp* Cr. *pp* l.v.

V. I. *pp* glissando harm. libre ↑↓ *pp*

V. II. molto vibr. senza vibr. *pp*

A. glissando harm. libre ↑↓ *pp*

Vc. glissando harm. libre ↑↓ *pp*

Cb. (sempre con sord.) *pp* *ppp* *pp tranquillo* *espr.*

Senza rallentare fino alla fine!

201

Picc. *ppp poss.*

Acc. *pp sempre* *crystallin* *dolce* *fpp*

Perc. *G.C.* *ppp*

V. II

Vc.

Cb.

II - Une nuit au jardin de l'impasse Juif

À Étienne P.

Adagio misterioso (♩ = 46) **Senza tempo** **a tempo**

Bugle (retirer l'embouchure) soufflé *mf* *f*

Trombone (retirer l'embouchure) soufflé *mf* *f*

Accordéon soufflé *p* *f* *mf*

Percussion G.C. *ppp*

Timbales *ppp quasi niente* l.v. *pp* *ppp* *p* *p* *pp*

1 [carillon en bambou...] *quasi éolien* *quasi ord.*

Cl.B. *dal niente* *pochiss.* *ppp*

Bgl. *p* *p*

Tbn. *mf* *p*

12 Acc. *f* *p*

12 Perc. l.v. *ppp* l.v.

Xyl. (solo) *erratique et doux, comme un carillon éolien...* *mp sans rigueur** *ord.* *pppp* l.v.

Timb. *pppp* l.v.

Cb. *con sord.* *pp espr.* *s.p.* *ppp*

(*) Les petites notes irrégulières mais jamais rapides !

II - Une nuit au jardin de l'impasse Juif

19

CL.B. *p* *pp*

Bgl. *mf* *f* *mf*

Tbn. *mf* *f* *mf* *mp*

19

Acc. *dal niente* *pp* (souffle) *f poss.*

Xyl. *mf* *mp*

Timb. *pp* l.v. *pp*

A. *poco espr.* *ppp* *p* *sul pont.*

Vc. *dal niente* *pp*

Cb. *pp espr.* *ppp* *mp* *pp* *ord.* *s.p.* *ord.*

Detailed description of the musical score: This page contains measures 19 through 24 of a musical score. The instruments are arranged in a standard orchestral layout. The Clarinet Bass (CL.B.) part features a long, sustained note in the first measure, marked *p*, which then transitions to a series of notes marked *pp*. The Bassoon (Bgl.) and Trombone (Tbn.) parts have melodic lines with dynamics ranging from *mf* to *f*. The Accordion (Acc.) part starts with a *dal niente* marking, playing *pp* notes, then has a section marked (souffle) and *f poss.*. The Xylophone (Xyl.) part has a rhythmic pattern of eighth notes with triplets, marked *mf* and *mp*. The Timpani (Timb.) part has a *pp* marking and a *l.v.* (liveliness) marking. The Viola (A.) part has a *poco espr.* marking and a *sul pont.* marking. The Violoncello (Vc.) part has a *dal niente* marking and a *pp* marking. The Contrabass (Cb.) part starts with *pp espr.*, has a *ppp* marking, and includes *ord.* (order) and *s.p.* (sotto ponticello) markings.

II - Une nuit au jardin de l'impasse Juif

26 **morendo** - - - - - **2** a tempo [le jardin...]

C.Bn. *ppp poss.* <

Bgl. *p* (remettre l'embouchure)

Tbn. *p* (remettre l'embouchure)

Perc. *ppp* (G.C.) *pp* (Tam) l.v.

Xyl. *morendo* *più lento, ben in rilievo* *idem*

Timb. *ppp* (ord.) *pp*

Vc. *pp* *sul pont.*

Cb. *pp* *senza sord.*

II - Une nuit au jardin de l'impasse Juif

35 (ord.)

CL.B. *pp* *ppp* *ppp*

C.Bn. *pp* *ppp* *p* *pp* *mp*

Tbn. *pp* *mp* *pp*

Acc. *ppp* *pp* *mp* *pp* *mp*

Perc. *con sord.* *G.C.* *l.v.*

Timb. *pp* *l.v.* *ppp*

V. I. *poco vibr.* *pppp* *p*

V. II. *sul pont.* *pp*

A. *sul pont.* *ppp* *mf* *ord.* *pppp* *pp* *ord.*

Vc. *sul pont.* *ppp* *ord.* *sul pont.* *ppp* *ord.* *poco vibr.* *pp*

Cb. *ord.* *sul pont.* *ord.* *molto vibr.* *poco vibr.* *(non armonico!) s.p.* *ord.* *pppp* *p*

Detailed description: This page of a musical score covers measures 35 to 44. It features ten staves: Clarinet Bass (CL.B.), Contrabassoon (C.Bn.), Trombone (Tbn.), Accordion (Acc.), Percussion (Perc.), Timpani (Timb.), Violin I (V. I.), Violin II (V. II.), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with one flat (B-flat) and a 4/4 time signature. The music is characterized by long, sustained notes and dynamic markings ranging from *pppp* to *mp*. Key performance instructions include *ord.* (order), *sul pont.* (sul ponticello), *con sord.* (with mutes), *G.C.* (Glockenspiel), *l.v.* (lento vivace), *molto vibr.* (molto vibrato), *poco vibr.* (poco vibrato), and *(non armonico!) s.p.* (non armonico! sul ponticello). The percussion part includes a muffled gong (G.C.) and a snare drum (l.v.). The string parts feature various bowing techniques and dynamic changes.

II - Une nuit au jardin de l'impasse Juif

[merle nocturne...]
piccolo ad lib. (loco ad lib.)

45

Fl. senza vibr. *pp* *mp* *f* 3

Hb. *mf* 3 *pp* 3

Cl.B. [prendre la clar. si] *pp* *mf* *f* 3 *pp* 3

C.Bn. *pp* *mf* *pp*

Tbn. *pp* *mp* sourd. (bucket)

Acc. *pp* *mp* *pp*

Perc. *ppp* *poco* l.v. G.C.

Timb. *d* (*ppp*) *ppp*

V. I sul pont. *ppp*

V. II ord. *mp* ord. senza vibr. *ppp*

A. senza vibr. *ppp* (ord.) *ppp*

Vc. pont. *pp* (pont.) *pp*

Cb. ord. poco vibr. *pp* sul tasto *pp* ord. *ppp*

II - Une nuit au jardin de l'impasse Juif

[merle II]

4

Fl. *f* *mf* 3 *f* 3

Hb. *mf* *mp* 3 *f* 3

Cl. *mf* *mp* 3 *f* 3 [prendre la clar. basse!] ord. - - - - flutt. - - - -

C.Bn. *mp* *pp*

Tbn. (sord.) *ppp*

Acc. *ppp* *p*

Perc. *ppp* *poco* " " l.v.

Timb. " " *ppp*

V. I sul pont. *ppp* ord. *pp* ord. *pp* molto vibr.

V. II *ppp* ord. molto vibr. *pp* ord. molto vibr. *pp* molto vibr.

A. *ppp* ord. molto vibr. *pp* molto vibr.

Vc. *ppp* ord. *pp* senza vibr. - - - - molto vibr. - - - - senza vibr.

Cb. *ppp* *pp* senza vibr. - - - - molto vibr. - - - - senza vibr.

II - Une nuit au jardin de l'impasse Juif

[l'appel de la sirène...] fluctuation # ↔ env. ♩ = 69

5

62

Hb.

CL.B.

C.Bn.

Tbn.

Acc.

Perc.

Timb.

V. I

V. II

A.

Vc.

Cb.

ord.

f in abrupto

senza dim.

ppp

poco

senza sord.

ppp

f in abrupto

senza dim.

pp

ppp

pppp quasi niente

ppp

meno vibr.

senza vibr.

meno vibr.

senza vibr.

meno vibr.

senza vibr.

sul pont.

ord.

ppp

sul tasto

ppp

pp

8^a

D.]

C.C.]

3

fluctuation # ↔ env. ♩ = 69

II - Une nuit au jardin de l'impasse Juif

Affretando - - - - - **rit.** - - - - - **7** **a tempo** [« Arténa ! », chasse fantastique...]
comme un plainte...

Fl. *f in abrupto* Ar - té - na !

Hb. *f in abrupto* Ar - té - na !

Cl. *f in abrupto* Ar - té - na !

Tr.Ch. **Poco vivace** (3/2 = 7x ♩, =112)
 Trompe de chasse en coulisse
*sempre f un peu lointain**

Acc. *ppp sempre*

Timb. *pp* *mf* *ppp* C.C.

V. I. *con sord. pizz.* *mp cresc.* *mf dim.* *pp dolciss. ed espr.* arco

V. II. *con sord. pizz.* *p* *p cresc.* *mf dim.* *p* *pp dolciss. ed espr.* arco

A. *con sord. pizz.* *pp* *pp cresc.* *mf dim.* *p* *pp dolciss. ed espr.* arco

Vc. *con sord. pizz.* *pp* *pp cresc.* *mf dim.* *pp dolciss. ed espr.* arco

Cb. *pp* *pp cresc.* *pp* *f* *pp*

(*) Les indications « de près », « de loin » etc. dans la partie de trompe de chasse ne signifient pas un changement de dynamique, mais plutôt un placement de pavillon particulier par rapport à la salle, réalisant l'effet.

(**) Les ornements et articulations propres au ton de vénerie (piqué, tayaut, hourvari etc.) sont laissés à la discrétion et la liberté du musicien !

II - Une nuit au jardin de l'impasse Juif

84

Tr.Ch. *se rapprochant* *plus près* *s'éloignant* *plus loin...* *encore plus loin...* *loin, loin...*

vibr. molto! gliss. harm. vibrato

poco rit.

Acc.

Poco vivace (3/2 = 7x ♩, = 112)

Timb. *pp* *p* *pp* *pp* *ppp*

V. I *senza vibr.* *ppp*

V. II *senza vibr.* *ppp*

A. *senza vibr.* *ppp*

Vc. *(sempre espr.)* *ppp*

Cb. *senza sord.* *pp*

8 a tempo (♩ = ♩)

Timb. *ppp* *poco*

Vc. *senza sord.* *pp cresc.* *glissando harm. libre ↑↓*

Cb. *ppp cresc.* *glissando harm. libre ↑↓* (ord.) *ppp dolciss.* *molto*

II - Une nuit au jardin de l'impasse Juif

9 [« Arténa ! », chasse fantastique II]

99 **Stesso tempo** (♩ = ♩ = 92)

Hb. *f in abrupto*

Cl. *f in abrupto*

Tr.Ch. **Vivace** (♩ = ♩ 6/4 ♩. = 120+) *de loin*
f sempre

Bgl. *stacc.*
mf

Tbn. *mf*

Timb. **Vivace** (♩ = ♩ 6/4 ♩. = 120+)
pp *pp* *mp* *mp*

V. I (senza sord.) *sfz* *p* *cresc.* *mf* *mp non cresc.*

V. II (senza sord.) *sfz* *p* *cresc.* *mf* *mp non cresc.* *p* *poco*

A. (senza sord.) *sfz* *pp* *cresc.* *mf* *mp non cresc.* *p*

Vc. *ord.* *sfz > pp* *cresc.* *mf* *mp non cresc.* *p* *poco*

Cb. *sfz* *pp* *cresc.* *mf* *mp non cresc.* *p*

II - Une nuit au jardin de l'impasse Juif

102

Fl. *f in abrupto*

Hb. *sempre f, senza espressione*

Cl. *f in abrupto*

Tr.Ch. *plus près* *f sempre* *vibr. molto!* *encore plus près*

Bgl. *f stacc.*

Tbn. *f stacc.*

Timb. *pp* *mf*

V. I *p* *poco* *p* *poco*

V. II *p* *poco* *pp*

A. *poco* *p* *poco* *pp* *pp*

Vc. *p* *poco* *pp* *pizz.* *p*

Cb. *poco* *pp*

Detailed description: This page of a musical score covers measures 102 to 104. It features ten staves for various instruments: Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Trumpet (Tr.Ch.), Bassoon (Bgl.), Trombone (Tbn.), Timpani (Timb.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with one flat and a 3/4 time signature. Measure 102 begins with a dynamic of *f in abrupto* for the woodwinds. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *pp* to *mf*. The woodwinds have melodic lines with various articulations and dynamics. Measure 103 continues the woodwind and string parts, with the Trumpet part marked *vibr. molto!*. Measure 104 concludes the section with a *pizz.* (pizzicato) instruction for the strings and a *p* dynamic for the Cb. The page number 49 is located at the bottom right.

II - Une nuit au jardin de l'impasse Juif

flutt.
104
senza dim.

Tr.Ch.
104
s'loignant
sempre **f**

Bgl.
sempre stacc.
meno **f** **pp**

Tbn.
mf **f** (III)
sempre stacc.
meno **f** **pp**

Timb.
p **f** mf *molto* **pp**

V. I
104
pp

V. II
pp

A.
pp *leggiero* **pp** **pp** **pp** **pp** *tr.* **pp** *tr.* **pp**

Vc.
mf

Cb.
pizz.
mf **p** *dim.*

II - Une nuit au jardin de l'impasse Juif

10 [« Arténa ! », chasse fantastique III]
a tempo

106 **poco rit.**

Fl. **f** *aggressivo*

Hb. **f** *aggressivo*

Cl. **f** *aggressivo*

C.Bn. **Vivace** (♩ = ♩ 6/4 ♩. = 120+) *flutt.* **p**

Tr.Ch. *de plus en plus loin, un peu hésitant* **poco meno f**

Bgl. **f** *sempre* *de près*

Tbn. **f**

Xyl. **mf** **pp**

V. I **ppp** **f**

V. II **pp** **ppp** **f**

A. **rall.** **ppp** **p** **sfz** **f** **mf**

Vc. **pp** **ppp** **ff** **f** **arco**

Cb. **pp** **f**

II - Une nuit au jardin de l'impasse Juif

108

Fl. *flutt.* *ff sfz* (*non dim.*) *pp*

Hb. *flutt.* *ff sfz* *p leggiero* *pp*

Cl. *flutt.* *ff sfz* *mp leggiero* *p*

C.Bn. *stacc.* *sfz mf* *mp* *sfz mf*

Tr.Ch. *sfz* *mf* *sfz* *mf* *sfz*

Bgl. *flutt.* *p* *sfz* *sfz*

Tbn. *flutt.* *mp* *sfz mf* *sfz*

Timb. *sfz* *mf* *p* *sfz* *mf*

V. I *p* *sul pont.* *p*

V. II *mf dim.* *sul pont.* *p* *ord.*

A. *mp leggiero* *molto* *pp*

Vc. *mp leggiero* *molto* *pp*

Cb. *p leggiero* *molto* *ppp*

II - Une nuit au jardin de l'impasse Juif

110

Fl. *flutt.* *pp poss.*

Hb.

Cl. *pp* *flutt.* *ppp*

C.Bn. *sfz mf* *pp* *molto*

Tr.Ch. *sfz* *sfz* *ff*

Bgl. *sfz* *sfz* *sfz* *ff*

Tbn. *I! (senza flutt.)* *sfz* *sfz* *sfz ff* *gliss.*

Timb. *sfz f* *mf* *p* *sfz mp* *ff*

V. I. *pp* *molto s.p.* *8^a*

V. II. *pp* *sul pont.* *molto s.p.* *8^a*

II - Une nuit au jardin de l'impasse Juif

11

Più animando [Chant de la porte de la Cité...]

Fl. *p* *cresc.*

Hb. *mp* *cresc.*

Cl. *p* *cresc.*

C.Bn. *p* *cresc.* *f*

Tr.Ch. *de près* *ff* *tutta la forza*

Bgl. (solo) (la trompette sib ou la trompette en ré sont possibles ici.) *mf*

Tbn. *mf* *molto* *sfz* *mf*

Perc. *p* *cresc.* *f*

V. I *ord.* *mp* *p* *mf*

V. II *ord.* *pp* *mp* *p*

A. *p* *gliss.* *mp*

Vc. *p* *gliss.*

Cb. *col legno batt.* *sfz* *mp* *cresc.* *f*

II - Une nuit au jardin de l'impasse Juif

114

Fl. *f* *mf cresc. molto* *ff*

Hb. *f* *p* *f* *ff precipitato!* [*cor anglais!*]

Cl. *mf cresc. molto* *ff*

C.Bn. *ff* *fff tutta la forza*

Tr.Ch. *delirando* gliss. harm. a piacere

Bgl. *ff tutta la forza* *fff*

Tbn. *f* *ff precipitato!*

Perc. *f* *ff* *Tam* *I.v.*

(G.C.) *mp cresc. molto* (superball)

V. I *f* *p* *ff* *fff*

V. II *f* *ff* gliss. a piacere

A. *ff* gliss. a piacere

Vc. *ff* gliss. a piacere

Cb. *batt. balzando* *ff* *fff*

II - Une nuit au jardin de l'impasse Juif

12 Più allegro, feroce [mortiers d'artifice...]

C.A. *Senza tempo* **13** Alla cadenza, meditativo *più espressivo*

Perc. *f* *mf* *molto* *pp* *dolciss., molto libero*

Timb. *ppp* *colla parte* *(sempre ppp)*

14 Tempo primo *poco ritenuto* **15** [citycats & citycrickets...]

Fl. *non troppo veloce! (écho)* *morendo* *p* *mf*

C.A. *pp con delicatezza* *pp*

Cl. *mp* *p* *mf*

Bgl. *con sord.*

Tbn. *con sord.*

Acc. *mf* *(vibr.)* *(bellow shake ad lib.)* *(mf)*

Timb. *pp* *dal niente* *ppp*

Cb. *arco ord.*

Detailed description of the musical score: The score is for a concert band or orchestra. It consists of several staves: C.A. (Cassinetto Alto), Perc. (Percussion), Timb. (Timpani), Fl. (Flute), C.A. (Cassinetto Alto), Cl. (Clarinet), Bgl. (Bassoon), Tbn. (Tuba), Acc. (Accordion), Timb. (Timpani), and Cb. (Cello/Double Bass). The score is divided into three main sections: 12, 13, and 15. Section 12 is marked 'Più allegro, feroce' and 'Senza tempo'. Section 13 is 'Alla cadenza, meditativo' and 'più espressivo'. Section 14 is 'Tempo primo' and 'poco ritenuto'. Section 15 is 'a tempo'. The score includes various dynamic markings such as *f*, *mf*, *molto*, *pp*, *ppp*, *ppp*, *pp*, *mp*, *p*, *mf*, and *ppp*. It also features performance instructions like 'colla parte', 'dal niente', and 'arco ord.'. The score is written in 4/4 time and includes various musical notations such as triplets, slurs, and accents.

II - Une nuit au jardin de l'impasse Juif

129

16

Fl.

C.A.

Cl.

C.Bn.

Bgl.

Tbn.

Acc.

Timb.

V. I

V. II

A.

Vc.

Cb.

pp

mp

pp

pp

mf

f

ff dolce

pp

mf

f dolce
(ne pas saturer...)

ord. - - - - - > flutt.

[prendre la clar. basse, retirer le bec !]

senza vibr. - - - - - > molto vibr.

senza vibr. - - - - - > molto vibr.

senza vibr.

senza vibr. - - - - - > molto vibr.

f

pp

mf

f

pp

mf

G.C.

Tam

II - Une nuit au jardin de l'impasse Juif

17 [Lune du petit matin...]

18 Ancora più lento

flutt. - - - - - > ord. - - - - - > éolien - - - - - > harm. libres (whisper tones) ↑↓

Fl. *sbakubachi.* *p* *mf* *p* *ppp* *p*

C.A. *ppp*

Cl.B. *souffle* *mp*

C.Bn. *∅*

Acc. *souffle* *mp*

Perc. *ppp* *pp* *ppp* *p* *pp* *pp* *Cr.* *pp*

(erratique et doux, comme au début)

V. I *mp* *p* *senza vibr.*

V. II *mp* *p* *senza vibr.*

A. *senza vibr.*

Vc. *senza vibr.*

Cb. *sul pont.* *ppp* *poco*

138

