

NVALES

POUR :

FLÛTE

CLARINETTE

BASSON (FRANÇAIS)

GIITARE

CLAVECIN

PERCUSSION

VIOLON


ALTO

VIOLONCELLE

DURÉE ± 8'

PRÉCISIONS :

39

- * AFIN D'AÉRER LA PRÉSENTATION DU CONDUCTEUR LES NUMÉROS ENTRE PARENTHÈSES ex:(1) RENVOIENT AUX NOTES EXPLICATIVES DE CETTE PAGE.
- * LA DISPOSITION SOUHAITÉE DE L'ENSEMBLE INSTRUMENTAL EST : UN ARC DE CERCLE VENTS À GAUCHE , GUITARE CLAVECIN PERCUSSION AU CENTRE , CORDES À DROITE.
(REMARQUE : LE TAM-TAM SERA AU PLUS PRÈS DU TOM BASSE)
- * LA PERCUSSION SE COMPOSE DE : UN MORCEAU (PETIT) DE POLYSTYRÈNE , UN ARCHET , UN BLOCK , UN MARIMBA , UN TOM BASSE DE BATTERIE , UNE FEUILLE DE PAPIER FROISSÉE , QUELQUES PIÈCES DE MONNAIE.
- * LA CLARINETTE EST ÉCRITE EN UT.
- * L'ACCORD DE LA GUITARE EST : 
- * LA PARTIE DE CLAVECIN EST ÉCRITE POUR UN INSTRUMENT À UN CLAVIER , AVEC UN ACCÈS FACILE AUX CORDES.
- * LES MODES DE JEU SONT VALABLES JUSQU'À NOUVELLE INDICATION.
- * LES ALTÉRATIONS SONT VALABLES TOUTE LA MESURE.
- * LES SONS HARMONIQUES SONT ÉCRITS EN HAUTEUR RÉELLE.
- * LE GRAPHISME ▽ INDIQUE DU SOUFFLE POUR LES VENTS , DU FROTTEMENT POUR LES CORDES , CLAVECIN , PERCUSSION ET GUITARE.

NOTES EXPLICATIVES

- (1) FROTTER UN MORCEAU DE POLYSTYRÈNE SUR L'ARCHET , LES NUANCES SONT OBTENUES PAR DIFFÉRENTES PRESSION SUR LE CRIN.
- (2) INSÉRER UNE FEUILLE DE PAPIER EN TRAVERS DES CORDES (PAR CHEVAUCHEMENT) , PUIS BOUGER DANS LA DIRECTION INDICUÉE , LES NUANCES SONT OBTENUES PAR LES DIFFÉRENTES VITESSES DE DÉPLACEMENT.
(REMARQUE : L'ACTION EST PLUS FACILE SI L'INSTRUMENT EST À PLAT.)

♩ = 48 AVEC CALME ET MYSTÈRE (A)

Fl. $\frac{5}{4}$

Cl. $\frac{5}{4}$ tout ouvert

Ba $\frac{5}{4}$ PPF

Viol. $\frac{5}{4}$ (2) tête de manche → chevalet

pp

Cl. $\frac{5}{4}$

Polystyrène ARCO (1)

Pn $\frac{5}{4}$ MP MF MP -5- MF MP -5- MF MP -5- MF MP

Vn $\frac{5}{4}$

Alto $\frac{5}{4}$

Cello $\frac{5}{4}$

FP. (3) MP (6) b

Cl. (4) PP

Bn.

Viol. 3/4

Pour. → tère tère → Pour tère → Pour

MF P MF

Cl. Bn.

Pn. Polystyrène (5) MF 5/2 F MP MF -5 F MF -5 F

Vn. (5bis) P vitesse d'archet: lente

Alto P

Celli P

POLO ACCELERANDO

FP.

cl.

B \flat

MP

buis

Ste la feuille avec energie

(7)

débit rapide

MP

ch

laisser rebondir tant que possible

MARIMBA

tremolo : avec les doigts

P

vn

MP

P

Arco

MP

P

cello

MP

P

♩=54

FP.

cl.

Bn.

Guit.

cln.

L.V.

(9)

Pn.

Tom basse

(8)

MP débit rythmique lent

Vn.

ritendo

MP

note *

vitesse autre lenté

Alto.

MP

Cello

rapide

MP

* Passer ad libitum et à discrétion à droite du chevalet de façon brève et revenir

Poco ACCELERANDO

FP.

Cl.

Bn.

Guit.

debit rythmique très rapide

F

p

cln.

pp

ln.

Fsub

ppp

vo.

MP

mf

4/3

5/2

Arco

mp

mf

3

3

3

cello

mp

mf

5/3

♩=58

Poco ACCELERANDO

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Bo.), and Violin (Viol.).

- Flute (Fl.):** Starts with a rest, then plays a melodic line with dynamics *mf* and *ff*. Includes the instruction *glissando*.
- Clarinet (Cl.):** Features a complex rhythmic pattern with triplets and slurs, marked *mf*.
- Bassoon (Bo.):** Mirrors the clarinet's pattern with slurs and triplets, marked *mf*.
- Violin (Viol.):** Plays a chordal accompaniment with a $5/4$ time signature change, marked *f*.

Handwritten musical staves for Cymbals (Cym.) and Drums (Dr.).

- Cymbals (Cym.):** Shows a cymbal roll in the first measure.
- Drums (Dr.):** Shows a drum roll in the first measure.

Handwritten musical staff for Percussion (P.).

- Includes the instruction **MARIMBA**.
- Features a dynamic marking *p* and the instruction *temolo baguettes douces*.

Handwritten musical staff for Violin (Vn.).

- Includes a dynamic marking *mp* and a circled number (10) .

Handwritten musical staff for Percussion (Perc.).

Handwritten musical staff for Cello (Cello).

$\text{♩} = 60$

Fluttering

Fl. *gliss.* *mf* *Fluttering* *5* *3* *2* *3*

Cl. *gliss.* *gliss.* *mf* *bisbigliando au 1/4 ton (M)*

Bn. *mf* *mf* *3* *3*

Guit. *mf* *mf* *mf*

Cln. *L.v. comme possible* *mf* *(9)*

Pn. *Tom basse (8)* *F* *MP*

Vn. *p* *mf*

Vla. *p* *mf*

Cello. *p* *mf*

FP

Bisbi. (M)

Bn. *trille de pos en pos serré*

MP MF P PP

Guit

L.V.

MF F

CPA

arête rapide de bas en haut

L.V.

Tombasse

Pi. *PARITISA*

obc baguettes douces

P

Vn

HP

ARc

MP

Cello

MP

(B) ♩ = 66 UN PEU MOINS CALME

FP.
Cl.
Ba.

Viol.

Clav.

LES NOTES HAMPES VERS LE BAS SONT PIZZ

Pr.

Vn.
Vcllo
Vcllo

FP.
Cl.
Bn

Viol.

Cl.

Pn

Préparez le Tom avec des pierres (13)

Tom

Tempo avec les baguettes douces de mambuca

Vn

Alto

Cello

PPP en partant de la périphérie du Tom

vitesse archer rapide

* le sib s'obtient sur la touche du la

FP
 RF
 RF
 RF
 RF
 RF

Tremolo de plus en plus serré

P. RF F

Les notes hautes en bas sont Pizz

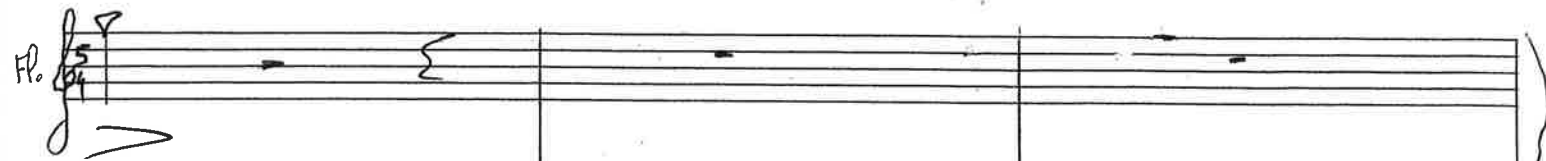
Tom Trem. Marimba Tremolo

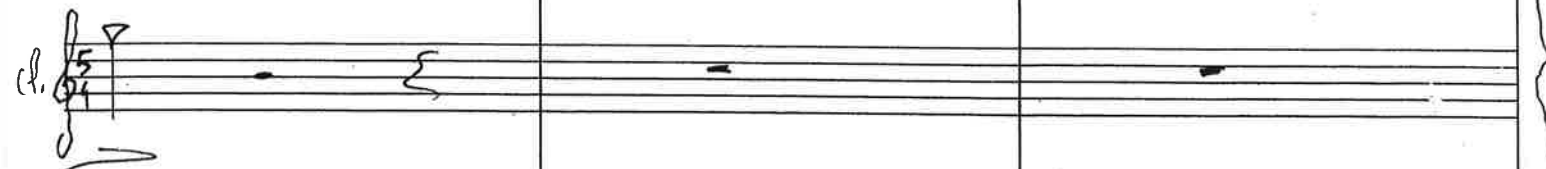
en se rapprochant du centre du Tom


STP arco lent

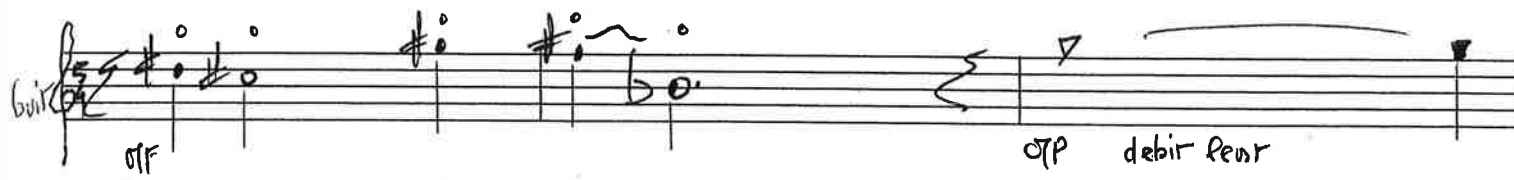
STP arco rapide

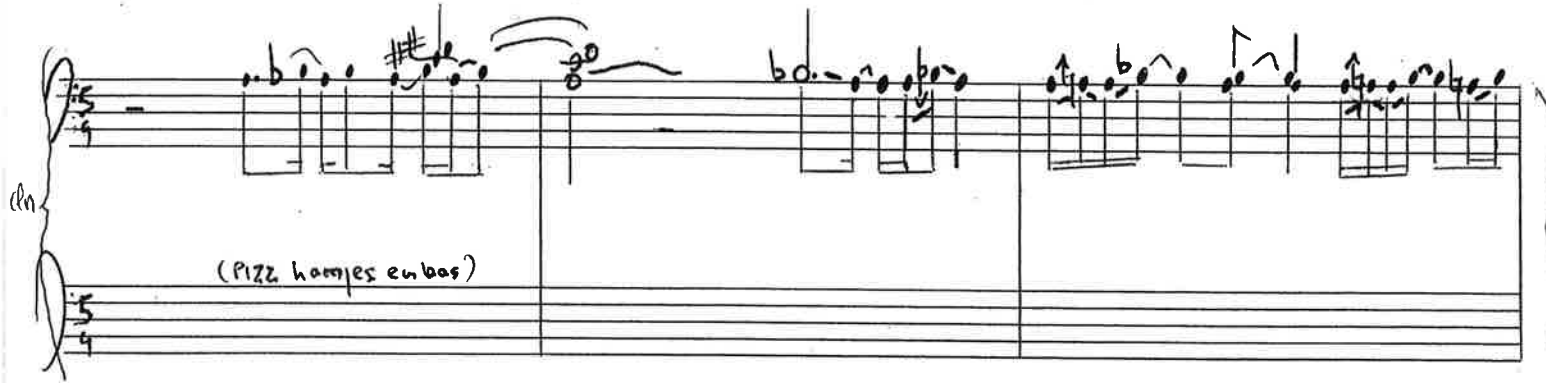
pp

Fl. 

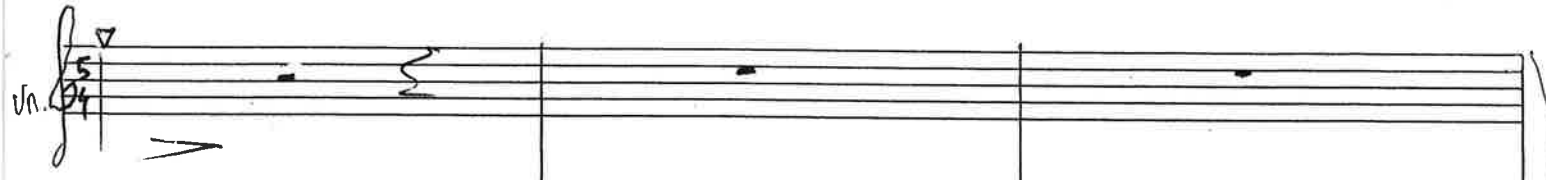
Cl. 

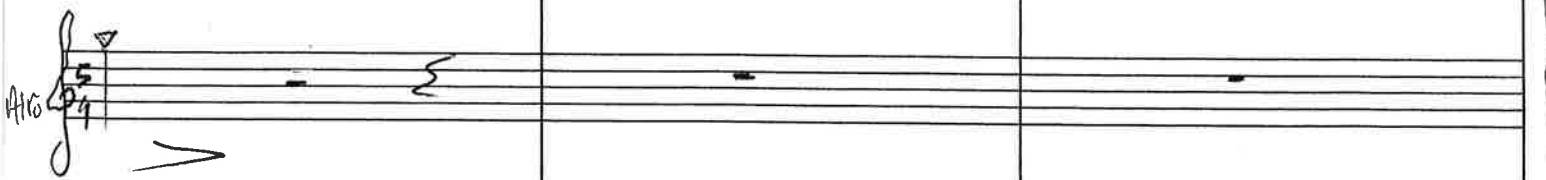
B \flat 

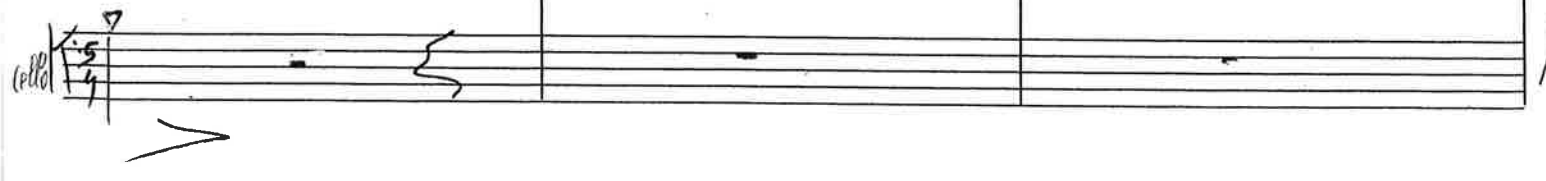
Viol. 
off pp debir peur

cln 
(Pizz. sempre en bas)

Po. 

Vn. 

Atto 

Celli 

♩=72 AVEC UN PEU D'INQUIÉTUDE

Poco ACCELERANDO

Handwritten musical score for strings and guitar. The score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bn.). The second system includes parts for Violin (Viol.) and Cello/Double Bass (Cello).

Flute (Fl.): $7/5$, $4/3$

Clarinet (Cl.): $7/5$, $4/3$

Bassoon (Bn.): $7/5$, $4/3$

Violin (Viol.): $5/3$, $5/2$, Pizz.

Cello/Double Bass (Cello): Pizz., Pizz. SEMPRE

Handwritten musical score for percussion and woodwinds. The score includes parts for Tom basse préparé, Snare Drum (Sn.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (Cello).

Tom basse préparé: *Uemolo*, *Matimba*

Snare Drum (Sn.): *du centre → périphérie du tom*, *6 Piss.*, *sup. Fasto*, *sup. Pont*

Violin (Vn.): *sup. Pont P*, *F*, *sup. Pont*

Viola (Vla.): *sup. Fasto*, *F*, *sup. Pont*

Cello/Double Bass (Cello): *sup. Fasto*, *F*, *SUL PONT*

FL. *mp*

CL. *mp*

Bn. *mp*

Guir.

Clav.

Pn.

Vn.

Vla.

Vcllo

Fl. F
 Cl. F
 Bn. F

Viol. F m.p. *tempo percussif sur la caisse (15)*
 (b7)

Pizz.

Tmpo baquettes douces
 MP \rightarrow P

Trp. F mf
 Trombo F mf
 Tuba mf F mf

© Poco ACCELERANDO

FP, Cl., Bsn.

pp pff mp Bisbi.

Violin, Viola, Cello, Double Bass

NORMAL

MP F PIZZ. 3

Pi., Vi., Vcllo.

NORMAL

p mf Tremolo Poco A Poco SUP PONT. PONT. PONT.

♩=72 A PEINE HALETANT

FP. *pp*

cl. *p*

B₁ *p*

Senza cresc. ³

Viol. *L.V.* *mp*

debit rapide

cln *mp*

debit lent

Pn *pp* *mp* *ppp*

Tom Basse préparé

tremolo à la périphérie du Tom

Vn

ARc

cello

FP

Sempre p

P

B₁

Memora Percussif

guit

ch

ôter les pièces du Tom

Pn

FP

P

F

P

P

F

P

B₁

F

P

19

Fl.

Cl.

Bn.

Timb.

cln

Tom basse (16)

Tomolo percussif

p

mf

Bn.

Tom basse (16)

mf

c.v

Ug.

APC.

F

mf

mf

mf

mf

FP

p

cl.

p

Bn.

p

guit

tremolo percussis

mf

cb.

NORMAL

pn

mf

Va

mf

APc.

F

cello

mf

F

Handwritten musical score for a 7-piece ensemble. The score is divided into three measures. The instruments and their parts are as follows:

- Flute (Fl.):** First measure has eighth-note runs. Second measure has a whole rest. Third measure has a whole note with a slur and a fermata.
- Clarinet (Cl.):** First measure has eighth-note runs. Second measure has a whole rest. Third measure has a whole note with a slur and a fermata.
- Bassoon (Bn):** First measure has eighth-note runs. Second measure has a whole rest. Third measure has a whole note with a slur and a fermata.
- Guitar (Gtr):** First measure has a whole rest. Second measure has a chord with a tremolo effect and the instruction "RASGUENDO". Third measure has a whole note with a slur and a fermata.
- Piano (Pn):** First measure has a whole rest. Second measure has a chord with a tremolo effect and the instruction "L.V.". Third measure has a whole note with a slur and a fermata.
- Percussion (Pn):** First measure has a whole rest. Second measure has a whole rest. Third measure has a whole note with a slur and a fermata.
- Brass (Bra):** First measure has a whole rest. Second measure has a whole rest. Third measure has a whole note with a slur and a fermata.

Dynamic markings include *pp*, *f*, and *ff*. Performance instructions include "BisBi.", "RASGUENDO", "L.V.", "trem.", "Loco", and "Glock".

Handwritten musical score for three staves: Flute (Fl.), Clarinet (Cl.), and Bassoon (B.).

- Flute (Fl.):** Starts with a $3/5$ time signature, then changes to $4/5$. Dynamics include *HP* and *cresc. poco a poco*. The notation includes notes with accidentals and a *breve* marking.
- Clarinet (Cl.):** Starts with a $3/5$ time signature, then changes to $4/5$. Dynamics include *MP* and *cresc. poco a poco*. The notation includes notes with accidentals and a *breve* marking.
- Bassoon (B.):** Starts with a $3/5$ time signature, then changes to $4/5$. Dynamics include *MP* and *cresc. poco a poco*. The notation includes notes with accidentals and a *breve* marking.

Handwritten musical score for two staves: Guitar (Guit.) and Piano (P.).

- Guitar (Guit.):** Features complex chordal structures with many accidentals and a *F* marking.
- Piano (P.):** Features complex chordal structures with many accidentals and a *FF* marking.

Handwritten musical score for Piano (P.).

- Piano (P.):** Features a melodic line with notes and accidentals, marked with *BLOCK* and *FF*.

Handwritten musical score for Violin (Vn.), Viola (Vla.), and Cello (Cello).

- Violin (Vn.):** Features a melodic line with notes and accidentals.
- Viola (Vla.):** Features a melodic line with notes and accidentals.
- Cello (Cello):** Features a melodic line with notes and accidentals.

* Augmenter rapidement

Handwritten musical score for three staves (Flute, Piano, Bass) in 5/4 time. The score includes dynamic markings such as *f*, *mf*, and *ff*, and articulation like accents and slurs. A measure of 6/5 is indicated at the top.

Handwritten musical score for guitar and double bass. The guitar part features a section labeled "RASQUEADO" with rhythmic patterns. The double bass part includes a section marked with an asterisk (*).

Handwritten musical score for Gong. The notation includes notes with accidentals and a tremolo effect. Performance instructions include "1 baguette douce + 1 maillet de Tau-Tam".

Handwritten musical score for three string instruments: Violin (Vn), Viola (Vla), and Cello (Cello). The score consists of melodic lines with various accidentals and articulation.

VARIER LES VITESSES D'ARPEGER

(D)

Tr.
Cl.
Ba.

pp
Bisbi.

RASG.

Gitar
Pn.

*

*

Loco

Vi.
Vcllo
Cello

pp
f

FP
Cl.
B \flat_1

triste
triste
triste

guit.
F
L.V.

tremolo percussif
tremolo percussif

Pn

L.V.
secco
L.V.

Tam-Tam
P \flat

L.V.
Tom basse baguettes normales
Fp
L.V.
tremolo

Va
Vcllo
Cello

col legno
Pizz.
Acco
F
Ario
F
Ario
F
Ario

Handwritten musical score for guitar, bass, and drums. The score is divided into two systems. The first system includes staves for guitar (Gtr), bass (B.), and drums (Dr.). The guitar part features a section labeled "RASQUEADO" with a wavy line indicating a tremolo effect. The bass part has a section labeled "L.V." (Livre). The drum part includes a section labeled "tam. tam avec baguettes de Tom". The second system continues the musical notation for these instruments.

Handwritten musical score for guitar, bass, and drums. The score is divided into two systems. The first system includes staves for guitar (Gtr), bass (B.), and drums (Dr.). The guitar part features a section labeled "RASQUEADO" with a wavy line indicating a tremolo effect. The bass part has a section labeled "L.V." (Livre). The drum part includes a section labeled "tam. tam avec baguettes de Tom". The second system continues the musical notation for these instruments.

Handwritten musical score for a jazz ensemble, consisting of nine staves. The score is in 5/4 time and features various musical notations such as dynamics (p, mf, f), articulation (accents, slurs), and performance instructions like "L.V.", "Trem.", "SUPPONT.", and "Nar.".

- Flute (Fl):** Staff 1. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Piano (P):** Staff 2. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Bass (B):** Staff 3. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Guitar (G):** Staff 4. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Double Bass (DB):** Staff 5. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Percussion (Percus):** Staff 6. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Violin (Vn):** Staff 7. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Viola (Va):** Staff 8. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.
- Cello (Cello):** Staff 9. Includes a triplet of eighth notes in the first measure and a melodic line in the second measure.

RALLENTANDO

$\text{♩} = 60$ CALMEMENT

Handwritten musical score for Flute (Fl.), Clarinet (Cl.), and Bassoon (B.). The score is in 5/4 time and includes dynamic markings such as *mf* and *p*. A large bracket on the right side of the system indicates that these three parts are to be played together.

Handwritten musical score for Guitar (Guit.). The score includes specific performance instructions: *RASG.* (Rasgueado), *Tambora*, *Pizz.* (Pizzicato), and *NORMAL*. It also features dynamic markings like *p* and *mf*.

Handwritten musical score for Clarinet (Cl.) and Bassoon (B.). A large bracket on the right side indicates they are to be played together. The score includes the instruction *mf différents débit rythmiques* (medium force, different rhythmic rates).

Handwritten musical score for Percussion (P.). The instruction *Préparez le Tom avec les pierres* (Prepare the Tom with the stones) is written above the staff. Dynamic markings include *p* and *mf*.

Handwritten musical score for Violin (Vn.), Viola (Vla.), and Cello (Vcl.). The score includes dynamic markings such as *p*, *mf*, and *Pizz.* (Pizzicato). A large bracket on the right side indicates that these three parts are to be played together.

Handwritten musical score for three staves: Flute (Fl.), Clarinet (Cl.), and Bassoon (Ba.). The music is in 5/4 time. The first two staves are mostly rests, with a triplet of eighth notes in the third measure. The Flute staff has a dynamic marking of *f*. The Clarinet staff has a dynamic marking of *f*. The Bassoon staff has a dynamic marking of *f* and a triplet of eighth notes.

Handwritten musical score for Guitar (Guit.). The music is in 5/4 time. It features a series of chords and triplets. A handwritten note above the first measure reads "b. NATUREL". Dynamic markings include *mf* and *f*. There are also some scribbles and wavy lines in the later measures.

Handwritten musical score for Cymbals (Cym.). The music is in 5/4 time. It consists of several long, horizontal strokes across the staff, indicating sustained cymbal sounds.

Handwritten musical score for Tom (Tom). The music is in 5/4 time. It features three distinct sounds: "Tom préparé", "tam-tam", and "Tom". The "Tom préparé" section has a dynamic marking of *ppp* and a note with a slash through it. The "tam-tam" section has a dynamic marking of *mf*. The "Tom" section has a dynamic marking of *pp*. A handwritten note below the first section reads "PPP de la périphérie au centre". A handwritten note below the second section reads "avec baguettes de Tom". A handwritten note "l.v." is at the end.

Handwritten musical score for Violin (Vn.). The music is in 5/4 time. It features a melodic line with various accidentals and dynamics. A dynamic marking of *ppp* is present.

Handwritten musical score for Viola (Vla.). The music is in 5/4 time. It features a melodic line with various accidentals and dynamics. A dynamic marking of *ppp* is present. A handwritten note "Pizz" is above the first measure. A handwritten note "5/6" is above a group of notes.

Handwritten musical score for Cello (Cello). The music is in 5/4 time. It features a melodic line with various accidentals and dynamics. A dynamic marking of *ppp* is present. A handwritten note "b." is above the first measure. A handwritten note "3" is above a triplet of notes.

Fl. *mp*

Cl. *Bisbi.* *mp*

Ba. *f* *mp* *mp*

Guit. *Pizz.* *mp* *f*

Pizz.

Glock. *p*

Viol. *ARIO* *p*

p

p

* Le Sib s'obtient sur la touche du La

This page contains a handwritten musical score for guitar and piano. The score is organized into two systems, each enclosed in a large curly brace on the right side. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), and Guitar (Guit.). The second system includes staves for Violin (Vn.), Viola (Vla.), Cello (Cllo.), and Double Bass (Basso).

Flute (Fl.): The first staff shows a melodic line starting in the second measure with a quarter note G4, followed by a half note A4, and a quarter note B4. The third measure contains a triplet of eighth notes: G4, A4, and B4. The fourth measure continues with a quarter note C5, a quarter note B4, and a quarter note A4.

Clarinet (Cl.): The second staff mirrors the flute's melody, starting with a quarter note G4, a half note A4, and a quarter note B4. The third measure features a triplet of eighth notes: G4, A4, and B4. The fourth measure continues with a quarter note C5, a quarter note B4, and a quarter note A4.

Bassoon (Bn.): The third staff follows the same melodic pattern as the flute and clarinet, with a quarter note G4, a half note A4, and a quarter note B4 in the first measure, and a triplet of eighth notes (G4, A4, B4) in the third measure.

Guitar (Guit.): The fourth staff shows a guitar accompaniment. The first measure has a quarter rest, followed by a quarter note G4. The second measure has a quarter rest, followed by a quarter note A4. The third measure has a quarter rest, followed by a quarter note B4. The fourth measure has a quarter rest, followed by a quarter note C5.

Violin (Vn.): The fifth staff shows a melodic line starting with a quarter note G4, a half note A4, and a quarter note B4. The second measure has a quarter rest, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note B3.

Viola (Vla.): The sixth staff shows a melodic line starting with a quarter note G4, a half note A4, and a quarter note B4. The second measure has a quarter rest, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note B3.

Cello (Cllo.): The seventh staff shows a melodic line starting with a quarter note G4, a half note A4, and a quarter note B4. The second measure has a quarter rest, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note B3.

Basso (Basso): The eighth staff shows a melodic line starting with a quarter note G4, a half note A4, and a quarter note B4. The second measure has a quarter rest, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note B3.

Handwritten musical score for the first system, featuring three staves. The top staff is marked with a circled 'E' and the tempo instruction 'RALLENTANDO'. The middle and bottom staves include dynamic markings such as 'mp' and 'f'.

Handwritten musical score for the second system, featuring three staves. The top staff is marked with a circled 'F' and an asterisk. The middle and bottom staves include dynamic markings such as 'f' and 'c.v.'.

Handwritten musical score for the third system, featuring three staves. The top staff is marked with a circled 'F' and an asterisk. The middle and bottom staves include dynamic markings such as 'f' and 'c.v.'.

VARIER LES VITESSES N'ARRÊTER

i=48 AVEC CALME ET MYSTÈRE

Violin (Vn): *p* senza vibrato, Pizz. main gauche

Flute (Fl): *pp*

Clarinet (Cl): *pp*

Bassoon (Bsn):

Guitar (Gtr): *mf*

Double Bass (Cb): *mf*, vitesse d'archet lente

Violoncello (Vcllo):

LE sib hante vers le bas s'obtient sur la touche du La

Fl. *Wiege*
Clar. *Bisbi.*
Bsn. *F*
Gitar. *pp* *sup Pont.* *debit rythmique lent*
Perc. *arjerer vivement*
Ob. *Orimba* *Fremolo* *bragues douces*
Viol. *Pizz. m.g.* *Pizz. m.b.* *sup Pont* *Nat*
Viola *F*
Cello/Bass *off* *vifesso d'archer* *entre* *F*

Handwritten musical score for a string ensemble, consisting of six staves. The score includes various performance instructions and dynamic markings.

- Staff 1 (Flute):** Labeled "Flute". Contains notes with circled numbers (1, 2, 3, 4) and dynamic markings "p".
- Staff 2 (Clarinet):** Labeled "Cl.". Contains notes with a "+" sign and dynamic markings "p".
- Staff 3 (Bassoon):** Labeled "Ba.". Contains notes and dynamic markings "p".
- Staff 4 (Violin):** Labeled "Viol.". Contains notes and dynamic markings "p".
- Staff 5 (Viola):** Labeled "Vcl.". Contains notes and dynamic markings "p".
- Staff 6 (Cello/Double Bass):** Labeled "Cello". Contains notes and dynamic markings "p".

Additional annotations and markings:

- Staff 5:** "DORENDO" written above a slur.
- Staff 6:** "POLYSTYRÈNE" and "ARCO" written above the staff.
- Staff 6:** "SUL PONT. POCO A POCO" with an arrow pointing right.
- Staff 6:** "PPP" written below the staff.
- Staff 6:** "Faut 2003" written in green ink on the right side.
- Staff 6:** A large green signature or scribble on the right side.

* FROTTER A COTÉ DES CORDES EN VIBRATION

NUAGES

Présentation sommaire :

Proces : Transition microphysique, postérieure des évolutions des nuages partant du stratus (souffle, fortement couche étalé) au cirrus (petits événements) au cumulus (plus grosses masses d'air) et aboutissant au cumulus et au cirage -

Forme : conséquence de ce proces évolue vers le cumulus (a) puis "se désuffle" et retombe à la verticale stratiforme -

(a) parties (évènements du type (air) \Rightarrow mouvements fractales des nuages), cinq familles, mètre $5/9$, utilisation fréquente du 0-57 -

Chaque partie peut se diviser (sauf limite) en cinq mêmes

Element structurel :

- x le sonnerie : souffle, frottement, bruit blanc objet sonores (ex cl archi ff - basse a). serie du clavier, intervalles detemperees, pizz aux # mist (g compris clavier).
- x la fluidite des masses, l'imbrication, le melange des objets
- x aucun instrument concurrent, mais des prises de paroles
- x timbres (pau, Poliphonia, fruit, clavier) melanges
- x Materiel harmonique et rheumatique empouillee a 2 modes
 - 1) Lyngalian La Sib Do Re Mi Fa# G# A
 - 2) Note souffle Ca Sib Do# Re# Mi Fa# G# A

quelques etes thematiques recurrents : effet de la cl p 6, th. des cades p 8, effet de la finitane p 9, rpt des str p 13, theme des cades p 13, berceau de la finitane p 16. ~~ostinato~~ ques etes harmoniques : - sequence fruit p 6, rpt des vents p 14 accord p 15, sequence p 23

x Materiel rythmique et dynamique. figuratif du propos rythmiques (ostinato = batant) / rythme sans motif de dissonance / nuances et tempi en relation a l'evolution de la masse d'air -

- (3) PASSER DU SOUFFLE PUR (EMBOUCHURE OUVERTE) AU SON + SOUFFLE : SON ÉOLIEN. 40
 Cf. PIERRE-YVES ARTAUD & GÉRARD GÉRY : LA FLÛTE AU PRÉSENT.
- (4) "COLORIER" LE SOUFFLE EN FERMANT ET OUVRANT LES TROUS DE FAÇON ALÉATOIRE
 (SANS BRUITS DE CLÉS).
- (5) ▼ INDIQUE UN CRISSEMENT OU GRINCÈMENT Soudain DU POLYSTYRÈNE.
- (5bis) ARCHET SUR LE CHEVALET. CRÉANT UN BRUIT BLANC DONT LA TEXTURE
 VARIE SUIVANT LA VITESSE ET LA PRESSION SUR LE BOIS.
- (6) TONG-RAM : SON OBTENU, EN VENANT DU SOUFFLE, PAR UNE OBTURATION
 Soudaine DE L'EMBOUCHURE OU DE L'ANCHE AVEC LA LANGUE.
 (REMARQUE : ON OBTIENT UNE SEPTIÈME MASURE EN DESSOUS DU DOIGTÉ POUR LA
 FLÛTE, LES HAUTEURS DU DOIGTÉ POUR LE BASSON ET LA CLARINETTE).
- (7) FROTTER LES CORDES AVEC LES PALMES DES DEUX MAINS. LA TEXTURE
 SONORE VARIE AVEC LA VITESSE ET LA PRESSION DES MAINS.
- (8) FROTTER LA PEAU DU TOM AVEC UNE FEUILLE DE PAPIER FROISSÉE
- (9) FROTTER LES CORDES DANS LE REGISTRE GRAVE AVEC LA MAIN GAUCHE,
 LA DENSITÉ SONORE EST FONCTION DE LA VITESSE DE MOUVEMENT
 ET DE LA QUANTITÉ DE CORDES MISES EN VIBRATION.
- (10) ~ INDIQUE UNE INTONATION DETEMPÉRÉE INFÉRIEURE AU DEMI-TON.
- (11) BISBIGLIANDO AU QUART DE TON : DOIGTÉ CI-CONTRE



- (12) ETOUFFER (AU PLUS PRÈS DU FEUTRE) LES CORDES DES NOTES INDiquÉES
 AVEC LES DOIGTS DE LA MAIN GAUCHE, PRODUISANT UN EFFET DE JEU
 DE LUTH NOTÉ PIZZ. AFIN DE LE DIFFÉRENCIER DU JEU NORMAL
 QUE L'ON PEUT PRATIQUER SIMULTANÉMENT.
 EN GLISSANT LE BOUT DU DOIGT (SANS APPUI) ON PEUT

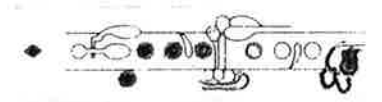
OBTENIR L'ÉTENDUE D'UN DEMI-TON ET AONC :

- 1) OBTENIR UN sib. SUR LA TOUCHE DU LA
- 2) " DES GLISSANDI
- 3) DES INTONATIONS DETEMPERÉES.

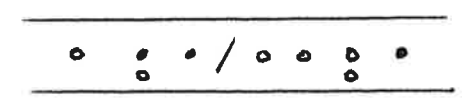
(13) POSER UNE DIZAINE DE PIÈCES DE MONNAIE AU CENTRE DE LA PEAU DU TOM, L'ENDROIT ET LA PUISSANCE DES FRAPPES CONDITIONNENT LA MISE EN VIBRATION ALÉATOIRE DU MÉTAL SUR LA PEAU CRÉANT UN EFFET DE TIMBRE.

(14) MULTIPHONIQUES : 1) FLÛTE : L'INTERVALLE EST TROP GRAND, IL SONNE ASSEZ ÉQUILIBRÉ DANS UNE NUANCE MP. LE BOUÛTÉ EST : 12~~3~~4
C.F. FLUTES AU PRÉSENT 2~~3~~4

2) CLARINETTE : L'INTERVALLE EST ASSEZ JUSTE, MAIS NE SONNE PLUS AU DELÀ DE MP, DOIGTÉ :



3) BASSON : EMOUCURE ASSEZ SERRÉE, LE RE# EST "ROULÉ", SORT ASSEZ FORT NATURELLEMENT, MAIS ON PEUT L'ÉQUILIBRER DANS UNE NUANCE MP DOIGTÉ :



C.F. ACTUELLEMENT LE BASSON : A. OZOUNOFF.

(15) LA MAIN GAUCHE (M.G.) ARTICULE LES NOTES SUR LA TOUCHE (NUANCE MAXIMALE MP), LA MAIN DROITE (M.D.) PERCUTE SIMULTANÉMENT LA CAISSE DE PART ET D'AUTRE DU CHEVALET. LA BASSE ENTRE PARENTHÈSE EST UNE MISE EN VIBRATION DUE À LA PERCUSSION SUR LA TABLE D'HARTEVOIE. (ON VEILLERA À ÉTOUFFER LES RÉSONANCES INDÉSIRABLES.)

(16) MODIFIER LA TENSION DE LA PEAU PAR UN APPUI D'UN DOIGT AU CENTRE DU TOM, MONTANT LA FONDAMENTALE DE RÉSONANCE EFFET NOTÉ : ~