

Bernard MICHEL

SOUFFLES

*pour guitare
et orchestre à cordes*

A

l'encadré constitue un réservoir d'éléments d'improvisation

$\text{♩} = 42$
Arco

p mf f <

Notes harmoniques Trémolo Bruit blanc

Guitare

Il est conseillé l'utilisation d'un archet mèche tendue

Précisions: accord guitare $\text{b}^{\flat} \text{e} \text{e} \text{e} \text{e} \text{e} \text{e}$

loco

Quelques notes du mode amènent B



Assez libre

B

main gauche seule

f come possibile

dolce (m.d.)

Gtr.

V



(C)

guitare: come prima

15" à 20" suivant l'intérêt musical

Violons: ne pas attaquer ensemble

(D)

(E)

15" à 20" suivant l'intérêt musical

Come prima ; quitter petit à petit arco et éteindre les pédales. La guitare commence l'improvisation

Ne pas attaquer ensemble

Balayage harmonique: ne pas attaquer ensemble

Bruit blanc sur le chevalet: varier les attaques
Ne pas attaquer ensemble

(F) $\text{♩} = 42$
Improvisation dans le mode

Passer progressivement à m.G. seule et reprendre arco

Gtr. $\text{♩} = 42$
Improvisation dans le mode

Vln. I *pp* *mp* *pp*

Vln. II *p* *pp*

A *mf* *pp*

Vc. *p* *molto vib.* *pp*

Cb. *mf* *pp*

bruit blanc sul Pont

Pizz.

Improvisation m.g. dans mode suivant

Gtr. Improvisation m.g. dans mode suivant

Vln. I1 *p* *molto vib. poco à poco* *mf* *non vib. poco à poco*

Vln. I2 *p* *molto vib. poco à poco* *mf* *non vib. poco à poco*

This musical score page contains two measures of music for a string quartet and guitar. The instruments are listed on the left: Gtr., Vln. I 1, Vln. I 2, Vln. I 3, Vln. II 1, Vln. II 2, Vln. II 3, A1, A2, Vc. 1, Vc. 2, and Cb. Measure 7 (marked with a '7' above the staff) features a guitar part with the instruction 'Improvisation' and a bass line. The string parts include various dynamics and techniques: Vln. I 1 and Vln. I 2 play a melodic line with a slur and a *mf* dynamic; Vln. II 1 and Vln. II 2 play a rhythmic pattern with a slur and a *mp* dynamic; A1 and A2 play a rhythmic pattern with a slur and a *mp* dynamic, with the instruction 'Sul Pont' above the staff. Vc. 1, Vc. 2, and Cb. play a rhythmic pattern with a slur and a *mf* dynamic, with the instruction 'Pizz.' above the staff. Measure 8 (marked with an 'L.v.' above the staff) continues the string parts with a *mf* dynamic and a 'quitter arco' instruction for the guitar. The score includes various musical notations such as slurs, dynamics, and articulation marks.

This musical score page contains ten staves for guitar and five staves for violins. The guitar part (Gtr.) begins in measure 9 with a forte (*f*) dynamic and a 7th fret barre. It features a complex chordal texture with a 5-measure phrase and a 3-measure triplet. In measure 10, the guitar part is marked *L.v.* (left hand) and is silent. The violin parts (Vln. I 1, Vln. I 2, Vln. I 3, Vln. II 1, Vln. II 2, Vln. II 3) are silent in measure 9. In measure 10, the first three violin staves (I and II) play a half note with a dynamic of *mp* and a trill marked *tr* with a sharp sign. The second and third violin staves (II) play a sixteenth-note triplet with a dynamic of *mf*. The double bass parts (A 1, A 2, Vc. 1, Vc. 2, Cb.) are silent in measure 9. In measure 10, the first two double bass staves (A 1 and A 2) play a half note with a dynamic of *mp* and the instruction *Pos. Naturel*. The first and second violin staves (Vc. 1 and Vc. 2) play a half note with a dynamic of *mp* and the instruction *Pizz.* (pizzicato), followed by a triplet of eighth notes. The double bass part (Cb.) plays a half note with a dynamic of *mf* and the instruction *Pizz.*, followed by a triplet of eighth notes. The page concludes with a double bar line and a *mf* dynamic marking.

11

Gtr. *à 1 violon*

Vln. I *Tous*

Vln. II *à 1 violon* *Tous* 3 5

Vln. II 2

Vln. II 3

A. 6

Vc. *Arco* *p* *f*

Cb. *Arco* *p* *f*

11 = 11

Detailed description: This page of a musical score covers measures 11, 12, and 13. The score is for guitar and a string quartet. Measure 11 is marked with a double bar line and the number 11. The guitar part (Gtr.) begins with a melodic line in treble clef, marked *à 1 violon*. The string parts (Vln. I, Vln. II, Vln. II 2, Vln. II 3, A., Vc., and Cb.) are mostly silent in measure 11, with some initial notes in the first violin and second violin parts. In measure 12, the guitar continues its melodic line. The first violin (Vln. I) and second violin (Vln. II) parts enter with a melodic line, marked *Tous*. The second violin part includes fingerings 3 and 5. The viola (A.) part enters with a melodic line, marked with a fingering of 6. The violin (Vc.) and cello (Cb.) parts enter with a melodic line, marked *Arco*, *p*, and *f*. In measure 13, the guitar continues its melodic line. The first violin (Vln. I) and second violin (Vln. II) parts continue their melodic line, with a fingering of 9 in the first violin part. The viola (A.) part continues its melodic line. The violin (Vc.) and cello (Cb.) parts continue their melodic line, marked *p* and *f*. The score is in 3/4 time and ends with a 5/4 time signature. A double bar line is present at the end of the page.

13

Gtr. *mp*

Vln. I *mp*

Vln. II *p*

A

Vc. *mf*

Cb. *mf*

f *p*

tr \uparrow \sharp *tr* \uparrow \sharp *tr* \uparrow \sharp

3 5 *p* 6

6 7 5

15

Gtr. *mf*

Vln. I *f*

Vln. II *mp*

A *f* *p*

Vc. *mp*

Cb. *mf*

tr \uparrow \flat

Sul Pont

Sul Pont

Pizz.

bruit blanc sul Pont

non div. Pizz.

Pizz.

19

Gtr. *mf* *L.v.* *f* *Golpe Pont* *caisse* *L.v.*

Vln. I *Sempre p* *Sul Pont* → *Nat.* *mf*

Vln. II *non div.* *mp* → *pp* *mp* < *mf* *à 3*

A *non div.* *mp* → *pp* *mp* < *mf*

Vc. *Arco* *Pizz.* *Arco* *mf*

Cb. *Arco* *Pizz.* *Pizz.* *Arco* *mf*

(G) $\text{♩} = 84$

Gtr. ACCORD *loco*

Vln. I *f*

Vln. II *f*

A *f*

Vc. *Col legno* *f*

Cb. *f*

Harmoniques ad lib.

Frapper le do avec une gomme piquée sur un crayon.

Musical score for measures 3-5. The score includes parts for Gtr., Vln. I, Vln. II, A., Vc., and Cb. 1. The Gtr. part features a melodic line with natural harmonics and a dynamic marking of *f* come possibile. The Vln. I and II parts have dynamic markings of *mf* and *f*. The Vc. part has a dynamic marking of *pp*. The Cb. 1 part has a dynamic marking of *mf*. The time signature changes from 6/4 to 3/4. A performance instruction for the Gtr. part reads: "Frapper le do avec une gomme piquée sur un crayon." A dynamic marking of *8^{vb}* is present in the Gtr. part.

Musical score for measures 5-7. The score includes parts for Gtr., Vln. I, Vln. II, A., Vc., and Cb. The Gtr. part features a melodic line with natural harmonics and dynamic markings of *mf* and *p*. The Vln. I and II parts have dynamic markings of *pp* and *p*. The Vc. part has a dynamic marking of *pp*. The Cb. part has a dynamic marking of *p*. The time signature changes from 3/4 to 3/4. A performance instruction for the Vc. part reads: "Sul Pont". A dynamic marking of *8^{vb}* is present in the Gtr. part.

7 *g^{vb}* -----

Gtr. *f*

Vln. I *f*

Vln. I 2 *f*

Vln. I 3 *f*

Vln. II *Sul Pont mp*

Vln. II 2 *Sul Pont mp*

Vln. II 3 *Sul Pont mp*

A *non div. mf* *Pizz. L.v. f* *Arco*

A 2 *non div. mf* *Pizz. L.v. f* *Arco*

Vc. *f* *Pizz. L.v. f* *Arco*

Vc. 2 *f* *Pizz. L.v. f* *Arco*

Cb. *f* *Pizz. L.v. f* *Arco*

(H)

1

2

3

Nota :

- Intervention des cordes au signe du chef qui décide et indique:
 - Le numéro de séquence
 - la nuance à l'écoute de l'improvisation.
- Durée Ad.Lib. suivant l'intérêt musical
- Possibilité de structure de l'improvisation
 - Vif ⇒ frappé
 - Lent ⇒ jeu normal
 - Vif ⇒ frappé

Guitare: improvisation "frappée" dans:

Gtr.

Sortie possible de l'improvisation, appel de la guitare

Gtr.

1

I

Gtr.

Vln. I

Vln. II

A

Vc.

Vc. 2

Cb.

Musical score for strings and guitar, measures 1-4. The score is divided into four measures, each with a different time signature: 12/16, 3/4, 11/16, and 3/4. The instruments are: Gtr. (Guitar), Vln. I (Violin I), Vln. II (Violin II), A (Viola), Vc. (Violoncello), Vc. 2 (Violoncello 2), and Cb. (Contrabasso). The dynamics are: f (forte), fp (fortissimo), and mf (mezzo-forte). The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings.

1

1

4

Gtr.

Vln. I

Vln. II

A

A2

Vc. 1

Vc. 2

Cb.

1

Sul Pont →

Sul Tasto →

Nat. 3

f > *p*

p

f

f

f > *p*

p

f

f

f > *p*

p

f

pp

f > *p*

p

f

pp

f > *p*

p

f

pp

f > *p*

p

f

pp

This musical score page contains the following parts and markings:

- Gtr. (Guitar):** Measure 8 is a whole rest. Measure 9 is a whole rest. Measure 10 is a whole rest. Measure 11 is marked *Arco* and contains a triplet of notes (G2, F2, E2) starting *ppp*.
- Vln. I 1, Vln. I 2, Vln. I 3:** Measure 8: *mf*, eighth notes G4, A4, B4, C5 with trills *tr* and accents *↑* and *♯*. Measure 9: *p*, eighth notes G4, A4, B4, C5 with trills *tr* and accents *↑* and *♭*. Measure 10: *pp*, quarter note G4. Measure 11: *pp*, triplet of notes (G4, A4, B4).
- Vln. II 1, Vln. II 2, Vln. II 3:** Measure 8: *mf*, eighth notes G4, A4, B4, C5 with trills *tr* and accents *↓* and *♯*. Measure 9: *p*, eighth notes G4, A4, B4, C5 with trills *tr* and accents *↓* and *♭*. Measure 10: *pp*, quarter note G4. Measure 11: *pp*, triplet of notes (G4, A4, B4).
- A 1, A 2:** Measure 8: *Sempre p*, whole note G2. Measure 9: *p*, whole note G2. Measure 10: *pp*, quarter note G2. Measure 11: *pp*, triplet of notes (G2, A2, B2).
- Vc. 1, Vc. 2:** Measure 8: *Sempre p*, whole note G2. Measure 9: *p*, whole note G2. Measure 10: *pp*, quarter note G2. Measure 11: *pp*, triplet of notes (G2, A2, B2).
- Cb. (Cello):** Measure 8: *Sempre p*, whole note G2. Measure 9: *p*, whole note G2. Measure 10: *pp*, quarter note G2. Measure 11: *pp*, triplet of notes (G2, A2, B2).

At the bottom left, there is a double bar line symbol followed by the text *Sempre p*. At the bottom right, there is a *pp* dynamic marking with a hairpin.

Gtr. *mf* *ppp* *Sul Pont* *L.v.*

Vln. I *mf* *ppp* *Sul Pont*

Vln. I 2 *mf* *ppp* *Sul Pont*

Vln. I 3 *mf* *ppp* *Sul Pont*

Vln. II *mf* *ppp* *Sul Pont*

Vln. II 2 *mf* *ppp* *Sul Pont*

Vln. II 3 *mf* *ppp* *Sul Pont*

A *mf* *ppp* *Sul Pont*

A 2 *mf* *ppp* *Sul Pont*

Vc. 1 *mf* *ppp* *Sul Pont*

Vc. 2 *mf* *ppp* *Sul Pont*

Cb. *mf*

Golpe sul Pont *L.v.* *L.v. Sempre*

16 *mf*

Gtr.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

A 1

A 2

Vc. 1

Vc. 2

16 *Col legno* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f*

5

J

$\text{♩} = \text{♩} = 56$

23

Gtr. *L.v.* *L.v.* *L.v.* *mp* *p* *mf* *f* *L.v.*

Vln. I *Sul Tasto* → *Pos. Naturel* *ppp* *f* *f*

Vln. II¹ *Sul Tasto* → *Pos. Naturel* *ppp* *f* *f*

A *Sul Tasto* → *Pos. Naturel* *f* *f*

Vc. *Sul Tasto* → *Pos. Naturel* *f* *f*

Cb. 1 *f* *Arco* *p*

7

Gtr. *f* *2* *poco rit.*

Vln. I *Sul Pont* *p*

Vln. II *Sul Pont* *p*

A *Sul Pont* *p*

A2 *Sul Pont* *p*

Vc. *Sul Pont* *p*

Cb. *Col legno* *5* *mp* *laissez rebondir la baguette*

(K)

$\text{♩} = \text{♩}$ *a tempo*

Musical score for the first system, measures 1-3. The instruments are Gtr., A1, A2, and Cb. The Gtr. part starts with a *mf* dynamic and features a complex chordal texture. The A1 and A2 parts are initially silent, then enter in measure 3 with a *fp* dynamic and a *Simile* marking. The Cb. part starts with a *mp* dynamic and plays a rhythmic pattern. The tempo is marked *a tempo*.

1

Musical score for the second system, measures 4-6. The instruments are Gtr., A1, A2, Vc.1, Vc.2, and Cb. The Gtr. part continues with its complex texture. The A1 and A2 parts continue with their *fp* and *Simile* markings. The Vc.1 part enters in measure 5 with a *f* dynamic and plays a melodic line. The Vc.2 part plays a rhythmic pattern with a *mp* dynamic. The Cb. part continues with its rhythmic pattern.

L *a tempo* ♩. = ♩ = 56

ACCORD

Gtr. *loco* *Con Sordino* *f*

Vln. I 1 *Con Sordino* *mf*

Vln. I 2 *Con Sordino* *mp*

Vln. I 3 *pp* *mp*

Vln. II 1 *pp* *mp*

Vln. II 2 *pp* *mp*

Vln. II 3 *pp* *mp*

A 1 *Pos. Naturel* *Con Sordino* *p* *ppp* *ppp* *p* *pp*

A 2 *Pos. Naturel* *Con Sordino* *p* *ppp* *ppp* *p* *pp*

Vc. 1 *Sul Tasto* *Con Sordino* *p* *ppp* *ppp* *p* *pp*

Vc. 2 *Sul Tasto* *Con Sordino* *p* *ppp* *ppp* *p* *pp*

Cb. *Sul Tasto* *Con Sordino* *p* *ppp* *ppp* *p* *pp*

6

Gtr. *rasguado* *L.v.*

Vln. I 1 *5:4* *ppp* *mf* *ff*

Vln. I 2 *ppp* *pp*

Vln. I 3 *mp* *mp* *pp*

Vln. II 1 *mp* *Con Sordino* *mf* *mp*

Vln. II 2 *mp* *Con Sordino* *mf* *mp*

Vln. II 3 *mp* *Con Sordino* *mf* *mp*

A 1 *ppp* *p* *p* *Sempre*

A 2 *ppp* *p* *p* *Sempre*

Vc. 1 *ppp* *p* *p* *Sempre*

Vc. 2 *ppp* *p* *p* *Sempre*

Cb. *ppp* *p* *mf*

Detailed description: This page of a musical score covers measures 6 through 9. It features a guitar part with a rasguado texture and a five-measure phrase in 5:4 time. The string section includes Violins I, II, and III, Violas I, II, and III, and Cellos/Double Basses. Dynamics range from ppp to ff. Performance instructions include 'Con Sordino' for the violas and cellos, and 'L.v.' for the guitar. The score is written in treble clef for strings and guitar, and bass clef for the lower strings.

Prendre médiator *Col médiator*

Gtr. *ff*

Vln. I 1 *ff*

Vln. I 2 *ff*

Vln. I 3 *fp* *mf* *mp* *mf* *mp* *fp*

Vln. II 1 *fp* *mf* *mp* *mf* *mp* *fp*

Vln. II 2 *fp* *mf* *mp* *mf* *mp* *fp*

Vln. II 3 *fp* *mf* *mp* *mf* *mp* *fp*

A 1

A 2

Vc. 1

Vc. 2

Cb. *ff*

15

Gtr. *tr* \uparrow \flat

Vln. I 1

Vln. I 2

Vln. I 3 *w* \uparrow \flat
mf \rightarrow *mp* *mf* \rightarrow *mp* *fp* *mf* \rightarrow *mp*

Vln. II 1 *w* \uparrow \flat
mf \rightarrow *mp* *mf* \rightarrow *mp* *fp* *mf* \rightarrow *mp*

Vln. II 2 *w* \uparrow \flat
mf \rightarrow *mp* *mf* \rightarrow *mp* *fp* *mf* \rightarrow *mp*

Vln. II 3 *w* \uparrow \flat
mf \rightarrow *mp* *mf* \rightarrow *mp* *fp* *mf* \rightarrow *mp*

A 1

A 2

Vc. 1

Vc. 2

Cb. 15

||

19

Gtr. *poser médiator*

Vln. I 1

Vln. I 2

Vln. I 3 *mf* *mp* *fp* *mf* *mp* *mf* *mp*

Vln. II 1 *mf* *mp* *fp* *mf* *mp* *mf* *mp*

Vln. II 2 *mf* *mp* *fp* *mf* *mp* *mf* *mp*

Vln. II 3 *mf* *mp* *fp* *mf* *mp* *mf* *mp*

A 1

A 2

Vc. 1

Vc. 2

Cb. 19

6

Dynamic markings: *mf*, *mp*, *fp*, *mf*, *mp*. Performance instruction: *poser médiator*. Measure numbers: 19, 6.

This page of a musical score, numbered 27, contains the following parts and musical details:

- Gtr. (Guitar):** Starts at measure 23 with a treble clef and a key signature of one flat. It features a melodic line with a *mf* dynamic and a five-measure rest indicated by a '5' above the staff.
- Vln. I 1 & Vln. I 2:** Both parts play sustained notes, primarily in the lower register.
- Vln. I 3, Vln. II 1, Vln. II 2, & Vln. II 3:** These parts play a rhythmic, eighth-note pattern. Dynamics range from *fp* (fortissimo piano) to *mp* (mezzo-piano), with crescendos and decrescendos. A *tr* (trill) is marked above several notes.
- A 1 & A 2 (Alto):** Both parts play a consistent eighth-note accompaniment.
- Vc. 1 & Vc. 2 (Violoncello):** Vc. 1 plays eighth notes, while Vc. 2 plays a more complex rhythmic pattern.
- Cb. (Cello):** Plays sustained notes in the bass register.

Molto vib.
Dedillo
p
f
mf *mp* *fp*
A 1
A 2
Vc. 1
Vc. 2
Cb.

This musical score page, numbered 28, features a variety of instruments. The guitar part (Gtr.) begins with a tremolo effect (*Molto vib.*) and a *Dedillo* technique, moving from a piano (*p*) dynamic to a forte (*f*) dynamic. The string section includes Violin I and II (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vln. II 3), Viola I and II (Vln. I 3, Vln. II 1, Vln. II 2, Vln. II 3), and Double Basses (A 1, A 2, Vc. 1, Vc. 2, Cb.). The strings play a rhythmic pattern of eighth notes, with dynamic markings of *mf*, *mp*, and *fp*. The double basses provide a steady accompaniment with eighth notes and some chords.

(M)

Gtr.
f
Sul Pont Con Sordino

Vln. I 1
p
Sul Pont Con Sordino

Vln. I 2
p
Sul Pont Con Sordino

Vln. I 3
p
Sul Pont Con Sordino

Vln. II 1
ppp — *mp*

Vln. II 2
ppp — *mp*

Vln. II 3
ppp — *mp*

A 1
p
Sul Pont Con Sordino

A 2
p
Sul Pont Con Sordino

Vc. 1
p
Sul Pont Con Sordino

Vc. 2
p
Sul Pont Con Sordino

Cb.
Senza Sordino

mp

This page of a musical score contains the following parts and markings:

- Gtr.:** Features a melodic line with a triplet of eighth notes at the start of the first measure, followed by a five-measure rest, and a five-measure phrase in the second measure.
- Vln. I, Vln. I2, Vln. I3:** Play a melodic line with a triplet of eighth notes and a trill marked with a sharp sign ($\text{tr}\sharp$).
- Vln. II1, Vln. II2, Vln. II3:** Play a sustained chord in the first two measures, then a dynamic crescendo from *ppp* to *mf* in the third measure.
- A1, A2:** Play a melodic line with a triplet of eighth notes and a trill marked with a sharp sign ($\text{tr}\sharp$).
- Vc. 1, Vc. 2:** Play a melodic line with a triplet of eighth notes and a trill marked with a sharp sign ($\text{tr}\sharp$).
- Cb.:** Plays a sustained chord throughout the page.

Additional markings include a five-measure rest in the guitar part, a five-measure phrase in the violin I parts, and a dynamic crescendo from *ppp* to *mf* in the violin II parts.



This musical score page, numbered 32, contains measures 7 through 10 for a string ensemble and guitar. The instruments are arranged vertically from top to bottom: Gtr., Vln. I, Vln. I 2, Vln. I 3, Vln. II, Vln. II 2, Vln. II 3, A (viola), A 2, Vc. (violin), Vc. 2, and Cb. (cello). The music is in 3/4 time. Measure 7 features a guitar solo marked *L.v.* and *f*, and violin I playing a melodic line starting with a *ppp mp* dynamic. Violin I 2 and Violin I 3 play sustained notes, with Violin I 3 marked *ppp*. Violin II and Violin II 2 play sustained notes, with Violin II marked *ppp* and Violin II 2 marked *Col legno p*. Violin II 3 is marked *Sul Pont* with a circled X. Viola and Viola 2 play sustained notes, both marked *ppp*. Violin and Violin 2 play melodic lines, with Violin marked *mf*. Cello and Double Bass play sustained notes, both marked *ppp*. The score includes various performance instructions such as *Sul Tasto*, *à 1*, *Col legno*, and *Sul Pont*, along with dynamic markings and articulation symbols like accents and slurs.

sempre accel. e cresc. ⇒ ♩ = 84

Gtr. *Tambora sul pont* *ppp*

Vln. I *à l*

Vln. II *bruit blanc sul Pont*

Vln. II 2 *ppp*

♩ = ♩ = 84

(N)

Gtr. *f*

Vln. I *Senza Sordino* *f non div.* *p*

Vln. II *Senza Sordino* *f non div.* *p*

A *Senza Sordino* *f non div.* *p*

Vc. *Senza Sordino* *f non div.* *p*

Cb. *Pizz.* *f*

3

Gtr.

Vln. I

Vln. II

A

Vc.

Cb.

Div. Tremolo Sul Tasto

pp

non div.

f Pos. Naturel

à 1

f

à 2

f Pos. Naturel

pp

f Pos. Naturel

6

Detailed description: This block contains the musical notation for measures 3 and 4. It features six staves: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), Double Bass (Cb.), and a double bass line (A). The guitar part consists of a rhythmic pattern of eighth notes. The violin parts play sustained chords with tremolos, marked 'Div. Tremolo Sul Tasto' and 'pp'. The cello and double bass parts play a melodic line with a tremolo, marked 'à 1' and 'f'. The double bass line (A) plays a rhythmic pattern of eighth notes, marked 'à 2' and 'f'. The second measure (4) includes the instruction 'non div.' and 'f Pos. Naturel' for the violin and cello parts.

5

Gtr.

Vln. I

Vln. II

A

Vc.

Cb.

Div. Tremolo Sul Tasto

pp

non div.

f Pos. Naturel

à 2

f Pos. Naturel

pp

f Pos. Naturel

Detailed description: This block contains the musical notation for measures 5 and 6. It features six staves: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), Double Bass (Cb.), and a double bass line (A). The guitar part consists of a rhythmic pattern of eighth notes. The violin parts play sustained chords with tremolos, marked 'Div. Tremolo Sul Tasto' and 'pp'. The cello and double bass parts play a melodic line with a tremolo, marked 'à 2' and 'f'. The double bass line (A) plays a rhythmic pattern of eighth notes, marked 'à 2' and 'f'. The second measure (6) includes the instruction 'non div.' and 'f Pos. Naturel' for the violin and cello parts.

7 *L.v.* = 56

Gtr. *L.v.*

Vln. I *Sul Tasto pp* *Sul Pont p* 3 5

Vln. II *Sul Tasto pp* *Sul Pont p* 5 3

A *p*

Vc. *Sul Tasto pp* *Sul Pont p* 3 5

Cb. *L.v.*

9 = 84 = 56 (O) = 112

Gtr. *f* *p*

Vln. I *Sul Pont p* 3

Vln. II *Sul Pont p* 3

A *p* à 2

Vc. *p* 3

Cb. *f* *p*

A

Musical score for Acoustic Guitar (A) in bass clef. The piece starts with a *mf* dynamic, followed by a *p* dynamic section, and then a *f* dynamic section. The notation includes various rhythmic patterns and slurs.

6 Percussions d'ongles en rasgado sur la en variant les hauteurs

Gtr.

Musical score for Guitar (Gtr.) in treble clef. It features a *f* dynamic and includes a section for Tambora (L.v.) with a *f* dynamic. The notation consists of rhythmic patterns represented by 'x' marks on a staff.

A

Musical score for Acoustic Guitar (A) in bass clef. It starts with a *mf* dynamic, followed by a *p* dynamic section, and then a *f* dynamic section. The notation includes various rhythmic patterns and slurs.

Vc.

Musical score for Violoncello (Vc.) in bass clef. It starts with a *mf* dynamic, followed by a *p* dynamic section, and then a *f* dynamic section. The notation includes various rhythmic patterns and slurs.

10

Gtr.

Musical score for Guitar (Gtr.) in treble clef. It features a *f* dynamic and includes a section for Tambora (L.v.) with a *f* dynamic. The notation consists of rhythmic patterns represented by 'x' marks on a staff.

Vln. I

Musical score for Violin I (Vln. I) in treble clef. It includes a section for Violons I et II tutti with a *mf* dynamic. The notation includes various rhythmic patterns and slurs.

A

Musical score for Acoustic Guitar (A) in bass clef. It starts with a *f* dynamic, followed by a *mf* dynamic section, and then a *mf* dynamic section. The notation includes various rhythmic patterns and slurs.

Vc.

Musical score for Violoncello (Vc.) in bass clef. It starts with a *f* dynamic, followed by a *p* dynamic section, and then a *mf* dynamic section. The notation includes various rhythmic patterns and slurs.

Cb.

Musical score for Contrabasso (Cb.) in bass clef. It starts with a *mf* dynamic and includes various rhythmic patterns and slurs.



Tambora
(m.g.)(m.d.)

14

Gtr. *subito p* *f* *mf*

Vln. I *8va*

Vln. II

A *L.v.*

Vc. *L.v.*

Cb. *L.v.*

(P) ♩ = 84 *ma rubato*

Gtr. *rasgado* *ppp* *f* *come possibile*

Tapping
(m.g.)
(m.d.)
permutations

Gtr. (m.g.) (m.d.) *mf* *a tempo* *Sul Pont*

(m.d.)

Gtr. *accel poco* *rit.* (m.d.)

raclements d'ongles

♩ = 56 *Dolce*

Gtr. *mf*

Gtr. *f*

3 10 5 5

tambora
P = pont: majeur
T = table: pouce

Gtr. *subito p* *p* *L.v.* *T.P.* *10* *L.v.*

Gtr. *f* *mf* *Molto legato* *Tambora éclisses*

(m.g.) 5 3

Gtr. *Perdendosi*

♩ = 60

Gtr. *p* *f*

Vln. I

Vln. II

A.

Vc.

Cb. *Pizz.* *p* *f*

Q

3

Gtr. *L.v.* *f* *subito p* *f* *p* *f* *Sul Pont* *Nat.* *rasguedo* *f*

Vln. I 1 *f* *subito p* *f* *p* *f* *Sul Pont* *Nat.* *rasguedo* *f*

Vln. II 1 *f* *subito p* *f* *p* *f* *Sul Pont* *Nat.* *rasguedo* *f*

A *f* *subito p* *f* *p* *f* *Sul Pont* *Nat.* *rasguedo* *f*

Vc. 1 *f* *subito p* *f* *p* *f* *Sul Pont* *Nat.* *rasguedo* *f*

Cb. *f* *subito p* *f* *p* *f* *Sul Pont* *Nat.* *rasguedo* *f*

♩ = ♩

♩ = 56 senza misura

(R) Gtr. *Dolce* *Nat.* (m.g.) (m.g.)

Vln. I 1 *mp*

1 *accel.* ① ② ③ ① ③ ② ① ③ ④ ③ *rit.* *attacca*

Gtr. *f*

Vln. I

(S)

♩ = 60

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Gtr. (Guitar):** Treble clef, 4/4 time. Starts with a *p* dynamic and *>* accents. Changes to 3/4 time and ends with a *rasguado* effect.
- Vln. I 1, 2, 3:** Treble clef, 4/4 time. Play *Arco* and *Pizz.* with dynamics *f > p*.
- Vln. II 1, 2, 3:** Treble clef, 4/4 time. Play *Arco* and *Pizz.* with dynamics *f > p*.
- A 1, 2 (Alto Saxophones):** Alto clef, 4/4 time. Play *Arco* and *Pizz.* with dynamics *f > p*. Includes triplet markings.
- Vc. 1, 2 (Violoncellos):** Bass clef, 4/4 time. Play *Arco* and *Pizz.* with dynamics *f > p*. Includes quintuplet and triplet markings.
- Cb. (Contrabass):** Bass clef, 4/4 time. Play *Pizz.* with *p* dynamics and *>* accents. Changes to 3/4 time and ends with *f > p* dynamics.

The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *p*, *f*, and *rasguado*. The time signature changes from 4/4 to 3/4 in the final section.

1

(T)

Gtr. $\text{♩} = 56$

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vc. 1

Vc. 2

Cb. 1

f

mf

mp

f

mf

mp

f

5

p < > mf

6

tr ↑ #

mf

mp

8

Gtr. *tremolo sul Pont* *bruit blanc sul Pont* *Sul Pont*

Vln. I *p* *pp* *ppp*
tremolo sul Pont *bruit blanc sul Pont* *Sul Pont*

Vln. I2 *p* *pp* *ppp*
tremolo sul Pont *bruit blanc sul Pont* *Sul Pont*

Vln. I3 *p* *pp* *ppp*
tremolo sul Pont *bruit blanc sul Pont* *Sul Pont*

Vln. II *p* *pp* *ppp*
tremolo sul Pont *Sul Tasto* ② ③ *p* *mf* *ppp*
bruit blanc sul Pont *Sul Pont*

Vln. II2 *p* *pp* *ppp*
tremolo sul Pont *Sul Tasto* ② ③ *p* *mf* *ppp*
bruit blanc sul Pont *Sul Pont*

Vln. II3 *p* *pp* *ppp*
tremolo sul Pont *Sul Tasto* ② ③ *p* *mf* *ppp*
bruit blanc sul Pont *Sul Pont*

A *p* *pp* *ppp*
tremolo sul Pont *bruit blanc sul Pont* *Sul Pont*

A2 *p* *pp* *ppp*
tremolo sul Pont *bruit blanc sul Pont* *Sul Pont*

Vc. 1 *p* *mp* *ppp*
Sul Pont

Vc. 2 *p* *mp* *ppp*
Sul Pont

Cb. *Col legno* *pp* *p* *mp*

Percussions gomme et crayon

Gtr. *f*

Vln. I *f*

Vln. II *f*

A 1 *f*

A 2 *f*

Vc. *f*

Col legno

Cb. *f*

Gtr.

Vln. I

Vln. II

A

A 2

Vc.

Col legno

Cb.



Musical score for guitar and strings, page 45. The score is divided into three measures. The first measure is in 5/4 time, the second in 12/8, and the third in 3/4. The instruments are Gtr., Vln. I, Vln. II, A, A2, Vc., and Cb. The guitar part features a complex rhythmic pattern of eighth notes. The string parts have various melodic lines with accents and slurs. The double bass part has a steady eighth-note accompaniment.

x5

Faire la reprise 5 fois dans la nuance indiquée en éliminant progressivement et individuellement des éléments.

- 1). *f* 2). *mf* 3). *mp* 4). *p* 5). *pp* jusqu'au souffle