

joakim sandgren

pour un(e) flûtiste à bec et neuf musiciens (2004 - 2005)

partition

commissioned by concerts sweden

scoring

- 1 flute
- 1 bass clarinet in b flat
- 1 piccolo trumpet in a
- 1 vibraphone
- 1 guitar
- 1 piano (played by a percussion player)
- 1 solo tenor recorder
- 1 viola
- 1 violoncello
- 1 contrabass

the score is notated in c.

the guitar and the contrabass sound one octave lower than notated.

duration ≈ 18 minutes

scordatura

guitar

the guitar should be stringed with 6 e-strings (the low).
 the lowest string is to be tuned down a small third to c-sharp.
 the other strings will be tuned a 6th of a tone successivly higher.

viola

violoncello

contrabass

comments on rhythmic notation

ensemble:

the 16th notes are "staccato duration notes" and are to be played short without regard of the duration.

all notes longer than a 16th note are "tenuto duration notes".
 a "tenuto duration note" has a extension beam that goes to an ending 16th note.
 this means that a quarter note is notated as a pointed 8th note with an ending 16th note
 and a 8th note is notated as one 16th note and the ending 16th note with the
 extension beam between the notes. a tenuto duration note is to be played with the same intensity
 all along the note's duration avoiding all sorts of "rounding off" or diminuendo of the note. it must be
 played equally strong until it's end where the musician "cut" it off.

the extension beam are also used to show an eventual glissando.
 if there is a glissando there are always an accidental at the ending 16th note, showing
 where to make the glissando. if there is no glissando there is no accidental at the ending 16th note.

the notes without heads are only to notate the duration and are not to be played separately.

soloist:

the 16th and 8th notes are "staccato duration notes" and are to be played short without regard of the duration.

all notes longer than a 8th note are "tenuto duration notes" (see the observations for the ensemble).

comments on dynamic notation

"p" "mf" "fff"

all dynamic signes are within quotation marks and do not indicate the actual volume heard but more the intensity of the action corresponding to the this dynamic.

the crescendos should be played with little crescendo in the begining and much crescendo in the end ("saving" much of the crescendo to the end).

the diminuendos are to be played with a lot diminuendo in the begining (doing most of the diminuedo in the begining).

comments on performance techniques



notes with diamond heads indicate "aeolian sound". that is notes played with a very high factor of breathing sound. this is normally produced by placing the mouth somewhat further away from the embouchure than usual.



notes with a circle head and a vertical line indicate a very dry slap tongue. one should strive after as little air as possible in the tube to avoid as much as possible any pitch but still trying to have a strong accent. the result should be a tone with a very toneless and hollow quality.

square notes indicate a "toneless" blow sound without activating the reed, only the fingering.

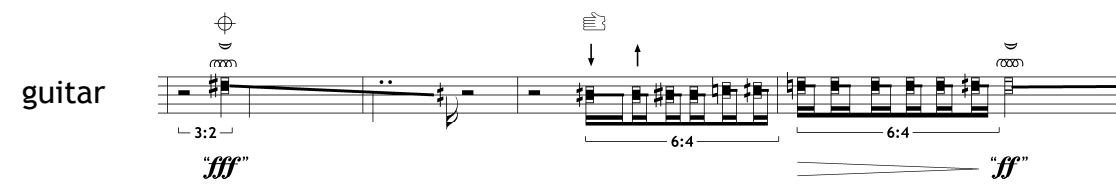
circle note attack and square notes are played together and one should think of them as one unit with an attack and a resonating tail. one can have the piano as sounding model (do not do the tail too loud).



the square note indicates that the trumpeter plays directly into the mouthpiece enclosing it with the lips. this result in a breathy tone quality with a shade of pitch in it (sounding a minor seventh below). one should strive for a maximum of pitch. all the glissandis and quarter tones are made with different positions of the hand, just like traditional horn technique. half stop should result in lowering the tone with a quarter tone and full stop with half a tone. the glissandos are made with movements of the hand. example: to play a flat a quarter tone raised (as in the example) one have then to take an a natural, and then lower it a quarter tone with a half stop position of the hand. some glissandis will require a change of the hand position and the fingering to be done. the trumpeter must make sure to articulate hard enough to separate the notes in a phrase.



the diamond notes means that the notes are produced by rubbing the keys with two brushes (normally the kind of brushes one uses to scrub a floor). one must be able to hear the difference in pitch between two keys (though the actual pitch is quite hidden in the brushing sound). avoid all kinds of hitting the keys, one should strive to have only the rubbing sound. the percussionist should have one brush in each hand and can use circular motions to sustain the long notes. the vibraphone uses no motor and no pedal. all long notes are using two sounds to make a more rich sound there it is possible.



tuning: see the scordatura section.

the "winged" notes indicate that the guitarist plays on all the 6 strings simultaneously, making a small "cluster", or rather a "thick" tone. the left hand is used as a slide to be able to produce the glissandos and should use a semi flageolette pressure, damping the strings to avoid having too much pitch in the sound. the strings must never touch the frets. the right hand uses three techniques:



circular movements of all the five nails on all the six strings.



picking simultaneously all six strings with nails.



quick movement from side to side over all the strings with the palm of the hand.



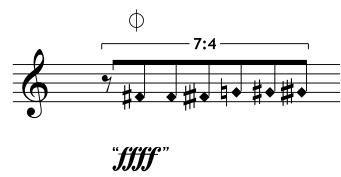
damping of the strings.

the overall sound should be rather raspy sound with high string noise factor though, one should strive after a sound as continuous as possible (the palm of the hand will give a more hissing sound). the player must be very careful not to cover other instruments then in this piece the guitar is one of the strongest sounding instruments.

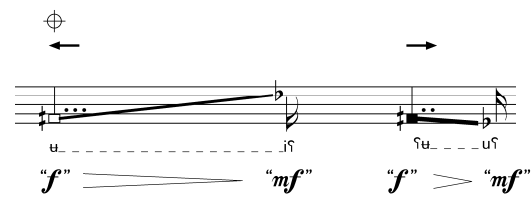


the piano is to be played by a percussionist and the piano lid is to be taken away completely. the player produces the notes by placing (and holding) a not too light wooden object on the string(s) and do not release it until the ending 16th note. this is indicated by the arrows, down for placing and up for removing. one should never damp or touch the strings with the hands (but for the last measure) and the right piano pedal should be held down all along the piece by a device. the piano is to be prepared with rubber gums and clothes and the player is asked to find a as hollow and toneless tone quality as possible without losing the difference between two pitches. the strings are to be hit at the end of the piano just before the endings of the strings, to keep the resulting pitch as close as possible to the strings own pitch. the player will be needing two wooden objects to be able to play the two note chords.

solo tenor recorder



notes with diamond heads indicate an "aeolian sound" produced by blowing into the labium. the circle with a line indicate that the placement of the mouth should be not too far and not too close but an average distance depending on the dynamic and one should strive after as much pitch as possible in the tone quality.



square notes indicate that the labium is completely covered or enclosed by the lips. this will result in an even more hollow and breathy tone quality than the aeolian sound. this technique is associated with glissando tones and to help producing the glissando effect vowels are used. these are notated using the phonetic alphabet. the arrows indicate wherever the soloist should inhale or exhale.

⊕
the labium completely covered

←
inhalation

→
exhalation

ʃ in the beginning of a note it is a glottis plosive, in the end of a note one close the air stream with the glottis.

u vowel in swedish: "bo", in english: "food", in french: ou

ʉ vowel in swedish: "utan", in english: -, in french: nuit

y vowel in swedish: "yta", in english: -, in french: lu

i vowel in swedish: "i", in english: "feet", in french: lit



notes with diamond heads are played pizzicato. the left hand should take the pitch as semi harmonics where the finger touches the string very gently without depressing it. one could add one or two fingers behind the first to ensure that the string is well damped and to avoid all harmonics effects. the tone quality should be a sound as hollow and airy as possible without losing the difference between two pitches.

square notes are to be taken in the same way by the left hand as the pizzicatos but is played with the bow. the speed of the bow is high and the bow pressure very low. one should not have too much rosin on the bow to be sure not to have sudden squeaking sounds. the dynamics are resolved not by the bow pressure but by the bow speed. one could think of this technique as of an extreme flautando.

the diamond note pizzicato attack and the square note is played in conjunction one with another and one should think of them as a unit, with an attack and a resonating tail. one could have the piano as sounding model. the rhythmic placement of the "tail" is the wanted position. if it is not possible to achieve the player is asked to play it as close as possible. one must at all cost avoid bouncing sounds when putting on the bow. nota bene: the whole viola part is played on the 4th string that is lowered a fourth (see the scordatura section).

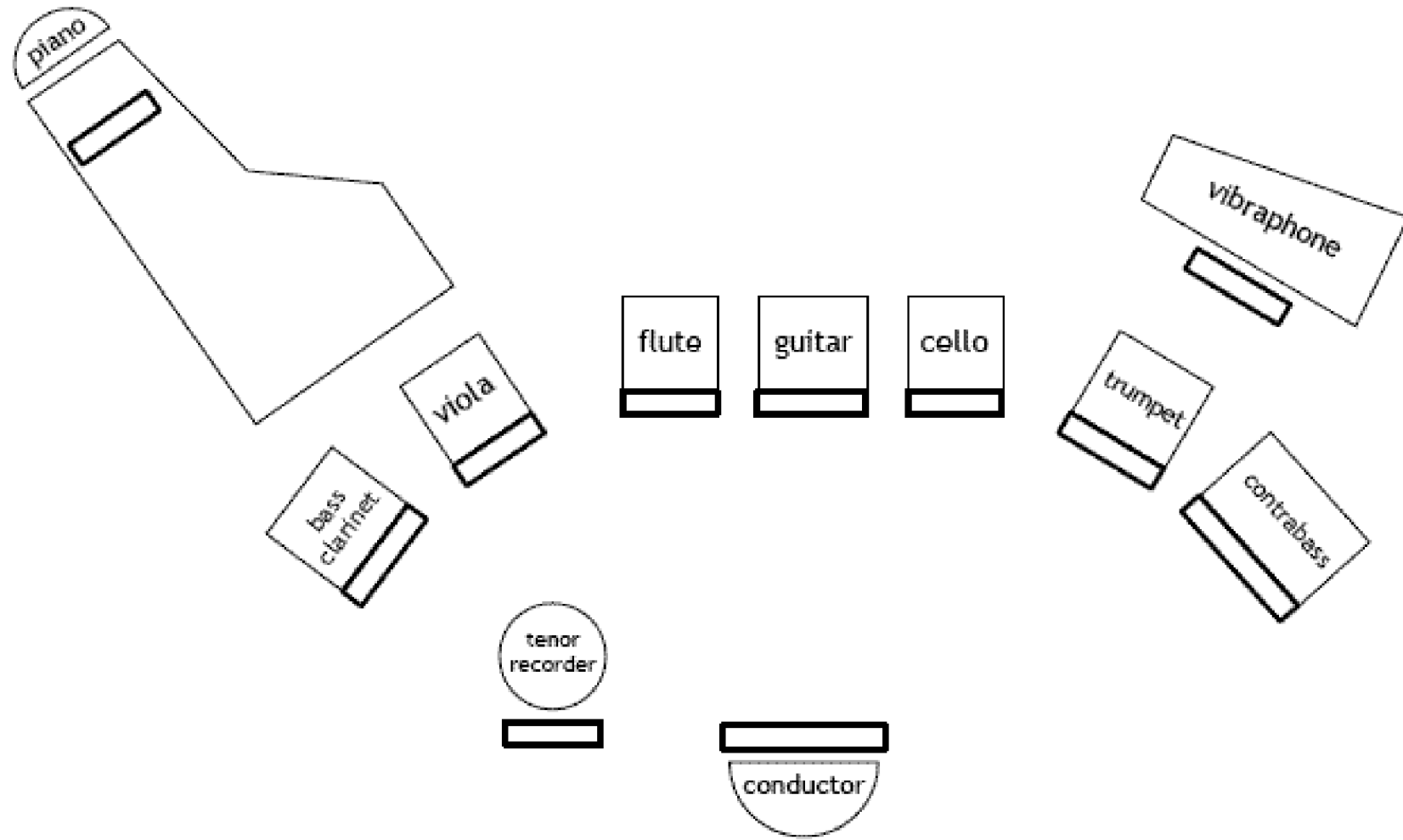


square notes are to be taken as semi harmonics where the finger touches the string very gently without depressing it. one could add one or two fingers behind the first finger to ensure that the string is well damped and to avoid all harmonics effects. the tone quality should be a sound as hollow and airy as possible without losing the difference between two pitches. the speed of the bow is high and the bow pressure very low. one should avoid to have too much rosin on the bow to ensure not to have sudden squeaking sounds. the dynamics are resolved not by the bow pressure but by the bow speed. one could think of this technique as of an extreme flautando. all notes should be taken on a low string playing a high stop and thereby the entire violoncello and contrabass parts are played on the 4th string, wich is lowered a perfect fourth (see the scordatura section).

the violoncello uses the pauses to separate the notes in a phrase.

the contrabass must articulate somewhat hard to be able to clearly distinguish the notes in a phrase.

placement :



public

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0 ♩ = 72 accel... ♩ = 84

1

flute

bass clarinet

piccolo trumpet in a

vibraphone

guitar

piano

0 ♩ = 72 accel... ♩ = 84

1

tenor recorder

viola

violoncello

contrabass

$\text{♩} = 80$ accel...

$\text{♩} = 84$ rit...

$\text{♩} = 60$ accel...

fl

b cl

picc tpt

vibr

gtr

pno

t rec

via

vlc

cb

accel...

27

fl

b cl

picc tpt

vibr

gtr

pno

t rec

27

via

vlc

cb

mp

fff

mp

mp

fff

6:4 6:4 6:4 6:4 3:2

3:2 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

9:8 9:8 9:8 9:8 6:4

38 **accel...** $\text{♩} = 72$ **accel...**

fl

b cl

picc tpt

vibr

gtr

pno

38 **accel...** $\text{♩} = 72$ **accel...**

t rec

via

vlc

cb

mf *mp* *ff*

3:2 3:2 3:2 5:4

accel... ♩ = 80 rit... 1 ♩ = 76 accel... ♩ = 88

55

fl *p* *f*

b cl *fff* *p* *fff* *p*

picc tpt *fff* *fff*

vibr *fff* *fff*

gtr

pno *fff* *ff*

8^{vb} *sempre*

accel... ♩ = 80 rit... 1 ♩ = 76 accel... ♩ = 88

55

t rec *mf* *fff* *ff* *fff* *fff* *fff*

vla *fff* *mp* *ff* *p* *f* *pp*

vlc

cb *fff*

sul IV *sempre*

♩ = 84 accel...

2 ♩ = 88

♩ = 80 accel...

68

fl

b cl

picc tpt

vibr

gtr

pno

(8^{vb})

♩ = 84 accel...

2 ♩ = 88

68

t rec

vla

vlc

cb

3 $\text{♩} = 88$ $\text{♩} = 80$ rit... $\text{♩} = 76$ 4 $\text{♩} = 84$ accel... $\text{♩} = 88$ $\text{♩} = 92$ rit...

79

fl fff mp

b cl fff "p" f "pp" fff "p" mf "ppp" f "pp"

picc tpt $< \text{fff}$ f ff fff

vibr fff mf ff fff

gtr fff mp

pno fff f fff mf

(8^{vb})

3 $\text{♩} = 88$ $\text{♩} = 80$ rit... $\text{♩} = 76$ 4 $\text{♩} = 84$ accel... $\text{♩} = 88$ $\text{♩} = 92$ rit...

79

t rec fff $> \text{ff}$ fff ff fff fff fff fff

vla fff "mp" ff "p" f fff "p" mf "ppp" mf "ppp" f "pp"

vlc fff

cb fff mf f f ff

116 **5** $\text{♩} = 88$ $\text{♩} = 84$ rit... $\text{♩} = 69$ accel...

fl *fff*

b cl *ff* "p" *f* "pp" *mf* "ppp" *fff* "p" *mf* "ppp" *fff* "p" *ff* "p" *ff* "p" *ff* "p" *f* "pp"

picc tpt *f* *ff*

vibr *fff* *mf* *ff*

gtr *fff*

pno *f* *mf* *ff* *fff* *ff* *fff* *ff*

116 **5** $\text{♩} = 88$ $\text{♩} = 84$ rit... $\text{♩} = 69$ accel...

t rec *fff* > *fff* *f* < *fff*

vla *ff* "p" *f* "pp" *f* "pp" *mf* "ppp" *f* "pp" *fff* "mp" *mf* "ppp" *f* "pp" *fff* "p" *ff* "pp"

vlc *fff*

cb *fff* *mf* *f* *f*

accel... $\text{♩} = 84$ rit... 6 $\text{♩} = 80$

127

fl *p*

b cl *mf* *ppp* *mpppp* *p* *ppp* *p* *ppp*

picc tpt *fff* *p*

vibr *fff* *p*

gtr *p*

pno *fff* *mf* *p* *loco*

accel... $\text{♩} = 84$ rit... 6 $\text{♩} = 80$

127

t rec *p*

vla *f* *pp* *mp* *ppp* *p* *ppp* *p* *ppp*

vlc *p*

cb *fff* *p*

137

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

3:2

"p" "ppp"

"mp" "ppp"

"p"

"p"

"p"

8^{vb}

5:4 5:4 7:4 5:4 5:4 7:4 6:4 7:4 6:4 5:4 7:4 7:4 7:4 7:4 6:4 7:4

"ppp"

"p" "ppp"

3:2

"p"

"p" *"mp"*

"p" *"mp"*

(♩ = 80) accel...

149

fl *p* *mp* *mp* *p*

b cl *mp* *ppp* *mp* *ppp* *p* *ppp* *p* *ppp*

picc tpt *mp* *mp* *p*

vibr *mp* *mp* *p* *ff*

gtr *mp* *mp* *p*

pno *mp* *p*
loco *mp* *p*
8^{vb}-----loco

(♩ = 80) accel...

149

t rec *p*

vla *mp* *ppp* *mp* *ppp* *p* *p* *ppp*

vlc *mp* *mp* *p*

cb *mp* *p* *ff*

accel...

♩ = 84

157

fl *ff* *ff*

b cl *mf* *pp* *ff* *p*

picc tpt *ff* *ff* *fff*

vibr *ff* *fff*

gtr *ff* *ff*

pno *f* *ff* *fff*

8^{vb}

accel...

♩ = 84

157

t rec *ff* *p* *p*

vla *f* *pp* *ff* *p* *fff* *p*

vlc *ff*

cb *ff* *fff*

(♩ = 84) rit...

166

fl *fff* *p* *p*

b cl *fff* *mp* *mf* *pp* *p* *ppp*

picc tpt *p* *p*

vibr *p* *p*

gtr *fff* *p* *p*

pno *mf* *p*

(8^{vb})

166

t rec *ff* *p*

vla *mf* *ppp* *p* *ppp*

vlc *p* *p*

cb *p* *p*

rit...

♩ = 76 accel...

173

fl

ff ff p

b cl

mf pp ff p mpp

picc tpt

ff ff p

vibr

ff ff p

gtr

ff ff p

pno

f ff mp p loco 8vb

rit...

♩ = 76 accel...

173

t rec

vla

f pp ff p mpp p ppp

vlc

ff ff p

cb

ff ff p

accel...

183

fl

b cl

"p" "ppp"

"p" "ppp"

picc tpt

vibr

gtr

pno

8^{vb}

loco

accel...

183

t rec

"mp"

"p"

"p"

vla

"p" "ppp"

"mp" "ppp"

vlc

cb

"p"

accel... $\text{♩} = 80$ accel...

210

fl *p*

b cl

p *ppp* *p* *ppp*

f *pp*

picc tpt *p* *ff*

vibr *p* *ff*

gtr *p*

pno *p* *mf*
(8th)-----
loco

accel... $\text{♩} = 80$ accel...

210

t rec *ff* *mp* *p*

vla *mf* *mf* *pp* *f* *pp*

vlc

cb *ff* *ff*

accel... $\text{♩} = 84$

219

fl *ff*

b cl *ff* *p* *ff* *p*

picc tpt *ff* *ff* *fff*

vibr *ff* *ff* *fff*

gtr *ff* *ff*

pno *ff* *ff*

8^{vb}-----

accel... $\text{♩} = 84$

219

t rec *ff* *fff* *p* *p*

vla *ff* *p* *ff* *p*

vlc *ff* *ff*

cb *ff* *fff*

$\text{♩} = 80 \text{ accel...}$

226

fl *ff* *fff*

b cl *fff* "p" *fff* "p" *fff* "p"

picc tpt *fff* *f*

vibr *fff* *f*

gtr *fff*

pno *fff* *fff* *ff* *f*

8^{va}-----

$\text{♩} = 80 \text{ accel...}$

226

t rec *fff* *fff* "p" *ff*

vla *fff* "p" *fff* "p" *ff* "p" *f* "pp"

vlc *fff*

cb *fff* *f* "p"

232 accel...

fl *fff* *f* *p* *p*

b cl *f* *pp* *mp* *ppp* *p* *ppp*

picc tpt *p* *p*

vibr *p* *p*

gtr *fff* *f* *p* *p*

pno *mp* *p*
loco 8^{vb}

t rec 232 accel... *p* *p*

vla *mf* *ppp* *p* *ppp*

vlc *fff* *f* *p* *p*

cb *p* *fff*

accel...

$\text{♩} = 84$

241

fl

b cl

picc tpt

vibr

gtr

pno

8^{vb}

accel...

$\text{♩} = 84$

241

t rec

vla

vlc

cb

(♩ = 84) rit...

7 ♩ = 76 accel...

♩ = 80 rit...

249

fl *fff* *fff* *p*

b cl *p* *ppp*

picc tpt *fff* *fff* *p*

vibr *fff* *p*

gtr *fff* *fff* *p* *ff* *fff*

pno *p*
loco

(♩ = 84) rit...

7 ♩ = 76 accel...

♩ = 80 rit...

249

t rec *fff* *fff* *fff* *fff* *fff*

vla *p* *ppp*

vlc *fff* *fff* *p* *fff*

cb *fff* *p*

rit... $\text{♩} = 76$ accel... $\text{♩} = 112$ rit...

261

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

ff

ff

mp

mp

6:4

5:4

5:4

6:4

3:2

3:2

5:4

5:4

6:4

3:2

3:2

rit...
277

fl

b cl

picc tpt

vibr

gtr

pno

rit...
277

t rec

vla

vlc

cb

3:2 3:2

3:2 3:2

mf

3:2 3:2 3:2 3:2

mf

5:4 5:4

fff

rit...
294

fl

b cl

picc tpt

vibr

gtr

pno

rit...
294

t rec

vla

vlc

cb

mf

mf

$\text{♩} = 76$ accel...

rit... 306

fl

b cl

picc tpt

vibr

gtr

pno

mf *ff* <

$\text{♩} = 76$ accel...

rit... 306

t rec

vla

vlc

cb

mf *ff*

8 ♩ = 88 rit...

♩ = 80 accel...

♩ = 88 rit...

332

fl *fff* *mf*

b cl *mf* *pp* *f* *pp* *fff* *p*

picc tpt

vibr

gtr *fff* *mf*

pno *fff* *ff* *mf* *ff* *fff* *ff* *ff*

8 ♩ = 88 rit... ♩ = 80 accel... ♩ = 88 rit...

t rec *fff* *fff* *fff* *>fff* *fff* *f* *<fff* *fff* *>f* *fff* *f* *fff* *f*

vla *fff* *p* *mf* *pp* *f* *f* *pp* *ff* *p* *fff* *p* *ff* *p*

vcl *fff* *mf*

cb

rit... 344

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

fff *p* *fff* *p* *ff* *p* *ff* *p* *f* *pp* *f* *pp* *fff* *p*

fff *ff* *f* *ff* *loco*

fff *f* *fff* *f* *fff* *pp* *f* *pp* *fff* *pp*

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 5:4 5:4 5:4

5:4 3:2 3:2 5:4 5:4 5:4 3:2 3:2 3:2 3:2

3:2 3:2 3:2 3:2

rit... 344

fff *f* *fff* *f*

fff *p* *fff* *p* *fff* *p* *f* *pp* *f* *pp* *fff* *pp*

5:4 5:4

rit... $\text{♩} = 76$ accel... 9 $\text{♩} = 80$ accel...

353

fl *f* *ff*

b cl *mf* *pp* *f* *pp*

picc tpt

vibr

gtr *f* *f* *ff* *ff*

pno *fff* *ff* *mf* *ff* *mf* *mp*
(8^{vb}) loco

rit... $\text{♩} = 76$ accel... 9 $\text{♩} = 80$ accel...

353

t rec *ff* *ff* > *f* *fff* > *ff* *ff* < *fff* *fff* > *ff* *fff* *f* *fff* > *f* *ff* < *fff* *f* >

vla *fff* *p* *mf* *pp* *mf* *ppp* *f* *pp* *fff* *p*

vlc *f* *ff* *ff*

cb

♩ = 104 rit...

364

fl

b cl

picc tpt

vibr

gtr

pno

t rec

via

vlc

cb

mf *pp*

mf

f

fff

f *mf*

mf *pp*

8^{vb}

loco

y

y

y

← → ←

3:2 3:2

3:2 3:2 3:2

3:2 5:4

rit... 381

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

fff "p" *ff* "p" *fff* "p" *fff* "p" *ff* "p" *ff* "p" *f* "pp"

mf

fff *ff* *f*

fff "p" *ff* "p" *ff* "p"

f *mf* *f*

fff "p" *ff* "p" *ff* "p"

mf

8^{vb}----- loco 8^{vb}-----

rit... 381

→ →

u u

3:2 3:2

rit... $\text{♩} = 76$ accel... $\text{♩} = 80$ accel... $\text{♩} = 88$

397

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

f *pp*

mf *ff*

fff *p*

ff

mp *f* *ff* *fff* *ff* *mf* *mp*

loco *8^{vb}* *loco* *8^{vb}* *loco*

rit... $\text{♩} = 76$ accel... $\text{♩} = 80$ accel... $\text{♩} = 88$

ff > *f* *fff* *f* < *fff* *fff* > *f* *f* < *fff* *f* *fff* *ff* < *fff* *fff* > *f* *ff* < *fff*

434 **accel...**

fl *p* *p*

b cl *pp* *pppp* *pp* *pppp*

picc tpt *p* *ppp*

vibr *p* *ppp*

gtr *p*

pno *pp* *ppp*
8^{ub}-----

t rec **accel...** 434
7:4 7:4 7:4 5:4 5:4 3:2 7:4 9:8 9:8 9:8 9:8 9:8

vla *pp* *pppp* *pp* *pppp*

vlc *p* *p*

cb *p* *ppp*

accel... ♩ = 84 accel...

445

fl *p* *ppp*

b cl *ppp pppp*

picc tpt *ppp*

vibr *ppp*

gtr *p* *ppp*

pno *ppp* loco *ppp*

t rec *ff* *p* *mf*

vla *ppp pppp*

vlc *ppp*

cb *ppp* *f*

accel...

$\text{♩} = 88$

455

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

"pp" pppp

"pp" pppp

"p" ppp

"f"

"f"

"ppp" ppp

"f"

"f"

"ppp"

"ppp"

"ff"

"pp"
8^{vb}-----

"pp"
loco

accel...

$\text{♩} = 88$

455

"ff"

"p"

"mf"

"fff"

"p"

"pp" pppp

"pp" pppp

"p" pppp

"ppp"

"f"

"ppp"

"ppp"

"ff"

♩ = 84 accel...

464

fl

b cl

picc tpt

vibr

gtr

pno

ff

ppp

ff

fff

f

3:2

5:4

7:4

5:4

3:2

5:4

3:2

p

8^{vb}

♩ = 84 accel...

464

t rec

vla

vlc

cb

p

fff

fff

p

fff

p

fff

fff

f

ppp

9:8

9:8

9:8

9:8

6:4

6:4

5:4

7:4

3:2

3:2

3:2

f

fff

f

ppp

accel... 471

fl *f*

b cl *mp* *ppp* *mf* *pp*

picc tpt *ppp* *ppp* *fff*

vibr *ppp* *ppp* *fff*

gtr *f* *f* *ppp*

pno *mp*
loco

t rec *p* *p*

via *mf* *ppp*

vlc *f* *ppp* *ppp*

cb *ppp* *fff*

accel...

♩ = 88

fl 479 *f* *ppp* *ppp* *ff*

b cl *f* *pp*

picc tpt *fff* *fff* *ff*

vibr *fff* *fff* *ff*

gtr *ppp* *ff*

pno *f* *ppp*

8vb

accel...

♩ = 88

t rec 479 *ff* *mf* *p* *fff* *mf* *p* *fff* *p*

vla *f* *p* *ppp* *pppp*

vlc *ff* *ff*

cb *fff* *ff*

$\text{♩} = 88$ rit...

$\text{♩} = 84$

486

fl $\text{ff} < \text{fff}$ f ppp

b cl ppp pppp

picc tpt fff fff ppp

vibr fff fff ppp

gtr ff fff f ppp ppp

pno f ff fff

8^{va} loco

$\text{♩} = 88$ rit...

$\text{♩} = 84$

486

t rec fff p p fff

vla f p

vlc f ppp ppp

cb fff ppp ppp

494

fl *ppp* *fff*

b cl *f* *pp* *ff* *p* *fff* *p* *ff* *p* *f* *pp* *p* *pppp* *ppp* *pppp*

picc tpt *p* *p*

vibr *p* *p*

gtr *fff*

pno *ff* *f* *mp* *ppp*
(8^{vb})-----
 loco

494

t rec *p*

vla *ff* *fff* *p* *ff* *p* *f* *pp* *p* *pppp* *ppp* *pppp*

vlc *fff*

cb *p*

503

fl

b cl

picc tpt

vibr

gtr

pno

503

t rec

vla

vlc

cb

fff

mp *ppp*

p *ppp*

p *ppp*

fff

mp

f

fff

f *pp*

p *ppp*

fff

f

fff

mf *ppp*

fff

p *ppp*

3:2 3:2

6:4 6:4 6:4

3:2 7:4 5:4 3:2

6:4 6:4 5:4 5:4

3:2 3:2

9:8 9:8 9:8 9:8

9:8 9:8 9:8 9:8

5:4 5:4

3:2 3:2

5:4

5:4 9:8 9:8 3:2 3:2 3:2

5:4

5:4

8^b

519 *accel...* $\text{♩} = 88$

fl *p*

b cl *fff* *p* *ff* *p* *ff* *p* *ff* *p* *fff* *p*

picc tpt *f* *fff* *ppp*

vibr *f* *fff* *fff* *ppp*

gtr *p*

pno *ff* *fff* loco

519 *accel...* $\text{♩} = 88$

t rec *ff* *p* *mf* *ff* *p* *mf*

vla *ff* *p* *ff* *p* *fff* *p* *fff* *p*

vlc *p*

cb *f* *fff* *fff* *ppp*

537 **accel...**

fl *"p"* *"p"* *"ppp"*

b cl *"pp"* *pppp* *"pp"* *pppp*

picc tpt *"p"*

vibr *"p"*

gtr *"p"* *"p"* *"ppp"*

pno *"pp"* *"pp"*

t rec **537** **accel...**

vla *"pp"* *pppp* *"pp"* *pppp*

vlc *"p"* *"ppp"*

cb *"p"*

545 accel...

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

"ppp"

"f"

"p" *"ppp"*

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

"p"

"p"

"ppp"

"f"

"p" *"pp"*

loco

5:4 6:4 6:4 7:4

6:4 6:4 6:4 6:4 7:4 6:4 6:4

5:4 5:4

"p" *"ppp"*

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

"ppp"

"f"

"p"

"ppp"

557 **accel...**

fl *f*

b cl *pp* *pppp* *ppp* *pppp*

picc tpt *ppp*

vibr *ppp*

gtr *f*

pno *pp* *ppp* *ppp*

t rec **accel...** 557 9:8 9:8 9:8 9:8 9:8 7:4 5:4 6:4 5:4 6:4 6:4 5:4 6:4 5:4 6:4 5:4 6:4 5:4

vla *pp* *pppp* *pp* *pppp*

vlc *f* *fff* *fff*

cb *ppp*

566 *accel...* $\text{♩} = 84$ *accel...*

fl *fff* *fff* *ppp* *ppp*

b cl *ppp* *pppp*

picc tpt *ppp* *f*

vibr *ppp* *f*

gtr *fff* *ppp*

pno

t rec *accel...* $\text{♩} = 84$ *accel...*

566 *ff* *p* *mf* *ff*

vla *ppp* *pppp*

vlc *ppp* *ppp*

cb *f*

accel... $\text{♩} = 88$ rit...

573

fl *ff*

b cl *mp* *ppp*

picc tpt *f* *ppp* *ppp* *ff*

vibr *f* *ppp* *ff*

gtr *ff*

pno *mf* *f*

t rec *p* *mf* *fff* *p* *p*

vla *mp* *ppp* *f* *pp*

vlc *ff*

cb *f* *ppp* *ppp* *ff*

rit... 11 ♩ = 60 accel...

580

fl *ff* *ppp*

b cl *f* *pp*

picc tpt *ff* *ppp*

vibr *ff* *ppp*

gtr *ff* *ppp*

pno (8vb)-----'

rit... 11 ♩ = 60 accel...

580

t rec *fff* *f* *fff*

vla *5:4*

vlc *ff* *ppp* *mp* *mf*

cb *ff*

591 *mf* *accel...* 5:4 5:4 *mf* *mp* $\text{♩} = 72 \text{ accel...}$

fl

b cl

picc tpt

vibr

gtr

pno

591 *mf* *accel...* 3:2 6:4 5:4 *f* $\text{♩} = 72 \text{ accel...}$

t rec

via

9:8 9:8 9:8 9:8 9:8 9:8 9:8 7:4 *mf* *mp*

vlc

cb

The image shows a page of a musical score for a woodwind and string ensemble. The page number is 591. The score is divided into three systems. The first system includes parts for flute (fl), bass clarinet (b cl), piccolo trumpet (picc tpt), vibraphone (vibr), guitar (gtr), and piano (pno). The flute part starts with a measure marked '591' and a dynamic of 'mf'. It features a series of sixteenth-note patterns with a 5:4 time signature. The second system includes parts for trumpet (t rec), viola (via), violin (vlc), and cello (cb). The trumpet part starts with a measure marked '591' and a dynamic of 'mf'. It features a series of eighth-note patterns with time signatures of 3:2, 6:4, and 5:4. The violin and cello parts start with a measure marked '591' and a dynamic of 'mf'. They feature a series of eighth-note patterns with time signatures of 9:8 and 7:4. The score concludes with a dynamic of 'mp' and a tempo marking of 'accel...' and a quarter note equal to 72 beats per minute.

601 **accel...** $\text{♩} = 84$

fl

b cl

picc tpt

vibr

gtr

pno

t rec

601 **accel...** $\text{♩} = 84$

9:8 9:8 9:8 9:8 9:8 9:8 5:4 5:4 5:4 3:2 3:2 3:2 6:4

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

via

vlc

3:2 3:2 3:2 3:2

ff *ff* *fff*

cb

612 $\text{♩} = 112 \text{ rit...}$

fl *mf* *mp*

b cl

picc tpt

vibr

gtr *mf*

pno

612 $\text{♩} = 112 \text{ rit...}$

t rec *f* *fff*

vla

vlc *mf* *mp* *mp*

cb

627 rit...

fl

b cl

picc tpt

vibr

gtr

pno

627 rit...

t rec

vla

vlc

cb

mf

f

mf

642 rit...
fl *mf*

b cl

picc tpt

vibr

gtr

pno

642 rit...
t rec

vla

vlc *mf*

cb

$\text{♩} = 80$ accel... $\text{♩} = 84$ ($\text{♩} = 84$) rit... **12** $\text{♩} = 69$ accel...

653

fl

b cl

picc tpt

vibr

gtr

pno

t rec

vla

vlc

cb

accel...

$\text{♩} = 84$ accel...

$\text{♩} = 88$ accel...

$\text{♩} = 100$ rit...

663

fl

b cl

picc tpt

vibr

gtr

pno

663

t rec

vla

accel...

$\text{♩} = 84$ accel...

$\text{♩} = 88$ accel...

$\text{♩} = 100$ rit...

vlc

cb

fff

670 rit...

fl

b cl

picc tpt

vibr

gtr

pno

670

t rec

vla

rit...

vlc

mp

cb

688 rit... $\text{♩} = 84$ accel... $\text{♩} = 88$ rit... **13** $\text{♩} = 84$ $\text{♩} = 88$

fl *mf*

b cl *fff* *p*

picc tpt

vibr *fff*

gtr *mf*

pno *fff*
8th

688 rit... $\text{♩} = 84$ accel... $\text{♩} = 88$ rit... **13** $\text{♩} = 84$ $\text{♩} = 88$

t rec

vla *fff*

vlc *mf* *mf*

cb *fff*

707 $\text{♩} = 84$ accel... 14 $\text{♩} = 88$ $\text{♩} = 80$ accel... $\text{♩} = 84$

fl

b cl 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

ff"p" *ff*"p" *f*"pp" *f*"pp" *fff*"p" *f*"pp" *fff*"p"

picc tpt *f* *fff* *f* *fff*

vibr 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

> "mf" *fff* *mf* *fff*

gtr

pno 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

ff *fff* *ff* *f* *ff* *fff* *fff* damp the strings

t rec 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4

fff *f* *fff* *fff* *f*

vla 5:4 5:4 5:4 5:4 5:4 3:2 3:2 5:4 5:4 3:2 3:2 3:2 5:4 5:4 5:4 5:4

ff"p" *ff*"p" *f*"pp" *f*"pp" *fff*"p" *ff*"p" *f*"pp" *fff*"p" *fff*"p" *fff*"p"

vlc

cb 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

mf *f* *f* *fff* *fff* *mf* *f* *f* *fff*

pour un(e) flûtiste à bec et neuf musiciens