

# **Unas figuras**

**Concerto pour piano, M.G seule,  
Orchestre à cordes & percussions.**

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# Unas figuras (Concerto pour la M.G seule)

Tristan-Patrice Challulau  
Op 73

Piano Solo M.G. seule.

Lent. ♩ = 59

ff f ff espressivo p ff p ff p ff ff espressivo

8vb-----

Pno. Solo

Ad lib. (lent) Andante

lent accel---Vif---rall--- 3 5 poco ped

8vb-----

Pno. Solo

Lent. ♩ = 59

p rêveur, puis accel a poco a poco vif! très vif ff sonoro dim.....

[ossia: jouer DO]

8vb-----

19 **Calme** *8va-* *8va-* *8va-* **piu intenso**

dim..... *p dolce* *rall .....* *animando* *f* *dim e rall .....*

(8<sup>va</sup>)

25 **Presto**  $\text{♩} = 108$

*f* *non legato, senza ped* *(non legato, senza ped)*

33 *non legato* *sfz*

39 *sfz* **Lent**, très doux, ému  $\text{♩} = 77$

*subito p* *Noyé de pédale* *Lea* *Lea* *Lea*

45  $\bullet = 88$

Pno. Solo

*Noyé de pédale* relever lentement la pédale.....

46 *Sans lenteur, crié (66=)*

Pno. Solo

***ff*** ***fff*** ***ff*** ***fff*** ***ff*** ***fff*** *fff sempre* *Ped.* *Ped.* *Ped.* *Ped.*

50  $\bullet = 88$  5 7 *Lent, puissant (52=)*

Pno. Solo

*Senza Ped.* *Ped.* *Sub-Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

57  $\bullet = 88$  11 2-2 3 4 5 5 4 8 5 6 5

Pno. Solo

*Sub-Ped.* *Ped.* *l.v.* *Ped.* *ped. sempre ten .....*

Pno. Solo

65 8 16 18 24 32

16 16 16 16 16 16 16 16 16 16 16 16

3

dim e rall molto ..... très lent, accel.....

Pno. Solo

**Prestissimo**

68 12 14 16

8 8 8

*pp* égal, très léger et rapide (comme du vent...) x 2

Répéter lors de la deuxième fois

Répéter la deuxième fois

Pno. Solo

70 16 25 32

8 8 8

x 3

Répéter la troisième fois

Pno. Solo

72 32 4 51

8 8 8

x 2

Répéter 4 fois

Répéter 4 fois

Répéter 4 fois

Répéter lors de la première fois

6

75

Pno. Solo

rit. dim e rall molto .....

x 3 ou 4

79

Pno. Solo

15<sup>ma</sup>-----

Lent. ♩ = 52

*ppp*

Ped. molto...

Sempre Ped. molto...

83

Pno. Solo

*ppp* sempre al fine

87

Pno. Solo

expressivo molto

rall .....

92 (fin du solo) 11 sec. env. 9 sec. env.

Perc. 8/4 (fin du solo) Cloche (ou bol) tibétain p 11 sec. env. 9 sec. env.

Pno. Solo 8/4 (fin du solo) f assai 11 sec. env. 9 sec. env.

8vb

Vln. I 92 (fin du solo) harm. Repet. accel/rall, sans syncro des pupitres 11 sec. env. répéter accel/rall 9 sec. env. div. p

Vln. II 8/4 (fin du solo) harm. 11 sec. env. répéter accel/rall 9 sec. env. div. p

A 8/4 (fin du solo) Repet. accel/rall, sans syncro des pupitres div. 11 sec. env. répéter accel/rall 9 sec. env.

Vc. 8/4 (fin du solo) Repet. accel/rall, sans syncro des pupitres f répéter en ralentissant 11 sec. env. 9 sec. env.

Cb. 8/4 (fin du solo) 11 sec. env. 9 sec. env.

# sempre vib. molto sempre vib. molto

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) Timbales  $\text{mf}$  = 69

Perc.

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) l.v. = 69

Pno. Solo

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) 15<sup>ma</sup> l.v. = 69

*p* *f* *fff* *ff* sempre *ped.* *repet.*

(8<sup>va</sup>) *repet.* *ped. sempre ten .....* *repet.*

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) harm. 7 sec. env. norm. = 69

Vln. I *f* *f* *mp* *sub.p* *ff*

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) harm. 7 sec. env. norm. = 69

Vln. II *f* *f* *mp* *sub.p* *ff*

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) harm. 7 sec. env. norm. = 69

A *f* *f* *mp* *sub.p* *ff* *tr. lento e accel...*

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) = 69

Vc. *f* *f* *mp* *sub.p* *ff*

95 1 sec.1/2 env. 7 sec. env. Lent (59= $\text{♩}$ ) = 69

Cb. *p* *mf* *mp* *sub.p* *ff* *sempre vib. molto*

*Repet.* *accél/rall, sans syncro des pupitres.*



105 *f* *pp* *Glissando* *rall ....*

Perc. *l.v.* *rall .... Rideau de clochettes*

Pno. Solo *subito p* *ppp sub.* *poco cresc....* *rall ....*

Vln. I *subito p* *(div. sempre)* *pp* *poco cresc....* *p dim.....* *rall ....*

Vln. II *subito p* *(div. sempre)* *pp* *rall ....*

A *subito p* *pp* *ppp* *rall ....*

Vc. *subito p* *pp* *ppp* *rall ....*

Cb. *subito p* *pp* *rall ....*

*ped. sempre ten ....*

*div.*

*Gliss.*

*66*

*3*

16

Timbales  $\bullet = 59$

Perc. Rideau de clochettes  $ppp$  *Glissando* *Glissando* *l.v.*  $f$   $A$   $\bullet = 59$

Pno. Solo  $ff$  (petite note sur le temps)  $ff$   $ff$  3 *leo.* *leo.* *leo.* *leo.*

Vln. I  $8vb$   $Glissando$  (à 2) *Glissando* *tutti*  $f$   $f$   $f$  3  $f$

Vln. II  $f$   $f$   $f$  3  $f$

A  $p$   $p$  *sempre*

Vc.  $f$  *senza accento*

Cb.  $f$



126 ♩ = 55

Perc.

126 ♩ = 55

Cloche (ou bol)  
tibétain

*mp*

Pno.  
Solo

tr. lento e accel...

126 ♩ = 55

*mp*

Vln. I

126 ♩ = 55

(trilles au 1/2 ton sup.)

*pp*

poco cresc

*mp*

1° Solo

*mf*

3

Vln. II

126 ♩ = 55

*pp*

*mp* sub.

1° Solo

*mp*

A

126 ♩ = 55

*pp*

*mp* sub.

1° Solo

3

Vc.

126 ♩ = 55

*pp*

harm. (suono reale)

harm.

Cb.

126 ♩ = 55

senza trem

Gliss

Perc. **Subito**  $\text{♩} = 120$   
**Marimba**  
 133 *p*

Pno. Solo **Subito**  $\text{♩} = 120$   
*p* *leggiero*  
**Senza Ped.**

Vln. I **Subito**  $\text{♩} = 120$   
*tutti* *div.*  
*p* *col legno battuto*

Vln. II **Subito**  $\text{♩} = 120$   
*tutti*  
*p* *col legno battuto*

A **Subito**  $\text{♩} = 120$

Vc. **Subito**  $\text{♩} = 120$

Cb. **Subito**  $\text{♩} = 120$

20

138 **B** 11 sec. env.

Perc. **B** Cloche (ou bol) tibétain 11 sec. env.

Pno. Solo **B** *p* rêveur, puis accel a poco a poco 3 3 5 6 très vif **B** Noyé de pédale **B** Sempres Ped. molto...  $8^{vb-1}$

138 **B** *ppp* col legno tratt. 11 sec. env.

Vln. I **B** *ppp* col legno tratt. 11 sec. env.

Vln. II **B** *ppp* col legno tratt. 11 sec. env.

A **B** *ppp* col legno tratt. 11 sec. env.

Vc. **B** *ppp* col legno tratt. 11 sec. env.

Cb. **B** 11 sec. env.

139  $\bullet = 69$  Timbales

Perc.  $\bullet = 69$   $f$   $p$   $f$   $p$   $f$   $p$  Sub.  $\bullet = 50$

Pno. Solo  $\bullet = 69$   $ff$  sonoro  $3$   $3$   $p$  Sub.  $\bullet = 50$   $pp$  dolce  $ova$   $ova$  (1/2 Ped) (1/2 Ped) (1/2 Ped) (1/2 Ped)

Vln. I  $\bullet = 69$   $ff$  (div.)  $3$   $3$   $pp$  Sub.  $\bullet = 50$   $pp$  uniss. div.  $harm.$  (div.)

Vln. II  $\bullet = 69$   $ff$  (div.)  $3$   $3$   $pp$  Sub.  $\bullet = 50$

A  $\bullet = 69$   $ff$  (div.)  $3$   $3$   $pp$  Sub.  $\bullet = 50$  uniss. div.

Vc.  $\bullet = 69$  Sub.  $\bullet = 50$   $pp$  uniss. div.

Cb.  $\bullet = 69$  Sub.  $\bullet = 50$

146

Perc.

Pno. Solo

Vln. I

Vln. II

A

Vc.

Cb.

146

uniss. div.

3

3

3

3

uniss.

(Harm. nat.) (div.)

div. harm. #

harm. div.

uniss. (div.)

uniss.

Detailed description: This page of a musical score, numbered 16, covers measures 146 to 150. The score is arranged in a system with seven staves. The Percussion staff (Perc.) and Piano Solo staff (Pno. Solo) are at the top. The Piano Solo part features a complex melodic line with triplets and a trill. The Violin I (Vln. I) and Violin II (Vln. II) parts have sparse entries with techniques like 'uniss. div.' and '(Harm. nat.) (div.)'. The Alto Saxophone (A) part includes 'harm. div.' and 'uniss.' markings. The Viola (Vc.) part has 'uniss. (div.)' and 'uniss.' markings. The Cello (Cb.) part is mostly silent. The score includes various musical notations such as clefs, notes, rests, and performance instructions.



This musical score page, numbered 17, features seven staves for different instruments. The top two staves are for Percussion (Perc.), with a treble and bass clef. The next two staves are for Piano Solo (Pno. Solo), with treble and bass clefs. The following two staves are for Violin I (Vln. I) and Violin II (Vln. II), both with treble clefs. The fifth staff is for Alto Saxophone (A), with a bass clef. The sixth staff is for Viola (Vc.), with a treble clef. The bottom staff is for Cello/Bass (Cb.), with a bass clef. The score is in common time (C) with a tempo of quarter note = 108. It begins at measure 151. The Percussion part features a melodic line with triplets. The Piano Solo part has a complex, rhythmic accompaniment. The Violin I and II parts play a steady eighth-note pattern. The Alto Saxophone part has a melodic line with triplets. The Viola part has a melodic line with triplets. The Cello/Bass part has a melodic line with triplets.

This musical score page, numbered 18, features seven staves. The Percussion staff (Perc.) has a treble clef and contains rhythmic notation with four groups of triplets. The Piano Solo (Pno. Solo) staff has a grand staff (treble and bass clefs) and includes a melodic line in the right hand with a 'sim. sempre' instruction and a bass line with a few notes. The Violin I (Vln. I) and Violin II (Vln. II) staves have treble clefs and play a melodic line with a 'sim. sempre' instruction. The Alto Saxophone (A) staff has an alto clef and features a melodic line with triplets. The Viola (Vc.) staff has a bass clef and features a melodic line with triplets. The Cello (Cb.) staff has a bass clef and contains a few notes. The score is divided into four measures, with a double bar line at the end of the fourth measure.

Musical score for Percussion, Piano Solo, Violin I, Violin II, Alto, Viola, and Cello. The score is in 3/2 time and begins at measure 160. The Percussion part features a complex rhythmic pattern with triplets. The Piano Solo part has a melodic line with slurs and accents. The Violin I and II parts play a rhythmic pattern with various dynamics and articulations. The Alto part has a melodic line with slurs. The Viola part has a rhythmic pattern with triplets. The Cello part has a rhythmic pattern with triplets.

**Perc.**  
160  
3/2

**Pno. Solo**  
160  
3/2

**Vln. I**  
160  
3/2  
sim.  
div.  
sim.  
uniss.  
sim. sempre

**Vln. II**  
160  
3/2  
sim.  
div.  
sim.  
uniss.  
sim. sempre

**A**  
160  
3/2  
sim. sempre

**Vc.**  
160  
3/2  
3

**Cb.**  
160  
3/2  
3

164 *Lent, très doux*  $\bullet = 44$

Perc. *ff* *ppp*

Pno. Solo *pp* *Noyé de pédale*

Vln. I *poco a poco cresc.....* *ff* *Lent, très doux*  $\bullet = 44$

Vln. II *poco a poco cresc.....* *ff* *Lent, très doux*  $\bullet = 44$

A *poco a poco cresc.....* *fp* *Lent, très doux*  $\bullet = 44$

Vc. *fp* *Lent, très doux*  $\bullet = 44$

Cb. *Lent, très doux*  $\bullet = 44$

**Perc.**  
169 ppp  
rall .....  
4/4

**Pno. Solo**  
169  
3  
3  
3  
rall .....  
4/4

**Vln. I**  
169  
3  
rall .....  
4/4

**Vln. II**  
169  
3  
rall .....  
4/4

**A**  
169  
(Harm. nat.)  
div. sul III sul IV  
3  
rall .....  
1° Solo (sul III)  
rall .....  
4/4

**Vc.**  
4/4

**Cb.**  
rall .....  
4/4

trem. rall. ....

♩ = 120  
Vif

Perc.

♩ = 120  
Vif

Guiro

*fp*

*f*

*fp*

Pno. Solo

Ad lib.

Vif ♩ = 120

*ff*

*pp*  
Noyé de pédale <sup>6</sup>

Vln. I

♩ = 120  
Vif

*ff*

Vln. II

♩ = 120  
Vif

*ff*

A

Vif ♩ = 120  
tutti

*ff*

Vc.

♩ = 120  
Vif

*ff*

Cb.

♩ = 120  
Vif

*ff*

178

Perc. **Timbales**

Perc. *f* *fp* *f* *fp* *f* *ff* 2 1

Pno. Solo *Senza Ped.*

Vln. I

Vln. II

A

Vc.

Cb.

**Perc.**  
182  $\bullet = 59$  3  $\overline{\text{3}}$  *mp* *Gliss* *l.v.*  $\bullet = 55$  accel a poco a poco

**Pno. Solo**  
182  $\bullet = 59$  3 *f* *f* sempre *Ped. molto...*  $\bullet = 55$  accel a poco a poco

**Vln. I**  
182  $\bullet = 59$  3 *f* *mf* *Gliss*  $\bullet = 55$  accel a poco a poco

**Vln. II**  
182  $\bullet = 59$  3 *f* *mf* *Gliss*  $\bullet = 55$  accel a poco a poco

**A**  
 $\bullet = 59$  *f* *mf* *vib. molto*  $\bullet = 55$  accel a poco a poco

**Vc.**  
 $\bullet = 59$  *mf* *vib. molto*  $\bullet = 55$  accel a poco a poco

**Cb.**  
 $\bullet = 59$  *Pizz.* *mf* (1/2 ton) *Arco*  $\bullet = 55$  accel a poco a poco



189 ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env. Marimba

Perc. 189 ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env.

Pno. Solo 189 ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env.

Vln. I 189 ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env.

Vln. II ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env.

A ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env.

Vc. ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env.

Cb. ..accel.al.....  $\bullet = 92$  Sub.  $\bullet = 59$  19 sec. env.  $\overbrace{\quad}^{x\ 3\ ou\ 4}$  en accel.  $\overbrace{\quad}^{x\ 3\ ou\ 4}$  en accel.

8vb

Gliss.

Glissando

3

**Perc.**  
194 **Lent.** ♩ = 55  
**Marimba**  
*pp* en "écho" du pianiste  
5 5 5 5

**Pno. Solo**  
194 **Lent.** ♩ = 55  
*p* (Un peu hésitant)  
ped. sempre ten .....  
5 5 6 6  
(ped. sempre ten ... al M. 111)

**Vln. I**  
194 **Lent.** ♩ = 55 (div.)  
harm. *ppp*

**Vln. II**  
**Lent.** ♩ = 55 *ppp*  
harm. (Harm. nat.)

**A.**  
**Lent.** ♩ = 55 (div.) *ppp*  
harm.

**Vc.**  
**Lent.** ♩ = 55 *ppp*  
harm. (div.)

**Cb.**  
**Lent.** ♩ = 55 *pp*

197 Perc. 5 6 5 5 3

197 Pno. Solo 5 8va- 7

197 Vln. I (Harm. nat.)

Vln. II

A

Vc.

Cb.

This page of a musical score covers measures 197 to 200. The Percussion part (Perc.) features a melodic line with fingerings 5, 6, 5, 5, and 3. The Piano Solo part (Pno. Solo) includes complex textures with fingerings 5 and 7, and an 8va- marking. The string parts (Vln. I, Vln. II, A, Vc., Cb.) provide harmonic support, with Vln. I specifically marked for natural harmonics (Harm. nat.).

Perc.

Pno. Solo

199

3

5

5

5

3

8va

5

3

3

Vln. I

Vln. II

A

Vc.

Cb.

199

202 **Ad lib.**

Perc. *mf*

Trio: piano/Marimba/contrebasse  
(env. 30') avant l'entrée des cordes...  
Jouer ad lib ses notes dans cette durée.

Pno. Solo *Prestissimo* égal, très léger et rapide x 2 (comme du vent...) x 2 x 3

Vln. I [Trio: piano/Marimba/contrebasse (env. 30')]

Vln. II [Trio: piano/Marimba/contrebasse (env. 30')]

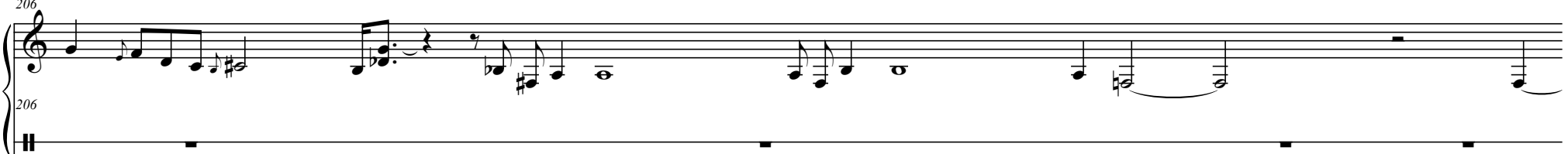
A [Trio: piano/Marimba/contrebasse (env. 30')]

Vc. [Trio: piano/Marimba/contrebasse (env. 30')]

Cb. **Ad lib.** Trio: piano/Marimba/contrebasse  
(env. 30') avant l'entrée des cordes...  
Jouer ad lib ses notes dans cette durée.

*mp*

Perc.



206

206

Detailed description: The percussion staff consists of two lines. The upper line contains musical notation for a melody, starting at measure 206. The lower line contains a single drum symbol (two vertical bars) with a vertical line extending downwards from it, indicating a drum hit.

Pno. Solo



8<sup>va</sup>

206

x 3

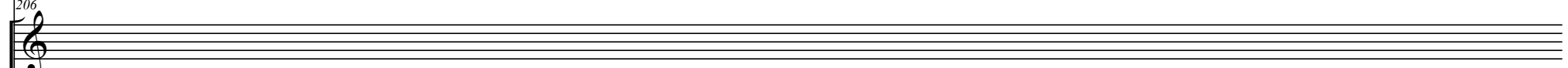
x 2

x 3

x 4

Detailed description: The piano solo staff has two lines. The upper line contains a complex melodic line starting at measure 206, featuring a trill marked '8<sup>va</sup>' and several repeated notes marked with 'x 3', 'x 2', 'x 3', and 'x 4'. The lower line contains a simple bass line with vertical lines indicating notes.

Vln. I



206

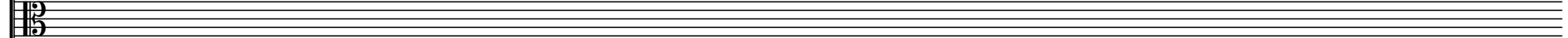
Detailed description: The Violin I staff is a single five-line staff with a treble clef. It is currently empty, with the measure number 206 written at the beginning.

Vln. II



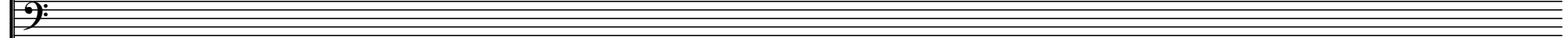
Detailed description: The Violin II staff is a single five-line staff with a treble clef. It is currently empty.

A



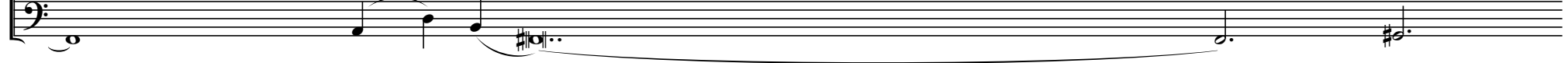
Detailed description: The Alto saxophone staff is a single five-line staff with an alto clef. It is currently empty.

Vc.



Detailed description: The Violoncello staff is a single five-line staff with a bass clef. It is currently empty.

Cb.



Detailed description: The Contrabass staff is a single five-line staff with a bass clef. It contains musical notation starting at measure 206, including a long note with a fermata and a slur over several notes.

210

Perc.

210

*gva*

210

Pno. Solo

*rall molto*

$\times 2$

$\times 3$  ou 4

Vln. I

Vln. II

A

Vc.

Cb.

The image shows a page of a musical score, page 31. It contains six staves: Percussion (Perc.), Piano Solo (Pno. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (A), and Violoncello (Vc.)/Double Bass (Cb.). The Percussion part starts at measure 210 with a snare drum roll and a cymbal. The Piano Solo part starts at measure 210 with a complex melodic line. A 'rall molto' section is indicated by a large arrow pointing right, with a 'x2' multiplier below it. A 'x3 ou 4' multiplier is also present at the end of the piano solo line. The string parts are mostly empty, with the Double Bass part starting with a chord at measure 210.

vers l'entrée des violons **Tacet**

Perc.

Pno. Solo

212 *8<sup>va</sup> a tempo*

Vln. I

Vln. II

A

Vc.

Cb.

Chaque instrumentiste joue à sa propre vitesse sans se préoccuper de ses voisins... et peu à peu se retrouvent sur la note finale. Les gliss. sont très lents au début, puis s'accélèrent un peu...

*Glissando*

*ppp*

harm.

Commencer après le 1<sup>o</sup> Glissendo des violons

repet. al fine della cadenza con accell./rall. Sans se préoccuper du rythme de son voisin.

x 2

x 2

x 3

x 3

x 4

x 3 ou 4

x 3

x 3

x 4

x 3 ou 4

x 2 ou 3

**Tacet** vers l'entrée des violons



217

Perc.

217

8va

Pno. Solo

217

x 2

x 3

x 4

Vln. I

217

Glissando

Glissando

Glissando

Vln. II

Glissando

Glissando

Glissando

Glissando

A

Vc.

Gliss.

Gliss.

Cb.

repet. al fine della cadenza (Très calme, très doux).  
Et sans se préoccuper du rythme de son voisin !

Perc.

Pno. Solo

220

8va

x 2

x 3 ou 4

x 3 ou 4

dim e rall moltissimo .....

Vln. I

Vln. II

A

Vc.

Cb.

220

Chaque instrumentiste joue à sa propre vitesse sans se préoccuper de ses voisins... et peu à peu se retrouver sur la note finale. Les gliss. sont très lents au début, puis s'accélèrent un peu...

(continuer à répéter les figures rythmiques...)

(continuer à répéter la figure en glissendi...)

en ralenti... les dernières notes : très longues.

Gliss.

Glissandos

223 *Lent* (59=♩)

Perc. *Lent* (59=♩)  
223 *Guiro* *p*

Pno. Solo *Lent* (59=♩)  
223 *mf*<sup>3</sup> *p*<sup>3</sup> *mf* *p* *mf*<sup>3</sup> *p*<sup>3</sup> 7 3

Vln. I *Lent* (59=♩) *harm.* ◊

Vln. II *Lent* (59=♩) *harm.* ◊

A *Lent* (59=♩) *harm.* ◊

Vc. *Lent* (59=♩) ◊

Cb. *Lent* (59=♩)

Subito ♩ = 120

Perc.

231 Triangle (grave) Subito ♩ = 120

Pno. Solo

231 *f* Subito ♩ = 120 *p* *f* *p*

Vln. I

231 *Glissando* *Gliss. possibile* Subito ♩ = 120 *pp* *poss.*

Vln. II

231 *Glissando* *Gliss. possibile* Subito ♩ = 120 *pp* *poss.*

A

231 *Glissando* *Gliss. possibile* Subito ♩ = 120 *pp* *poss.*

Vc.

231 *Glissando* *Gliss. possibile* Subito ♩ = 120 *f* *Vib. molto*

Cb.

231 *f* Subito ♩ = 120 *Pizz.* *pp*

236 Perc. 236 8<sup>va</sup> 8<sup>va</sup>

236 Pno. Solo *f* *p* 3 3 3 3 3 3 *Leo.*

236 Vln. I 3 3 3 3 *Gliss.* *poss.*

Vln. II 3 3 3 3 *Gliss.* *poss.* *p* 3 3 3 3 *Gliss.*

A 3 3 3 3 *Gliss.* *poss.* *p* 3 3 3 3 *Gliss.*

Vc. *f* *p* *Vib. molto*

Cb. *pp* *sempre*

241 Perc. 241

Perc.

241 Pno. Solo *f* *leo.* *p* 3 4 3 3

241 Vln. I *poss.* 3 *p* *f* *pp* 3 3

241 Vln. II *poss.* 3 *p* *f* *pp* 3 3

241 A *poss.* 3 *p* *f* *pp* 3 3

241 Vc. 3 *f* *pp* 3 3 *Vib. molto* -----

241 Cb. 3 *f* *pp* 5

246

Perc.

246

TamTam (grave)

Triangle (grave)

Pno. Solo

246

Ped.

.....meno Ped.

Vln. I

246

Gliss. poss.

poss. Rester sus sa note la plus aigue (chacun pour soi, chacun sa note)

Vln. II

246

Gliss. poss.

poss. Rester sus sa note la plus aigue (chacun pour soi, chacun sa note)

A

246

Gliss. poss.

poss. Rester sus sa note la plus aigue (chacun pour soi, chacun sa note)

Vc.

246

*f*

*pp*

Cb.

246

*f*

*pp*

251 rall .....  $\text{♩} = 88$

Perc. 251 rall .....  $\text{♩} = 88$  *ppp*

Pno. Solo 251 *Senza Ped. dur, brillant.*  $\text{♩} = 88$  *ppp* *fff*

Vln. I 251 rall .....  $\text{♩} = 88$  *ff > mf* *p* *pp < ff > pp* *ppp*

Vln. II 251 rall .....  $\text{♩} = 88$  *ff > mf* *p* *pp < ff > pp* *ppp*

A 251 rall .....  $\text{♩} = 88$  *ff > mf* *p* *pp < ff > pp* *ppp*

Vc. 251 rall .....  $\text{♩} = 88$  (div.) *pp* *ppp*

Cb. 251 rall .....  $\text{♩} = 88$  *pp* *ppp* *fff p*

8<sup>vb</sup> Ped.



Timbales  
260  $\text{tr}$   $\text{tr}$

Perc.  
260  $\text{pppp}$  poco a poco cresc .... poco a poco cresc ....

Pno. Solo  
260  $\text{ppp}$  poco a poco cresc ....  $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$  poco a poco cresc ....

ped. sempre ten .....

Vln. I  
260

Vln. II  
260

A  
260

Vc.  
260

Cb.  
260

Musical score for measures 274-278. The score includes parts for Percussion (Perc.), Piano Solo (Pno. Solo), Violin I (Vln. I), Violin II (Vln. II), Trumpet A (A), Viola (Vc.), and Cello/Bass (Cb.).

**Perc.** (Measures 274-278):  
- Measure 274: Bass clef, 8/16 time signature. A wavy line above the staff indicates a tremolo effect.  
- Measure 275: Bass clef, 8/16 time signature. A single note with a >>> accent.  
- Measure 276: Bass clef, 8/16 time signature. A single note.  
- Measure 277: Bass clef, 8/16 time signature. A single note with a *fff* dynamic marking.  
- Measure 278: Bass clef, 8/16 time signature. A single note with a *fff* dynamic marking.  
- Dynamics: *fff* (measures 275-278).  
- Performance instruction: 5 sec. env. (measures 275-278).

**Pno. Solo** (Measures 274-278):  
- Measure 274: Treble clef, 8/16 time signature. A series of sixteenth notes with accents (>>).  
- Measure 275: Treble clef, 8/16 time signature. A series of sixteenth notes with accents (>>).  
- Measure 276: Treble clef, 8/16 time signature. A series of sixteenth notes with accents (>>).  
- Measure 277: Treble clef, 8/16 time signature. A series of sixteenth notes with accents (>>).  
- Measure 278: Treble clef, 8/16 time signature. A series of sixteenth notes with accents (>>).  
- Dynamics: *fff* (measures 277-278).  
- Performance instruction: 5 sec. env. (measures 277-278).

**Vln. I** (Measures 274-278):  
- Measure 274: Treble clef, 8/16 time signature. A single note.  
- Measure 275: Treble clef, 8/16 time signature. A single note.  
- Measure 276: Treble clef, 8/16 time signature. A single note.  
- Measure 277: Treble clef, 8/16 time signature. A single note with a *ppp* dynamic marking.  
- Measure 278: Treble clef, 8/16 time signature. A single note with a *ff* dynamic marking.  
- Dynamics: *ppp* (measure 277), *ff* (measure 278).  
- Performance instruction: 5 sec. env. (measures 277-278).

**Vln. II** (Measures 274-278):  
- Measure 274: Treble clef, 8/16 time signature. A single note.  
- Measure 275: Treble clef, 8/16 time signature. A single note.  
- Measure 276: Treble clef, 8/16 time signature. A single note.  
- Measure 277: Treble clef, 8/16 time signature. A single note with a *ppp* dynamic marking.  
- Measure 278: Treble clef, 8/16 time signature. A single note with a *ff* dynamic marking.  
- Dynamics: *ppp* (measure 277), *ff* (measure 278).  
- Performance instruction: 5 sec. env. (measures 277-278).

**A** (Measures 274-278):  
- Measure 274: Treble clef, 8/16 time signature. A single note.  
- Measure 275: Treble clef, 8/16 time signature. A single note.  
- Measure 276: Treble clef, 8/16 time signature. A single note.  
- Measure 277: Treble clef, 8/16 time signature. A single note with a *ppp* dynamic marking.  
- Measure 278: Treble clef, 8/16 time signature. A single note with a *ff* dynamic marking.  
- Dynamics: *ppp* (measure 277), *ff* (measure 278).  
- Performance instruction: 5 sec. env. (measures 277-278).

**Vc.** (Measures 274-278):  
- Measure 274: Bass clef, 8/16 time signature. A single note.  
- Measure 275: Bass clef, 8/16 time signature. A single note.  
- Measure 276: Bass clef, 8/16 time signature. A single note.  
- Measure 277: Bass clef, 8/16 time signature. A single note.  
- Measure 278: Bass clef, 8/16 time signature. A single note.  
- Performance instruction: 5 sec. env. (measures 277-278).

**Cb.** (Measures 274-278):  
- Measure 274: Bass clef, 8/16 time signature. A single note.  
- Measure 275: Bass clef, 8/16 time signature. A single note.  
- Measure 276: Bass clef, 8/16 time signature. A single note.  
- Measure 277: Bass clef, 8/16 time signature. A single note with a *Tacet* marking.  
- Measure 278: Bass clef, 8/16 time signature. A single note.  
- Performance instruction: 5 sec. env. (measures 277-278).

276

Perc.

276 14/4 TamTam (grave)

Pno. Solo

276 *ff* Ped. molto... un poco piu vivo

Vln. I *ppp* sub.

Vln. II *ppp* sub.

A *ppp* sub.

Vc.

Cb.

277

Perc.

277

Rideau de clochettes

Gliss.

Gliss.

pppp (effleurer)

pppp

Gliss.

277

3

3

5

8va

crié 3

rall

ppp

dans la résonance

ped. sempre ten .....

Ped.

ped. sempre ten .....

277

Vln. I

harm.

(Harm. nat.)

(III)

(IV)

277

Vln. II

harm.

(Harm. nat.)

277

A

harm.

ppp

277

Vc.

harm.

ppp

277

Cb.

(Harm. nat.)

pp

281  $\bullet = 59$

Perc.  $\frac{11}{4}$   $\frac{8}{4}$

281  $\frac{11}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

Cloche (ou bol) tibétain Triangle (grave) Triangle

*bol tibétain*

Pno. Solo  $\frac{11}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

*fff sub.* *ppp* 5 6

Vln. I  $\frac{11}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

281  $\frac{8}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

(Harm. nat.) (Gliss harm. sul II) (Gliss harm. sul II)

Vln. II  $\frac{11}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

[div. à 3] *pppp* sul tasto

A  $\frac{11}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

harm. #

Vc.  $\frac{11}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

harm.

Cb.  $\frac{11}{4}$   $\frac{8}{4}$   $\frac{8}{4}$

*ppp* (Scordatura V°)

Perc. **Triangle**

Pno. Solo

Vln. I

Vln. II

A.

Vc.

Cb.

bol tibétain

(8<sup>va</sup>) (8<sup>va</sup>)

(Gliss harm. sul II)

(Gliss harm. sul III)

6 3 6 5 5 6 5

290

Perc.

Triangle

bol tibétain

Pno. Solo

(loco) 5

Vln. I

Vln. II

A

Vc.

Cb.

8va

8vb

8va

harm.

Detailed description of the musical score: The score is for measures 290-293. The Percussion part features a Triangle and a Tibetan bell (bol tibétain). The Piano Solo part has a (loco) section with a quintuplet (5) and a five-measure phrase. The Violin I and II parts have an 8va section with a tremolo effect. The Viola part has an 8vb section. The Violoncello and Contrabass parts have an 8va section. The Viola part has a harmonic (harm.) section. The score is written in a key with one flat and a 4/4 time signature.

Perc.

Triangle

bol tibétain

TamTam (grave)

Pno. Solo

7

5

3

5

5

(8<sup>va</sup>)

(8<sup>vb</sup>)

Vln. I

Vln. II

A

Vc.

Cb.



