Takuya Imahori

Cristallisation

d’après “De l’Amour” de Stendhal

Cristallisation - d'après « De L'Amour » de Stendhal

La partition est transposée.
Durée : 15 minutes

Organisation des instruments

1 Piccolo
2 Flûtes
2 Hautbois
1 Cor anglais
2 Clarinette en Sib
1 Clarinette basse en Sib
2 Bassons
1 Contrebasson

4 Cors en fa
3 Trompettes en do
2 Trombones
1 Trombone basse
1 Tuba

1 Timbale
2 Percussionists (voir la liste de ci-dessous)
1 Harpe
1 Piano

Violons I
Violons II
Altos
Violoncelles
Contrebasses

Électroniques

liste des percussions :

Timpaniste
4 timbales
1 paire de Maracas
une clochette du temple japonais (Fa♯4) qui s'appelle autrement le « bol chantant japonais / tibétain » ou « rïn », en mettant sur un timbale

Percussion 1
vibraphone
cymbales (paire)
tam-tam

Percussion 2
gong (mi grave)
crotales (do#, mi b, mi, fa#, sol#, si)
cloches tubulaires (ré)
grosse caisse
bongos
marimba
toms (4)
cloches à vache suisse (mi, sol b(fa#), la b, la, ré, fa, sol)
glockenspiel

Abréviations et symboles

pour tous les musiciens

♯	3/4 plus haut que bécarre, 1/4 plus haut que dièse
𝄲	1/4 plus haut que bécarre, 1/4 plus bas que dièse
𝄳	1/4 plus bas que bécarre, 1/4 plus haut que bémol
𝄬	3/4 plus bas que bécarre, 1/4 plus bas que bémol
𝅥	1/6 plus bas qu'ordinaire, que signifie la 7eme harmonie naturelle

Les hauteurs sont écrits comme Do♮4 ou C♮4 comme c'.

Flûte

référence bibliographique : The Techniques of Flute Playing, Carin Levine, Bärenreiter, 2002

pizzicato labiale

tongue ram (battement de langue)

[f] [s s s s] souffles avec la chouchoutage dans l'instrument avec la prononciation

Hautbois

référence bibliographique : The Techniques of Oboe Playing, Peter Veale - Claus Steffen Mahnkopf - Wolfgang Motz - Peter Hummel, Bärenreiter, 1994

Clarinette

référence bibliographique : New Directions for Clarinet, Philip Rehfeldt, University of California Press / The Scarecrow Press Inc., 2003

slap

overtone glissando harmonique (jouer avec le mouvement de la langue sous l'anche comme la prononciation entre [a] et [i])

Basson

référence bibliographique : The Techniques of Bassoon Playing, Pascal Gallois, Bärenreiter, 2009

× bruit de bise (faire une bise inspirant avec l'anche attaché à l'instrument, et sa sonne comme un percussion avec une note basse de basson)

Cuivres

Les Sourdines Harmon signifie vidées les tubes cylindriques.

Cor

La clé de Fa est en loco. (elle n'est pas écrite en 8vb comme les partitions du 19ème siècle)

à propos de la sourdine Plunger, utiliser celle de la trombone basse, sinon un « vrai plunger » pour nettoiement de toilettes. Dans ce cas, s'il est obstrué, ouvrir un trou par une vrille.

Timbales

flapper par maracas

mettre une croche du temple japonais sur le 3eme timbale, puis flapper la croche et immédiatement désaccorder en haut et en bas par la pédale de timbale, et ils sonnent une modulation de la résonance

Percussions

Baguettes

	baguette souple
	baguette moyenne
	baguette dure
	baguette de grosse caisse / tam-tam souple
	baguette de grosse caisse / tam-tam dûre
	baguette de bois pour caisse claire
	brosse
arco,	archet

Vibraphone

OFF	étendre le moteur
SLOW	démarrer le moteur lentement
MED.	démarrer le moteur en moitié de vitesse
FAST	démarrer le moteur rapidement

Harpe

préparer une épingle. À la mesure 219, mettre-le à la corde de Do 3 accordée en bémol, et jouer un son inclue les harmoniques indéterminées comme une cloche. Ne pas jouer les harmoniques comme une octave ou quinte juste etc.

à la table	jouer « à la table », on dit aussi « près de la table »
	Bartók pizzicato : jouer la même technique comme « à la table » ci-dessus, et en même temps flapper l'instrument par un coup de main
	par ongles

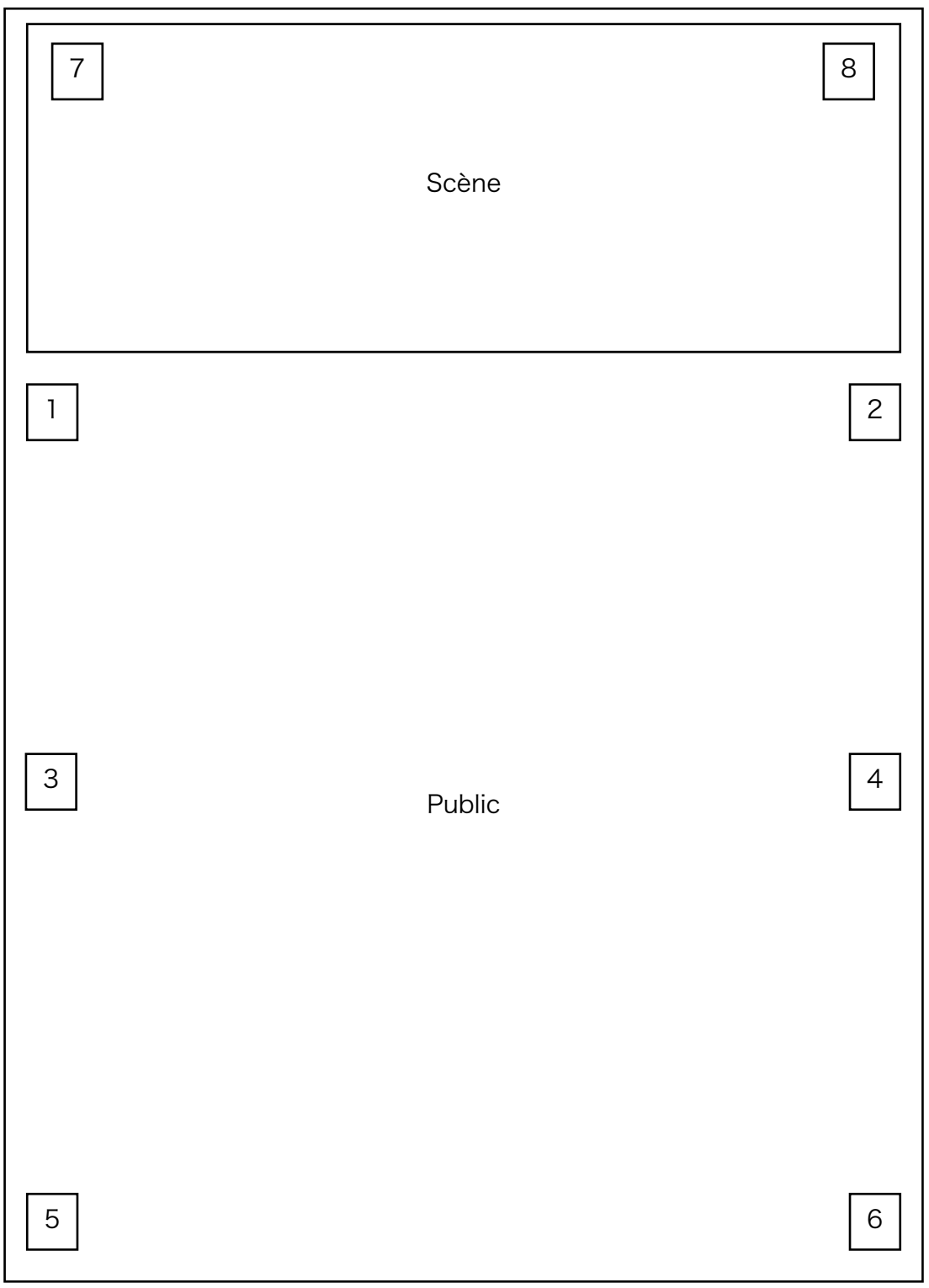
Cordes

	Bartók pizzicato

Un harmonique avec parenthèses signifie un harmonique naturel sur la corde de la note avec parenthèses.

Installation des haut-parleurs (8) :

1, 2 : en arrière de la salle (gauche, droite)
3, 4 : au milieu de profondeur de la salle (gauche, droite)
5, 6 : en derrière de la salle (gauche, droite)
7, 8 : au fond de la scène (gauche, droite)



Équipements électronique :

Logiciels :
Max/MSP
  un patch Max de cette pièce "cristallisation.maxpat"
avec les externes de l'IRCAM tools :
  IMTR
  Modalys
  SPAT
  ejies

Hardwares :
un ordinateur Macintosh (OS X qui correspond à Max/MSP et IRCAM tools - surtout Modalys ne marche pas à Windows)
interface d'audio qui a 6 entrées et 8 sorties
un fader midi comme Behlinger BCF2000
un clavier midi, ou pédale midi

pour les déclenchements des événements électroacoustique, on peut utiliser plusieurs façons, comme le Do centrale (C4) du clavier midi, la pédale, ou le bar d'espace du clavier d'ordinateur, situé soit à la scène, soit à côté de la table de mixage. Conseil de jouer par une autre personne qui contrôle des niveaux de fader à côté de la table de mixage.

Installation des microphones (6) :
1 : harpe
2 : piano
3 : vibraphone
4 : marimba
5, 6 : orchestre (gauche et droite, si on envoie plusieurs canaux mixés par la table de mixage, les sons préférés sont les cordes et les vents.)

Cristallisation - after « De L'Amour (On Love) » of Stendhal

The score is transposed.
Duration : 15 minutes

Organization of instruments

1 Piccolo
2 Flutes
2 Oboes
1 English Horns
2 Clarinet in B-flat
1 Bass Clarinet in B-flat
2 Bassoons
1 Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

1 Timpani
2 Percussionists (see the list below)
1 Harp
1 Piano

Violins I
Violins II
Violas
Violoncelles
Contrabasses

Electronics

list of percussions :

Timpanist
Timpani (4 drums)
1 pair of Maracas
A Japanese temple bell (F♯4) or « rïn » put on a timpani

Percussion 1
vibraphone
cymbals (pair)
tam-tam

Percussion 2
gong (E2)
crotales (C#5, Eb5, E5, F#5, G#5, B5)
Tubular Bell (D4)
Bass Drum
Bongos
Marimba
Toms (4)
Swiss Cowbells (E4, Gb4(F#4), Ab4, A4, D5, F5, G5)
Glockenspiel

Abbreviations and symbols
for all players

𝅘𝅥♯	3/4 higher than natural, 1/4 higher than sharp
𝅘𝅥♮♯	1/4 higher than natural, 1/4 lower than sharp
𝅘𝅥♮♭	1/4 lower than natural, 1/4 higher than flat
𝅘𝅥♭	3/4 lower than natural, 1/4 lower than flat
↓	1/6 lower than ordinal, means the 7th natural harmony

Pitch is written as C♮4 or Do♮4 as c'.

Repetition: repeat the sequence independently of the conductor. Values of notes are free but not rhythmically.

Flute

bibliographic reference : The Techniques of Flute Playing, Carin Levine, Bärenreiter, 2002

 lip pizzicato

 tongue ram

Oboe

bibliographic reference: The Techniques of Oboe Playing, Peter Veale - Claus Steffen Mahnkopf - Wolfgang Motz - Peter Hummel, Bärenreiter, 1994

Clarinet

bibliographic reference: New Directions for Clarinet, Philip Rehfeldt, University of California Press / The Scarecrow Press Inc., 2003

 slap

overtone overtones glissando (play with moving tongue under the reed like a pronunciation between [a] and [i])

Bassoon

bibliographic reference: The Techniques of Bassoon Playing, Pascal Gallois, Bärenreiter, 2009

× kiss noise (smack and inspire with reed attaching instrument, and it makes a percussive sound with low notes of bassoon)

Brass

Harmon Mutes means Wa-wa Mute without stems.

Horn

The F clef is in loco. (not written as 8vb like 19th century scores)

About the Plunger Mute, use it for Bass Trombone, otherwise the ‘real’ plunger for cleaning toilet. In this case, if it is closed, open a hole by drill.

Timpani

 hit by maracas

put a Japanese temple bell on a timpani drum, then hit the bell and immediately tune up and down quickly the pedal of timpani and it makes a modulation of the resonance

Percussions

Mallets / sticks

 soft mallet

 medium mallet

 hard mallet

 soft bass drum / tam-tam stick

 hard bass drum stick

 wood stick of snare drum

 brush

arco, bow

Vibraphone

OFF	turn off the motor
SLOW	turn on the motor slowly
MED.	turn on the motor as medium speed
FAST	turn on the motor fast

Harp

prepare a hair pin. At the bar 219, put it at the string of C3 tuning in flat, and play a sound including an indeterminate harmonics like a bell. Do not sound a harmonics like an octave or a perfect fifth etc.

à la table	play the string at the table of the instrument (namely nearby the table)
♀	Bartók pizzicato : play the same technique as “alla tavola” avobe, and at the same time hit the instrument by a knuckle

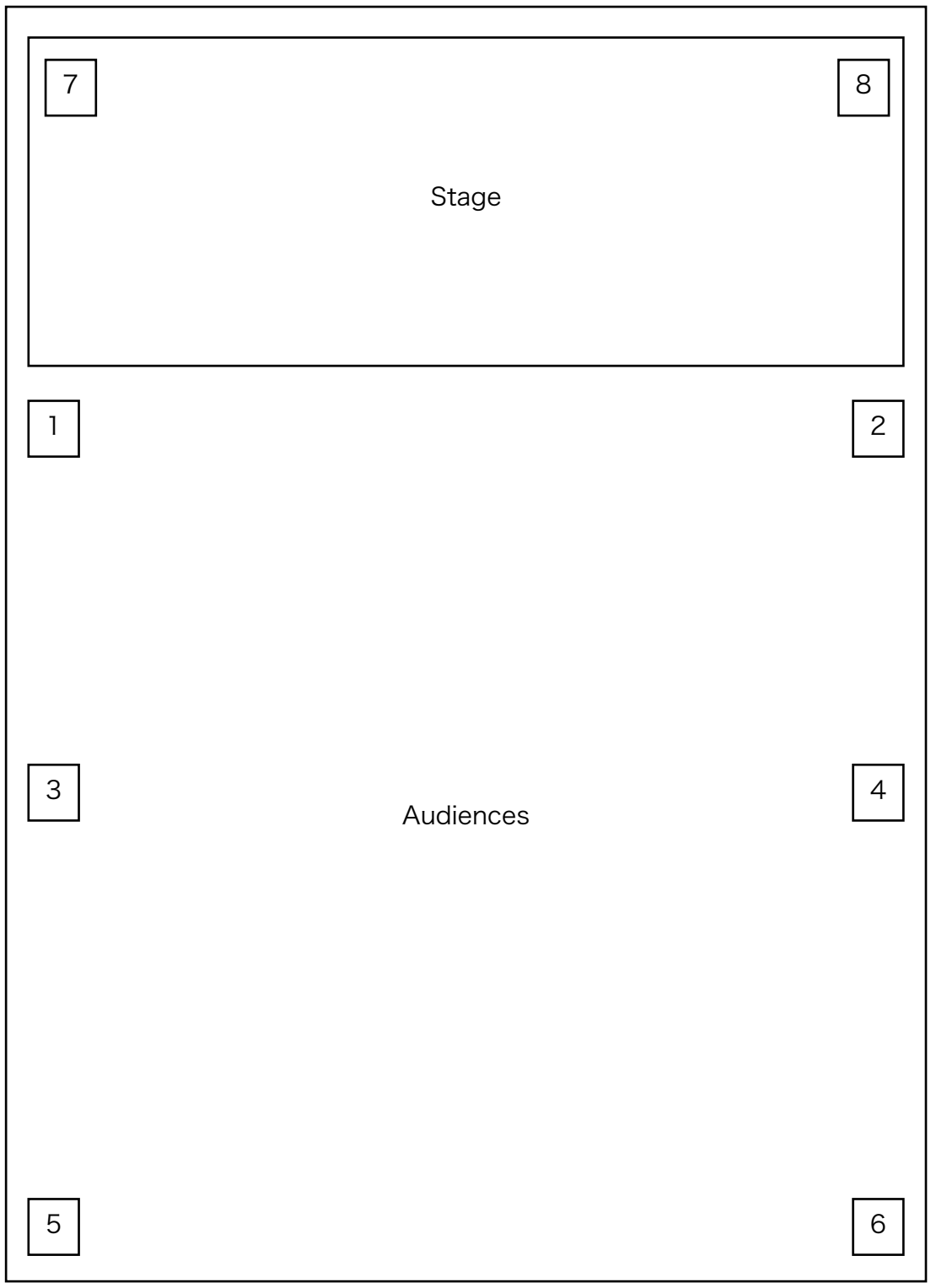
Strings

♀	Bartók pizzicato

A harmonics with parentheses means a natural harmonics on the open string of the note of parentheses.

Installation of speakers (8) :

1, 2 : front of the hall (left, right)
3, 4 : the center of the depth of the hall (left, right)
5, 6 : back of the hall (left, right)
7, 8 : back of the stage (left, right)



x

Electronic equipments:

Softwares :
Max/MSP
A Max patch of this piece "cristallisation.maxpat"
With the externals of IRCAM tools :
IMTR
Modalys
SPAT
ejies

Hardwares :
A Macintosh computer (OS X qui correspond à Max/MSP et IRCAM tools - specially Modalys does not work on Windows)
audio interface which has 6 inputs and 8 outputs
A MIDI fader, e.g. Behlinger BCF2000
A MIDI keyboard, or a MIDI pedal

for trigger of electroacoustic event, you can use several ways, like C4 of MIDI keyboard, MIDI pedal, or space bar of the computer keyboard, placing on the stage, or beside of the mixer table. Recommend to play by another person who control the levels of fader beside of the mixer table.

Installation of microphones (6) :
1 : harp
2 : piano
3 : vibraphone
4 : marimba
5, 6 : orchestra (left and right, if you send several channels mixed by the mixer table, the preferred sounds are the strings and the winds.)

Liste des événements de Max/MSP / List of events of Max/MSP

Sources : hp (harp), pf (piano), via (vibraphone), mar (marimba), orch (orchestra, stereo)

Buffers : there are 4 buffers which recorded the sounds.

Treatments :

modalys	physical modeling synthesizer, which simulate a gong-speaker (which used with Ondes-Martenot) and another resonator more sharp A sound output will be transformed with a metal resonance effect.
sogs	smooth organized granular synthesizer, which used as phase vocoder based on granular system, leading from sound buffers. x2 means twice time of play (with 0.5x speed). Transposition with a parameter of numbers witch means cents.
delay	delay effector (3 patches) with a parameter of numbers which means milliseconds.
reverse	play reversibly the buffer
specdel	spectre delay, with 2 patterns “vers le haut” (to higher spectre) or “random”
overdrive	overdrive effect
ficher son	sound file

[1]
hp modalys on
hp, pf sogs 1 2 x2

[2]
hp, pf sogs 3 4 x2
sogs 1 2 fade out

[3]
hp, pf sogs 1 2 x2
sogs 3 4 fade out

[4]
hp modalys fade out
vib sogs 3 x2
sogs 1 2 fade out

[5]
hp modalys on
hp, pf sogs 1 2 x2
sogs 3 fade out

[6]
sogs 1 2 fade out

[7]
hp, pf sogs 1 2 x2

[8]
hp modalys fade out
sogs 1 2 fade out

[9]
hp modalys on
hp, pf sogs 1 2 x2

[10]
sogs 1 2 fade out

[11]
hp, pf sogs 1 2

[12]
sogs 1 2 fade out

[13]
hp modalys fade out
hp delay 1 120
pf delay 2 140
vib delay 3

[14]
modalys mute
pf sogs 1 x2
vib sogs 2 x2

[15]
delay fade out
sogs 1 2 fade out

[16]
pf sogs 1 x2

vib sogs 2 x2

[17]
sogs 1 2 fade out

[18]
vib sogs 3 x2

[19]
vib sogs 4 x2
sogs 3 fade out

[20]
hp enregistrer au buffer 1
sogs 4 fade out

[21]
buffer 1 reverse

[22]
pf modalys on
hp, pf sogs 1, 2 x2

[23]
hp, pf sogs 3 4 x2
sogs 1 2 fade out

[24]
modalys fade out
vib sogs 1 x2
sogs 3 4 fade out

[25]
hp modalys on
vib sogs 2 x2
hp sogs 3 x2
sogs 1 fade out

[26]
hp sogs 1 x2
pf sogs 4 x2
sogs 2 3 fade out

[27] modalys toujours on
sogs 1 4 fade out hp delay

[28]
delay fade out

[29]
hp delay

[30]
delay fade out

[31]
specdel on
sogs 1 2 3 4 mute
modalys fade out 1000 > mute

[32]
sogs mute off
orch sogs 1 2 enregistrement + sogs transposition 1200 3000
(en même temps)
orch spectre delay vers le haut

[33]
sogs 1 2 fade out 2000
spectre delay entree off

[34]
orch 1 2 enregistrement
hp delay 1 120
pf delay 2 140
vib delay 3 160

[35]
sogs 1 2 x2
delay 1 2 3 enter off

[36]
sogs 1 2 fade out

[37]
hp sogs 1

[38]
sogs 1 fade out

[39]
pf sogs 2 x2

[40]
hp modalys on
hp sogs 1 x2
sogs 2 fade out

[41]
hp sogs 3 x2
sogs 1 fade out

[42]
hp sogs 1 x2
sogs 3 fade out

[43]
modalys fade out > mute
sogs 1 fade out

[46]
hp sogs 1 x2

[47]
sogs fade out

[48]
hp modalys on
mar vib delay entree fade out
hp spectre delay vers le haut

[49]
hp modalys fade out 100 > mute
hp spectre delay off
pf sogs 2 x2

[50]
sogs 2 fade out

[51]
hp modalys on
hp sogs 1 x2

[52]
hp sogs 2 x2
sogs 1 fade out

[53]
hp sogs 3 x2
sogs 2 fade out

[54]
modalys fade out 100 > mute
sogs 3 fade out

[55]
hp 1, vib 2, mar 3 enregistrement

[56]
sogs 1 2 3 x3
hp delay 1
vib delay 2
mar delay 3
hp, vib, mar spectre delay vers le haut

[57]
sogs 1 2 3 fade out
delay 1 2 3 entrée fade out
spectre delay entree fade out

[58]
orch delay
pf delay
orch spectre delay random

[59]
hp delay (changer avec pf)

orch delay entree fade out
spectre delay fade out

[60]
orch delay
pf delay (changer avec hp)

[61]
hp specdel model 3
delay entree fade out

[62]
hp modalys on
hp specdel off
hp sogs 1 x2

[63]
hp sogs 2 x2
sogs 1 fade out

[64]
hp sogs 3 x2
sogs 2 fade out

[65]
modalys entreee changer a piano
sogs 3 fade out
orch delay
pf delay
orch spectre delay

[66]
modalys toujours on
delay entree fade out
spectre delay fade out

[67]
hp modalys toujours on
orch enregistrement 1 2
hp sogs 3 x2
vib sogs 4 x2

[68]
sogs 3 4 fade out
hp overdrive

[69]
modalys fade out
fichier son
sogs 1 2 x3 transposition 1200 10000
hp overdrive fade out

[70]
toute d'électronique fade out

[71]
hp modalys
hp overdrive

[72]
modalys fade out
hp overdrive fade out

[73]
vib modalys on
hp pf vib delay
vib sogs 1
pf sogs 2

[74]
sogs fade out
vib pf reverse

[75]
modalys entrée changer à marimba
hp delay fade out 3000
vib delay changer avec mar

[76]
modalys fade out 1000 > mute
mar pf delay fade out 3000

[77]
pf modalys
orch delay
pf delay
hp delay

[78]
modalys toujours on
delay entree fade out

[79]
modalys toujours on
hp overdrive1
pf overdrive2

[80]
overdrive off

[81]
hp overdrive1
pf overdrive2

[82]
modalys fade out
overdrive off

[83]
modalys changer plus aigu
hp, pf sogs 1 2

[84]
sogs 1 2 fade out
hp pf sogs 3 4

[85]
sogs 3 4 fade out
hp pf sogs 1 2

[86]
orch (vn) modalys
orch (vn) spectre delay vers le haut
sogs 1 2 fade out

[87]
hp sogs 1
orch spectre delay random

[88]
sogs 1 fade out

[89]
modalys fade out 1000 > changer le premier instrument
hp sogs 2
spectre delay fade out

[90]
sogs fade out

[91]
hp delay1
hp specdel

[92]
hp delay fade out
specdel fade out

[93]
hp delay1
hp specdel

[94]
hp modalys
hp delay1 entree fade out
vib delay2

[95]
hp delay

[96]
delay1, 2 entree fade out

[97]
modalys fade out
specdel fade out

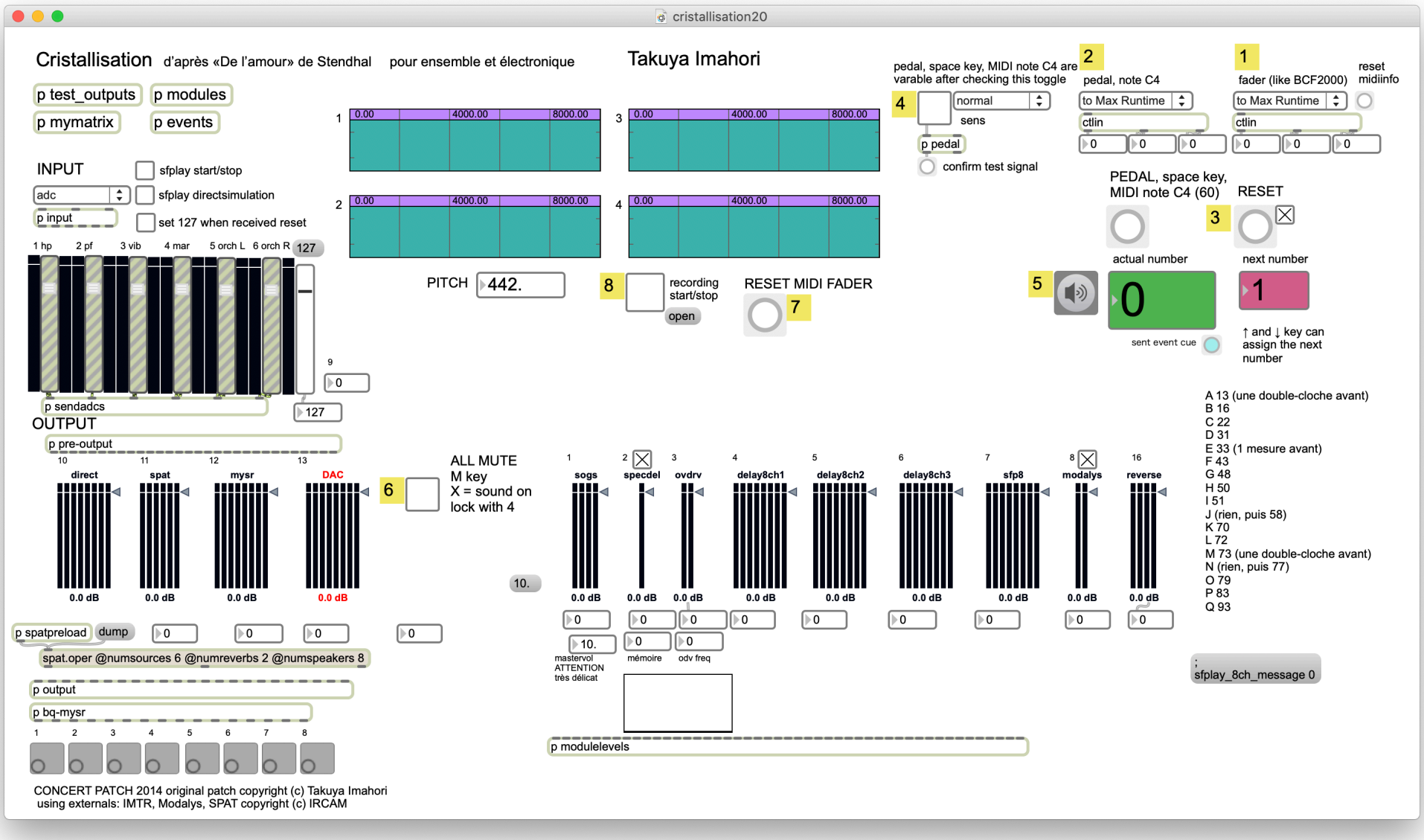
all electronic fade out

[98]
fichier son 2

Ficher son 1 (30 sec.) :
Cristallisation-elecsolo12.aif
Cristallisation-elecsolo34.aif
Cristallisation-elecsolo56.aif
Cristallisation-elecsolo78.aif

Ficher son 2 (10 sec.) :
Cristallisation-solofin12.aif
Cristallisation-solofin34.aif
Cristallisation-solofin56.aif
Cristallisation-solofin78.aif

Usage of max patch



Before running Max/MSP, the externals of below must be installed.

Modalys *
SPAT *
sogs (included in IMTR) *
ejies **

* Distributed by IRCAM Forum, free of charge https://forum.ircam.fr
** Distributed by Emmanuel Jourdan, free of charge http://www.e--j.com

The numbers below are corresponded the yellow text numbers on the patch.

1: Select the MIDI fader
2: Select the MIDI keyboard and pedal
3: Click Reset button
4: Check the MIDI pedal type (normal or reversed). Normally it receives a signal when the pedal is pedaled (stepped). Some pedals (specially Yamaha) have reversed signals, it means this Max/MSP patch receives a signal when the pedal is pedaled-off the foot. In this case, change the "sens" from "normal" to "reversed".
Then, turn check-on the receiver of MIDI keyboard and pedal. After checking, the number of events counts when received the pedal signal.
5: Turn on the DAC.
6: Check this "All-Mute" box. Check on = sound on. It can be controlled with **M key**.
Do you need to check the sound? (recommend it before the first rehearsal)
- yes: see the **Sound Test**.
- no: go to 7.
7: Click it thn reset MIDI fader.

Wait the rehearsal / concert starts.

Just before the orchestra plays:

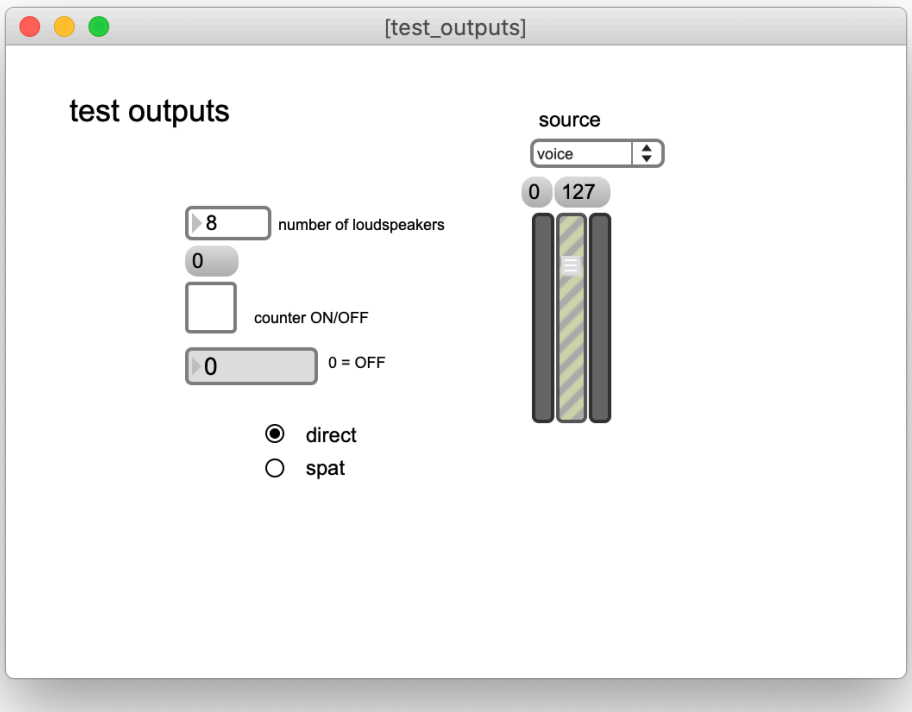
8: Record the sound file. At first, click "open" then decide the filename on the dialog. Then check the box and it starts recording.

Pedal number is counted when received the signal of the **MIDI pedal, MIDI keyboard C4** or **Space key** of computer keyboard.
When it happened a wrong number, or restart from a part in rehearsal, **rewrite the next number (pink). Up / Down key** can also assign the next number. When the parch receives a new signal, the new number will be triggered.

MIDI fader controls level of effects:
CH 1: sogs (smooth organized granular synthesis)
CH 2: spectre delay
CH 3: overdrive
CH 4: delay generator 1
CH 5: delay generator 2
CH 6: delay generator 3
CH 7: sound file player
CH 8: Modalys (physical modeling synthesis, used as metal resonator)
CH 9: input level
CH 10: direct output level
CH 11: spat (spatialisation controller) output level
CH 12: mysr (my surround, moving automatically according to two sin wave generators)
CH 13: DAC (direct output from sound-file)
CH 16: reverse effect

Sound Test

1: Double-click the “p test_outputs” in the main patch window, and open the sub-patch.



2: select the “source”.
“Voice" counts “one, two, three…”. It helps to check if each speaker has a good number of channel or not.
“cycle1000” is a sin wave of 1000 Hz. It helps to check the volume of each speaker.
“pink” is a pink noise. Attention, it is very loud. It helps to check the directivity of each speaker.

3: check the “counter”, then it starts to count automatically each second.
“direct” sends the signal directly to speaker.
“spat” sends the signal to SPAT system (spatialisation controller).

Cristallisation

d'après "De l'Amour" de Stendhal

Takuya Imahori (2020)

Adagio ♩ = 56

Piccolo (3)
Flûte 1
Flûte 2
Hautbois 1
Hautbois 2
Cor Anglais (3)
Clarinette en Si♭ 1
Clarinette en Si♭ 2
Clarinette Basse en Si♭ (3)
Basson 1
Basson 2
Contrebasson (3)
Cor en Fa 1
Cor en Fa 2
Cor en Fa 3
Cor en Fa 4
Trompette en Do 1
Trompette en Do 2
Trompette en Do 3
Trombone 1
Trombone 2
Trombone Basse (3)
Tuba
Timbales
Vibraphone (1)
Gong (2)
Harpe
Piano
Violons 1
Violons 2
Altos
Violoncelles
Contrebasses
Électronique (déclanchements des événements)

MED.
Vibraphone

gong [en mi]

con sord. (straight)

unis.
instruments avec 5 cordes (la 5ème est accordée en Si)
accentuez un peu en liaison

unis.
instruments avec 4 cordes
accentuez un peu en liaison

[1]
hp modalys on
hp, pf sogs 1 2 x2

[2]
hp, pf sogs 3 4 x2
sogs 1 2 fade out

[3]
hp, pf sogs 1 2 x2
sogs 3 4 fade out

[4]
hp modalys fade out
vib sogs 3 x2
sogs 1 2 fade out

6

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Vib. (1)
Gong (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

à la table

unis.
arco

pizz.

sempre pizz.

arco

div.

[5]
hp modalys on
hp, pf sogs 1 2 x2
sogs 3 fade out

[6]
sogs 1 2 fade out

[7]
hp, pf sogs 1 2 x2

[8]
hp modalys fade out
sogs 1 2 fade out

12

Fl. 1
Fl. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 3
Tbn. 1
Tba.
Vib. (1)
Gong (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

1.
2.
1. 2.
sempre con sord. (straight)
FAST
à la table
unis.
div.
pizz.

[9]
hp modalys on
hp, pf sogs 1 2 x2

[10]
sogs 1 2 fade out

[11]
hp, pf sogs 1 2

[12]
sogs 1 2 fade out

17

A

Fl. 1

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Bsn. 1

multiphonique
P. Gallois I/41

Vib. (1)

Gong (2)

Crotales

Hp.

Pno.

A

Vln. 1

senza sord.
arco
unis.

Vln. 2

unis.
senza sord.
arco

Alt.

senza sord.
arco
unis.

Vc.

senza sord.
pizz.

unis.
arco

pizz.

arco

pizz.

sempre pizz.

Cb.

pizz.

Électro

[13]
hp modalys fade out
hp delay 1
pf delay 2
vib delay 3

[14]
modalys mute
pf sogs 1 x2
vib sogs 2 x2

[15]
delay fade out
sogs 1 2 fade out

23

B

Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tba.
Vib. (1)
Crot. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

multiphonique
C. Lesna 43a

multiphonique
P. Lehfeldt P. 50

1. 2.
1. 3.
2, 4,
senza sord.
sempre con sord.
arco
pizz.
[16]
pf sogs 1 x2
vib sogs 2 x2
[17]
sogs 1 2 fade out

29

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tba.
Vib. (1)
Crot. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

6/4 7/4 3/4 4/4

a 3

à la table

ôtez la pédale

div. pizz. arco

sempre pizz.

[18]
vib sogs 3 x2

[19]
vib sogs 4 x2
sogs 3 fade out

[20]
hp enregistrer au buffer 1
sogs 4 fade out

33

C

Fl. 1
Fl. 2
Htb. 1
Htb. 2
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tbn. 1
Tba.
Timp.
Vib. (1)
Crot. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

1. 2. tongue ram

slap

con sord. 1. 3.

2. 4.

sempre con sord. (straight)

sempre con sord.

gong [en mi]

unis. arco

pizz.

arco

[21] buffer 1 reverse

[22] pf modalys on hp, pf sogs 1, 2 x2

[23] hp, pf sogs 3 4 x2 sogs 1 2 fade out

[24] modalys fade out vib sogs 1 x2 sogs 3 4 fade out

39

Fl. 1
Fl. 2
Htb. 1
Htb. 2
Bsn. 1
Cbsn. (3)
Tpt. 1
Vib. (1)
Gong (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Électro

1. 2.
Flatterzunge
con cord. (wa-wa)
Crotales
à la table
arco
pizz.
div.
unis.

[25]
hp modalys on
vib sogs 2 x2
hp sogs 3 x2
sogs 1 fade out

[26]
hp sogs 1 x2
pf sogs 4 x2
sogs 2 3 fade out

[27]
modalys toujours on
sogs 1 4 fade out
hp delay

[28]
delay fade out

46

Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Tpt. 1
Timp.
Vib. (1)
Crot. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

D

bol de campanelle
met au timbale
pedale de timbale
arco
Cloches tubulaires
sul pont.
pos. ord.
gettato
pizz.
div.

[29]
hp delay

[30]
delay fade out

[31]
specdel on
sogs 1 2 3 4 mute
modalys fade out 1000 > mute

52

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cor. 1
Cloch. T (2)
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

1. + picc.
flatt.
1. 2.
1.
1. senza sord.
Crotales
*) toujours en liaison
mais jouer accentuant
sul pont.
pos. ord.
gettato
sempre pizz.
arco
unis.
arco

57

Fl. 1
Htb. 1
Cl. 1
Bsn. 1
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Crot. (2)
Hp.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

Grosse caisse
pos. ord.
gettato
pizz.
arco
poco a poco cresc.

63

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Timp.
Vib. (1)
Gr. C. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

E

fAST

[32]
sogs mute off
orch sogs 1 2 enregistrement + sogs transposition 1200 3000
(en même temps)
orch spectre delay vers le haut

[33]
sogs 1 2 fade out 2000
spectre delay entree off

[34]
orch 1 2 enregistrement
hp delay 1 120
pf delay 2 140
vib delay 3 160

[35]
sogs 1 2 x2
delay 1 2 3 enter off

69

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Vib. (1)
Gr. C. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Électro

3/4 4/4

Flatterzunge
flatt.
(ord.)
(senza sord.)
MED.
Bongos
gong [en mi]
pizz.
unis.
arco
div.

[36] sogs 1 2 fade out
[37] hp sogs 1
[38] sogs 1 fade out

74

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Timp.
Vib. (1)
Gong. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

Flatterzunge
(ord.)
slap
laisser vibrer
gong [en mi]
arco
pizz.
unis.
[39]
pf sogs 2 x2
[40]
hp modalys on
hp sogs 1 x2
sogs 2 fade out
[41]
hp sogs 3 x2
sogs 1 fade out
[42]
hp sogs 1 x2
sogs 3 fade out

79

F

Picc. (3)
Fl. 2
Htb. 1
Htb. 2
Cl. 1
Cl. 2
Cor. 1
Cor. 3
Tpt. 1
Vib. (1)
Gong. (2)
Hp.
Pno.

1.

arco

Marimba

à la table

con sord. (straight)

F

Vln. 1
Vln. 2
Électro

con sord.

[43]
modalys fade out > mute
sogs 1 fade out

[44]
marimba delay entree on

[45]
vibraphone delay entree on

85

Picc. (3)
Fl. 2
Htb. 1
Htb. 2
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Vib. (1)
Mar. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Électro

con sord. (straight)

à la table

90

Picc. (3)

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Tpt. 1

sempre con sord. (straight)

Tpt. 2

sempre con sord. (straight)

Vib. (1)

Mar. (2)

Hp.

à la table

à la table

Pno.

Vln. 1

senza sord.

Vln. 2

senza sord.

Alt.

Vc.

arco

Cb.

arco

[46]
hp sogs 1 x2

[47]
sogs fade out

Électro

G

94 **Più mosso** ♩ = 68

Picc. (3)

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Cl. 1

Cl. 2

Cl. B. (3)

Bsn. 1

Tpt. 1

Tpt. 2

Vib. (1)

Mar. (2)

wind chimes (jouer très vite)

Hp.

mp poco a poco cresc.

C♯ B♭ F♯ mf F♭

F♭ F♮

mp poco a poco cresc.

G

Più mosso ♩ = 68

Vln. 1

Vln. 2

Alt.

Vc.

Cb.

pizz.

arco

sempre pizz.

[48]
hp modalys on
mar vib delay entree fade out
hp spectre delay vers le haut

Électro

98

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tbn. B. (3)
Tba.
Vib. (1)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

[49]
hp modalys fade out 100 > mute
hp spectre delay off
pf sogs 2 x2

103

H

Picc. (3)

Fl. 1 — pizz. labial — sfz — pp

Fl. 2 — pizz. labial — sfz — pp

Htb. 1 — p — multiphonique P.Vcsle 1 — multiphonique P.Vcsle 14 — multiphonique P.Vcsle 121 — multiphonique P.Vcsle 82 — multiphonique P.Vcsle 61 — mf — f

Cl. 1 — tr — p — pp

Cl. 2 — slap — sfz — ord. — pp

Cl. B. (3) — mf

Bsn. 1 — mf

Bsn. 2 — mf

Cbsn. (3) — mf

Cor. 1 — 1. 3. — mf — pp — mfpp

Cor. 2 — 2. 4. — mf — mf

Cor. 3 — 1. 3. — mf — pp — mf — pp

Cor. 4 — 2. 4. — mf — mf

Timp. — f

Vib. (1) — OFF — tr — p — pp — sempre pp

W. Ch. (2) — Marimba — pp — mf — Tom-toms — mf — p — mf — p

Hp. — bruit par pédale — sfz — sfz

Pno. — (8) — ff — sfz

Vln. 1 — H — sempre f — mp — f — (sempre tutti) — sfz — pizz. — sfz

Vln. 2 — f — f — (sempre tutti) sempre pizz. — p — pizz. — sfz

Alt. — arco solo — f — mf

Vc. — f — f — solo arco — mf — f

Cb. — arco — f

Électro — [50] sogs 2 fade out

109

I

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Timp.
Vib. (1)
Bongos (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

2. 4.

senpre con sord. (straight)

con sord. (straight)

(senza sord.)

Maracas

frapper par Maracas

(OFF)

gong [en mi]

Bongos

Tom-toms

Bongos

solo
arco

(sempre solo)

pizz.

tutti
pizz.

arco
tutti

arco
(sempre tutti)

[51]
hp modalys on
hp sogs 1 x2

[52]
hp sogs 2 x2
sogs 1 fade out

[53]
hp sogs 3 x2
sogs 2 fade out

115

Htb. 1
Htb. 2
C. A. (3)
Bsn. 1
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Vib. (1)
Gong (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

violon
a 3
Flatterzunge
multiphonique
P. Gallois I-41
Flatterzunge
senza sord.
1.
1. 3.
a 4
1. 2.
senza sord.
Flatterzunge
a 3
Marimba
à la table
C♯
pizz.
pizz. sul tasto
arco alla pos. ord.
sul pont.
arco alla posi¨ione ordinare
arco alla posizione ordinare
pizz. alla pos. ord.
sempre pizz.
arco
gliss.
[54]
modalys fade out 100 > mute
sogs 3 fade out

121

pizzicato labial

slap.

1. 2. Flatterzunge

pizzicati labiaux

(ord.) 1.

1. 2. slap ord.

baguette ord. (préféré dure)

(OFF)

bisbigliando

arco

[55] hp 1, vib 2, mar 3 enregistrement

[56] sogs 1 2 3 x3
hp delay 1
vib delay 2
mar delay 3
hp, vib, mar spectre delay vers le haut

126

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Timp.
Vib. (1)
Mar. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

1.
1. 2.
a 4
MED.
à la table
C♯
F♯ G♯ C♯
pizz.
arco
[57]
sogs 1 2 3 fade out
delay 1 2 3 entrée fade out
spectre delay entree fade out

130

Picc. (3)

Fl. 1

Htb. 1

Cl. 1

Cl. 2

Vib. (1)

Mar. (2)

Hp.

Pno.

Vln. 1

Vln. 2

Alt.

Vc.

Cb.

Électro

3/4 2/4

Flatterzunge

Flatterzunge

à la table

flapper les cordes par la main

sul pont.

div.

div.

ord.

ord.

unis.

135

Allegro ♩ = 88

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Timp.
Mar. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

Cloches tubulaires
Tom-toms
sempre f
détaché
sul do
loco
div.
[58]
orch delay
pf delay
orch spectre delay random

142

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Vib. (1)
Tom-t. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

1.+picc.
a 3
Cymbales
Almglocken
répéter rapidement
gettato
loco
unis
div.

[59]
hp delay (changer avec pf0
orch delay entree fade out
spectre delay fade out

[60]
orch delay
pf delay (changer avec hp)

[61]
hp specdel model 3
delay entree fade out

149

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tbn. 1
Tba.
Cymb. (1)
Alm. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

1.+picc.

1. 2. *) accentuez un peu en liaison

*) accentuez un peu en liaison

1. 3.

2. 4. *) accentuez un peu en liaison

Cymbales

gong [en mi]

Tom-toms

sul do

div.

[62]
hp modalys on
hp speedel off
hp sogs 1 x2

[63]
hp sogs 2 x2
sogs 1 fade out

[64]
hp sogs 3 x2
sogs 2 fade out

[65]
modalys entreee changer a piano
sogs 3 fade out
orch delay
pf delay
orch spectre delay

154

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Timp.
Cymb. (1)
Tom-t. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

poco a poco allargando

pizz. labial

wind chimes (jouer lentement)
laisser vibler

FAST
Vibraphone

Grosse caisse

gliss.

sempre f
subito p

div.
pizz.
arco
unis.

poco a poco allargando

[66]
modalys ftoujours on
delay entree fade out
spectre delay fade out

[67]
hp modalys toujours on
orch enregistrement 1 2
hp sogs 3 x2
vib sogs 4 x2

[68]
sogs 3 4 fade out
hp overdrive

point d'orgue extrême avec le ficher son electronique pendant 30 sec.

K

Tempo secondo ♩ = 68

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. (3)
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. B. (3)
Tba.
Timp.
Vib. (1)
Gr. C. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

point d'orgue extrême avec le ficher son electronique pendant 30 sec.

trille rapide comme le son de multiphonique (P. Gallois 9.4 II/2)

Tam-tam

Vibraphone

Marimba

bisbigliando

senza pedale

[69]
modalys fade out
fichier son 1
sogs 1 2 x3 transposition 1200 10000
hp overdrive fade out

[70]
toute d'electronique fade out

163

Allegro ♩ = 88

Picc. (3)
Fl. 1
Fl. 2
Htb. 2
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Vib. (1)
Mar. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

a 3

Grosse caisse

pizz.
div.
unis.
arco

[71]
hp modalys
hp overdrive

167

L **Tempo primo** ♩ = 56

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Timp.
Vib. (1)
Gr. C. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

1.+picc.
subito p
multiphonique P. Veale 4.
multiphonique P. Veale 5.
multiphonique P. Gallois 1/21 6
Tam-tam
Vibraphone
Crotales
Glockenspiel
senza pedale
G♯ A♯ C♯
G♭ C♭
A♯ F♯
[72]
modalys fade out
hp overdrive fade out

172

Fl. 1
Fl. 2
Htb. 1
Htb. 2
Cl. 1
Bsn. 1
Bsn. 2
Cor. 1
Cor. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Vib. (1)
Crot. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

multiphonique
C. Lavine 440

multiphonique
P. Veale 306

multiphonique
P. Rehfeldt P. 50

M

a 2

a 2

con sord. (plunger)
ouvrir et fermer progressivement
utiliser la sourdine de trombone, ou un vrai plunger (ventouse)
pour le nettoiement de toilettes.
dans ce cas, ouvrir un trou s'il est obstrué

con sord. (wa-wa)
ouvrir et fermer progressivement

con sord. (wa-wa)
ouvrir et fermer progressivement

con sord. (straight)

Crotales
Glockenspiel
Crotales
Glockenspiel
Crotales
Glockenspiel

à la table

M

[73]
vib modalys on
hp pf vib delay
vib sogs 1
pf sogs 2

[74]
sogs fade out
vib pf reverse

178

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
Cl. 1
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Vib. (1)
Glock. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

6/4 4/4

con sord. (plunger)
ouvrir et fermer progressivement
utiliser la sourdine de trombone, ou un vrai plunger (ventouse)
pour le nettoiement de toilettes

con sord. (Harmon) *wa-wa sans tube

con sord. (Harmon) *wa-wa sans tube

sempre p

Marimba

à la table

pizz.

arco

arco div.

div. arco

arco unis.

[75]
modalys entrée changer à marimba
hp delay fade out 3000
vib delay changer avec mar

182

Allegro ♩ = 88

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Timp.
Mar. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

[76]
modalys fade out 1000 > mute
mar pf delay fade out 3000

190

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Timp.
Vib. (1)
Gr. C. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

2.+C.A.

Cloches tubulaires

Tom-toms

OFF

[77]
pf modalys
orch delay
pf delay
hp delay

[78]
modalys toujours on
delay entree fade out

197

Tempo primo ♩ = 56

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Htb. 2
C. A. (3)
Cl. 1
Cl. 2
Cl. B. (3)
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 2
Cor. 3
Cor. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Timp.
Vib. (1)
Tom. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

multiphonique
C. Levine 440
multiphonique
P. Veale 107
multiphonique
P. Rehfeldt p. 119
multiphonique
P. Gallois I:21 6
Flatterzunge
overtone
1. 3.
2. 4.
gliss.
Almglocken
Tom-toms
Marimba
répéter rapidement
glissandi ad lib.
laissez vibler
sul pont.
[79]
modalys toujours on
hp overdrive1
pf overdrive2
[80]
overdrive off

202

Allegro ♩ = 88

poco rit.

Picc. (3)

Fl. 1

Fl. 2

Htb. 1

Htb. 2

C. A. (3)

Cl. 1

Cl. 2

overtone

Cl. B. (3)

multiphonique
P. Gallois I/21 6

Bsn. 1

Bsn. 2

Cbsn. 3

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. (3)

Tba.

Timp.

Vib. (1)

Tom. (2)

Almglocken

Tom-toms

Hp.

glissandi ad lib.

à la table

Pno.

laissez vibler

Allegro ♩ = 88

poco rit.

Vln. 1

Vln. 2

Alt.

Vc.

Cb.

pos. ord.

sul pont.

[81]
hp overdrive1
pf overdrive2

[82]
modalys fade out
overdrive off

Électro

P

207 -

Tempo primo ♩ = 56

5/4

Picc. (3)

Fl. 1

Fl. 2

sempre ***p***

Htb. 1

Cl. 1

Cl. 2

Cl. B. (3)

Cor. 1

Cor. 2

2. 4.

Cor. 3

Cor. 4

2. 4.

Tpt. 3

con sord. (straight)

T.-t. (1)

Tam-tam

Gong (2)

Gong

Tom-toms

Hp.

à la table

Pno.

Tempo primo ♩ = 56

P

5/4

Vln. 1

solo

autres : pause

Vln. 2

pos. ord.

Alt.

div.
pos. ord.

unis.

Vc.

pos. ord.

Cb.

div.

sempre ***p***

Électro

[83]
modalys changer plus aigu
hp, pf sogs 1 2

[84]
sogs 1 2 fade out
hp pf sogs 3 4

[85]
sogs 3 4 fade out
hp pf sogs 1 2

[86]
orch (vn) modalys
orch (vn) spectre delay vers le haut
sogs 1 2 fade out

211

Picc. (3)
Fl. 1
Fl. 2
Htb. 1
Cl. 1
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 3
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tba.
T.-t. (1)
Tom.
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

Bongos
gong [en mi]
Tam-tam
grosse caisse
Vibraphone
con sord. (straight)
tutti
sul pont.
pos. ord.
pizz.
arco
solo
gliss.

[87]
hp sogs 1
orch spectre delay random

[88]
sogs 1 fade out

[89]
modalys fade out 1000 > changer le premier instrument
hp sogs 2
spectre delay fade out

217

Fl. 1
Fl. 2
Htb. 1
Htb. 2
Bsn. 1
Bsn. 2
Cbsn. 3
Cor. 1
Cor. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn. (3)
Tba.
Timp.
Vib. (1)
G. C. (2)
Hp.
Pno.
Vln. 1
Vln. 2
Alt.
Vc.
Cb.
Électro

bruit de bise
1. 2.
1. 3. con sord. (straight)
con sord. (wa-wa)
sempre con sord. (straight)
con sord. (straight)
SLOW
Tam-tam
gong [en mi]
Tom-toms
Bongos
Almglocken
una corda
sul tasto
pizz.
div. pizz.

[90] sogs fade out
[91] hp delay1 hp specdel
[92] hp delay fade out specdel fade out

224

fichier son 2 pendant 10 sec.

Picc. (3)

Fl. 1

Htb. 1

Htb. 2

C. A. (3)

Cl. B. (3)

Cor. 1

1. 3.
sempre con sord. (straight)

Cor. 2

con sord. (straight)

Cor. 3

1. 3.
sempre con sord. (straight)

Cor. 4

con sord. (straight)

Tpt. 1

Tpt. 2

Tpt. 3

Tba.

sempre con sord.

Timp.

bol de campanelle
(met au 1er timbale)

pédale de timbale

T.-t. (1)

Vibraphone

(SLOW)

Alm. (2)

laisser vibler
Grosse caisse

bruit par une baguette de caisse claire
attachée horizontalement à la peau de grosse caisse

Hp.

à la table

bruit par pédale

Pno.

mais clairement

una corda

(pas harmonique)

arco

pizz.

Vln. 1

Vln. 2

Alt.

Vc.

Cb.

pizz. sul tasto

Électro

[93]
hp delay1
hp speedel

[94]
hp modalys
hp delay1 entree fade out
vib delay2

[95]
hp delay

[96]
delay1, 2 entree fade out

[97]
modalys fade out
specdel fade out
all electronic fade out

[98]
fichier son 2