

Bandonéon solo

Cornemuse écossaise (bourdon en do)

## orchestre :

Flûte

Petite flûte

Hautbois

Hautbois / Cor anglais

Clarinette en si $\flat$

Petite clarinette en mi $\flat$

Basson

Basson / Contrebasson

2 Cors en fa

2 Trompettes en si $\flat$  (sourdine plunger)

2 Percussions

Percussion 1 : Grosse caisse, 2 Gongs Thaïl

Percussion 2 : Tambour chinois, 4 Gongs Thaïl, Xylophone



Cordes :

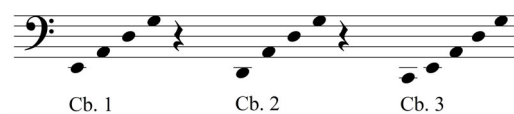
8 Violons I

8 Violons II

6 Altos

5 Violoncelles

3 Contrebasses



À Louise Jallu

(in memoriam Julien Gauthier)

- Sonatine Orchestra

pour bandonéon, cornemuse et orchestre

Commande de l'Orchestre Symphonique de Bretagne

Bernard Cavanna

2020

Misterioso ♩ = 60

Flûte

Petite Flûte

Hautbois [ 1, 2 ]

Clarinette en si<sup>b</sup>

1<sup>re</sup> Clarinette en mi

2 Bassons

2 Cors en fa

2 Trompettes en si<sup>b</sup>

Percussions [ 1, 2 ]

Cornemuse en do

m.d.

Bando solo (diatonique) m.g.

8 Violons I

8 Violons II

6 Altos

5 Violoncelles

3 Contrebasses

Cb. 1, Cb. 2, Cb. 3

*frappes sur la caisse* *(simile)*

*p* *ppp* *mp* *poco* *Solo* *1-2* *1-2 II* *3-4* *5<sup>me</sup> (♯)*

8

$\frac{6}{8}$   $\text{♩} = \text{♩}$   
 $\text{♩} = \text{♩} = \text{♩} = 60$

8

Cl. sib 1

Pic. Cl.

2 Bns

2 C.

2 Trp. sib

Perc.

m.d.

Bando

m.g.

1-2

3-4

5-6

7-8

1

2

3-4

5

6

1-2

3-4

Cb.

*cantando*

*sempre ppp*

*ppp*

*sul pont. div.*

*pp*

*sul pont. div.*

*pp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*p*

*mp*

*p*

$\text{♩} = \text{♩} = \text{♩} = 60 \cdot \text{♩} = 180$

14

Pte Fl. *mf*  
 Cl. sib 1 *p*  
 Pte Cl. *p*  
 2 Bns *p*  
 m.d.  
 Bando  
 m.g.  
 VI I  
 1 *en-dehors incisif* *mf*  
 2 *incisif* *en-dehors* *mf*  
 3-4 *ppp*  
 5-6 *ppp*  
 7-8 *ppp*  
 VI II  
 1-2 *solo 1* *incisif* *en-dehors* *mf*  
 3-4 *en-dehors* *incisif* *mf*  
 5-6 *(sul pont)* *pp*  
 7-8 *(sul pont)* *pp*  
 Alt.  
 1 *pp*  
 2 *pp*  
 3-4 *pp*  
 5 *pp*  
 6 *p*  
 Vlc.  
 1-2  
 3-4  
 Cb.

21

**Pc Fl.**  
ppp < mf  
mf >

**Htb.**  
pp

**Pc Cl.**  
mf p mf

**2 Bns**  
p

**Bando**

**VI I**  
(en position) poco f II IV  
sub p f  
mf 3

**VI II**  
unus ppp  
p  
p  
VI II - 1 mf  
VI II - 2 mf

**Alt.**  
molto sul pont p  
molto sul pont p  
ppp  
unus ppp

**Vlc.**

**Cb.**  
pp  
pp  
pp

27

Pic Fl. *mf* *p* *pp* *flaut.*

Htb. 1 *mf* *pp* *mf*

Pic Cl. *pp* *mf*

2 Bsn. *p*

2 C. 1 *p* *pp* *à 2*

2 Trp. sib. *pp* *à 2*

VI. I 1 *pp* *sf* *pp* *sf* *mf*<sup>3</sup>

2 *sf*<sup>3</sup>

3-4 *incisif* VI. 4 *mf* VI. 3 *sf*<sup>3</sup> (VI. 4) *mf*<sup>3</sup>

5-6 *mf*<sup>3</sup>

7-8 *f*<sup>3</sup> *pp* *sf*<sup>3</sup> *mf*<sup>3</sup> *p*<sup>3</sup>

VI. II 1 (en position) *mf* IV *mf* IV *f* *ppp*

2 *ppp*

3-4 *incisif* VI. 3 *mf* VI. 4 *sf*<sup>3</sup> *mf*<sup>3</sup> *mf*<sup>3</sup>

5-6 *ppp* *ppp*

7-8 *ppp* *ppp*

Alt. 1-2 *ppp*

3-4

5-6

Vlc. 1-2

3-4

Cb. 1

2

3





39

G. Caisse

Perc. 1  
Tb. chinois gr  
mailloches  
pp  
→ prendre super ball

m.d.  
(caisse)  
2 3  
légèrement en-dehors  
p

VI. I  
1-4  
con sord. III  
ppp  
unis  
con sord. div.  
ppp

VI. II  
1-4  
con sord. unis  
ppp  
con sord. div.  
ppp

Alt.  
1-3  
con sord. div.  
ppp  
con sord. div.  
ppp

Vlc.  
1-2  
3-4



46

Fl.

Pic. Fl.

Hrb. 1 2

Cl. sib. 1

Pic. Cl.

Bn.

C<sup>on</sup> Bn.

2 C. 1 2

Perc. 1 2

Bando

VI. I 1-4 5-8

VI. II 1-4 5-8

Alt. 1-3 4-6

Col Cb. 3

Col Cb. 2

Col Cb. 1

Vlc. 1 2 3 4 5

Cb. 1 2 3

*p non legato, poco pesante*

*mf*

*sf*

*mp*

*simile*

*oter la sourdine*

*pp*

*mf*

*f*

49

FL. *mf* *pp* *pp*

Pic. FL. *mf* *pp* *pp*

Hrb. 1 *sf* *pp*

Hrb. 2 *pp*

Cl. sib. 1 *sf* *pp*

Pic. Cl. *sf* *p* *pp*

Bn. *pp*

C<sup>on</sup> Bn. *pp*

2 C. 1 *pp*

2 C. 2 *pp*

Perc. G.C. *sempre pp*  
Th. chin. *pp*

Bando *pp* *Rubato* *3:2*

Vlc. 1 *f* *mf* *sf sf* *molto* *ppp*

Vlc. 2 *f* *mf* *sf sf* *molto* *ppp*

Vlc. 3 *f* *mf* *sf sf* *molto* *ppp*

Vlc. 4 *f* *mf* *sf sf* *molto* *ppp*

Vlc. 5 *f* *mf* *sf sf* *molto* *ppp*

Cb. 1 *f* *mf* *sf sf* *sf sf* *p* *sf sf*

Cb. 2 *f* *mf* *sf sf* *sf sf* *p* *sf sf*

Cb. 3 *f* *mf* *sf sf* *sf sf* *p* *sf sf*

**B**

**2**  
4

**8**

$\text{♩} = 80$

Subito più mosso

**5**  
8

$\text{♩} = 80$

$\text{♩} = 80$

**7**  
8

52

Bn

C<sup>#</sup> Bn

2 C.  
1  
2

Perc.  
1 G.C.  
2 Tb. chin.

Bando  
Violins I  
Violins II  
Violas  
Cellos  
Double Basses

Violins I  
Violins II  
Violas  
Cellos  
Double Basses

3

*mailloche lourde*

*subito*

*avec le bruit d'attaque des boutons*

*(en écartant au maximum le soufflet)*

*sans accentuer le retour du soufflet*

*(simile)*

*pp*, *p*, *mf*, *mp*

57  $\frac{4}{4}$  ♩ = 80

Fl. *p*

Pic Fl. *p*

Cl. si<sup>b</sup> 1

Bn *pp molto staccato*

C<sup>tr</sup> Bn *ppp*

m.d. *p* (bois de la caisse)

Bando *mf* *simile* *poco*

m.g. *en détimbrant*

Vlc. 1-4 *ppp* *unus*

5 *ppp*

Cb. 1 *ppp*

2 *ppp*

3 *ppp*

61

Cl. sis 1

*mf*

m.d.

*cantando*

Bando

m.g.

*mf* *mf* *p* *mf*

Vlc.

1-4

*div. pizz.* *mf*

*arco* *ppp*

5

*ppp*

Cb.

1

*pizz.* *mf* *p* *ppp*

2

*pizz.* *mf* *p* *ppp*

3

*pizz.* *mf* *p* *ppp*

65 *flatt.* *pp*  $\text{♩} = 80$

FL. *pp* *mf*

P<sup>e</sup> FL. *flatt.* *pp* *mf*

P<sup>e</sup> CL. *pp* *mf*

Bn. *mf*

C<sup>on</sup> Bn. *mf*

2 C. 1 *mf*

2 *mf*

Perc. 1 *mp pp* *mp pp* *p*

2 *mp* *mp* *p pp p pp* *Xylo.*

m.d. *p* *mf*

Bando m.g. *p* *mf* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *mp* *f* *mp*

VI. I *mp* *f*

VI. II 1-4 *frapper la corde avec le doigt* *pp* *mp* *p* *f*

5-8 *frapper la corde avec le doigt* *pp* *mp* *p* *f*

Alt. 1-3 *div.* *ppp* *ppp*

4-6 *div.* *ppp* *ppp*

Vlc. *tutti unis* *ppp*

Cb. 1 *mf pp* *mf pp* *mf pp* *mf pp*

2 *mf pp* *mf pp* *mf pp* *mf pp*

3 *mf* *mf* *pp* *mf* *mf*

71  $\frac{12}{8}$  ♩ = 80  $\frac{7}{8}$  ♩ = 80  $\frac{6}{8}$  ♩ = 80  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Fl. *fpp* *f*

Pic. Fl. *fpp* *f* *p* *f*

Hob. *fpp* *f*

Cl. sib. 1 *p* *f*

Pic. Cl. *fpp* *f* *p* *f*

Bn. *mf*

C<sup>on</sup> Bn. *mf*

2 C. 1 *mf*

2 *mf*

Perc. 1 G.C. *p*

2 Xylo. *p* *poco* *mf*

m.d. *mf* *fff* *p* *ff* *ff* *f*

Bando m.g. *m.g.* *m.d.*

VI. I 1-2 *ff* *mf* *ff* *arco batti* *f*

3-4 *ff* *mf* *ff* *arco batti* *f*

5-6 *ff* *mf* *ff* *arco batti* *f*

7-8 *ff* *mf* *ff* *arco batti* *f*

VI. II 1-4 *ff* *p* *f*

5-8 *ff* *p* *f*

Alt. 1-3 *ff* *p* *f*

4-6 *ff* *p* *f*

Vlc. 1-2 *pp* *mf*

3-4 *pp* *mf*

5 *pp* *mf*

Cb. 1 *mf p* *mf p*

2 *mf p* *mf p*

3 *mf*

76  $\text{♩} = 80$   $\text{♩} = 80$   $\text{♩} = 80$

FL.  $p$   $mf$

Pic FL.  $p$   $mf$

2 Hrb.  $p$   $mf$

Cl. sib 1  $p$   $mf$

Pic Cl.  $p$   $mf$

Bn.  $mf$   $mf$

C<sup>on</sup> Bn.  $mf$   $mf$

2 C.  $mf$   $mf$

Perc.  $p$   $poco$

Bando *Vivace - nerveux*  $sf$   $sf$   $sf$   $sf$   $sf$   $sf$   $sf$   $sf$   $sf$   $sf$   $sf$

VI. I  $p$   $mf$

VI. II  $p$   $mf$

Alt.  $p$   $mf$

Vcl.  $mf$   $mf$

Cb.  $mf$   $mf$



79

Fl.  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

P<sup>re</sup> Fl.  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

Hib. 1  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

Bn  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

C<sup>re</sup> Bn  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

2. C.  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

Trp. 1  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

Perc.  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

Bando  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

VI. I  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

VI. II  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

Vlc.  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

Cb.  $\text{♩} = 180$   $\text{♩} = 120$   $\text{♩} = 180$   $\text{♩} = 120$

*sempre p*

*env. 13"*

*sf sf sf*

*p p p p*

*pp p*

*mf mf*

*pp*

*arco unis*

*pp*

*arco unis*

*pp*

*arco*

*pp*

*pizz*

*pizz*

*mf > mf*

*mf > mf*

*arco*

*sf > mf*

*Vlc : frapper la corde avec deux doigts très près du chevalet*

84  $\text{♩} = 80$   $\text{♩} = 80$   $\text{♩} = 80$

Fl. *p*

Pic Fl. *p* *mf* *p* *mf* *p* *poco f*

2 Hrb. *p* *poco f*

Cl. sis I *mf sub p* *poco f*

Pic Cl. *mf sub p* *poco f*

Bn. *mf* *p*

Cor Bn. *mf* *p*

2 C. *mf*

Trp. I *mp*

G.C.

Perc. 1 Xylo. *mp* *pp*

Perc. 2 *p* *mf sub p* *mf* *p* *mf* *p* *mf*

Bando *(vivace)* *(nerveux - rythmique)* *sf sf sf sf sf sf sf sf sf sf*

VI I 1-4 *p* *mf* *mf* *p* *poco f*

VI I 5-8 *p* *mf* *mf* *p* *poco f*

VI II 1-4 *p* *mf* *mf* *p* *poco f*

VI II 5-8 *p* *mf* *mf* *p* *poco f*

Vlc. 1-2 *pizz.* *mf* *p* *mf*

Vlc. 3-4 *pizz.* *mf* *p* *mf*

Vlc. 5 *arco batt. pizz.* *arco batt. pizz.* *pizz.* *mf* *mf*

Cb. 1 *arco batt. pizz.* *arco batt. pizz.* *pizz.* *mf* *mf*

Cb. 2 *arco batt. pizz.* *arco batt. pizz.* *pizz.* *mf* *mf*

Cb. 3 *mf*

87  $\text{♩} = 80$   $\frac{3}{8}$   $\frac{7}{8}$   $\frac{12}{8}$   $\text{♩} = 80$   $\frac{3}{8}$

FL. *sf* *sf*

P<sup>ce</sup> FL. *p sf p sf p*

Hrb. I *mp* *f sf sf*

C. angl. - *Cor anglais*

Cl. sib. 1 *f*

P<sup>ce</sup> Cl. *f sf*

Bn. *mf p f*

C<sup>ce</sup> Bn. *mf p f*

2 C. *mf sf*

2 Trp. sib. *p mf*

Perc. 1 G.C. *p* *pp* *bag. sur le bord* *mp* *mailloche*

Perc. 2 Xylo. *p mf p mf p mf p*

Bando  $\text{♩} = 120$  *sf sf sf più sf cantando*

VL. I 1-4 *pp* *batt. très sec* *mf* *pp* *mf* *pp* *mf* *pp*

VL. I 5-8

VL. II *pizz.* *sf* *sf* *mf*

Alt. 1-2 *pp* *molto* *sf pp sub* *molto* *sf* *pp sub*

Alt. 3-4 *pp* *molto* *sf pp sub* *molto* *sf* *pp sub*

Alt. 5 *pp* *molto* *sf pp sub* *molto* *sf* *pp sub*

Alt. 6 *pp* *molto* *sf pp sub* *molto* *sf* *pp sub*

Vcl. 1-2 *pizz.* *mf* *p* *mf* *p* *mf* *p* *pp* *c. l.b.* *pp* *mf*

Vcl. 3-4 *pizz.* *mf* *p* *mf* *p* *mf* *p* *pp* *c. l.b. unis* *pp* *mf*

Vcl. 5 *batt. pizz.* *mf* *p* *mf* *p* *mf* *p* *pp* *c. l.b.* *pp* *mf*

Cb. 1 *batt. pizz.* *mf* *p* *mf* *p* *mf* *p* *pp* *poco col legno batt.* *pp* *mf*

Cb. 2 *batt. pizz.* *mf* *p* *mf* *p* *mf* *p* *pp* *poco col legno batt.* *pp* *mf*

Cb. 3 *mf* *mf* *pp* *poco col legno batt.* *pp* *mf*



96 **3** **2** **4** ♩ = 80 **3** **6**

Fl.  
Pic. Fl.  
Hob. 1  
C. angl. *Hautbois*  
Cl. sib 1  
Pic. Cl.  
Bn.  
C<sup>on</sup>. Bn.  
2 C.  
2 Trp.  
Perc.  
Cornemuse  
Bando  
VL I  
VL II  
Alt.  
Vcl.  
Cb. 1  
Cb. 2  
Cb. 3

musical notation including dynamics (*f*, *mf*, *mp*, *p*, *sub p*, *sfz*), articulation (*stacc.*, *leg.*, *acc.*, *rit.*), and performance instructions (*flaut*, *bag. dure*, *milliche*, *batt*, *pizz*, *battuto*, *index gauche*, *activer les bourdons*).

102  $\text{♩} = 80$   $\text{♩} = 80$  Faire signe au bandonéon

FL. *sf*

Pic FL. *sf*

Hib. 1 *f*

Hib. 2 *f*

Cl. sib 1 *f*

Pic Cl. *f*

Bn *f*

C<sup>o</sup> Bn *f*

2 C. 1 *f*

2 C. 2 *f*

2 Trp. 1 *f* (son pédale)

2 Trp. 2 *f*

Perc. 1 G.C. *mf*

Perc. 2 Xylo. *f* *p* *poco f*

Cornemuse *f* *index droit*

Bando *f* Faire signe au bandonéon

VI. I 1-4 *f* *arco* *sf* *pizz.*

VI. I 5-8 *f* *arco* *sf* *pizz.*

VI. II 1-4 *f* *arco* *sf* *pizz.*

VI. II 5-8 *f* *arco* *sf* *pizz.*

Alt. *div.* *f* *sf*

Vlc. 1-2 *f* *sf*

Vlc. 3-5 *f* *sf*

Cb. 1 *f* *batt.* *pizz.* *batt.* *pizz.* *batt.* *pizz.* *battuto* *mp* *f*

Cb. 2 *f* *batt.* *pizz.* *batt.* *pizz.* *batt.* *pizz.* *battuto* *mp* *f*

Cb. 3 *f* *batt.* *pizz.* *batt.* *pizz.* *batt.* *pizz.* *battuto* *mp* *f*



**116**  $\frac{3}{4}$   $\text{♩} = 80$  **3/4** **3/8** **2/4**

**FL.** *sf* *sf* *sf* *sf* *f*

**Pic FL.** *sf* *sf* *sf* *sf* *f*

**Hrb.** *sempre f* *f* *sf* *f* *f*

**Cl. sop. I.** *sempre f* *f* *sf* *f* *f*

**Pic Cl.** *f* *sf* *sf* *sf* *f*

**Bn.** *f* *sf* *sf* *sf* *f*

**Con. Bn.** *f* *sf* *sf* *sf* *f*

**2 C.** *f* *f* *f* *f* *f*

**2 Trp.** *mf (non troppo forte)* *mf (non troppo forte)*

**Perc.** *f* *sf* *sf* *sf* *sf* *mf* *mf*

**Cornemuse (Bourdons)** *f* *sf* *sf* *sf* *f*

**Bando** *f* *sf* *f* *f* *f*

**VI. I** *genl.* *sf* *sf* *sf* *sf* *f* *f*

**VI. II** *très sec.* *sf* *sf* *sf* *sf* *f* *f*

**Alt.** *mf sec.* *mf sec.* *sf* *f* *f*

**Vlc.** *pizz. div.* *f* *f* *f* *f* *f*

**Cb.** *sf* *sf* *sf* *sf* *f*





126

1 Htb. 2 Htb. Bn.

2 C. 1 2

2 Trp. 1 2

Perc. 1 G.C. → Gongs Thail. 2 Xylo.

Cornemuse (Bourdons)

Bando

VI. I trem. *pp* *f*

VI. II 1-4 *mp* *molto sul pont.* *ord.* *trem.* *f* *sub pp < mf sub pp < mf* *sub pp < mf p*

5-8 *mp* *saltando 6 6* *ord.* *trem.* *f* *sub pp < mf sub pp < mf* *sub pp < mf p*

Alt. 1-3 *mp* *saltando 6 6* *ord.* *trem.* *f* *sub pp < mf sub pp < mf* *sub pp < mf p*

4-6 *mp* *saltando 6 6* *ord.* *trem.* *f* *sub pp < mf sub pp < mf* *sub pp < mf p*

Vic. 1-3 *pp* *trem.* *mf* *sub pp < mf* *sub pp < mf*

4-5 *pp* *trem.* *mf* *sub pp < mf* *sub pp < mf*

Cb. 1 *pp* *trem.* *mf* *sub pp < mf* *sub pp < mf*

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(avec le bandonéon)

Cl. si<sup>b</sup> I

Pte Cl.

Cornemuse  
(Bourbons)

Bando

VI. I  
1 - 4  
5 - 8

VI. II  
1 - 4  
5 - 8

Alt.

Vlc.  
unis

Cb.  
tutti

*f* *sf* *sf* *sf*

*f*

*mf* *sf* *sf* *sf*

*f* *p* *sfp* *sub p*

*f* *p* *sfp* *sub p*

*f* *p* *sfp* *sub p*

*p* *f*

*p* *f*

*ord.*

*ord.*

*ord.*

*trem.*

135

Horn (Htb.) parts 1 and 2.

Clarinet in B-flat (Cl. si. 1) and Piccolo Clarinet (Pc. Cl.).

Bassoon (Bns.) parts 1 and 2.

Cor Anglais (2 C.) parts 1 and 2.

Trumpet (2 Trp.) parts 1 and 2.

Cornemuse (Bourdons).

Bando.

Violin I (VI. I).

Violin II (VI. II) parts 1-4 and 5-8.

Alto (Alt.).

Viola (Vic.).

Cello (Cb.).

Dynamic markings: *sf*, *f*, *mf*, *p*, *cresc.*, *pp*.

Performance instructions: *molto sul pont.*, *sul pont.*, *ord.*, *div.*, *arco batt.*, *unis.*

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139

Htb. 1 *mf* *f* *sfz*

Htb. 2 *mf* *f* *sfz*

Cl. sis 1 *mf* *f* *sfz*

Pic Cl. *mf* *f* *sfz*

Bns 1 *f*

Bns 2 *f*

2 C. 1 *mf* *p* *p* *f*

2 C. 2 *mf* *p* *p* *f*

2 Trp. 1 *mp* *p* *f*

2 Trp. 2 *mp* *p* *f*

Cornemuse (Bourdons)

Bando

VI. I 1-4 *sfz* *unis*

VI. I 5-8 *sfz* *unis*

VI. II 1-4 *sf* *sub p* *sfz* *sfz* *sul pont.*

VI. II 5-8 *sf* *sub p* *sfz* *sfz* *sul pont.*

Alt. *div.* *f* *sfz* *sul pont.*

Vic. *div.* *pp* *f* *pp* *f* *sf* *sul pont.*

Cb. *p* *mf* *p* *f* *sf* *sul pont.*

143

This page of the musical score, page 30, covers measures 143 to 146. The score is for a large orchestra and includes the following parts:

- Fl.** (Flute): *sf* to *f* in the first measure, *mp* and *ff* in the second.
- Pic. Fl.** (Piccolo Flute): *sf* to *f* in the first measure.
- Htb.** (Horn): *ff* in the first measure, *f* and *sf* in the second.
- Cl. sib. 1** (Clarinete soprano): *ff* in the first measure, *f* and *sf* in the second.
- Pic. Cl.** (Piccolo Clarinet): *ff* in the first measure, *f* and *sf* in the second.
- Bns.** (Basson): *sf* and *f* in the first measure, *sf* and *ff* in the second.
- 2 C.** (Corno): *mf* and *p* in the first measure, *mf* and *p* in the second.
- Perc.** (Percussion): *sf* in the first measure, *sf* in the second. Includes Xylo. and G.C. (Gong Thai).
- Cornemuse** (Bourdons): *sf* and *p* in the first measure, *sf* and *p* in the second. Includes *index gauche*.
- Bando** (Bando): *sf* in the first measure, *sf* in the second.
- VI. I** (Violini I): *sf p* in the first measure, *sf* in the second. Includes *pizz.* and *div.*
- VI. II** (Violini II): *sf p* in the first measure, *sf p* in the second. Includes *ord.* and *molto sul pont.*
- Alt.** (Alti): *sf* in the first measure, *sf* in the second. Includes *ord.*, *pizz.*, *arco*, and *div.*
- Vlc.** (Violoncelli): *sf p* in the first measure, *sf p* in the second.
- Cb.** (Contrabbasso): *sf* in the first measure, *sf* in the second. Includes *pizz.*, *ord.*, and *arco*.

147

FL. *sf* *mf* *poco f* *f*

Pic. Fl. *sf* *mf* *poco f* *f*

Hrb. *f*

Cl. sib. I *sf* *f* *f* *f*

Pic. Cl. *sf* *f* *f* *f*

2 Bns. *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

2 C. *poco f* *sf* *sf* *sf* *gliss.*

2 Trp. *ff* *sempre ff* *ff* *ff*

Perc. *poco f* *ff* *mf* *pp*

Cornemuse *Rall. molto*

Bando *ff* *sfp* *ff* *Rall. molto* *pesante*

VI. I *ff* *ord.* *simile* *gliss.* *molto* *p*

VI. II *ff* *ord.* *simile* *gliss. III c.* *gliss. III et IV* *molto* *p*

Alt. *ff* *ord.* *simile* *gliss. III c.* *gliss. III* *molto* *p*

Vic. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Cb. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Con sord. bien en dehors - staccato plunger *ff*

Gongs Thai (mailloches lourdes) *poco f*

G.C. (bag. Xylo) *ff*

en écrasant exagérément l'archet *arco unis*

*ord.* *simile* *gliss.*

151

Fl.

Pic Fl.

Htb. 1

Htb. 2 → passer au Cor anglais

Cl. sis. I

Pic Cl.

2 Bns

2 C. 1

2 C. 2

2 Trp. 1

2 Trp. 2

Perc. 1

Perc. 2

Cornemuse (Bourbons)

Bando

VI. I & VI. II

Alt.

Vlc.

Cb.

*sf*, *f*, *ff*, *p*, *mf*, *pp*, *ppp*, *pppp*

*poco f*, *ff*, *mf*, *pp*, *ppp*, *pppp*

*mf*, *mf laisser vibrer*

*Cordes étouffées*  
*Pression exagérée de l'archet*

(A), (B), (C), (D)

*maillèches*

V



155

Htb. 1

C. angl.

Cl. si-1

Pte Cl.

2 Bns

2 C.

2 Trp.

Perc.

Gongs Thail.

Cornemuse

Bando

VI. I

VI. II

Alt.

Vlc.

Cb.

*sf* *mf* *mp* *p* *pp*

*en-dehors*

*équilibrés avec les hautbois*

*(arrêt des bourdons)*

*div.*

1-2 3-4 5-6 7-8

Meno vivo  $\text{♩} = 94$

159

The musical score is for measures 159-162 of a piece in 3/4 time, marked "Meno vivo" with a tempo of quarter note = 94. The score is arranged for a large orchestra and includes the following parts:

- Htb. 1:** Horn in B-flat 1, playing a melodic line with *mf* dynamics.
- C. angl.:** English Horn, playing a melodic line with *mf* dynamics.
- Cl. sis. 1:** Clarinet in A, playing a sustained note with *p* dynamic.
- Pte Cl.:** Piccolo Clarinet, playing a melodic line with *p* and *mf* dynamics.
- Bns:** Bassoons, with two staves (1 and 2). Bassoon 1 plays a melodic line with *mf* dynamics. Bassoon 2 plays a sustained note with *p* dynamic.
- 2 C.:** Two Cornets, with two staves (1 and 2). Both play sustained notes with *pp* dynamics.
- 2 Trp.:** Two Trumpets, with two staves (1 and 2). Both play sustained notes with *p* dynamic.
- Perc.:** Percussion, with two staves labeled "Gongs Thail.". The top staff plays a sustained note with *pp* dynamic. The bottom staff plays a rhythmic pattern.
- Bando:** Bandoneon, with two staves (1 and 2), both of which are silent.
- VI. I:** Violins I, with two staves (1-2 and 3-4). The top staff plays a melodic line with *mf* dynamics. The bottom staff plays a sustained note with *mf* dynamic.
- Alt.:** Viola, with one staff. It plays a melodic line with *p* dynamic, including a section marked "con sord.".
- Vlc.:** Violoncello, with two staves (1-2 and 3-5). The top staff plays a melodic line with *p* dynamic. The bottom staff plays a rhythmic pattern with *più p* dynamic.
- Cb.:** Contrabass, with one staff. It plays a rhythmic pattern with *più p* dynamic.

163

FL. *gliss.* *p*

Pic FL. *gliss.* *p*

Htb. I *p*

C. angl. *p*

Cl. sib. I *p*

Pic Cl. *gliss.* *p*

Bns [1] *p*

Bns [2] *p* → passer au contrebasson

2 C. [1] *p*

2 C. [2] *p*

2 Trp. [1] *pp* *p*

2 Trp. [2] *pp* *p*

Perc. [1] *Gongs Thail.* *mf* (mailloches)

Perc. [2] *Gongs Thail.* *mf* (mailloches)

Bando

VI. I [1-2] *sul pont.* *pp* *ord.* *p*

VI. I [3-4] *sul pont.* *pp* *ord.* *p*

VI. I [5-6] *sul pont.* *pp* *En écrasant exagérément l'archet*

VI. I [7-8] *div. con sord.* *pp* *pp* *En écrasant exagérément l'archet*

VI. II [1-2] *sul pont.* *pp* *pp* *En écrasant exagérément l'archet*

VI. II [3-4] *sul pont.* *pp* *pp* *En écrasant exagérément l'archet*

VI. II [5-6] *div. con sord.* *pp* *pp* *En écrasant exagérément l'archet*

VI. II [7-8] *pp* *pp*

Alt. [1-2] *sul pont.* *pp* *pp* *En écrasant exagérément l'archet*

Alt. [3-4] *sul pont.* *pp* *pp* *En écrasant exagérément l'archet*

Alt. [5-6] *div. con sord.* *pp* *pp*

Vlc. [1-2] *ord.*

Vlc. [3-5] *div. ord.*

Cb. *pp* *mp* *pp*

12/8 ♩ = ♩ = 94

6

12/8

167

Cl. si b 1

Pic. Cl.

2 C.  
1  
2

2 Trp.  
1  
2

Perc.  
1  
2  
Gongs Thail.  
*p avec bag. vibra*  
Gongs Thail.  
*p avec bag. vibra*

Bando

VI. I  
1-2  
3-4  
5-6  
7-8

Alt.  
*pizz.*  
*p*

Vcl.  
*pizz.*  
*p*

Cb.  
*pizz.*  
*p*

12/8 **172** 4/4 3/4 12/8

Fl. *p* *pp*

Pic. Fl. *p* *pp*

Cl. si<sup>b</sup> 1 *p*

Pic. Cl. *p*

Bn. *p* (*p*)

C<sup>on</sup> Bn. *p* *pp*

2 C. 1 *pp*

2 C. 2 *p*

2 Trp. 1 *pp*

2 Trp. 2 *pp*

Perc. 1 Gongs Thai

Perc. 2 Gongs Thai

Bando *mf* *pp* *mp* *ppp*

Vlc. 1-2 *arco div.* *pp* *pizz.* *p* *mf*

Vlc. 3-5 *pizz.* *arco* *p* *mf* *pp*

Cb. 1 *arco* *pp*

Cb. 2 *p* *mf* *pp*

Cb. 3 *arco* *pp*



Più lento ♩ = 70

179

FL.

Pte FL.

Hib. I

C. angl.

Cl. sib. I

Pte Cl.

Bn

C<sup>re</sup> Bn

2 C.

2 Trp. sib.

Gongs Thail.

Perc.

Bando

VI. I

VI. II

Alt.

Vlc.

Cb.

4

3

2

Rall. - - - - -

183

Fl.

Pic. Fl.

Hrb. 1

C. angl.

Cl. sib. 1

Pic. Cl.

Bn

C<sup>o</sup> Bn

2 C.

2 Trp.

Perc.

Bando

VI. I & VI. II

Alt.

Vcl.

Cb.

*mp*

*p*

*poco*

*mf*

*mp*

*mp*

*p*

*p*

*sempre pp*

*arco div.*

*pp*

*arco*

*pp*

*pizz.*

*p*

*arco*

*pp*

*mp*

*pp*

*pp*

*mp*

*pp*

*pp*

**3** Più lento  $\text{♩} = 60 \text{ env.}$  **3**

188

This page of the musical score covers measures 188 to 191. The tempo is marked 'Più lento' with a metronome marking of 60 (half note = 60). The score includes parts for Flute (Fl.), Piccolo Flute (P<sup>o</sup> Fl.), Horn 1 (Hrb. 1), Clarinet in A (C. angl.), Clarinet in Bb (Cl. sis. 1), Piccolo Clarinet (P<sup>o</sup> Cl.), Bassoon (Bn), Contrabassoon (C<sup>o</sup> Bn), 2 Cor Anglais (2 C.), 2 Trumpets (2 Trp.), Percussion (Perc.) with Thai Gongs, Bando, Violins I & II (VI. I & VI. II), Alto (Alt.), Violas (Vlc.), and Cello/Double Bass (Cb.).

Measures 188-191 show a variety of textures. The woodwinds and strings play sustained notes, often marked *pp* (pianissimo). The Bando part features a rhythmic pattern with accents and slurs, marked *p*. The Percussion part includes Thai Gongs. The strings play a sustained harmonic background, with the Cello/Double Bass part marked *pizz.* (pizzicato) and *p* (piano).

Measure 191 includes performance instructions: *Libre, quasi cadenza* (measures 188-190) and *Cédez* (measure 191). The score concludes with a *V* (Crescendo) marking.



190

Fl.

Pic Fl.

Hrb. I

C. angl.

Cl. sib. I

Pic Cl.

Bn

C<sup>re</sup> Bn

2 C.

2 Trp.

Gongs Thail.

Perc.

Bando

VI. I & VI. II

Alt.

Vlc.

Cb.

*p*

*pp*

*pizz.*

*arco*

3

(sans ralentir)

196

FL. *pp* *bruits de clef* *mp (sonoro)*

Pic Fl. *pp* *bruits de clef* *mp (sonoro)*

Hib. I *pp* *bruits de clef* *mp (sonoro)*

C. angl. *pp* *bruits de clef* *mp (sonoro)*

Cl. sib 1 *p* *bruits de clef* *mp (sonoro)*

Pic Cl. *p* *bruits de clef* *mp (sonoro)*

Bn *pp* *bruits de clef* *mp (sonoro)*

C<sup>re</sup> Bn *pp* *bruits de clef* *mp (sonoro)*

2 C. 1 *pp*

2 C. 2 *pp*

2 Trp. sib *frappes sur l'embouchure* *p*

Perc. 1 *Xylo*

Perc. 2 *Xylo. bag. retournées* *pp*

Bando *p*

VI. I & VI. II *pp* *VI. I - 1 (solo)* *pp* *taping* *p (sonoro)*

Alt. *p (sonoro)*

Vlc. 1-2 *pp*

Vlc. 3-5 *pp*

Cb. 1 *pp*

Cb. 2 *pp*

Cb. 3 *pp*

Paris, 20 mars 2020  
Bernard Cavanna

Gravure : Emmanuel Dandin