

# DOUBLE-ECO

pour violon, violoncelle et ensemble amplifié de 33 musiciens

## I. "En ré"

Bernard CAVANNA

1<sup>er</sup> couplet

Vif (♩ = 104)

The score is arranged in systems. The top system includes woodwinds: Petite Flûte, Hautbois, Clarinette en si♭, Clarinette en si, Saxophone Alto en mi♭, and Saxophone Ténor en si♭. The second system includes brass: Cor en fa, Trompette en si♭, Trombone, and Tuba. The third system includes percussion: 1. Marimba, 2. Claves, 3. 2 Timbales 25". The fourth system includes keyboard instruments: Accordéon and Synthétiseur. The fifth system includes Piano and Guitare Electrique. The sixth system includes Violon (Violin) and Violoncelle (Cello). The seventh system includes Violons (Violins) 1, 2, and 3, and Altos (Alto Saxophones) 1, 2, and 3. The eighth system includes Violoncelles (Cellos) 1, 2, and 3, and Contrebasse (Double Bass). The ninth system includes Guitare Basse (Bass Guitar). The score includes various musical notations such as dynamics (p, mp, mf, f, sf, ff), articulation (accents, staccato, spiccato), and performance instructions (e.g., "con sord. straight", "glissando", "poco a poco sul pont."). The piece is in 4/2 time and features a complex rhythmic structure with frequent changes in meter.

①

②

③

④

⑤

⑥

Pte Fl.  
 Htb.  
 Cl. (sb)  
 Cl. (sb) → prendre la Clarinette Basse en si  
 Sax. A. (mi)  
 Sax. T. (si)  
 Trb.  
 Perc. 1: Marimba  
 Perc. 2: 7 Galets  
 Perc. 3: Timbales  
 Acc.  
 Pno.  
 Vl.  
 Vcl.  
 A. 1  
 A. 2  
 A. 3  
 Vlc. 1  
 Vlc. 2  
 Vlc. 3  
 Ctb.  
 Gtr. B.

Dynamics and markings include: *p*, *mp*, *sf-mp*, *mf*, *sf*, *sf-p*, *quasi glissando*, *glissando*, *pizz.*, *arco*, *(pizz.) unis*, *mf*, *f*, *fff*, *gliss.*

Measures 7, 8, 9, 10, 11, 12 are indicated at the bottom of the page.

Pte Fl. *mf*

Htb. *p*

Cl. (sib) *p* *glissando* *mf*

Sax. A. (mi) *p* *gliss.* *mf*

Sax. T. (sib) *sf* *glissando* *sf-mf*

Cor. (fa) *p* *mf*

Trp. (sib) *p*

Trb. *sf* *glissando* *p* *mf*

Perc. 2 [7 Galets] *p* *f*

Acc. *p*

Synth. [Cloches] *f*

Pno. *mf*

VI. *cresc.* *f*

Vlc. *cresc.* *f*

1. *sf*

A. 2. *sf*

3. *sf*

1. *mf* *pizz.* (vibré) *f*

Vlc. 2. *mf* *pizz.* (vibré) *f*

3. *mf* *pizz.* (vibré) *f*

Ctb. *gliss.* *sf*

Gtr. B. *gliss.* *sf*

13 14 15 16 17

Pte Fl. Htb. Cl. (sib) Cl. B. (sib) Sax. A. (mi) Trb. Perc. 1 2 3 Acc. Pno. SOLOISTE VI. Vlc. 1 2 3 A. 1 2 3 Vcl. 1 2 3 Ctb. Gtr. B.

4 Tambours de frein 7 Galets Timbales → Marimba

18 19 20 21 22 23

Musical score for Shanghai Eco / Conducteur, page 4 of 47. The score is for measures 18 through 23. It includes parts for woodwinds (Pte Fl., Htb., Cl. (sib), Cl. B. (sib), Sax. A. (mi), Trb.), percussion (4 Tambours de frein, 7 Galets, Timbales, Marimba), strings (VI., Vlc., Vcl., Ctb., Gtr. B.), and piano/accordion (Acc., Pno.). The score features various dynamics (p, mf, ff, f, cresc., decresc., pp, sff, sf) and performance instructions (glissando, vibré, arco, pizz., marcato). The time signature changes from 2/2 to 3/4 to 4/2. The key signature is one sharp (F#).

Cl. B. (sib)

Cor (fa)

Trb.

Tba

Marimba

Perc.

3

Timbales

Acc.

Synth.

(Cloches)

Pno.

VI.

Vlc.

1

2

3

1

2

3

Vlc. 1

2

3

Ctb.

Gtr. B.

24

25

26

27

28

Pte Fl.

Htb.

Cl. B. (sb)

Sax. A. (mi)

Sax. T. (sb)

Cor (fa)

Trb.

Tba

Perc. 3 (Timbales)

Acc.

VI

Vlc. 1

Vlc. 2

Vlc. 3

Ctb.

Gr. B.

29 30 31 32 33

*p*, *mf*, *sf*, *sfz*, *mp*, *pizz.*, *glissando*, *senza cresc.*

Score for Shanghai Eco / Conducteur, page 7 of 47. The score is for a full orchestra and includes the following parts:

- Woodwinds:** Pte Fl., Htb., Cl. B. (sib), Sax. A. (mi), Cor (fa), Trb., Tba.
- Marimba and Percussion:** Marimba, Timbales.
- Strings:** Violins (VI. 1, 2), Violas (Vlc. 1, 2), Cellos (Ctb.), Double Basses (Gtr. B.).
- Other:** Acc. (Acoustic), Synth. (Synthesizer).

The score is divided into measures 34 through 39. Key performance instructions include:

- Refrain:** Indicated at the start of measure 34 and again at the start of measure 37.
- Dynamic markings:** *sf*, *f*, *mf*, *ff*, *pp*, *mp*, *fff*.
- Articulation and Technique:** *glissando*, *tratt.*, *flatt.*, *pizz.* (pizzicato), *cordes légèrement étouffées* (dampened strings), *arco* (arco), *spiccato sempre*, *résonateurs gliss. avec une tige métallique* (resonators gliss. with a metal rod).
- Tempo/Style:** *pp* (pianissimo), *mp* (mezzo-piano), *fff* (fortissimo).

The score is written in a complex rhythmic structure, with time signatures changing from 2/2 to 3/4 to 4/2. The key signature is G major (one sharp).

2<sup>me</sup> couplet

Score for Percussion and String Ensemble, measures 40-44. The score includes parts for Pte Fl., Cl. (sib), Cl. B. (sib), Sax. A. (mi), Sax. T. (sib), Cor (fa), Marimba, Perc. 2 (Fouet, Timbales), Synth., Pno., VI. (Violin I), Vlc. (Violin II), VI. 2 (Viola), A. 2 (Viola), Vcl. (Violoncelle), Ctb. (Contrebasse), and Gtr. B. (Guitare basse).

Measure 40: Pte Fl. and Sax. A. (mi) play a melody starting with a *p* dynamic. Cl. (sib) and Cl. B. (sib) have rests. Cor (fa) has a rest. Perc. 2 (Fouet) has a rest. Synth. and Pno. have rests.

Measure 41: Pte Fl. and Sax. A. (mi) continue. Cl. (sib) and Cl. B. (sib) have rests. Cor (fa) has a rest. Perc. 2 (Fouet) has a rest. Synth. and Pno. have rests.

Measure 42: Pte Fl. and Sax. A. (mi) continue. Cl. (sib) and Cl. B. (sib) have rests. Cor (fa) has a rest. Perc. 2 (Fouet) has a rest. Synth. and Pno. have rests.

Measure 43: Pte Fl. and Sax. A. (mi) continue. Cl. (sib) and Cl. B. (sib) have rests. Cor (fa) has a rest. Perc. 2 (Fouet) has a rest. Synth. and Pno. have rests.

Measure 44: Pte Fl. and Sax. A. (mi) continue. Cl. (sib) and Cl. B. (sib) have rests. Cor (fa) has a rest. Perc. 2 (Fouet) has a rest. Synth. and Pno. have rests.

Violin and Viola parts (VI., Vlc., VI. 2, A. 2, Vcl.) feature a rhythmic pattern of eighth notes. The Viola parts include *pizz.* (pizzicato) markings. The Ctb. part features a rhythmic pattern of eighth notes with *mf* and *ff* dynamics.

String parts (VI. 2, A. 2, Vcl., Ctb.) include detailed performance instructions: *étouffer légèrement les cordes (position basse)*, *bas de la touche col legno battuto (hauteurs relatives)*, *chevalet*, and *cordes légèrement étouffées*. The Vcl. part includes a *glissando* marking.

Measure 44 includes a *2<sup>me</sup> couplet* marking and a *Sirène* marking for Perc. 2.



Score for Percussion and Strings, measures 45-49.

**Percussion:**

- Pte Fl.
- Cl. (sib)
- Cl. B. (sib)
- Sax. A. (mi)
- Sax. T. (sib)
- Cor (fa)
- Tba
- Perc. 3 (Timbales)
- Acc.
- Synth. (Célesta)
- Pno.

**Strings:**

- VI. 1
- VI. 2
- VI. 3
- A. 1
- A. 2
- A. 3
- Vlc. 1
- Vlc. 2
- Vlc. 3
- Ctb.

Measures 45-49 are marked with circled numbers: 45, 46, 47, 48, 49.

Performance instructions include: *gliss.*, *glissando*, *mp*, *mf*, *ppoco f*, *mf*, *f*, *arco*, *tr.*, *glissando*, *bas de la touche → chevalet*, *cordes légèrement étouffées*, *gettato V V*, and *cresc.*

Pte Fl. *p* *glissando* *gliss.* *sempre p*  
 Htb. *p*  
 Cl. (sib) *mf* *gliss.* *gliss.*  
 Cl. B. (sib) *mp*  
 Sax. A. (mib) *mf*  
 Cor. (fa) *mp*  
 Trp. (sib) *mp* *p* *mf*  
 Trb. *mf* *sempre con sord.* *gliss.* *glissando* *gliss.* *mp*  
 Tba. *p*  
 Perc. 3 *mf* *mf* *mf*  
 Acc. *p*  
 Synth.  
 SOLISTES  
 VI. *sf* *IV* *(IV)* *III*  
 Vlc. *sf*  
 1 *sf* *pizz.*  
 VI. 2 *sf* *pizz.*  
 3 *p* *pizz.*  
 1 *f* *mp* *sf sf mf* *f* *sf* *pizz.*  
 A. 2 *f* *sf sf mf* *mp* *pizz.*  
 3 *sf* *pizz.*  
 1 *mf* *molto sul pont.*  
 Vlc. 2 *mf* *molto sul pont.* *jeu ord.* *molto sul pont.* *mf*  
 3 *mf* *molto sul pont.* *jeu ord.* *molto sul pont.* *sf sf mf* *mf*  
 Ctb. *sf-mf* *sf-mf* *sf*  
 Gtr. B. *(vibré)* *sf-mf*

Score for Shanghai Eco / Conducteur, measures 55-60. The score includes parts for Pte Fl., Cl. (sib), Cl. B. (sib), Sax. A. (mi), Sax. T. (sib), Cor (fa), Trp. (sib), Trb., Tba, Perc. (Sirene, Timbales), Acc., Synth. (Cloches), Pno., Violins (VI. 1, 2), Violas (Vlc. 1, 2), Ctrb., and Gtr. B. The score features various musical notations including dynamics (mf, f, sf, sff, p), articulation (glissando, pizz.), and performance instructions (jeu ord., l.v.).

Measures 55-60 are marked at the bottom of the score.

refrain

Pte Fl. *sf* *p*

Cl. B. (sib) *p* *f*

Sax. A. (mib) *mp* *p*

Sax. T. (sib) *p*

Cor (fa) *con sord.* *pp*

Trp. (sib) *sf*

Trb. *glissando sf-p* *f*

1 Marimba *bag. douces* *p*

2 Perc. 7 Galets *f* Caisse claire *sf*

3 Timbales *glissando* (phraser par 5) *p*

Synth. *ff* *p*

Pno. *sf* *mf* *mf*

VI. *ff* *sf pp spiccato* *refrain*

Vlc. *ff* *sf pp spiccato*

1 *pizz.* *fff* *p* *arco* *p*

VI. 2 *pizz.* *fff* *p* *arco* *p*

3 *pizz.* *fff* *p* *arco* *p*

1 *pizz.* *fff* *p*

A. 2 *pizz.* *fff* *p*

3 *pizz.* *fff* *p*

1 *p*

Vlc. 2 *p*

3 *p*

Ctb. *sf* *pizz.* *sf* *p*

61 62 63 64 65 66

**3<sup>me</sup> couplet**

Cl. B. (si)    Sax. A. (mi)    Sax. T. (si)

Cor (fa)    Trp. (si)

Perc. 3

Synth.

Pno.

**OSI-MI-SI-MI-OSI**  
VI.    Vlc.

1    2    3

1    2    3

Vlc. 1    2    3

Ctb.

67    68    69    70    71    72    73    74    75    76

**Score details:**  
 - \*\*Cl. B. (si), Sax. A. (mi), Sax. T. (si):\*\* Active in measures 68-76 with dynamic markings *f*, *sf*, *fz*.  
 - \*\*Cor (fa):\*\* *p*, *flatt.*  
 - \*\*Trp. (si):\*\* *p*, *flatt.*, *mf*  
 - \*\*Perc. 3 (Timbales):\*\* *mf*  
 - \*\*Synth. (Gongs):\*\* *mp*, *mf*, *mf*  
 - \*\*Pno. (Piano):\*\* *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Includes annotation: "caler avec la 3<sup>e</sup> pédale".  
 - \*\*VI. (Violins):\*\* *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Includes annotation: "3<sup>me</sup> couplet".  
 - \*\*Vlc. (Violas):\*\* *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Includes annotation: "3<sup>me</sup> couplet".  
 - \*\*Violins 1-3 & Violas 1-3:\*\* *pizz.*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Includes annotations: "(pizz.)", "arco", "pizzando", *p*.  
 - \*\*Vlc. 1-3 (Violas):\*\* *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*. Includes annotations: "sec", *f*, *f*, *f*, *f*, *f*.  
 - \*\*Ctb. (Cymbals):\*\* *f*

Pte Fl. 5/4 10/8  
 Htb. 5/4 10/8  
 Cl. (sb) 5/4 10/8  
 Cl. B. (sb) 5/4 10/8  
 Sax. A. (mb) 5/4 10/8  
 Sax. T. (sb) 5/4 10/8  
 Cor (fa) 5/4 10/8  
 Trp. (sb) 5/4 10/8  
 Perc. 3 (Timbales) 5/4 10/8  
 Synth. 5/4 10/8  
 Pno. 5/4 10/8  
 VI. (Violins) 5/4 10/8  
 Vlc. (Violas) 5/4 10/8  
 1 5/4 10/8  
 VI. 2 5/4 10/8  
 3 5/4 10/8  
 1 5/4 10/8  
 A. 2 5/4 10/8  
 3 5/4 10/8  
 1 5/4 10/8  
 Vlc. 2 5/4 10/8  
 3 5/4 10/8  
 Ctb. 5/4 10/8  
 Gtr. B. 5/4 10/8

Dynamics: *p*, *mf*, *f*, *sf*, *ff*, *poco f*  
 Performance instructions: *gliss.*, *glissando*, *pizz.*, *arco*  
 Measure numbers: 77, 78, 79, 80, 81, 82, 83, 84, 85, 86

4<sup>me</sup> couplet

Pte Fl. *ff p* → prendre la Grande Flûte

Htb. *ff*

Cl. (sib) *ff*

Cl. B. (sib) *mp*

Sax. A. (mib) *ff*

Sax. T. (sib) *ff*

Cor (fa) *ff*

Trp. (sib) *ff*

Trb. *ff*

Tba. *ff*

1 Perc. *Sirène*

3 Perc. *Timbales*

Synth. *Harpe* *sec* *f* *sf* *sf*

Pno. *sf* *p*

4<sup>me</sup> couplet

VI. *poco f* *sf* *glissando* *sf*

Vlc. *poco f* *sf* *glissando* *sf*

1 VI. *(pizz.) mf*

2 VI. *(pizz.) mf*

3 VI. *(pizz.) mf*

1 A. *(pizz.) mf*

2 A. *(pizz.) mf*

3 A. *(pizz.) mf*

1 Vlc. *(arco) mf*

2 Vlc. *(arco) mf*

3 Vlc. *(arco) mf*

Ctb. *p*

Gr. B. *p*

87 88 89 90 91 92 93

Sax. A. (mi)

Trb.

1 → Marimba  
Caisse claire  
2 Timbales  
3

Synth.

VI.  
VII.  
VIII.  
IX.  
X.

94 95 96 97 98 99 100

*p*, *mf*, *ff*, *glissando*, *résonateurs*, *ôtez la sourdine*, *bag. fagots (verges)*, *molto marcato*, *(Harpe)*, *IV IV*

Detailed description of the musical score: The score is for measures 94 to 100. It features six staves. The top staff is Saxophone A (mi), with measures 10, 7, 12, 10, and 3. The second staff is Trombone, with measures 10, 7, 12, 10, and 3. The third staff is Percussion, divided into three parts: 1. Marimba, 2. Caisse claire, and 3. Timbales. Measures 10, 7, 12, 10, and 3 are indicated. The fourth staff is Synthesizer, with measures 10, 7, 12, 10, and 3. The fifth and sixth staves are Violins and Violas, with measures 10, 7, 12, 10, and 3. The score includes dynamic markings: *p* (piano) at measures 7 and 12; *mf* (mezzo-forte) at measures 10 and 3; *ff* (fortissimo) at measures 94, 99, and 100. Performance instructions include *glissando* for Saxophone A, Trombone, and Baguettes; *résonateurs* for Percussion; and *ôtez la sourdine* for Trombone. Fingering/positioning is marked as *IV IV* for measures 96 and 97. The score is for measures 94, 95, 96, 97, 98, 99, and 100.



Score for Shanghai Eco / Conducteur, measures 101-106.

**Woodwinds:**  
 Gde Fl. (mf)  
 Htb. (mf)  
 Cl. (sib) (mf, glissando, f)  
 Sax. A. (mib) (p, poco f)

**Percussion:**  
 1. 7 Galets, Marimba  
 2. Caisse claire, Vibraphone  
 3. Timbales

**Keyboard:**  
 Synth. (Harpe) (f)  
 Pno. (poco f, f)

**Strings:**  
 VI. (mf sub., cresc., III, III IV, III IV III, III IV III)  
 Vlc. (mf sub., cresc.)

**Other:**  
 1. (pizz., glissando, f)  
 VI. 2. (pizz., glissando, f)  
 3. (pizz., glissando, f)  
 A. 1. (arco, mf)  
 A. 2. (arco, mf)  
 3. (glissando, mp)  
 Vlc. 1. (Solo, f)  
 Vlc. 2. (Solo, f)  
 Vlc. 3. (Solo, f)  
 Ctb. (poco f, marcato, ff, f)  
 Gtr. B. (marcato, ff)

Measures 101, 102, 103, 104, 105, 106 are indicated at the bottom of the page.

Gde Fl. *mf*

Htb. *mf*

Cl. (si)

Cl. B. (si)

Sax. A. (mi) → prendre le Sax. Soprano en si

Cor (fa) *sf* *p* *mf*

Trb. *sf* *p* *mf*

1 Marimba *mf*

2 Vibraphone *mf*

3 Timbales *mf*

Synth. *sf*

Pno. *f marcato* *sf* (senza *3da*) *f* *sf* (senza *3da*)

VI. 1 *f* *sf* *ff* (cresc.) *ff*

VI. 2 *f* *sf* *ff* (cresc.) *ff*

VI. 3 *f* *sf* *ff* (cresc.) *ff*

1 arco *p* *f*

VI. 2 arco *p* *f*

3 arco *glissando* *sf* *p* *f*

A. 1 *sf* *p* *mp* *ff*

A. 2 *sf* *p* *mp* *ff*

3 Solo *f marcato* *sf* *mp* *ff*

1 *f marcato* *sf* *mp* *ff*

Vlc. 1 *f marcato* *sf* *mp* *ff*

Vlc. 2 *f marcato* *sf* *mp* *ff*

3 *f marcato* *sf* *mp* *ff*

Ctb. *sf* *mp* *ff*

Gtr. B. *sf*

107 108 109 110 111 112

→ prendre la Petite Flûte

*f*

*f*

Cl. B. (sib)

*f*

Cor (fa)

*senza sord.*

*f*

Trp. (sib)

*mf*

Trb.

*mf*

Tba

*mf*

1 Marimba

2 Vibraphone

3 Timbales

*f*

*mp*

Synth.

*f*

Cloches

Pno.

*f*

VI.

*f*

*sempr. ff*

Vlc.

*f*

1

*pp*

*f*

*sul pont.*

*f*

2

*pp*

*f*

*sul pont.*

*f*

3

*f*

*p*

*f*

*sul pont.*

*f*

1

*f*

*p*

*f*

*Solo*

*glissando*

*II mf*

*glissando*

*II mf*

A. 2

*f*

*p*

*f*

3

*f*

*p*

*f*

1

*f*

Vlc. 2

*f*

3

*f*

Ctb.

*f*

Gtr. B.

*f*

113 114 115 116 117 118

This page of the musical score covers measures 119 to 124. The instruments and parts include:

- Flutes:** Pte Fl. (Piccolo Flute)
- Woodwinds:** Htb. (Horn), Cl. (sib) (Clarinet in B-flat), Cl. B. (sib) (Clarinet in B-flat), Sax. S. (sib) (Soprano Saxophone in B-flat), Sax. T. (sib) (Tenor Saxophone in B-flat), Cor. (fa) (Cor Anglais), Trp. (sib) (Trumpet in B-flat), Trb. (Trombone), Tba. (Tuba)
- Percussion:** Marimba, Vibraphone, Timbales (3 parts), Cloches (Bells)
- Piano:** Pno.
- Violins:** VI. 1, VI. 2, VI. 3
- Violas:** Vlc. 1, Vlc. 2, Vlc. 3
- Celli:** Ctb. (Cello)
- Bass:** Gtr. B. (Double Bass)

Key performance markings and dynamics include:

- Refrain:** Indicated at the start of measure 122.
- Dynamics:** *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *mfz* (mezzo-fortissimo), *fff* (fortississimo), *p* (piano), *pp* (pianissimo).
- Articulation:** *pizz.* (pizzicato), *sul pont.* (sul ponticello), *glissando*, *tr.* (trill).
- Tempo/Expression:** *poco f* (poco forte).

The score is written in a complex rhythmic pattern, with many notes beamed together and frequent use of slurs and ties. The bottom of the page is numbered 119, 120, 121, 122, 123, and 124.

Pte Fl.  
 Htb.  
 Cl. (sib)  
 Cl. B. (sib)  
 Sax. S. (sib)  
 Sax. T. (sib)  
 Cor (fa)  
 Trp. (sib)  
 Trb.  
 Tba.  
 Perc. 1: Marimba, Tam-tam, Grosse caisse  
 Perc. 2: Vibraphone, Gong  
 Perc. 3: Timbales, 2 Timbales  
 Synth.  
 Pno.  
 VI. 1, 2, 3  
 A. 1, 2, 3  
 Vc. 1, 2, 3  
 Ctb.  
 Gtr. B.

125 126 127 128 129

5<sup>me</sup> couplet

Pte Fl.

Htb.

Cl. (sib)

Cl. B. (sib)

Sax. S. (sib)

Sax. T. (sib)

Cor (fa)

Trb.

Tba.

1 Tam-tam

2 Grosse caisse

3 Vibraphone

Timbales

Synth.

Pno.

S O I R S I E S

VI. 1

VI. 2

VI. 3

A. 1

A. 2

A. 3

Vcl. 1

Vcl. 2

Vcl. 3

Ctb.

Gtr. B.

flatt.

glissando

Marimba

Tambour militaire

5<sup>me</sup> couplet

III IV III

arco

pizz.

sul pont.

130 131 132 133 134 135

Score for Percussion and Strings, measures 136-142.

**Percussion:** Marimba, Tambour militaire, Timbales, Résonateurs, Tam-tam, Vibraphone.

**Strings:** Violins (1, 2, 3), Violas (1, 2, 3), Contrabass.

**Refrain:** Measures 139-140.

**Measures 136-142:**

- 136: Percussion and strings enter. Saxophone (Sax. S. (sb)) has a glissando. Trumpet (Trb.) has a glissando. Percussion (Perc. 2) has a *p* dynamic.
- 137: Percussion continues with *p* dynamics. Saxophone and Trumpet continue with glissandos.
- 138: Percussion continues with *p* dynamics. Saxophone and Trumpet continue with glissandos.
- 139: **Refrain** begins. Percussion (Perc. 2) has *mf* dynamics. Violins (Vl.) and Violas (Vlc.) have *ff sub.* dynamics.
- 140: **Refrain** continues. Percussion (Perc. 2) has *f* dynamics. Violins (Vl.) and Violas (Vlc.) have *ffmf* dynamics.
- 141: Percussion continues with *f* dynamics. Violins (Vl.) and Violas (Vlc.) have *spiccato sempre* dynamics.
- 142: Percussion continues with *f* dynamics. Violins (Vl.) and Violas (Vlc.) have *mp* dynamics. Contrabass (Ctb.) has *mp* dynamics.

143 144 145 146 147 148

placer 2 pinces à linge en bois afin d'étouffer les cordes I & II, entre la touche et la position du jeu ordinaire (éviter de les placer près du chevalet)



Pte Fl.

Htb.

Cl. (sib)

Cl. B. (sib)

Perc. 1: Tam-tam

Perc. 2: Vibraphone

Perc. 3: Timbales

Acc.

Synth.

Pno.

SOLOISTES

VI. 1

VI. 2

VI. 3

Vcl. 1

Vcl. 2

Vcl. 3

Ctrb.

149

150

151

152

153

pp

p

mf

(Cloches)

mp

arco sul tasto

IV p

arco sul tasto

IV p

pizz.

mp (avec le violon solo)

arco

pp

pp

pp

pizz. (b<sub>2</sub>)

pp

Cl. B. (sib)  
Sax. T. (sib)  
Cor (fa)  
Trb.  
1 Tam-tam  
2 Vibraphone  
3 Timbales  
Perc.  
Acc.  
Synth.  
Pno.  
VI.  
Vlc.  
VI. 1  
VI. 2  
3  
A. 1  
A. 2  
A. 3  
Vlc. 1  
Vlc. 2  
3  
Ctb.

Cl. B. (si)  
Sax. T. (si)  
Cor (fa)  
Trb.  
Vibraphone  
Perc. 2 (mf)  
3 (Timbales)  
Synth. (mf)  
Pno. (mf)  
VI. (poco a poco sul pont.)  
Vlc. (poco a poco sul pont.)  
1  
VI. 2  
3 (pizz. mp)  
1 (gliss. continu. m.g.)  
Vlc. 2 (gliss. continu. m.g.)  
3 (gliss. continu. m.g.)  
Ctb. (préparés) (mp)

159 160 161 162

ppp  
arco pp  
arco pp  
arco pp  
pp

Trb. *con sord. harmon*  
*mf* *glissando* *poco f*

Tba  
*p* *mf* *p*

Perc.  
 1 Conga  
 3 Timbales  
 bag. superball *p* *mf*  
 balais au centre *p*

Pno.  
*p*

VI.  
 (V) III IV III III IV III III  
 faire rebondir l'archet  
 chevalet → milieu de la touche  
 étouffer sans trop  
 appuyer les cordes *glissando*  
*mf*

1  
 2  
 3

Vlc. 1  
 2  
 3  
*pizz.* *coma prima* *gliss. continu m.g.* *p* III  
*pizz.* *coma prima* *gliss. continu m.g.* *p* III  
*pizz.* *coma prima* *gliss. continu m.g.* *p* III

Ctb.  
 faire rebondir l'archet  
 milieu de la touche → chevalet  
 étouffer sans trop  
 appuyer les cordes *glissando*  
*mf*

163 164 165 166

## II. Hommage à Aurèle STROË sur fond de Machaut

♩ = 40

flatt.

Pte Fl. *ppp*

Sax. A. (mi) → prendre le Sax. Alto en mi

1 → Galets *pp* *f* *p sub.* *ff* → Tam-tam grave

Perc. 2 → Temple Block *pp* *p* *mf* → Vibraphone

3 → 2 Temple Blocks *pp* → Crotales *ff*

Acc. *ppp* *ppp*

♩ = 40

1 con sord. pizz. *ppp* *p*

VI. 2 con sord. pizz. *ppp* *p*

3 con sord. pizz. *ppp* *p*

1 con sord. pizz. *ppp* *p*

A. 2 con sord. pizz. *ppp* *p*

3 con sord. pizz. *ppp* *p*

1 con sord. pizz. *ppp* *p*

Vlc. 2 *ppp*

3 *ppp*

IV<sup>e</sup> corde sur si

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

Pte Fl. *pp senza cresc.*

Cl. (si) *pp senza cresc.*

Cl. B. (si) *pp*

Cor (fa) *pp*

Trb. *con sord. harmon*

Tba *con sord.* *ôtez la sourdine*

Perc. 1 *tam-tam grave* *Glockenspiel*

Acc. *bien équilibré avec la petite flûte* *pp senza cresc.*

Synth. *ppp*

VI. *con sord.* *(Machaut - apocryphe)* *p (pp)*

Vlc. *con sord.* *p*

1

Vlc. 2

3

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

**le double plus vite** ♩ = 80

♩ = 40 (♩ = ♩)

Pte Fl. *mf* *ff* *ff*

Htb. *mf* *ff*

Cl. (sib) *mf* *ff*

Cl. B. (sib) *mf* *ff* *pp sub.* *pp*

Sax. A. (mib) *mf* *ff*

Sax. T. (sib) *mf cresc.* *f* *pp*

Cor (fa) *pesante* *mf cresc.* *f*

Trp. (sib) *pesante* *mf cresc.* *f*

Trb. *mf cresc.* *f* *pp* *con sord. plunger* *con sord. harmon*

Tba *senza sord.* *mf* *f* *pp*

Glockenspiel  
2 barres métalliques *mf* *f* *ff* *lv.* étouffer

Perc. 1 *mf* *f* *ff* *lv.* étouffer

Perc. 2 *mf* *f* *ff* *lv.* étouffer

Perc. 3 *mf* *f* *ff* *lv.* étouffer

Acc. *f* *ff*

Synth. Cloches *f*

Pno. *mf* *fff* *fff* *fff* *lv.*

**le double plus vite** ♩ = 80

♩ = 40 (♩ = ♩)

VL. *p*

VLc. *pp*

29 30 31 32 33 34 35 36 37

(♩ = ♩)  
(rythme "Amen" du Gloria - Machaut)

**Un peu plus lent** (♩ = 34-36)

Pte Fl. *ppp* *glissando*

Cl. (sib) *ppp*

Cl. B. (sib) *ppp*

1. Sirène *mf* *lv.* Glockenspiel archet *lv.*

2. Tam-tam *mf* Vibraphone archet

3. Enclume *mf* Crotales archet

Grosse caisse *mf*

Acc. *p* *ppp*

Synth. (Cloches) *mf*

**Un peu plus lent** (♩ = 34-36)

VI. *f* *p* *mp*

Vlc. *pp* *p* *mp* *ppp*

38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53

*sul pont.* *jeu ord.*



The musical score is arranged in systems for various instruments. The top system includes Pte Fl., Htb., Cl. (sb), Cl. B. (sb), Sax. A. (mb), and Sax. T. (sb). The middle system includes Trp. (sb) and Tba. The percussion section (Perc.) includes Glockenspiel, Vibraphone, and Crotales. The string section (SOULISTEM) includes Violin I (VI.) and Violin II (VIC.).

Key performance markings include:  
 - **Dynamic markings:** *ff*, *f*, *ppp*, *mf*, *f* ample, très sonore.  
 - **Tempo/Character markings:** *senza sord.*, *sim.*, *simile*.  
 - **Technical markings:** *tr*, *tr (1/2 ton)*, *pp sul pont.*, *ppp sul pont.*  
 - **Instrumentation:** Glockenspiel, Tam-tam, Marimba.

The score is divided into measures 54 through 63. Measure 62 includes specific performance instructions: *tr (1/2 ton)*, *pp sul pont.*, *tr (1/2 ton)*, and *ppp sul pont.*

Pte Fl.  
 Htb.  
 Cl. (sib)  
 Sax. A. (mi)  
 Sax. T. (sib)  
 Cor (fa)  
 Trp. (sib)  
 Trb.  
 Tba.  
 Perc. 1: Marimba  
 Perc. 2: Vibraphone  
 Perc. 3: Crotales  
 Acc.  
 Synth.  
 Pno.  
 SOLISTES  
 VI. 1  
 VI. 2  
 VI. 3  
 A. 1  
 A. 2  
 A. 3  
 Vlc. 1  
 Vlc. 2  
 Vlc. 3

Musical score for Shanghai Eco / Conducteur, measures 64-68. The score includes parts for woodwinds, brass, percussion, strings, and soloists. Key annotations include 'tr' (trill), 'con sord. harmon' (with mutes, harmonics), 'glissando', 'sul pont.' (sul ponticello), and dynamic markings like 'p', 'f', 'ff', and 'fp'.

Pte Fl.   
 Htb.   
 Cl. (sb)   
 Cl. B. (sb)   
 Sax. A. (mb)   
 Sax. T. (sb)   
 Cor. (fa)   
 Trp. (sb)   
 Trb.   
 Tba.   
 Perc. 1: Marimba   
 Perc. 2: Vibraphone   
 Perc. 3: Crotales   
 Acc.   
 Synth.   
 Pno.   
 SOLOISTIEMI: VI. 1, VI. 2, VI. 3, A. 1, A. 2, A. 3, Vlc. 1, Vlc. 2, Vlc. 3, Ctb.

Musical score for Shanghai Eco / Conducteur, page 35 of 47. The score includes parts for woodwinds (Flute, Horn, Clarinet, Saxophone), brass (Trumpet, Trombone, Tuba, Horn), percussion (Marimba, Vibraphone, Crotales, Temple Blocks), strings (Violin, Viola, Violoncello, Contrabass), piano, and accordion. The score is marked with various dynamics such as *f*, *sf*, *ff*, *p*, *pp*, *mf*, and *ff-p*. It also includes performance instructions like *glissando*, *senza sord.*, *con sord.*, *sul pont.*, and *flatt.*. The page is numbered 69 through 75 at the bottom.

Pte Fl. *ff* *f*

Htb. *ff* *f*

Cl. (si) *ff* *f*

Cl. B. (si) *f*

Sax. A. (mi) *ff* *f*

Sax. T. (si) *f*

Cor. (fa) *f*

Trp. (si) *f*

Trb. *f*

Tba. *f*

ôtez la sourdine

1 Marimba *f* *ff* *p* *ff* *f*

2 Vibraphone *f* *ff* *p* *ff* *f*

3 3 Temple Blocks *p* *f* *p* *ff* *f*

→ Caisse claire

bag. fagots (verges) *p* *f* *p sub.* *mf* *p sub.*

bord métallique *mf* *ff* *mf* *f*

Acc. *f*

1 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

2 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

3 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

1 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

2 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

3 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

1 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

2 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

3 *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

Ctb. *f* *p* *ff* *ord. (sautillé)* *sim.* (étouffer) *tremolo à la pointe* *p* *glissando* *jeu sauté* *glissando* *sempre jeu sauté*

→ prendre la Grande Flûte

Pte Fl. Htb. Cl. (sib) Cl. B. (sib) Sax. A. (mib) Sax. T. (sib) Cor. (fa) Trp. (sib) Trb. Tba.

Caisse claire Temple Block Caisse claire

1 2 3 1 2 3 1 2 3 1 2 3

cordes étouffées jeu sautillé

pizz. ord. 11 (ét.) glissando

tremolo à la pointe p sub.

87 88 89 90 91 92 93 94 95

Cl. (sib)  
Cl. B. (sib)  
Trb.  
Tba.  
Perc. 1: Caisse claire, Temple Block, Enclume, Timbales, 3 Temple Blocks  
Pno.  
SOUS-ALTI VI.  
VI. (ét.)  
Vlc. (ét.)  
VI. 1: glissando, en posant verticalement l'instrument pizz. (pour éviter que la corde La sonne, poser la quinte sol ré)  
VI. 2: glissando, en posant verticalement l'instrument pizz.  
VI. 3: glissando, en posant verticalement l'instrument pizz.  
A. 1: glissando, en posant verticalement l'instrument pizz.  
A. 2: glissando, en posant verticalement l'instrument pizz.  
Vlc. 1: pizz., glissando  
Vlc. 2: pizz., glissando  
Vlc. 3: pizz.  
Ctb.

96 97 98 99 100 101 102 103 104 105 106 107

Htb.  
 Cl. (sib)  
 Cl. B. (sib)  
 Sax. T. (sib)  
 Trb.  
 Tba.  
 Perc. 1: Marimba bag. douces  
 Perc. 2: Temple Block  
 Perc. 3: 3 Temple Blocks  
 S O L I S T E S  
 VI. 1  
 VI. 2  
 VI. 3  
 A. 1  
 A. 2  
 A. 3  
 Vc. 1  
 Vc. 2  
 Vc. 3  
 Ctb.

→ aller au pupitre de Perc. 3  
 → Grosse caisse  
 → Tam-tam grave  
 → Vibraphone  
 → Timbales

comme précédemment  
 simile  
 sul pont.  
 jeu ord.  
 p < ff >  
 f  
 ff  
 p sub.  
 mp  
 mf  
 p  
 3

108 109 110 111 112 113 114 115

Htb.  
 Cl. (sib)  
 Cl. B. (sib)  
 Sax. A. (mi)  
 Sax. T. (sib)  
 Cor (fa)  
 Trp. (sib)  
 Trb.  
 Tba.  
 Perc. 1: Tam-tam grave  
 Perc. 2: Grosse caisse, Vibraphone  
 Perc. 3: Timbales  
 Acc.  
 Pno.  
 S O L I S T E S  
 VI.  
 Vcl.  
 1  
 VI. 2  
 3  
 1  
 A. 2  
 3  
 1  
 Vcl. 2  
 3  
 Ctb.  
 Gtr. B.

\* prendre le Cor Anglais en fa  
 \* Enclume  
 pizz.  
 en frappant la corde légèrement au-dessus du chevalet  
 p  
 mf  
 p  
 mf

116 117 118 119 120 121 122 123 124 125 126



→ prendre la Petite Flûte

Gde Fl. *pp* *glissando*

C.A.

Cl. (sib)

Cl. B. (sib)

Sax. A. (mi)

Sax. T. (sib)

Cor (fa)

Trp. (sib)

Trb.

Tba

1 Tam-tam grave

2 Grosse caisse

3 Enclume

1 Timbales

2

3

Acc.

Synth. *sf* *sf* *sf*

Pno. *mf* *p* *p* *p*

1 *pp* *p* *p* *p*

2 *pp* *p* *p* *p*

3 *pizz.* *mp* *p* *p*

1 *mp* *p* *p* *p*

2 *ppp* *ppp* *glissando*

3 *ppp* *ppp* *glissando*

1 *p* *pizz.* *pizz.* *pizz.*

2 *p* *pizz.* *pizz.* *pizz.*

3 *p* *pizz.* *pizz.* *pizz.*

1 *p* *pizz.* *pizz.* *pizz.*

2 *p* *pizz.* *pizz.* *pizz.*

3 *p* *pizz.* *pizz.* *pizz.*

Gtr. B. *p* *sf*

127 128 129 130 131 132 133 134 135 136

C.A.  
Cl. (si)  
Cl. B. (si) → prendre la Clarinette en si  
Sax. A. (mi)  
Sax. T. (si)  
Cor (fa)  
Trp. (si)  
Trb.  
Tba.  
1 Tam-tam grave → Grosse caisse  
2 Grosse caisse  
3 Enclume  
4 Timbales mettre un feutre sur la peau  
Acc.  
Synth.  
Pno.  
SOLISTE  
VI.  
Vlc.  
1  
2  
3  
1  
2  
3  
1  
2  
3  
Vlc.  
1  
2  
3  
Ctb.

*mf*  
*mp*  
*p*  
*ppp*  
*pp*  
*ff*  
*mf*  
*p*  
*con sord.*  
*p*  
*pizz.*  
*ppp*  
*arco sul tasto*  
*glissando*  
*senza cresc.*

3/4 4/4 6/4

137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152

The musical score is arranged in systems. The top system includes woodwinds: Pte Fl., C.A., Cl. (sb), and Cl. (sb). The second system includes brass: Cor. (fa), Trb., and Tba. The third system is percussion: 1. Grosse caisse, Enclume, 2. Enclume, 3. Timbales. The fourth system is strings: VI. (Violins) and Vcl. (Violoncelles). The fifth system is strings: 1. Violins, 2. Violins, 3. Violins, 1. Cellos/Double Basses, 2. Cellos/Double Basses, 3. Cellos/Double Basses, and Ctb. (Cello/Double Bass).

Key performance instructions and markings include:

- Woodwinds:** *pp*, *p*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.
- Brass:** *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*.
- Percussion:** *pp*, *mp*, *mf*, *mf*, *mf*, *mf*, *p*, *mf*, *p*, *mf*, *p*.
- Violins:** *p*, *p*, *poco*, *(con sord.)*, *(senza cresc.)*.
- String Techniques:** *cordes étouffées (souffle)*, *glissando*, *arco*.
- Other:** *violon un peu en dehors*, *Grosse caisse*, *2 Tam-tams*, *Galets*.

Measure numbers 153 through 166 are indicated at the bottom of the page.

Pte Fl.   
 Cl. (sib)   
 Cl. (sib)   
 Cor (fa)   
 Trb.   
 Tba.   
 Perc. 1: Grosse caisse   
 Perc. 2: Galets   
 Perc. 3: Timbales   
 Synth.   
 S O L O I S T S   
 VI.   
 Vcl.   
 1   
 2   
 3   
 1   
 2   
 3   
 1   
 2   
 3   
 1   
 2   
 3

167 168 169 170 171 172 173 174 175 176 177 178 179

Score for Percussion and Strings, measures 180-189.

**Percussion:**

- 1. Glockenspiel
- 3. Timbales, Crotales

**Strings:**

- VI. 1, 2, 3
- Vcl. 1, 2, 3
- Ctb.

**Other Instruments:**

- Pte Fl.
- Cor (fa)
- Tba
- Pno.

**Measures and Performance Markings:**

- 180-182: Flute and Horn parts with melodic lines.
- 183: Percussion enters with rhythmic patterns.
- 184: Violins and Violas play *sul pont.* and *gettato* effects.
- 185: Percussion continues with *sf* and *mf* dynamics.
- 186-187: Violins and Violas play *pizz.* and *arco* effects.
- 188-189: Percussion and strings play *pp* dynamics.

Rall.

Plus lent ♩ = 60

Pte Fl. 4/4

C.A. 4/4

Cl. (sib) 4/4

Cl. (sib) 4/4

Glockenspiel

1 4/4

Vibraphone

Perc. 2 4/4

Crotales

3 4/4

→ Timbales

Synth. 4/4

Pno. 4/4

SOLISTES

VI. 4/4

Vlc. 4/4

11:16

12

sul pont.

arco

pp sub. (écho)

pp sub.

pp sub.

pp sub.

mp intense

p

Rall.

Plus lent ♩ = 60

1 4/4

VI. 2 4/4

3 4/4

1 4/4

A. 2 4/4

3 4/4

1 4/4

Vlc. 2 4/4

3 4/4

Ctb. 4/4

Gr. B. 4/4

(pizz.) (vibré)

mp pizz. (vibré)

mp pizz. (vibré)

mp pizz. (vibré)




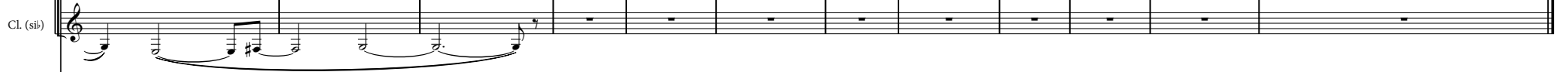
mp



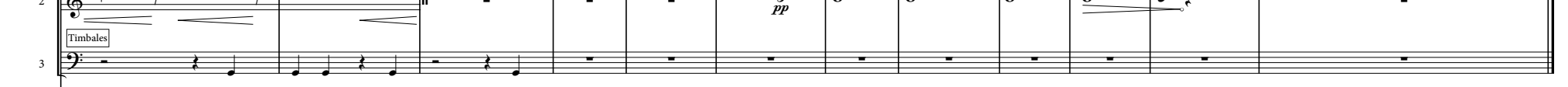
ppp

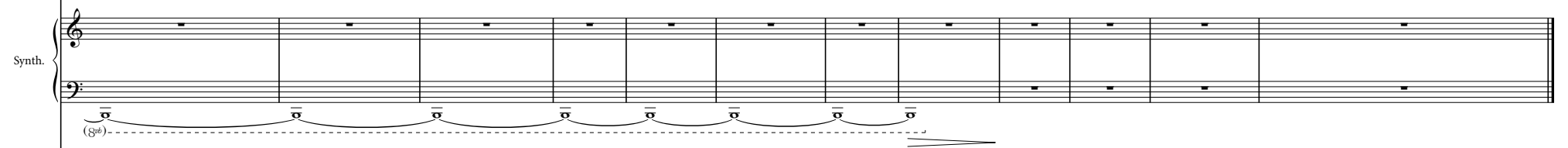
ppp

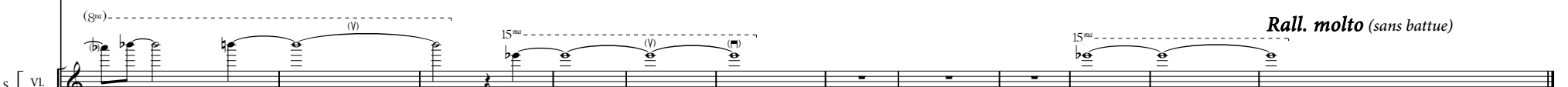
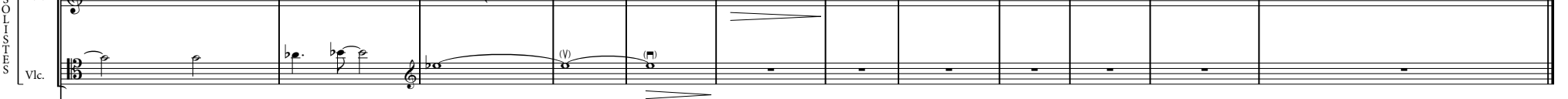
mp

**Rall. molto (sans battue)**

Pte Fl.    
 C.A.    
 Cl. (sb)    
 Cl. (sb) 

1    
 Perc. 2    
 3 

Synth. 

VI.    
 Vlc. 

**Rall. molto (sans battue)**

1    
 VI. 2    
 3    
 1    
 A. 2    
 3    
 1    
 Vlc. 2    
 3    
 Ctb.    
 Gr. B. 

**Rall. molto (sans battue)**