

Kaija Saariaho

Adriana Songs

for Mezzo Soprano and Orchestra

Libretto by Amin Maalouf

Full Score

Chester Music

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Adriana Songs was commissioned by the Auftakt Festival, Alte Oper Frankfurt, the New York Philharmonic, Lorin Maazel, Music Director and the Orchestra Sinfonica Nazionale della RAI.

It was first performed on 17th September 2006, with the Junge Deutsche Philharmonie conducted by Marc Albrecht and Patricia Bardón, mezzo soprano.

Duration: c. 20 minutes

ORCHESTRATION

3 Flutes (2. doubling Piccolo)

3 Oboes

3 Clarinets in B \flat

Bassoon

Contrabassoon

4 Horns in F

4 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion (4 players)

Percussion 1

Crotales (with bow)

Snare Drum

Xylophone

Tamtam

2 Suspended Cymbals (medium, low)

Percussion 2

Vibraphone

Xylophone

Tamtam

Percussion 3

Tubular Bells

Triangle

3 Suspended Cymbals (high, medium, low)

Glass Chimes

Shell Chimes

Bell Chimes

3 Gongs (*G, A, d #*)

Snare Drum

Bass Drum

Claves

Guiro

Percussion 4

Bass Drum

Glass Chimes

Shell Chimes

Tamtam

Triangle

Marimba

Harp

Piano (doubling Celesta)

Strings


The score is transposed.


NOTATION

General

Trills should always be played up a semitone, unless otherwise specified.

Tremolo should always be as dense as possible.

 change very gradually from one sound or one way of playing (etc.) to another.


 diminuendo al niente


 crescendo dal niente


S.V. senza vibrato


When vibrato markings are not specified, players can use their usual vibrato. “Molto vibrato” always means a rapid and quite narrow vibrato, unless otherwise specified.

l.v. laissez vibrer (allow to sound as long as possible)

 quarter tone, between natural and sharp

 quarter tone, between natural and flat

 as high as possible

 as low as possible

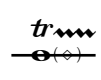


All glissandi should start immediately at the beginning of the note value.

Strings

S.P. always estremamente sul ponticello

S.T. sul tasto

N. normal (used with S.P. and S.T., otherwise ord.)

 a trill produced by alternating the finger pressure between normal () and light (harmonic, ).
The result should be alternating normal and harmonic sounds.

When playing long sustained notes, the bow changes should always be imperceptible and made independently of the other players. During long slurs which include several long sustained notes a change of note should preferably not coincide with a change of bow.

Flutes

○ breath tone: use the fingering needed to produce the marked pitch, however, do not produce the normal tone but just blow air through the instrument.

● normal tone

Brass

Straight mutes should be used unless otherwise specified.

Horns

 half stop

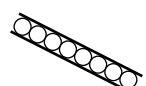
Percussion

The choice of sticks is left to the musicians. Whether hard or soft, always choose sticks giving as much resonance as possible.

Piano

If piano pedalling is not specified, use the pedal lightly according the nature of the textures.

Harp

 circular glissando. Play several overlapping, circular glissandi, gradually ascending or descending to the destination pitches.

Harp sounds should always be allowed to ring as long as possible.

ADRIANA SONGS

I

Jardin d'automne

Kaija Saariaho

[illegible]

1

2

Più agitato

 = c.88

21

 = 

1

Fl.



2.

Picc.



Ob.



Cl. 1



Bsn.



Hn.



Tpt.



Tbn.



Tuba



1

Crot.



2

Vibr.



3

Tri.



4

Shell Chimes



Timp.



Hp.



Pno.



2

Più agitato

 = c.88

21

 = 

Vln. I



Vln. II



Vla.



Vlc.



D.B.



accelerando poco a poco

30

accelerando poco a poco

Fl.

Ob. 1

Cl. 1, 2

Bsn.

Cbsn.

Hn.

Tpt. 1

Tbn.

Tuba

Perc.

Timp.

Hp.

Pno.

mf

f

mp

sfp

gliss.

vibr. ord.

2. Flute

a2

(2. vibr. ord.)

3 small
medium
large

3 Susp. Cymbals

accelerando poco a poco

30
accelerando poco a poco

Vln. I tutti
mf

Vln. II unis.
mf

Vla. tutte
mf

Vcl. solo
mf

Vcl. gli altri
mf

D.B. tutti
mf

N. S.P. N. S.P. N. S.P. N. S.P.

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

tutti div. in 2

[illegible]

Molto espressivo ♩ = c.96

56

Fl. 1 *gliss.*

Fl. 2, 3 *a2* *gliss.* 2. to Piccolo

Ob. 1, 2, 3

Cl. 1 *mf* *p* *mp* *mf* *3* *mp*

Cl. 2, 3

Bsn.

Cbsn.

Hn. 1, 3 *p* *pp*

Hn. 2, 4 *p*

Tpt. 1, 2 *mp*

Tpt. 3, 4

Tbn. 1, 2 *con sord.* *pp* *(con sord.) pp* *pp*

Tuba 3 *mp*

Crot.

Perc. 1 *p*

Perc. 2

Perc. 3 S. Cyms. *pp* *sempre*

Perc. 4

Timp. *mf* *mp* *p*

Hp. *mf* *sempre* *A#, B♭* *p* *3* *gliss.* *3* *gliss.* *3* *gliss.*

Pno. *mf* *p* *3* *gliss.*

M. Sop. *mf* *sempre con molto sentimento*

Quand les yeux de la ci-té se fer-ment je dé-voile ma voix! Ma

Molto espressivo ♩ = c.96

56

Vln. I *mf* *pp* *S.P.* *S.T.* *ppp* *N.* *(l)*

Vln. II *mf* *pp* *S.P.* *S.T.* *ppp* *N.* *(l)*

Vln. II *mf* *pp* *S.P.* *S.T.* *pp* *N.* *S.P.* *S.T.* *p* *N.*

Vln. II *mf* *mp* *S.P.* *S.T.* *pp* *N.* *S.P.* *S.T.* *p* *N.*

Vla. *sola* *(N.)* *mf* *pp* *S.P.* *S.T.* *p* *mf* *3* *p*

Vla. *le altre* *N.* *mf* *pp* *S.P.* *S.T.* *p*

Vlc. *gliss.* *mf* *p* *pp* *N.* *S.P.* *N.* *S.P.* *S.T.* *gliss.* *pp* *N.* *S.P.* *S.T.* *gliss.* *pp* *N.* *S.P.* *S.T.*

D.B. *mf* *p* *pp* *N.* *S.P.* *pp* *N.* *S.P.* *N.* *S.P.*

5

71

Fl.

Ob.

Cl. 1

Bsn.

Hn.

Tpt.

1

2

3

Tuba

1

Perc.

2

3

4

Timp.

Hp.

Pno.

M. Sop.

voix que j'ai rap - por - tée du pa - ys En - tre mes draps cou - leur de sou - fre; Ma voix que j'ai

f *passionato*

71

Vln. I

Vln. II

Vla.

sola

le altre

S.P.

Vlc.

D.B.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

114

rit.

9 Misterioso ♩ = 54

Fl.

Ob.

1

Cl. 2

3

Bsn.

Cbsn.

1.3

Hn.

2.4

1.2

Tpt. 3

4

1

Tbn. 2

3

Tuba

Crot.

1

Vibr.

2

Perc.

3

4

Timp.

Hp.

Pno.

M. Sop.

fer - ment je dé-voile ma peau. je dé - voile ma peau.

114

rit.

9 Misterioso ♩ = 54

Vln. I

Vln. II

Vla.

Vlc.

D.B.

II

Je sens deux cœurs

Molto espressivo ♩ = c.72

Piccolo

Flute 2 Picc. *mp*

Oboe 1 *mp*

Clarinet in B♭ 1 *mp*

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

1

2

Percussion

3

4

Timpani

Xylophone

Vibraphone

Gong

Large Cymbal

Marimba

Harp

Celesta

C♯, D♯, E♯, F♯, G♯, A♯, B♯

mf

mf

mp

to Piano

Molto espressivo ♩ = c.72

Violin I

Violin II

Viola

Violoncello

Double Bass

pizz.

mf

mp

con sord.

ppp

con sord.

ppp

8 rit. 10 A tempo (♩ = c.72) Grave Libero

Fl. 2 Picc.

Ob.

Cl.

Bsn.

Hn.

1 senza sord. *mf* *agitato* *mf* *f* *f* *f* *mp* *pp*

2 senza sord. *mf* *agitato* *mf* *f* *f* *f* *p*

Tpt. 3 senza sord. *mf* *mf* *mf* *f* *mf*

4 senza sord. *mp* *mp* *mf* *mf* *mp*

1 senza sord. *mp* *mp* *mf* *mf* *mp*

Tbn. 2 senza sord. *mp* *mp* *mf* *mf* *mp*

3 senza sord. *mp* *mp* *mf* *mf* *mp*

Tuba senza sord. *mp* *mp* *mf* *mf* *mp*

Crot. 1 *mf* Tamtam

Vibr. 2 *mp*

Perc. Large Cymbal Bass Drum

Mba. 4 *p* *f* *mp*

Timp.

Hp. 3

Pno. Piano *mf* *f* *mp* molto ped.

M. Sop. *mp* con tristezza Non,

8 rit. 10 A tempo (♩ = c.72) Grave Libero

Vln. I N. S.P. *gliss.* *mf* *f* *p* *ppp*

Vln. II N. S.P. *con sord.* *mf* *f* *p* *ppp*

Vla. *ppp* *con sord. div.* S.P. S.T. *mf* S.T. *f* *p* *ppp*

Vlc.

D.B.

11

A tempo (♩ = c.72)
Misterioso

16

Fl.

Ob.

Cl. 1

Bsn.

1.3

Hn. 2

4

Tpt. 1

Tbn.

Tuba

1

Vibr.

2

Perc. 3

4

Timp.

Hp.

Pno.

M. Sop.

je ne suis sûre___ de rien. Je sens seul'-ment, je sens un cœur, un deu-xi-ème cœur, qui bat tout près___ du mien.

11

A tempo (♩ = c.72)
Misterioso

16

Vln. I


Vln. II

Vla.

Vlc.

D.B.

M. Sop.  Musical score for Soprano part of 'Le Chant du Rossignol'. The score is in 3/4 time and consists of two systems. The first system contains the lyrics: 'Qui est cet ét-ran-ger — qui m'ha-bi-te? Un frè-re? Un au-tre moi-mê-me? Un en-ne-mi?'. The second system contains the lyrics: 'Dans ses veines cou-lent deux'. The music features various melodic lines with triplets and rests. Dynamics include *mf* and *mf* *passionato*.

D.B. 

32

Fl. 2 Picc.

Ob.

1

Cl. 2

3

Bsn.

Cbsn.

1.3

Hn. 2

4

Tpt. 1

1

Tbn. 2

3

Tuba

1

Vibr.

Perc.

3

B.D.

4

Timp.

Hp.

Pno.

M. Sop.

sangs, deux sangs mê - lés, le sang de la vic - time, et le sang du bour - reau.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Molto intenso, espressivo

poco accel.

ppp

pp

mp

f

gliss.

slow gliss.

con sord.

Xylophone

S.P.

S.T.

N.

S.T.

poco sfz

pp

Poco più mosso
Più agitato

Calando

38

Fl.

2 Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. 3

Tuba

Perc.

3 Susp. Cymbals

Hp.

Pno.

M. Sop.

Com - ment — ré - pand - re l'un sans — ré - pand - re l'au - tre?

Poco più mosso
Più agitato

Calando

38

Vln. I

Vln. II

Vla.

Vlc.

D.B.

poco sfz

pp

poco sfz

pp

mf

mp

45

13 A tempo (♩ = c.72)
Calmo, espressivo

Fl. 1

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Bsn.

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt.

Tbn. 1

Tbn. 3

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

Hp.

Pno.

M. Sop.

Un jour, mon en - fant naît - ra, je le tiend - rai dans mes bras, je le prend - rai cont - re mon sein pour le nour - rir.

13 A tempo (♩ = c.72)
Calmo, espressivo

Vln. I

Vln. II

Vla.

Vlc.

D.B.

rit.

Poco meno mosso $\text{♩} = c.72$
Molto espressivo

Fl.

Ob.

1

Cl.

2.3

Bsn.

Cbsn.

1

3

2

4

Tpt.

1

Tbn. 2

3

Tuba

Crot.

1

2

Perc.

S. Cyms

3

Mba.

4

Timp.

Hp.

Csta.

M. Sop.

67

S.P.

S.T.

S.P.

S.T.

S.P.

N.

Vln. I

S.P.

S.T.

S.P.

S.T.

S.P.

N.

Vln. II

S.P.

S.T.

S.P.

S.T.

S.P.

N.

Vla.

unis. S.P.

S.T.

S.P.

S.T.

S.P.

N.

Vlc.

unis. S.P.

S.T.

S.P.

S.T.

S.P.

N.

D.B.

S.P.

S.T.

S.P.

S.T.

S.P.

N.

[illegible]

accelerando

87

Fl.

2. Picc.

Ob. 1

Cl. 1

Bsn.

Cbsn.

Hn.

3

2

4

Tpt.

1

3

Tbn. 2

1

3

Tuba

Xylo.

Perc.

3

Mba.

4

Timp.

Hp.

Csta.

accelerando

87

Vln. I

Vln. II

Vla.

Vlc.

D.B.

gliss.

gliss.

gliss.

S.P.

div.

S.P.

S.P.

S.P.

S.P.

to Piano

C#, (D#), Eb,
(F#), Gb, Ab, (Bb)

Energico, agitato
♩ = c.144

92

Fl. 1 *f* *5*

2. Picc. *f*

3. *mp* *f*

Ob. 1 *f* *mp* *f*

2. *f* *mp* *f*

3. *f* *mp* *f*

Cl. 1 *f* *mp* *f*

2. *f* *mp* *f*

3. *f* *mp* *f*

Bsn. *f* *mp* *f*

Cbsn. *mp* *f*

Hn. 1 *mp* *f*

3. *mp* *f*

2.4 *f* *mp* *f*

Tpt. 1 *f* *mp* *f*

2. *f* *mp* *f*

3.4 *mp* *f*

Tbn. 1 *mp* *f*

2. *mp* *f*

3. *mp* *f*

Tuba *mp* *f*

Xylo. *f* *mp* *mf* *f*

Vibr. *f* *mp* *mf* *ff*

Perc. 1 *f* *mp* *mf* *ff*

2. *f* *mp* *mf* *ff*

3. *f* *mp* *mf* *ff*

Mba. *f* *mp* *mf* *ff*

Timp. *f* *mp* *mf* *f*

Hp. *mp* *mf* *ff* Dg, E3

Pno. *f* *mp* *ff* poco ped.

Energico, agitato ♩ = c.144

92

Vln. I *mp* non div. senza sord. *mf* *f* *p* *f* *f* *f* *f* *f*

Vln. II *mp* non div. senza sord. *mf* *f* *p* *f* *f* *f* *f* *f*

Vla. *mp* *f* *p* *f* *f* *f* *f* *f*

Vlc. *mp* *f* *p* *f* *f* *f* *f* *f*

D.B. *f* *mp* *f* *p* *f* *f* *f* *f*

101

Fl.

1

Ob. 2

3

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Xylo.

1

Vibr.

2

Perc.

Claves

3

Mba.

4

Timp.

Hp.

Pno.

101

Vln. I

Vln. II

Vla.

Vlc.

D.B.

112

Fl.

1

Ob.

2

Cl.

Bsn.

Hn.

1

Tpt.

2

1

Tbn. 2

3

Tuba

Xylo.

1

Vibr.

2

Perc.

Claves

3

Mba.

4

Timp.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

18 Sempresenza, ma leggiero

18 Sempresenza, ma leggiero

[illegible]

III Rages

Giocoso, energico

♩ = c.132-144

Flute

1

Oboe

2

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

1

Xylophone

2

Percussion

3

Bass Drum

4

Marimba

Timpani

Harp

Celesta

Giocoso, energico
♩ = c.132–144

Violin I

Violin II

Viola

Violoncello

Double Bass

[illegible]

[illegible]

[illegible]

38

38

[illegible]

This page of a musical score is divided into three sections by tempo and mood changes: **Meno mosso Più calmo, ma sempre intenso**, **A tempo Nervoso, tempestoso**, and **Energico**. The score includes parts for a large orchestra and a chamber ensemble.

Orchestra Instruments:

- Flutes (Fl.):** Part 1 (Fl. 1) and Part 2 (Fl. 2).
- Oboes (Ob.):** Part 1 (Ob. 1) and Part 2 (Ob. 2).
- Clarinets (Cl.):** Part 1 (Cl. 1) and Part 2 (Cl. 2).
- Bassoons (Bsn.):** Part 1 (Bsn. 1) and Part 2 (Bsn. 2).
- Contrabassoon (Cbsn.):**
- Horns (Hn.):** Part 2 (Hn. 2) and Part 4 (Hn. 4).
- Trumpets (Tpt.):** Part 1 (Tpt. 1), Part 2 (Tpt. 2), Part 3 (Tpt. 3), and Part 4 (Tpt. 4).
- Trombones (Tbn.):** Part 1 (Tbn. 1) and Part 2 (Tbn. 2).
- Tuba:**
- Timpani (Timp.):**
- Harps (Hp.):**
- Piano (Pno.):**

Chamber Ensemble (m. S. Cym.):

- Xyl. (Xylophone):**
- B.D. (Bells):**
- Mba. (Mallets):**

String Instruments:

- Vln. I (Violin I):**
- Vln. II (Violin II):**
- Vla. (Viola):**
- Vlc. (Violoncello):**
- D.B. (Double Bass):**

Dynamic Markings and Performance Instructions:

- Dynamic Markings:** *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *sfz* (sforzando).
- Performance Instructions:** *gloss.* (glissando), *poco ped.* (poco pedal), *pizz.* (pizzicato), *arco* (arco), *S.P.* (Sordina).
- Rehearsal Mark:** A double asterisk (**) marks the beginning of the second section.

22 Con forza

[illegible]

[illegible]

83

Fl.

1

mf

Ob. 2

mf

3

mf

1

mf

Cl. 2

mf

3

mf

Bsn.

mf

Cbsn.

mf

f

3

3

3

3

3

3

Hn.

1

3

2

mf

4

mf

1

3

Tpt. 2

f

mf

3

mf

f

Tbn.

Tuba

m. S. Cym.

1

f

mf

f

Perc.

2

3

Mba.

4

f

sffz

sffz

sffz

Timp.

Hp.

Pno.

Vln. I

mf

Vln. II

mf

Vla.

mf

f

f

3

3

3

3

3

Vlc.

mf

f

mf

D.B.

mf

f

[illegible]

98 **25** Molto intenso

Fl.

Ob.

Cl.

Bsn.

Cbsn.

1

3

Hn.

2

4

Tpt. 1

1

Tbn. 2

3

Tuba

m. S. Cym.

1

Xyl.

Perc.

B.D.

Mba.

4

Timp.

Hp.

Pno.

(poco ped.)

25 Agitato Molto intenso

98

Vln. I

Vln. II

Vla.

Vlc.

D.B.

26 Con ultima forza Agitato

107

1

Fl. 2

3

1

Ob. 2

3

1

Cl. 2

3

Bsn.

Cbsn.

Hn.

Tpt. 1

Tbn.

Tuba

1

Perc.

2

B.D.

3

Mba.

4

Timp.

Hp.

Pno.

107

Vln. I

Vln. II

Vla.

Vlc.

D.B.

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is divided into two systems, each starting at measure 116. The first system is marked "Con ultima forza Disperato" and the second system is marked "Nervoso".

First System (Measures 116-125):

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute 3 plays a similar line but with a different articulation.
- Oboes (Ob. 1, 2, 3):** Oboe 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Oboe 3 plays a similar line but with a different articulation.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Clarinet 3 plays a similar line but with a different articulation.
- Bassoons (Bsn., Cbsn.):** Bassoon and Contrabassoon play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Horns (Hn. 1, 2, 3, 4):** Horns play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Trumpets (Tpt. 1, 2, 3, 4):** Trumpets play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Trombones (Tbn., Tuba):** Trombone and Tuba play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Percussion (Perc.):** Percussion includes Xylophone, Vibraphone, Bells (B.D.), and Mallets (Mba.).
- Harps (Hp.):** Harp plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Piano (Pno.):** Piano plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Strings (Vln. I, Vln. II, Vla., Vcl., D.B.):** Violins I and II, Viola, Violoncello, and Double Bass play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.

Second System (Measures 126-135):

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Flute 3 plays a similar line but with a different articulation.
- Oboes (Ob. 1, 2, 3):** Oboe 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Oboe 3 plays a similar line but with a different articulation.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 and 2 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Clarinet 3 plays a similar line but with a different articulation.
- Bassoons (Bsn., Cbsn.):** Bassoon and Contrabassoon play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Horns (Hn. 1, 2, 3, 4):** Horns play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Trumpets (Tpt. 1, 2, 3, 4):** Trumpets play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Trombones (Tbn., Tuba):** Trombone and Tuba play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Percussion (Perc.):** Percussion includes Xylophone, Vibraphone, Bells (B.D.), and Mallets (Mba.).
- Harps (Hp.):** Harp plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Piano (Pno.):** Piano plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Strings (Vln. I, Vln. II, Vla., Vcl., D.B.):** Violins I and II, Viola, Violoncello, and Double Bass play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.

The score includes dynamic markings such as *ff*, *mp*, *mf*, and *mf* (poco ped.).

28

[illegible]

146

Fl.

Ob.

1

Cl. 2

3

Bsn.

Cbsn.

8

8

8

8

8

8

8

2/4

2/4

2/4

2/4

2/4

2/4

2/4

mf

mf

mf

mf

mf

mf

mf

mp

mp

mp

mp

mp

mp

mp

1

3

2

4

Hn.

8

8

8

8

8

2/4

2/4

2/4

2/4

2/4

mp

mp

mp

mp

mp

1

2

3

4

Tpt.

8

8

8

8

8

2/4

2/4

2/4

2/4

2/4

f

f

f

f

f

pp

pp

pp

pp

pp

mp

mp

mp

mp

mp

1

2

3

Tbn.

8

8

8

8

2/4

2/4

2/4

2/4

mf

mf

mf

mf

f

f

f

f

p

p

p

p

1

2

3

Tuba

8

8

8

8

2/4

2/4

2/4

2/4

mf

mf

mf

mf

f

f

f

f

mp

mp

mp

mp

Xyl.

Vibr.

Perc.

Mba.

Timp.

8

8

8

8

8

2/4

2/4

2/4

2/4

2/4

mp

mp

mp

mp

mp

f

f

f

f

f

mp

mp

mp

mp

mp

Hp.

Pno.

8

8

2/4

2/4

f

f

mp

mp

146

N. —> S.P.

N. —> S.P.

N. —> S.P.

N. —> S.P.

N. —> S.P.

N. —> S.P.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

8

8

8

8

8

8

8

2/4

2/4

2/4

2/4

2/4

2/4

2/4

f

f

f

f

f

f

f

mp

mp

mp

mp

mp

mp

mp

[illegible]

[illegible]

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for five instruments: Xyl. (Xylophone), Vib. (Vibraphone), Perc. (Percussion), Mba. (Maracas), and Timp. (Timpani). The music is in 2/4 time. The Xyl. part has a melodic line in the right hand, while the Vib. part has a rhythmic pattern in the left hand. The Perc. part has a melodic line in the right hand. The Mba. part has a rhythmic pattern in the left hand. The Timp. part has a melodic line in the right hand. The score includes dynamics such as *p* (piano) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines. The Xyl. part has a melodic line in the right hand, while the Vib. part has a rhythmic pattern in the left hand. The Perc. part has a melodic line in the right hand. The Mba. part has a rhythmic pattern in the left hand. The Timp. part has a melodic line in the right hand. The score includes dynamics such as *p* (piano) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines.

Hp.

Pno.

[illegible]

[illegible]

33 Molto energico

The image shows a page of a musical score, likely from a symphony, featuring various instruments and a string section. The score is written in 2/4 time and includes dynamic markings like *ff*, *sfz*, and *f*. The instruments listed include Fl., Picc., Ob., Cl., Bsn., Cbsn., Hn., Tpt., Tbn., Tuba, Xyl., Vib., Perc., Mba., Timp., Hp., Pno., Vln. I, Vln. II, Vla., Vlc., and D.B. The score is marked "Furioso" and "209".

The score is written in 2/4 time. The instruments are arranged in a standard orchestral layout. The string section (Vln. I, Vln. II, Vla., Vlc., D.B.) is at the bottom, and the woodwinds and brass are in the middle. The percussion and keyboard instruments are at the top.

The score includes various dynamic markings and articulations. For example, the woodwinds and brass often play *sfz* (sforzando) notes. The strings play *f* (forte) notes. The percussion includes a triangle and a mba (maraca).

The score is marked "Furioso" and "209". The tempo is indicated by the word "Furioso" at the top left of the page. The page number "209" is also present.

[illegible]

[illegible]

232

35

Molto intenso

1

2. Fl.

3

1

Ob. 2

3

1

Cl. 2

3

Bsn.

Cbsn.

1.3

Hn.

2.4

1

2

3

4

1.2

Tbn.

3

Tuba

Crot.

1

Vibr.

Perc.

3

Mba.

4

Timp.

Hp.

Pno.

Calando poco a poco

232

35

Molto intenso

N. → S.P.

N.

N. → S.P.

N.

N. → S.P.

N.

N. → S.P.

N.

N. → S.P.

N.

1

Vln. I

2

Vln. II

3

Vla.

4

Vlc.

5

D.B.

Calando poco a poco

This page of the musical score, numbered 238, contains the following elements:

- Tempo Change:** A tempo change instruction "rallentando poco a poco più espressivo" is placed above the staff for Violin I and below the staff for Violin II.
- Instrumentation:** The score includes parts for Flute 1 and 2, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Contrabassoon, Horn 1, 2, 3, and 4, Trumpet, Trombone 1, 2, and 3, Tuba, Cymbal, Xylophone, Bass Drum, Maracas, and Timpani.
- Dynamic Markings:** Various dynamics are indicated throughout the score, including *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *sfz* (sforzando).
- Articulation and Performance Instructions:** The score includes markings for glissandos, slurs, and accents, as well as performance instructions like "N." (normal) and "N. → S.P." (normal to sostenuto/pedale).
- Staff Layout:** The staves are arranged in a traditional orchestral format, with woodwinds and brass in the upper half and strings and percussion in the lower half.

[illegible]

Meno mosso ♩ = c. 63

250 Grave

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Hn.

Tpt.

Tbn.

Tuba

Crot.

Perc.

Vibraphone

Gongs

Dg. A#

molto ped.

This page of the musical score is divided into two systems. The top system covers measures 255 to 259, and the bottom system covers measures 260 to 264. The tempo is marked "Calando poco a poco" at the beginning of each system, with a "rit." (ritardando) marking at the end of measure 259 and the beginning of measure 260. The tempo then changes to "Lungo" (Lento) at the beginning of measure 261.

The instrumentation includes:

- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn.
- Cbsn.
- Hn. 1, 2, 3, 4
- Tpt. 1, 2, 3
- Tbn. 1, 2, 3
- Tuba
- Crot.
- Vibr.
- Perc. (Ggs, Xeo)
- Timp.
- Hp.
- Pno.
- Vln. I, II
- Vla.
- Vlc.
- D.B.

The score features a variety of musical notations, including dynamic markings (f, mf, mp, pp), articulation (accents, slurs), and tempo markings. The bottom system includes a "rit." marking at the end of measure 259 and the beginning of measure 260, and a "Lungo" marking at the beginning of measure 261.

Lento ♩ = c.32
Misterioso

Ben sonante, poco grave ♩ = 64

1 Flute 2 3 1 Oboe 2 3 1 Clarinet in B♭ 2 3 Bassoon Contrabassoon 1 Horn in F 2 3 4 1 Trumpet in C 2 3,4 1 Trombone 2 3 Tuba 1 Crotales 2 Vibraphone 3 Bass Drum 4 Timpani 1 Harp 2 Piano 3 M. Sop.

Lento ♩ = c.32
Misterioso
S.T. → N.

Ben sonante, poco grave ♩ = 64
S.T. → N.

1 Violin I 2 Violin II 3 Viola 4 Violoncello 5 Double Bass

[illegible]

This page of a musical score, likely for a symphony, contains staves for a wide variety of instruments. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Contrabassoon), brass (Horn 1-4, Trumpet 1-4, Trombone 1-3, Tuba), and percussion (Cymbal, Vibraphone, Snare Drum, Bass Drum, Tom-tom, Harp, Piano). The bottom section features string instruments (Violin I & II, Viola, Violoncello, Double Bass). The score is divided into measures, with a large bracketed section labeled '37' spanning several measures. Dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *p* (piano) are used throughout. Performance instructions like 'Meno grave' and 'Molto espressivo' are present. The score includes complex musical notation with triplets, glissandos, and various articulations.

38 Libero

[illegible]

39 Più mosso
Sempre espressivo, flessibile

[illegible]

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn.

Hn. 1

Hn. 3

Tpt.

Tbn.

Tuba

Susp. Cym.

Vibr.

Perc. B.D.

Timp.

Hp.

Csta.

M. Sop.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

ber - ceau, — je ne pou - vais m'em - pêch - er de sur - veil - ler tes cris, le fond de ton re - gard, et tes ges - tes, il

mf più agitato

40 Poco più mosso ♩ = c.72
Poco agitato

52

1 Fl. 2 3 Ob. 1 Cl. 2 3 Bsn. Cbsn. Hn. Tpt. Tbn. Tuba

1 2 3 4 Perc. Vib. Xeo.

Hp. Csta. Celesta Xeo.

M. Sop.

40 Poco più mosso ♩ = c.72
Poco agitato

52

Vln. I Vln. II Vla. Vlc. D.B.

fal - lait que je sache si le sang qui coule dans tes veines, est ce - lui du tu - eur, ou bien le mien.

Energico ♩ = c.96
58 Poco a poco più agitato

1

Fl. 2

3

Ob.

1

Cl.

2

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

1

Vibr.

2

Perc.

3

4

Timp.

Hp.

Csta.

M. Sop.

Quando, au-tour de moi, on s'in-quié - tait, on se mé - fi - ait, moi, je m'ef-for-çais de croire que le sang é-

Energico ♩ = c.96
58 Poco a poco più agitato

Vln. I

Vln. II

Vla.

Vlc.

D.B.

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments and a vocal soloist. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4.

Instrumentation and Staves:

- Fl. 2. Picc.** (Flute 2, Piccolo): Measures 68-73, 84-89.
- Ob. 1-3** (Oboes 1-3): Measures 68-73, 84-89.
- Cl. 1-3** (Clarinets 1-3): Measures 68-73, 84-89.
- Bsn.** (Bassoon): Measures 68-73, 84-89.
- Cbsn.** (Contrabassoon): Measures 68-73, 84-89.
- Hn.** (Horn): Measures 68-73, 84-89.
- Tpt.** (Trumpet): Measures 68-73, 84-89.
- Tbn. 1-3** (Trombone 1-3): Measures 68-73, 84-89.
- Tuba**: Measures 68-73, 84-89.
- Vibr.** (Vibraphone): Measures 68-73, 84-89.
- Perc.** (Percussion): Measures 68-73, 84-89.
- B.D.** (Bass Drum): Measures 68-73, 84-89.
- Marimba**: Measures 68-73, 84-89.
- Timpani**: Measures 68-73, 84-89.
- Hp.** (Harp): Measures 68-73, 84-89.
- Csta.** (Celesta): Measures 68-73, 84-89.
- M. Sop.** (Soprano Soloist): Measures 68-73, 84-89.

Tempo and Dynamics:

- Tempo:** The score starts with a tempo marking of *Subito più mosso* (Suddenly more moving) at measure 41, followed by *Con forza, furioso* (With force, furiously) at measure 42. The tempo changes back to *Calando* (Slowing down) at measure 84 and *rit.* (Ritardando) at measure 85.
- Dynamics:** The score includes various dynamic markings such as *mp* (mezzo-piano), *sfz* (sforzando), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo).

Lyrics:

The lyrics for the Soprano Soloist are:

- tait neutr' et mu - et, que le sang ne dé - ci - dait de rien.

[illegible]

[illegible]

94

Fl.

Ob. 1

1

Cl. 2

3

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

Xyl.

1

Vibr.

2

Perc.

Gui.

3

Mba.

4

Timp.

Hp.

Pno.

M. Sop.

la tor - ture du dou - te, cons - tam - ment, cett' ques - tion, ob - sé - dan - - - te,

94

Vln. I

Vln. II

Vla.

Vlc.

DB.

43 Più mosso (♩ = c.144, ♩. = c.96)
Sempre molto intenso

101

Fl.

Ob. 2

1

Cl. 2

3

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

1

2

Perc.

3

Mba.

4

Timp.

Hp.

Pno.

M. Sop.

tê - tue: Si un jour te te - nant, une ar - me dans la main, de - vant un

43 Più mosso (♩ = c.144, ♩. = c.96)
Sempre molto intenso

101

Vln. I

Vln. II

Vla.

Vlc.

D.B.

III

Fl.

Ob.

1

Cl. 2

3

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

1

2

Perc.

3

Mba.

4

Timp.

Hp.

Pno.

M. Sop.

hom - me que tu hais, de - vant un hom - me qui mé - rit' le pire châ - ti - ment, ce jour là,

Vln. I

Vln. II

Vla.

Vlc.

D.B.

The image shows a page of a musical score, likely for a symphony or opera. It is divided into two systems, each with a rehearsal mark 44. The first system includes Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Harp, Piano, and Soprano. The second system includes Violin I, Violin II, Viola, Violoncello, Double Bass, and Soprano. The score includes dynamic markings, articulation, and a vocal line with lyrics in French.

System 1:

- Rehearsal Mark 44:** Poco meno mosso, Grave, con forza. Tempo: A tempo (♩ = c.144, ♩. = c.96).
- Instruments:** Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion, Harp, Piano, Soprano.
- Lyrics:** le frap-pe - ras - tu? Ou bien fe - ras - tu, au der - nier mo - ment, un pas en ar - ri -

System 2:

- Rehearsal Mark 44:** Poco meno mosso, Grave, con forza. Tempo: A tempo (♩ = c.144, ♩. = c.96).
- Instruments:** Violin I, Violin II, Viola, Violoncello, Double Bass, Soprano.
- Lyrics:** le frap-pe - ras - tu? Ou bien fe - ras - tu, au der - nier mo - ment, un pas en ar - ri -

[illegible]

143

Fl. 2. Picc.

Ob. 2.

Cl. 2.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

Crotales

Vibr.

Perc.

B.D.

Mba.

Hp.

Csta.

Celesta

M. Sop.

Au - jourd' - hui, j'ai en - fin la ré - ponse...

Le sang du meur - tri - er s'est a - pai -

143

Vln. I

Vln. II

Vla.

Vlc.

D.B.

46

Poco più mosso

Più animato

gli altri (div. in 4)

univ.

div. in 4

div. in 2

div.

gli altri (div. in 2)

univ.

div. in 2

univ.

div.

poco ped. ad lib.

mp più espressivo

mf giubiloso

molto ped. ad lib.

M. Sop.

– sé en cô – toy – ant le mien. Au – jour – hui, ma vie, que je croy – ais per – due est en –

151

rit.

Festivo, sempre espressivo

Vln. I

div. in 4

div. in 2

mp *p*

Vln. II

div. in 4

div. in 2

mp *p*

Vla.

div. in 4

div. in 2

mp *p*

Vlc.

div. in 4

div. in 2

mp *p*

D.B.

div.

mp *p*

Meno mosso ♩ = c.66
Subito dolce, libero luminoso

[illegible]

[illegible]

50

[illegible]