

TRISTAN MURAIL

SERENDIB

pour 22 instrumentistes

PARTITION

hl

E d i t i o n s H e n r y L e m o i n e

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Commande de l'Ensemble InterContemporain
et de la Fondation Total pour la musique.
Serendib a été créé le 18 juin 1992
à l'Auditorium du Châtelet / Les Halles, Paris,
par l'Ensemble InterContemporain,
sous la direction de Kent Nagano.

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NOMENCLATURE

2 Flûtes (& petite flûte & flûte en Sol)

1 Hautbois (& cor anglais)

2 Clarinettes en Sib

1 Clarinette basse en Sib

2 Cors en Fa

1 Trompette en Ut

1 Trombone (ténor & basse)

3 Percussions

1 Harpe

1 Piano

2 Synthétiseurs (1 exécutant)

2 Violons

1 Alto

2 Violoncelles

1 Contrebasse

Durée : 16'

La partition est écrite en ut

NOMENCLATURE INSTRUMENTALE

Flûte 1 (+ petite flûte)
Flûte 2 (+ flûte en sol)
Hautbois (+ cor anglais)
Clarinette 1 en si bémol
Clarinette 2 en si bémol (accordée 1/4 de ton plus bas)
Clarinette basse
2 Cors 1 et 2
Trompette en ut
Trombone (ténor-basse)
3 Percussions
2 Synthétiseurs (un exécutant)
Piano
Harpe
2 Violons
Alto
2 Violoncelles
Contrebasse (avec 5ème corde)

La partition est notée en ut. Le piccolo, la contrebasse, le célesta, sont notés avec les transpositions d’octave habituelles. Le jeu de timbres et les crotales sonnent deux octaves plus haut. La clarinette 2 sonne 1/4 de ton plus bas. Les synthétiseurs sonnent 1/4 de ton plus haut. Lorsque le registre est indiqué 4’, ils sont en outre transposés d’une octave aiguë; lorsque le registre est indiqué 16’, ils sont en outre transposés d’une octave basse.

SYMBOLES

Accidents

♭ ♮ # : - 3/4, - 1/4, + 1/4, +3/4 de ton
NOTA : Les accidents valent pour une seule battue (et non pour une mesure entière). Toutefois, le plus souvent, chaque note porte son accident, sauf dans les cas évidents (notes répétées, notes réunies par une ligature, formules répétitives ou symétriques). Les accidents ne sont jamais valables pour une note de même nom située à une octave différente. *Accidents are valid for one beat only, not for a complete bar. All the same, most frequently, each note has its own accidental, except in obvious cases (repeated notes, repetitive or symmetrical patterns). Accidentals are never valid for a note of the same name in a different octave.*

Autres symboles

∅ le moins fort possible (si possible, sans attaque)
as quietly as possible (if possible, without an attack)

∅ < p < f de rien à p puis de p à f (sans dim. intermédiaire)
from nothing to p then from p to f (without an intervening diminuendo)

tr ou tr trille entre les deux notes indiquées
trill between the two indicated notes

NOTA :
Les deux notes ne sont pas nécessairement conjointes:

tr ou tr

le trille peut être multiple (au piano) :

permutiez rapidement les notes cerclées, un trille multiple

trémolo (cordes et percussions) ou flatterzung
tremolo (strings) or fluttertonguing (winds)

passer du son lisse au trémolo (ou au flz)
move from the smooth sound to tremolo (or to flutt.)

cesser le trémolo (ou le flz)
end of tremolo (or flutt.)

respirations: normale, très courte
short rests (normal, very short)

points d’orgue: long, moyen, court
fermata: long, medium, short

SYMBOLES PARTICULIERS

Cordes - Strings

nv non vibrato

sp sul ponticello

asp très près du chevalet, pour qu’on perçoive plus les harmoniques que le fondamental
very close to the bridge so that the harmonics are heard more than the fundamental

st sul tast

aller progressivement vers le chevalet
move gradually towards the bridge

ord retour au jeu ordinaire
return to normal play

exagérer la pression de l’archet sur la corde, pour un obtenir un son bruiteux sonnant environ une octave plus bas
exaggerate the bow pressure on the string (thus producing a noiselike sound about an octave too low)

accroître progressivement la pression d’archet
gradually increase the bow pressure

retour à la pression normale
return to normal pressure

son le plus aigu possible
highest possible sound

NOTA : Les cordes doivent jouer avec un vibrato normal, en l’absence d’indication contraire. Les traits horizontaux ne sont que des indications de durée.
The strings should play with the normal vibrato unless otherwise indicated. The horizontal strokes are simply indications of duration.

Percussions, piano, célesta, harpe

ou laisser résonner jusqu’à extinction du son (ou jusqu’à une éventuelle indication de pédale ou d’étouffement)
let the sound vibrate until no longer sounding (or until a pedal indication or a damp sign is reached)

étouffer
damp

Ped Piano, vibraphone : garder la pédale jusqu’à l’indication de pédale suivante, ou jusqu’au signe *
*Piano, vibraphone: keep the pedal depressed until the next pedal sign or until the sign * is reached*

piano: son étouffé (effleurer la corde avec la main gauche, tout en frappant la touche de la main droite)

NOTA : Toujours laisser résonner jusqu’à extinction naturelle du son le jeu de timbres, la harpe et les percussions métalliques, sauf indication contraire.
Always let the harp, the glockenspiel and other metallic percussions vibrate until the sound dies away naturally, unless otherwise indicated

NOTATION RYTHMIQUE

Sur la partition, chaque temps est représenté par un trait léger, tandis que les mesures sont séparées par des traits forts. Sur les parties d’orchestre, les temps sont représentés seulement quand c’est nécessaire, par des traits légers ou des pointillés.

L’unité de base est la noire. Les sons tenus sont souvent représentés par des traits horizontaux prolongeant la note. Les mesures notées 2 , 3 , 4 , etc... sont des mesures comportant 2,3,4,... noires.

1/2 , 2/3 , 4/3 , etc... indiquent des fractions de noire , soit des temps d’une durée égale à respectivement : une croche, deux croches de triolet, quatre croches de triolet, etc...

Exemples :
3 + 1/2 représente une mesure à quatre temps inégaux, soit : noire - noire - noire - croche

2/3 +2 = trois temps : 2 croches de triolet - noire - noire

noire de triolet, croche de triolet, et silences correspondants (notation utilisée dans les “mesures fractionnelles”)

RHYTHMICAL NOTATION

In the score, each beat is indicated by a light line, the bars being separated by thick lines. On the parts, the beats are marked only when necessary, by light or dotted lines.

The quarter-note (crotchet) is the basic rhythmic unit Held notes are often represented by horizontal lines whose length indicates the actual duration of the note.

Time signatures such as 2 , 3 , 4 , etc.. indicate bars of 2,3,4, ... quarter-notes .

1/2 , 2/3 , 4/3 , etc... are fractions of quarter-notes, i.e. beats equal to : one eighth-note (quaver) , two triplet eighth-notes (semi-quaver), four triplet eighth-notes, etc...

Exemples :
3 + 1/2 is a bar containing four beats of different duration, i.e.: quarter - quarter - quarter - eighth

2/3 +2 = three beats : 2 triplet eighth notes - quarter - quarter

triplet quarter-note, triplet eighth-note and respective rests (notation used in the “fractional bars”)

SERENDIB

Tristan MURAIL

Partition écrite en UT

A $\text{♩} = 60$ 2 3 $\frac{3+1}{4}$ 4 $\frac{1+1}{2}$ $\frac{3+1}{4}$ 5

Flûtes
1 Flûte en sol
2

Clarinettes
1
2

Percussions
1 célesta
2 crotales
3 grosse-caisse
mf dim.

Synthétiseurs
1 "célesta" (4)
2 "harpe"
mf, f, p, mp, pp

Piano
f, p, l.v., 8...., Ped.

Harpe
f, p, mf

Violons
1
2 sord.

Alto
pizz., arco, mp, p

Violoncelles
1 pizz., arco, mf, p
2 pizz., mf, p

Contrebasse
pizz., mf, p

* cresc. : peu au début, beaucoup à la fin de la tenue.

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2 2+3 3 $\text{♩} = 96$ 2 4

Fl. *mf*

Hb. *p*

Cl. *mf*

Cl. B. *mf*

C. *senza sord.* *mf pp*

Perc. *crotale (archet)* *p* *rôle "aigue"*

Synth.

P. *pp* *p* *pp*

Hp. *mf* *p*

V. *mf* *sp* *p*

A. *pp* *mf* *sp* *pp* *sp*

Vc. *mp* *sp* *pizz.* *f* *mf* *arco* *p*

Cb. *mp* *sp* *(ord)* *pp* *p*

15

Fl.

Cl.

Cl. B.

C.

Perc.

Synth.

P.

Hp.

V.

A.

Vc.

Cb.

20

25

* cresc. : comme mesure 1

3 4 3 5

Fl.

Cl.

Cl. B.

C

Perc.

Synth.

P.

Hp.

V.

A.

Vc.

Cb.

ord.

dim.---

pizz

arco

gliss.

30

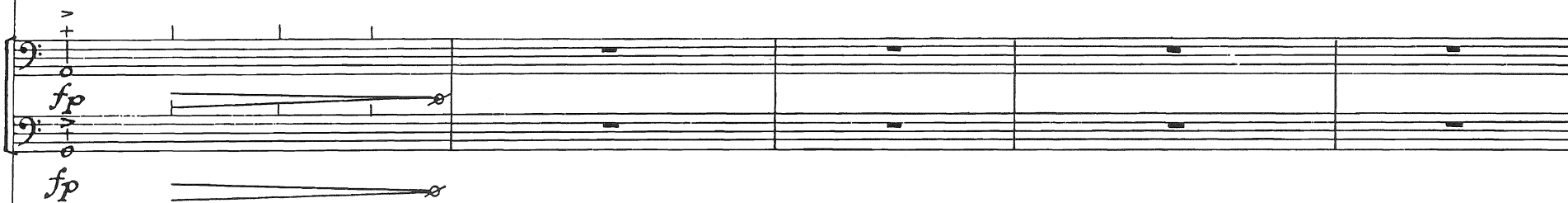
35

Fl.



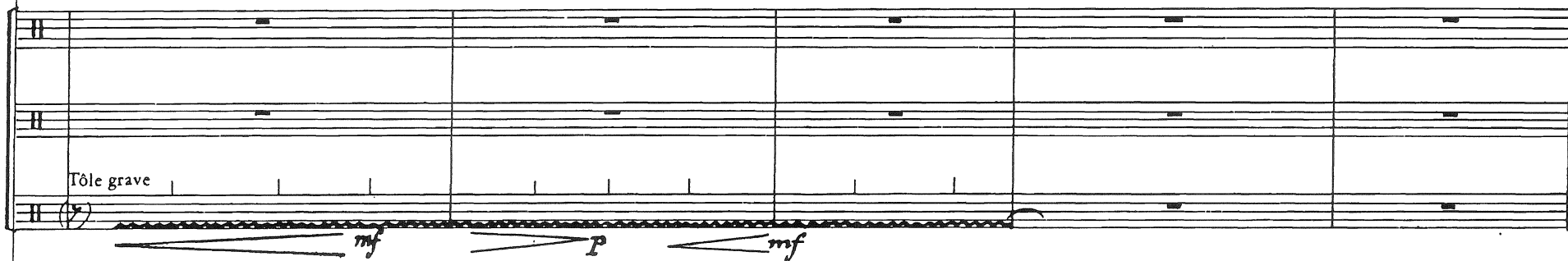
Flute part notation, measures 3-4-3. Includes triplets and dynamic markings *mf*.

C.



Cello part notation, measures 3-4-3. Includes dynamic markings *fp*.

Perc.



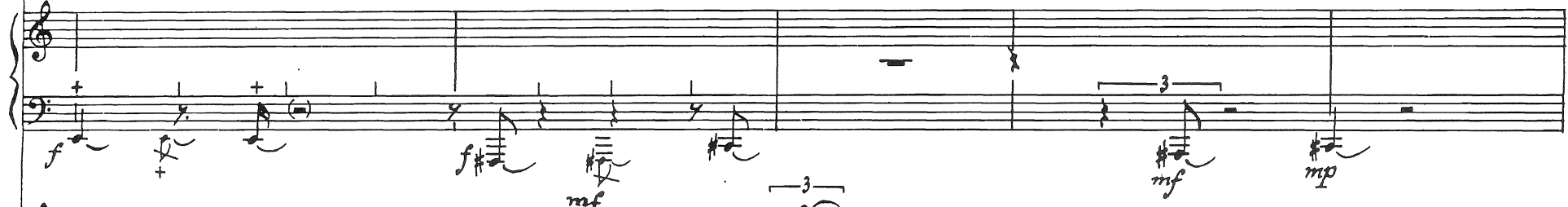
Percussion part notation, measures 3-4-3. Includes *Tôle grave* and dynamic markings *mf*, *p*.

Synth.



Synthesizer part notation, measures 3-4-3. Includes *II. "harpe"* and dynamic markings *f*.

P.



Piano part notation, measures 3-4-3. Includes dynamic markings *f*, *mf*, *mp*.

Hp.



Harp part notation, measures 3-4-3. Includes dynamic markings *f*, *mf*, *p*.

V.



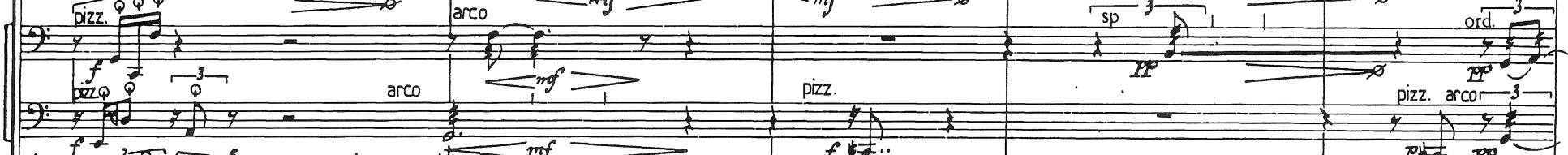
Violin part notation, measures 3-4-3. Includes *sp*, *ord.*, and dynamic markings *mf*.

A.



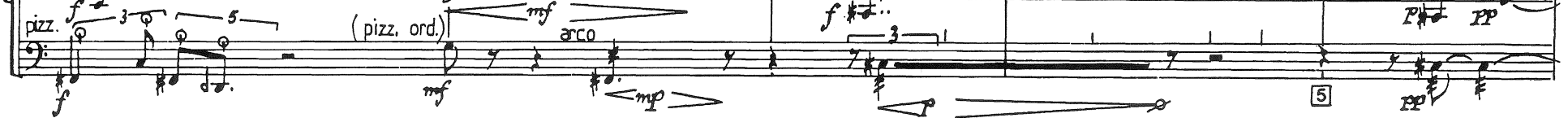
Viola part notation, measures 3-4-3. Includes *sp*, *ord.*, and dynamic markings *mf*.

Vc



Violoncello part notation, measures 3-4-3. Includes *pizz.*, *arco*, and dynamic markings *mf*.

Cb



Double Bass part notation, measures 3-4-3. Includes *pizz.*, *(pizz. ord.)*, *arco*, and dynamic markings *mf*, *pp*.

4 3

Synth. II
"harpe"

P.

Hp.

V.

A.

Vc

Cb

10

C 3 ♩=96

♩=60

2

3

2

9

3

Piccolo

Fl.

Gdc Fl.

Hb.

Cl.

Cl. B.

C.

Trp.

Trb.

vibra

Perc.

Synth. II

"vibra-harpe"

P.

Hp.

V.

A.

Vc.

Cb.

dim. ---

mf

ff

p

f

menaff

ord.

asp.

[V, A, Vc sempre]

5

C

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. (Flute), Eb. (E-flat instrument), Cl. (Clarinet), Cl. B. (Bass Clarinet), C. (Cello), Trp. (Trumpet), Trb. (Trombone), Perc. (Percussion), Syn. II (Synthesizer II), P. (Piano), Hp. (Harp), V. (Violin), A. (Viola), Vc. (Cello), and Ch. (Double Bass). The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano), as well as crescendo and decrescendo markings. It also features fingerings, slurs, and articulation marks. The page number 20 is visible at the bottom center.

3

2

3 $\text{♩} = 80$

4

Fl. mf ff *dim.*

Hb. *dim.*

Cl. mp mf f *dim.*

Cl. B. mp *dim.*

C. f p *dim.*

Trp. f p *dim.*

Tub. f p *dim.*

Perc. Vibra. f mf p Glock

Synth. II ff mf p

P. ff f mp f

Hp. f

V. mf f sfz p

A. mf f sfz p

Vc. p f sfz p

25 f p f

C

accel.-----♩=104/120

Fl.

Hb.

Cl.

Cl. B.

C.

Trp.

Trb.

Perc.

Synth. II

P.

V.

V.

35

40

C

rall. ----- 3 $\text{♩} = 120$

rall. ----- 2 $\text{♩} = 100$ $\text{♩} = 90$

3

Fl. p f mf stacc. mp p

Hb. p f mf stacc. mp p

Cl. p f mf stacc. mp p

Cl. B. p f mf stacc. mp p

C. ff mp dim. -----

Trp. ff mp dim. -----

Frb. ff mp dim. -----

Perc. mf f mf stacc. mf p mf

Synth. I mf f mf p mf

Synth. II mf f mf p mf

P. ff f p f p f

Hp. sol q si $♯$ mf f mp f p mf f 8 -----

V. ff p cresc. -----

A. ff p cresc. -----

V. ff mf ff mf pp mf $sp.$ $ord.$ $asp.$

Ch. ff mf ff mf p mf pp mf $sp.$ $ord.$

45 ff mf 50 dim. -----

3

4

2 rall molto $\frac{5}{3}$ $\frac{75}{2}$ $\frac{75}{3}$ 3

Fl.

Hr.

Cl.

Cl. B.

C.

Trp.

Trb.

Perc.

I

II

P.

Hp.

V.

A.

Vc.

Ch.

Crotales

dim.

mf

p

pp

tr

3

5

8

doq réb

55

C

70

1+2 4 2 3 2

Fl.

Hb.

Cl.

Cl.B.

C.

Trp.

Tch.

Perc.

Synth. II
"vibra."

P.

Hp.

V.

A.

Vc.

Cb.

Tam-Tam aigu

T.T. grave.

Cymb. chinoise

(glock.)

T.T. très grave

gliss. harm.

gliss. harm.

cresc.

cresc.

75

D

♩ = 120

3

2

3

Fl.

Hr.

Cl.

Cl. B.

* : Flûtes, hautbois, clarinettes : avec un léger decrescendo sur chaque trait descendant.

C.

Trp.

Trb.

Vibra.

Glock. 16

Glock.

Cymb. aig. *ff*

Synth. I

f *mf*

"Glock. 4"

P.

ff

Ped.

Hp.

V.

A.

Vc.

Ch.

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Fl.** (Flute)
- Hb.** (Horn)
- Cl.** (Clarinet)
- Perc.** (Percussion)
- Synth. "glock"** (Synthesizer Glockenspiel)
- P.** (Piano)
- Hp.** (Harpsichord)
- V.** (Vocal)
- A.** (Alto)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems, each containing five staves. The first system includes parts for Fl., Hb., Cl., Perc., and Synth. "glock". The second system includes parts for P., Hp., V., A., and Vc. The score is marked with various dynamics, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *dim.* (diminuendo). The score is numbered 23 in the top right corner.

15

4 2 1+1 1+2 4 3 2+1

Fl. *f* *ff* *f* *mp* *mp*

Hb. *mf* *mf* *ff*

Cl. *mp* *f* *mf* *mf* *ff* *f* *mf* *mp*

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

Synth "glock" *f* *f* *f* *mf* *mp* *mp*

I GLOCK. 4'

II HARP. 8'

P. *f* *mf* *ff* *f* *mp*

Hp. *mf* *f* *ff*

V. *mf* *f* *mf*

A. *mf* *f*

Vc. *mf* *f* *mp*

Cb. *mf* *f* *mp*

flaut.

flaut.

20

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from the 'Introduction' to the 'Flight of the Firebird'. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Features a melodic line with triplets and dynamic markings of *mp*, *f*, and *mf*.
- Hb.** (Horn): Provides harmonic support with a melodic line in the second staff, marked *f*.
- Cl.** (Clarinet): Features a melodic line with triplets and dynamic markings of *mp*, *f*, and *mf*.
- Cl.B.** (Clarinet Bass): Provides harmonic support with a melodic line in the fourth staff, marked *mf*.
- Perc** (Percussion): Includes two staves for percussion instruments, marked *f* and *mf*.
- Synth.** (Synthesizer): Features two staves for synthesizer instruments, marked *f* and *mf*.
- P.** (Piano): Provides harmonic support with a melodic line in the sixth staff, marked *mf*.
- Hp.** (Harp): Provides harmonic support with a melodic line in the seventh staff, marked *f* and *mf*.

The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. The tempo is marked 'Allegretto' and the key signature is one flat (B-flat major or D minor).

Handwritten musical score for "The Rose Tree" featuring V. (Violin), A. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score includes dynamic markings (mf, mp, pp) and articulation (accents, slurs). Above the staves are time signatures: 2+1, 4, 3, 1+2, 2, 1+1, 3.

3 E 2 3

Fl. $\text{♩} = 112$ $\text{♩} = 100$

Hb.

Cl.

Perc. 1 (vibra.) 2 (glock.)

Synth. I "glock" II "harpe"

P.

Hp.

3 2 3

V.

A.

Vc.

Cb.

30

2 $\text{♩} = 140$ $\frac{3+2}{4}$ 2 $\text{♩} = 80$ 3 4 5 2 $\frac{1+3}{4}$ 2

Fl. *mp* *f* *mf*

C. 1 *p*

Perc. (vibra.) *mf* *p* Crotales *p*

"glock" I *mf* II *mp* *f*

P. *p*

Hp. *mp* *f* *mf*

V. *ppp* *sub.* *pizz.* *mf* *f* *arco* *sp.* *ord.* *sp.* *ord.* *sp.* *ord.*

A. *ppp* *sub.* *mf* *f* *arco* *sp.* *ord.* *sp.* *ord.* *sp.* *ord.*

Vc. *ppp* *sub.* *mf* *f* *arco* *sp.* *ord.* *sp.* *ord.* *sp.* *ord.*

Cb. *ppp* *sub.* *mf* *f* *arco* *sp.* *ord.* *sp.* *ord.* *sp.* *ord.*

15 *cresc. poco a poco* 20

2 4 3 2 3 2 3 4

Fl. *mf* *>*

C. *p* *sourd.* *p*

Perc. *p* I vibrato lent II glock. *mf* III: Crotales *pp* *pp*

Synth. II "harpe" *mf* I "vibra" VL. *mf* *p*

P. *pp* *cresc.* *p* *mf* *p* *pp*

Hp. *mf*

2 4 3 2 3 2 3 4

V. *mp* *sp.* *ord.* *mf* *sp.* *ord.* *f* *ord.*

A. *mp* *sp.* *ord.* *mf* *sp.* *ord.* *f* *ord.*

Vc. *mp* *sp.* *ord.* *mf* *sp.* *ord.* *f* *ord.*

Cb. *mp* *sp.* *ord.* *mf* *sp.* *ord.* *f* *ord.*

E *p* *f* *p* *pp*

25

The image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Cl. B.), Cello (C.), Trumpet (Trp.), Trombone (Trb.), Vibraphone (vibra), Glockenspiel (glock), Crotales, Synthesizer II (Synth II), Harp (Hp.), Violin (V.), Viola (A.), and Cello/Double Bass (C. B.). The score is divided into two systems. The first system includes staves for Fl., Hb., Cl., Cl. B., C., Trp., Trb., (vibra), (glock), (crotales), Synth II, and "vibra VL". The second system includes staves for P., Hp., V., A., and C. B. The score features various musical notations, including notes, rests, dynamics (p, mp, pp, mf), and performance instructions such as "senza sord." and "sourd. sèche". The tempo is marked as 3/4 = 100. The key signature is one sharp (F#).

[illegible]

3

2

3

4

Fl.

Hb.

Cl.

Cl. B.

C.

Trp.

Trb.

Perc.

Célesta

Synth. I
"vibra-hpc"

P.

Hp.

V.

Vc.

Cb.

5

10

4

 $\text{♩} = 60$

3

Fl. *f* *mf* *p* *dr*

Hr. *mf* *mf* *p*

Cl. *mf* *mf* *mf* *pp* *dr*

Cl. B. *mf* *pp* *dr* *mf* *pp*

C. *mf* *p* *mp* *pp*

Trp. *mf* *p* *mp* *pp*

Trb. *mf* *p* *mp* *pp*

Vibra *mf* *mf* *p*

Célesta *p* *mf*

Maracas très fin *mp*

Synth. II "harpe" *f* *mf* *mp*

P. *f* *mf* *pp* *dr*

Hp. *f* *mf* *pp* *dr*

V. (III) *f* *pp* *dim.*

A. (ord.) (iv) *f* *p* *dim.*

Vo. (ord.) *f* *p* *s.p.*

G

This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- Fl.** (Flute): Staff 1, mostly rests.
- Hb.** (Horn): Staff 2, playing a melodic line with dynamics *mp* and *mf*.
- Cl.** (Clarinet): Staff 3, playing a melodic line with dynamics *mp* and *mf*.
- Cl. B.** (Bassoon): Staff 4, playing a melodic line with dynamics *mp* and *mf*.
- C.** (Cello): Staff 5, playing a melodic line with dynamics *p* and *f*.
- Trp.** (Trumpet): Staff 6, playing a melodic line with dynamics *mp* and *mf*.
- Trb.** (Trombone): Staff 7, playing a melodic line with dynamics *mp* and *mf*.
- Perc.** (Percussion): Staff 8, including a *Célesta* part with dynamics *mp* and *mf*.
- Synth. "harpe"** (Synthesizer/Harp): Staff 9, playing a melodic line with dynamics *p*, *mf*, and *f*.
- P.** (Piano): Staff 10, playing a complex rhythmic pattern with dynamics *pp*, *mp*, and *pp*.
- Hp.** (Harp): Staff 11, playing a complex rhythmic pattern with dynamics *p* and *mf*.
- V.** (Violin): Staff 12, playing a complex rhythmic pattern with dynamics *f* and *cresc.*.
- A.** (Viola): Staff 13, playing a complex rhythmic pattern with dynamics *f* and *cresc.*.
- Vc.** (Violoncello): Staff 14, playing a complex rhythmic pattern with dynamics *f* and *cresc.*.
- Cb.** (Contrabass): Staff 15, playing a complex rhythmic pattern with dynamics *f* and *cresc.*.

The score includes various musical notations such as notes, rests, dynamics (*mp*, *mf*, *f*, *pp*, *cresc.*), and articulation marks. The page is numbered 2 at the bottom right.

20
G

2 4 3 $\text{♩} = 60$ $2\frac{1}{2}$ 2 3 45"

Fl.

Hb.

Cl.

Cl.B.

C.

Trp.

Trb.

Perc.

Grosse-caisse

"célesta"

I

II

P.

Hpe

2 4 3 $2\frac{1}{2}$ 2 3 45"

V.

A.

Vc.

Cb.

dim. ---

25 30

H

4

Très lent, accel.

3

♩ = 80

4

5

2

Fl.

PICCOLO

PICCOLO

mp

mf

mf

Cl.

mp

mp

mp

C.1

sourd.

mp

Trp

sourd. harmon

mp

Tam Tam grave

cresc. ---

Crotales (archet)

G.C.

dim.

mp

5

dim.

bag. légères

mf

pp

3

archet

P

Célesta

3

fr

P

f

Perc.

Synth.

I Célesta 4'

3

3

mf

II

MF

3

(4')

(mp)

8va

3

(mf)

(mf)

P.

(b2)

(b1)

(dim.)

4

3

4

5

2

V.

3

3

mp

mp

p

f

3

3

mp

mp

p

f

3

3

mp

mp

p

f

3

3

mp

mp

p

f

A.

Vc

st. 3

3

mp

mp

p

f

3

3

mp

mp

p

f

Cb

(ord)

f

2 3 4 3

Fl. *dim.* *mf* *mf*

Hb. *tr* *pp*

Cl. *mf*

Cl.B.

C. *sourd.* *mp*

Trp. *sourd. harmon* *mp*

Trb.

Cél. *ff* *mf* *f*

Perc. *Vibra.* *Ped. mf* *Crotale (archet)* *mf*

Géophone *(mf)* *T.-Tam très grave* *cresc. ---*

Sy. I "célesta" *f* *mf* *f* *MF 0.52 (4.1)* *(mf)*

P. *(h)* *mf* *mf*

Hp. *f* *mf*

2 3 4 3

V. *tr* *mf*

A. *tr* *mf* *cresc. ---*

(ord)

Vc. *mp* *cresc. ---*

Cb. *mp* *cresc. ---*

10

[illegible]

Handwritten musical score for a symphony orchestra, measures 4 and 5. The score includes staves for Violins (V.), Violas (A.), Cellos (Vc.), and Double Basses (Cb.). It features various musical notations such as dynamics (f, mf, p, pp, cresc.), articulation (asp., ord.), and performance instructions (dim., st.). The key signature is one sharp (F#) and the time signature is 4/4.

3 2 4 3 2 3

Fl. *mf* *pp* *mf* *pp* *mf* *pp*

Hb. *mf* *pp* *mf*

Cl. *pp* *mp* *pp* *mf* *mf* *mf* *pp*

Cl. B. *mf* *p*

C. *mf* *mf*

Trp. *p* *mf* *pp* *mf*

Trb. *pp* *mf*

Vibra. *mf*

Célesta *mf*

Crotales (Glock.) *mf*

Tôle grave *mf*

(rôle aigue) *mf dim.* *pp*

Synth. II (MF 0.57) *mf* *cresc.* *MF 0.52 4 4*

P. *mf*

Hp. *mf*

3 2 4 3 2 3 4

V. *mf* *pp* *mf* *mf* *pp* *pp*

A. *mf* *mf* *pp*

Vc. *mf* *mf* *pp*

Cb. *mf* *pp*

20

4

2+ $\frac{2}{3}$

Fl. *mp* *mf* *mf*

Hb. *mp* *mf* *f*

Cl. *mp* *pp* *mf* *f*

Cl.B. *mp* *pp* *mf* *mf*

C. *senza sord.* *p* *mf*

Trp. *mp* *mf*

Trb. *mp* *mf*

Perc. *archet* *mf* *mf* *f*

(tôle grave)

Synth. *(MF 052 4'4)* *mf* *f*

4

2+ $\frac{2}{3}$

V. *f* *mf* *f* *pp* *ff*

A. *mf* *mf* *f* *pp* *ff*

Vc. *mf* *mf* *f* *pp* *ff*

Cb. *mf* *mp* *cresc.* *ff*

[25]

10

This page of a musical score is for a symphony, featuring a variety of instruments and detailed musical notation. The instruments listed on the left include Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Cl. b.), Cello (C.), Double Bass (Trb.), Trumpet (Trp.), Percussion (Perc.), Piano (P.), Harp (Hp.), Violin (V.), Viola (A.), and Cello/Double Bass (Cb.).

The score is divided into several systems, each with a key signature of one sharp (F#). The tempo and meter are indicated at the top: "rall." (rallentando) and "J=100" for the first system, and "rall." and "J=90" for the second. The time signature is 3/4.

The notation includes various musical symbols and instructions:

- Dynamics:** *p* (piano), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *ff* (fortissimo), and *dim.* (diminuendo).
- Articulation:** *stacc.* (staccato), *marc.* (marcato), and *tr.* (trill).
- Performance Instructions:** *rall.* (rallentando), *3*, *2*, *3*, *2*, *3*, *4* (fingerings or counts), *ped.* (pedal), *gliss.* (glissando), *ord.* (order), *asp.* (aspirato), and *tr.* (trill).
- Other Markings:** *solq si#* (solique si bemol), *I "vibra"* (I "vibrato"), and *Tam-tam grave*.

The score is written for a large ensemble, with multiple staves for each instrument. The notation is complex, featuring many notes, rests, and dynamic markings. The page is numbered 3 at the top right and 4 at the bottom right.

4 3 2 $\frac{2}{3}+1$ $\frac{1}{3}$ 3 $\frac{3+2}{4}$ 2

Fl.

Hb.

Cl.

Cl.B.

Perc.

Synth. "vibra"

P.

Hp.

V.

A.

Vc.

Cb.

10 15

J

3 1+5 2 = 120

Fl.

Hb.

Cl.

ClB.

C.

Trp.

Trb.

Perc.

Synth.

P.

Hp.

V.

A.

Vc.

Cb.

20

J

[illegible]

[illegible]

The image shows a musical score for 'The Wind' by Gustav Mahler, specifically the section from measures 8 to 12. The score is written for Synthesizer (Synth.) and Piano (P.).

Synthesizer (Synth.) Part:

- Measures 8-9: A melodic phrase starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. A five-measure rest follows.
- Measures 10-12: A five-measure phrase starting on D4, moving up stepwise to G4, then down to F#4, E4, D4. A five-measure rest follows.

Piano (P.) Part:

- Measures 8-9: A complex melodic phrase starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. A five-measure rest follows.
- Measures 10-12: A five-measure phrase starting on D4, moving up stepwise to G4, then down to F#4, E4, D4. A five-measure rest follows.

The score is in 3/4 time and D major. The tempo is marked 'Allegretto'.

3+1/2 2 3 60 1+1/2

Fl.

Hb

Cl.

Cl.B.

C.

Trp

Trb

Vibra

Perc.

Glock

Marimba

Gr-caisse

I "Glock" 4'

I "Harpe" 16'

II "Glock"

I "Vib." 8'

II "Glock"

P.

Hp

Handwritten musical score for a 5-part setting of "The Rose Tree". The score is written for five staves: Violin (V.), Alto (A.), Violoncello (Vc.), and Contrabass (Cb.), and a fifth staff (likely Tenor). The key signature is one sharp (F#), and the time signature is 3/2. The score is divided into three measures, each with a large number above it: 2, 3, and 1+2. The first measure (labeled 2) contains the main melody in the Violin part, with the Alto and Violoncello parts providing harmonic support. The second measure (labeled 3) features a more complex melodic line in the Violin part, with the Alto and Violoncello parts continuing the harmonic support. The third measure (labeled 1+2) shows the Violin part playing a triplet of eighth notes, with the Alto and Violoncello parts providing harmonic support. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, f, ff). The handwriting is in ink on aged paper.

1 **K** 2 $\text{♩} = 80$ 3 $\text{♩} = 72$ 2 $\text{♩} = 60$ 2 $\frac{1}{2}$

Fl.

Hb.

Cl.

Cl. B.

C.

Trp.

Trb.

Perc.

Synth "glock."

P.

Hpc.

V.

A.

Vc.

Cb.

2¹/₂ = 54 3 L = 50 4 2 3 2

Fl. *mf* *p* *whistle tone* *(p)*

Hb. *Cor anglais* *pp*

Cl. *dim.*

C. *mf* *p*

Trp. *(sourd.)* *mf*

Perc. *Vibra* *Crotales* *Cloches*

Synth. *I "vibra"*

P. *f* *pp*

Hp. *f*

V. *gliss.* *harm.* *mp* *pp* *asp.*

A. *mf* *pp* *asp.*

Vc. *mf* *pp* *asp.*

Cb. *mf* *pp*

This page of a musical score is for a symphony orchestra. It contains the following staves and parts:

- Fl (Flute):** Includes a Piccolo part. Dynamics range from *pp* to *mf*.
- Ca (Clarinet):** Dynamics range from *mp* to *mf*.
- Cl (Clarinet):** Dynamics range from *mp* to *mf*.
- Cl b (Bassoon):** Dynamics range from *pp* to *mf*.
- Trb (Trumpet):** Dynamics range from *pp* to *mf*.
- Perc (Percussion):** Includes Vibra (Vibraphone) and Marimba. Dynamics range from *pp* to *mf*.
- Synth (Synthesizer):** Includes a "Harpe" (Harp) part. Dynamics range from *pp* to *mf*.
- P. (Piano):** Dynamics range from *mp* to *mf*.
- Hp (Harp):** Includes a "étouffé" (muted) section. Dynamics range from *mp* to *mf*.
- V. (Violin):** Dynamics range from *mf* to *pp*.
- A. (Viola):** Dynamics range from *mf* to *pp*.
- V. (Violoncelle):** Dynamics range from *mf* to *pp*.
- Cb (Cello):** Dynamics range from *mf* to *pp*.

The score includes various musical notations such as notes, rests, dynamics (*pp*, *mf*, *mp*), and articulations (*pizz*, *arco*). The page is numbered 10 at the bottom.

3

2

3

Rall. = 80

57

2

Fl.

Ca.

Cl.

Cl.B.

C.

Trp.

Trb.

Perc.

Synth.

Hpe.

V.

A.

V.

Cb.

GLOCK.

TRIANGLE

TÔLE GRAVE

I "Vibra"

mf

f

pp

ff

dim.

sp

ord.

15

L

2 3 4

Fl.

Ca.

Cl.

Cl.B.

C.

Trp.

Trb.

Perc.

Synth.

P.

Hp.

V.

A.

Vc.

Cb.

mf

p

pp

f

loco

Pizz.

25

3

2

3+2
3

Fl. *pp* *mf* *pp* *mf* *pp* *f*

Ca *pp* *mf* *pp* *mf* *pp* *f* *cresc.*

Cl. *p*

Cl B *p*

C. *p*

Trp *p* (sourd.)

Trb *p*

Perc. *mf* *mp* *f*

Synth. *mf* *mp* *f*

3

2

3+2
3

P. *f* *p*

Hp *f*

V. *mf* *mp* *pp* *f* *sp*

A. *mf* *mp* *pp* *f* *sp*

Vc *f* *mf* *p* *pp* *f* *sp*

Ch *f*

3+2 3 2 3 2 3+1 3

Fl. *f* *mf* *mp*

Ca. *P* *f* *mf* *pp*

Cl. *mp* *dim.*

ClB *mp* *dim.*

C. *mp* *dim.*

Trp

Trb

VIBRA

Perc. *f* *mf* *mp*

Synth. *f* *mf* *mp*

P. *Ped.* *ff* *pp* *mf*

Hp *f* *gliss* *mf*

V. *mp* *f* *ord.* *mf* *mp*

A. *P* *f* *mf* *mp*

Vc *P* *f* *mf* *mp*

Cb *mf*

35

40

1+1+1 $\text{♩} = 50$ 3 2 2+1 2 Δ 3 $\text{♩} = 44$

Fl.

Ca

Cl.

Cl.B

C.

Trp

Trb

Perc.

Synth

"vibra"

P.

Hp

V.

A.

Vc

Cb

glock

vibra

crotales

cloches (si possible)

Tôle aigue

I "GLOCK"

II "PIANO"

ord.

gloss.

pizz.

45

4

2+1 ♩=50

3

Fl

Ca

Cl

Cl B

C

Trp

Trb

Perc

Synth

P

Hp

V

A

Vc

Cb

mp

p

pp

mf

f

stacc.

dim.

(glock)

II "Piano" 8'

I "Piano" 32'

Vibra

T-Tam grave

sp

pizz.

ord

50

Fl. *P dim.---*

Ca *mp* *pp* *mp*

Cl. *P dim.---*

Cl.B. *P dim.---*

C. *(sourd.) P dim.---*

Trp *mp*

Trb *P dim.---*

Perc. *(vibra) mp* *Crotales mp* *Tôle grave* *Grosse-Caisse (5")* *pp* *P*

Synth. *II "vibra" mp* *II "Vibra"* *I "Piano" 32' P* *mf*

P. *mf* *Péd.* *8*

Hp *P* *mf* *P*

V. *sord.*

A. *arco* *3* *I mp*

Vc *dim.---* *arco III mp*

Cb *mf* *mp* *5*

55 60