

10 piezas
sobre poemas
de Samuel
Beckett

para ensamble mixto

Giuliana
Di Pietro

2017

Orgánico

•Flauta

•Clarinete

•Saxo Tenor

Percusión:

•Triángulo

•Platillo suspendido

•Tam Tam

•3 Toms

•Bar Chimes

•Glockenspiel

•Vibráfono

•Xilófono

•Tenor

•Piano

•Violín

•Violonchelo

Indicaciones:

Para Percusión



Desplazar de manera recta la parte posterior de una baqueta de madera o de una escobilla desde el centro del platillo hacia el borde, con firmeza.



Arrastrar/ rozar una escobilla por el borde del platillo.



Realizar un trémolo con una sola escobilla, haciéndola oscilar hacia ambos lados contra el platillo.

I

Samuel Beckett

"Silence tel que ce qui fut"

Giuliana Di Pietro

♩ = 55

Flauta

Clarinete en Sib

Saxofón tenor

Triángulo

Platillo Suspendido

Tam-tam

3 Tom-toms

Bar Chimes

Vibráfono

Tenor

Piano

Violín

Violonchelo

p *3* *6*

mp

p *3* *mp* *3* *p*

p legato *6*

mp *3* *3* *3* *3*

mp *6*

3

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
mf

Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
p 3 6

Sax. ten. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tri. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
Baq. triángulo *p*

Plat. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
p 3 *mp* *p*

T.-t. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Tom-t. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

B. Chim. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vib. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

T. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
p legato 6 6 6

Vln. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
mp 3 3 3 3

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
mp

rit. ♩ = 100

5

Fl. *mp*

Cl. *mp* *p* *p*

Sax. ten. *mf* *p*

Tri. *p* 1.v. *p* *p*

Plat. *ppp* Baq. blanda *p* 1.v.

T.-t.

Tom-t.

B. Chim.

Vib. *mf* *mp*

T. *mp* Si-lence

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

Vln. *mp* *p*

Vc. *mp* *p*

9

Fl. *mp* $\langle 3 \rangle$ *p* *mp*

Cl. *mp* $\langle 3 \rangle$ *mp*

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t. *p*

B. Chim.

Vib. *p*

T. tel que ce qui fut

Pno. *mp*

Vln. *mp* $\langle 3 \rangle$

Vc. *mp*

Detailed description: This page of a musical score covers measures 9 through 12. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Saxophone (Sax. ten.), Triangle (Tri.), Plate (Plat.), Tom-tom (Tom-t.), Bells (B. Chim.), Vibraphone (Vib.), Trumpet (T.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The score is written in a key with one sharp (F#) and a 3/8 time signature. The vocal soloist (T.) has the lyrics: "tel que ce qui fut". The woodwinds and strings feature melodic lines with dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The piano part includes complex chordal textures and arpeggiated figures. The strings provide a harmonic foundation with various articulations and dynamics.

13

Fl. *p*

Cl. *p* 3

Sax. ten. *mp* *p*

Tri. *p* 1.v *pp* Baq. triángulo Baq. blanda

Plat. *pp* 1.v *pp*

T.-t.

Tom-t. *mp* *p*

B. Chim.

Vib. *mp* *p*

T. *mp* A- vant ja - mais

Pno. *mf* *p*

Vln. *mp*

Vc. *p* *mp* *p*

18

Fl. *mp* 3 *mf* 3 3 3

Cl. *mp* 3 3 3 *p*

Sax. ten. *mf* *f*

Tri. *mf* *mf*

Plat. *mf* *mf*

T.-t.

Tom-t. *mf* *mf*

B. Chim.

Vib.

T. *mp* *f*

ne se - ra plus

Pno. *mp*

Vln. *p* *mf* *f*

Vc. *mf* *f*

♩ = 90

22

Fl. *mp* 3 3 3 *mf*

Cl. *mp* *p subito*

Sax. ten. *mp* *mp* *p subito*

Tri. *pp* 1.v

Tom-t. *mp*

B. Chim.

Vib.

T. *mf* *p subito*
Par le mur - mure

Pno. *mp* *p subito* *mf*

Vln. *p* *mp* *p subito*

Vc. *p* *mp* *marcato*

26

Fl. *p subito* *mf* *mp*

Cl. *p* *mf* *mp*

Sax. ten. *mp* *mf*

Tri. *p* l.v.

Plat. *mp* l.v.

T.-t.

Tom-t.

B. Chim.

Vib.

T. *mp*
dé chi - re d'un pa - role sans pa -

Pno. *p* *mf* *mp*

Vln. *mp* *p* *mp*

Vc. *p subito* *mp* *mf* *mp*

♩ = 100

9

30

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

B. Chim.

Vib.

T.

Pno.

Vln.

Vc.

p

pp

mp

mf

mf sostenuto

mf cantabile

mf sostenuto

ssé

34

Fl. *mf* 3 *mp* *p*

Cl. *mp* 3

Sax. ten. *mf* 3 *mp* 3 3

Tri.

Plat. *mp* > 1.v

T.-t.

Tom-t.

B. Chim. *mp* *ghss.*

Vib.

T. *mf* 3 3 *mp* d'a-voir trop dit n'en pou -

Pno. *mp*

Vln. *mf* 3 *mp*

Vc. *mf* 3 *mp* *p* 3 3

Detailed description: This page of a musical score covers measures 34 to 37. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax. ten.), Percussion (Tri., Plat., T.-t., Tom-t.), Bells (B. Chim.), Vibraphone (Vib.), Trombone (T.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).
- Flute: Measure 34 starts with a whole note F#4. Measure 35 has a triplet of eighth notes (F#4, G4, A4) with a *mf* dynamic. Measure 36 has a half note G4 with a *mp* dynamic. Measure 37 has a whole note F#4 with a *p* dynamic.
- Clarinet: Measure 34 has a quarter note F#4 with a *mp* dynamic. Measure 35 has a triplet of eighth notes (F#4, G4, A4) with a *mf* dynamic. Measure 36 has a whole rest. Measure 37 has a whole rest.
- Saxophone: Measure 34 has a triplet of eighth notes (F#4, G4, A4) with a *mf* dynamic. Measure 35 has a quarter note G4 with a *mf* dynamic. Measure 36 has a whole rest. Measure 37 has a triplet of eighth notes (F#4, G4, A4) with a *mp* dynamic.
- Percussion: Triangles (Tri.) and Tom-toms (Tom-t.) have whole rests in all measures. The Snare Drum (Plat.) has whole rests in measures 34-36 and a snare stroke with a *mp* dynamic and a first vent (1.v) in measure 37. The Tambourine (T.-t.) has whole rests in all measures.
- Bells (B. Chim.): A bell stroke with a *mp* dynamic and a glissando (*ghss.*) is marked in measure 36.
- Vibraphone (Vib.): Whole rests in all measures.
- Trombone (T.): Measure 34-36 have whole rests. Measure 37 has a triplet of eighth notes (F#4, G4, A4) with a *mf* dynamic, followed by a quarter note G4 with a *mp* dynamic. The lyrics "d'a-voir trop dit n'en pou -" are written below.
- Piano (Pno.): Measure 34-36 have whole rests. Measure 37 has a chord of F#4 and C#5 in the right hand and F#4 and C#5 in the left hand, with a *mp* dynamic.
- Violin (Vln.): Measure 34 has a quarter note F#4 with a *mf* dynamic. Measure 35 has a triplet of eighth notes (F#4, G4, A4) with a *mf* dynamic. Measure 36 has a half note G4 with a *mp* dynamic. Measure 37 has a whole rest.
- Viola (Vc.): Measure 34 has a triplet of eighth notes (F#4, G4, A4) with a *mf* dynamic. Measure 35 has a triplet of eighth notes (F#4, G4, A4) with a *mf* dynamic. Measure 36 has a triplet of eighth notes (F#4, G4, A4) with a *mp* dynamic. Measure 37 has a triplet of eighth notes (F#4, G4, A4) with a *p* dynamic, followed by another triplet of eighth notes (F#4, G4, A4) with a *p* dynamic.

38

Fl. *mp* 3 3 *mf* 3 3 3 3 *p subito*

Cl. *mp* 3 3 *p*

Sax. ten. *p*

Tri.

Plat. *mf* 1.v *mf* *subito*

T.-t.

Tom-t.

B. Chim.

Vib.

T. *mp* 3
 vant plus Ju-rant de ne se taire plus.

Pno. *mf* *f*

Vln. *mf* 3 3 *p subito*

Vc. *mp* 3 3 *mf* 3 3 3 3 *p subito*

II "Chaque jour envie"

♩. = 100

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flauta:** Treble clef, 3/8 time signature. Enters in the third measure with a melodic line marked *mf*.
- Clarinete en Sib:** Treble clef, 3/8 time signature. Enters in the third measure with a melodic line marked *mp*.
- Saxofón tenor:** Treble clef, 3/8 time signature. Features a melodic line with trills (*tr*) and accents (*sfz p*) in the first two measures, and a sustained note in the third measure marked *p*.
- Triángulo:** Percussion staff. Includes *Escobilla* (brush) and *mp* markings.
- Pláttillo Suspendido:** Percussion staff. Includes *l.v.* (left hand) and *mp* markings.
- Tam-tam:** Percussion staff.
- 3 Tom-toms:** Percussion staff.
- Bar Chimes:** Percussion staff.
- Glockenspiel:** Percussion staff.
- Vibráfono:** Percussion staff.
- Tenor:** Treble clef, 3/8 time signature. Remains silent throughout.
- Piano:** Grand staff (treble and bass clefs). Features a melodic line in the bass clef marked *mf* throughout.
- Violín:** Treble clef, 3/8 time signature. Enters in the third measure with a melodic line marked *mf* and *pizz.* (pizzicato).
- Violonchelo:** Bass clef, 3/8 time signature. Features a melodic line marked *mf* throughout.

4

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

B. Chim.

Glock.

Vib.

T.

Pno.

Vln.

Vc.

12/8

mf

mp

tr

sfz p

mf

mp

1.v

mp

mf

12/8

12/8

mf

mf

arco

pizz.

mf

mf

mf

12/8

12/8

12/8

7

Fl. *p* *p* *mp*

Cl. *p* *p* *p* *p*

Sax. ten. *p* *p* *sfz p*
Preparado

Tri. *tr*

Plat.

T.-t.

Tom-t.

B. Chim.

Glock.

Vib. *p* *p* *p*

T. *mf* *mp*
Chaque jour en vie d'être

Pno.

Vln. arco *p* *p* *p*

Vc. arco *p* *p* *p*

10

Fl. *mp* *mp* *f*

Cl. *p* *mp* *f*

Sax. ten. *p* *tr* *mp* *f*

Tri. *-* *-* *-*

Plat. *-* *-* *-*

T.-t. *-* *-* *-*

Tom-t. *-* *-* *Baq. blanda* *f*

B. Chim. *-* *-* *-*

Glock. *-* *-* *mf* *f*

Vib. *p* *-* *-*

T. *8* *un* *jour* *en* *vie* *mf* *f*

Pno. *-* *-* *f*

Vln. *p* *mp* *f*

Vc. *p* *mp* *f*

13

Fl. *ff* *sfz p* *sfz p* *sfz p*

Cl. *ff* *sfz p* *sfz p* *sfz p*

Sax. ten. *ff* *sfz p* *sfz p* *sfz p*

Tri.

Plat.

T.-t. *p*

Tom-t.

B. Chim.

Glock. *ff*

Vib. *mp* *p*

T. *mf*
Non certes sans re - gret

Pno. *ff* *ff sfz* *ff* *f*

Vln. *ff* *mf* *mp* *mp*

Vc. *ff* *sfz ff p* *ff p* *f p*

17

Fl. *sfz p* *tr* *mp* *p*

Cl. *tr* *sfz p* *sfz p*

Sax. ten. *mp* *p*

Tri.

Plat.

T.-t.

Tom-t.

B. Chim.

Glock.

Vib. *p*

T. *mp*
un jour d'être

Pno. *mf*

Vln. *p* *mp* *mp*

Vc. *mf* *p* *p* *p* *p*

Detailed description: This is a page of a musical score for a symphony orchestra, page 17. The score is written for woodwinds, strings, and percussion. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Saxophone (Sax. ten.). The string section includes Trumpet (Tri.), Trombone (T.-t.), Tom-tom (Tom-t.), and Bassoon (B. Chim.). The percussion section includes Glockenspiel (Glock.), Vibraphone (Vib.), and Timpani (T.). The Piano (Pno.) part is also present. The Flute part features a trill (tr) and dynamic markings of sfz p, mp, and p. The Clarinet part also features a trill and sfz p markings. The Saxophone part has mp and p markings. The Timpani part has an 8-measure rest. The Vibraphone part has a p marking. The Timpani part has an mp marking and the lyrics "un jour d'être". The Piano part has an mf marking. The Violin (Vln.) part has p and mp markings. The Violoncello (Vc.) part has mf and p markings.

20

Fl. *tr* *sfz p* *p*

Cl. *p* *tr* *sfz p* *mp*

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

B. Chim.

Glock.

Vib.

T. *p*
né. un jour d'être

Pno. *p*

Vln. *p* *mp* *p* *p*

Vc. *p* *mp* *p* *p*

Detailed description: This page of a musical score covers measures 20, 21, and 22. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Tenor Saxophone (Sax. ten.). The percussion section includes Triangle (Tri.), Plate (Plat.), Tom-tom (T.-t.), Tom-tom (Tom-t.), and Bells (B. Chim.). The string section includes Glockenspiel (Glock.), Vibraphone (Vib.), Trumpet (T.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The vocal line (T.) has lyrics: 'né. un jour d'être'. The score includes various musical notations such as trills, slurs, and dynamic markings like *sfz p*, *p*, *mp*, and *p*.

23

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

B. Chim.

Glock.

Vib.

T.

né.

Pno.

Vln.

Vc.

tr

sfz p

p

III "Nuit qui fais tant"

♩ = 80

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flauta:** Treble clef, 4/4 time. Starts with a melodic line in the first measure, then rests in the second and third measures.
- Clarinete en Sib:** Treble clef, 4/4 time. Starts with a melodic line, then rests in the second and third measures.
- Saxofón tenor:** Treble clef, 4/4 time. Rests in the first measure, then plays a melodic line with triplets in the second and third measures.
- Triángulo:** Percussion staff. Starts with a single note, then rests. In the second measure, it plays a rhythmic pattern with the instruction "Escobilla". In the third measure, it plays a rhythmic pattern with the instruction "Baq. triángulo".
- Platillo Suspendido:** Percussion staff. Rests in the first measure, then plays a rhythmic pattern in the second and third measures.
- Tam-tam:** Percussion staff. Rests in the first measure, then plays a rhythmic pattern in the second and third measures.
- 3 Tom-toms:** Percussion staff. Rests in the first measure, then plays a rhythmic pattern with triplets in the second and third measures.
- Bar Chimes:** Treble clef, 4/4 time. Rests in all three measures.
- Glockenspiel:** Treble clef, 4/4 time. Rests in all three measures.
- Tenor:** Treble clef, 4/4 time. Rests in all three measures.
- Piano:** Grand staff (treble and bass clefs), 4/4 time. Rests in all three measures.
- Violín:** Treble clef, 4/4 time. Rests in the first two measures, then plays a melodic line in the third measure.
- Violonchelo:** Bass clef, 4/4 time. Starts with a melodic line, then plays a rhythmic pattern in the second and third measures.

Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as slurs, triplets, and accents.

4

Fl. *f* *mf* < > < >

Cl. *mp* *mf* < > < > *mf* *mp*

Sax. ten. *mp* *mf* *mf* *mp*

Tri.

Plat. *mp*

T.-t. *p* l.v.

Tom-t. *p*

B. Chim.

Glock.

T.

Pno. *f* *mf*

Vln. *p* *p* *f* *mf* *p* *gliss.* 3 3 3 3 3 3

Vc. *f* *mf* *mp*

tr

$\begin{matrix} \text{tr} \\ \text{tr} \\ \text{tr} \end{matrix}$

fff ∇ ff ∇

11

Fl. *p*

Cl. *p*

Sax. ten. *p*

Tri.

Plat.

T.-t.

Tom-t.

B. Chim.

Glock. *p* *mp*

T. *mp* *mf*
 im - plo-rer l'au - -

Pno. *p* *mp* *mf*

Vln. *p*

Vc. *mp* *mp* *mf*

14

Fl. *mf* 6 6

Cl. *mf* 6 5

Sax. ten. *f*

Tri.

Plat.

T.-t. *mp* 1.v

Tom-t. *mp* *mf*

B. Chim.

Glock.

T. *be*

Pno. *f* *fff*

Vln. *mf* 6 5 5

Vc. *f*

Detailed description: This page of a musical score covers measures 14 and 15. The key signature has one sharp (F#) and the time signature is 4/4. The Flute (Fl.) part begins in measure 14 with a sixteenth-note scale (F#, G, A, B, C, D, E, F#) marked *mf* and includes fingering numbers 6 and 6. The Clarinet (Cl.) part follows with a similar scale, marked *mf*, with fingering numbers 6 and 5. The Tenor Saxophone (Sax. ten.) plays a sustained note (F#) marked *f*. The Percussion section includes a Tom-tom (Tom-t.) with a *mp* note in measure 15 and a *mf* note in measure 14. The Snare Drum (T.-t.) has a *mp* note in measure 14 with a '1.v' marking. The Piano (Pno.) part features a *f* chord in measure 14 and a *fff* chord in measure 15. The Violin (Vln.) part has a *mf* note in measure 14 and a scale in measure 15 with fingering numbers 6, 5, and 5. The Violoncello (Vc.) part has a *f* note in measure 14 and a scale in measure 15. Other instruments like Trumpet (Tri.), Trombone (Plat.), Glockenspiel (Glock.), and Trombone (T.) are present but have no notes in these measures.

16

Fl. *p*

Cl. *mf* *p*

Sax. ten. *mp*

Tri.

Plat.

T.-t.

Tom-t.

B. Chim. *p* *gliss.*

Glock.

T. *mf* *mf*
Nuit de grâce tomb.

Pno. *mp*

Vln. *mp* *p*

Vc. *p* *mp*

IV "Imagine si ceci"

♩ = 80

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauta**: Flute part, mostly rests.
- Clarinete en Sib**: Clarinet in B-flat part, with a melodic phrase in the third measure.
- Saxofón tenor**: Tenor saxophone part, with a melodic line starting in the second measure.
- Triángulo**: Triangle part, with a single note in the third measure.
- Platillo Suspendido**: Suspended cymbal part, with a first strike (l.v) in the first measure and a roll in the third.
- Tam-tam**: Tam-tam part, with a roll in the third measure.
- 3 Tom-toms**: Three tom-toms, mostly rests.
- Bar Chimes**: Chimes part, mostly rests.
- Glockenspiel**: Glockenspiel part, with chords in the first measure.
- Vibráfono**: Vibraphone part, mostly rests.
- Tenor**: Tenor voice part with lyrics: "I - ma - gi - ne si ce - ci un jour ce - ci un beau jour".
- Piano**: Piano accompaniment with chords and textures.
- Violín**: Violin part, with a melodic line in the second measure.
- Violonchelo**: Violoncello part, with a melodic line in the second measure.

Dynamic markings include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). The score is in 4/4 time.

4

Fl. *mp* *mf*

Cl. *mp* *mp*

Sax. ten. *mp* *p*

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Glock. *p*

Vib. *p* *p*

T. *mp*

I-ma gi - ne si un jour un beau jour ce-ci

Pno. *mp* *p*

Vln. *mp* *p* *mf*

Vc. *mp* *p*

7

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Glock.

Vib.

T.

Pno.

Vln.

Vc.

mp

p

mp

mp

p

Escobillas

p

mp

ce-ssait

mf secco

mf

mp

p

3

3

3

3

3

3

3

3

3

10

Fl. *mf* *mp*

Cl. *mf* *p*

Sax. ten. *mp* *pp*

Tri.

Plat. *mp* l.v.

T.-t.

Tom-t.

Chim.

Glock.

Vib.

T. *mp*
I-ma gi-ne

Pno. *p* *pp*

Vln. *mp* *mp* *p* *pp* tr

Vc. *mp* *p* *pp*

V

"Rien nul"

♩ = 90

3+2

Flauta

mf
espresivo

Clarinete en Sib

mf
espresivo

Saxofón tenor

mf

Triángulo

Baq. blanda

Platillo Suspendido

mp

Tam-tam

3 Tom-toms

Bar Chimes

Vibráfono

mf

Tenor

Piano

mf

Violín

mf

Violonchelo

f

pizz.

4

Fl. *mf* *mp* 3

Cl. *mf* *p* *p*

Sax. ten. *mf* *p*

Tri. *p* 1.v *p*

Plat. *p* 1.v

T.-t.

Tom-t.

Chim.

Vib. *mp*

T. *mp*
8 Rien nul n'au ra

Pno.

Vln. I *mf* *p* *mp* 3

Vc. *mp* arco

Detailed description: This is a page of a musical score for page 31. It features a multi-staff arrangement. At the top, the Flute (Fl.) part begins with a measure marked '4' and a dynamic of *mf*, followed by a crescendo to *mp* and a triplet of eighth notes. The Clarinet (Cl.) part starts with *mf*, has a rest in the second measure, and then enters with a triplet of eighth notes marked *p*, ending with a decrescendo. The Saxophone Tenor (Sax. ten.) part starts with *mf*, has a decrescendo to *p* in the second measure, and continues with a long note. The Trombone (Tri.) part has a rest in the first measure, then a note marked *p* with a first-violin-like bowing (1.v) in the second measure, and another *p* note in the third measure. The Trumpet (T.) part has a rest in the first measure, then a note marked *mp* in the second measure, and a melodic line in the third measure. The Percussion parts (Plat., T.-t., Tom-t., Chim.) are mostly silent. The Vibraphone (Vib.) part plays a series of chords marked *mp*. The Vocal line (T.) has the lyrics 'Rien nul n'au ra' under the notes. The Piano (Pno.) part has a complex chordal accompaniment in the first measure. The Violin I (Vln. I) part starts with *mf*, decrescends to *p* in the second measure, and then has a triplet of eighth notes marked *mp*. The Violoncello (Vc.) part has a melodic line in the first measure, a rest in the second, and a long note in the third, with the instruction 'arco' above it.

7

Fl. *mp*

Cl. *p* 3 *mp*

Sax. ten. *mf*

Tri. *p* >

Plat. *mp*

T.-t.

Tom-t.

Chim.

Vib.

T. *mp*
é - té pour rien

Pno.

Vln. I *p* *mp* 3 *mf*

Vc. *mp* 3 *mf*

Detailed description: This page of a musical score (page 32) features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Tenor Saxophone (Sax. ten.), with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The brass section consists of Trumpet (Tri.), Trombone (T.-t.), and Trombone (T.), with the Trumpet part marked piano (p) and accented (>). The percussion section includes Snare Drum (Plat.), Tom-tom (Tom-t.), and Chimes (Chim.). The string section includes Violin I (Vln. I) and Violoncello (Vc.), with dynamics from piano (p) to mezzo-forte (mf). The vocal part (T.) has lyrics in French: "é - té pour rien". The score is divided into three measures, with a 5/4 time signature at the end of each. A rehearsal mark '7' is placed at the beginning of the first measure.

10

Fl. *f* *f* 5

Cl. *f* 5 3 *mf* 3 3

Sax. ten. *f* *mf*

Tri. 5/4

Plat. 5/4 1.v. *mf*

T.-t. 5/4

Tom-t. Baq. blanda *f* *mf*

Chim. 5/4

Vib. 5/4

T. 5/4 *mf* *f*
tant é - té

Pno. 5/4 *f* *mf*
ff *f*

Vln. I 5/4 *f* *gliss.* *mf*

Vc. 5/4 *ff* *f* 3

rit.

12

Fl. *mp* 3 3

Cl. *mp* *p*

Sax. ten. *p*

Tri. *p* 1.v 1.v

Plat. Escobillas *mp*

T.-t.

Tom-t.

Chim.

Vib. *f* *mp*

T. *p*
rien nul

Pno. *f* *mf* *p*

Vln. I *mp* 3 3 *p*

Vc. *mp* *p*

16

Fl. *mp cantabile*

Cl. *mp cantabile*

Sax. ten. *mp*

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Vib. *mp*

T.

Pno. *mp*

Vln. I *mp*

Vc. *mf* *p*

Detailed description: This page of a musical score covers measures 16 to 35. The tempo is marked as quarter note = 80. The score includes parts for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax. ten.), Triangle (Tri.), Plate (Plat.), Tom-tom (T.-t.), Chimes (Chim.), Vibraphone (Vib.), Trumpet (T.), Piano (Pno.), Violin I (Vln. I), and Viola (Vc.). The Flute and Clarinet parts are marked *mp cantabile* and feature melodic lines with slurs. The Saxophone part is marked *mp* and has a crescendo leading to *mp*. The Vibraphone part is marked *mp* and has a crescendo. The Piano part is marked *mp* and features a complex rhythmic pattern. The Violin I part is marked *mp* and features a complex rhythmic pattern. The Viola part is marked *mf* and *p* and features a complex rhythmic pattern with triplets.

19

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Vib.

T.

Pno.

Vln. I

Vc.

mp

mp

p

mp

mp

gliss

mp

mf esperanzado

rêve sans fin ni trêve à

p

mp

mf

23

Fl. *pp*

Cl. *mp morendo*

Sax. ten. *pp* *p*

Tri.

Plat.

T.-t.

Tom-t.

Chim. *gliss.* *p*

Vib.

T. *rien*

Pno. *mp morendo* *p*

Vln. I *p*

Vc. *mp morendo* *p*

VI "Écoute-les"

♩ = 60

Flauta

Clarinete en Sib

Saxofón tenor

Triángulo

Platillo Suspendido

Tam-tam

3 Tom-toms

Bar Chimes

Glockenspiel

Xilófono

Tenor

Piano

Violín

Violonchelo

p misterioso

f

p

p

mf

p

f

mp

p calmo

p

sf

sf

sf

p

4

Fl. *p* *mp* *mf*

Cl. *p* *mp* *mp*

Sax. ten. *p* *mp* 3 3 3

Tri. Baq. triángulo

Plat. *pp*

T.-t. 1.v *pp*

Tom-t. Baq. blanda *p*

Chim.

Glock. *p* *p*

Xil.

T. *mp* *mf*
É-coute-les s'a-jour-ter les mots

Pno.

Vln. *p* *mp*

Vc. *p* *mp*

Detailed description: This is a page of a musical score for page 39. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Clarinet (Cl.), Saxophone (Sax. ten.), Triangle (Tri.), Platina (Plat.), Tom-tom (Tom-t.), Chime (Chim.), Glockenspiel (Glock.), Xylophone (Xil.), Trombone (T.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The score is divided into three measures. The first measure starts with a 4-measure rest for the Flute. The second measure has a 3-measure rest for the Flute. The third measure has a 3-measure rest for the Flute. The vocal line has lyrics: 'É-coute-les s'a-jour-ter les mots'. The piano part is mostly silent. The string parts (Vln. and Vc.) have melodic lines. Dynamics range from *pp* to *mf*. There are also triplets in the Saxophone and Violin parts.

7

Fl. *p* *pp* *mp* *tr* *(e)*

Cl. *mp* *pp* *p*

Sax. ten. *mp* *sfz p* *tr*

Tri. *pp* Baq. blanda

Plat. *p*

T.-t.

Tom-t.

Chim.

Glock.

Xil. *p* *p*

T. *mp* *p*
aux mots sans mot

Pno. *mp* *6* *6* *8va*

Vln. *p* *pp* *p* *6* *6*

Vc. *p* *pp* *p*

10

Fl. *mp*

Cl. *tr*
sfz p
p
mp

Sax. ten. *sfz p*
p
mp

Tri.

Plat.

T.-t.

Tom-t. *mp*

Chim.

Glock.

Xil. *tr*

T. *mp*
les pas aux pas

Pno. *mp* 6 6
mf
mf

Vln. 6
mp

Vc. *mp*
mf V V

Fl. *mp*

Cl.

Sax. ten. *p* *l.v.* *mp*

Tri. *p* *l.v.*

Plat. Escobilla *mp* *l.v.*

T.-t.

Tom-t. *mf*

Chim. *gliss.* *mp*

Glock.

Xil. *p* *mp*

T. *p* un à un.

Pno. *f* *p* *mp*

Vln. *mp*

Vc. *p* *mp*

16 43

Fl. *mf* *mp*

Cl. *mf* *mp*

Sax. ten. *mf* *mp*

Tri. *mp*

Plat. Baq. blanda *p* 1.v

T.-t. *mp* 1.v

Tom-t. *mp*

Chim.

Glock. *mp*

Xil.

T. *mf* *mp* *liviano* *mf* =
 Pas à pas nulle part nul seul ne

Pno. *mf* *ff* *Red.* *8^{vb}*

Vln. *mf* *mp*

Vc. *mf*

Fl. *mf* *p*

Cl. *mp* *mf* *p*

Sax. ten. *mf*

Tri. *mf*

Plat.

T.-t.

Tom-t.

Chim.

Glock. *mp* *p*

Xil.

T. *f* *p liviano*
 sait com ment pe-tits pas pe-tits pas

Pno. *mp*

8^{vb}

Vln. *mf* *gliss.*

Vc. *mp* *mf* *mp* *mf* *p*

22 rit.

Fl. *mf* *mp* *p*

Cl. *sfz p* *sfz p*

Sax. ten. *mp* *mp* *p*

Tri. Baq. blanda *pp*

Plat. 1.v *mp*

T.-t.

Tom-t.

Chim.

Glock.

Xil. *mp* *p*

T. *mp* *mf*
 nulle part obs - ti - né - ment

Pno. *p*

Vln. *p* *pp* *8va*

Vc. *mp* *p* *pp*

VII

"A peine à bien mené"

♩. = 35

(♩ = 105)

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flauta:** Treble clef, 6/8 time. Starts with a rest, then plays a melodic line with dynamics *mp* and *mp*.
- Clarinete en Sib:** Treble clef, 6/8 time. Starts with a rest, then plays a melodic line with dynamics *p*, *mp*, and *p*.
- Saxofón tenor:** Treble clef, 6/8 time. Starts with a rest, then plays a melodic line with dynamics *p*, *p*, *p*, *p*, and *p*.
- Triángulo:** Percussion staff. Starts with a rest, then plays a rhythmic pattern with dynamics *p*.
- Platillo Suspendido:** Percussion staff. Starts with a rest, then plays a rhythmic pattern with dynamics *p*.
- Escobillas:** Percussion staff. Starts with a rest, then plays a rhythmic pattern with dynamics *p*.
- Tam-tam:** Percussion staff. Starts with a rest, then plays a rhythmic pattern.
- 3 Tom-toms:** Percussion staff. Starts with a rest, then plays a rhythmic pattern.
- Bar Chimes:** Percussion staff. Starts with a rest, then plays a rhythmic pattern.
- Xilófono:** Percussion staff. Starts with a rest, then plays a rhythmic pattern.
- Vibráfono:** Percussion staff. Starts with a rest, then plays a rhythmic pattern with dynamics *p*.
- Tenor:** Treble clef, 6/8 time. Starts with a rest, then plays a rhythmic pattern.
- Piano:** Grand staff (treble and bass clefs), 6/8 time. Starts with a rest, then plays a rhythmic pattern with dynamics *p*.
- Violín:** Treble clef, 6/8 time. Starts with a rest, then plays a melodic line with dynamics *mp* and *p*.
- Violonchelo:** Bass clef, 6/8 time. Starts with a rest, then plays a melodic line with dynamics *p* and *mp*.

poco rall. a tempo

♩ = 35

3

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Xil.

Vib.

T.

Pno.

Vln.

Vc.

p

mp

p

mp

p

mp

Baq. triángulo

p

Baq. blanda

p 2

2

p

mp

pizz.

mf

mp

6

Fl. *p* *tr* *mp*

Cl. *p*

Sax. ten. *p* *mp*

Tri. *pp*

Plat.

T.-t.

Tom-t.

Chim.

Xil.

Vib.

T.

Pno.

Vln. *arco* *p* *mp* *mp*

Vc. *p*

Detailed description: This page of a musical score is for page 48, marked 'poco rall.'. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), and Tenor Saxophone (Sax. ten.), a string section with Trumpet (Tri.), Trombone (T.-t.), Tom-tom (Tom-t.), Chimes (Chim.), Xylophone (Xil.), Vibraphone (Vib.), and Trombone (T.), and a string section with Violin (Vln.) and Viola (Vc.). The Flute part begins with a measure marked '6' and includes a trill (tr) and a triplet. The Clarinet and Tenor Saxophone parts have dynamics of *p* and *mp*. The Trumpet part has a *pp* dynamic. The Violin part is marked *arco* and includes triplets and dynamics of *p*, *mp*, and *mp*. The Viola part has a *p* dynamic. The Percussion parts (Plat., T.-t., Tom-t., Chim., Xil., Vib.) are mostly silent, with some initial activity in the first measure.

$\text{♩} = 35$
a tempo

9

Fl. *p*

Cl. *p*

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Xil.

Vib.

T. *mp*
À peine à bien me - né le der-nier

8^{va}

Pno. *pp*

Vln. *p*

Vc. *p* *mp*

12

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Xil.

Vib.

T.

Pno.

Vln.

Vc.

p

p

p *mp* *mf* *p*

Escobilla
p

p *mp* *mf* *p*

mf

pas le pied re - pose en a tten-dant

pp

mf *mp* *mf* *p*

mp *p* *mp* *mf* *p*

pizz.

16

Fl. *mp*

Cl. *p* *mp*

Sax. ten. *p* *mp* 2 2

Tri.

Plat.

T.-t. *mp* 1.v

Baq. blanda

Tom-t. *mf*

Chim.

Xil. *mp* *p*

Vib. *f*

T. *mf con resignación* *p* *mf*
 comme le veut l'u-sage que l'au- tre en fasse au - tant

Pno. *ff*

Vln.

Vc. *p* *mp* 2 2

20

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Xil.

Vib.

T.

Pno.

Vln.

Vc.

Baq. blanda

mp

mp

mp

mp

f

f

f

mf con resignación

mp

ff

mf

mf

1.v

comme le veut_ l'u-sage et por__ te ain - si le

(pizz.)

pizz.

23

Fl. *p subito* *mp* 3 3 2 2

Cl. *p subito* *mp* 2 3

Sax. ten. *p subito* *mp* 2 2

Tri. Plat. T.-t. Tom-t. Chim. Xil. Vib.

T. *mf* 2 2

faix en - core de l'a - vant

Pno.

Vln. Vc. *mp* arco 3 3

Detailed description: This is a page of a musical score, page 53, starting at measure 23. The score is for a woodwind quintet, strings, and a vocal line. The woodwinds (Flute, Clarinet, and Saxophone) have melodic lines with dynamic markings of *p subito* and *mp*, and some triplet and doublet figures. The strings (Violin, Viola, Violoncello) are mostly silent, with the cello playing a rhythmic pattern in the final measure. The vocal line has lyrics: "faix en - core de l'a - vant". The score includes various musical notations such as slurs, accents, and dynamic markings.

26

Fl. *mp* *p*

Cl. *mp* *p*

Sax. ten. *mp* *p*

Tri. *-*

Plat. *-*

T.-t. *-*

Tom-t. *f* *f*

Chim. *-*

Xil. *-*

Vib. *f*

T. *mf con resignación*
 comme le veut l'u-sage en - fin

Pno. *ff* *mp*

Vln. *mp* (pizz.)

Vc. *mp* *mp*

Detailed description: This is a page of a musical score for measures 26, 27, and 28. The score is arranged in a multi-staff format. At the top, measures 26, 27, and 28 are indicated. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Saxophone (Sax. ten.), Triangle (Tri.), Plate (Plat.), Tom-tom (Tom-t.), Chimes (Chim.), Xylophone (Xil.), Vibraphone (Vib.), Trombone (T.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The woodwinds (Fl., Cl., Sax. ten.) play melodic lines with dynamics of mezzo-piano (mp) and piano (p). The percussion (Tom-t., Vib.) provides rhythmic accompaniment, with the Tom-tom playing a pattern of eighth notes marked forte (f). The strings (Vln., Vc.) play a rhythmic accompaniment of eighth notes, with the Violoncello marked mezzo-piano (mp) and the Violin marked mezzo-piano (mp) and pizzicato (pizz.). The Trombone (T.) has a vocal line with lyrics in French: "comme le veut l'u-sage en - fin". The Piano (Pno.) provides harmonic support, starting with a fortissimo (ff) chord and then moving to mezzo-piano (mp). The overall mood is somber and resigned, as indicated by the marking "mf con resignación".

rit.

29

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Xil.

Vib.

T.

Pno.

Vln.

Vc.

arco

II

IV

8^{va}

p

pp

ppp

p

pp

pp

p

pp

2 2

VIII

"Á l'instant de s'entendre dire"

♩ = 80

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flauta:** Treble clef, 4/4 time. Dynamics: *mp*, *mp*, *mf*, *mp*. Features slurs and hairpins.
- Clarinete en Sib:** Treble clef, 4/4 time. Dynamics: *p*, *mp*, *p*. Features a long slur across the first two measures.
- Saxofón tenor:** Treble clef, 4/4 time. Dynamics: *p*, *p*, *mp*, *p*. Features slurs and hairpins.
- Triángulo:** Percussion staff with a 4/4 time signature. Dynamics: *p*. Features a single note in the second measure.
- Platillo Suspendido:** Percussion staff with a 4/4 time signature. Includes the instruction "Baq. dura". Dynamics: *p*. Features a single note in the first measure.
- Tam-tam:** Percussion staff with a 4/4 time signature. Dynamics: *pp*. Features a single note in the third measure with the instruction "l.v".
- 3 Tom-toms:** Percussion staff with a 4/4 time signature. No notes.
- Chimes:** Treble clef, 4/4 time. Dynamics: *mp*. Features a glissando in the fourth measure.
- Glockenspiel:** Treble clef, 4/4 time. Dynamics: *mp*, *p*. Features a slur in the third measure.
- Vibráfono:** Treble clef, 4/4 time. Dynamics: *p*. Features a chord in the fourth measure.
- Tenor:** Treble clef, 4/4 time. No notes.
- Piano:** Grand staff (treble and bass clefs), 4/4 time. Dynamics: *p*. Features a chord in the fourth measure.
- Violín:** Treble clef, 4/4 time. No notes.
- Violonchelo:** Bass clef, 4/4 time. Dynamics: *mp*, *mp*, *mp*, *mp*. Features a continuous line with slurs and hairpins.

5

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Glock.

Vib.

T.

Pno.

Vln.

Vc.

Baq. blanda

mp *p* *mp* *p*

mp *p*

p *mp* *mp*

p *mp*

mp *p*

À l'ins-tant de s'en-ten-dre dire ne plus en a-voir pour

8va

p *mp*

Red.

mp

8

Fl. *tr* *sfz p*

Cl. *p* *mp* *mp* *sfz p* *tr*

Sax. ten. *p* *mp* *mp* *mf*

Tri.

Plat. *mp* *p* *l.v*

T.-t. *p*

Tom-t.

Chim.

Glock. *p*

Vib.

T. *mf* *mf*
 long - temps la - - - - - vie à lui en

Pno. *p* *ff* *8^{vb}*

Vln. *p* *p* *sfz mf*

Vc. *p* *sfz mf*

rit.

12

Fl. *sfzp* *tr* *p* *pp*

Cl. *tr* *sfz p* *p* *pp*

Sax. ten. *mp* *p* *pp*

Tri.

Plat. Baq. triángulo *pp* *p*

T.-t.

Tom-t.

Chim.

Glock.

Vib. *mp* *p*

T. *mp* *p*
fin se mit de tou-tes ses dents.

Pno.

Vln. *mp* *p*

Vc. *p* *pp*

IX

"Ce qu'ont les yeux"

♩ = 80

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Flauta:** Rests in the 3/4 and 4/4 sections, then plays in the 6/4 section.
- Clarinete en Sib:** Rests in the 3/4 section, then plays a melodic line in the 4/4 and 6/4 sections.
- Saxofón tenor:** Plays a melodic line in the 3/4 section, rests in the 4/4 section, and resumes in the 6/4 section.
- Triángulo:** Plays a rhythmic pattern in the 3/4 section, rests in the 4/4 section, and resumes in the 6/4 section.
- Platillo Suspendido:** Plays a rhythmic pattern in the 3/4 section, rests in the 4/4 section, and resumes in the 6/4 section.
- Tam-tam:** Plays a rhythmic pattern in the 3/4 section, rests in the 4/4 section, and resumes in the 6/4 section.
- 3 Tom-toms:** Plays a rhythmic pattern in the 3/4 section, rests in the 4/4 section, and resumes in the 6/4 section.
- Bar Chimes:** Rests in the 3/4 and 4/4 sections, then plays in the 6/4 section.
- Glockenspiel:** Rests in the 3/4 and 4/4 sections, then plays a melodic line in the 6/4 section.
- Xilófono:** Rests in the 3/4 and 4/4 sections, then plays in the 6/4 section.
- Vibráfono:** Rests in the 3/4 section, then plays a melodic line in the 4/4 and 6/4 sections.
- Tenor:** Sings the vocal line with lyrics: "Ce qu'ont les yeux".
- Piano:** Provides harmonic accompaniment in the 3/4, 4/4, and 6/4 sections.
- Violín:** Rests in the 3/4 section, then plays in the 4/4 and 6/4 sections.
- Violonchelo:** Rests in the 3/4 section, then plays in the 4/4 and 6/4 sections.

The score includes various musical notations such as dynamics (*mp*, *p*, *pp*, *mf*), articulation (*l.v.*), and performance instructions like *Baq. dura* and *8va*.

3 = ♩

Fl. *mf* *mp* *p*

Cl. *mp* *p* *p*

Sax. ten. *p*

Tri. *mp* 1.v

Plat. *mf* *mp* *p* Baq. triángulo

T.-t.

Tom-t. *p*

Chim.

Glock.

Xil. *mp* *p* *mp*

Vib.

T. *mp* *mf* *mp*
 8 mal vu de bien les doigts lai - ssé

Pno. *mf* *f secco* *mf* 7

Vln. *mf* pizz.

Vc. *mp* *p* *mf* pizz.

3 + 2

6

Fl. *mp* *mf*

Cl.

Sax. ten. *mp*

Tri. 1.v *mp*

Plat. (Baq. triángulo) *mp* *mf* *mf*

T.-t. 1.v *p*

Tom-t. *mp*

Chim.

Glock.

Xil. *mp* *p* *mp*

Vib. *mf*

T. *8*
de bien fi - ler

Pno. *mp*

Vln. *mp* *p* arco

Vc. *mp* *p* *mp*

accel.

9 = ♩

Fl. $\frac{6}{4}$ $\frac{3}{4}$
f

Cl. $\frac{6}{4}$ $\frac{3}{4}$
mp *mf*

Sax. ten. $\frac{6}{4}$ $\frac{3}{4}$
sfz p *sfz p* *sfz p* *sfz p*

Tri. $\frac{6}{4}$ $\frac{3}{4}$
mf
Baq. blanda

Plat. $\frac{6}{4}$ $\frac{3}{4}$
mp

T.-t. $\frac{6}{4}$ $\frac{3}{4}$

Tom-t. $\frac{6}{4}$ $\frac{3}{4}$

Chim. $\frac{6}{4}$ $\frac{3}{4}$
mf *gliss.*

Glock. $\frac{6}{4}$ $\frac{3}{4}$

Xil. $\frac{6}{4}$ $\frac{3}{4}$

Vib. $\frac{6}{4}$ $\frac{3}{4}$
mp

T. $\frac{6}{4}$ $\frac{3}{4}$

Pno. $\frac{6}{4}$ $\frac{3}{4}$
mf *f* *ff* 6 6 6

Vln. $\frac{6}{4}$ $\frac{3}{4}$
arco *mp* *mf*

Vc. $\frac{6}{4}$ $\frac{3}{4}$
mf

♩ = 90

11

Fl. *ff* *sfz p* *mf* *mp*

Cl. *f* *mf* *sfz p* *mp*

Sax. ten. *mf* *mp*

Tri. *mp*

Plat. Baq. triángulo *mp*

T.-t.

Tom-t. *mf* *mp* *p*

Chim.

Glock.

Xil.

Vib. *mf* *mf*

T. *f* *mf*

serre - les bien les doigts

Pno.

Vln. *sfz f* *mf*

Vc. *ff* *f* *mp*

14

Fl.

Cl.

Sax. ten.

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Glock.

Xil.

Vib.

T.

Pno.

Vln.

Vc.

Baq. blanda

l.v

les yeux le bien re-vient en mieux

p *mp* *p* *mp* *p* *mp*

18

Fl. *sfz mf* *tr* *sfz mp*

Cl. *sfz mf* *tr* *sfz p*

Sax. ten. *mf*

Tri. Baq. triángulo Baq. blanda *mp* *mp*

Plat. *mf* *f* *1.v*

T.-t. *mf* *mp* *1.v*

Tom-t. *mf* *f*

Chim.

Glock. *mf* *6*

Xil.

Vib. *f*

T. *f* *mf*
 ce qu'a de pis le cœur co -

Pno. *f* *6* *ff* *f*

Vln. *mf* *f* *mf*

Vc. *mf* *f* *mf*

21

Fl. *f* 6 *mp* *mf*

Cl. *mf* 5 *p*

Sax. ten.

Tri. *p* l.v.

Plat. *pp* *p* Baq. triángulo *p*

T.-t.

Tom-t. *mp*

Chim.

Glock.

Xil. *p*

Vib.

T. *mp*
 nnu la tête pu de pis se dire

Pno. *f* *mp*

Vln. *f* *p subito* *mf*

Vc. *f* *p subito* *mp*

25

Fl. *mp*

Cl. *p* *mp*

Sax. ten. *p* *mp*

Tri. ||

Plat. ||

T.-t. ||

Tom-t. ||

Chim. ||

Glock. ||

Xil. *p* *mp*

Vib. *mp* *mp*

T. *mf*
fait - le re - ssu - ci - ter

Pno. ||

Vln. *p* *mp*

Vc. *mp*

rall.

27

Fl. *tr*

Cl. *p* *3*

Sax. ten. *p* *3*

Tri. Escobilla Baq. triángulo

Plat. *p*

T.-t.

Tom-t.

Chim. *p* *gliss.*

Glock.

Xil.

Vib. *p*

T. *mp*
le pis re - vient en pi - re

Pno.

Vln. *p* *pp*

Vc. *p* *pp*

Detailed description: This is a page of a musical score, page 69, marked 'rall.'. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Clarinet (Cl.), Tenor Saxophone (Sax. ten.), Triangles (Tri.), Plate (Plat.), Tom-toms (T.-t.), Tom-toms (Tom-t.), Chimes (Chim.), Glockenspiel (Glock.), Xylophone (Xil.), Vibraphone (Vib.), Trumpet (T.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The score is in 4/4 time. The Flute part has a trill (tr) and a fermata. The Clarinet and Tenor Saxophone parts have a triplet (3) and a fermata. The Triangle part is divided into 'Escobilla' and 'Baq. triángulo'. The Plate part has a piano (p) dynamic. The Chimes part has a piano (p) dynamic and a glissando (gliss.) effect. The Vibraphone part has a piano (p) dynamic. The Trumpet part has a mezzo-piano (mp) dynamic and lyrics: 'le pis re - vient en pi - re'. The Piano part is silent. The Violin part has a piano (p) dynamic and a fermata. The Violoncello part has a piano (p) dynamic and a fermata. The page number 69 is in the top right corner.

X "Veil aller"

$\text{♩} = 65$

Flauta: Treble clef, 4/4 time. Rest in first two measures, then mp notes in the third measure.

Clarinete en Sib: Treble clef, 4/4 time. p notes in first two measures, rest in the third.

Saxofón tenor: Treble clef, 4/4 time. p notes in first two measures, then p notes in the third.

Triángulo: Treble clef, 4/4 time. *Baq. blanda*. Rest in first two measures, pp note in the third.

Platillo Suspendido: Treble clef, 4/4 time. pp notes in first two measures, rest in the third.

Tam-tam: Treble clef, 4/4 time. Rest in all three measures.

3 Tom-toms: Treble clef, 4/4 time. Rest in all three measures.

Bar Chimes: Treble clef, 4/4 time. Rest in all three measures.

Xilófono: Treble clef, 4/4 time. Rest in first two measures, p notes in the third.

Vibráfono: Treble clef, 4/4 time. Rest in all three measures.

Tenor: Treble clef, 4/4 time. Rest in all three measures.

Piano: Grand staff, 4/4 time. Right hand: p notes in first measure, rest in second, mp notes in third. Includes *8va* and *5* markings.

Violín: Treble clef, 4/4 time. *I* marking above first measure. pp notes in first measure, p notes in second and third.

Violonchelo: Bass clef, 4/4 time. p notes in first two measures, then p notes in the third.

4

Fl. *mp* *mf < > mp < >*

Cl. *p* *mp*

Sax. ten. *p*

Tri. Plat. T.-t. Tom-t. Chim. Xil. *mp* *p*

Vib. *mp* *mp*

T. *mp decidido*
Vieil a - ller vieux

Pno.

Vln. *mp*

Vc. *mp*

Detailed description: This page of a musical score, numbered 71, contains staves for various instruments. The Flute (Fl.) part begins with a measure of rest, followed by two measures of eighth-note patterns with dynamics *mp* and *mf < > mp < >*. The Clarinet (Cl.) part starts with a *p* dynamic and features a melodic line with a *mp* dynamic in the third measure. The Saxophone tenor (Sax. ten.) part has a *p* dynamic. Percussion parts (Tri., Plat., T.-t., Tom-t., Chim.) are mostly silent. The Xylophone (Xil.) part has a *mp* dynamic in the second measure and a *p* dynamic in the third. The Vibraphone (Vib.) part features a triplet in the first measure with a *mp* dynamic. The Trombone (T.) part has lyrics: "Vieil a - ller vieux" and a dynamic of *mp decidido*. The Piano (Pno.) part is silent. The Violin (Vln.) part has a *mp* dynamic. The Violoncello (Vc.) part has a *mp* dynamic. The score is in 3/4 time and the key signature has two sharps (F# and C#).

7

Fl. *p* *mp*

Cl.

Sax. ten. *mp* < >

Tri.

Plat.

T.-t.

Tom-t.

Chim.

Xil.

Vib.

T. *p*
a rrêts

Pno.

Vln. *mp* < > *mp*

Vc. *p* *mp*

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 72 at the top left. It contains 14 staves for various instruments. The top staff is for Flute (Fl.), starting with a treble clef and a key signature of two sharps (F# and C#). It begins with a measure marked '7' and a dynamic of *p* (piano), followed by a measure with a dynamic of *mp* (mezzo-piano). The Clarinet (Cl.) staff is in the same key signature and has a melodic line in the first measure. The Tenor Saxophone (Sax. ten.) staff is in the same key signature and has a rhythmic pattern of eighth notes in the second measure, marked *mp* with accents. The Trumpet (Tri.), Plate (Plat.), Trombone (T.-t.), Tom-tom (Tom-t.), and Chimes (Chim.) staves are mostly empty, with some rests. The Trombone (T.) staff has a melodic line in the first measure, marked *p*, with the lyrics 'a rrêts' below it. The Piano (Pno.) staff is empty. The Violin (Vln.) staff has a melodic line in the first measure, marked *mp* with accents, and continues in the second measure. The Viola (Vc.) staff has a melodic line in the first measure, marked *p*, and continues in the second measure, marked *mp*.

9

Fl. *mf* *mp* *tr*

Cl. *mp* *mp*

Sax. ten. *mp* *mp*

Tri.

Plat.

T.-t. *p* *mp* l.v.

Tom-t.

Chim.

Xil.

Vib. *mp* *f*

T. *f*

a - - - ller

Pno. *f* 6 6

Vln. *mf* 3 6 6 3

Vc. *mf* *f*

11

Fl. *f* *mp* 3

Cl. *f*

Sax. ten. *f*

Tri.

Plat. Baq. blanda 1.v *f*

T.-t.

Tom-t.

Chim.

Xil.

Vib. *mf* 6

T. *mp* ab

Pno. *mf* 6 6 *8^{va}*

Vln. *f* 6 6

Vc. *f marc*

12

Fl. *p* *pp* *morendo*

Cl. *pp* *p*

Sax. ten. *pp*

Tri.

Plat.

T.-t.

Tom-t.

Chim. *p* *gliss.*

Xil. *p*

Vib. *mp* *p*

T. *p* *morendo*
 8 sent ab - sent a - rrê - ter

Pno.

Vln. *pizz.* *mp* *arco* *pp* *morendo*

Vc. *pp* *morendo*

I.

silence tel que ce qui fut
avant jamais ne será plus
par le murmure déchiré
d'une parole sans passé
d'avoir trop dit n'en pouvant plus
jurant de ne se taire plus



silencio como el que existió
antes ya nunca más existirá
por el murmullo desgarrado
de una palabra sin pasado
por haber dicho demasiado no pudiendo más
jurando no volver a callar

II.

chaque jour envie
d'être un jour en vie
non certes sans regret
un jour d'être né



las ganas cada día
de estar vivo un día más
claro que no sin el pesar
de haber nacido un día

III.

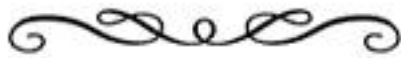
nuit que fais tant
implorer l'aube
nuit de grâce
tombe



noche que tanto haces
que imploremos el alba
por favor noche
cae

IV.

imagine si ceci
un jour ceci
un beau jour ceci
imagine
si un jour
un beau jour ceci
cessait
imagine



imagina si esto
si un día esto
un día feliz
imagina
si un día
un día feliz esto
se acabara
imagina

V.

rien nul
n'aura été
pour rien
tant été
rien
nul

rêve
sans fin
ni trêve
à rien



nada nadie
habrá sido
para nada
tanto sido
nada
nadie

sueño
sin fin
ni tregua
en nada

VI.

écoute-les
 s'ajourter
 les mots
 aux mots
 sans mot
 les pas
 aux pas
 un á
 un

 pas á pas
 nulle part
 nul seul
 ne sait comment
 petits pas
 nulle part
 obstinément

escúchalas
 sumarse
 las palabras
 a las palabras
 sin palabra
 los pasos
 a los pasos
 uno a
 uno

 paso a paso
 en ninguna parte
 nadie solo
 sabe cómo
 lentamente
 en ninguna parte
 con obstinación

VII.

á peine á bien mené
 le dernier pas le pied
 repose en attendant
 comme le veut l'usage
 que l'autre en fasse autant
 comme le veut l'usage
 et porte
 ainsi le faix
 encore de l'avant
 comme le veut l'usage
 enfin jusqu' á present



apenas conseguido el
 último paso el pie
 se reposa a la espera
 según es la costumbre
 de que el otro haga igual
 según es la costumbre
 y conduzca así el peso
 otra vez adelante
 según es la costumbre
 al menos hasta ahora

VIII.

à l'instant de s'entendre dire
ne plus en avoir pour longtemps
la vie à lui enfin sourire
se mit de toutes ses dents



al oírse decir
que ya no falta mucho
la vida al fin a sonreír
abiertamente se le puso

IX.

ce qu' ont les yeux
 mal vu de bien
 les doigts laissé
 de bien filer
 serre-les bien
 les doigts les yeux
 le bien revient
 en mieux

ce qu'a de pis
 le cœur connu
 la tête pu
 de pis se dire
 fait-les
 ressuciter
 le pis revient
 en pire

aquello que los ojos
 del bien han visto mal
 y los dedos dejado
 escapar por las buenas
 apriétalos bien
 los dedos y los ojos
 el bien regresa
 mejorado

lo peor
 que el corazón ha conocido
 lo que la cabeza
 ha podido decirse de peor
 hazlos
 resucitar
 lo peor
 vuelve aún peor

X.

vieil aller

vieux arrêts

aller

absent

absent

arrêter



viejo ir

viejas paradas

ir

ausente

ausente

detenerse