

Grégoire Lorieux

# Langage de l'ombre

2005

voix de femme, hautbois/cor anglais, clarinette/clarinette basse/petite clarinette,  
accordéon, contrebasse et électronique.

sur un poème de Roberto Juarroz  
extrait de *Quinzième Poésie Verticale*

commande de l'Ensemble l'Itinéraire, commande d'État.

dédié à Armelle Orioux et à l'ensemble l'Itinéraire.

Le conducteur est écrit en Ut et en sons réels.



*Apagar la luz, cada noche,  
es como un rito de iniciación :  
abrirse al cuerpo de la sombra,  
volver al ciclo de un postergado aprendizaje :  
recordar que toda luz  
es un enclave transitorio.*

*en la sombra, por ejemplo,  
ya no sirven los nombres que usamos en la luz.  
y es preciso reemplazarlos uno a uno.  
y más tarde borrar todos los nombres.  
Hasta llegar a cambiar todo el lenguaje  
y articular el lenguaje de la sombra.*

*Apagar la luz, cada noche,  
avergüenza nuestra identidad,  
tritura su grano de mostaza  
en el mortero implacable de la sombra.*

*¿ Cómo se apaga cada cosa ?  
¿ Cómo se apaga cada hombre ?  
¿ Cómo se apaga ?*

*Apagar la luz, cada noche,  
nos hace palpar las paredes de todas las tumbas.  
Nuestra mano sólo atina entonces  
a aferrarse a otra mano.  
O, si está sola,  
vuelve al gesto mendicante  
de reencender la limosna de la luz.*

Eteindre la lumière, chaque nuit,  
est comme un rite d'initiation:  
s'ouvrir au corps de l'ombre,  
revenir au cycle d'un apprentissage toujours remis:  
se rappeler que toute lumière  
est une enclave transitoire.

Dans l'ombre, par exemple,  
les noms qui nous servent dans la lumière n'ont plus cours.  
Il faut les remplacer un à un.  
Et plus tard effacer tous les noms.  
Et même finir par changer tout le langage  
et articuler le langage de l'ombre.

Eteindre la lumière, chaque nuit,  
rend notre identité honteuse,  
broie son grain de moutarde  
dans l'implacable mortier de l'ombre.

Comment éteindre chaque chose?  
Comment éteindre chaque homme?  
Comment éteindre?

Eteindre la lumière, chaque nuit,  
nous fait palper les parois de toutes les tombes.  
Notre main ne réussit alors  
qu'à s'agripper à une autre main.  
Ou, si elle est seule,  
elle revient au geste implorant  
de raviver l'aumône de la lumière.



## CONVENTIONS D'ECRITURE

### Quarts de ton :



+3/4      +1/2    +1/4      -1/4     -1/2     -3/4

## CLARINETTE EN SIB / CLARINETTE BASSE / CLARINETTE EN MIB



son éolien : mélange de souffle et de son



son timbré ordinaire



souffle seul



passage d'un mode de jeu à l'autre

Grégoire Lorieux - Langage de l'ombre – Notes préliminaires



bsibligniando



slap.



## HAUTBOIS



jouer les notes indiquées sans l'anche



Slap tongue :

« le slap-tongue est un staccato frappé avec la langue, obtenu par un coup de langue sur l'anche ou sur le bocal, précédé du souffle (prononciation « fla » ou « ft ») » (*La technique du hautbois*, Veale & Mahnkopf, Bärenreiter)



bisbigliando

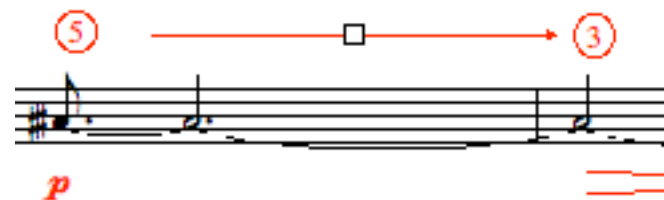


doigté timbrant »  
(d'après *La technique du hautbois*, Veale & Mahnkopf, Bärenreiter)



**pp pp**

passage d'un doigté à l'autre (voir matériel)



## CONTREBASSE (5 cordes)

### Accord :



### Signes conventionnels :

*Point de contact :*



pont extr. → pont. → N. → tasto → tasto extr.

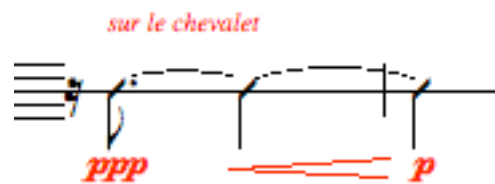
*Rotation de l'archet :*

arco N. → col legno → col legno (sans mèche)

prise normale signifie : mélange entre frotter seulement bois de l'archet et mèche. avec le bois.

### La notation superpose les informations ainsi :

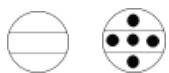
Point de contact	→	N → Tasto
Rotation de l'archet	→	→ col legno
Vibrato	→	
(portée)	→	
nuances	→	



jeu sur le chevalet ou sur l'éclisse, sans hauteur précise.

## ACCORDEON - accordéon à boutons

### jeux de l'accordéon

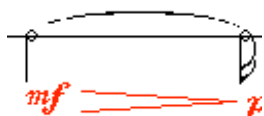


registres main droite.



basses chromatiques, main gauche.

### Notations particulières



Le losange signifie : faire entendre le souffle sans note.



Clusters

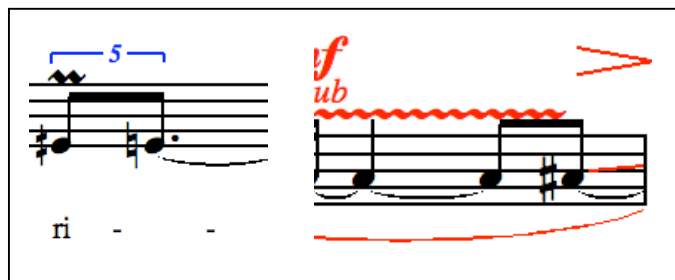


Note répétée

**B.S.**

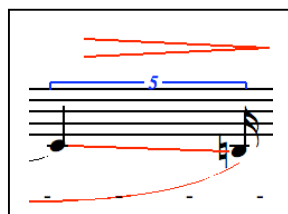
Bellow-shake

## VOIX



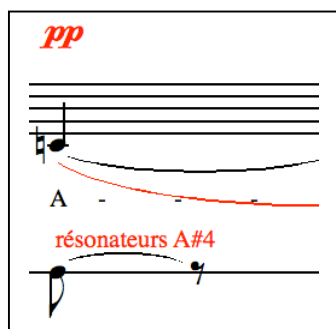
The image shows two musical staves. The left staff has a treble clef, a key signature of one sharp (F#), and a 5-measure rest starting with the letter 'ri'. The right staff shows a treble clef with a red wavy line above the notes, indicating tremolo. A red 'f' and 'ub' are written above the staff, and a red accent mark is above the final note.

trémolo : faire varier rapidement la dynamique de la note.



The image shows a musical staff with a treble clef and a 5-measure rest. A red line starts above the staff and curves downwards across the duration of the rest, indicating a glissando effect.

glissando sur toute la durée de la note.



The image shows two musical staves. The top staff has a treble clef, a key signature of one sharp (F#), and a 5-measure rest starting with the letter 'A'. A red line starts above the staff and curves downwards across the duration of the rest. The text 'pp' is written above the staff, and 'résonateurs A#4' is written below the staff.

la chanteuse est chargée de lancer les événements électroniques (avec un « switch » dans la main)



Voix

A musical staff in 4/4 time with a treble clef. It contains a single half note with a fermata, positioned at the end of the staff.

Électronique :  
déclenchements

1 son a  
*(son électronique)*  
*ca 60 -80 s*

A musical staff in 4/4 time with a treble clef. It contains a single half note with a fermata, positioned at the end of the staff.

Hautbois /  
Cor Anglais

A musical staff in 4/4 time with a treble clef. It contains a single half note with a fermata, positioned at the end of the staff.

Clarinete Si $\flat$  /  
Clarinete basse

A musical staff in 4/4 time with a treble clef. It contains a single half note with a fermata, positioned at the end of the staff.

Accordéon

Two musical staves in 4/4 time, one with a treble clef and one with a bass clef, grouped by a brace on the left. Each staff contains a single half note with a fermata, positioned at the end of the staff.

Contrebasse

A musical staff in 4/4 time with a bass clef. It contains a single half note with a fermata, positioned at the end of the staff.



I) ♩ = 54

vx. *pp* *mp* *p* *pp* *p* *mp* *pp* *p* *p* *sub* *p* *sub* *pp*

2 5 7 7 7

A - - - pa - gar - - - la - - - luz ca - - - da - - - no - - - che

élec. 2 résonateurs graves : A#4 son b

htb/ca 2 cor anglais sans anche 5 *ppp* *p* *ppp*

Cl. Clarinette basse 2 5 5 *pp* *pp*

acc. 2 *ppp*

Cb. 2 8

5 *mp* *p* *mp* *pp* *ppp* *p* *mp*

vx. *3* *5* *sub 3* *3*

élec.

5 htb/ca *5* *ppp* *p*  $\emptyset$  *5*

5 Cl. *6* *ppp* *pppp* *ppp*  $\emptyset$

5 acc. *8* B.S.

5 Cb. *8* *sur le chevalet* *ppp* *p* *f* *pp* *p*

8 *p mp p<sub>sub</sub> pp p pp p pp p<sub>sub</sub>*

vx. *5 3 3*

élec. *3* son c *4* résonateurs A4

htb/ca *5* hautbois *5* bisb. *pppp*

Cl. *3* *ppp*

acc. *pp mf*

Cb. *f* *f* *mf* *p mf p* *mf*

sub.

ni - - - - - cia - - - - - ci - - - - - on.

*ppp* *mp* *pp* *pp* *p* *mp* *p*  
*sub* *sub*

11  
 vx.

A - - - brir-se al cue - - - rpo de la som - bra vol -

élec.

11  
 htb/ca

cor anglais

*ppp*

11  
 Cl.

*ppp*

11  
 acc.

*ppp*

11  
 Cb.

*ppp*

*sul tasto*  
 IV, flautando  
*sourdine*

*Tasto* → *N*

Detailed description of the musical score: The score is for page 5 and features a vocal line with lyrics 'A - - - brir-se al cue - - - rpo de la som - bra vol -'. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It includes dynamic markings from *ppp* to *p*, with some notes marked as *sub*. There are also triplet and septuplet markings. The instrumental parts include:
 

- vx.** (Violins): Treble clef, playing a melodic line with dynamics from *ppp* to *p*.
- élec.** (Electric guitar): A single line with a few notes.
- htb/ca** (Horn/Trumpet/Cor Anglais): Treble clef, playing a melodic line with dynamics from *ppp* to *p*.
- Cl.** (Clarinet): Bass clef, playing a melodic line with dynamics from *ppp* to *p*.
- acc.** (Acoustic guitar): Treble and bass clefs, playing a rhythmic accompaniment with dynamics from *ppp* to *p*.
- Cb.** (Cello): Bass clef, playing a melodic line with dynamics from *ppp* to *p*.

 Performance instructions include *sul tasto*, *IV, flautando*, *sourdine*, and *Tasto* → *N*.

14 *mp* *sub* *p* *sub* *p* *p* *mp*

vx. *ver - al* *ci - - - clo de - - - un* *po -*

élec. 5 son d

htb/ca *pp*  $\emptyset$

Cl.  $\gg$

acc. *pp* *ppp* *ppp*  $\overbrace{\hspace{2em}}^5$

Cb. *sur le chevalet* *ppp* *p*



20 *mf* *sub* *mf* *mf* *sub* *p*<sub>6</sub>

vx. *za* - - - - - *je.*

élec. 7 son e

htb/ca

20 Cl. 3 5 *ppp* *p* *pp* prendre la clarinette en sib

acc. (8<sup>va</sup>) *ppp*

20 Cb. *N* 3 3 Pont. ôter la sourdine *mp* *sub.*

23 *ppp* *p* *pp* *mp* *mp* *p*

vx. **Re - - - - - cor - da - - - r que to - - - - -**

élec. 8 résonateurs G4

htb/ca 23 *ppp* *pp*

Cl. 23 *p* *p*

acc. 23 8 *p* *p*

Cb. 23 *ppp* *p* *p* *Tasto* *Pont.* *Tasto*



vx. *mp* *sub* *p* *p* *mp sub* *p* *mp* *mp* *p*  
 - - da luz es un en - cla - - ve  
 élec. 9 son f 10 résonateurs F#4  
 htb/ca *p*  
 Cl. *ppp*  
 acc. *ppp*  
 Cb. 26 → Tasto extr. Pont. *ppp*

*p* > > *pp* *p* *mp* *p* > *p* > *p*

29 vx. *p* *sub* *mp* *sub* 3 3 7 7

élec. 11 résonateurs F4 son g

29 htb/ca 4'' 1 *p* *mp* 3

29 Cl. *pp* *mp*

29 acc. *p* *mp*

29 Cb. 8 5 *Tasto* *mp*

Detailed description of the musical score: The score is for page 11 and consists of six staves. The top staff is for the vocal line (vx.), starting at measure 29 with the lyrics 'tran - si - to -'. The vocal line features dynamic markings *p*, *pp*, *p*, *mp*, *p*, and *p*, along with phrasing slurs and accents. Fingerings are indicated as 7, 5, 3, 3, 7, 7. The second staff is for electric guitar (élec.), with a box labeled '11 résonateurs F4 son g' at measure 30. The third staff is for horn (htb/ca), starting at measure 29 with a dynamic marking *p* and a crescendo to *mp*. It includes fingering 4'' and a first ending bracket labeled '1'. The fourth staff is for clarinet (Cl.), starting at measure 29 with a dynamic marking *pp* and a crescendo to *mp*. The fifth staff is for piano (acc.), with a dynamic marking *p* and a crescendo to *mp*. The bottom staff is for cello (Cb.), starting at measure 29 with a dynamic marking *mp* and a *Tasto* marking above a five-measure phrase.

32 *pp* *p<sub>sub</sub>* *mp* *pp* *ppp<sub>sub</sub>*

vx.

élec. 12 résonateurs E4 son h

htb/ca 32 5 *ppp* *p*

Cl. 32 *ppp* *pp*

acc. 32 *ppp* *ppp*

Cb. 32 → Pont. → N Tasto extr. *ppp*

Detailed description of the musical score: The score is for measures 32 to 35. The string section (vx.) plays a melodic line with dynamics *pp*, *p<sub>sub</sub>*, *mp*, *pp*, and *ppp<sub>sub</sub>*. The electronics (élec.) part has a box containing '12 résonateurs E4 son h'. The horn (htb/ca) part has a circled '5' above a note and dynamics *ppp* and *p*. The clarinet (Cl.) part has dynamics *ppp* and *pp*. The accordion (acc.) part has dynamics *ppp* and *ppp*. The cello (Cb.) part has performance instructions 'Pont.', 'N', and 'Tasto extr.' and a dynamic of *ppp*. The page number '12' is centered at the bottom.

*p*  $\rightrightarrows$  *mp*  $\leftarrow$  *mf*  $\rightarrow$  *ppp*

(attendre la fin du son électronique)

35  
 vx.

rio

élec.

13 résonateurs D#4 son i

14

15

(attendre la fin du son électronique)

35 (1)

htb/ca

*pp* *ppp* *mf*

Cl.

35

(attendre la fin du son électronique)

prendre la clarinette en mib

acc.

35

(attendre la fin du son électronique)

Cb.

35  $\rightarrow$  N

8

(attendre la fin du son électronique)

*mf*

II

39  $\bullet = 60$

vx.

Musical notation for the violin part, starting at measure 39. It features a treble clef and a key signature of one sharp (F#). The dynamics range from *f* to *ff*. There are slurs and accents throughout the passage.

en la som-bra por e - - -

élec.

1 résonateurs aigus A#3

htb/ca

Musical notation for the harp/contrabass part, starting at measure 39. It features a treble clef and a key signature of one sharp. Dynamics include *mf*, *p*, and *mf*. There are slurs and accents.

Cl.

Musical notation for the clarinet part, starting at measure 39. It features a treble clef and a key signature of one sharp. The instrument is labeled "clarinette en mib". Dynamics include *mf*, *p*, and *mf*. There are slurs and accents.

acc.

Musical notation for the piano accompaniment, starting at measure 39. It features a grand staff with treble and bass clefs and a key signature of one sharp. Dynamics include *mf*, *p*, and *mf*. There are slurs and accents.

Cb.

Musical notation for the cello part, starting at measure 39. It features a bass clef and a key signature of one sharp. Dynamics include *f*, *mf*, and *f*. There are slurs and accents.

43

vx. *ff* *f* *f*

jem - plo, ya no - - - - - sir - ven

élec.

htb/ca

43 *p* *mf* *p* *mf* *p* *mf*

Cl.

43 8 *p* *mf* *p* *mf* *p* *mf*

acc.

43 8 *p* *mf* *p* *mf* *p* *mf*

8<sup>vb</sup> 8<sup>vb</sup>

Cb.

43 *mf* *f* *mf* *f* *mf* *f*

46 *ff* *f* *f* *ff* *f*

vx. *los nom - - - bres que u - sa - - -*

élec.

htb/ca *p* *mf* *p* *mf* *p* *mf* *p*

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

acc. *p* *mf* *p* *mf* *p* *mf*

Cb. *mf* *f* *mf* *f* *mf* *f*

49 *f* *p* *f*

vx. *mos en la luz. y es*

élec.

htb/ca *mf p mf p mf*

Cl. *p mf p mf p mf*

acc. *p mf p mf p mf*

Cb. *mf f mf f mf f*



52 *sf* *p* *p* *f*

vx. *pre - ci - - - - so re - - - - em - pla - - - - zar -*

élec.

htb/ca *f* *p* *mf*

Cl. *f* *p* *mf*

acc. *f* *p* *mf*

Cb. *ff* *p* *f*

55 *mp* *mf*

vx. *los u - no a u - - no y*

élec.

htb/ca *p mécanique*

Cl. *p mécanique*

acc. *p mécanique*

Cb. *mp mécanique*

58 *mp*

vx. *mas tar - - - de bo - - - rrar to - - - dos los*

élec.

htb/ca *mf*

Cl. *mf*

acc. *mf*

Cb. *f*

61 *mp* *mp*

vx. *nom - bres. Ha - - - sta lle - - - gar a cam-*

élec.

htb/ca *subito p* *mf*

Cl. *subito p* *mf*

acc. *subito p* *mf*

Cb. *subito p* *f*

Detailed description of the musical score: The score is for page 21, measures 61 to 68. It features a vocal line and several instrumental parts. The vocal line is in French: "nom - bres. Ha - - - sta lle - - - gar a cam-". The instrumental parts include Violoncello (vx.), Electric Bass (élec.), Horn/Trumpet (htb/ca), Clarinet (Cl.), Accordion (acc.), and Contrabass (Cb.). The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line starts at measure 61 with a dynamic of *mp* and features a triplet of eighth notes. The instrumental parts also start at measure 61 and feature various dynamics and articulations. The horn/clarinet parts have a *subito p* dynamic at measure 61 and a *mf* dynamic later. The accordion part has a *subito p* dynamic at measure 61 and a *mf* dynamic later. The contrabass part has a *subito p* dynamic at measure 61 and a *f* dynamic later. The electric bass part is mostly silent, with some notes in measure 68. The score includes various musical notations such as triplets, sixths, and accents.

64 *mf*

vx. *mf* *mf* *mf*

- biar to - - - do - - el - - - len - - gua - - - je 3 y - ar -

élec.

htb/ca *mf cresc.*

Cl. *mf cresc.*

acc. *mf cresc.*

Cb. *f cresc.* *8va*

67 *f*

vx. *ti - - - cu - - - lar el len - gua - je - de la som -*

élec.

htb/ca *f*

Cl. *f*

acc. *f*

8<sup>va</sup> Cb. *ff* *(colla voce)*



vx. *f*

élec.

htb/ca *f*

Cl. *f*

acc. *f*

Cb. *ff*

8<sup>va</sup>



74

vx.

*f* *mf*

élec.

htb/ca

74

Cl.

74 8

acc.

74 8

Cb.

8

8va

Detailed description: This page of a musical score contains six staves. The top staff is for Violin (vx.) in treble clef, starting at measure 74. It features a sixteenth-note scale with a six-measure slur, followed by a five-measure slur, and then a dynamic shift from *f* to *mf* with a long slur. The second staff is for Electric Guitar (élec.) with a whole rest. The third staff is for Horn (htb/ca) in treble clef, starting at measure 74, with a sixteenth-note scale and slurs of 5 and 6 measures. The fourth staff is for Clarinet (Cl.) in treble clef, starting at measure 74, with a sixteenth-note scale and slurs of 5 and 6 measures. The fifth staff is for Accordion (acc.) in grand staff (treble and bass clefs), starting at measure 74, with a sixteenth-note scale and slurs of 5 and 6 measures. The sixth staff is for Cello (Cb.) in bass clef, starting at measure 74, with a sixteenth-note scale and slurs of 6 and 5 measures. A dashed line labeled '8va' is positioned above the Cello staff. Dynamics *f* and *mf* are indicated in the Violin staff.

vx. 76 *p* *f* *f* *f*

élec.

htb/ca 76 *f sub.*

Cl. 76 8 *f sub.*

acc. 76 8 *f sub.*

Cb. 76 8 *f sub.*

78 *f* *f* *f*

vx.

élec.

htb/ca

Cl.

acc.

Cb.

6 Son J

III

♩ = 80

*ppp* *p* *mf* *p* *mf* *p* *pp* *ppp* *mf*

vx.

80

élec.

résonateurs graves F#4  
1 son k 2

A - - - - - pa - gar - - - - - la - - - - - luz - - - - -

son électronique

htb/ca

80 (remettre l'anche sur le cor anglais)

Cl.

80

acc.

80

Cb.

80

86

*pp* *pp* *pp* *ppp*

vx.

élec.

3 résonateur F4

htb/ca

Cl.

15<sup>ma</sup>

acc.

*p* *cresc.*

Cb.

ca - - - - - da - - - - - no - che

90

vx.

élec.

4 son L

cor anglais

htb/ca

mf

Cl.

(15<sup>ma</sup>)

acc.

ff

p sub.

mf

Cb.

90



98 *pp* *mf p sub* *p*

vx. *a - ver - guen - - - za - nue - - - stra - i - - - den - - -*

élec. 6 résonateur D#4 7 son m

htb/ca *pp p mp p*

Cl. *pp pp pp mp p*

(15<sup>ma</sup>)

acc. *mf mf*

Cb. N *mf mf > mf*



102 *f* *mp* *5*

vx. *ti - - - - - dad tri - tu -*

élec. 8 résonateur D4 son m'

htb/ca *mf* *5* *0*

Cl. *ppp* *6* *3* *∅*

(15<sup>ma</sup>)

acc. *p*

Cb. *mf* *p* *6*

106 *mp* *mf* *mp*

vx. *ra su gra - - no de mo - sta - - za*

élec. 9 son m" 10

htb/ca ① ① ① *mp* *mf* *p*

Cl. 106

acc. 106

Cb. 106

110 *mp* *mf* *f* *p* *sub* *mf*

vx. *3* *5* *5* *5* *5* *6* *3* *mf*

élec. 11 résonateur C#4 12 son n

htb/ca 110 ① ② ① ⑥ ③ *mf* *pp* *mp* *p* *p* *pp*

Cl. 110

acc. 110

Cb. 110 *ppp* *f* *f* *p* *Tasto* *N* *5* *5*

114

vx. *p* *pp* *mp* *mp* *p* *sub*

élec. 13 14 résonateur C4

htb/ca 114 ① *pp*

Cl. 114

acc. 114

Cb. 114 *p* *ppp* *mf* *pp* *mf* *N*

col legno tratto

Tasto

5 6

118 *mp* *mf* *mp* *pp* *p* *ppp*

vx. *(o)m - - - - bra*

élec. 15

htb/ca

Cl.

acc.

Cb. *sf* *mf* *N* *Pont* *N* *mp* *p*

6 3 5 3

sub 6 5 3

son o

122

vx.

élec.

son p

16

htb/ca

122

Cl.

clarinette basse

*pp* *pp* *ppp* *pp*

3 3

acc.

122

*mf*

6

3 6 6

Pont N Pont N Pont N Pont 6 6

Cb.

122

*pp* *mf* *mf* *mf* *mf*

126

vx.

élec.

17  
son q

htb/ca

1  
mp

1  
mf

Cl.

126

6

6

6

pp

pp

pp

acc.

126

8

3

f

f<sub>3</sub>

N Pont

N

129

vx.

élec.

18

son r

htb/ca

129

6 5 6 3

1 + 0 2

*mp* *mp* *mp pp* *mp* *mp* *p* *ppp* *mp*

Cl.

129

acc.

129

Cb.

129



131

vx.

élec.

19

htb/ca

131

Cl.

131

acc.

8

131

Cb.

0 → 2

0

*mp* *pp* *mp*

IV

133  $\bullet = 50$

vx. *p* *pp*

élec. 1 résonateurs aigus A#3 2 B3 3 C4

133 htb/ca *pp* *pp*  $\emptyset$  *p*

133 Clarinette basse *pp* *pp* *p*

133 acc. *p*

133 Cb. 8 *mp*

co - mo se a - pa - ga ca - da -

137

vx. *cosa?*

élec. 4 (couper les résonances)

htb/ca

Cl. *p mp*

acc. *p mp mp*

Cb. 8

141

vx.

Musical staff for vx. (Violoncello) showing a series of rests.

élec.

Musical staff for élec. (Electric guitar) showing a series of rests.

htb/ca

Musical staff for htb/ca (Horn in B-flat/Cor Anglais) starting at measure 141. It features a melodic line with slurs and fingerings (5, 7, 3, 6). The dynamics range from *pp* to *f*.

Cl.

Musical staff for Cl. (Clarinet) starting at measure 141. It features a melodic line with slurs and fingerings (3, 7, 7). The dynamics range from *mf* to *f*.

acc.

Musical staff for acc. (Piano accompaniment) starting at measure 141. It features a complex accompaniment with slurs and fingerings (3, 6, 6, 6, 3, 5). The dynamics range from *mf* to *f*. A circled '3' is present at the end of the staff.

Cb.

Musical staff for Cb. (Cello) starting at measure 141. It features a melodic line with slurs and fingerings (7, 3, 6). The dynamics range from *mf* to *f*. An '8' is written below the first measure.

145

vx.

élec.

htb/ca

Cl.

acc.

Cb.

8

*f*

*mf*

*sf*

*sf*

*mp*

*f*

*mf*

*mf*

*mf*

3

6

3

3

3

6

3

5

149

vx.

élec.

htb/ca

149

Cl.

149

acc.

149

Cb.

8

Ø

Detailed description of the musical score: The score is for measures 149-152. The parts are: vx. (violin), élec. (electric guitar), htb/ca (horn/trumpet), Cl. (clarinet), acc. (accordion), and Cb. (cello).  
- vx.: Four measures of whole rests.  
- élec.: Four measures of whole rests.  
- htb/ca: Measure 149 has a whole note G4. Measure 150 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Measure 151 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Measure 152 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Dynamics: mf.  
- Cl.: Measure 149 has a whole rest. Measure 150 has a whole rest. Measure 151 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Measure 152 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Dynamics: mp.  
- acc.: Measure 149 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Measure 150 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Measure 151 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Measure 152 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Dynamics: mp.  
- Cb.: Measure 149 has a sixteenth rest, followed by a sixteenth note G4, eighth notes F#4 and E4, and a quarter note D4. Measure 150 has a whole rest. Measure 151 has a whole rest. Measure 152 has a whole rest. Dynamics: mp.

153

vx.

élec.

htb/ca

153

Cl.

153

acc.

153

Cb.

153

157 *mf*

vx. *mf*

Co - mo se a - pa - ga ca - da - hom-bre?

élec. 5 G4

htb/ca

Cl. *mf*

acc. *mp* *pp* *cresc.*

Cb. *p* *cresc.*



160 *ppp*

vx. *Co - - - mo se a -*

élec.

htb/ca

Cl.

acc.

160 (8<sup>va</sup>)

Cb.

162

vx. *pa - - ga?*

élec. 6 (couper les résonances)

162

htb/ca *ppp* *pp* *cresc.*

162

Cl. *ppp* *pp* *cresc.*

162

acc. *3* *6* *7* *7* *7*

162

Cb. *8* *6* *7*

164

vx.

élec.

164

htb/ca

7

164

Cl.

3

164

8

acc.

164

8

Cb.

7

7

Detailed description of the musical score: The score is for measures 164-168. The instruments are: vx. (violin), élec. (electric guitar), htb/ca (trumpet/cornet), Cl. (clarinet), acc. (accompaniment), and Cb. (contrabass). The key signature has one sharp (F#). The time signature is 4/4. The vx. part has a whole rest. The élec. part has a whole rest. The htb/ca part starts with a whole rest, followed by quarter notes G4, A4, B4, and C5, with a 7-finger fingering bracket over the last two notes. The Cl. part starts with a whole rest, followed by quarter notes G3, A3, B3, and C4, with a 3-finger fingering bracket over the last two notes. The acc. part consists of two staves: the upper staff has chords G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5; the lower staff has chords G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4, G3-A3-B3-C4, and G3-A3-B3-C4. The Cb. part starts with a whole rest, followed by quarter notes G2, A2, B2, and C3, with a 7-finger fingering bracket over the last two notes.

165

vx.

Musical staff for vx. (Violoncelle) showing two measures of rests.

élec.

Musical staff for élec. (Electric guitar) showing two measures of rests.

htb/ca

165

Musical staff for htb/ca (Horn in B-flat/Cor Anglais) starting at measure 165. It features a melodic line with eighth and sixteenth notes, including a seven-measure phrase.

Cl.

165

Musical staff for Cl. (Clarinet) starting at measure 165. It features a melodic line with eighth and sixteenth notes, including a six-measure phrase.

acc.

165

Musical staff for acc. (Piano) starting at measure 165. It features a complex accompaniment with dense chords and sixteenth-note patterns, including a six-measure phrase.

Cb.

165

Musical staff for Cb. (Cello) starting at measure 165. It features a melodic line with eighth and sixteenth notes, including an eight-measure phrase.

167

vx.

élec.

167

htb/ca

167

Cl.

167

acc.

167

Cb.

Detailed description of the musical score: The score is arranged in a system with six staves. The top staff (vx.) and second staff (élec.) contain rests for the first two measures. The third staff (htb/ca) begins with a sixteenth rest, followed by a sequence of eighth notes and sixteenth notes. The fourth staff (Cl.) starts with a sixteenth rest, followed by sixteenth notes and eighth notes, with a dynamic marking of *f* appearing in the second measure. The fifth staff (acc.) is divided into two parts: the top part (trumpets) features a triplet of eighth notes and a sixteenth rest, followed by sixteenth notes and eighth notes with accents; the bottom part (trombones) features sixteenth notes and eighth notes with accents. The sixth staff (Cb.) begins with an eighth rest, followed by eighth notes and sixteenth notes. The score concludes with rests in the final measure.

168

vx.

Musical staff for violin (vx.) showing a whole rest.

élec.

Musical staff for electric guitar (élec.) showing a whole rest.

htb/ca

Musical staff for horn/trumpet (htb/ca) starting at measure 168. It features a triplet of eighth notes, followed by a sixteenth rest, and then a sixteenth note. A *ff* dynamic marking is present below the staff.

Cl.

Musical staff for clarinet (Cl.) starting at measure 168. It features a whole rest, followed by a sixteenth rest, and then a sixteenth note. A *ff* dynamic marking is present below the staff.

acc.

Musical staff for accordion (acc.) starting at measure 168. It features a sixteenth rest, followed by a sixteenth note, and then a sixteenth rest. A *ff* dynamic marking is present below the staff.

Cb.

Musical staff for double bass (Cb.) starting at measure 168. It features a sixteenth rest, followed by a sixteenth note, and then a sixteenth rest. A *ff* dynamic marking is present below the staff.

*mp*

169

vx.

Musical staff for violin (vx.) in treble clef. It features a melodic line with a triplet of eighth notes on the first measure, followed by a quarter note, and then a five-measure phrase ending with a five-measure phrase. The lyrics "Co-mo se a - ppa?" are written below the staff.

Co-mo

se

a - ppa?

7 A4

élec.

Musical staff for electric guitar (élec.) in treble clef. It shows a single note on the first measure, followed by rests for the remainder of the staff.

htb/ca

Musical staff for horn/trumpet (htb/ca) in treble clef. It features a melodic line with a six-measure phrase, a three-measure phrase, and a seven-measure phrase.

*subito p*

Cl.

Musical staff for clarinet (Cl.) in bass clef. It features a melodic line with a six-measure phrase, a seven-measure phrase, and another six-measure phrase.

*subito p*

acc.

Musical staff for accordion (acc.) in treble and bass clefs. The treble staff has a complex melodic line with many notes and slurs. The bass staff has a simpler accompaniment line with slurs.

*subito p*

Cb.

Musical staff for double bass (Cb.) in bass clef. It features a melodic line with a six-measure phrase, another six-measure phrase, a seven-measure phrase, and a five-measure phrase. The dynamics *subito p* and *p* are indicated.

*subito p*

*p*

172

vx.

9

élec.

(couper les résonances)

htb/ca

Cl.

acc.

Cb.



175

vx.

Musical staff for Violoncello (vx.) showing a whole rest across three measures.

élec.

Musical staff for Electric guitar (élec.) showing a whole rest across three measures.

htb/ca

Musical staff for Horn in B-flat/Cor Anglais (htb/ca) starting at measure 175. It features a 7-measure slur, a 5-measure slur, and another 7-measure slur. Dynamics include *p*, *f*, *sf*, *p sf*, and *pp*. There are also two circled symbols above the staff.

Cl.

Musical staff for Clarinet (Cl.) starting at measure 175. It features a 7-measure slur and a 5-measure slur. Dynamics include *ff*, *p sf*, *sf*, and *p*. There are two downward-pointing triangles above the staff.

acc.

Musical staff for Accordion (acc.) starting at measure 175. It features a 7-measure slur and a 6-measure slur. Dynamics include *sf*, *p*, and *sf*. There are also two upward-pointing triangles above the staff.

Cb.

Musical staff for Contrabass (Cb.) starting at measure 175. It features a 7-measure slur. Dynamics include *pizz*, *arco*, *pizz*, and *arco*. There is also a circled '8' at the beginning of the staff.

178

vx.

élec.

htb/ca

178

Cl.

178

acc.

178

Cb.

178

181

vx.

Musical staff for violin (vx.) showing a whole rest in every measure from 181 to 185.

élec.

Musical staff for electric guitar (élec.) showing a whole rest in every measure from 181 to 185.

htb/ca

Musical staff for horn/trumpet (htb/ca). Measure 181: *sf* (circled 0), quarter note G4. Measure 182: *p* (circled 0), eighth notes G4, A4, B4, C5. Measure 183: *p*, quarter note G4. Measure 184: *pp*, quarter note G4. Measure 185: *ppp*, quarter note G4. Dynamic markings include crescendo and decrescendo symbols.

Cl.

Musical staff for clarinet (Cl.). Measure 181: *pp*, eighth notes G3, A3, B3, C4. Measure 182: *ppp*, eighth notes G3, A3, B3, C4. Measure 183: *pp*, quarter note G3. Measure 184: *ppp*, eighth notes G3, A3, B3, C4. Measure 185: *ppp*, quarter note G3. Dynamic markings include crescendo and decrescendo symbols.

acc.

Musical staff for accordion (acc.). Measure 181: *sf*, eighth notes G3, A3, B3, C4. Measure 182: *sf*, eighth notes G3, A3, B3, C4. Measure 183: *p*, eighth notes G3, A3, B3, C4. Measure 184: whole rest. Measure 185: whole rest.

Cb.

Musical staff for double bass (Cb.). Measure 181: *pp*, eighth notes G2, A2, B2, C3. Measure 182: *pp*, eighth notes G2, A2, B2, C3. Measure 183: *ppp*, eighth notes G2, A2, B2, C3. Measure 184: *ppp*, eighth notes G2, A2, B2, C3. Measure 185: *pppp*, eighth notes G2, A2, B2, C3. Dynamic markings include crescendo and decrescendo symbols.

186

VX.

élec.

son s

1

2

son s'

186 -> hautbois

htb/ca

186 -> clarinette en sib

Cl.

186

acc.

186

Cb.

8

V

188

$\bullet = 60$  *mf*

VX.

Musical notation for the Violin part, starting at measure 188. It features a melodic line with various articulations, including slurs, accents, and a triplet of eighth notes. The dynamics range from *mf* to *pp*.

A - pa - - - gar - - - la luz, ca - da - no - - - che, - - -

élec.

3 résonateurs graves D4

Musical notation for the electric organ part, featuring a triplet of eighth notes in the first measure and subsequent rests.

htb/ca

Musical notation for the Harp/Contra Altus part, starting at measure 188. It includes a sixteenth-note triplet, a circled '0' above a note, and a circled '4' at the end of the line. Dynamics include *mf*, *mp*, and *pp*.

Cl.

Musical notation for the Clarinet part, starting at measure 188. It features a sixteenth-note triplet and a triplet of eighth notes. Dynamics include *mf*, *mp*, and *pp*.

acc.

Musical notation for the piano accompaniment, starting at measure 188. It includes a circled '3' above a triplet of eighth notes. Dynamics include *mf*, *p*, and *pp*.

Cb.

Musical notation for the Cello part, starting at measure 188. It includes a circled '8' below the first measure. Dynamics include *mf*, *mp*, and *pp*.

191 *mf* *mf* *f p*

vx. *mf* *mf* *f p*

élec. 4 C#4

htb/ca *mf* *mp* *p*

Cl. *mf* *mp* *p*

acc. *mf* *p*

Cb. *mf* *mp* *p*

nos ha - ce - pa - lpar las - pa - re - des - de - to -

194

*f mp* *f* *mp*

6 5 3

5 C4

1' 1

5

5

5

5

8

*pp* *pp* *mp* *mp* *mp* *mp*

das - - las tum - - bas. Nue - stra ma no so -

N

197 *mf* *mf* *mf* *f* *mf*

vx. *3* *6* *5* *5*

- - lo a - ti - - na - en - - ton - - - ces - - a a -

élec.

197 *mp* *p*

htb/ca *0* *2/°* *0*

197 *5* *5* *5*

Cl.

197 *3* *5* *3*

acc. *mf* *mf* *mp*

197 *Pont.* *N* *5*

Cb. *8*



200

VX. *f mp* *mf* *mf*

- - fe - rra - - - rse a - - - o - - tra ma - no.

élec.

htb/ca 200

Cl. 200

acc. 200

Cb. 200

8

Tasto Pont Tasto *tasto extr.*

*p* *mp* *p* *pp*

*pp* *pp* *pp* *pp*

① ① ② ③

5 6 6

5 5 6 6

*pp*

204 *mp* *mp* *mf* *mp*

vx. *O,* si e - - - sta - - - so - - - - - la, vue -

élec. 6 B3

htb/ca 204 0 2 0 1' 0

Cl. 204 *mp* *p* *p*

acc. 204 *mp* *p*

Cb. 204 *N* Pont *mp* *p*

208

VX.

*mp*

*p* *mp*

- - lve - - - - - al - - - - - ge - - - - - sto - - - - - men - - - - -

élec.

208

htb/ca

*ppp* *p* *pp* *p*

5 0 0 1 2 0

208

Cl.

*p* *ppp* *p* *pp*

208

acc.

*pp*

208

Cb.

N Pont *Tasto* *Tasto extr.*

*pp*

213 *pp* *mf* *f* ,

VX. *di* *can* *te* ,

élec.

htb/ca 213 ① ② ① ① ① , *ppp* *pp* *ppp* ,

Cl. 213 *pp* *ppp* ,

acc. *ppp* ,

Cb. 213 N *p* *pp* *ppp* , *Tasto* ,

*pp*

*pp*

217

vx.

de - - - - - re - - - - - en - - - - - cen - - - - -

élec.

7 A#3

son t

217

htb/ca

217

Cl.

217

acc.

217

Cb.

Tasto extr.

N

Pont.

222 *f* *p* *lent*

VX. *der - - - la - - - li - - - - - mo -*

élec.

htb/ca 222 (2) (2) (0) (1) (2) *pp* *p* *pp*

Cl. 222 *ppp* *pp* *ppp*

acc. 222 *ppp* *pp* *ppp*

Cb. 222 N *Tasto* N Pont *ppp* *pp* *ppp*

227

*pp*

*mp*

vx.

élec.

htb/ca

Cl.

acc.

Cb.

227

0 3' 3 0 0

*p* *pp* *p* *pp*

*p* *p* *ppp*

5 6 3

*ppp*

227

Pont N arco N col legno tratto

8 *pp* *ppp*

sna de

231 *pp*

vx. *la* *lu - - - - - z.* 8 9

élec.

htb/ca 231 ① ② ③ ② ④

*ppp* *pp* *ppp*

Cl. 231 *pppp* *pppp* *ppp*

acc. 231 *pppp*

Cb. 231 *pppp* *ppp*

Arco N Tasto N Pont