

ISABEL URRUTIA

“GEROK” (2007)

para orquesta

Version 10/11/2020

"GEROK", para orquesta.

Comentario de la obra

Esta obra consta de tres movimientos.

El primero está compuesto sobre la idea de ataque y resonancia.

El auditor escuchará grandes bloques de orquesta, *tutti*, a veces aislados o a veces en grupos de dos, tres, cuatro, cinco... Estos bloques desprenden resonancias "artificiales" elaboradas por diferentes técnicas de composición y "modes de jeux" (efectos).

A medida que el discurso avanza estos bloques sonoros y sus respectivas resonancias se interpenetran y se funden entre ellos, dando como resultado "formas sonoras" complejas y variadas.

El segundo movimiento se fundamenta en la idea de la línea ondulante, reemplazando la idea del bloque sonoro, de la verticalidad, del primer movimiento y guardando un hilo conductor común con el movimiento anterior: la resonancia.

Las líneas proliferan hacia una polifonía que se extiende progresivamente, desde las maderas a los metales y a las cuerdas.

La percepción auditiva es la de una textura que se construye y se desintegra hacia el final del movimiento.

En un segundo plano evoluciona la idea de la resonancia, representada por un amplio espectro sonoro.

A diferencia de lo ocurrido en el primer movimiento, esta vez la resonancia se desarrolla en un tiempo musical diferente, de evolución muy lenta, casi sin conexión con la polifonía del primer plano sonoro.

El objetivo del compositor es lograr dos tiempos simultáneos de evolución independiente y dos planos sonoros diferentes, donde el segundo plano sonoro ayuda a que se ponga en relieve el primer plano perceptivo.

En el tercer movimiento volvemos a escuchar los bloques sonoros esta vez multiplicados en grupos de duraciones cortas y asociados a la acentuación de un patrón rítmico que da unidad a todo el movimiento.

Este sustrato rítmico es sometido a técnicas de contracción y dilatación de sus células constitutivas y desarrollado por una multiplicidad de articulaciones. Hacia el final de la obra, a modo de retorno, escuchamos nuevamente la idea de resonancia de los dos movimientos anteriores, en las cuerdas, percusiones y maderas, en otro tiempo musical diferente, estático, que sirve de fondo y pone de manifiesto la idea principal de este movimiento final: el patrón rítmico.

Nomenclatura:

1 Flauta / 1 Flautín/ 1 Flauta en sol
1 Oboe / 1 Corno inglés
1 Clarinete en si b/ 1 Clarinete bajo en sib
1 Fagot/ 1 Contrafagot

1 Trompeta en do
1 Trompa en fa
1 Trombón tenor-bajo
1 Tuba

3 Percusionistas:

Percusionista 1:

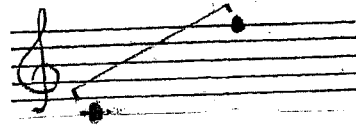
1 Marimba, extensión:



3 Toms: 1 tom contrabajo, 1 tom bajo y 1 tom mediano.

1 Bombo, ("Grosse caisse").

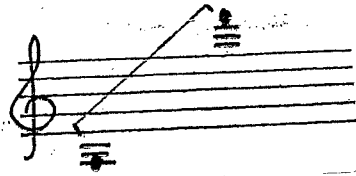
Campanas tubulares, extensión :



Cortinas de metal, ("Metal chimes").

Percusionista 2:

1 Vibráfono, extensión:



2 Congas de diferentes alturas.

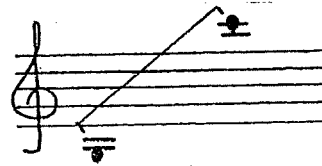
2 Temple-blocks de diferentes alturas.

3 Platillos: agudo, mediano y grave.

Cascabeles, ("Grelots"), con mango, apoyados sobre una mesita de percusión.

Percusionista 3:

1 Glockenspiel a pedal, extensión:



2 Bongós de diferentes alturas

2 Wood-blocks de diferentes alturas

3 gongs pequineses de diferentes alturas, apoyados sobre una mesita de percusión.

1 Tam-tam grave de 80 Ø

1 Platillo mediano.

1 Pandereta, ("Tambour de basque"), sobre un pie de platillo.

1 Piano

10 Violines I

8 Violines II

6 Violas

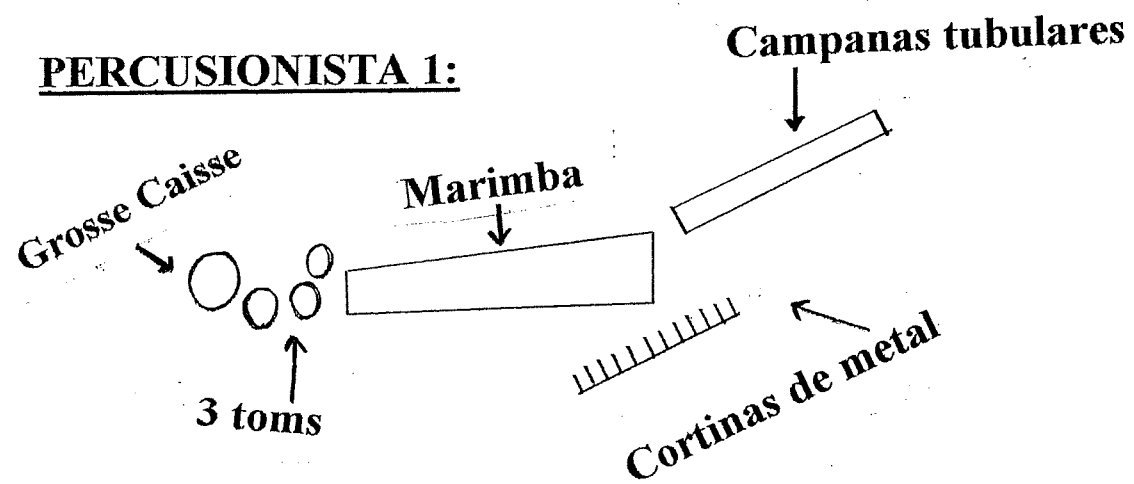
4 Violoncellos

2 Contrabajos

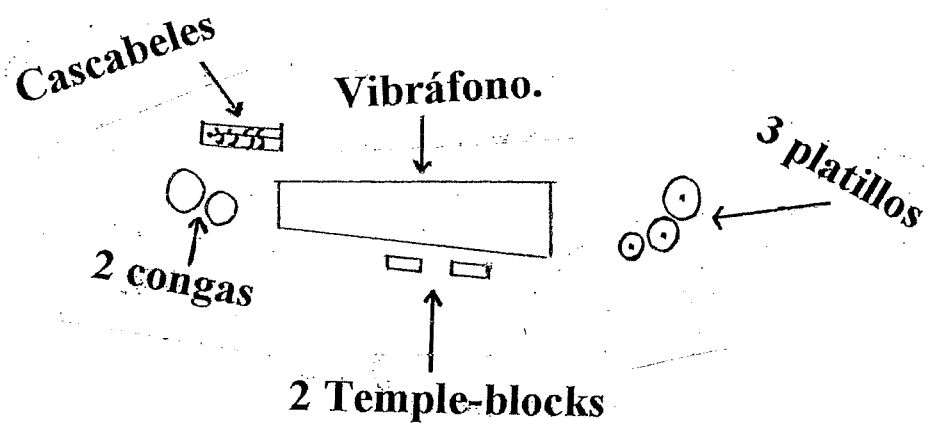
DURACIÓN APROXIMADA:12 min.

DISPOSICION ACONSEJADA PARA LA PERCUSION:

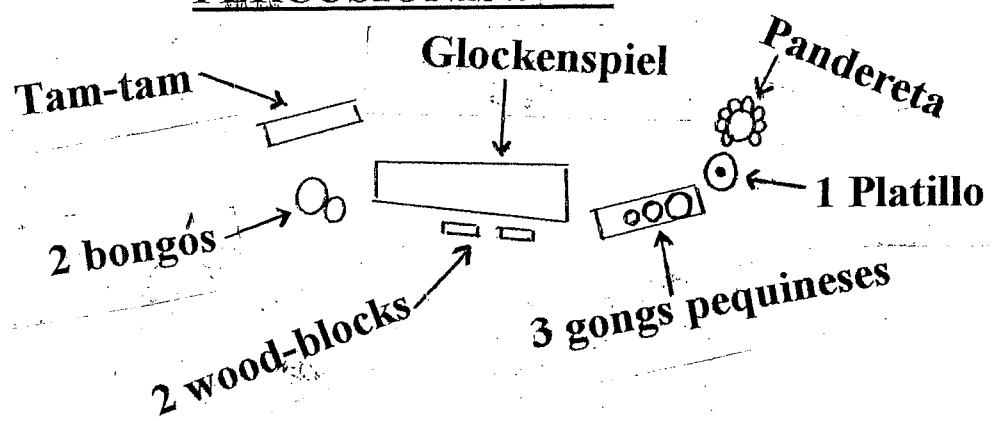
PERCUSIONISTA 1:



PERCUSIONISTA 2:



PERCUSIONISTA 3:



GEROK

Isabel Urrutia

Tpo.

♩ = 40 Accel.

♩ = 60

cedez un peu

Tpo. ♩ = 60

Piccolo muta a Fl.

Poco

The score is for a symphonic work titled "GEROK" by Isabel Urrutia. It is written for a large orchestra and includes the following parts and instructions:

- Piccolo:** Starts with a tempo of ♩ = 40, accelerates to ♩ = 60. Includes a dynamic marking of *ff sfz* and a *(molto)* instruction.
- Oboe, Clarinet, Bassoon:** Similar to Piccolo, with *ff sfz* dynamics and *sub.* (suboctave) markings.
- Tuba:** Includes the instruction "sord. wa-wá" and "Enlever la sourdine" (remove mute).
- Cor:** Includes "sourd." (mute), "Enlever la sourdine", and "Mettre la sourdine" (put on mute).
- Trombone Tenor Basse:** Includes "sord. wa-wá" and "sourd." markings.
- Percussion:** Includes "bag moyennes", "bag. moyennes", "bag de timbale L.V.", and "GLOCKS".
- Piano:** Includes instructions like "(*) sur les cordes", "secco (loco)", "gliss. lentement sur les cordes avec un plectre de guitare", and "Trémolo sur les cordes, alterner les doigts de la M.G. et la M.D.". Dynamics range from *pp* to *fff*.
- String Sections (Violin I, Violin II, Viola, Violoncello, Contrabass):** Includes "divisi à 2", "m. pont" (middle bridge), "ord." (normal bridge), "al tallone" (heel), "1^o solo sul IV C", "sur le bois du pont", and "glissando".

(*) Les harmoniques sont notés en notes réelles. Ils sonnent comme ils sont écrits.

long sostenuto
molto vibrato

Rall.

Tpo. (♩ = 60)



Fl. *fff sfz sfz*

Ob. *fff sfz mp*

Cl. *fff sfz mp*

Fg. *mf gliss. gliss. p*

Tba. (sord.) *ff sfz sfz pp mf*

Cor. (sord.) *ff sfz p* (Respiration imperceptible "Ad Libitum")

Tbn. (sord.) *ff sfz pp* Gliss. (b) Gliss. (a) Gliss. (b) Gliss. (a) continuer

Tuba (sord.) *ff sfz mp* (Col Piano) (Respiration imperceptible "Ad Libitum")

P. I Mba. *ff sfz ppp* GROSSE CAISSE

P. II Vibr. *ff (secco)* CYMBALE AIGÜE VIBRA. *pp*

P. III Bongos *mf* bag. moyennes

Pno. (Col Fl.) *fff sfz sfz* (Col Tuba) *p*

10Vln.I *fff unis. divisi à 2 pp*

8Vln.II *fff unis. divisi à 2 pp*

6Vla. *fff unis. divisi à 2 pp*

4Vc. *fff tutti divisi à 2 ord. pp*

2Cb. *fff tutti unis. (p)* (*) gliss. sur III et IV C

Molto rall. . . . Tpo. Poco rall. . . . (Poco rall.)

Fl. *fff* *p* *ppp* *durées* (19)

Ob. *fff* *p* *ppp* *durées*

Cl. *fff* *p* *ppp* *durées* (11)

Fg. *fff* *p sub.*

Tba. *ff*

Cor. *ff* *p* *sans sordina*

Tbn. *ff* *mp* *oscillation + 1/4 L.*

Tuba *ff*

P. I Mba. *fff* *p sub.*

P. II Vibr. *fff*

P. III TAM-TAM *mp*

Pno. *fff*

10Vln.I *fff* *sffz* *arco* *s.l.t.* 1 à 6 *gliss. sur la II* *p* *ppp* *durées* (11)

8Vln.II *fff* *sffz* *arco* *s.l.t.* 1 à 5 *gliss. sur la III* *p* *ppp* *durées* (15)

6 Vla. *fff* *sffz* *arco* *s.l.t.* 1 à 4 *p* *ppp*

4 Vc. *fff* *sffz* *arco* *s.l.t.* 1 à 3 *oscillation + 1/4 L.* *mp*

2 Cb. *fff* *mp* *ppp* *(arco)* *pont*

GEROK

4 Tpo. Poco rall. Tpo. Poco rall. Tpo. Rall. poco

Fl. *pp* *mf* *ppp poss.* *f*

Ob. *pp* *mf* *ppp poss.* *f*

Cl. *mp* *ppp poss.* *f*

Fg. *mp* *mf* *ppp poss.* *f*

Tba. (sord.) *gliss. f sfz* *mp* *ppp poss. bouché* *f*

Cor. *3:2* *f sfz* *mp* *pp* *f*

Tbn. (sord.) *mp* *pp* *f*

Tuba (sord.) *ff sfz ppp sub.* *mp* *mp sfz* *f*

P. I Toms (bag moyennes) *mf sfz* *pp* *f*

Cymbale P. II Aigue (bag moyennes) *p* *pp* *f*

P. III 2 Bongos (bag moyennes) *mf sfz* *mp* *pp* *f*

Pno. *f* *mf* *f* *f*

10Vln.I *Tutti unis. pizz. ord. C.I.b. gettato* *ff sfz* *mf* *Poco simile* *divisi à 2 ord.* *pppp* *f*

8Vln.II *Tutti unis. pizz. ord. C.I.b. gettato* *ff sfz* *mf* *f* *pppp* *f*

6 Vla. *divisi à 2* *Tutti ord. C.I.b. gettato* *pp* *mp* *mf* *f* *pppp* *f*

4 Vc. *Tutti ord. divisi à 2 C.I.b. gettato* *f sfz pp sub.* *mp* *mf* *f* *pp* *f*

2 Cb. *C.I.b. gettato* *f sfz* *f* *f* *pp* *f*

(Rall.) *molto vibrato* Tpo. **Rallentando** Tpo. Poco acell. Tpo. \triangle (sub $\text{♩} = 144 \text{ env.}$)

Fl. *f* *mp* *poco*

Ob. *f* *molto vibrato* *mf* *pppp*

Cl. *f* *pp* *ppp* *f sffz*

Fg. *f* *p* *ppp* *f sffz* *mf* *sub. pp*

Tba. (sord.) *mf* *p* *ppp* *f sffz* *mf* *sub. pp*

Cor. *mf* *ppp* *f sffz* *mf* *sub. pp*

Tbn. (sord.) *mf* *p* *ppp* *f sffz* *mf* *sub. pp*

Tuba *mf* *p* *ppp* *f sffz* *mf* *sub. pp*

P. I Mba. *ppp* *f* *mp* *sub. pp*

Cymbale P. II Aigue *f* *pp* *pp* *mf* *sub. pp*

P. III Bongos *f* *pp* *pp* *pp*

Pno. *f* *ff* *sub. pp*

10Vln.I *f* *al tallone* *unis.*

8Vln.II *f* *al tallone* *unis.*

6Vla. *f* *al tallone* *unis.* *divisi à 2* *(1 à 3 unis.)* *divisi à 2* *(4 à 6)* *f > p* *sub.*

4Vc. *f* *al tallone* *unis.* *divisi à 2* *"en dehors"* *1+2 ord.* *molto vibrato* *s.l.t.* *senza vibrato* *Tutti unis.* *s.l.t.* *divisi à 2* *1-II-III-IV ord.* *f* *sub.*

2Cb. *p* *1° solo pizz.* *pizz. nont* *2° solo* *Tutti unis.* *s.l.t.* *div. à 2* *1-II-III-IV ord.* *f* *sub.*

(*) Frapper position ad libitum, avec la main sur la tastiera dans le registre aigu

Subito ♩ = 152 env. ♩ = 60 Rall.

Subito ♩ = 152 env. ♩ = 60 Rall.

Tpo. (♩ = 120 env.)

This page contains the musical score for measures 25 through 32. The score is divided into several sections:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trombone (Tbn.), and Tuba. Dynamics range from *f* to *ff*. Some parts include *poss.* (possible) markings.
- Brass:** Trumpet (Cor.), Trombone (Tbn.), and Tuba. Dynamics range from *f* to *sfz*.
- Percussion:** P. I Grosse Caisse (*mp*), Cymbale P. II Grave (*p*), and P. III 2 Bongos (*mp*, *f*). Includes instructions for *Stop resonance* and *CYMBALE AIGUE*.
- Piano (Pno.):** Grand piano part with treble and bass staves.
- Violins:** Violin I (Vn. I) and Violin II (Vn. II), both in 3/4 time. Dynamics are *fff*. Includes *pizz.* and *arco* markings.
- Viola (Vla.):** Viola part in 3/4 time. Dynamics are *fff*. Includes *pizz.* and *arco* markings.
- Violoncello (Vc.):** Cello part in 3/4 time. Dynamics are *fff*. Includes *pizz.* and *arco* markings.
- Double Bass (Cb.):** Bass part in 3/4 time. Dynamics are *fff*.

Measure 25 is marked with a *Subito* tempo change to 152 bpm and a *Rall.* (Ritardando) to 60 bpm. The percussion section includes *TOMS* in measure 31. The string sections feature complex rhythmic patterns with *fff* dynamics and various articulations.

GEROK

accél. peu ... à ... peu 7

Rall.

Subito $\text{♩} = 144$ env. Subito. $\text{♩} = 120$ env.

Fl. *sffz* *mf* *p* *sempre crescendo*

Ob. *sffz* *mf* *p* *sempre crescendo*

Cl. *sffz* *mf* *f* *p* *sempre crescendo*

Fg. *sffz* *mp* *f* *mf* *p* *sempre crescendo*

Tba. *sffz* *mp* *f* *pp* *(pp)* *f*

Cor. *sffz* *mp* *f* *pp* *(pp)* *f*

Tbn. *sffz* *mf* *f* *pppp* Enlever la sourdine

Tuba *sffz* *mf* *f* *pppp* Enlever la sourdine

P. I Mba. *sffz* *mp* *pp* *durées* *f*

P. II Vibr. *ppp* *mf*

P. III Gongs Pekinois

Pno. *f* (*secco*)

10Vln.I *sffz* *fff* *sffz* unis. ord.

8Vln.II *sffz* *fff* *sffz* unis. ord.

6Vla. *sffz* *fff* *sffz* unis. ord.

4Vc. *sffz* *fff* *sffz* unis. ord.

2Cb. *sffz* *pp* *f* unis. sul pont.

Rall....

Accel. long

$\text{♩} = 144 \text{ env.}$

Subito $\text{♩} = 60$

Rall.

Subito $\text{♩} = 144$

$\text{♩} = 100$

(♩ = 50)

36

(crescendo) *fff* *ff* *ff* *sfz* *sfz* *sfz*

Ob. (crescendo) *fff* *ff* *ff* *sfz* *sfz* *sfz*

Cl. (crescendo) *fff* *ff* *ff* *sfz* *sfz* *sfz*

Fg. (crescendo) *fff* *ff* *ff* *sfz* *sfz* *sfz*

Tba. *f* Enlever la sourdine (senza sord.) *f* *molto* *f* *sfz* *f* *sfz* *sfz*

Cor. *f* Enlever la sourdine (senza sord.) *f* *molto* *f* *sfz* *f* *sfz* *sfz*

Tbn. *f* (senza sord.) *f* *molto* *f* *sfz* *f* *sfz* *sfz*

Tuba *f* (senza sord.) *f* *molto* *f* *sfz* *f* *sfz* *sfz* *dim. poss*

P. I *f* *f* *f* *sfz* *f*

P. II *f* *f* *f* *sfz* *f* *f* *S/P*

P. III *mp* *f* *f* *sfz* *f* *TAM-TAM coup de poing* *p*

Pno. *ff* *ff* *sfz* *sfz* *ppp sub.*

10Vln.I *pppp* *ff* *ff* *sfz* *ppp* *7 à 10*

8Vln.II *pppp* *ff* *ff* *sfz* *ppp* *7 + 8* *4 à 6*

6 Vla. *pppp* *ff* *mf* *ff* *ppp* *5 + 6* *3 + 4*

4 Vc. *pppp* *ff* *mp* *ff* *ppp sub.* *2 à 4*

2 Cb. *f* *ff* *ff* *sfz* *ppp sub.* *2*

(*) Jouer deux notes suraiguës "ad libitum" sur les cordes indiquées

Rallentando poco a poco

41

Fl. *mp* *molto vibrato* *pppp* *senza vibrato* 5:4

Ob. *mp* *molto vibrato* *pppp* *senza vibrato* 5:4

Cl. *mp* *molto vibrato* *pppp* *senza vibrato* 5:4

Fg. *mp* *molto vibrato* *pppp* *senza vibrato* 5:4

Tba. *p* *molto vibrato* *pppp* *senza vibrato* 5:4

Cor. *p* *molto vibrato* *pppp* *senza vibrato* 5:4

Tbn. *p* *molto vibrato* *pppp* *senza vibrato* 5:4

Tuba *p* *molto vibrato* *pppp* *senza vibrato* 5:4

P. I Grosse Caisse *pp* *durées*

P. II Vibr. *pp* *And. Tenuto*

P. III Glocks *pp* *And. Tenuto* (bag)

Pno. *pp* *douce* "comme des cloches" *And. Tenuto* 7:8

10Vln.I (div. à 3) *sur le bois du pont.*

8Vln.II (div. à 3) *sur le bois du pont.*

6 Vla. (div. à 3) *sur le bois du pont.*

4 Vc. (div. à 2) *sur le bois du pont.*

2 Cb. (div. à 2) *sur le bois du pont.*

(*) Changement d'archet imperceptible "ad libitum"

GEROK

(Mov. II)

Isabel Urrutia

Trés calmement, léger, éthéré
♩ = 40 env. *legatissimo*

Accell... peu...

Flute en G
C.I.
Cl.
Fagot
Tba.
Cor.
Trombone
Tuba
Perc. I
Tom
Contrabasse
Perc. II
3 Cymbales
Perc. III
3 Gongs
Pekinois
Piano
I Violin I
solo
I Violin II
solo
I Viola
solo
I Violoncello
solo
I Contrabass
solo

(Tom
Contrabasse) 2 bag
(*) Tremolo avec main gauche. Modifier
la présion de la peaux avec la main droite.
(*) pp
(3 Cymbales) 4 bag douces 2 bag
pppp
(3 Gongs
Pekinois) 4 bag de glocks 2 bag (l.v.)
7 2 bag
pppp

Gerok (Mov. II)

2

ápeu

(Accel.)

♩ = 50 env.

Fl. en G muta a Fl. en C

The musical score is for the second movement of 'Gerok'. It features a complex orchestral arrangement with multiple staves for woodwinds, brass, percussion, and strings. The score includes a variety of musical notations such as rests, slurs, and dynamic markings like *mp*, *mf*, *pp*, and *pppp*. Time signatures of 7:8, 9:8, 5:4, 3:2, and 6:4 are used throughout. There are also performance instructions like '(col viola)', 'solo avec sourd douce', 'avec sourd solo', and 'alla punta sul pont' for the strings. The percussion section includes parts for Tom Contrabass, Cymbales, and Gongs Pekinois. The woodwind section includes Flute (changing from G to C), Clarinet I, Clarinet II, Bassoon, and Tuba. The brass section includes Trumpet (I, II, III), Trombone (I, II, III), and Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is marked with a tempo of 50 quarter notes per minute with an acceleration ('env.').

Gerok (Mov. II)

(♩ = 50 env.)

Accel.

(accel. peu à peu)

Fl.

C.I.

Cl.

Fg.

Tba.

Cor.

Tbn.

Tuba

(T.M.)

P. I
Tum
Moyen

P. II
Vibr.

P. III
Glocks

Pno.

I Vln. I solo

2-3

4-5

le altri

6-7

8-9

10

I Vln. II solo

2-3

4-5

le altri

6-7

8

I Vla. solo

2-3

4-5

le altri

6

I Vc. solo

I Cb. solo

(* Tremolo avec main gauche. Modifier la presión de la peaux avec la main droite.)

(VIBR.) bag douces (*)

avec beaucoup de souplesse

(GLOCKS) bag de vibra. (*)

avec beaucoup de souplesse

(* Valeurs relatives

avec beaucoup de souplesse

avec beaucoup de souplesse

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(*)

(* Changement d' archet imperceptible "ad libitum"

Gerok (Mov. II)

♩ = 60 env.

Fl. *mf sub.* *f sub.* *p sub.*

OBOE *f* *p sub.*

Cl. *f*

Fg. *pp* *mf*

Tba. *pp* *p* *mp* *pp*

Cor. *p* *mp* *pp* *mp* *mf*

Tbn. *(p)* *mp* *(mp)*

Tuba *mp*

P. I Metal Chimes *pp* *MBA bag douces* *pp* *secouer très doucement afin d'obtenir un son continu.*

P. II Grelots *(GRELOTS)* *pppp*

P. III Glocks

P'no.

I Vln. I solo *p* *pp* *ord.* *mf* *p* *mf*

Vln. I le altri 2-3 4-5 6-7 8-9 10

I Vln. II solo *ord.* *mp* *p* *mf* *p*

Vln. II le altri 2-3 4-5 6-7 8

I Vla. solo *pp* *mp* *p* *mf* *mf*

Vla. le altri 2-3 4-5 6

I Vc. solo *p* *pp* *ord.* *mf* *(ord.)* *(pont)*

I Cb. solo *p* *pp* *ord.* *mp* *(pont)*

Faire un gliss. douce et lentement avec les mains

Gerok (Mov. II)

(Ritardando . . .)

(♩ = 60 env.)

Ritardando . . . peu . . . à . . . peu

(♩ = 50 env.)

This page of the score includes the following instruments and parts:

- Fl.:** Flute part with various articulations and dynamics like *ppp* and *pp*.
- Ob.:** Oboe part with *ppp* and *pp sub.* dynamics.
- Cl.:** Clarinet part with *ppp* and *pp sub.* dynamics.
- Fg.:** Bassoon part with *ppp* and *pp* dynamics.
- Tba.:** Trombone part with *ppp* and *pp* dynamics.
- Cor.:** Horn part with *pp* and *ppp* dynamics.
- Tbn.:** Trombone part (col Cb.) with *ppp* dynamics.
- P. I Mba.:** Contrabasso part with *ppp* dynamics and instructions like "avec beaucoup de souplesse".
- P. II Glocks:** Glockenspiel part with *pp* dynamics and "Tenuto" markings.
- P. III Glocks:** Glockenspiel part with *pp* dynamics and "Tenuto" markings.
- Pno.:** Piano part with *ppp* and *pp* dynamics and "Tenuto" markings.
- I Vln. I solo:** First Violin Solo part with dynamics from *p* to *f* and *pp*.
- I Vln. II solo:** Second Violin Solo part with dynamics from *ppp* to *f* and *p*.
- I Vla. solo:** Violin Solo part with dynamics from *pp* to *f*.
- I Vc. solo:** Violoncello Solo part with dynamics from *pp* to *f* and *p*.
- I Cb. solo:** Contrabasso Solo part with *ppp* dynamics.
- le altri:** Sections for other instruments (Violins II, Violas, Celli) with various dynamics and articulations.

Toujours léger et éthéré

Gerok (Mov. II)

Accel. . . . poco a poco

Accll. . . . peu à peu . (Accel.)

(♩ = 72 env.)

6

♩ = 50 env. (long) (Accel....)

♩ = 60 env.

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *p* *mf*

Fg. *p* *pp*

Tba. *pp*

P. II Vibr. (VIBR.) *pp* Tenuto (10)

P. III Glocks (GLOCKS) *pp* Tenuto (8) TAM

Pno. I

I Vln. I solo (long) *mf* *pp* *mp*

le altri 2-3 *mp*

4-5 *mp*

6-7 *mp*

8-9 *mp*

10 *mp*

I Vln. II solo *mp* *pp* *ppp* *mp*

le altri 2-3 *mp*

4-5 *mp*

6-7 *mp*

8 *mp*

I Vla. solo *mp*

le altri 2-3 *mp*

4-5 *mp*

6 *mp*

I Vc. solo *p*

le altri 2-3 *pppp* *mp*

CB I Cb. solo

ord. *mp* *pp* *ppp* *mp*

ord. *mp*

ord. *p*

ord. *p*

ord. *p*

ord. *p*

Gerok (Mov. II)

♩ = 72 env. *Rallentando* (long) *poco* *a* *poco* Tempo ♩ = 66 env.

FL. *mf* *pp*

Ob. *f* *mf*

Cl. *pp* *f* *mf*

Fg. *mf* *pp*

Tbn. *mp* *pp*

Cor. *mp* *p* *pp*

Tbn. *p* *mp* *pp*

Tuba *p* *mp* *pp*

P. I. MARIMBA (MBA) *pp* bag douces

Pno. Tremolo avec les doigts des deux mains sur la corde de Sib, si le modele du piano le permetre. Ossia (*): Tremolo ordinaire sur le clavier en *ppp*

I Vln. I solo *mp* *mf* *pp* (long) *ppp* Tenuto (col Fl.) *mf* *pp* *ord* *pp* *molto pont*

Vln. I le altri 2-3 *mf* *pppp* *pp* *ord* *pp* *molto pont*

4-5 *mf* *pppp* *pp* *ord* *pp* *molto pont*

6-7 *mf* *pppp* *pp* *ord* *pp* *molto pont*

8-9 *mf* *pppp* *pp* *ord* *pp* *molto pont*

10 *mf* *pppp* *pp* *ord* *pp* *molto pont*

I Vln. II solo *mf* *pppp* *pp* *ord* *pp* *molto pont*

Vln. II le altri 2-3 *mf* *pppp* *pp* *ord* *pp* *molto pont*

4-5 *mf* *pppp* *pp* *ord* *pp* *molto pont*

6-7 *mf* *pppp* *pp* *ord* *pp* *molto pont*

8 *mf* *pppp* *pp* *ord* *pp* *molto pont*

I Vla. solo *pp* *mp* *p* *mf* *pp* *molto pont*

Vla. le altri 2-3 *mf* *pppp* *pp* *ord* *pp* *molto pont*

4-5 *mf* *pppp* *pp* *ord* *pp* *molto pont*

6 *mf* *pppp* *pp* *ord* *pp* *molto pont*

I Vc. solo *pp* *pppp* *pp* *ord* *pp* *molto pont*

Vc. le altri 2-3 *mf* *pppp* *pp* *ord* *pp* *molto pont*

4 *mf* *pppp* *pp* *ord* *pp* *molto pont*

I Cb. solo *pp* *pppp* *pp* *ord* *pp* *molto pont*

2 *pp* *pppp* *pp* *ord* *pp* *molto pont*

Gerok (Mov. II)

8

Rallentando. peu . . . à . . . peu . . .

$\text{♩} = 60$ env. "en dehors"

Rall.

(col Vibra.)

long
Senza vibrato

Fl. en "Do" muta a Fl. en "Sol"

(Fl. en G)

The score is divided into several sections for different instruments:

- Fl. en G:** Solo part with dynamics *p* and *espress*. Includes a 3:2 triplet.
- Ob.:** Solo part with dynamics *pp* and *perdendosi*.
- Cl.:** Solo part with dynamics *pp* and *mp*. Includes a 3:2 triplet. Markings: *poco a poco detimbre* and *completamente detimbré*.
- Tba.:** Solo part with dynamics *pp*. Marking: *(avec sourd)*.
- Cor.:** Solo part with dynamics *pp*.
- Tuba:** Solo part with dynamics *pp*. Marking: *(col "le altri", "cordes")*.
- P. I Mbo.:** Solo part with dynamics *pp*. Marking: *Metal Chimes*. Instruction: *Faire un gliss. douce et lentement avec les mains*.
- P. II Vib.:** Solo part with dynamics *pp*. Marking: *bag douces*. Includes *durées* and *Tenuto* markings.
- P. III Glock.:** Solo part with dynamics *pp*. Marking: *bag de vibra.*. Includes *durées* and *Tenuto* markings.
- Pno.:** Solo part with dynamics *pp*. Marking: *Tremolo simile*.
- Vln. I:** Solo part with dynamics *p* and *pp*. Marking: *molto pont*. Includes *durées* and *ord.* markings.
- Vln. II:** Solo part with dynamics *p* and *pp*. Marking: *molto pont*. Includes *durées* and *ord.* markings.
- Vla.:** Solo part with dynamics *p* and *pp*. Marking: *molto pont*. Includes *durées* and *ord.* markings.
- Vc.:** Solo part with dynamics *mp* and *p*. Marking: *molto pont*. Includes *durées* and *ord.* markings.
- CB:** Solo part with dynamics *p* and *pp*. Marking: *molto pont*. Includes *durées* and *ord.* markings.

(*) Tutti les cordes solistes : Des "arco ord" aller presque sur le bois du ponticello avec poco legno afin de produire un son complettement detimbre.

Gerok (Mov. II)

♩ = 50 env. *Rall.* ♩ = 40 env. (♩ = 80 env.)
poco a poco completamente morendo *Rall...*

Tutti morendo . . .
(*Rallentando*) → ♩ = 40 env.
6"

Fl. en G

Cl.

CFg. (Cf g) "Col le altri" (cuerdas)
p sub.

Tba. Senza Ftzg. "Col le altri" (cuerdas)
p sub.

Tuba

P. I Metal Chimes *simile*

P. II Vibr. 3 Cymbales *pp* I.v. I.v.

P. III Tam *pp* avec superball

Pno. *mf* *3da Tenuto*

Vln. I
1 Vln. I solo
2-3
4-5
le altri 6-7
8-9
10
→ *presque sur le bois du pont* *mf* *dism. al niente.*

Vln. II
1 Vln. II solo
2-3
4-5
le altri 6-7
8
→ *presque sur le bois du pont* *mf* *dism. al niente.*

Vla.
1 Vla. solo
2-3
le altri 4-5
6
→ *presque sur le bois du pont* *mf* *dism. al niente.*

Vc.
1 Vc. solo
2-3
le altri 4
→ *presque sur le bois du pont* *mf* *dism. al niente.*

CB
1 Cb. solo
2
→ *presque sur le bois du pont* *mf* *dism. al niente.*

GEROK

(Mov. III)

Isabel Urrutia

Accel. . . . peu à peu

$\bullet = 50$

$\bullet = 56$ env.

GEROK (Mov. III)

♩. = 69-72

Accl. peu à peu

(Accell.)

The musical score is arranged in a standard orchestral layout. The top section contains woodwinds and brass instruments. The middle section includes percussion and piano. The bottom section features the string ensemble. The score is characterized by complex rhythmic patterns and dynamic contrasts, with frequent use of accents and sforzando marks. Performance instructions such as 'Accl.' and 'Accell.' indicate changes in tempo or articulation. The percussion parts are specifically marked with '2:3' and 'GROSSE CAISSE'. The string parts include detailed articulation and bowing instructions.

GEROK (Mov. III)

SUBITO = 152 env.

SUBITO MENO MOSSO = 132 env.

. = 50 env. Accel. . . molto

. = 72 env.

Subito = 60 (= 120 env.)

Accel. . .

Fl. Flzg. *ff*

Ob. Flzg. *ff*

Cl. Flzg. *ff*

Fg. Flzg. *ff*

Tba. Flzg. *f*

Cor. Flzg. *f*

Tbn. Flzg. *f*

Tuba Flzg. *f*

P. 1 Grosse Caisse *mf* Toms Moyen et Basse *f* GROSSE CAISSE *mf* Mba

P. 2 Vibr. (VIBR.) CONGAS sur le fit *ppp* *mf* *pp* *ff* sur le fit

P. 3 Tambour de Basque BONGOS *f* ord.

Pno. *sfz* *pp* *ff*

10 Vln. I *div. à 2* *sciolto* *pp* *fff* *unis.* *ff*

8 Vln. II *div. à 2* *sciolto* *pp* *fff* *unis.* *ff* *s.l.t.* *ppp* *ff* *pont*

6 Vla. *arco* *div. à 2* *sciolto* *pp* *fff* *unis.* *f* *ff* *ppp* *ff*

4 Vc. *arco* *div. à 2* *sciolto* *pp* *fff* *unis.* *mp* *sfz* *cresc. molto* *ff*

2 Cb. *div. à 2* *sciolto* *pp* *fff* *unis.* *p* *sfz* *cresc. molto* *sfz* *ff*

GEROK (Mov. III)

(Accell. .) ♩ = 152 env. ♩ = 69-72 Subito ♩ = 120 env.

Subito = 152 Rall. . .

Musical score for GEROK (Mov. III), page 4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trombone (Tba.), Horns (Cor.), Trumpets (Tbn.), Tuba, Percussion (P. 1 Mba, P. 2 Vib., P. 3 Bongos), Piano (Pno.), Violins I (10 Vln. I), Violins II (8 Vln. II), Violas (6 Vla.), Cellos (4 Vc.), and Double Basses (2Cb.).

Key performance instructions include dynamics such as *ff*, *p sub.*, *f*, *sfz*, *ppp*, and *ffz*. Performance techniques like *Flzg.* (flageolet), *cuivré* (brassy), *gliss. "ab lib."*, and *ord.* (order) are indicated. The score features complex rhythmic patterns and dynamic shifts, including a double tremolo in the Double Basses.

Tempo markings include *(Accell. .)*, *Subito*, and *Rall. . .*. Specific percussion instructions include *TEMPLE BLOCKS*, *CYMBALE AIGÜE*, *WOOD BLOCKS*, *TAM*, and *coup de poign. Etouffer subito*.

Violin and Viola parts include fingering diagrams and *pont* (ponticello) markings. The Double Bass part includes a note: *(*) Double tremolo, de doigts et d'archet*.

Tempo

♩ = 132

The musical score for GEROK (Mov. III), page 5, is a complex orchestral and percussion arrangement. It begins with a tempo marking of 132 beats per minute. The score is divided into several systems of staves:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) parts, all marked with *ff* and *Flzg* (flautando).
- Brass:** Trombone (Tbn.), Tuba, and Tuba (Tuba) parts, with dynamics ranging from *f* to *sfz*. Some parts are marked *sourd.* (sordina).
- Percussion:** Three percussion parts (P. 1, P. 2, P. 3) featuring Toms, Congas, Bongos, and Tambour de Basque. Specific playing techniques like 'sur le cercle (avec le manche)', 'sur la peaux', and 'bag moyennes' are indicated.
- Piano:** Piano (Pno.) part with dynamics *fff* and *sfz*.
- Strings:** Violins I (10 Vln. I), Violins II (8 Vln. II), Viola (6 Vla.), and Cello (4 Vc.) parts, marked with *ff* and *Gelt.* (glissando).

The score includes various musical notations such as dynamics (*ff*, *mf*, *pppp*), articulation (accents, slurs), and performance instructions like *Flzg*, *sourd.*, and *Gelt.*. The percussion parts are particularly detailed with specific playing techniques and dynamics.

GEROK (Mov. III)

(à 4)
 Subito $\bullet = 88 - 92$ env.
 Accel.
 $\bullet = 120$
 SUBITO $\bullet = 100$ Accelerando $\bullet = 132$ env.
 à 1 Fl. muta a Fl. en G

Fl. $ff sfz$
 Ob. $ff sfz$ Ob. muta a C I.
 Cl. $ff sfz$ Cl. muta a Cl. B.
 Fg. f Fg. muta a Cfg.
 Tba. $ff sfz$
 Cor. f M. vib. $ff sfz$
 Tbn. f M. vib. $ff sfz$
 Tuba f M. vib. $ff sfz$ (sourd.)

P 1 Toms 3 TOMS Peaux bag ord. TOMS Moyen et Basse Metal gliss. avec la baguette Doucement
 P 2 Congas Peaux TEMPLE-BLOCKS VIBRA. bag ord. Cymbales mp etouffer peu à peu
 P 3 Wood-Blocks WOOD-BLOCKS BONGOS Peaux Cymbale MOYENNE bag ord. 3 Gongs Pekinois mp

Pno. $ff sfz$ sfz sfz (I. v.)
 10 Vln. I sfz sfz div. à 2 ord.
 8 Vln. II sfz sfz div. à 2 ord.
 6 Vla. sfz sfz div. à 2 ord.
 4 Vc. sfz sfz div. à 2 ord.
 2 Cb. sfz sfz div. à 2 ord. (1° Cb.) Gett. C.L. Batt.
 (2° Cb.) $ff sfz$ sfz pont al tallone Gett. C.L. Batt.

GEROK (Mov. III)

Poco a poco Rall.

$\text{♩} = 96 \text{ env.}$

Poco

Fl. en G
C. I.
Cl. B.
Cfç.
Tba.
Cor.
Tbn.
Tuba (sourd) (Col piano)
P. 1 Toms (GROSSE CAISSE)
P. 2 Congas
P. 3 Bongos
Pno.
Vln. I^o 1-2-3-4 (1-2) ord. *pont mp* (3-4) *mp* (5-6) ord. *mp* (7-8) *mp* (9-10) *mp*
Vln. I^o 5-6-7-8
Vln. I^o 9-10
Vln. II^o 1-2-3-4 (1-2) *pont* (3-4) ord. *poco mf* (5-6) *pont* (7-8) ord. *poco mf*
Vln. II^o 5-8
Vla. 1-2-3-4 (1-2) *pont* (3-4) ord. *f* (5-6) *pont*
Vla. 5-6
Vc. 1-2 (1) *pizz. pont* (2) (*) Clegno *mp* (*) Clegno *mp*
Vc. 3-4 (3) *pizz. pont* (4) (*) Clegno *mp*
Cb. 1-2 (1) *pizz. pont* (2) (*) Clegno *mp* (*) Clegno : 1/2 crin + 1/2 legno

Subito Lentement

Subito Meno mosso
Calmement

$\bullet = 44$ env. ($\bullet = 88$ env.)

$\bullet = 30$

Fl. en G

C. I.

Cl. B.

Cfg.

Tba.

Cor.

Tbn.

Tuba

P. 1
Grosse Caisse

P. 2
Congas

P. 3
Cymbale moyenne

Pno.

10 Vln. I

8 Vln. II

Vla. 1-2

Vla. 3-4

Vla. 5-6

Vc. 1-2

Vc. 3-4

Cb. 1-2

ppp *detimbré* *3:2* *(ppp)* *mf* *Tpo.* *Acell. . .*

ppp *detimbré* *3:2* *(ppp)* *mf*

ppp *detimbré* *3:2* *(ppp)* *mf*

ppp *detimbré* *3:2* *(ppp)* *mf* *Solo expresif.* *5:6* *mf*

ppp *detimbré* *3:2* *(ppp)* *mf* *(sord.)* *(sourd)*

ppp *bouché* *3:2* *(ppp)* *mf* *(bouché)*

ppp *mf* *(sourd)* *(col Cfg.)*

ppp *mf* *(sourd)* *(col Cfg.)*

ppp *mf* *(*) Respiration imperceptible "ad libitum"*

ppp *mf* *Toms Moyen et Basse* *bag. dures*

ppp *mf* *CYMBALE balais de jazz* *I.v.* *VIBR. bag. dures* *Dim.*

ppp *mf* *TAM* *Bongos* *bag. dures*

ppp *mf* *(col Cfg.)* *peu à peu*

ppp *mf* *(*) Changement d'archét imperceptible "ad libitum"*

GEROK (Mov. III)

Tempo markings: $\text{♩} = 60 \text{ env.}$ ($\text{♩} = 120 \text{ env.}$) and $\text{♩} = 112 \text{ env.}$

Dynamic markings: *pp*, *mf*, *f*, *ff*, *fff*, *sfz*, *sub.*

Performance instructions: *Long*, *meccanico*, *staccato*, *violento*, *molto vibrato*, *sostenuto*, *div. a 2*, *div. á 4*, *ord.*, *8va*, *al tallone*, *sub.*

Instrument changes: Fl. en G muta a Piccolo, C.I. muta a Ob., Cl. B. muta a Cl., Cfg. muta a Fg., Tuba

Sectional markings: 1° C.B. ord., 2° C.B. ord.

Other markings: *MBA*, *TOMS*, *bag moyennes*, *sur le fût*, *sur le cercle*, *CYMBALE AIGÜE*, *violente*, *secco*, *GLOCKS*, *WOOD-BLOCKS*, *bag moyennes*, *violente*, *(TAM)*, *8va*, *ord.*, *6 á 10*, *1 á 2*, *3 á 4*, *5 á 6*, *7 á 8*

Score includes staves for: Fl. en G, C. I., Cl. B., Cfg., Tba., Cor., Tbn., Tuba, P. 1 Tomis Moyen et Basse, P. 2 Vibr., P. 3 Bongos, Pno., 10 Vln. I, 8 Vln. II, 6 Vla., 4 Vc., 2 Cb.

Subito

♩ = 120 env.

SUBITO

♩ = 132 env.

Piccolo change a Fl.

Poco a poco Rall.

Musical score for GEROK (Mov. III), page 10. The score includes parts for Piccolo, Ob., Cl., Fg., Tba., Cor., Tbn., Tuba, P 1 Mba., P 2 Temple Blocks, P 3 Tam, Pno., 10 Vln. I, 8 Vln. II, 6 Vla., 4 Vc., and 2 Cb. The score is divided into four measures. The first measure is marked 'Subito' with a tempo of ♩ = 120 env. The second measure is marked 'SUBITO' with a tempo of ♩ = 132 env. The third measure is marked 'Poco a poco Rall.' and includes the instruction 'Piccolo change a Fl.'. The fourth measure is marked 'sostenuto'.

Key performance instructions include:

- Piccolo:** *fff*, *sfz*
- Ob., Cl., Fg., Tba., Cor., Tbn., Tuba:** *mf* → *f*
- P 1 Mba.:** *ff sfz*, *mf*, *mp*, *f*
- P 2 Temple Blocks:** *f*, *ff sfz*, *f*, *mp*, *f*
- P 3 Tam:** *mf*, *f*, *mp*, *f*
- Pno.:** *mf* → *f*, *ff*
- 10 Vln. I, 8 Vln. II, 6 Vla., 4 Vc., 2 Cb.:** *mf* → *f*, *ff*, *molto pont*, *pont al tallone*, *div. pont*

Other markings include 'ouv.', 'bag sur le fût', 'bag sur le cercle', '3 TOMS', 'CONGAS', 'BONGOS (bag)', '7:8', and '3:2'.

GEROK (Mov. III)

env. ♩ = 96-100 Calme ♩ = 60 env.

(Rall. poco a poco)

1 Fl. *fff* *long*

1 Ob. *fff*

1 Cl. *fff*

1 Fg. *f* *sfz* *fff*

1 Tba. *ff* *Bouché* *ouv.* *ff*

1 Cor. *ff*

1 Tbn. *mf* *sfz* *ff*

1 Tuba *mf* *sfz* *ff*

P. 1 Toms Basse et Contrebasse *mf* *fff sfz* *mf ppp sub. poco mp*

P. 2 Congas *f* *fff sfz* *f secco*

P. 3 Bongos *f* *Red.* *f* *TAM* *p*

Pno. *fff sfz* *sub.* *Red.*

10 Vln. I *mp* *ord. (V)* *fff* *fff*

8 Vln. II *mp* *ord. (V)* *fff* *fff*

6 Vla. *mp* *ord. (V)* *fff* *fff*

4 Vc. *mp* *ord. (V)* *fff* *fff*

2 Cb. *f* *sfz* *fff* *unis. (pont)* *fff*

GEROK (Mov. III)

12

♩ = ♩ = 60 env. Atacca Subito Acc. poco a poco ... ♩ = 92 env.

Cédez un peu

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

Ob. *f* *mp* *p* *ff*

Cl. *f* *mp* *p* *ff*

Fg. *f* *mp* *p* *ff*

Tba. *f* *mp*

Cor. *f* *mp* *p* *ff*

Tbn. *f* *mp* *mf*

Tuba *sfz* *sfz* *mf*

P. 1 Grosse Caisse *mf* *(mf)* *secco* *poco mf*

P. 2 Congas *avec le manche* *mf* *mf* *secco*

P. 3 Bongos *avec le manche* *(BONGOS)* *mf* *mf*

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

Vln. I *div. a 2* *ff* *sfz* *ffz*

Vln. II *div. a 2* *ff* *sfz* *ffz*

6 Vla. *ff* *sfz* *ffz*

4 Vc. *arco* *ff* *sfz* *sfz* *ricochet* *(ff)*

Vc. 1 *arco* *ff* *sfz* *sfz* *ricochet* *(ff)*

Vc. 2 *arco* *ff* *sfz* *sfz* *ricochet* *(ff)*

Vc. 3 *arco* *ff* *sfz* *sfz* *ricochet* *(ff)*

Vc. 4 *arco* *ff* *sfz* *sfz* *ricochet* *(ff)*

2 Cb. *(non div.) ord.* *ff* *sfz* *sfz* *ricochet* *(ff)*

(1^{er} Cb.) *div. a 2* *ff* *sfz* *sfz* *ricochet* *(ff)*

(2^e Cb.) *ff* *sfz* *sfz* *ricochet* *(ff)*

GROSSE CAISSE bag en bois

TOMS Moyen et Basse

CYMBALE AIGÜE

CONGAS

BONGOS

(1 à 5) ord.

(divisi à 2) (6 à 10) ord.

(1 à 4) (ord.)

(divisi à 2) (5 à 8) (ord.)

(8^{me})

(1^{er} Cb.)

(2^e Cb.)

(Cédez) Tpo. = 92 env. Rallentando poco a poco = 50 env.

Fl. muta a Fl. en G
Ob. muta a C. I.
Cl. muta a Cl. B.
Fg. muta a Cfg.

Flzg. *fff*
Tuba *f*
Cor. *f*
Tbn. *f*
Tuba *f*
P. 1 Tomis Moyen et Basse
P. 2 Congas
P. 3 Bongos
Pno.

bag moyennes ord. TEMPLE-BLOCKS
bag de timbale TAM (Col Tba.)
(sempre p)

unis. *fff*
molto pont. 1
div. 2
molto pont. 3
div. 4
molto pont. 5
div. 6
molto pont. 7
div. 8
molto pont. 9
div. 10
molto pont. 1
div. 2
molto pont. 3
div. 4
molto pont. 5
div. 6
molto pont. 7
div. 8
molto pont. 9
div. 10
molto pont. 1
div. 2
molto pont. 3
div. 4
molto pont. 5
div. 6
molto pont. 7
div. 8
molto pont. 9
div. 10

ord. Ricochet
Ricochet

GEROK (Mov. III)

Atacca Subito
Temps piu mosso
= 69 env.

14 á l

4 1/2" env.

♩ = 60 env. Sans rigueur, avec beaucoup de souplesse

LONG

Poco a

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes (Fl. en G), Clarinet I (Cl. I.), Clarinet B (Cl. B.), Trombone (Tba.), and Horn (Cor.). The percussion section includes P 1 (Cloches Tubulaires), P 2 (Temple Blocks), and P 3 (Glocks). The piano part (Pno.) is shown in two staves. The string section includes Violins I (Vln. I° 1-2, 3-4, 5-6, 7-8, 9-10), Violins II (Vln. II° 1-2, 3-4, 5-6, 7-8), Violas (Vla. 1-2, 3-4, 5-6), Cellos (Vc. 1-2, 3-4), and Double Basses (2 Cb.).

Key performance instructions include dynamics such as *f*, *pp*, *pppp*, and *mf*. Specific techniques for woodwinds include "Bouché" and "Etouffer doucement". Percussion instructions include "bag de cloches", "bag douces", "bag moyennes", and "bag de glocks (Glocks)". The piano part includes "Enlever doucement la pedale". The string section is marked "s.l.t." and "à rien".

Atacca Subito

Subito violent $\text{♩} = 120 - 126 \text{ env.}$

$\text{♩} = 50$ $\text{♩} = 60 \text{ env. Rall.}$ Atacca Subito $\text{♩} = 120 \text{ env.}$

poco rall. et sans rigueur (col cloches) $\text{♩} = 50$

Fl. en G *ff* *legatissimo* *pp* *ff* *p*

C. I. *pppp* *pp* *pp* *ff* *p*

Cl. B. *pppp* *pp* *pp* *ff* *p*

Cfg. *ff sfz*

Tba. Senza sord. *f* sord *pp*

Cor. Ouvert *f* Bouché *p*

Tbn. Senza sord. *f* sord *pp*

Tuba Senza sord. *f* sord

P 1 CLOCHES TUBULAIRES solo *mf* *Tenuto* *p* *ff secco* *p*

Cloches Tubulaires (I. v.) jusqu'a la extinction normale du son

P. 2 Vibr. *ff secco* *p*

P. 3 Glocks (I. v.) jusqu'a la extinction normale du son *p*

Pno. (I. v.) jusqu'a la extinction normale du son *ff secco* *p*

10 Vln. I

8 Vln. II

6 Vla.

4 Vc.

2 Cb.

Fl. en G $4\frac{1}{2}$ env. $\bullet = 55-60$ env. **Sans rigueur**

C. I. $p \leftarrow mf$

Cl. B. $p \leftarrow mf$ *Solo espressivo ma senza vibrato* *quasi gliss.* *7:8 mp* *(s. vibr.)* *quasi gliss.* *7:8*

Cfg. ppp *Respiration "Ad Lib." imperceptible* *Dim.* *poss.*

Tba. $p \leftarrow mf$ *Ouvert*

Cor. $p \leftarrow mf$

Tbn. $p \leftarrow mf$

Tuba ppp *Dim.*

P. 1 Cloches Tubulaires $p \leftarrow mf$

P. 2 Vibr. $p \leftarrow mf$ **CYMBALES** *balais de jazz* $pppp$

P. 3 Glocks $p \leftarrow mf$ **TAM** *baquettes de timbal* pp

Pno. $p \leftarrow mf$ *Tenir avec les doigts jusqu'à l'extinction normale du son* ppp

10 Vln. I $pp \leftarrow mf$ *unis. molto pont*

8 Vln. II $pp \leftarrow mf$ *unis. molto pont*

6 Vla. $pp \leftarrow mf$ *unis. molto pont*

4 Vc. $pp \leftarrow mf$ *I Solo ord.* ppp

2 Cb. $pp \leftarrow mf$ *div. à 2 ord.* ppp

Fl. en G *pp*

C. I. *mf*

Cl. B. *pp* *molto vibrato* *mf sub.* Respiration imperceptible "Ad. Lib."

Cfg. *ppp* *mf sub.* Respiration imperceptible "Ad. Lib."

Tba. *pp* Respiration imperceptible "Ad. Lib." → bouché

Cor. *mf* (sourd.)

Tuba *p*

P. 1

P. 2

P. 3

Pno. *p* *8^{va}* *scd. Tenuto* l.v.

Vins. I-II

Vla. 1 *mp* (Col Cor.) *sul pont*

Vla. 2-3 *pp* *s.l.t.*

Vla. 4-5 *pp* *s.l.t.*

Vla. 6 *pp* *s.l.t.*

Vc. 1-2 *pp* *s.l.t.*

Vc. 3-4 *pp* *s.l.t.*

2Cb. *pp* *s.l.t.*

ISMN 979-0-2325-5172-2



9 790232 551722 >