

**NÉBULA (2013), (rev.2016)**

**Pour orchestre de chambre**

**ISABEL URRUTIA**





Version 09/12/2020

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I

$\text{♩} = 42$  ( $\text{♩} = 84$ ) Poco a poco accelerando  $\text{♩} = 52$  ( $\text{♩} = 104$ )

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet 1  
Clarinet 2  
Bassoon 1-2  
Horn 1  
Horn 2  
Trumpet 1  
Trumpet 2  
Trombone  
Tuba  
Perc. 1 Cymbals  
Perc. 2 TAM-TAM  
6 Vln. I  
6 Vln. II  
4 Vlas.  
4 Vc.  
2 Cb.

(\*) The harmonic sounds are written as if they were real notes. In the cellos, they should sound just as they are written whereas in the double basses, they should sound an octave lower than the written notes.

(\*\*) The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisemiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

Poco rallentando      Poco accelerando      Tempo      Accelerando . . .      Rallentando

♩ = 52      (♩ = 104)      ♩ = 112 (♩ = 56)

(relative values)      (real values)

(\*) NOTE FOR THE CONDUCTOR: The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

Tempo ♩ = 54 (♩ = 108)

Rallentando . . .

Accelerando . . .

Tempo ♩ = 54 (♩ = 108)

Poco rall. . .

Poco accel.

(accel.)  $\text{♩} = 54$  ( $\text{♩} = 108$ )

Rallentando poco . . . a . . . poco

The score is for a full orchestra and includes the following parts and markings:

- Flutes (Fl. 1 & 2):** *p*, *ff*, *pp*
- Oboes (Ob. 1 & 2):** *p*, *ff*, *pp*
- Clarinets (Cl. 1 & 2):** (real values), *ff*, *pp*, *pppp*
- Bassoons (Bsn. 1 & 2):** *mf*, *ff*, *pp*, *pppp*, *ppp*
- Horns (Horn 1 & 2):** *mp*, *ff*, *pp*, *ppp*, *pp*
- Trumpets (Tpt. 1 & 2):** *mp*, *ff*, *pp*
- Trombones (Tbn. & Tuba):** *mp*, *ff*, *pp*, *ppp*
- Percussion (Perc. 1 TOMS & Perc. 2 VIBRA.):** *f*, *pp*, *pppp*, *pp*
- Violins (Vln. I & II):** *mf*, *ff*, *f*, *pp*, *ppp*
- Violas (Vlas. I & II):** *mf*, *ff*, *f*, *pp*, *ppp*
- Cellos (Vc. I & II):** *mf*, *ff*, *mp*, *p*
- Double Basses (Cb.):** *pp*, *mf*, *ff*, *mp*, *p*

Performance instructions include: *sord.*, *col. Bassoon 1\**, *col. Bassoon 2\**, *bag moyennes*, *MBA*, *bag douces*, *TAM-TAM avec superball*, *Pod. ten.*, *s.l.*, *s.l. bois du pont*, *tutti divisi a 2*, *ORD.*

Footnote: (\*) The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization.

(rall. . . .)  $\text{♩} = 50$  **Tempo Subito**  $\text{♩} = 60$  ( $\text{♩} = 120$ ) **Ritardando**  $\text{♩} = 108$  ( $\text{♩} = 54$ ) **Ritardando . . . .**

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Horn 1, Horn 2, Tpt. 1, Tpt. 2, Tbn., Tuba, Perc. 1 MBA, Perc. 2 TAM-TAM, Vln. I, Vln. II, Vlas. (div. a 2), Vc. (div. a 2), Cb. (div.)

Flzg. (9), Senza sord., sord., Toms bag dures, WOOD-BLOCKS, CONGAS bag dures, TEMPLE-BLOCKS, VI. 1 (ORD), VI. 2 (ORD), VI. 3 (ORD), VI. 4 (ORD), 1<sup>a</sup> Vc., 2<sup>a</sup> Vc., 3<sup>a</sup> Vc., 4<sup>a</sup> Vc., s1 bois du pont (ORD), s2, s3, s4

pp, mf, p, mp, f, sfz, sfz2, sfz3, sfz4, sfz5, sfz6, sfz7, sfz8, sfz9, sfz10, sfz11, sfz12, sfz13, sfz14, sfz15, sfz16, sfz17, sfz18, sfz19, sfz20, sfz21, sfz22, sfz23, sfz24, sfz25, sfz26, sfz27, sfz28, sfz29, sfz30, sfz31, sfz32, sfz33, sfz34, sfz35, sfz36, sfz37, sfz38, sfz39, sfz40, sfz41, sfz42, sfz43, sfz44, sfz45, sfz46, sfz47, sfz48, sfz49, sfz50, sfz51, sfz52, sfz53, sfz54, sfz55, sfz56, sfz57, sfz58, sfz59, sfz60, sfz61, sfz62, sfz63, sfz64, sfz65, sfz66, sfz67, sfz68, sfz69, sfz70, sfz71, sfz72, sfz73, sfz74, sfz75, sfz76, sfz77, sfz78, sfz79, sfz80, sfz81, sfz82, sfz83, sfz84, sfz85, sfz86, sfz87, sfz88, sfz89, sfz90, sfz91, sfz92, sfz93, sfz94, sfz95, sfz96, sfz97, sfz98, sfz99, sfz100



Accel.  $\text{♩} = 108 (\text{♩} = 54)$  *Accel.*  $\text{♩} = 120$

Fl. 1 *f* *p* *ppp* *ppp* *ppp* *f* *f*

Fl. 2 *f* *p* *ppp* *ppp* *ppp* *f* *f*

Ob. 1 *ppp* *mp* *f* *p* *p* *f* *pp* *pp* *f*

Ob. 2 *ppp* *mp* *f* *p* *p* *f* *pp* *pp* *f*

Cl. 1 *f* *p* *p* *f* *pp* *pp* *f*

Cl. 2 *f* *p* *p* *f* *pp* *pp* *f*

Bsn. 1 *mp* *f* *p* *p* *f*

Bsn. 2 *mp* *f* *p* *p* *f*

Horn 1 *ppp* *p* *f* *Senza sord.*

Horn 2 *ppp* *p* *f* *Senza sord.*

Tpt. 1 *ppp* *ppp* *f* *senza sord.*

Tpt. 2 *ppp* *ppp* *f* *senza sord.*

Tbn. *ppp* *ppp* *f*

Tuba *ppp* *ppp* *f*

Perc. 1 Glock *ppp* *ppp* *f* *bag de vibra. (15)*

Perc. 2 VIBRA. *ppp* *ppp* *f* *bag douces (\*) (15)*

Vln. I div. 2 *ppp* *ppp* *ppp* *f* *1° solo ORD (\*)* *staccato* *f* *sub.* *molto*

Vln. II div. 2 *ppp* *ppp* *ppp* *f* *2° solo staccato ORD (\*)* *f* *sub.* *molto*

Vla. div. 2 *ppp* *ppp* *ppp* *f* *1° solo staccato ORD (\*)* *f* *sub.* *molto*

Vc. tutti div. 2 *ppp* *ppp* *ppp* *f* *2° solo staccato ORD (\*)* *f* *sub.* *molto*

Cb. *ppp* *ppp* *f*

(\*) Come sopra: the group of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization.

39

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Perc. 1  
Glock

Perc. 2  
VIBRA

Vln. I

Vln. II

Vlas.

Vc.

Cb.

(\*) Come sopra: the group of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization.

47

Fl. 1 *f* *p* (real values)

Fl. 2 *f* *p* (relative values)

Ob. 1 (\*) *f* (6) (13) (14) *p*

Ob. 2 (\*) *f* (6) (real values)

Cl. 1 (\*) *f* (5) (relative values)

Cl. 2 (\*) *f* (5) (relative values)

Bsn. 1 *f*

Bsn. 2 *f*

Horn 1 (\*) *mf* (5)

Horn 2 *mf* (5)

Tpt. 1 *mf* (6) *mf* *pp*

Tpt. 2 *mf* (6) *mf* *pp*

Tbn. *mf*

Tuba *mf* 3:2

Perc. 1 Glock

Perc. 2 VIBRA.

Vln. I (div. a 2) *p* 1<sup>o</sup> solo (\*) *mp* 3:2 *f* (14) *p* *pp*

Vln. I 2<sup>o</sup> solo (\*) *mp* 3:2 *f* (13) *p* *pp*

Vln. II (div. a 2) *p* 1<sup>o</sup> solo (\*) *mp* 3:2 *f* (14) *p* *f* *pp*

Vln. II 2<sup>o</sup> solo (\*) *mp* 3:2 *f* (13) *p* *f* *pp*

Vlas. ORD (unis.) *f* 1<sup>o</sup> solo *mp* 3:2 *f* (14) *p* *f* *pp*

2<sup>o</sup> solo *mp* 3:2 *f* (13) *p* *f* *pp*

Vc. ORD (unis.) *f* 1<sup>o</sup> solo *mp* 3:2 *f* *p*

2<sup>o</sup> solo *mp* 3:2 *f* *p*

Cb. (ORD) (unis.) *f*

This page of a musical score, numbered 53, contains the following parts and markings:

- Flutes (Fl. 1, 2):** Dynamics include *ff*, *p*, *mp*, and *f*. Includes first ending markings (11), (14), and (12).
- Oboes (Ob. 1, 2):** Dynamics include *f*, *p*, *molto*, and *pp*. Includes first ending markings (10), (11), and (12).
- Clarinets (Cl. 1, 2):** Dynamics include *mf*, *p*, and *pp*. Includes first ending markings (7), (10), and (12).
- Bassoons (Bsn. 1, 2):** Dynamics include *p*, *f*, and *pp*. Includes first ending markings (9) and (12).
- Horns (Horn 1, 2):** Dynamics include *p*, *mf*, *pp*, *mp*, and *f*. Includes *sord.* (sordina) markings.
- Trumpets (Tpt. 1, 2):** Dynamics include *p*, *mf*, *pp*, and *f*. Includes *sord.* markings and first ending markings (11), (12), and (16).
- Trombones (Tbn.):** Dynamics include *mp* and *f*. Includes *sord.* markings.
- Percussion (Perc. 1 Glock., Perc. 2 VIBRA.):** Dynamics include *mf*, *p*, *mp*, and *f*.
- Violins (Vln. I, II):** Dynamics include *ff*, *p*, *mp*, and *f*. Includes *Tutti div. a 2* markings and *unis. sul pont.* (unison sul ponticello) markings.
- Violas (Vla.):** Dynamics include *ff*, *p*, *mp*, and *f*. Includes *Tutti div. a 2* markings and *unis. sul pont.* markings.
- Cellos (Vc.):** Dynamics include *ff*, *p*, *mp*, and *f*. Includes *Tutti div. a 4* markings and *unis. sul pont.* markings.
- Double Basses (Cb. (div.)):** Dynamics include *mp*, *f*, *mf*, and *ff*. Includes *unis. sul pont.* markings.



69

2 Fls.

2 Obs.

2 Cls.

Bassoon 1-2

Horn 1-2

2 Trpts.

Tbn.

Tuba

Perc. 1 Wood-Blocks

Perc. 2 4 Temple-Blocks

Vln. I (div. a 6)

Vln. II (div. a 6)

Vlas. (div. a 4)

Vc. div. a 4

Cb. div.

senza sord.

senza sord. *pp*

senza sord. *p*

senza sord. *mf*

senza sord. *pp*

Grosse Caisse *secco*

Congas *secco*

al tallone *ff*

al tallone *ff*

al tallone *ff*

al tallone *ff*

al tallone *ff*

♩ = ♩ (♩ = 54 env.)

Rallentando poco . . . a . . . poco

79

2 Fls.  
2 Obs.  
2 Cls.  
Bassoon 1-2  
Horn 1-2  
2 Trpts.  
Tbn.  
Tuba  
Perc. 1 Glock.  
Perc. 2 VIBRA.

Vln. I (div. a 6)  
Vln. II (div. a 6)  
Vlas. (div. a 4)  
Vc. (div. a 4)  
Cb. (div.)

ff, p, pp, f, sf, stacc, staccatissimo, pizz. pont.

Detailed description: This page of a musical score covers measures 79 to 112. It features a full orchestral and string ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tuba) play sustained chords and melodic fragments, with dynamics ranging from fortissimo (ff) to pianissimo (pp). The percussion section includes a Glockenspiel and Vibraphone. The string section (Violins I and II, Violas, and Cellos) is divided into groups of six and four, playing a rhythmic pattern of eighth notes with various articulations such as staccatissimo and pizzicato ponticello. The score includes dynamic markings like ff, p, pp, f, sf, and articulation instructions like stacc, staccatissimo, and pizz. pont. The tempo marking 'Rallentando poco . . . a . . . poco' is present at the top right.

(Rall. . . poco . . . a . . . poco . . .)

♩ = 54

This page contains the musical score for measures 54 through 58. The score is arranged in systems for various instruments:

- 2 Fls.**: Flute parts with dynamic markings *ff*, *p*, *ff*, *pp*, *ff*, *pp*, *pp*.
- 2 Obs.**: Oboe parts with dynamic markings *ff*, *p*, *ff*, *pp*, *ff*, *pp*, *pp*.
- 2 Cls.**: Clarinet parts with dynamic markings *ff*, *p*, *ff*, *pp*, *ff*, *pp*, *pp*.
- Bassoon 1-2**: Bassoon parts with dynamic markings *ff*, *p*, *ff*, *pp*, *ff*, *pp*, *pp*.
- Horn 1-2**: Horn parts with dynamic markings *ff*, *p*, *ff*, *pp*, *ff*, *pp*.
- 2 Trpts.**: Trumpet parts with dynamic markings *f*, *pp*, *ff*, *ppp*, *f*, *ppp*, *f*.
- Tbn.**: Trombone parts with dynamic markings *f*, *pp*, *f*, *ppp*.
- Tuba**: Tuba part with dynamic markings *f*, *pp*, *f*, *ppp*.
- Perc. 1 MBA**: Percussion 1 (MBA) with dynamic markings *pp*, *mp*, *pp*.
- Perc. 2 VIBRA.**: Percussion 2 (VIBRA.) with dynamic markings *pp*, *mp*, *pp*.
- Vln. I (div. a 6)**: Violin I (div. a 6) with dynamic markings *mp*, *p*, *p*.
- Vln. II (div. a 6)**: Violin II (div. a 6) with dynamic markings *p*, *p*, *pp*, *pp*.
- Vlas. (div. a 4)**: Viola (div. a 4) with dynamic markings *pp*, *pp*, *pp*, *pp*.
- Vc. (div. a 4)**: Violoncello (div. a 4) with dynamic markings *ppp*, *ppp*, *ppp*, *ppp*.
- Cb. (div.)**: Contrabass (div.) with dynamic markings *ppp*, *ppp*.



II

♩ = 50

This musical score page, labeled 'II', is set in 4/4 time with a tempo of ♩ = 50. It features the following parts:

- Flutes (Fl. 1 & 2):** Resting.
- Oboes (Ob. 1 & 2):** Resting.
- Clarinets (Cl. 1 & 2):** Resting.
- Bassoons (Bsn. 1 & 2):** Bsn. 1 has a melodic line starting with a piano (*p*) dynamic, marked with accents and slurs, and ending with a breath mark. Bsn. 2 is resting.
- Horns (Horn 1 & 2):** Resting.
- Trumpets (Tpt. 1 & 2):** Resting.
- Timpani (Tbn.):** Playing a rhythmic pattern with a *pp* dynamic, marked with accents and slurs. Includes the instruction 'sord.' (sordina).
- Tuba:** Playing a similar rhythmic pattern with a *pp* dynamic, marked with accents and slurs. Includes the instruction 'sord.'.
- Drum Set (Perc. 1 Gr. Caisse):** Playing a pattern with a *ppp* dynamic, marked with accents and slurs. Includes the instruction 'bag de grosse caisse'.
- Percussion II (P2 TAM-IAM):** Playing a pattern with a *ppp* dynamic, marked with accents and slurs. Includes instructions for 'stop' and a note: '(\* ) Fade out the resonance gradually'.
- Vin. I & II:** Resting.
- Violas (4 Viola):** Resting.
- Violins (4 Vc.):** Violin 1 has a melodic line with a *p* dynamic, marked with accents and slurs, and a '1<sup>o</sup> solo' instruction. Violin 2 is resting. Violins 3 and 4 have pizzicato accompaniment with a *pp* dynamic, marked with accents and slurs.
- Double Basses (2 Cb.):** Playing a pattern with a *pp* dynamic, marked with accents and slurs. Includes instructions for 'arco sul pont.'.

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Perc. 1  
Gr. Caisse

Perc. 2  
TAM

Vln. I

Vln. II

Vlas.  
1-2

3-4

Vc.  
1-2

3-4

Cb.  
1

2

**Fl.** Flute 1 & 2: *pp* (5.4), *pp* (5.4)

**Ob.** Oboe 1 & 2: *pp* (5.4)

**Cl.** Clarinet 1 & 2: *mp*, *ppp* (3.2)

**Bsn.** Bassoon 1 & 2: *p*, *mf*, *p*

**Horn.** Horn 1 & 2: *mp*, *pp* (sord.), *pp* (5.4)

**Tpt.** Trumpet 1 & 2: *ppp* (sord.), *pp* (5.4)

**Tbn.** Trombone: *mp*, *mf*, *p*

**Tuba:** *pp* (sord.), *mp* (3.2)

**Perc.** Percussion 1 (MBA) *pp*, Percussion 2 (VIBRA.) *pp* (S/P)

**Vln. I div. a 6:** *pp*, *pp*, *pp*, *pp*, *pp*, *pp* (sul pont., *pp*), *pp*, *pp*, *pp*, *pp*, *pp*

**Vln. II div. a 6:** *pp*, *pp*, *pp*, *pp*, *pp*, *pp* (pizz. arco, ORD, s.l.), *pp* (pizz. arco, ORD, s.l.), *pp* (pizz. arco, ORD, s.l.), *pp* (pizz. arco, ORD, s.l.), *pp* (pizz. arco, ORD, s.l.), *pp* (pizz. arco, ORD, s.l.)

**Vlas.:** *mp*, *mp* (uniss.), *mp*

**Vc.:** *mp*, *pp* (sul pont.), *pp* (sul pont.), *pp* (sul pont.), *pp* (3 + 4 uniss. (sul pont.))

**Cb.:** *p* (uniss.), *p* (ORD), *p*



Fl. 1 *molto vibrato* *ff* *f* *mf*  
 Fl. 2 *molto vibrato* *ff* *f* *mf*  
 Ob. 1 *molto vibrato* *ff* *f* *mf*  
 Ob. 2 *molto vibrato* *ff* *f* *mf*  
 Cl. 1 *molto vibrato* *ff* *f* *mf*  
 Cl. 2 *molto vibrato* *ff* *f* *mf*  
 Bsn. 1 *ppp* *p* *mp* *pp*  
 Bsn. 2 *ppp* *p* *mp* *pp*  
 Horn 1 *sord.* *pp* *p* *pp* *pp* *p* *ppp* *Senza sord. Fzgz.* *p* *mf*  
 Horn 2 *sord.* *pp* *p* *pp* *pp* *p* *ppp* *Senza sord. Fzgz.* *p* *mf*  
 Tpt. 1 *sord.* *pp* *p* *ppp* *p* *mp* *pp* *Senza sord. Fzgz.* *p*  
 Tpt. 2 *sord.* *pp* *p* *ppp* *p* *mp* *pp* *Senza sord. Fzgz.* *p*  
 Tbn. *pppp*  
 Tuba *pppp*  
 Perc. 1 GLOCK (GLOCK) (bag de glock) *f* *mf* *f* *mf* *pp* *p*  
 Perc. 2 TAM TAM *ppp* *f* *mf* *f* *mf* *pp* *p*  
 Vln. I (div. a 6) *molto* *pp* *ff sub.* *pp* *ff sub.* *pp* *ff sub.* *pp*  
 Vln. II (div. a 6) *mp* *mf* *mp* *mf* *mp* *f sub.*  
 Vlas. 1-2 *ppp* *mp* *mf* *pp* *mf sub.*  
 Vc. (div. a 4) *ppp* *p* *mf* *mp* *f*  
 Cb. div. *p* *mp* *p*

→ senza vibrato Accel. poco . . . . . a . . . . . poco . . . . . (accel. . . . .) ♩ = 60 Accel. . . poco . . .

32

Fl. 1 *mf* cresc. poco a poco *f* cresc. . . . . *ff* *Frz.*

Fl. 2 *mf* cresc. poco a poco *f* cresc. . . . . *ff* *Frz.*

Ob. 1 *mf* cresc. poco a poco *f* cresc. . . . . *ff* *Frz.*

Ob. 2 *mf* cresc. poco a poco *f* cresc. . . . . *ff* *Frz.*

Cl. 1 *mf* cresc. poco a poco *f* cresc. . . . . *ff* *Frz.*

Cl. 2 *mf* cresc. poco a poco *f* cresc. . . . . *ff* *Frz.*

Bsn. 1 *mf* cresc. poco a poco *f* *ff* *Frz.*

Bsn. 2 *mf* cresc. poco a poco *f* *ff* *Frz.*

Horn 1 *p* *mf* *mp* *f* (Senza sord.)

Horn 2 *p* *mf* *mp* *f* (Senza sord.)

Tpt. 1 *mf* *p* *mf* *mp* *f* (Senza sord.)

Tpt. 2 *mf* *p* *mf* *mp* *f* (Senza sord.)

Tbn. *p* *f* (Senza sord.)

Tuba *p* *f* (Senza sord.)

Perc. 1 Cymbals (bag douce) *pp* *mp*

Perc. 2 TAM bag de timbale *pp* *p* *pp* *mp*

Vln. I *mf* cresc. . . . . *f* *ff* (ord.) *div. a 4*

Vln. I *mf* cresc. . . . . *f* *ff* (ord.) *div. a 4*

Vln. II *ff* (ord.)

Vln. II *ff* (ord.)

Vlas. *f* *ff* (ord.) *div. a 4*

Vlas. *f* *ff* (ord.) *div. a 4*

Vc. *ff* (ord.)

Vc. *ff* (ord.)

Cb. (div.) *p* *ff* (ord.)

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Perc. 1 GLOCK (bag de glock)

Perc. 2 VIBRA. (bag dures)

Vln. I (div. a 4)

Vln. II (div. a 3)

Vlas. (div. a 4)

Vc. (div. a 2)

Cb. (div.)

ff

p

pp

pppp

Senza Fraz.

sul pont.

Fade out the resonance gradually with the fingers

# III

♩ = 108

Трo. (♩ = 108)

The musical score is divided into several systems. The woodwind section (Flute, Oboe, Clarinet, Bsn., Horn, Trumpet, Tbn., Tuba) and strings (Vln. I & II, Vla., Vc., Cb.) are shown with complex rhythmic patterns and dynamic markings. The percussion section includes Glockenspiel and Vibraphone. The score includes performance directions such as 'accel.', 'rall.', and 'sul pont.'. A large section of the score is marked with 'ORD.' and 'sciolto (real values)'. The score concludes with a 'Ped. ten. PPP' marking.

(\*) NOTE FOR THE CONDUCTOR: The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuses in motion.



Poco accel. . . . . Tpo. (♩ = 108) *Tutti* *relative values* *Ritardando . . . poco . . . a . . . poco . . .*

Fl. 1 *relative values* *mf* *relative values* *p* *(11)* *mf* *(real values)* *mf* *6.4* *5.2*

Fl. 2 *relative values* *mf* *relative values* *p* *(11)*

Ob. 1 *relative values* *mf* *relative values* *p* *(11)* *(real values)* *mf* *6.4*

Ob. 2 *relative values* *mf* *relative values* *p* *(11)*

Cl. 1 *relative values* *mf* *relative values* *p* *(11)*

Cl. 2 *relative values* *mf* *relative values* *p* *(11)*

Bsn.

Horn 1

Horn 2

Tpt. 1 *(relative values)* *(send)* *pp* *(6)*

Tpt. 2 *(relative values)* *(send)* *pp* *(6)*

Tbn.

Tuba

Perc. 1 *L.V.* *relative values* *p* *(6)* *pp* *(11)* *ppppp*

Glock. *L.V.* *(real values)* *pp* *(6)* *ppppp*

Perc. 2

VIBRA

Vin. I *ORD tutti unis.* *p* *mf* *Tutti* *relative values* *p* *(11)* *(11)* *(11)* *ppppp* *(17) sul tast.* *pp* *(11)*

*div. a 6*

Vin. II *Tutti unis. sul pont.* *p* *mf* *Tutti* *relative values* *p* *(11)* *(11)* *(11)* *ppppp* *(17) sul pont.* *pp* *(11)*

*div. a 6*

Vlas. *Tutti unis. (ORD.)* *p* *mf* *Tutti* *relative values* *p* *(11)* *(11)* *(11)* *ppppp*

*div. a 4*

Vc. *Tutti unis. sul pont.* *p* *mf*

Cb. *(unis.) (ORD.)* *p* *mf*

(\* NOTE FOR THE CONDUCTOR: The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisemi-quaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

(acell ...) Tpo.  $\text{♩} = 108$

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Horn 1 (sord.)  
Horn 2 (sord.)  
Tpt. 1  
Tpt. 2  
Tbn.  
Tuba  
Cymbals (bag douces)  
Pekinese Gongs (4 baquetas)  
TOMS  
CONGAS  
Wood-Blocks  
Temple-Blocks  
Vln. I div. a 6  
Vln. II  
Vlas.  
Vc.  
Cb.  
tutti  
Vc. div. a 4  
tutti div.  
(\*) Bow change imperceptibly "ad lib."



Musical score for an orchestral piece, page 25. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone, Tuba, Percussion 1 and 2, Violin I and II (div. a 2), Viola (div. a 2), Violoncello (div. a 4), and Contrabasso. The music is in 3/2 time and features complex rhythmic patterns with many triplets. Dynamics range from piano to fortissimo. Performance instructions include 'Senza sord.' and 'Tutti'. The score is marked with 'Subito più mosso' and '♩ = 120'. The page number 25 is centered at the bottom.



Tempo

Tempo

A tempo

32

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Horn 1

Horn 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Cymbals

TAM-TAM

Grave

Vln. I (div. a 2)

Vln. II (div. a 2)

Vla. (div. a 2)

Vc. (div. a 2)

Cb. (div.)

Tempo  $\text{♩} = 50$

(\*) Ossia: "Fa"  $\text{♩}$  octava bassa

(\*\*) Ossia: "Si" octava bassa

(\*\*\*) Ossia: "Do" octava bassa

(\*\*\*\*) Ossia: "Do"  $\text{♩}$  octava bassa

Tempo  $\text{♩} = 50$

A tempo  $\text{♩} = 50$

long

*p* *mp* *mf* *ff* *pp* *f*

(4 baq)

Grosse Caisse (bag douces)

(TAM)

sub. ord.

(*loc.*)

*p* *ff* *mf* *pp*

A tempo = 50 *Molto rallentando* subito Tempo = 108

Tutti

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Horn 1  
Horn 2  
Tpt. 1  
Tpt. 2  
Tbn.  
Tuba  
Perc. 1  
Perc. 2  
Vln. I (div. a 2)  
Vln. II (div. a 2)  
Vla. (div. a 2)  
Vla. (div. a 2)  
Vc. (div. a 2)  
Vc. (div. a 2)  
Cb. (div.)  
Cb. (div.)





58

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Perc. 1  
MBA

Perc. 2  
VIBRA

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

30

Tutti Accelerando . . . Tpo.  $\text{♩} = 120$  ( $\text{♩} = 108$ )

Accel. . . . poco . . . a . . . poco . . .

♩ = 120 Tutti

Tempo

♩ = 108

Accelerando . . .

80

Fl. 1 (mp) (m.v.) (mf) (ff)

Fl. 2 (mp) (m.v.) (mf) (ff)

Ob. 1 (mp) (m.v.) (mf) (ff)

Ob. 2 (mp) (m.v.) (mf) (ff)

Cl. 1 (mp) (m.v.) (mf) (ff)

Cl. 2 (mp) (m.v.) (mf) (ff)

Bsn. 1 (mp) (m.v.) (mf) (ff) Flzg. (mf)

Bsn. 2 (mp) (m.v.) (mf) (ff) Flzg. (mf)

Horn 1 (mp) (m.v.) (mf) (ff) Flzg. (mf)

Horn 2 (mp) (m.v.) (mf) (ff) Flzg. (mf)

Tpt. 1 (mp) (m.v.) (senza sord.) (mf) (ff)

Tpt. 2 (mp) (m.v.) (senza sord.) (mf) (ff)

Tbn. (mp) (m.v.) (senza sord.) (mf) (ff) Flzg. (mf)

Tuba (mp) (m.v.) (senza sord.) (mf) (ff) Flzg. (mf)

Perc. 1 (Cymbals) (mf) TOMS (mf) MBA (mf)

Perc. 2 (Pekinese Gong) (mf) CONGAS (mf) VIBRA (mf)

Vln. I (mp) (m.v.) (mf) (ff) div. a 2 (mf) (ff)

Vln. II (mp) (m.v.) (mf) (ff) div. a 2 (mf) (ff)

Vla. (mp) (m.v.) (mf) (ff) (non div.) (m.v.) (mf) (ff) div. a 2 (mf) (ff)

Vc. (mp) (m.v.) (mf) (ff) (non div.) (m.v.) (mf) (ff) div. a 2 (mf) (ff)

Cb. div. (mp) (m.v.) (mf) (ff) (non div.) unis. (m.v.) (mf) (ff)

Accel. ...  $\text{♩} = 120$  Tpo.  $\text{♩} = 108$  staccato FL 1  $\text{♩} = 108$

89

2 Fls. *mp* *ff* *long* *f*

2 Obs. *mp* *ff* *long*

2 Cl. *mp* *ff* *long*

2 Bsn. *mf* *ff* *long*

Horn 1-2 *ff* *mf* *ff* *long*

2 Tpts. *mp* *ff* *long*

Tbn. *ff* *ff* *long*

Tuba *ff* *ff* *long*

Perc. 1  
2 Toms *f* Cymbal grave avec balais de Jazz *pp* *mp* Cymbals bag douces *pp*

Perc. 2  
Congas TAM grave avec balais de Jazz *pp* *mp* *long*

Vln. I (div. a 6) *ff* *p*

Vln. II (div. a 6) *f* *ff* *p*

Vlas. (div. a 2) *mf* *ff* *pp* *ORD* *sul pont.* *p*

Vc. (div. a 2) *ppp* *ff* *ppp* *ORD* *sul pont.* *p*

Cb. *ppp* *ff* *ppp* *ORD* *sul pont.* *long* *p*







ISMN 979-0-2325-5254-5

