

José Luis Campana

# "Toba Qom" (2012)

(Pour Clarinette "solo", Trio à cordes et Piano).

(For "solo" Clarinet, String trio et Piano)

José Luis Campana

«Toba Qom» (2012)

(Comunidad indígena del norte de Argentina)

Para clarinete solista, trío de cuerdas y piano.

Duración aproximada : 11 minutos 30 segundos

Encargo de la «Quincena Musical» de San Sebastián.

En el primer movimiento de esta obra, el compositor crea «curvas melódicas» y grupos de acordes en el piano, pero desnaturalizando y enmascarando su timbre natural, haciendo sonoridades o colores «híbridos e indefinidos», por medio de agregados de «espectros dinámicos» de las cuerdas y del clarinete más o menos en «pianísimos», doblando sus mismas notas, o, empleando procedimientos de ecos entre este instrumento, (el piano), y el resto del quinteto.

Hacia el final de esta primera parte, el clarinete solista desplazará al piano de su rol principal, y éste, relegado a segundo plano, interferirá en el timbre del clarinete con breves y violentos «accelerandis» en el extremo agudo, sobre un fondo de cuerdas.

En el segundo movimiento el auditor escuchará una pulsación regular, imperturbable, idea obsesiva presentada por el clarinete, acompañado por un solo de violín en el agudo, «como un lejano fondo sonoro», melodía inspirada de la música gitana, y que, según el autor, «...es como si fuera alguna otra música que se filtra por casualidad en el obstinado del clarinete».

El motivo del clarinete prolifera, sufre mutaciones, se expande hacia el resto del quinteto, saturando de motivos y de ritmos el tiempo y el espacio en el que se desarrolla esta segunda parte de la obra.

Hacia el final de la misma, el clarinete condensa todo lo escuchado hasta ese momento, en un trazo de virtuosismo, que enlaza progresivamente, a modo de re-exposición clásica, con los motivos en pulsación regular del principio del movimiento.

La tercera parte de esta obra, de audición más difícil en una primera escucha, está concebida en tres velocidades o tres tiempos musicales superpuestos, desde el comienzo hasta el final de la misma.

El primer tiempo musical, llevado por el clarinete bajo, comienza en el extremo grave muy lentamente y acelera progresivamente hacia el extremo agudo, terminando su trazado melódico en un raptó de desesperación.

El segundo tiempo o velocidad es presentado por el violoncello, quien comienza casi exactamente como ha terminado el clarinete bajo, es decir, a gran velocidad y en el extremo agudo, llevando un tiempo poco a poco cada vez más lento, y terminando su trazado melódico en el extremo grave con notas muy largas, así como había comenzado el clarinete, con casi las mismas notas.

La gran curva melódica del violoncello se descompone en tres voces, con la participación del violín y de la viola.

En cuanto a la tercera línea de tiempo superpuesta, la misma está representada por el piano, quien retoma el motivo obsesivo del clarinete del segundo movimiento, lo acelera hacia el centro de esta tercera parte y lo desacelera hacia el final del movimiento.

En síntesis, cada una de las tres voces que componen este movimiento, poseen su propia identidad en dinámicas, tiempos, timbres y alturas de sus notas, conviviendo en un todo indisoluble.

José Luis Campana



Cl. Sib

Sans forcer très doux!

pp mp

arco "simile"

5

ppp

"sul" G et D

arco "simile"

5

ppp

Alto

arco "simile"

5

ppp

"sul" C et G

arco "simile"

5

ppp

(\*) + pizz. M.G.

Vcelle.

arco "simile"

5

pp

arco "simile"

5

pp

Pf.

mf

3

pp

tenir avec les doigts.

5

(p)

5

p

tenir avec les doigts.

5

pp

3eme Led.

3eme Led.

3eme Led.

3eme Led.

Cl. Sib

Vln. I

Alto

Vcelle.

Pf.

11

*mf* sub. *mp* sub. *p* *mf* *mp* sub. *mf*

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

poco *poco a poco*  $\text{♩} = 72 \text{ env.}$

"sul" le Bois du pont. *sub.* pont

(sul G et D) *pppp* *pp* *mp* *molto!* *mf*

durées 5:4 *molto!*

s.l.t. (\*) pizz. *ppp* *pp* *pppp* *pp* *molto!*

sul pont poco legno arco IIC *gliss.* *gliss.* *molto!*

"sul" G arco "simile" *pppp* *pp*

"sul" G et D (arco sim.) pont "sul" le Bois du pont. *pppp* *pp* *p*

ORD. (\*\*\*\*) *p* *mf* *p*

(\*) *pppp* *pp*

(3<sup>eme</sup> Led.) *ppp* *sostenuto* *ppp* *molto!*

Doux! 1 2 3 durée

(\*\*) tenir avec les doigts. *ppp* *sostenuto* *ppp* *molto!*

(\*\*\*\*) CDS (L.V.)

CLV

CLV

(\*) Comme à la "Guitare"  
 (\*\*) Comme des "cloches"

(\*\*\*) Arrêter les résonances une à une "Ad lib" avec les doigts  
 (\*\*\*\*) Les sons harmoniques sonnent là où elles sont écrites

(\*\*\*\*) CDS Signifie jouer sur là ou les cordes éffleurer la corde et relâcher subito!  
 CLV

CLV Signifie son normal sur le clavier.

♩ = 56-58 env.

poco a poco Acc.



Cl. Sib

16

*p*

*poco a poco perdendosi*

Vln. I

*gliss.*

*ppp*

*ppp*

*ppp*

Alto

sempre poco legno pont. molto

*ppp*

*ppp*

*ppp*

*gliss.*

Vclle.

sempre poco legno pont. molto

*ppp*

*ppp*

*ppp*

Pf.

Un peu enfoncé et bien détaché solo expressif!

*ppp*

*p*

*ppp*

CLV

s / Led.

(poco a poco Accell.)

♩ = 69 env. Rall. poco a poco

22

Cl. Sib

Vln. I

Alto

Vcelle.

Pf.

Rall. poco a poco

28

Cl. Sib

Vln. I

Alto

Vcelle.

Pf.

poco a poco

*gliss.*

*poco a poco* arco ORD. pont

(cresc.)

pont arco ORD.

*mp*

*p*

3

3



Cl. Sib  $\text{♩} = 42-40 \text{ env.}$  ( $\text{♩} = 84-80 \text{ env.}$ ) Rall. ...  $\text{♩} = 56 \text{ env.}$  Rall. Tpo. Rall.

Vln. I (poco a poco) mf sostenuto poco Tpo. Rall. Tpo. sost. long 3 poco Rall.

Alto gliss. (cresc.) mp pp mf molto pppp

Vclle. gliss. (cresc.) mp pp mf molto pppp

Pf. (de plus en plus lentement) mp ppp mf pppp f

Musical score for Cl. Sib, Vln. I, Alto, Vclle., and Pf. in 4/4 time. The score includes various performance instructions such as *poco a poco*, *gliss.*, *cresc.*, *mp*, *pp*, *mf*, *molto*, *pppp*, *f*, *sostenuto*, *poco*, *Tpo.*, *Rall.*, *sost.*, *long*, *3*, *poco*, *durées*, *loco*, *8va*, *ORD.*, *CLV*, *CDS*, *Lea. ten.*, and *Lea. \**. The piece features complex rhythmic patterns and dynamic markings throughout.

39

Cl. Sib

Vln. I

Alto

Vcelle.

Pf.

⇒ Tpo. ————— Tpo. (♩ = 112 env.)

*fff* *sf* *ppp* *sub.* *fff* *fffz* *fff* *fffz* (\*) *fffz*

molto vibrato! *sf* *fff* *fffz* *fff* *fffz* *fff* *fffz* (\*) arco *fff* *fffz*

*mf* *sf* *fff* *fffz* *fff* *fffz* (\*) arco *fff* *fffz*

(presque sur le Bois du pont.) *f* *sf* *fff* *fffz* *fff* *fffz* (\*) arco "simile" *fffz* ORD. *fffz*

*pppp* *pp* *fff* *fffz* *pppp* *fff* *fffz* *fffz* (\*) *fffz*

très léger! *pppp* *pp* *fff* *fffz* *pppp* *fff* *fffz* *fffz* (\*) *fffz*

"écho" *pppp* *fff* *fffz* *pppp* *fff* *fffz* *fffz* (\*) *fffz*

(Led. ten.) \* (Led. ten.) (Led. ten.)

Tutti cordes + Cl. Sib

(\*) "ossia" 2eme temps de la mesure.

poco Rall.

poco Rall.

Tpo. Attacca sub. Violent!

44

Cl. Sib *fff* *sfz*

Vln. I *fff* s.l.t. "écho" *pppp* sub.! presque "sul pont." *fff* *sfz*

Alto *fff* s.l.t. "écho" *pppp* sub.! presque "sul pont." *fff* *sfz*

Vcelle. *fff* s.l.t. "écho" (s.l.t.) presque "sul pont." *fff* *sfz*

*pppp* "écho" *pppp* (écho) *pppp* *poco* *(poco rall.)* *fff* *sfz* L.V.

*pppp* "écho" *(pppp)* durées *fff* *sfz*

Pf. *pp* *fff* *sfz*

*pp* sub.! Violent!

(*ten. ten.*)

\* *ten. ten.*

48

poco Rall.

Cl. Sib

très léger!

pppp

ppp

pppp

ppp

molto!

ffff

sfz

Tpo. poco Rall.

sostenuto

moyen

♩ = 60-63 env.

Tpo. Violent!

meno mosso.

♩ = 56-58 env.

legatissimo!

tremblé

1

2

3

4

mf

pppp

poco a poco dim. vers pont

Vln. I

ffff

poco legno molto pont.

presque sur le Bois

ppp

gliss.

ffff

sfz

ORD.

pizz. I

II

III

IV

1

2

3

4

(I)

(II)

poco a poco dim. vers pont

Alto

ffff

poco legno molto pont.

presque sur le Bois

ppp

gliss.

ffff

sfz

ORD.

arq

II

III

IV

1

2

3

4

(II)

(III)

poco a poco dim. vers pont

Vcelle.

ffff

ORD.

presque sur le Bois

fff

sfz

ORD.

pizz.

arq

I

II

III

IV

1

2

3

4

(III)

(IV)

1

2

3

4

ffff

sfz

ffff

sfz

1

2

3

4

ffff

sfz

pppp

mf

martellato!

Pf.

Très Doux!

sost.

durées

mp

(Led.)

p

ppppp

(écho) très léger!

ppppp

ppp

ppppp

durées

(\*) poco a poco acc. molto

L.V. jusqu'à l'extinction normale du son

52

Cl. Sib

*f* ① ② *ppp* *ff* ③ ④ *pp* *fff* ① ② *p* *ffff* ③ ④

*encore plus tremblé*

*sostenuto!*

Le plus tremblé possible

Violent!

Vln. I

Alto

Vcelle.

"sempre" Dim.

① ② ③ ④ ① ② ③ ④ ① ② ③ ④

*ppp* *f* *pp* *ff* *p* *fff* *mp* *ffff* *mf* *fff* *f* *fff* *fffz*

*martellato*

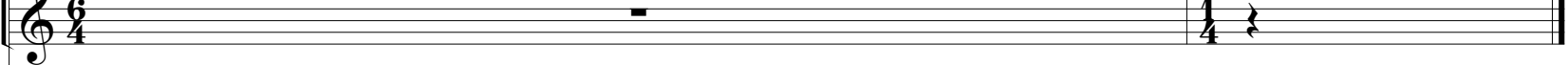
(\*)

(durées)

*fffz* Violent!

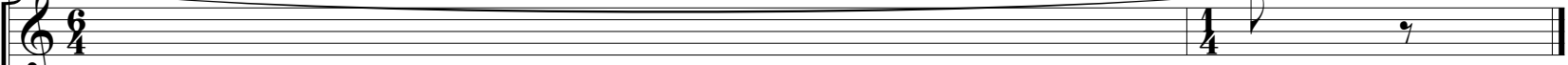
55

Cl. Sib



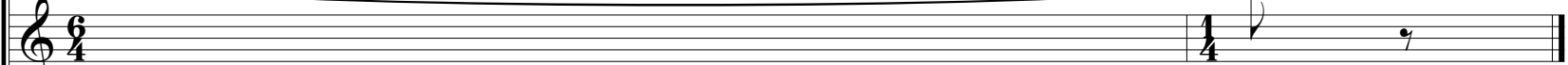
→ presque "sul" le Bois du pont.

Vln. I



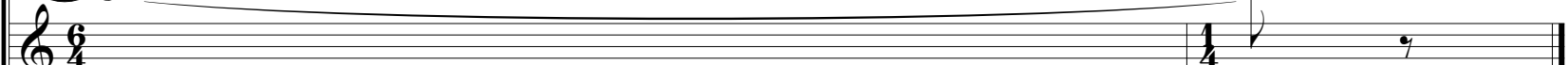
→ presque "sul" le Bois du pont.

Alto

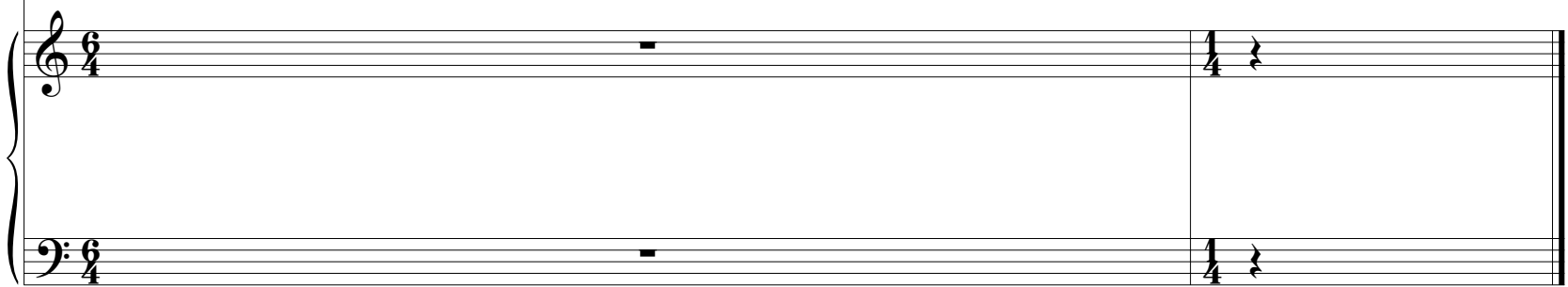


→ presque "sul" le Bois du pont.

Vcelle.



Pf.



# II

Durée: env. 3'15"

Commencer à jouer dans le silence,  
Idée fixe, obsédé et réplié sur soit même.

♩ = 60 env. (♩ = 30 env.)

José Luis Campana  
(2012)




Cl. en Sib

VI

Alto

Vcelle.

Pf.

-  signifie vibrato- "tremblé" et très serré.
-  vibratissimo, encore plus tremblé et plus serré.
-  le plus vibrato et tremblé autant que possible.

(Acc.)

Cl. Sib

Vln. I

Alto

Vcelle.

Pf.

"Col" Cl.

Red. ten.

♩ = 69 env.

pp

p

p

p

p

6:4

5:4

5:4

5:4

5:4

tr

tr

tr

3

(s.l.t.)  
"Col" Cl.

p

(p)

CDS

CLV



Rall. ----->

Multiphonique "Ad lib."

(Multiph.) ----->

poco ----->

Cl. Sib

10

*mf sub.* *mf* *f* *ff* *poco*

Vln. I

*mf* *pp* *mf* *p* *f* *mp* *ff* *ppp* *poco*

Alto

*mf* *p* *mf* *p* *f* *ff* *poco*

Vcelle.

*p* *mf* *p* *mf* *f* *poco*

poco legno → arco  
 presque sur le → ORD.  
 Bois du pont. → s.l.t. arco "simile"  
 "Col" Cl.

Pf.

*pp* *ppp* *pp* *ppp* *mf* *f* *poco*

CLV

Red. \* ppp S/P

Tpo. 1°

♩ = 60 env. très doux et sans forcer. idée fixe "come sopra"

Acc. poco a poco ----->

Cl. Sib

14

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

Vln. I

*mf* *pppp* *mp* *pppp* *pppp* *pppp* *pp* *p*

Annotations: gliss., 3, 5:4, 5:4, gliss., 5, 3, 7:4, 7, 3

Alto

*pppp* *mp* *mp* *mp* *pppp* *p*

Annotations: 7:4, 3, 7:4, 6:4

Vcelle.

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

Annotations: pont 3, ORD., 6:4, 3, gliss., gliss.

Pf.

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

Annotations: Très doux et sans forcer., Red. \* (sourdine), Red. \* (pedal), Red. ten.

(Acell. poco a poco)

Recommencer à ajouter au "Jeux" de l'ansieté et de l'angoisse.

> ♩ = 69 env.

The score consists of five staves. The top staff is for Clarinet in Sib (Cl. Sib), the second for Violin I (Vln. I), the third for Alto, the fourth for Violoncelle (Vclle.), and the fifth for Piano (Pf.). The music is in 3/16 time and features a variety of dynamics including *mp*, *mf*, *sfz*, *pppp*, *pp*, *p*, *ppp*, *f*, and *pp*. Performance instructions include *gliss.*, *tr*, *pizz.*, *ORD.*, *arco*, and *Lea.*. There are also markings for fingerings (IV, II) and articulation (♯, ♭). The score includes a *poco a poco stop* instruction at the end.

(\*) gliss. la petite note.

Acc. poco a poco

Cl. Sib

21

*gliss.* *mf* *poco* *f* *gliss.* *mf* *gliss.* *f* *Ftztg.* *f* *gliss.* *f*

Vln. I

*ppp* *f* *ppp* *pp* *ppp* *f* *ppp* *ppp* *pp* *pppp* *ppp* *p* *ppp*

*gliss.* *gliss.* *gliss.* *vibratiss.* *vibratiss.* *vibratiss.*

Alto

*mf* *ppp* *f* *mf* *ppp* *pppp* *pp* *f sub.* *pp* *vibratiss.* *p* *f*

*arco sim.* *gliss.* *gliss.* *vibratiss.*

Vclle.

*ppp* *f* *pppp* *pp* *ppp* *pp* *ppp* *pp* *pppp* *pp* *pp*

*gliss.* *vibratiss.* *vibratiss.*

Pf.

*pp* *mp* *pppp* *mf* *mf* *pppp* *mf* *pppp* *mf*

(\*\*) "quasi" une oscillation

(\*\*\*) Vla. "ossia"



poco a poco Acc.

(sans attaque poss.)



(sans attaque poss.)

Cl. Sib

29

ppp ff

8<sup>vb</sup> ppp < mp > ppp mp pppp f ppp ppp "quasi" gliss. ff

(6) (14) (11) 3 3

loco

trille de plus en plus lent.

"quasi" gliss.

Vln. I

fff

3

ppp < mp > ppp pppp ff

8<sup>va</sup> ORD.

trille de plus en plus lent.

Alto

(p. à p.)

fff

ppp < mp > mf ff

8<sup>va</sup> ORD.

trille de plus en plus lent.

Vcelle.

fff

mf

pppp < mf > pppp ff

8<sup>va</sup> ORD.

trille de plus en plus lent.

Pf.

pppp

8<sup>va</sup>

3:2 4:3

(Acc.)

Cl. Sib

33

*pppp*  $\curvearrowright$  *f*  $\curvearrowright$  (*molto dim.*)

"quasi" gliss.

durées

gliss.

gliss.

*sfz*

*mf*  $\curvearrowright$  *pp*

*f*  $\curvearrowright$  *molto!*

*mf*  $\curvearrowright$  *pp*

vibratiss.

vibratiss.

Vln. I

pont pizz.

*f*

*sfz*

arco ORD.

*sfz*  $\curvearrowright$  *pp*

*f*

*sfz*

pont pizz.

arco ORD.

*mf*  $\curvearrowright$  *pp*

*sfz*  $\curvearrowright$  *pp*

gliss.

gliss.

Alto

arco ORD.

*sfz*

*mf*  $\curvearrowright$  *pp*

*f*

*sfz*

*pp*  $\curvearrowright$  *fff*

*sfz*  $\curvearrowright$  *pp*

gliss.

gliss.

gliss.

Vclle.

m.pont

*mp*  $\curvearrowright$  *sfz*

*mf*  $\curvearrowright$  *pp*

*pp*  $\curvearrowright$  *fff*

*sfz*  $\curvearrowright$  *pp*

gliss.

gliss.

gliss.

gliss.

(\*) gliss Do  $\sharp$  à Si  $\sharp$  et Si quart de ton à la trois quarts de ton.

Pf.

*fff*

*poco a poco*

sostenuto!

(8<sup>va</sup>)

(8<sup>va</sup>)

(Acc.)

Cl. Sib

37

vibratiss.

gliss.

sans attaque

(sans attaque)

legatiss.

sfz

f

pppp

f

pppp

ff

ppp

fff

fffz

Vln. I

sfz

f

pppp

pppp

ff

pppp

ff

fff

pppp

continuer "simile"

Alto

sfz

f

pppp

gliss.

f

ppp

m. pont

s.l.t.

fffz

fff poss.

Vclle.

sfz

f

pppp

gliss.

f

ppp

m. pont

s.l.t.

fffz

fff poss.

Pf.

mf

pppp

fff

fffz

Leo.

\*





Tpo.  $\text{♩} = 100 \text{ env.}$  "CADENZA"  
*Legatiss. et le plus vite possible.*

Cl. Sib

42 *gliss.* *gliss.* *tr*

*pppp* *ff* *pp*

Vln. I

ORD. I II *tr* *(^)* *2" env.* *env. 5"* *env. 5"*

Alto

ORD. III IV *tr* *(^)* *env. 5"* *env. 1"* *env. 4"* *env. 5"*

Vcelle.

ORD. *tr* *env. 4"* *env. 1"* *env. 5"* *env. 5"*

Pf.

*15<sup>ma</sup>* *tr* *env. 5"* *env. 5"* *env. 5"* *env. 2"* *env. 3"* *(sfz)* *Leg.* \*

poco Rall.

♩ = 60 env.

"come sopra" - "Comme des respirations"

♩ = ♩ = 60 env. (♩ = 30 env.)

(\*\*)

(\*\*) come une oscillation.

Cl. Sib

Vln. I

Alto

Vcelle.

Pf.

"sostenuto"

**ffff**

poco legno → arco ORD.  
 s.l.t. → m. pont  
 3 vibratiss.

**ppp**

**ppp**

Rall. poco a poco

env. 5"

env. 5"

**pppp**

**ffff**

poco legno → arco  
 s.l.t. → m. pont  
 3 vibratiss.

poco legno  
 s.l.t. → Presque sur le Bois du pont

III

"simile"

**pp**

env. 5"

env. 5"

**pppp**

**ffff**

poco legno → arco  
 s.l.t. → m. pont  
 3 vibratiss.

gliss.

**ppp**

env. 5"

env. 5"

**pppp**

**ffff**

Prendre un pièce de monnai

(\*)

"simile"

**p**

Violent!

**ffz**

Lea. ten.

8<sup>vb</sup> - - - (L.V.)

CDS

CLV

CDS

Pièce de monnai

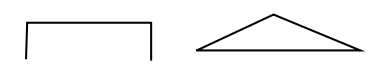
(\*)

corde de RE

indique: gratter tout au long de la corde de RE. avec une pièce de monnai.

Tpo. 1°

♩ = ♪ = 120 env. ♩ = ♪ = 60 env. (♩ = 30 env.)



Cl. Sib

49

ppp gliss. pp pp pp pp

tr gliss. tr

3 3

16 16 5 16

Vln. I

poco legno

s.l.t. → pont molto arco "simile"

ppp pp

s.l.t. → Presque sur le Bois du pont → s.l.t.

IV

ppp

3

16 16 5 16

Alto

("simile") arco "simile" pont → s.l.t.

ppp pp

s.l.t. → Presque sur le Bois du pont → s.l.t.

(IV)

pp

III

16 16 5 16

Vcelle.

pp pp ppp pp ppp

poco sfz poco sfz poco sfz

gliss. gliss. gliss.

3 3 3

16 16 5 16

Pf.

(simile)

16 16 5 16

Tpo. 1°

♩ = ♩ = 120 env.

♩ = ♩ = 60 env. (♩ = 30 env.)

"come une oscillation"

56

Cl. Sib

Ftzg.

ppp

p

3

7

16

Vln. I

m. pont

IV -

gliss.

pp

pppp

s.l.t.

s.l.t.

col legno

m.pont

s.l.t.

pp

poco sfz

Alto

s.l.t.

Presque sur le Bois du pont

s.l.t.

IV

ppp

col legno

m.pont

s.l.t.

pp

poco sfz

1

(col legno)

Vclle.

gliss.

poco sfz

pp

ppp

pp

ppp

poco a poco molto

vibrato

3

gliss.

poco sfz

ppp

poco sfz

mp

Pf.

mp

Lea. \*

ppp

Lea. \*

CDS

Lea. ten.

pp

"simile"

pp

3

pppp

CLV

(Lea.)

(\* Rappel: gratter toute au long de la corde avec une pièce de monnaie.)

62

Cl. Sib

Vln. I

s.l.t. (col legno) → arco ORD. → m.pont → s.l.t.

*mp*

*poco sfz* (*mp*)

Alto

s.l.t. → arco ORD. → m.pont → s.l.t.

*mp*

*poco sfz* (*mp*)

Vcelle.

ORD. → s.l.t.

s.l.t. poco legno → arco ORD. → poco legno → arco ORD. → s.l.t.

*p* *poco sfz*

*ppp* *mp* *ppp* *mp*

*poco sfz* *poco sfz* *poco sfz*

*gliss.*

Pf.

Très Doux!

*ppp*

*poco sfz*

*f* *8vb*

(*Leg.*) CDS

CLV

*mf* *8vb*

"simile"

poco a poco stop *Leg.* \*

Très Doux!

*mp* *8vb*

CLV L.V. jusqu'à l'extinction normale du son

*Leg. ten.*

# III

♩ = 60 env. Jeux "sempre" très violent et désespéré

José Luis Campana  
(2012)

Cl. Basse  
en Sib  
(écrit en Bb)

Musical staff for Bass Clarinet (Cl. Basse en Sib) in 3/4 time. The staff shows a few notes in the first measure, followed by a long rest, and then a few notes in the final measure.

Vcelle.

Musical staff for Violin (Vcelle.) in 3/4 time. It features a series of triplets with dynamic markings *ppp*, *sub.*, and *ffff*. Above the staff, there are dynamic markings *sffz* and a circled greater-than sign (>). The word "Violent" is written above the first measure.

Alto

Musical staff for Viola (Alto) in 3/4 time. It features a series of triplets with dynamic markings *ppp*, *sub.*, and *ffff*. Above the staff, there are dynamic markings *sffz* and a circled greater-than sign (>). The word "Violent" is written above the first measure.

VI.

Musical staff for Violin (VI.) in 3/4 time. It features a series of triplets with dynamic markings *ppp*, *sub.*, and *ffff*. Above the staff, there are dynamic markings *sffz* and a circled greater-than sign (>). The word "Violent" is written above the first measure.

Pf.

Musical staff for Piano (Pf.) in 3/4 time. It features a series of triplets with dynamic markings *ffff* and *sffz*. Above the staff, there are dynamic markings *sffz* and a circled greater-than sign (>). The word "Violent!" is written above the first measure. A dashed line labeled "15<sup>ma</sup>" and "secco" is above the staff.

Musical staff for Piano (Pf.) in 3/4 time. It features a series of triplets with dynamic markings *ppp*, *sub.*, and *ffff*. Above the staff, there are dynamic markings *sffz* and a circled greater-than sign (>). The word "Violent!" is written above the first measure.

(\*) Eagérer les rapports dynamiques.

4

Cl. B. en Sib

Vclle.

Alto

Vln. I

Pf.

très peu

*pp*

*fff*

*ppp* *fff* *ppp* *fff* *ppp*

*sffz*

*sffz*

très peu

"Ad lib."

*ppp* *fff* *ppp* *fff*

*molto!*

très peu

"Ad lib."

*ppp* *fff* *ppp* *fff*

*molto*

"sempre jeux très violent et désespéré"

très peu

"Ad lib."

*ppp* *fff* *ppp* *fff*

*molto*

"secco" *15<sup>ma</sup>*

*fff* *sffz*

*sffz*

Violent! *sffz*

Violent! *sffz*

Violent! *sffz*

très peu

Violent!

*8<sup>vb</sup>* *ppp* *fff*

*8<sup>vb</sup>* *ppp* *fff*

*8<sup>vb</sup>* *ff* *fff*

*8<sup>va</sup>*

*8<sup>vb</sup>* *ppp* *fff*

(\*\*) Le Violoncelle est écrit après la clarinette Basse puisque ce mouvement est "quasi" en retrograde entre la ligne de la Clarinette et le Violoncelle ils sont les deux solistes principaux de cette troisième partie.



Rall.

Tpo.

très peu

Cl. B.  
en Sib

Vcelle.

Alto

Vln. I

Pf.

Musical staff for Cl. B. en Sib. It features a treble clef, a 3/8 time signature, and a 4/4 time signature. The staff contains a single note with a fermata, followed by a rest, and then another note with a fermata. A large slur spans across the entire staff.

Musical staff for Vcelle. It features a treble clef, a 3/8 time signature, and a 4/4 time signature. The staff contains a series of notes with stems, followed by a section of notes with a tremolo effect. A large slur spans across the entire staff. Dynamics include *sffz*, *mp*, and *fff*.

Musical staff for Alto. It features a treble clef, a 3/8 time signature, and a 4/4 time signature. The staff contains a series of notes with stems, followed by a section of notes with a glissando effect. A large slur spans across the entire staff. Dynamics include *sffz* and *fff*. Fingerings I, II, III, and IV are indicated.

Musical staff for Vln. I. It features a treble clef, a 3/8 time signature, and a 4/4 time signature. The staff contains a series of notes with stems, followed by a section of notes with a glissando effect. A large slur spans across the entire staff. Dynamics include *sffz* and *fff*. Fingerings I, II, III, and IV are indicated.

Musical staff for Pf. It features a grand staff with treble and bass clefs, a 3/8 time signature, and a 4/4 time signature. The staff contains a series of notes with stems, followed by a section of notes with a glissando effect. A large slur spans across the entire staff. Dynamics include *sffz*, *fff*, *ppp*, and *fff*. The instruction "Violent!" is present. An 8va marking is shown.



Tpo.  
 ♩ = 56 env. (♩ = 112 env.)  
 Rall. poco a poco -----> ♩ = 52 env. (♩ = 104 env.)

12

Cl. B. en Sib

Vclle.

Alto

Vln. I

Pf.

ppp

sfz

fff

mp

fff

sfz

fff

ppp

fff sub.

f

fff

pppp

fff poss.

pizz.

fff poss.

ppp

(L.V.)

(pp)

Acc. ----->

13

Cl. B. en Sib

Vclle.

Alto

Vln. I

Pf.

The score consists of five staves. The Clarinet B-flat in B-flat (Cl. B. en Sib) has a single note on the first line. The Violoncello (Vclle.) part features a complex rhythmic and melodic line with multiple trills, each marked with a '5' and a wavy line. Dynamics range from pppp to fff. The Alto and Violin I (Vln. I) parts have similar rhythmic patterns, with the Alto including a 'sul D' instruction. Both parts use dynamics from fff to pppp. The Piano (Pf.) part is mostly silent, with a few notes in the bass clef. Performance instructions include 'poco a poco stop Ped.' and a reminder to glissando the small notes.

poco a poco stop *Péd.*

(\*)Rappel: gliss. les petites notes.

(♩ = 112)

(♩ = 104 env.)

♩ = 56 env. Rall. ----->

♩ = 52 env. Acc. ----->

Cl. B.  
en Sib

Musical staff for Clarinet B in B-flat. It features a long, sustained note starting at measure 14 with a dynamic marking of *p*. The note is held across the entire page.

Vcelle.

Musical staff for Violoncello. It contains complex rhythmic patterns with various dynamics: *ff*, *pppp*, *ff*, *pppp*, *ff*, *pppp*, *PPP*, *ff*, *ff*, *pppp*, *ff*. It includes slurs, accents, and vibrato markings (\*\*).

Alto

Musical staff for Alto. It features complex rhythmic patterns with dynamics: *ff*, *pppp*, *ff*, *pppp*, *ff*, *ppp*, *ff*, *sfz*, *gliss.*, *pp*, *f*. It includes slurs, accents, and vibrato markings (\*\*).

Vln. I

Musical staff for Violin I. It features complex rhythmic patterns with dynamics: *ppp*, *ff*, *pppp*, *ff*, *pppp*, *ff*, *ff*, *sfz*, *gliss.*, *ff*. It includes slurs, accents, and vibrato markings (\*\*).

Pf.

Musical staff for Piano. It features a triplet (L.V.) in the left hand and a triplet in the right hand. Dynamics include *p*, *sfz*, *ff*, and *molto!*. It includes slurs and a glissando marking: *gliss. "Ad lib."*

*p* (Ped. ten.)

cresc.

(\*\*) vibratissimo, "quasi" tremblé.



♩ = 60 env. (♩ = 120 env.)

("Vibratissimo" de mâchoire)

♩ = 60 env.

(♩ = 120 env.)

Cl. B.  
en Sib

19 *tr*

*Gliss.* *pppp* *mp* *ppp*

Vcelle.

*pppp* *f* *pppp* *f* *gliss.* *gliss.* *gliss.* *pppp* *f*

Alto

*ff* *f* *pppp* *mf* *pppp* *f*

Vln. I

*ff* *f* *gliss.* *pppp* *mf* *gliss.* *gliss.* *pppp* *f*

Pf.

Sempre "comme des cloches".

*cresc.* *mf*

sub.  
♩ = 63 env. (♩ = 126 env.)

Cl. B.  
en Sib

Musical score for Clarinet in B-flat (Cl. B. en Sib). The staff is in treble clef with a 4/4 time signature. It begins with a glissando (gliss.) and a triplet of eighth notes. The dynamics range from *p* to *mp*. There are vibrato markings above the staff. The piece concludes with a 3/16 time signature.

Vcelle.

Musical score for Violoncello (Vcelle.). The staff is in bass clef with a 4/4 time signature. It features a glissando (gliss.) and a triplet of eighth notes. The dynamics range from *pppp* to *f*. There are vibrato markings above the staff. The piece concludes with a 3/16 time signature.

Alto

Musical score for Alto. The staff is in alto clef with a 4/4 time signature. It includes a glissando (gliss.) and a "petite note" (gliss. petite note). The dynamics range from *pppp* to *f*. There are vibrato markings above the staff. The piece concludes with a 3/16 time signature.

Vln. I

Musical score for Violin I (Vln. I). The staff is in treble clef with a 4/4 time signature. It includes a glissando (gliss.) and a "petite note" (gliss. petite note). The dynamics range from *pppp* to *f*. There are vibrato markings above the staff. The piece concludes with a 3/16 time signature.

Pf.

Musical score for Piano (Pf.). The score is written for both the right and left hands in a 4/4 time signature. It features a triplet of eighth notes in the left hand. The dynamics range from *pppp* to *f*. The piece concludes with a 3/16 time signature.

cresc. poco a poco



(♩ = 63 env.)

poco → poco → Tpo. → poco → poco

Cl. B. en Sib

27

3

gliss.

gliss.

gliss.

gliss.

ppp

p

pp

mp

mp

pp

Vclle.

(vibratiss.)

gliss.

3

gliss.

gliss.

gliss.

f

pppp

f

Alto

sfz

mp

ppp

mp

Vln. I

5

5

3

3

3

3

gliss.

gliss.

gliss.

gliss.

sfz

mf

ppp

mp

Pf.

3

3

3

3

5

5

(cresc. poco a poco)

f

Tpo.  
♩ = 63 env. (♩ = 126 env.)

(Vibratiss.)

(≈ ♩.)

(≈ ♩.)

(≈ ♩.)

♩ = 66 env. (♩ = 132 env.)

(≈ ♩.)

Cl. B.  
en Sib

32

gliss. mp pp sub. mp gliss. pp gliss. pp

Vcelle.

gliss. pppp f pppp mf pppp

Alto

pppp f pp mp pp

Vln. I

f ppp mp pp mp pp

Pf.

Diminuendo poco a poco mf dim.

Cl. B. en Sib Tpo.  
 (♩ = 66 env.) (♩ = 132 env.) poco poco ♩ = 66 env. (♩ = 132 env.)  
 36 (≈ ♩.) (≈ ♩.) (≈ ♩.) (Vibratiss.)  
 glissando *mf* *pp* *mp* *pp* *mf* *pp* *gliss.*  
 Vcelle. *mf* *pppp* *mf* *pppp* *gliss.*  
 Alto *mp* *pp* *sfz* *mf* *gliss.* *gliss.* *ppp* *mp*  
 Vln. I *mp* *pp* *mf* *ppp* *mp*  
 Pf. *sfz* *mf* *molto* *mp* *cresc. poco a poco*  
 16

(\*) Rappel: trémolo d'archet entre I / II et III / IV

Acc. poco a poco

Cl. B.  
en Sib

Musical score for Clarinet B-flat (Cl. B. en Sib). The score is written in treble clef and consists of 16 measures. It features a complex rhythmic structure with time signatures of 5/16, 2/4, and 3/4. The music includes glissando markings and dynamic markings of *mp*, *pp*, *mf*, and *pp*. There are also slurs and accents over the notes.

Vcelle.

Musical score for Viola (Vcelle.). The score is written in bass clef and consists of 16 measures. It features a complex rhythmic structure with time signatures of 5/16, 2/4, and 3/4. The music includes glissando markings and dynamic markings of *mf*, *pppp*, and *mp*. There are also slurs and accents over the notes.

Alto

Musical score for Alto. The score is written in alto clef and consists of 16 measures. It features a complex rhythmic structure with time signatures of 5/16, 2/4, and 3/4. The music includes glissando markings and dynamic markings of *ppp*, *mp*, and *ppp*. There are also slurs and accents over the notes.

Vln. I

Musical score for Violin I (Vln. I). The score is written in treble clef and consists of 16 measures. It features a complex rhythmic structure with time signatures of 5/16, 2/4, and 3/4. The music includes glissando markings and dynamic markings of *ppp*, *mp*, *ppp*, *mp*, and *pp*. There are also slurs and accents over the notes.

Pf.

Musical score for Piano (Pf.). The score is written in grand staff (treble and bass clefs) and consists of 16 measures. It features a complex rhythmic structure with time signatures of 5/16, 2/4, and 3/4. The music includes dynamic markings of *mf* and *cresc.*. There are also slurs and accents over the notes.

(Acc. poco a poco)  $\bullet = 69 \text{ env.}$  ( $\bullet = 138 \text{ env.}$ ) (Acc. poco a poco)

Cl. B. en Sib

46 *gliss.* ( $\approx \bullet$ ) *gliss.* ( $\approx \bullet$ ) (\*) *gliss. petite note* (\*) ( $\approx \bullet$ ) *gliss.* ( $\approx \bullet$ ) *gliss.*

*mf pp mp pp mf*

Vclle.

*gliss.* ( $\approx \bullet$ ) *gliss.* ( $\approx \bullet$ ) *gliss.* ( $\approx \bullet$ ) *gliss.* ( $\approx \bullet$ ) *gliss.*

*pppp*

Alto

*p mf pp mp (mp) mf*

(vibratiss.)

Vln. I

*p mf pp mp (mp) mf*

(vibratiss.)

Pf.

*pp mf pp mp (mp) mf*

*dim. mp*

3

(Acc. poco a poco) → ♩ = 72 env. (♩ = 144 env.)

Cl. B. en Sib

52

pp mf pp mp pp mf

gliss. (gliss. la petite note) gliss.

Dynamic markings: pp, mf, pp, mp, pp, mf. Performance instructions: gliss., (gliss. la petite note), gliss.

Vclle.

mp p

gliss.

Dynamic markings: mp, p. Performance instruction: gliss.

Alto

pp mf pp mp pp mf

Dynamic markings: pp, mf, pp, mp, pp, mf.

Vln. I

pp mf pp mp pp mf

Dynamic markings: pp, mf, pp, mp, pp, mf.

Pf.

ppp mf poco mp pp mf

Dynamic markings: ppp, mf, poco, mp, pp, mf.

(cresc.) 3<sup>ème</sup> Led. 2<sup>ème</sup> Led. 3<sup>ème</sup> Led. 2<sup>ème</sup> Led.

Acc. poco a poco

♩ = 76 env. (♩ = 152 env.)

Cl. B.  
en Sib

58

pp mf pp f pp f pp

*gliss. la petite note*

Vclle.

*gliss.*

p

Alto

mf mp f mf f

Vln. I

mf mp f mf f

Pf.

mf mp f mf pp f

2<sup>ème</sup> Led. dim. 3<sup>ème</sup> Led. L.V. 2<sup>ème</sup> Led. 3<sup>ème</sup> Led.

63

Cl. B. en Sib

Vclle.

Alto

Vln. I

Pf.

*f*

*pp*

*mf*

*mp*

*f sub.*

*pp sub.*

*mf*

*pppp*

*sfz*

*ff*

*p*

*mp* 3<sup>ème</sup> Led.

2<sup>ème</sup> Led. \*

L.V.

Tpo. (♩ = 76 env.) (♩ = 152 env.)

Tpo. (♩ = 76 env.) (♩ = 152 env.)

trés peu

trés peu



Cl. B. en Sib

66

*sfz*

*mp*

*ff sub.*

*ppp*

*sfz*

*mf*

*fff*

très peu

Vcelle.

*pppp*

Alto

Vln. I

Pf.

(L.V.)

*pp*

Cl. B. en Sib

mp *Acc.*  $\bullet = 80 \text{ env. } (\bullet = 160 \text{ env.})$  *molto sostenuto* *long* *8va* *gliss.* *Violent!* *pp* *fff* *fff poss.* *sffz*  $\approx \bullet = 88$

Vclle.

*fff* *long* *Violent!* *pp* *fff* *sffz*

Alto

*mf* *fff* *long* *Violent!* *pp* *fff* *sffz*

Vln. I

*mf* *fff* *long* *Violent!* *pp* *fff* *sffz*

Pf.

*3<sup>ème</sup> Led.* *2<sup>ème</sup> Led.* *(2<sup>ème</sup> Led.)* *avec Cl. Basse* *15<sup>ma</sup>* *8<sup>va</sup>* *8<sup>vb</sup>* *Violent!* *pp* *fff* *sffz*

Precipité et très violent! "comme un appel au secours..." / "cris d'angoisse"  
"Come Sopra"

Attacca subito

Etat d epanique, "quasi" un "cri"  
très violent. "Come Sopra"

Le plus rapidement poss. **Rall. poco** **Stop sub.**

$\approx$   $\bullet = 88$  env.

$\bullet = 66$  env.  $8^{va}$  **Rall.**

Cl. B.  
en Sib

Attacca subito (\*\*\*)

73

3:2 *gliss.* subito *(subito)* *(subito)*

*ppp* < *ffff* > *ppp* < *ffff* > *(subito)* *ffff* *(subito)*

*sffz* *sffz* *sffz*

Violent!

Ftzg. ( $\approx$ ) *sffz*

*pp* *ffff*

Attacca subito!

*gliss.* (*gliss.*) (*gliss.*) (*gliss.*)

*ppp* < *ffff* > *ppp* < *ffff* > *mp* < *ffff* >

*sffz* *sffz*

*poco* **Stop** *tremblé subito*

Vcelle.

(\*\*\*) *gliss.* *sffz* *sffz* "Ad lib."

*ppp* < *ffff* > *ppp* < *ffff* > *molto!*

Violent!

( $\approx$ ) *sffz*

*pp* *ffff*

*gliss.* *sffz* *sffz* *poco*

*ppp* < *ffff* > *ppp* < *ffff* > *mp* < *ffff* >

Alto

(\*\*\*) *gliss.* *sffz* *sffz* "Ad lib."

*ppp* < *ffff* > *ppp* < *ffff* > *molto!*

*gliss.* *sffz* *sffz* *poco*

*ppp* < *ffff* > *ppp* < *ffff* > *mp* < *ffff* >

Vln. I

(\*\*\*) *gliss.* *sffz* *sffz* "Ad lib."

*ppp* < *ffff* > *ppp* < *ffff* > *molto*

*gliss.* *sffz* *sffz* *poco*

*ppp* < *ffff* > *ppp* < *ffff* > *mp* < *ffff* >

Pf.

"secco" *15<sup>ma</sup>* *sffz* *ffff* *sffz* *ffff*

"secco" Violent! *sffz*

( $\approx$ )  $8^{vb}$

*pp* *ffff* *sffz*

*15<sup>ma</sup>* *sffz* *ffff* *sffz* *ffff*

$8^{vb}$  *pp*

poco a poco Rall.

Attacca subito

≈ ♩ = 88 env.

Violent "come sopra"

Attacca subito

"come sopra"

≈ ♩ = 66

Cl. B.  
en Sib

Musical score for Clarinet B. The staff shows a melodic line starting at measure 76. It begins with a dynamic of *pp* and a fermata, then moves to *fffz*. The tempo is marked *Attacca subito* with a tempo of  $\approx \text{♩} = 88$  env. The key signature has one flat. The score includes triplets and glissando markings.

Vcelle.

Musical score for Violoncello. The staff shows a melodic line starting at measure 76. It begins with a dynamic of *pp* and a fermata, then moves to *fffz*. The tempo is marked *Attacca subito* with a tempo of  $\approx \text{♩} = 66$ . The key signature has one flat. The score includes triplets, glissando markings, and dynamic markings such as *pppp*, *fffz*, *sub.*, and *fff*.

Alto

Musical score for Alto. The staff shows a melodic line starting at measure 76. It begins with a dynamic of *pppp* and a fermata, then moves to *fffz*. The tempo is marked *Attacca subito* with a tempo of  $\approx \text{♩} = 66$ . The key signature has one flat. The score includes triplets, glissando markings, and dynamic markings such as *pppp*, *fffz*, *sub.*, and *fff*.

Vln. I

Musical score for Violin I. The staff shows a melodic line starting at measure 76. It begins with a dynamic of *pppp* and a fermata, then moves to *fffz*. The tempo is marked *Attacca subito* with a tempo of  $\approx \text{♩} = 66$ . The key signature has one flat. The score includes triplets, glissando markings, and dynamic markings such as *pppp*, *fffz*, *sub.*, and *fff*.

Pf.

Musical score for Piano. The score is split into two staves. The upper staff shows a melodic line starting at measure 76. It begins with a dynamic of *fffz* and a fermata, then moves to *fffz*. The tempo is marked *Attacca subito* with a tempo of  $\approx \text{♩} = 66$ . The key signature has one flat. The score includes triplets, glissando markings, and dynamic markings such as *fffz*, *sub.*, and *fff*. The lower staff shows a bass line with a dynamic of *pp* and a fermata, then moves to *fffz*.

Cl. B. en Sib

78 *gliss.*

*tremblé, très irrégulier*  
*molto*

*pp* *fff*

Attacca subito  
Violent "come sopra"

*(≈ ♯)* *sfz*

8<sup>va</sup> "comme un cri d'angoisse".

Attacca subito

*ppp* *gliss.* *fff*

"quasi" gliss. *sfz*

Le plus rapidement poss. "come sopra" précipité.

Stop sub.

Vclle.

*molto*

Violent!

*(≈ ♯)* *sfz*

*pp* *fff*

Alto

Vln. I

Pf.

*sfz*

8<sup>va</sup>

*(≈ ♯)*

8<sup>va</sup> *pp* *fff*