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Piccolo/Flute/Alto Flute Bb Clarinet/Bass Clarinet Violin Violincello Piano

Approx. Time: 8 min

## 1. Pierrot - Serpent à Sonnettes

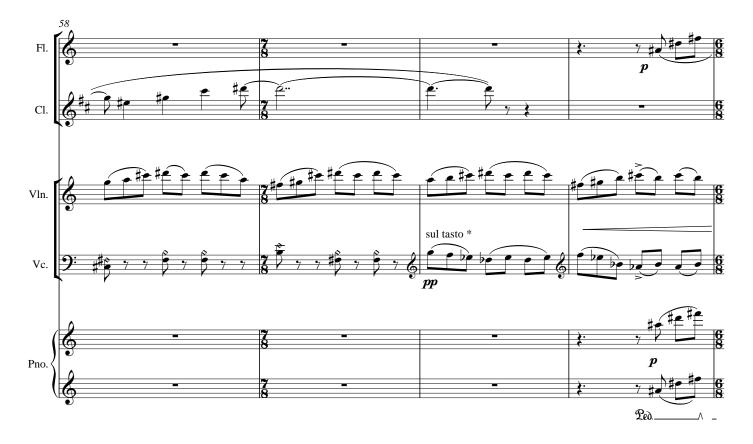








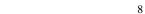








\*regulez le timbre de la section harmonique a fin qu'elle puisse etre près du son au prochaine section.

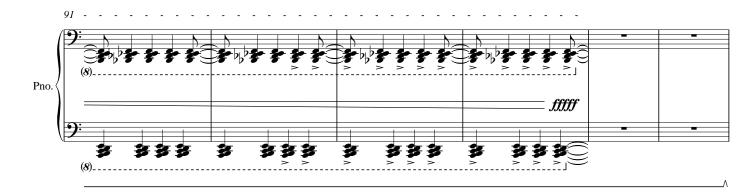


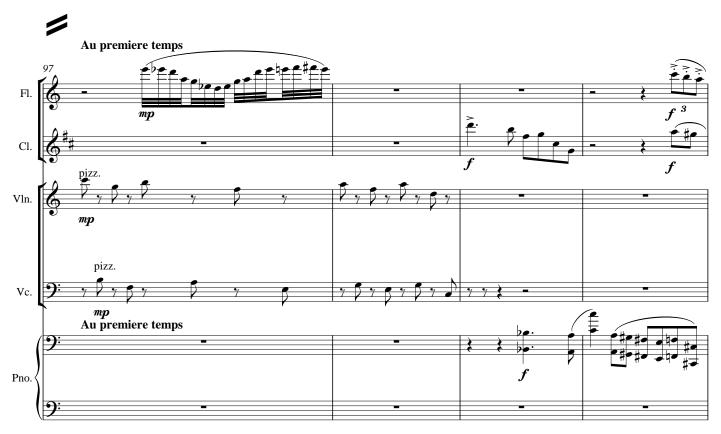


## 3. Un gros mouvement de (pier)eau, provoqué









Ped.\_\_\_\_



mp \_\_\_\_

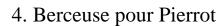
Led.

Pno.





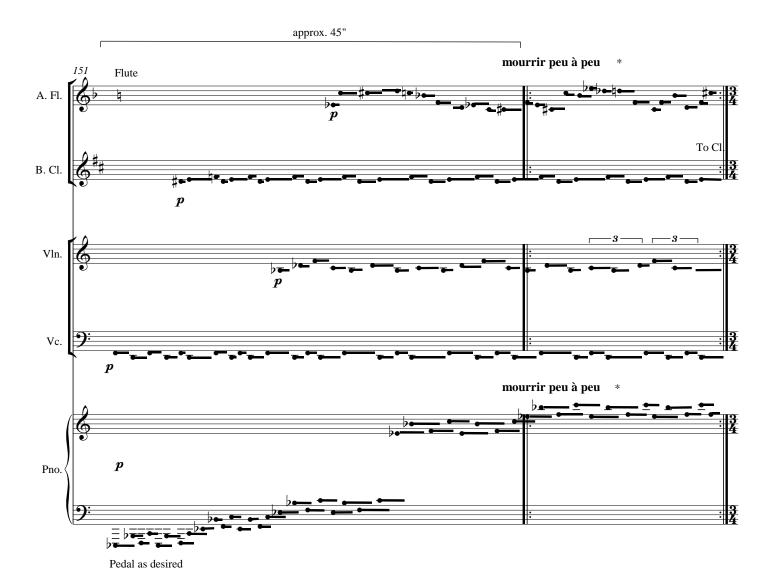












This section should have the feeling of 5 different melodic lines that exist in the same space, but are not aware of eachother. Durations of pitches are relative, but actual pitch material is not. The performer should strive to interpret the graphics in the score as accurately as possible within each instrumental line.

Once the player(s) get(s) to the repeat sign. It is up to their discrestion how many repeats should be taken. The amount of repeats should, and can vary between performances and even individual performers in the same performance. The dying away should occur until the player feels like he/she has said what needs to be said with the line. The repeat can be halted at any point in the line.

It is not imperative that the performer end on the last written note inside of the repeats. The performer should choose an ending point that seems appropriate for his/her line no matter where it might be.

The number of repeats should probably not surpass 10 or so, and should not be fewer than 3.

In the case of the piano, transposing the figure up another octave or two while taking the repeats would be appropriate, though not mandatory.

## 5. Petit Pierrot



