

**GERARD GRISEY
TEMPUS EX MACHINA**

PER SEI PERCUSSIONISTI

PARTITURA

RICORDI



ORGANICO

I
Tamburo di legno, lato acuto
lato grave

5 Tom-tom
Grancassa (molto grave)
Cassa chiara
Gong
Tam-tam

II
Tamburo di legno, lato acuto
lato grave

5 Tamburi cinesi
Cassa chiara
Gong
Tam-tam

III
Tamburo di legno, lato acuto
lato grave

5 Conga
Cassa chiara
Gong
Tam-tam

IV
Tamburo di legno, lato acuto
lato grave

5 Roto-tom
Cassa chiara
Gong
2 Tam-tam

V
Tamburo di legno, lato acuto
lato grave

5 Boo-bam
Timpano (grave)
Grancassa (grave)
Cassa chiara
Tam-tam
Gong

VI
Tamburo di legno, lato acuto
lato grave

5 Bongo
Tamburo di legno africano molto grave, lato acuto
lato grave

Timpano medio
Cassa chiara
Gong
Tam-tam

INSTRUMENTATION

I
Tambour de bois côté aigu côté grave

5 Tom-toms
Grosse Caisse (très grave)
Caisse claire
Gong
Tam-tam

II
Tambour de bois côté aigu côté grave

5 Tambours chinois
Caisse claire
Gong
Tam-tam

III
Tambour de bois côté aigu côté grave

5 Congas
Caisse claire
Gong
Tam-tam

IV
Tambour de bois côté aigu côté grave

5 Roto-toms
Caisse claire
Gong
2 Tam-tams

V
Tambour de bois côté aigu côté grave

5 Boo-bams
Timbale (grave)
Grosse Caisse (grave)
Caisse claire
Tam-tam
Gong

VI
Tambour de bois aigu côté aigu côté grave

5 Bongos
Tambour de bois africain très grave côté aigu côté grave
Timbale (moyenne)
Caisse claire
Gong
Tam-tam

INSTRUMENTS

I
Log drum, high-pitched side
low-pitched side

5 Tom-toms
Bass Drum (very deep)
Snare drum
Gong
Tam-tam

II
Log drum, high-pitched side
low-pitched side

5 Chinese drums
Snare drum
Gong
Tam-tam

III
Log drum, high-pitched side
low-pitched side

5 Congas
Snare drum
Gong
Tam-tam

IV
Log drum, high-pitched side
low-pitched side

5 Roto-toms
Snare drum
Gong
2 Tam-tams

V
Log drum, high-pitched side
low-pitched side

5 Boo-bams
Kettledrum (deep)
Bass drum (deep)
Snare drum
Tam-tam
Gong

VI
Log drum, high-pitched side
low-pitched side

5 Bongos
very deep African Log drum
Medium-sized kettledrum
Snare drum
Gong
Tam-tam

BESETZUNG

I
Holztrommel, hohe Seite
tiefe Seite

5 Tom-tom
Grosse Trommel (sehr tief)
Kleine Trommel
Gong
Tam-tam

II
Holztrommel, hohe Seite
tiefe Seite

5 Chinesische Trommeln
Kleine Trommel
Gong
Tam-tam

III
Holztrommel, hohe Seite
tiefe Seite

5 Conga
Kleine Trommel
Gong
Tam-tam

IV
Holztrommel, hohe Seite
tiefe Seite

5 Roto-tom
Kleine Trommel
Gong
2 Tam-tam

V
Holztrommel, hohe Seite
tiefe Seite

5 Boo-bam
Pauke (tief)
Grosse Trommel (tief)
Kleine Trommel
Tam-tam
Gong

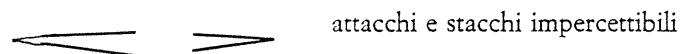
VI
Holztrommel, hohe Seite
tiefe Seite

5 Bongo
Afrikanische Holztrommel, sehr tief, hohe Seite
tiefe Seite
Mittlere Pauke
Kleine Trommel
Gong
Tam-tam

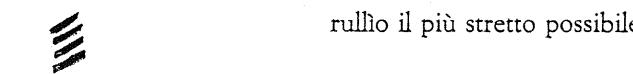
SEGANI CONVENZIONALI

	il più rapido possibile
	tenere il suono
	notazione proporzionale

Il ritmo è indicato dalla posizione della nota all'interno della battuta. Il primo tempo è *sulla* stanghetta.



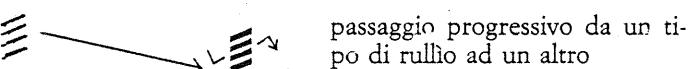
Tutti i crescendo e i decrescendo partono e arrivano il più **pppp** possibile. In questo caso il ritmo del culmine del crescendo è da rispettare con maggior precisione che all'inizio o alla fine del suono.



rullo il più stretto possibile

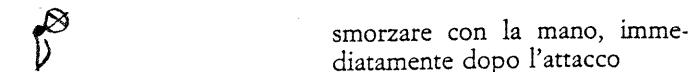


rullo molto irregolare

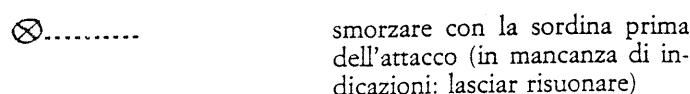


passaggio progressivo da un tipo di rullo ad un altro

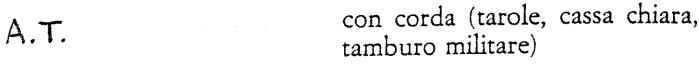
B	al bordo della pelle
O	posizione normale
C	al centro della pelle
B → C	passaggio progressivo dal bordo al centro (in mancanza di indicazioni, suonare in posizione normale)



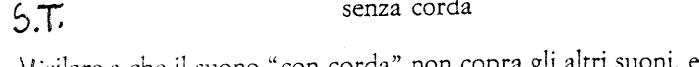
smorzare con la mano, immediatamente dopo l'attacco



smorzare con la sordina prima dell'attacco (in mancanza di indicazioni: lasciar risuonare)

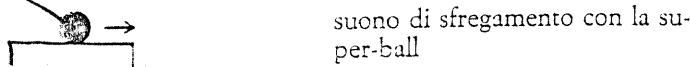


con corda (tarole, cassa chiara, tamburo militare)



senza corda

Vigilare a che il suono "con corda" non copra gli altri suoni, e fra un'utilizzazione e l'altra togliere la corda per evitare ogni risonanza.

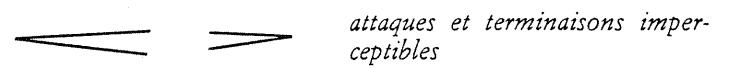


suono di sfregamento con la super-ball

SIGNES CONVENTIONNELS

	le plus rapide possible
	tenir le son
	notation proportionnelle

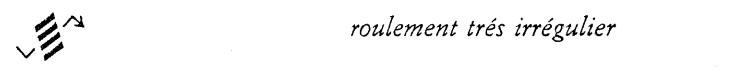
Le rythme est indiqué par la position de la note dans la mesure. Le premier temps est sur la barre de mesure.



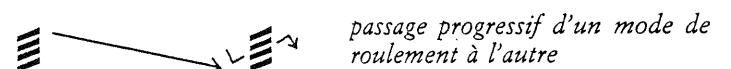
Tous les crescendos et decrescendos partent et aboutissent au plus **pppp** possible. Dans ce cas le rythme du sommet des crescendos est à respecter avec plus de précision que le début ou la fin du son.



roulement le plus serré possible quelque soit le tempo

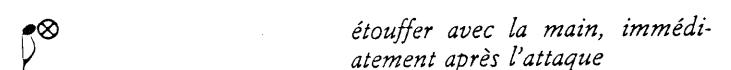


roulement très irrégulier

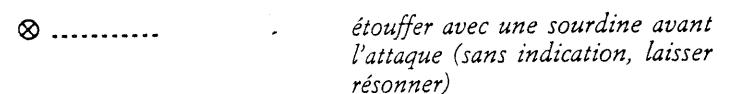


passage progressif d'un mode de roulement à l'autre

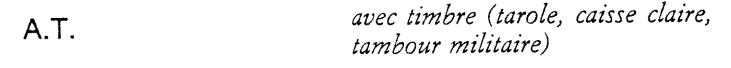
B	au bord de la peau
O	position ordinaire
C	au centre de la peau
B → C	passage progressif du bord au centre (sans indication, jouer en position ordinaire)



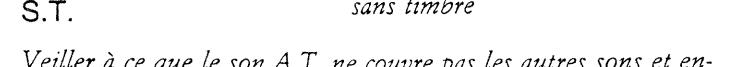
étouffer avec la main, immédiatement après l'attaque



étouffer avec une sourdine avant l'attaque (sans indication, laisser résonner)

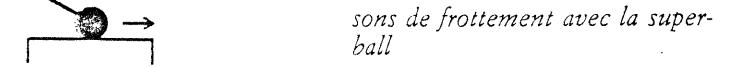


avec timbre (tarole, caisse claire, tambour militaire)



sans timbre

Veiller à ce que le son A.T. ne couvre pas les autres sons et entre chaque utilisation, retirer le timbre pour éviter toute résonance.

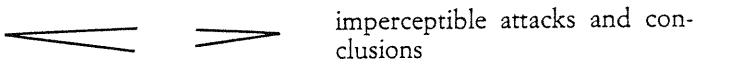


sons de frottement avec la super-ball

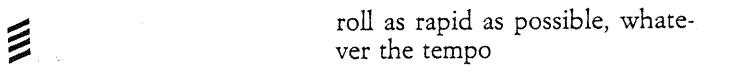
CONVENTIONAL SYMBOLS

	as rapidly as possible
	hold the note
	proportional notation

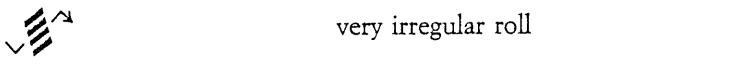
The rhythm is indicated by the position of the note within the measure. The first beat is *on* the barline.



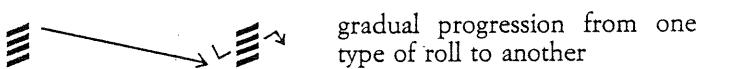
All the crescendos and decrescendos begin and end as **pppp** as possible. In such cases the rhythm at the peak of the crescendo should be observed more strictly than the initiation or termination of the note.



roll as rapid as possible, whatever the tempo



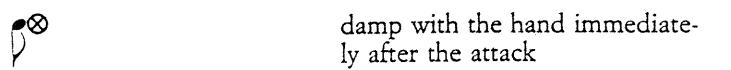
very irregular roll



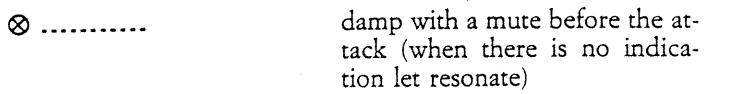
gradual progression from one type of roll to another

B	on the edge of the drumhead
O	ordinary position
C	at the center of the drumhead

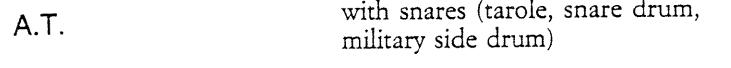
gradual progression from the edge to the center (when there is no indication, play in ordinary position)



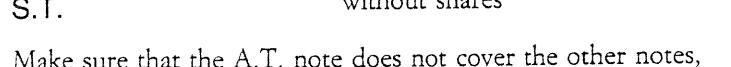
damp with the hand immediately after the attack



damp with a mute before the attack (when there is no indication let resonate)

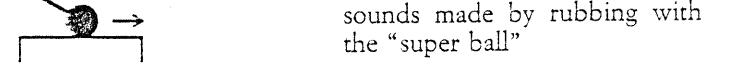


with snares (tarole, snare drum, military side drum)



without snares

Make sure that the A.T. note does not cover the other notes, and between each use of the snares release them in order to avoid any resonance.

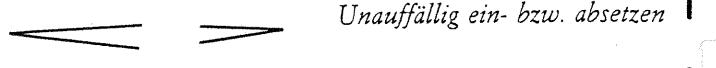


sounds made by rubbing with the "super ball"

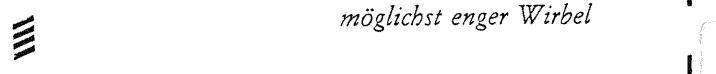
KONVENTIONELLE ZEICHEN

	möglichst schnell
	Ton halten
	Proportionale Notation

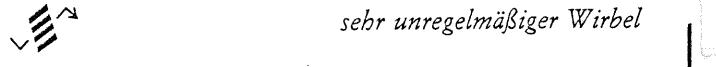
Der Rhythmus wird durch die Position der Note innerhalb des Taktes angegeben. Der erste Schlag erfolgt auf dem Taktstrich.



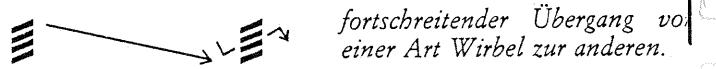
Alle Crescendi bzw. Decrescendi fangen an – bzw. enden möglichst **pppp**. In diesem Fall ist der Rhythmus des Höhepunktes des Crescendos mit mehr Präzision zu beachten als am Anfang oder am Ende des Tons.



möglichst enger Wirbel



sehr unregelmäßiger Wirbel



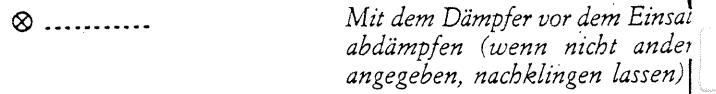
fortschreitender Übergang von einer Art Wirbel zur anderen.

B	Am Rand der Membrane
O	Normale Position
C	In der Mitte der Membrane

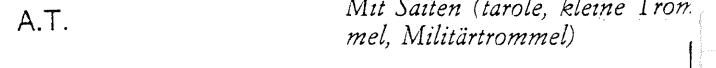
Fortschreitender Übergang vom Rand bis zum Zentrum (wenn nicht anders angegeben, in der normalen Position spielen)



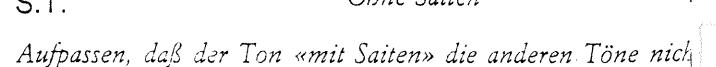
Mit der Hand gleich nach dem Einsatz abdämpfen



Mit dem Dämpfer vor dem Einsatz abdämpfen (wenn nicht anders angegeben, nachklingen lassen)

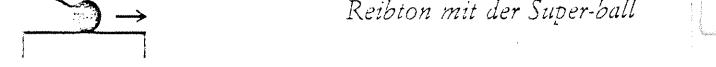


Mit Saiten (tarole, kleine Trommel, Militärtrommel)



Ohne Saiten

Aufpassen, daß der Ton «mit Saiten» die anderen Töne nicht deckt, und zwischen einem Gebrauch und dem anderen Saiten absetzen, um jeglichen Nachklang zu vermeiden.



Reibton mit der Super-ball

 attere con la mano

 bacchetta di legno

 bacchetta dura

 bacchetta media

 bacchetta morbida

 bacchetta da timpano dura

 bacchetta da timpano morbida

 bacchetta di bronzo

 mazzuolo (gong, tamtam, grancassa)

 bastone di legno (tamburo di legno)

 → super-ball

 frapper avec le main

 baguette de bois

 baguette dure

 baguette moyenne

 baguette douce

 baguette de timbale dure

 baguette de timbale douce

 baguette de bronze

 mailloche (gong, tam-tam, grosse caisse)

 bâton de bois (tambour de bois)

 → super-ball

 strike with the hand

 wooden stick

 hard stick

 medium-headed stick

 soft-headed stick

 hard kettledrum stick

 soft-headed kettledrum stick

 bronze stick

 mallet (gong, tam-tam, bass drum)

 wooden beater (wood drum)

 → super-ball

 Mit der Hand schlagen

 Holzschlegel

 Harter Schlegel

 Mittlerer Schlegel

 Weicher Schlegel

 Harter Paukenschlegel

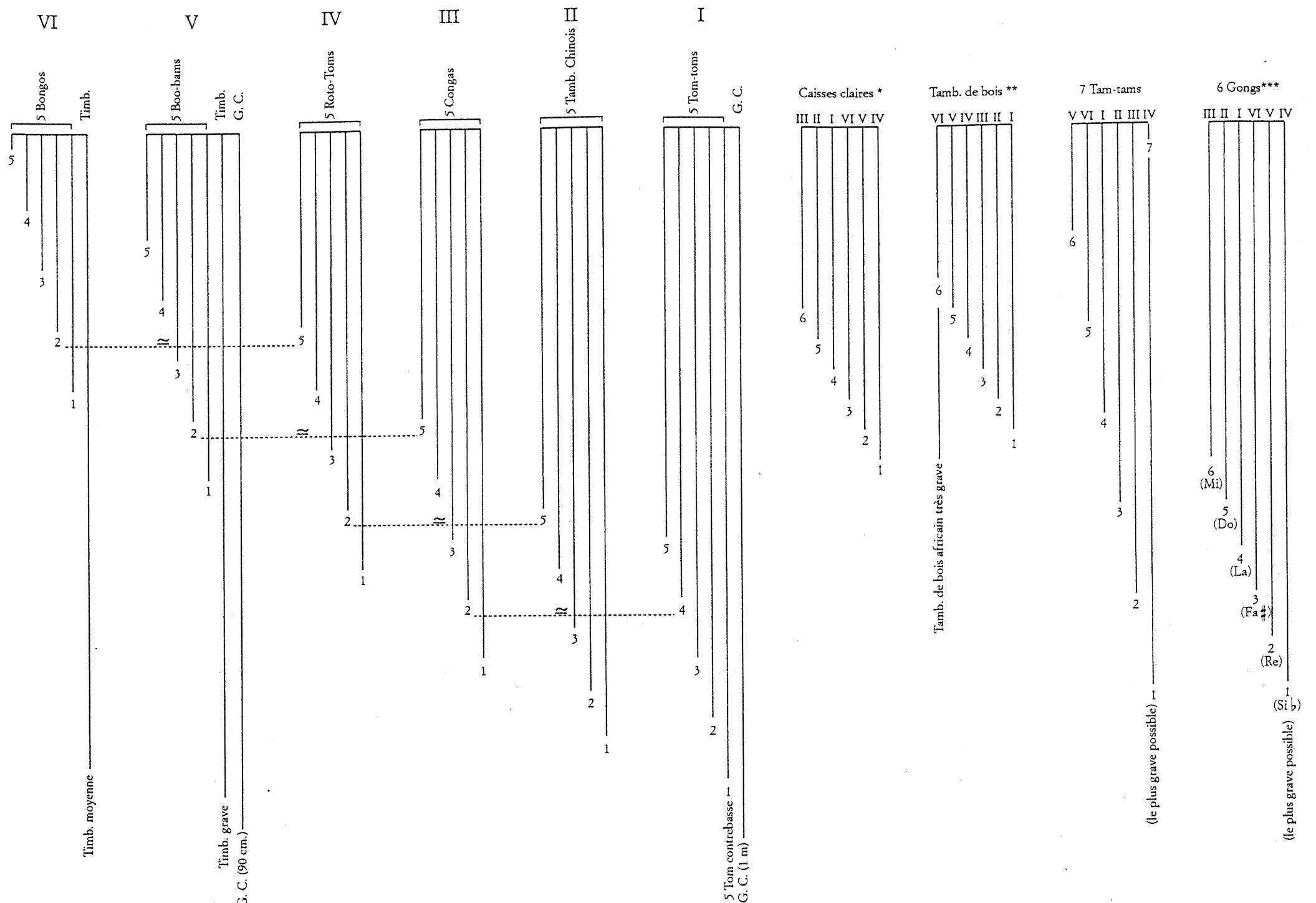
 Weicher Paukenschlegel

 Bronzener Schlegel

 Großer Holzschlegel (Gong, Tam-tam, große Trommel)

 Holzstock (Holztrommel)

 → Super-ball



NOTE E NOMENCLATURA DELLE PERCUSSIONI

Gli strumenti sono numerati a partire dal più grave sino al più acuto.

Per la distribuzione e per l'accordatura delle pelli si veda la tavola. Accordare con cura le pelli prima di ogni esecuzione.

* L'indicazione "Cassa chiara" si riferisce a sei altezze molto diverse ma omogenee di pelli munite di corda con sgancio. Si può pensare, ad esempio, a 2 Tarole, 2 casse chiare e 2 tamburi militari.

** Medesima osservazione: l'indicazione "Tamburo di legno" si riferisce ad una serie continua ed omogenea di strumenti di legno che vadano dal più grave al più acuto. Si possono utilizzare indifferentemente dei Log-drum, dei Wood-block e dei Tamburi di legno a condizione che i loro timbri siano abbastanza simili.

*** Le altezze dei gong non sono obbligatorie, ma occorre restare in un ambito compreso tra il grave e il medio, evitando l'acuto.

NOTES ET NOMENCLATURE DES PERCUSSIONS

Les instruments sont numérotés du plus grave au plus aigu. Pour la distribution ainsi que pour l'accord des peaux, se reporter au tableau.

Accorder soigneusement les peaux avant chaque exécution.

* *L'indication "Caisse claire" désigne six hauteurs très différentes mais homogènes de peaux munis de timbre avec déclencheur. On peut imaginer par exemple: 2 taroles, 2 caisses claires et 2 tambours militaires.*

** *Même remarque: l'indication "Tambour de bois" désigne une chaîne continue et homogène d'instruments en bois allant du plus grave au plus aigu. On peut utiliser indifféremment Log drums, Wood Blocks et Tambour de bois à condition que leurs timbres soient assez semblables.*

*** *Les hauteurs des Gongs ne sont pas obligatoires mais il faut rester dans un ambitus allant du grave au médium et éviter les aigus.*

NOTES AND LIST OF PERCUSSION INSTRUMENTS

The instruments are numbered from lowest to highest. For their distribution as well tuning see the chart.

Tune the drum heads carefully before each performance.

* The indication "Snare drum" calls for drum heads of six different but homogeneous pitches with a quick release lever for the snare. One may use, for instance: 2 Tarole drums, 2 Snare drums and 2 Side drums.

** Ditto: the indication "Wood drum" calls for a continuous series of wood instruments going from lowest to highest. Any of the following may be used: Log drums, Wood drums or Wood blocks, on the condition that their tone is quite similar.

*** The pitches of the Gongs are not specified, but one should stay within a range going from low to medium and avoid the high pitches.

ANWEISUNGEN UND VERZEICHNIS DER SCHLAGINSTRUMENTE

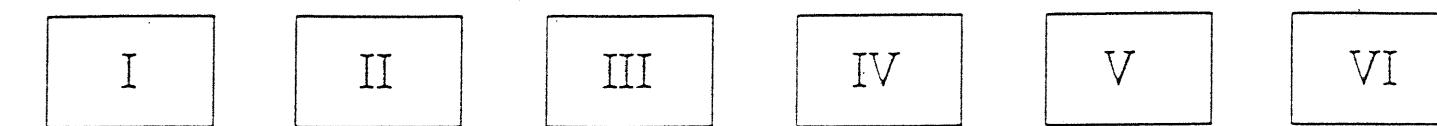
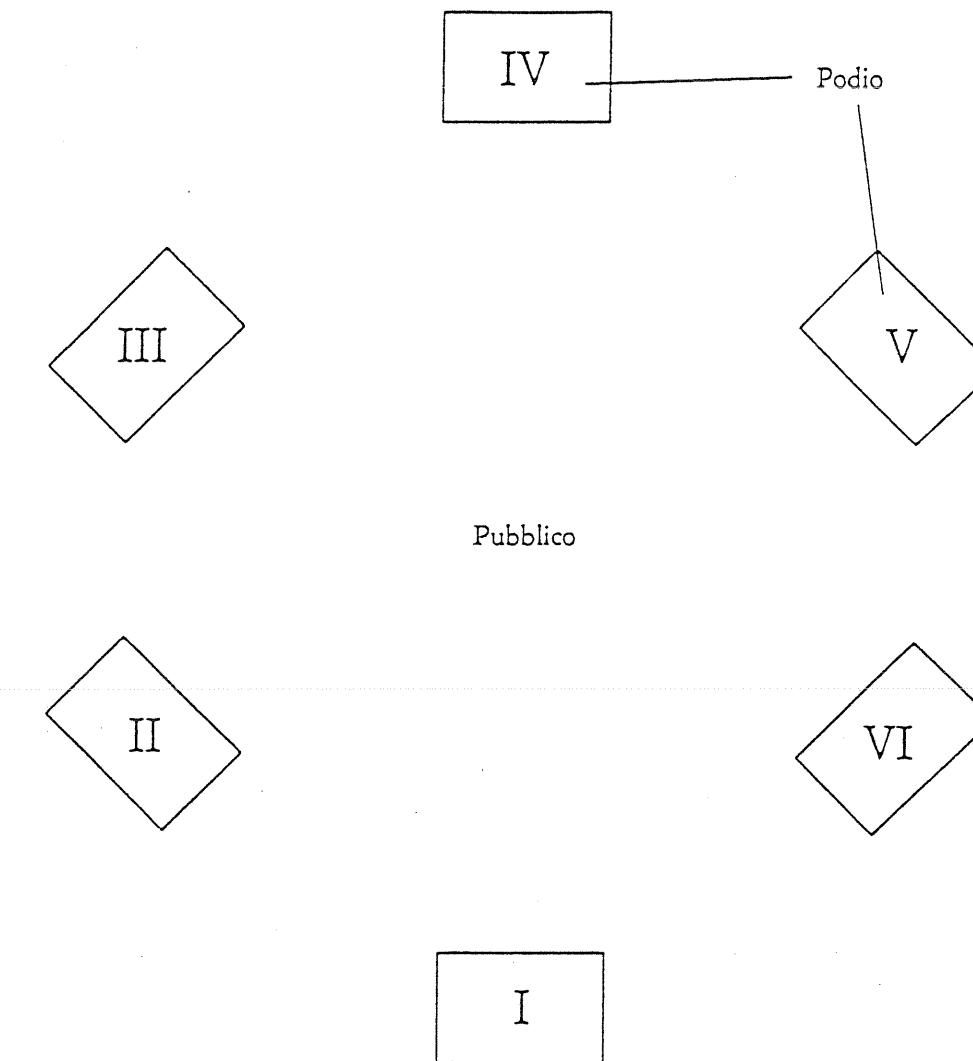
Die Instrumente sind vom Tiefsten bis zum Höchsten nummeriert. Für die Disponierung bzw. die Stimmung der Membranen, s. Tafel. Membranen vor jeder Aufführung sorgfältig stimmen.

* Die Anweisung "Kleine Trommel" bezieht sich auf sechs ganz unterschiedliche, aber homogene Höhen von mit absetzbaren Saiten versehenen Membranen. Man kann sich z.B. 2 Tarole, 2 kleine Trommeln und 2 Militärtrommeln vorstellen.

** Gleiche Anmerkung: die Anweisung "Holztrommel" bezieht sich auf eine kontinuierliche und homogene Reihe von Instrumenten aus Holz, die vom Tiefsten bis zum Höchsten reichen. Gleichgültig kann man Log-drums, Woodblocks oder Holztrommeln verwenden, vorausgesetzt, daß ihre Timbres ziemlich gleich sind.

*** Die Höhen der Gongs sind nicht obligat, doch man soll in einem Raum zwischen Tief und Mitte bleiben, wobei man die hohe Lage

DUE POSSIBILI DISPOSIZIONI / DEUX DISPOSITIONS POSSIBLES / TWO POSSIBLE DISPOSITIONS / ZWEI MÖGLICHE AUFSTELLUNGEN



Commande du Ministère de la Culture

Gerard Grisey
TEMPUS EX MACHINA (1979)
per sei percussionisti



1 6'26" jusqu'à 14

5 $\text{d} = 45$ 4

Tambour de bois côté aiguë
côté grave

Tom-Toms

Grosse Caisse
(très grave)

1

pp

1

pp

R. 2270

6

1 *fff*

4

p

p

ppp

2 *4' 4" jusqu'à 11,*

4 *J = 60*

2

Tambour de bois catégorie :
côte grise

Tambours chinois

1

3

fff

p

ppp

4

Handwritten musical score for three staves (1, 2, 3). The score consists of six measures. Measure 1: Staff 1 (Bass) has a single note with dynamic *pp*. Staff 2 (Tenor) has a single note with dynamic *ppp*. Staff 3 (Soprano) has a single note with dynamic *ff*. Measure 2: Staff 1 has a single note with dynamic *pp*. Staff 2 has a single note with dynamic *ppp*. Staff 3 has a single note with dynamic *fff*. Measure 3: Staff 1 has a single note with dynamic *p*. Staff 2 has a single note with dynamic *f*. Staff 3 has a single note with dynamic *ff*. Measure 4: Staff 1 has a single note with dynamic *ff*. Staff 2 has a single note with dynamic *ff*. Staff 3 has a single note with dynamic *ffff*. Measure 5: Staff 1 has a single note with dynamic *ff*. Staff 2 has a single note with dynamic *ff*. Staff 3 has a single note with dynamic *ffff*. Measure 6: Staff 1 has a single note with dynamic *ff*. Staff 2 has a single note with dynamic *ff*. Staff 3 has a single note with dynamic *ffff*.

1. Senza battere sul legno / Without striking the wood / Ohne am Holz zu schlagen

1 2 3

(sans frapper sur la bâise)

Synchronizer

7 |'52" jusqu'à 14

4 $\text{♩} = 90$

Tambour de bois côté aigu :
côté grave

4

Roto Toms

3

2

1

5 pour 4

synchroniser

Tambour de bois caké ou
côte grise

5

Boo Bams

Handwritten musical score for five staves, numbered 1 through 5 from bottom to top. The score consists of ten measures. Measures 1-4 are on staff 1, measures 5-6 on staff 2, measures 7-8 on staff 3, measures 9-10 on staff 4, and measure 11 on staff 5. Measure 11 includes a 6th measure. Dynamics include ff, f, ff, mp, pp, p, and sss. Measure 11 also includes a 7th measure.

Tambour de bois côté aigu
côté grave

9 *T'20° jusqu'à 14*

4 $\text{♩} = 105$

5

10

6

Bongos

9

4

5

10

6

Bongos

5

4

2

4

3

2

3

2

1

synchroniser

synchroniser

4 $\text{♩} = 120$

1' jusqu'à 14

6

5

4

5

4

4

3

4

2

4

3

2

4

3

1

2

2

3

2

4

3

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

930

931

932

933

934</p

12

6 4 5 4 3 4

6 4 5 3 4 2

5 4 3 4 3 3

4 5 4 3 4 3

3 2 4 3 2 2

2 2 3 2 2 2

1 3 2 3 2 3

Syncopator

13

6

5

4

3

2

1

synchroniser

12
 14 Tous $\text{♪} = 120$
 (perc 1 : battre la mes.)

005 4 8 7 16 3 8 5 6 2 8

6 5 4 3 2 1

Measures 14 through 20 show six staves of rhythmic patterns for six percussion parts (1 through 6). The patterns involve various note heads and vertical strokes. Measure 14 starts with a dynamic of fff . Measures 15-16 show more complex patterns with dynamics like f , ff , and fff . Measures 17-18 continue with similar patterns, with measure 18 ending with a dynamic of pp . Measures 19-20 conclude the section with patterns and dynamics such as f , ff , fff , mf , mp , p , and pp .

6 fois 5 fois 4 fois 3 fois 2 fois

15

5 3 7 4 5 6 7 5

16 8 16 8 8 8 8 8

6

5

4

tous

3

2

1

7
16 5
3 16 4 3
17

(6) (5) (4) (3) (2) (1)

Roto-Tom (en tournant)
minute
b (basse saut roto-tom)

mp ffff ff f mf

18

86 4 5 4 5 4

6

5

4

3

2

1

19

20

⑥

Tambour de bois côté aigu :
africain côté grave

5

⑤

3 3 3

④

0

2

(retardance)

2

③

C

B

②

0

P

PP

B

B

①

B

21

$\text{♪} = \boxed{11}$

22

♪ = 91

6

5

4

3

2

1

Timbale (hauteurs approximatives)

Grosse Caisse (son le plus grave poss.)

(Reinforce) [1]

mettre la sourdine sur le Timbale

mettre la sourdine sur le T.C.H. 1

mettre la sourdine sur le Tomtom 1

23

4
4

♩ = 70

Notation proportionnelle : les premiers temps sur la barre de mesure

* Note: jeu les petites notes le plus rapidement possible en les groupant suivant les liaisons (groupes irréguliers 2, 3, 4 etc...) séparés, fins et accents exactement à l'endroit indiqué dans la mesure. Etaler souplement le cresc. et surtout le decresc. (Attention! Il n'y a aucune petite note sur le temps; séparer bien le dernier groupe de la mesure du premier groupe de la mesure suivante.) Toutes les petites notes : mates et étouffées

(6)

(5)

(4)

(3)

(2)

(1)

mettre la sourdine sur la G.C.

ôter la sourdine

mettre une sourdine sur chaque tam-tam

simile

ôter la sourdine

ff

ff

ff

ff

ff

ff

* Eseguire le note piccole il più rapidamente possibile raggruppandole secondo le legature (gruppi irregolari 2, 3, 4 etc...). Attacchi, stacchi ed accenti esattamente sul luogo indicato nella battuta. Allargare il crescendo e soprattutto il decrescendo in modo flessibile (Attenzione! Non vi sono note piccole sul tempo; separare l'ultimo gruppo della battuta dal primo gruppo della battuta successiva). Tutte le note piccole: sordi e smorzate.
Play the small notes as rapidly as possible, grouping them according to the slurs (irregular groups: 2, 3, 4, etc.). Beginnings, ends and accents should be played exactly in the position indicated in the measure. Be flexible in stretching out the crescendos and especially the decrescendos. (Note: there are no small notes on the beat; separate the last group of the measure from the first group of the following measure). All small notes: subdued and damped.
 Kleine Noten möglichst schnell aufzuführen bzw. gemäß den Bindebögen gruppieren (unregelmäßige Gruppen: 2, 3, 4 usw.) Einsätze, Schlüsse und Akzente sollen genau an der im Takt bezeichneten Stelle erfolgen. Crescendo und vor allem Decrescendo flexibel ausdehnen
 Vorsicht! Auf dem Schlag gibt es keine kleine Note; letzte Gruppe des Taktes von der ersten Gruppe des nächsten Taktes schön abtrennen). Alle kleinen Noten matt und gedämpft.

24

♩ = 51

6

Timbale

(plus grave possible)

5

Caisse claire (avec timbre)

mp

7.

pp

4

Cong

p

tremolo avec une seule main, le plus serré possible

mf

f

ff

3

pp

p

mf

2

mettre la sourdine

ôter la sourdine

ff

ff

ppp

mf

f

1

Tom Tom 5

mettre la sourdine

ff

ppp

p

mf

f

25

 $\text{♩} = 35$ ($\text{♪} = 70$)

Handwritten musical score page 25, measures 1 through 6. The score is for six staves, labeled 1 through 6 on the left.

Staff 6: Measures 1-2. Dynamics: mf , mp . Special instruction: Caisse claire (3) (avec timbre).

Staff 5: Measure 1. Dynamics: mp . Measure 2. Dynamics: p . Special instruction: Gong 2.

Staff 4: Measures 1-2. Dynamics: ff , pp . Special instruction: tremolo simile.

Staff 3: Measures 1-2. Dynamics: ff , pp . Special instruction: tremolo simile.

Staff 2: Measures 1-2. Dynamics: ff , ff . Special instruction: tremolo simile, le plus serré possible.

Staff 1: Measures 1-2. Dynamics: ff , ff .

Measure 3: Dynamics: pp . Special instruction: tremolo simile.

Measure 4: Dynamics: p .

Measure 5: Dynamics: mf .

Measure 6: Dynamics: f .

26

$$\text{♩} = 23 \quad | \quad (\text{♪} = 46)$$

6

Mf

Mf

Gong

p

Bongos

* Nota p. 19

Timbale

p

p

5

4

tremolo simile

3

mp

2

B

C

B

simile

C

B

1

Caisse Claire (L)
(avec timbre)

f

p

27

2
4

J = 60

6

5

4

3

2

1

1. Se necessario, non eseguire l'ultima misura dei boo-bam / If necessary, do not play the last measure of the Boo-bams / Wenn nötig, letzten Takt der Boo-bams nicht spielen

2. Tenere il tam tam acuto con la mano sinistra - smorzare brutalmente fra le ginocchia / Hold the high tam-tam with the left hand - damp it suddenly between the knees / Hohen Tam-tam mit der linken Hand halten - zwischen den Knien brutal abdämpfen

* Etaler progressivement les accents, comme indiqué / Allargare progressivamente gli accenti, come indicato / Gradually stretch out the accents, as indicated / Akzente wie angegeben allmählich hervorheben

♩ = 120

♩ = 105

* Da 28 a 40, differenziare gli accenti $\text{V} > -$, dal più breve al più allungato.

: rullo il più stretto possibile, qualunque sia il tempo.

: battiti misurati ($\frac{1}{16}$), secondo il tempo.

Se il tempo cambia durante i battiti:

1) la velocità dei battiti cambia con il tempo:

2) la velocità dei battiti resta identica approssimativamente o esattamente:

* De 28 à 40, différencier les accents $\text{V} > -$, du plus bref au plus allongé.

: Roulement le plus serré possible, quelque soit le tempo.

: Battements mesurés ($\frac{1}{16}$), dépendants du tempo.

Si le tempo change pendant la durée des battements:

1) la vitesse des battements change avec le temps:

2) la vitesse des battements reste identique approximativement ou exactement:

* From 28 to 40, differentiate the accents $\text{V} > -$, from the shortest to the longest.

: Rolling as fast as possible, whatever the tempo.

: measured beat ($\frac{1}{16}$), according to the tempo.

If the tempo changes during the beats:

1) the speed of the beats should change with the tempo, for ex.

2) the speed of the beats remains the same approximately or exactly:

* Von 24 bis 40, Accente differenzieren $\text{V} > -$, vom kürzesten bis zum längsten.

: möglichst enger Wirbel, egal, welches Tempo.

: gemessene ($\frac{1}{16}$), vom Tempo abhängige Schläge.

Da ändert sich das Tempo während der Dauer der Schläge:

1) da ändert sich auch die Geschwindigkeit der Schläge mit dem Tempo:

2) oder bleibt die Geschwindigkeit der Schläge ungefähr identisch:

oder genau identisch:

* Sans timbre / Senza corda / Without snare / Ohne Saite
** Avec timbre / Con corda / With snare / Mit Saite

30

♩ = 105

♩ = 90

♩ = 90

♩ = 75

Handwritten musical score for six percussion instruments (1, 2, 3, 4, 5, 6) on five staves. The score includes tempo markings, dynamic instructions, and performance notes.

Tempo:

- Staff 1: ♩ = 75
- Staff 2: ♩ = 90
- Staff 3: ♩ = 105
- Staff 4: ♩ = 90

Performance Instructions:

- Staff 1: Measures 1-2: Dynamics f, ff, f. Measure 3: Dynamics ff, f. Measure 4: Dynamics ff, f. Measure 5: Dynamics ff, f. Measure 6: Dynamics ff, f. Measure 7: Dynamics ff, f. Measure 8: Dynamics ff, f. Measure 9: Dynamics ff, f. Measure 10: Dynamics ff, f. Measure 11: Dynamics ff, f. Measure 12: Dynamics ff, f. Measure 13: Dynamics ff, f. Measure 14: Dynamics ff, f. Measure 15: Dynamics ff, f. Measure 16: Dynamics ff, f. Measure 17: Dynamics ff, f. Measure 18: Dynamics ff, f. Measure 19: Dynamics ff, f. Measure 20: Dynamics ff, f. Measure 21: Dynamics ff, f. Measure 22: Dynamics ff, f. Measure 23: Dynamics ff, f. Measure 24: Dynamics ff, f. Measure 25: Dynamics ff, f. Measure 26: Dynamics ff, f. Measure 27: Dynamics ff, f. Measure 28: Dynamics ff, f. Measure 29: Dynamics ff, f. Measure 30: Dynamics ff, f.
- Staff 2: Measures 1-2: Dynamics f, ff, f. Measure 3: Dynamics ff, f. Measure 4: Dynamics ff, f. Measure 5: Dynamics ff, f. Measure 6: Dynamics ff, f. Measure 7: Dynamics ff, f. Measure 8: Dynamics ff, f. Measure 9: Dynamics ff, f. Measure 10: Dynamics ff, f. Measure 11: Dynamics ff, f. Measure 12: Dynamics ff, f. Measure 13: Dynamics ff, f. Measure 14: Dynamics ff, f. Measure 15: Dynamics ff, f. Measure 16: Dynamics ff, f. Measure 17: Dynamics ff, f. Measure 18: Dynamics ff, f. Measure 19: Dynamics ff, f. Measure 20: Dynamics ff, f. Measure 21: Dynamics ff, f. Measure 22: Dynamics ff, f. Measure 23: Dynamics ff, f. Measure 24: Dynamics ff, f. Measure 25: Dynamics ff, f. Measure 26: Dynamics ff, f. Measure 27: Dynamics ff, f. Measure 28: Dynamics ff, f. Measure 29: Dynamics ff, f. Measure 30: Dynamics ff, f.
- Staff 3: Measures 1-2: Dynamics f, ff, f. Measure 3: Dynamics ff, f. Measure 4: Dynamics ff, f. Measure 5: Dynamics ff, f. Measure 6: Dynamics ff, f. Measure 7: Dynamics ff, f. Measure 8: Dynamics ff, f. Measure 9: Dynamics ff, f. Measure 10: Dynamics ff, f. Measure 11: Dynamics ff, f. Measure 12: Dynamics ff, f. Measure 13: Dynamics ff, f. Measure 14: Dynamics ff, f. Measure 15: Dynamics ff, f. Measure 16: Dynamics ff, f. Measure 17: Dynamics ff, f. Measure 18: Dynamics ff, f. Measure 19: Dynamics ff, f. Measure 20: Dynamics ff, f. Measure 21: Dynamics ff, f. Measure 22: Dynamics ff, f. Measure 23: Dynamics ff, f. Measure 24: Dynamics ff, f. Measure 25: Dynamics ff, f. Measure 26: Dynamics ff, f. Measure 27: Dynamics ff, f. Measure 28: Dynamics ff, f. Measure 29: Dynamics ff, f. Measure 30: Dynamics ff, f.
- Staff 4: Measures 1-2: Dynamics f, ff, f. Measure 3: Dynamics ff, f. Measure 4: Dynamics ff, f. Measure 5: Dynamics ff, f. Measure 6: Dynamics ff, f. Measure 7: Dynamics ff, f. Measure 8: Dynamics ff, f. Measure 9: Dynamics ff, f. Measure 10: Dynamics ff, f. Measure 11: Dynamics ff, f. Measure 12: Dynamics ff, f. Measure 13: Dynamics ff, f. Measure 14: Dynamics ff, f. Measure 15: Dynamics ff, f. Measure 16: Dynamics ff, f. Measure 17: Dynamics ff, f. Measure 18: Dynamics ff, f. Measure 19: Dynamics ff, f. Measure 20: Dynamics ff, f. Measure 21: Dynamics ff, f. Measure 22: Dynamics ff, f. Measure 23: Dynamics ff, f. Measure 24: Dynamics ff, f. Measure 25: Dynamics ff, f. Measure 26: Dynamics ff, f. Measure 27: Dynamics ff, f. Measure 28: Dynamics ff, f. Measure 29: Dynamics ff, f. Measure 30: Dynamics ff, f.
- Staff 5: Measures 1-2: Dynamics f, ff, f. Measure 3: Dynamics ff, f. Measure 4: Dynamics ff, f. Measure 5: Dynamics ff, f. Measure 6: Dynamics ff, f. Measure 7: Dynamics ff, f. Measure 8: Dynamics ff, f. Measure 9: Dynamics ff, f. Measure 10: Dynamics ff, f. Measure 11: Dynamics ff, f. Measure 12: Dynamics ff, f. Measure 13: Dynamics ff, f. Measure 14: Dynamics ff, f. Measure 15: Dynamics ff, f. Measure 16: Dynamics ff, f. Measure 17: Dynamics ff, f. Measure 18: Dynamics ff, f. Measure 19: Dynamics ff, f. Measure 20: Dynamics ff, f. Measure 21: Dynamics ff, f. Measure 22: Dynamics ff, f. Measure 23: Dynamics ff, f. Measure 24: Dynamics ff, f. Measure 25: Dynamics ff, f. Measure 26: Dynamics ff, f. Measure 27: Dynamics ff, f. Measure 28: Dynamics ff, f. Measure 29: Dynamics ff, f. Measure 30: Dynamics ff, f.

Notes:

1. Nettamente meno forte di quanto al numero 28 / Distinctly softer than at No. 28 / Deutlich leiser als bei Ziffer 28
2. Riaccordare i roto-tom 1, 2, 3, 4 come al principio della partitura / Retune Roto-toms 1, 2, 3 and 4 as the beginning of the score / Roto-tom wie am Anfang der Partitur wieder stimmen

Text:

Tam Tam grave ff (nettement moins fort qu'au chiffre 28)
 Réaccorder les Roto-toms 1, 2, 3, 4 comme au début de la partition
 AT ST

1. Nettamente meno forte di quanto al numero 28 / Distinctly softer than at No. 28 / Deutlich leiser als bei Ziffer 28

2. Riaccordare i roto-tom 1, 2, 3, 4 come al principio della partitura / Retune Roto-toms 1, 2, 3 and 4 as the beginning of the score / Roto-tom wie am Anfang der Partitur wieder stimmen

32

Hand-drawn musical score for six staves (1 through 6) across five measures. The score includes dynamic markings, performance instructions, and specific instrument parts.

Measure 1: Staff 1: $\text{♩} = 75$. Staff 2: (A.T.) dynamic ff. Staff 3: $\text{♩} = 90$. Staff 4: $\text{♩} = 90$. Staff 5: $\text{♩} = 75$. Staff 6: $\text{♩} = 60$.

Measure 2: Staff 1: (A.T.) dynamic ff. Staff 2: f_{env} dynamic ff. Staff 3: f_{env} dynamic ff. Staff 4: f_{env} dynamic ff. Staff 5: Roto Tom 4 dynamic ff. Staff 6: f_{env} dynamic ff.

Measure 3: Staff 1: Gong (6) mp dynamic ff. Staff 2: Tam Tam (2) dynamic f. Staff 3: Congas dynamic ff. Staff 4: A.T. dynamic ff. Staff 5: dynamic ff. Staff 6: dynamic ff.

Measure 4: Staff 1: dynamic ff. Staff 2: dynamic ff. Staff 3: dynamic ff. Staff 4: dynamic ff. Staff 5: dynamic ff. Staff 6: dynamic ff.

Measure 5: Staff 1: dynamic ff. Staff 2: dynamic ff. Staff 3: dynamic ff. Staff 4: dynamic ff. Staff 5: S.T. dynamic ff. Staff 6: dynamic ff.

33

4 $\text{♩} = 52,5$ 2 $\text{♩} = 45$ 4 $\text{♩} = 52,5$ 5 $\text{♩} = 60$ 4 $\text{♩} = 75$

(6) (6 $\text{♩} = \frac{6}{5}$ exact.)

(5) (5 $\text{♩} = \frac{6}{5}$ env.) (2 $\text{♩} = \frac{6}{5}$ AT)

(4) (A.T.) (ff Rotolo tom 3)

(3) (9 $\text{♩} = \frac{7}{5}$ env.)

(2) ST (Gong (5) mf) Tam Tam (3) f ma non troppo T. chinois

(1) (ST) AT ff

Handwritten musical score for six staves (1 through 6) across six measures (30 to 36). The score includes tempo markings, dynamics, and performance instructions.

Measure 30: Staff 5: $\text{d} = 60$. Staff 4: $\text{d} = 52,5$. Staff 3: $\text{d} = 45$. Staff 2: $\text{d} = 37,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 60$.

Measure 31: Staff 6: $\text{d} = 60$. Staff 5: $\text{d} = 52,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 45$. Staff 2: $\text{d} = 37,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 60$.

Measure 32: Staff 6: $\text{d} = 60$. Staff 5: $\text{d} = 52,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 45$. Staff 2: $\text{d} = 37,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 60$.

Measure 33: Staff 6: $\text{d} = 60$. Staff 5: $\text{d} = 52,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 45$. Staff 2: $\text{d} = 37,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 60$.

Measure 34: Staff 6: $\text{d} = 60$. Staff 5: $\text{d} = 52,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 45$. Staff 2: $\text{d} = 37,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 60$.

Measure 35: Staff 6: $\text{d} = 60$. Staff 5: $\text{d} = 52,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 45$. Staff 2: $\text{d} = 37,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 60$.

Measure 36: Staff 6: $\text{d} = 60$. Staff 5: $\text{d} = 52,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 45$. Staff 2: $\text{d} = 37,5$. Staff 4: $\text{d} = 45$. Staff 3: $\text{d} = 60$.

Performance Instructions:

- Measure 30: Staff 6, measure 6: dynamic f , instruction "A.T." (Accento Tono).
- Measure 31: Staff 5, measure 5: dynamic mf .
- Measure 32: Staff 4, measure 4: dynamic mf , instruction "(A.T.)".
- Measure 33: Staff 3, measure 3: dynamic mp , instruction "R.Tom 2".
- Measure 34: Staff 2, measure 2: dynamic p , instruction "R.Tom 3".
- Measure 35: Staff 1, measure 1: dynamic mp , instruction " $\Gamma = \Gamma_{\text{env.}}$ ".
- Measure 36: Staff 6, measure 6: dynamic f , instruction "Gona (L)" and "jam jam (L)".
- Staff 5, measure 5: dynamic f , instruction "f ma non troppo".
- Staff 4, measure 4: dynamic f , instruction "f ma non troppo".
- Staff 3, measure 3: dynamic f , instruction "f ma non troppo".
- Staff 2, measure 2: dynamic f .
- Staff 1, measure 1: dynamic mp .

Handwritten musical score for six staves, numbered 1 through 6 from bottom to top. The score includes tempo markings, dynamics, and performance instructions.

Staff 5: $\text{♩} = 52,5$

Staff 3: $\text{♩} = 45$

Staff 2: $(\text{♩} = 75)$ $\text{♩} = 37,5$

Staff 1: $(\text{♩} = 60)$ $\text{♩} = 30$

Staff 2: $(\text{♩} = 75)$ $\text{♩} = 37,5$

Staff 5: $\text{♩} = 52,5$

Staff 6: $(\text{♩} = \frac{8}{8} \text{ exact})$

Staff 5: $(**\text{A.T.})$

Staff 4: $(\text{♩} = \frac{5}{5} \text{ exactement})$ $(\text{♩} = \frac{6}{6} \text{ environ})$

Staff 3: $(\text{♩} = \frac{6}{6} \text{ exact})$

Staff 2: $(\text{♩} = \frac{5}{5} \text{ env.})$ $(\text{♩} = \frac{3}{3} \text{ env.})$

Staff 1: $(\text{♩} = \frac{5}{5} \text{ env.})$ $(\text{♩} = \frac{3}{3} \text{ env.})$

Performance Instructions:

- Staff 5:** Tam Tam (5) Gang (3)
- Staff 5:** man non troppo
- Staff 6:** (S.T.)
- Staff 4:** détendre un peu le R.Tom 1
- Staff 3:** sim.
- Staff 2:** sim.
- Staff 1:** sim.

38

Measure 32: Instrument 4: $\text{J} = 45$. Instrument 3: $\text{J} = 37,5$. Instrument 1: $\text{J} = 52,5$. Instrument 2: $\text{J} = 26,25$. Instrument 4: $\text{J} = 45$. Instrument 3: $\text{J} = 37,5$.

Measure 33: Instrument 6: $\text{F} = \text{F exact.}$ Timbale: $\text{J} = \text{Tempo plus grave possible}$. Instrument 5: ST. Gong (2): f . Tam Tam (3): mfp . Instrument 4: $\text{F} = \text{F exact.}$ Instrument 3: $\text{F} = \text{F env.}$

Measure 34: Instrument 4: $\text{F} = \text{F exact.}$ S.T. Instrument 3: $\text{F} = \text{F env.}$ (détendre encore le R-Tom 1).

Measure 35: Instrument 4: $\text{F} = \text{F exact.}$ Instrument 3: $\text{F} = \text{F env.}$

Measure 36: Instrument 2: $\text{F} = \text{F env.}$ Instrument 1: $\text{F} = \text{F env.}$

Measure 37: Instrument 1: $\text{F} = \text{F env.}$

39

($\text{J} = 60$) ($\text{J} = 45$) **2** ($\text{J} = 30$) **3** ($\text{J} = 30$) **1** ($\text{J} = 22,5$) **3** ($\text{J} = 45$) **2** ($\text{J} = 60$) **3** ($\text{J} = 75$) **1** ($\text{J} = 90$) **2** ($\text{J} = 105$) **3** ($\text{J} = 120$) **1** ($\text{J} = 150$) **2** ($\text{J} = 180$)

T. de Bois africain

Grosse Caisse

Tam Tam grave

C

15 / p₁ exact.

p₁

5 exact.

7 / p₁

(7 / 3 = p exact.)

(7 / 3 = p exact.)

ST.

ST.

AT.

AT.

dynamique générale

34

40

2
4
d = 45

'Nota

Très souple, chercher jusqu'à la fin un son parfaitement homogène. Même dans les f et mf, éviter que les gongs et les tam-tams ne donnent trop d'aigu.

Td.B
côté grave

6

1. Molto flessibile, cercare sino alla fine un suono perfettamente omogeneo. Anche nei f e mf, evitare che i gong e i tam-tam suonino troppo acuti.
Very flexible, trying to maintain a perfectly homogeneous tone to the end. Even in the f and mf sections, do not let the gongs and tam-tams become too shrill.

* Reprendre dans la résonance / Riprendere nella risonanza / Go on the reverberations of the first note / Im Nachklang wieder einsetzen

(5) (5) (4) (3) (2) (1)

42

*T. d.B. côte au
côte grave
assez fréquent
mf >> mp*

A périodique

*simile, irrégulier
assez fréquent*

J = 52,5 env.

Gong(3)

stop

mf

Gong(2)

mf

G.C.

mf

Gong(1)

f

stop

mf

J = 60 env.

stop

simile, périodique

Gong(3)

mf/pp

mp

stop

simile, irrégulier, peu fréquent

T.Ch.1

mf

stop

Tom 1

A périodique

simile

rapp.

simile, ralentir

G.C.

mf

(6)

(5)

(4)

(3)

(2)

(1)

3
42
4

43

irrégulier, pas fréquent

simile, ralentir

stop

simile, (simile)

p

pp

frc.

Gong (3)

Gong (2)

G.C.

Gong (1)

R.Tom 1

Gongas 1

T.Ch 1

Gong (4)

Tom 1

G.C.

Apériodique

Apériodique

assez simile, irrégulier, peu

d = 52,5 env.

d = 37,5 env.

This handwritten musical score page contains six staves, each with a circled number 1 through 6 on its left side. The music is divided into measures by vertical bar lines. Various percussion instruments are used across the staves, with specific parts assigned to each staff. Performance instructions and dynamics are written above the staff lines. Measure 1 starts with a 'rall.' instruction in staff 6. Measure 2 includes 'stop' markings. Measure 3 features '(simile)' and 'p' dynamics. Measure 4 has 'pp' dynamics. Measure 5 includes 'frc.' and 'Gong (3)'. Measure 6 shows 'R.Tom 1' and 'Gong (1)'. Measures 7 and 8 feature 'Gongas 1' and 'T.Ch 1' respectively. Measure 9 includes 'Gong (4)'. Measure 10 shows 'Tom 1' and 'G.C.'. Measure 11 concludes with 'Apériodique' and 'assez simile, irrégulier, peu'. Measure 12 ends with 'd = 37,5 env.' and 'mf'.

44

3
4

stop

$\text{d} = 45 \text{ env.}$

rit.

simile, ralentir

stop

mp

(simile)

mp

p

p.p. ma sempre audibile

stop

p.r.

Gong (5)

Tam Tam (7)

fréquent

stop

simile, périodique

stop

38

45

2

4

A périodique

simile, irrégulier, assez fréquent

stop

 $d = 30 \text{ env.}$

46

Td.B

c.gran

Gong(5)

Gong(2)

G.C.

Gong(1)

R.Tom 1

¹ Sempre *pp*, ma udibile, come battiti contenuti nella risonanza del gong / Continuous *pp*, but audible, like the beats heard in the reverberations of a gong / Stets *pp*, aber hörbar, wie in der Resonanz des Gongs beinhaltete Pulsschläge

18

6

simile, irrégulier, peu fréquent

5

simile

4

mp

3

2

$d = 26.15 (f = 52.5 \text{ env.})$

simile, périodique

mp

1

stop

simile, rafleter

49

6

6

T.d.B. catégoi
T.d.B. catégrie
mf

Gong (3)

$\text{d} = 30 \text{ env.}$

simile, périodique

Gong (1)

mf

mp (attention) éviter une attaque trop franche; simple entretien de la résonance.

Timbale G.C.

cresc.

Gong (1) f

Tam Tam (1) grave mf

R. Tom 1

Gong (6)

Congas 1

Gong (5)

Tam Tam (3)

T.d.B. catégrie

I.Ch. 1

Gong (4)

T.d.B. c. aug
T.d.B. c. grave

Tom 1

G.C.

$\text{d} = 37,5 \text{ env.}$ rall.

simile, ralenti

simile, irrégulier, assez fréquent, sans réattaquer

Apériodique

Apériodique

$\text{d} = 26,25 \text{ env. } (\text{d} = 52,5)$ rall.

simile, ralenti

1. Attenzione! Evitare un attacco troppo deciso; mantenere semplicemente la risonanza / Careful! The attack should not be too obvious; just a continuation of the reverberations / Vorsicht! Einen allzu entschlossenen Einsatz vermeiden! Lediglich die Resonanz beibehalten

2. Passare impercettibilmente dal timpano (suono il più grave possibile) alla grancassa / Pass imperceptibly from the timpani (the lowest possible tone) to the bass drum / Unaufällig von der Pauke (möglichst tiefer Ton) zur großen Trommel übergehen

50

A handwritten musical score for six staves. The staves are numbered 1 through 6 from bottom to top. Staff 6 begins with a tempo marking of $\text{♩} = 22,5 (\text{♪} = 45)$ and dynamic *mp*, with a note instruction "(sans chœuvres)". Staff 5 has a dynamic *mp*. Staff 4 has a dynamic *mp*. Staff 2 has a dynamic marking "simple irrégulier, peu fréquent". Staff 1 ends with a dynamic *pp*.

51

A périodique

T.d.B. côté aigu
côté grave

Gong (3)

Gong (1)

Timbale

PP mais audible, comme des battements contenus dans la résonance du gong

G.C.

Gong (1) f

Tam Tam (1)
grave

R. Tom 1

Gong (6)

Congas 1

Gong (5)

Tom Tam (3)

T.d.B. côté grave

T.Ch. 1

Gong (4)

T.d.B. c. aigu
c. grave

Tom 1

G.C.

simile, irrégulier, peu fréquent

(simile)

gliss. très court

(simile)

mf

pp

mf

mf

mf

mp

p

d = 37,5 env.

rall.

stop

simile, régulier

simile périodique sans rétention

d = 30 env.

mp

mf

mp

mf

mf

mf

A périodique

simile, irrégulier, peu

52

Handwritten musical score for six staves (1-6) on a grid. The score consists of six vertical columns of five-line staves. The staves are numbered 1 through 6 from bottom to top.

Staff 6: Starts with a dynamic marking $d = 26,25$ ($d = 52,5$). Includes a tempo marking alp. , a wavy line, and the instruction "simile, ralentir". The dynamic mp is indicated below the staff.

Staff 5: Contains a dynamic marking mp and a dynamic p at the end of the staff.

Staff 4: Contains a dynamic marking mp .

Staff 3: Contains a dynamic marking $frequent$.

Staff 2: Starts with a dynamic marking $d = 22,5$ ($d = 45$). Includes a dynamic marking mp .

Staff 1: Contains a dynamic marking mp .

53

6

5

4

3

2

1

d = 30 env.

simile, périodique

côte aigu

côte grave

Gong (3)

Gong (1)

Tumbale

G.C.

Gong (1) f

Tam-Tam (1)

R.Tom 1

Gong (6)

Congas 1-2

Gong (5)

Tam-Tam (2)

T.d.B. c.grave

T.Gh. 1

Gong (4)

T.d.B. c.grave

Tom 1

G.C.

simile

assez lent

mf

pp

mf

mf

mf

mf

mf

p

s

p

mp

p

mp

pp

pp

mf

mp

Aperiodique

simple, irrégulier, assez fréquent

simple, ralenti

d = 37,5 env.

mf

d = 22,5 (d = 45)

mf

54

6 Apéridique
simile, irrégulier, peu fréquent

5

4

3

2 $\text{d} = 16,25 \text{ cm. } (\text{d} = 52,5)$
nall.
simile, ralentir

1

3
4

55

8 8 $\text{♩} = 120$

7 8 Tous : Pe plus ffff possible

6

5

4

3

2

1

T. de Bois
Bassoon
ad libitum
BooBans

T. de Bois
R. Tom
pe plus tendu possible

T. de Bois
Caisse cl.
(ST)

T. de Bois

T. de Bois

1. Restez immobile / Remain immobile / Regungslos bleiben

1 Rester immobile / Remain immobile / Regungslos bleiben

10" env.

19th

mars

Durée 21' environ

