

Alireza Farhang

Profilo riflessivo

pour orchestre
200

À Céline

Only for persuasal
Only for persuasal
Only for persuasal

Only for for persual
Only for for persual
Only for for persual

Note

Métaphore d'une quête qui s'annonce d'emblée à la résonance d'un premier son insolite. Avec un vent. Huis clos de rythmes qui se côtoient sur une même scène. Préparation. Énigme d'intrigue qui s'esquisse à la ponctuation « ritmotiv ». Un chassé-croisé d'indices, un souffle retenu, une inquiétude méfiante qui s'échappe d'un dialogue chaotique et pourri. Bouleversement de mystère que trahissent des instruments à travers une conversation confuse qui glisse finalement vers une révélation ambiguë. Des réponses qui fuient. Poursuite de l'insaisissable. Un masque qui dévoile un visage qui s'efface. Disparition progressive qui déploie l'éternel retour d'une interrogation. Le début raconte l'histoire, la fin qui raconte le début ? La boucle se ferme et le cercle « vicieux » souligne, au début comme à la fin, les funérailles d'une quête, l'absurdité d'une définition.

Céline Khavam

Les études menées pour faire le lien entre la structure du son et la musique traditionnelle persane m'ont permis de découvrir un nouvel horizon dans mon univers musical. *Pavlo rjresso* s'attache à la cohabitation de deux langues complètement différents et à la fois compatibles.

C'est en décortiquant le son que se manifestent toute la richesse et la complexité de ses composantes de celui-ci et ce en puisant certains intervalles dans l'abîme de ce son et le rapprochement de la musique persane avec la musique contemporaine se tisse.

Dans cette pièce, ma recherche converge en particulier sur certains paramètres acoustiques et psychologiques des composantes du son, les intervalles microtonaux de la musique persane ainsi que les différents modes de jeu caractéristiques de cette musique.

La première partie de l'œuvre inaugure la quête perpétuelle pour un motif qui n'atteint que quelques secondes. Un mode de cinq notes se présente par vagues à travers la ponctuation d'un cycle rythmique. Celui-ci est le fruit de la superposition des différentes couches, liées sur la proportion. Le développement se crée par les décalages périodiques, et les décalages des motifs rythmiques à l'intérieur de leurs modules. Le sillage du cercle vicieux devient le lit de l'évolution.

Le son de cloche, un rapport non-périodique de temps qui agit comme la synthèse d'une cloche reprise. Son spectre est simulé par les notes tenues des cordes, annonçant le début du cycle et le début d'un autre. À la fin de la pièce, la cloche reprendra son rôle imaginé, celui d'une annonce funéraire, d'une attente indéfinie, d'une naissance charnelle.

Chaque attaque des cordes est servie pour une nouvelle reprise. Le passage d'un mode à l'autre est ponctué par ces attaques dont l'écho se réalise, toujours de la même façon cyclique, par les bois. La note « Do » à la fois la fondamentale, joue le rôle de la référence, de pédale tenue. Elle est utilisée de la même manière que dans la musique traditionnelle persane.

Alireza Khavam

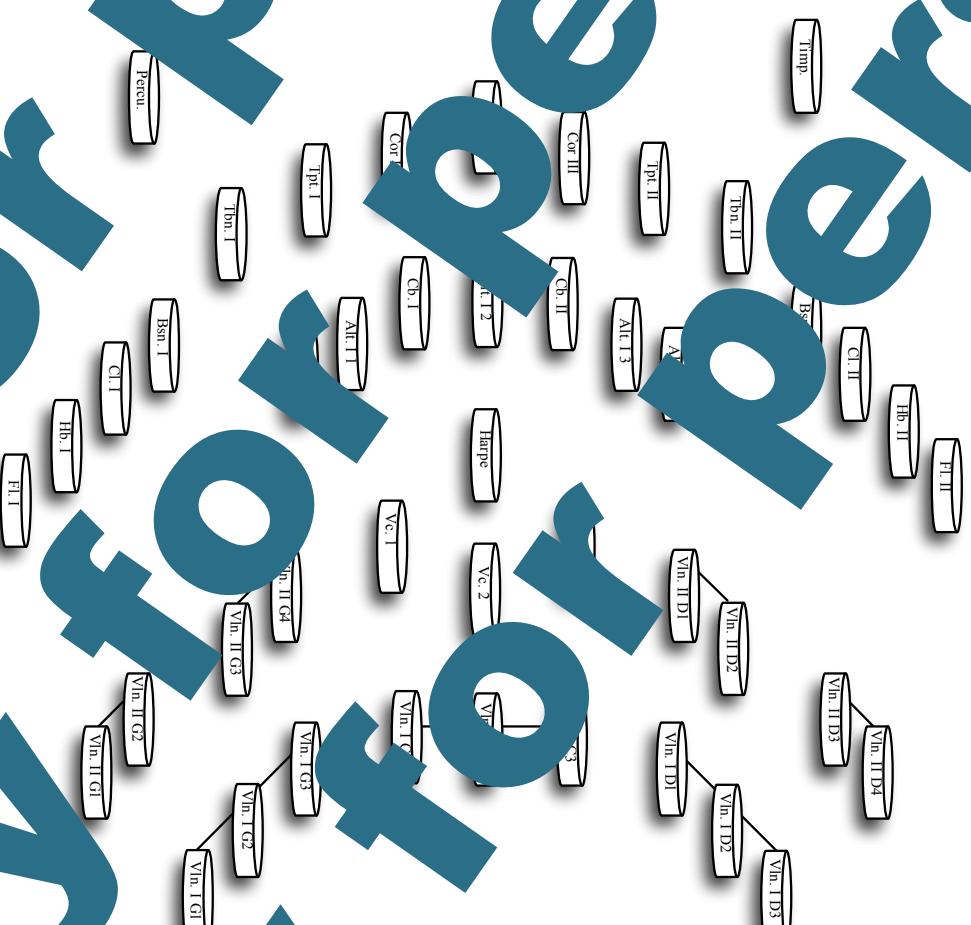
Effectif instrumental :

- 2 flûtes dont une piccolo
- 2 hautbois dont un cor anglais
- 2 clarinettes
- 2 bassons dont un basset
- 3 cors
- 2 trompettes
- 2 trombones dont un trombone basse
- 1 timbalier
- 1 percussionniste
- 1 harpe
- 9 violons I
- 4+4 violons II dont 4 raccordés un sixième de ton plus bas (35 centi-cents) et 4 raccordés un sixième de ton plus haut (35 centi-cents)
- 3 altos I
- 1+1 alto II dont un raccordé un sixième de ton plus bas (35 centi-cents) et un raccordé un sixième de ton plus haut (35 Midi-cents)
- 3 violoncelles
- 2 contrebasses

Percussion :

Grosse Caisse, Tam-Tam, 3 Tom-Toms, Caisse claire, Triangle, Grande cymbale, Wood Block, Vibraphone, Marimba.

Accessoire : l'embouchure de basson.



Only for persual
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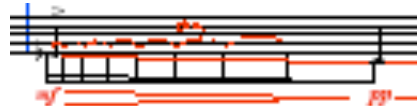
LEGENDE

• Bois



Flap pour basson et hautbois, slap pour clarinette et pizzicato avec la bouche ouverte pour la flûte (son percussif avec la hauteur indiquée »).

• Cuivres



Les attaques sont accentuées par le mouvement de la main.

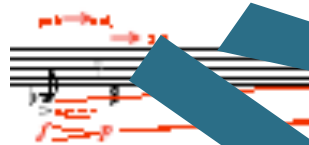
• Cordes



Jeté. Le glissando doit se jouer à la fin de la durée de la note vers le sens indiqué (le plus bas ou le plus haut possible).



Molto vibrato dans la limite de l'intervalle indiqué entre parenthèse, tout en diminuant son ambitus à fin d'arriver à la note marquée en dessous de « S.V. » (sans vibrato).



Après le coup d'archet en mode de « jeté », tremolez ou montez en glissant. Trémolo comme d'habitude après le jeté et continue jusqu'à la fin du glissando.



La note la plus basse possible.

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A ♩ = 72

Flûte 1 (Gauche)

Flûte 2 (Droit)

Hautbois 1 (Gauche)

Hautbois 2 (Droit)

Clarinette 1 (Gauche)

Clarinette 2 (Droit)

Basson 1 (Gauche)

Basson 2 (Droit)

Cor 1 (Gauche)

Cor 2 (Centre)

Cor 3 (Droit)

Trompette 1 (Gauche)

Trompette 2 (Droit)

Trombone 1 (Gauche)

Trombone 2 (Droit)

Timbales

Percussion

Harpe

Violon I Gauche
1
2 (1,2,3)
3

Violon I Centre
1
2 (1,2,3)
3

Violon I Droit
1
2 (1,2,3)
3

Violon II Gauche
1
2 (1,2) 3(3,4)
3
4

Violon II Droit
1
2 (1,2) 3(3,4)
3
4

Alto I
1
2 (1,2,3)
3

Alto II
1
2 (1) 3(2)

Violoncelle
1
2 (1,2,3)
3

Contrebasse
1
2 (1,2)

Only for persual

Fl. 1 (G.)

Fl. 2 (D.)

Hb. 1 (G.)

Hb. 2 (D.)

Cl. 1 (G.)

Cl. 2 (D.)

Bsn. 1 (G.)

Bsn. 2 (D.)

Co. 1 (G.)

Co. 2 (C.)

Co. 3 (D.)

Tpt. 1 (G.)

Tpt. 2 (D.)

Tbn. 1 (G.)

Tbn. 2 (D.)

Timb.

Percu.

Hp.

Vln. I (G.)
1, 2, 3

Vln. I (C.)
1, 2, 3

Vln. I (D.)
1, 2, 3

Vln. II (G.)
1, 2, 3, 4

Vln. II (D.)
1, 2, 3, 4

A. I
1, 2, 3

A. II
1, 2

Vc. (1, 2, 3)

Cb. (1, 2)

This is a page from a musical score, page 3, featuring a large diagonal watermark that reads "Only for persusual" in a dark teal font. The score is written for a variety of instruments and includes the following parts:

- Flutes (Fl. 1 & 2):** Fl. 1 (G.), Fl. 2 (D.)
- Horns (Hb. 1 & 2):** Hb. 1 (G.), Hb. 2 (D.)
- Clarinets (Cl. 1 & 2):** Cl. 1 (G.), Cl. 2 (D.)
- Bassoons (Bsn. 1 & 2):** Bsn. 1 (G.), Bsn. 2 (D.)
- Cor Anglais (Co.):** Co. 1 (G.), Co. 2 (C.), Co. 3 (D.)
- Trumpets (Tpt. 1 & 2):** Tpt. 1 (G.), Tpt. 2 (D.)
- Trombones (Tbn. 1 & 2):** Tbn. 1 (G.), Tbn. 2 (D.)
- Timpani (Timb.)**
- Percussion (Percu.)**
- Harp (Hp.)**
- Violin I (Vln. I):** Vln. I (G.), Vln. I (C.), Vln. I (D.)
- Violin II (Vln. II):** Vln. II (G.), Vln. II (D.)
- Viola (A. I & II)**
- Violoncello (Vc.)**
- Double Bass (Cb.)**

The score contains musical notation including notes, rests, dynamics (e.g., *mf*, *pp*, *ff*, *mp*), and performance instructions such as *gliss.*, *f*, and *pp*. Some parts include figured bass notation for the Cello and Double Bass.

This page contains a musical score for a full orchestra. The instruments listed on the left are: Fl. 1 (G.), Fl. 2 (D.), Hb. 1 (G.), Hb. 2 (D.), Cl. 1 (G.), Cl. 2 (D.), Bsn. 1 (G.), Bsn. 2 (D.), Co. 1 (G.), Co. 2 (C.), Co. 3 (D.), Tpt. 1 (G.), Tpt. 2 (D.), Tbn. 1 (G.), Tbn. 2 (D.), Timb., Percu. (Cloches-Tubes), Hp., Vln. I (G.) (1, 2, 3), Vln. I (C.) (1, 2, 3), Vln. I (D.) (1, 2, 3), Vln. II (G.) (1, 2, 3, 4), Vln. II (D.) (1, 2, 3, 4), A. I (1, 2, 3), A. II (1, 2), Vc. (1, 2, 3), and Ch. (1, 2). The score includes various musical notations such as dynamics (mp, pp, f, p, mf), articulation (gliss, ppp), and performance instructions (col legno battuto, picc). The percussion part includes a section for Cloches-Tubes. The woodwind and brass parts have some rests and specific markings. The string parts are mostly blank, with some rhythmic patterns in the cello part at the bottom.

Only for persual
Only for persual
Only for persual

This page contains the musical score for the fifth page of an orchestral work. The score is arranged in a standard orchestral layout with parts for various instruments. The instruments listed on the left side of the page are:

- Fl. 1 (G.)
- Fl. 2 (D.)
- Hb. 1 (G.)
- Hb. 2 (D.)
- Cl. 1 (G.)
- Cl. 2 (D.)
- Bsn. 1 (G.)
- Bsn. 2 (D.)
- Co. 1 (G.)
- Co. 2 (C.)
- Co. 3 (D.)
- Tpt. 1 (G.)
- Tpt. 2 (D.)
- Tbn. 1 (G.)
- Tbn. 2 (D.)
- Timb.
- Percu.
- Hp.
- Vln. I (G.) 1, 2, 3
- Vln. I (C.) 1, 2, 3
- Vln. I (D.) 1, 2, 3
- Vln. II (G.) 1, 2, 3, 4
- Vln. II (D.) 1, 2, 3, 4
- A. I 1, 2, 3
- A. II 1, 2
- Vc. (1, 2, 3)
- Cb. (1, 2)

The score includes various musical notations such as dynamics (e.g., *mf*, *ppp*, *p*, *mfpp*, *f*), articulation (e.g., accents, slurs), and performance instructions (e.g., *gliss.*, *tr.*). A large, diagonal watermark reading "Only for perssual" is overlaid across the entire page.

FL. 1 (G.)

FL. 2 (D.)

Hb. 1 (G.)

Hb. 2 (D.)

CL. 1 (G.)

CL. 2 (D.)

Bsn. 1 (G.)

Bsn. 2 (D.)

Co. 1 (G.)

Co. 2 (C.)

Co. 3 (D.)

Tpt. 1 (G.)

Tpt. 2 (D.)

Tbn. 1 (G.)

Tbn. 2 (D.)

Timb.

Percu.

Hp.

Vln. I (G.)
1, 2, 3

Vln. I (C.)
1, 2, 3

Vln. I (D.)
1, 2, 3

Vln. II (G.)
1, 2, 3, 4

Vln. II (D.)
1, 2, 3, 4

A. I
1, 2, 3

A. II
1, 2

Vc.
(1, 2, 3)

Cb.
(1, 2)

Only for persual

FL. 1 (G.)
 FL. 2 (D.)
 Hb. 1 (G.)
 Hb. 2 (D.)
 CL. 1 (G.)
 CL. 2 (D.)
 Bsn. 1 (G.)
 Bsn. 2 (D.)
 Co. 1 (G.)
 Co. 2 (C.)
 Co. 3 (D.)
 Tpt. 1 (G.)
 Tpt. 2 (D.)
 Tbn. 1 (G.)
 Tbn. 2 (D.)
 Timb.
 Percu.
 Hp.
 Vln. I (G.)
 Vln. I (C.)
 Vln. I (D.)
 Vln. II (G.)
 Vln. II (D.)
 A. I
 A. II
 Vc. (1,2,3)
 Cb. (1,2)

This page of a musical score features multiple staves for various instruments. The instruments listed on the left include:

- Fl. 1 (G.), Fl. 2 (D.)
- Hb. 1 (G.), Hb. 2 (D.)
- Cl. 1 (G.), Cl. 2 (D.)
- Bsn. 1 (G.), Bsn. 2 (D.)
- Co. 1 (G.), Co. 2 (C.), Co. 3 (D.)
- Tpt. 1 (G.), Tpt. 2 (D.)
- Tbn. 1 (G.), Tbn. 2 (D.)
- Timb.
- Percu.
- Hp.
- Vln. I (G.) 1, 2, 3
- Vln. I (C.) 1, 2, 3
- Vln. I (D.) 1, 2, 3
- Vln. II (G.) 1, 2, 3, 4
- Vln. II (D.) 1, 2, 3, 4
- A. I 1, 2, 3
- A. II 1, 2
- Vc. (1,2,3)
- Cb. (1,2)

The score includes musical notation such as notes, rests, and dynamic markings like *mf*, *pp*, and *fpp*. A large, diagonal watermark is superimposed across the page.

Only for persual

D

FL. 1 (G.)
FL. 2 (D.)
Hb. 1 (G.)
Hb. 2 (D.)
CL. 1 (G.)
CL. 2 (D.)
Bsn. 1 (G.)
Bsn. 2 (D.)
Co. 1 (G.)
Co. 2 (C.)
Co. 3 (D.)
Tpt. 1 (G.)
Tpt. 2 (D.)
Tbn. 1 (G.)
Tbn. 2 (D.)
Timb.
Percu.
Hp.
Vln. I (G.)
Vln. I (C.)
Vln. I (D.)
Vln. II (G.)
Vln. II (D.)
A. I
A. II
Vc. (1,2,3)
Cb. (1,2)

FL. 1 (G.)
 FL. 2 (D.)
 Hb. 1 (G.)
 Hb. 2 (D.)
 CL. 1 (G.)
 CL. 2 (D.)
 Bsn. 1 (G.)
 Bsn. 2 (D.)
 Co. 1 (G.)
 Co. 2 (C.)
 Co. 3 (D.)
 Tpt. 1 (G.)
 Tpt. 2 (D.)
 Tbn. 1 (G.)
 Tbn. 2 (D.)
 Timb.
 Percu.
 Hp.
 Vln. I (G.)
 1, 2, 3
 Vln. I (C.)
 1, 2, 3
 Vln. I (D.)
 1, 2, 3
 Vln. II (G.)
 1, 2, 3, 4
 Vln. II (D.)
 1, 2, 3, 4
 A. I
 1, 2, 3
 A. II
 1, 2
 Vc. (1, 2, 3)
 Ch. (1, 2)

Fl. 1 (G.)
Fl. 2 (D.)
Hb. 1 (G.)
Hb. 2 (D.)
Cl. 1 (G.)
Cl. 2 (D.)
Bsn. 1 (G.)
Bsn. 2 (D.)
Co. 1 (G.)
Co. 2 (C.)
Co. 3 (D.)
Tpt. 1 (G.)
Tpt. 2 (D.)
Tbn. 1 (G.)
Tbn. 2 (D.)
Timb.
Percu.
Hp.
Vln. I (G.)
Vln. I (C.)
Vln. I (D.)
Vln. II (G.)
Vln. II (D.)
A. I
A. II
Vc. (1,2,3)
Cb. (1,2)

pp, *mf*, *f*, *sf*, *gliss*, *GC*

Only for persual
Only for persual
Only for persual

FL. 1 (G.)
 FL. 2 (D.)
 Hb. 1 (G.)
 Hb. 2 (D.)
 CL. 1 (G.)
 CL. 2 (D.)
 Bsn. 1 (G.)
 Bsn. 2 (D.)
 Co. 1 (G.)
 Co. 2 (C.)
 Co. 3 (D.)
 Tpt. 1 (G.)
 Tpt. 2 (D.)
 Tbn. 1 (G.)
 Tbn. 2 (D.)
 Timb.
 Percu.
 Hp.
 Vln. I (G.)
 Vln. I (C.)
 Vln. I (D.)
 Vln. II (G.)
 Vln. II (D.)
 A. I.
 A. II.
 Vc. (1,2,3)
 Cb. (1,2)

Musical notation includes notes, rests, and dynamics such as *pp*, *f*, *mf*, *mp*, *ppp*, *sfz*, and *ff*. Performance instructions include *gliss.*, *Timb.*, *G.C.*, *embouchure de basson*, and *embouchure*. A large blue watermark with the text "Only for persusual" is oriented diagonally across the page.

Fl. 1 (G.)
 Fl. 2 (D.)
 Hb. 1 (G.)
 Hb. 2 (D.)
 Cl. 1 (G.)
 Cl. 2 (D.)
 Bsn. 1 (G.)
 Bsn. 2 (D.)
 Co. 1 (G.)
 Co. 2 (C.)
 Co. 3 (D.)
 Tpt. 1 (G.)
 Tpt. 2 (D.)
 Tbn. 1 (G.)
 Tbn. 2 (D.)
 Timb.
 Percu.
 Hp.
 Vln. I (G.)
 Vln. I (C.)
 Vln. I (D.)
 Vln. II (G.)
 Vln. II (D.)
 A. I
 A. II
 Vc. (1,2,3)
 Cb. (1,2)

ma lever l'embouchure de basson et mettre l'embouchure de cor
laisser vibrer
tremolo rapide
tremolo lent
tremolo rapide
tremolo lent
tremolo rapide
tremolo lent
tremolo rapide
tremolo lent

66

This page contains the musical score for the 14th page of a score, starting at rehearsal mark 66. The instruments and their staves are arranged as follows:

- Fl. 1 (G.)
- Fl. 2 (D.)
- Hb. 1 (G.)
- Hb. 2 (D.)
- Cl. 1 (G.)
- Cl. 2 (D.)
- Bsn. 1 (G.)
- Bsn. 2 (D.)
- Co. 1 (G.)
- Co. 2 (C.)
- Co. 3 (D.)
- Tpt. 1 (G.)
- Tpt. 2 (D.)
- Tbn. 1 (G.)
- Tbn. 2 (D.)
- Timb.
- Percu.
- Hp.
- Vln. I (G.) (1, 2, 3)
- Vln. I (C.) (1, 2, 3)
- Vln. I (D.) (1, 2, 3)
- Vln. II (G.) (1, 2, 3, 4)
- Vln. II (D.) (1, 2, 3, 4)
- A. I (1, 2, 3)
- A. II (1, 2)
- Vc. (1, 2, 3)
- Cb. (1, 2)

The score includes various musical notations such as dynamics (*ff*, *sf*), articulation (*sv*), and performance instructions like *tremolo rapide*, *tremolo lent*, and *ord.*

Only for persual
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FL. 1 (G.)

FL. 2 (D.)

Hb. 1 (G.)

Hb. 2 (D.)

CL. 1 (G.)

CL. 2 (D.)

Bsn. 1 (G.)

Bsn. 2 (D.)

Co. 1 (G.)

Co. 2 (C.)

Co. 3 (D.)

Tpt. 1 (G.)

Tpt. 2 (D.)

Tbn. 1 (G.)

Tbn. 2 (D.)

Timb.

Percu.

Hp.

Vln. I (G.)
1, 2, 3

Vln. I (C.)
1, 2, 3

Vln. I (D.)
1, 2, 3

Vln. II (G.)
1, 2, 3, 4

Vln. II (D.)
1, 2, 3, 4

A. I
1, 2, 3

A. II
1, 2

Vc.
1, 2, 3

Ch.
1, 2

mp

f

p

pp

M.V.

trémolo rapide

trémolo lent

ond.

S.P.

Only for persual

86

Fl. 1 (G.)
Fl. 2 (D.)
Hb. 1 (G.)
Hb. 2 (D.)
Cl. 1 (G.)
Cl. 2 (D.)
Bsn. 1 (G.)
Bsn. 2 (D.)

86

Co. 1 (G.)
Co. 2 (C.)
Co. 3 (D.)
Tpt. 1 (G.)
Tpt. 2 (D.)
Tbn. 1 (G.)
Tbn. 2 (D.)

86

Timb.
Percu.
Hp.

86

Vln. I (G.)
1, 2, 3
3
Vln. I (C.)
1, 2, 3
3
Vln. I (D.)
1, 2, 3
3
Vln. II (G.)
1, 2, 3, 4
3, 4
Vln. II (D.)
1, 2, 3, 4
3, 4

A. I
1, 2, 3
3
A. II
1, 2
1, 2

Vc. (1, 2, 3)
1, 2, 3
3
Cb. (1, 2)
1, 2
2

This is a page from an orchestral score, labeled '18' in the top left corner. The page contains staves for various instruments: Flutes (G and D), Horns (G and D), Clarinets (G and D), Bassoons (G and D), Cor Anglais, Corno (G, C, D), Trumpets (G and D), Trombones (G and D), Timpani, Percussion (Triangle), Harp, Violins (G, C, D), Viola (G, D), Cello (1, 2, 3), and Double Bass (1, 2). The music is written in treble and bass clefs with various dynamic markings such as *pp*, *p*, *con sord.*, and *ppp*. A large, semi-transparent watermark with the text 'Only for persual' is oriented diagonally across the page. Measure numbers '86' are circled at the beginning of several staves.

This page contains the musical score for page 19 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flutes:** Fl. 1 (G.), Fl. 2 (D.)
- Horns:** Hb. 1 (G.), Hb. 2 (D.)
- Clarinets:** Cl. 1 (G.), Cl. 2 (D.)
- Bassoons:** Bsn. 1 (G.), Bsn. 2 (D.)
- Cornets:** Co. 1 (G.), Co. 2 (C.), Co. 3 (D.)
- Trumpets:** Tpt. 1 (G.), Tpt. 2 (D.)
- Trumpet:** Tbn. 1 (G.), Tbn. 2 (D.)
- Percussion:** Percu. (Maramba)
- Harp:** Hp.
- Violins:** Vln. I (G.) 1, 2, 3; Vln. I (C.) 1, 2, 3; Vln. I (D.) 1, 2, 3; Vln. II (G.) 1, 2, 3, 4; Vln. II (D.) 1, 2, 3, 4
- Woodwinds:** A. I (1, 2, 3); A. II (1, 2)
- Strings:** Vc. (1, 2, 3); Ch. (1, 2)

The score includes various musical notations such as dynamics (p, mp, pp, mf, f), articulation (accents, slurs), and performance instructions. A large, diagonal watermark reading "Only for persual" is overlaid across the entire page.

The image shows a page of a musical score, page 21, starting at rehearsal mark G. The score is written for a large ensemble, including:

- Flutes (Fl. 1 (G.), Fl. 2 (D.))
- Horns (Hb. 1 (G.), Hb. 2 (D.))
- Clarinets (Cl. 1 (G.), Cl. 2 (D.))
- Bassoons (Bsn. 1 (G.), Bsn. 2 (D.))
- Saxophones (Sax. 1 (G.), Sax. 2 (D.))
- Percussion (Tom, GC, Marimba)
- Harp (Hp.)
- Violins (Vln. I (G.), Vln. I (C.), Vln. I (D.), Vln. II (G.), Vln. II (D.))
- Violas (Vla. I (D.), Vla. II (G.))
- Cellos and Double Basses (Cb. (1, 2))

 The score contains various musical notations such as dynamics (e.g., *pp*, *mf*, *f*), articulation, and performance instructions. A large, diagonal watermark reading "Only for perssuaial" is overlaid on the entire page.

FL 1 (G.)

FL 2 (D.)

Hb. 1 (G.)

Hb. 2 (D.)

Cl. 1 (G.)

Cl. 2 (D.)

Bsn. 1 (G.)

Bsn. 2 (D.)

Co. 1 (G.)

Co. 2 (C.)

Co. 3 (D.)

Tpt. 1 (G.)

Tpt. 2 (D.)

Tbn. 1 (G.)

Tbn. 2 (D.)

106

Timb.

Percu.

106

Hp.

106

Vln. I (G.)
1, 2, 3

Vln. I (C.)
1, 2, 3

Vln. I (D.)
1, 2, 3

Vln. II (G.)
1, 2, 3, 4

Vln. II (D.)
1, 2, 3, 4

A. I
1, 2, 3

A. II
1, 2

Vc. (1, 2, 3)

1

2

1

2

1

2

This page contains the musical score for page 23 of an orchestral work. The score is arranged in a standard orchestral format with the following parts and staves:

- Flutes:** Fl. 1 (G.) and Fl. 2 (D.)
- Clarinet:** Cl. 1 (G.) and Cl. 2 (D.)
- Bassoon:** Bsn. 1 (G.) and Bsn. 2 (D.)
- Horn:** Hb. 1 (G.) and Hb. 2 (D.)
- Trumpet:** Tpt. 1 (G.) and Tpt. 2 (D.)
- Trombone:** Tbn. 1 (G.) and Tbn. 2 (D.)
- Timpani:** Timb.
- Percussion:** Percu. (Cloches/Tubes, Marimba, Caisse Claire)
- Harp:** Hp.
- Violin:** Vln. I (G.) and Vln. I (C.) (1, 2, 3); Vln. I (D.) (1, 2, 3); Vln. II (G.) (1, 2, 3, 4); Vln. II (D.) (1, 2, 3, 4)
- Celli/Double Basses:** A. I (1, 2, 3); A. II (1, 2); Vc. (1, 2, 3); Cb. (1, 2)

The score includes various musical notations such as dynamics (ppp, p, mf, mp, f, sf), articulation (accents, slurs), and performance instructions (e.g., "Tangue ram", "Piccolo", "Cor anglais"). A large, diagonal watermark reading "Only for persusuaial" is overlaid across the entire page.

H

The image shows a page of musical notation for an orchestral work, specifically measures 114 through 116. The score is organized into several sections of staves:

- Flutes:** Fl. 1 (G.) and Fl. 2 (D.)
- Horn:** Hb. 1 (G.) and Hb. 2 (D.)
- Clarinets:** Cl. 1 (G.) and Cl. 2 (D.)
- Trumpets:** Tpt. 1 (G.) and Tpt. 2 (D.)
- Trombones:** Tbn. 1 (G.) and Tbn. 2 (D.)
- Percussion:** Timb. and Percu.
- Viola:** Vln. I (G.) and Vln. I (C.) (each with three staves), Vln. I (D.) (with three staves), Vln. II (G.) (with four staves), and Vln. II (D.) (with four staves)
- Violin:** Vln. I (G.) and Vln. I (C.) (each with three staves), Vln. I (D.) (with three staves)
- Arco:** A. I (three staves) and A. II (two staves)
- Violoncello:** Vc. (1, 2, 3) (three staves)
- Contra Bass:** Ch. (1, 2) (two staves)

The score includes various musical notations such as dynamics (pp, p, mf, f), articulation (pizz, arco), and performance markings (S.P., S.P.). A large, diagonal watermark with the text "Only for persual" is overlaid on the page.

FL. 1 (G.)
 FL. 2 (D.)
 Hb. 1 (G.)
 Hb. 2 (D.)
 Cl. 1 (G.)
 Cl. 2 (D.)
 Bsn. 1 (G.)
 Bsn. 2 (D.)
 Co. 1 (G.)
 Co. 2 (C.)
 Co. 3 (D.)
 Tpt. 1 (G.)
 Tpt. 2 (D.)
 Tbn. 1 (G.)
 Tbn. 2 (D.)
 Timb.
 Percu.
 Hp.
 Vln. I (G.)
 1, 2, 3
 Vln. I (C.)
 1, 2, 3
 Vln. I (D.)
 1, 2, 3
 Vln. II (G.)
 1, 2, 3, 4
 Vln. II (D.)
 1, 2, 3, 4
 A. I
 1, 2, 3
 A. II
 1, 2
 Vc.
 (1, 2, 3)
 Cb.
 (1, 2)

Only for persual
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Musical score for Flutes (Fl. 1 & 2), Horns (Hb. 1 & 2), Clarinets (Cl. 1 & 2), Bassoons (Bsn. 1 & 2), Cor Anglais (Co. 1, 2, 3), Trumpets (Tpt. 1 & 2), Trombones (Tbn. 1 & 2), Timpani (Timb.), Percussion (Percu.), Horns in C (Hp.), Violins I (Vln. I (G., C., D.)), Violins II (Vln. II (G., D.)), Alto I (A. I.), Alto II (A. II.), Viola (Vc.), and Cello (Cb.). The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings (p, mf, f, pp, mp, ppp). A large diagonal watermark 'Only for persual' is overlaid across the page.

Fl. 1 (G.)

Fl. 2 (D.)

Hb. 1 (G.)

Hb. 2 (D.)

Cl. 1 (G.)

Cl. 2 (D.)

Bsn. 1 (G.)

Bsn. 2 (D.)

Co. 1 (G.)

Co. 2 (C.)

Co. 3 (D.)

Tpt. 1 (G.)

Tpt. 2 (D.)

Tbn. 1 (G.)

Tbn. 2 (D.)

Tru

Timb.

Percu.

Hp.

Vln. I (G.)

1, 2, 3

Vln. I (C.)

1, 2, 3

Vln. I (D.)

1, 2, 3

Vln. II (G.)

1, 2, 3, 4

Vln. II (D.)

1, 2, 3, 4

A. I

1, 2, 3

A. II

1, 2

Vc. (1, 2, 3)

Ch. (1, 2)

Only for persual

FL. 1 (G.)

FL. 2 (D.)

Hb. 1 (G.)

Hb. 2 (D.)

Cl. 1 (G.)

Cl. 2 (D.)

Bsn. 1 (G.)

Bsn. 2 (D.)

Co. 1 (G.)

Co. 2 (C.)

Co. 3 (D.)

Tpt. 1 (G.)

Tpt. 2 (D.)

Tbn. 1 (G.)

Tbn. 2 (D.)

Timb.

Percu.

Hp.

Vln. I (G.)
1, 2, 3

Vln. I (C.)
1, 2, 3

Vln. I (D.)
1, 2, 3

Vln. II (G.)
1, 2, 3, 4

Vln. II (D.)
1, 2, 3, 4

A. I
1, 2, 3

A. II
1, 2

Vc.
(1, 2, 3)

Ch.
(1, 2)

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

- Fl. 1 (G.)
- Fl. 2 (D.)
- Hb. 1 (G.)
- Hb. 2 (D.)
- Cl. 1 (G.)
- Cl. 2 (D.)
- Bsn. 1 (G.)
- Bsn. 2 (D.)
- Co. 1 (G.)
- Co. 2 (C.)
- Co. 3 (D.)
- Tpt. 1 (G.)
- Tpt. 2 (D.)
- Tbn. 1 (G.)
- Tbn. 2 (D.)
- Timb.
- Percu. (G.C., Cym, Snare, Tom-Toms, Bass Drum)
- Hp.
- Vln. I (G.) 1, 2, 3
- Vln. I (C.) 1, 2, 3
- Vln. I (D.) 1, 2, 3
- Vln. II (G.) 1, 2, 3, 4
- Vln. II (D.) 1, 2, 3, 4
- A. I 1, 2, 3
- A. II 1, 2
- Vc. (1, 2, 3)
- Cb. (1, 2)

Key musical markings include dynamics such as *pp*, *p*, *mf*, *f*, *ppp*, and *sfz*. The score features complex rhythmic patterns and articulation marks. A large, diagonal watermark is overlaid across the page.

Only for persual
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This page of a musical score (page 31) features a variety of instruments and parts. The woodwind section includes Flutes 1 & 2 (G, D), Horns 1 & 2 (G, D), Clarinets 1 & 2 (G, D), Bassoons 1 & 2 (G, D), Cor Anglais 1, 2, & 3 (G, C, D), Trumpets 1 & 2 (G, D), Trombones 1 & 2 (G, D), and Timpani. The percussion section includes Cymbals, Castanets, and Tambourines. The string section consists of Violins I (G, 1, 2, 3), Violins I (C, 1, 2, 3), Violins I (D, 1, 2, 3), Violins II (G, 1, 2, 3, 4), Violins II (D, 1, 2, 3, 4), and Violas (1, 2, 3). The bass section includes Contrabasses (1, 2), Double Basses (1, 2), and Cello/Double Bass (1, 2). The score includes dynamic markings such as *pp*, *mp*, *mf*, and *f*. A large, diagonal watermark reading "Only for persual" is overlaid across the entire page.

161

Fl. 1 (G.)

Fl. 2 (D.)

Hr. 1 (G.)

Hr. 2 (D.)

Cl. 1 (G.)

Cl. 2 (D.)

Bsn. 1 (G.)

Bsn. 2 (D.)

161

Co. 1 (G.)

Co. 2 (C.)

Co. 3 (D.)

Tpt. 1 (G.)

Tpt. 2 (D.)

Tbn. 1 (G.)

Tbn. 2 (D.)

161

Timb.

Percu.

161

Hp.

161

Vin. I (G.)
1/2,3

1

2

3

Vin. I (C.)
1/2,3

1

2

3

Vin. I (D.)
1/2,3

1

2

3

Vin. II (G.)
1/2 3/4

1

2

3

4

Vin. II (D.)
1/2 3/4

1

2

3

4

A. I
1/2,3

1

2

3

A. II
1/2

1

2

Vc.
(1,2,3)

1

2

3

Ch.
(1,2)

1

2

Only for bersual

Only for bersual

Only for bersual