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Farhanga Farhang

## Insolent chose

scripteur pour ensemble alternance  
Paris, printemps 2007

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**Effectif:**

Flûte

Clarinet

Piano

Harp

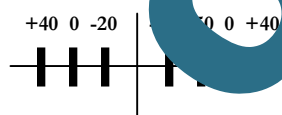
Violon

Alto

Violoncelle

**Température:**

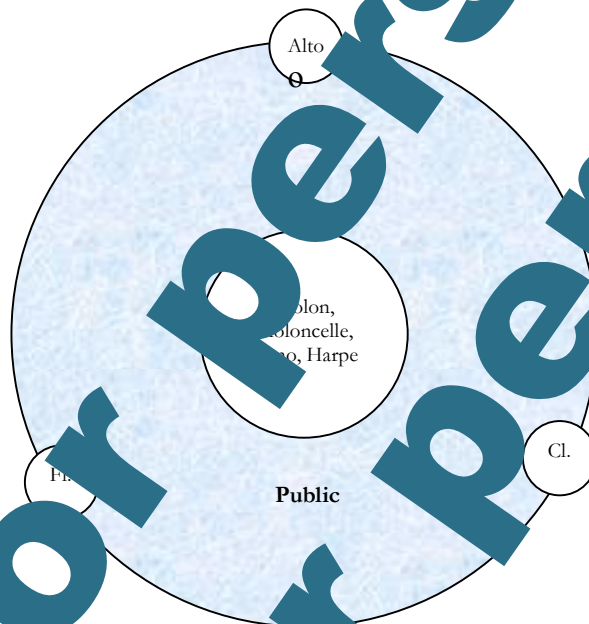
La harpe est réaccordée selon l'indication ci-dessous:



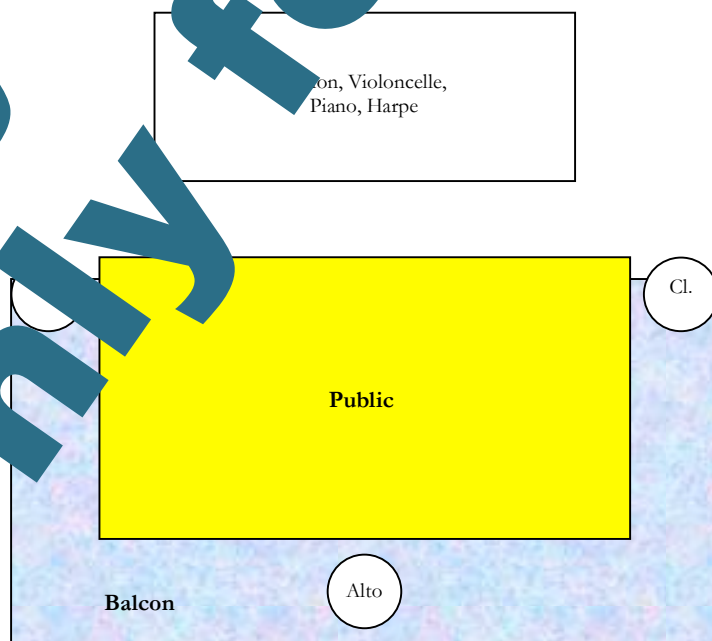
### Disposition de l'ensemble :

- 1- Violon, violoncelle, piano et harpe s'installent au milieu du public, flûte, clarinette et alto se mettent autour du public, chacun sur un strade de sorte qu'ils puissent voir et entendre directement les autres instrumentistes (figure 1). Lors que le piano jouent les accords prolongés (mesure 68), Les musiciens se rejoignent tous sur la scène.
- 2- Violon, violoncelle piano et harpe jouent sur scène. Flûte, clarinette et alto se mettent sur le balcon de sorte que le public se trouve au milieu de l'ensemble (figure 2). Lors que le piano jouent les accords prolongés (mesure 868), Les musiciens se rejoignent tous sur la scène.

• Figure 1



• Figure 2



# Insolente chose

für Ensemble

dem Ensemble Alternance

Reza Farhang

Paris, Spring 2007

♩ = 48

The musical score is arranged in a system with six staves. The top two staves are for Flute and Clarinette basse. The Flute part begins with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure. The Clarinette basse part starts with a whole note in the first measure, followed by a half note in the second, and then a melodic line starting in the third measure. The Piano part consists of two staves. The right hand starts with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure. The left hand starts with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure. The Harpe part consists of two staves. The right hand starts with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure. The left hand starts with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure. The Violon part consists of two staves. The right hand starts with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure. The left hand starts with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure. The Violoncelle part consists of one staff. It starts with a whole rest in the first measure, followed by a half rest in the second, and then a melodic line starting in the third measure.

Flute

Clarinette basse

Piano

Harpe

Violon

Violoncelle

*pppp*

*pp*

*ffff*

*8va*

*5*

*8va*

*fff*

*8va*

*fff*

*p >*

7 m.v. → v. ord. n.v.

fl. *p* *pp*

cl.

pno.

hrp. *pp*

vl. *con sord.* *pp*

al.

vcl. *p* *pp* IV.

13 v. ord. n.v.

fl. *mf* *pp*

cl. prendre la clarinette *mf* *ppp*

pno.

hrp. *p* *mp* *pp*

vl.

al. *mf*

vcl. *mf* *pp* IV. III. 7 7 7 7

16

fl.

cl.

pno.

hrp.

vl.

al.

vlc.

*p* *ppp*

*mf* *ppp*

*mf* *ppp*

5 5 5

7 7 7 s.p. 3 pos. ord. 7 7

The image displays a page of musical notation for a chamber ensemble. The score is arranged in systems for flute (fl.), clarinet (cl.), piano (pno.), harp (hrp.), violin (vl.), viola (al.), and cello (vlc.). Measure 16 is the starting point for all parts. The clarinet part begins with a dynamic of *p* and a crescendo leading to *ppp*. The harp part features a sequence of notes with a dynamic of *mf* and a crescendo to *ppp*. The cello part starts with a dynamic of *mf* and a crescendo to *ppp*. The score includes various musical notations such as slurs, accents, and dynamic markings. A large, diagonal watermark reading "Only for persual" is overlaid across the entire page.



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19

fl.

cl.

pno.

hrp.

vl.

al.

vlc.

mf

pp

s.p. pos. ord.

pp

mf pp

22

fl. *mp* 9

cl.

pno. *f* 3

hrp. *p*

vl. *p* *f* *sord.*

al. *f* 12 3

vlc. *f* *p* *f* III. 7 II.

son souflé  
24 *pp* *mp*

fl. prendre la la flûte piccolo

cl. prendre la clarin basse  
*pp*

pno.

24

hrp. *p* *pp*

24

24

vl. *pp* *p*

24

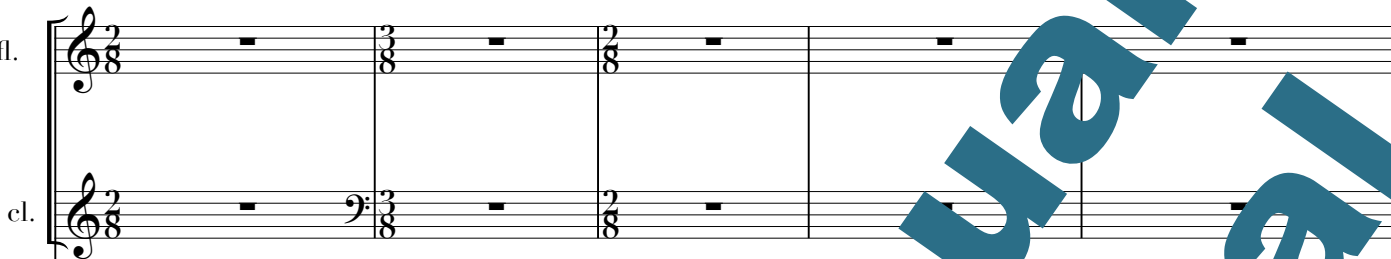
al. *p* *ppp*

24

vlc.

27 ♩ = 72

fl.



Flute staff with rests.

cl.



Clarinet staff with rests.

pno.



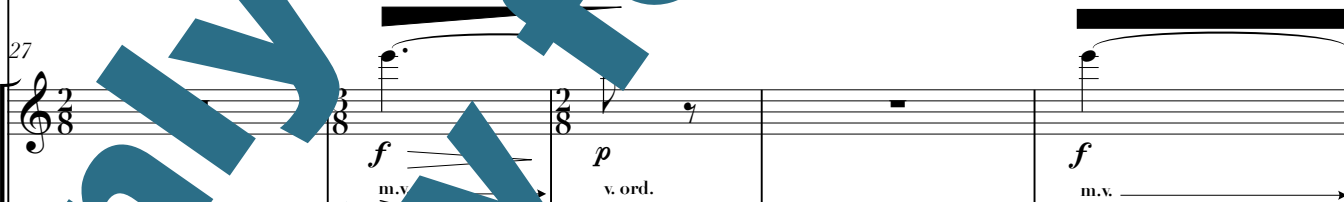
Piano staff with notes and dynamics: *mp*, *f*, *8va*, *3*, *5*, *Sc.*

hrp.



Harp staff with notes and dynamics: *mp*, *ff*, *3*, *5*

vl.



Violin staff with notes and dynamics: *f*, *p*, *f*, *m.v.*, *v. ord.*

al.



Alto saxophone staff with notes and dynamics: *mf pp*, *f*

vlc.



Violoncello staff with notes and dynamics: *p*

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32 ♩ = 48

fl.

cl. clarinette basse

*mp* *pp* *mf*

pno.

*mf*

hrp.

vl.

*pp* *fp*

al.

*mp* *pp* *fpp*

III

vlc.

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35

fl.

c.l. *pp* *mp* prendre la clarinette

pno. 35 *p* *mf*

hrp. 35 *mp* *f* *p* *3*

20

8va

35

vl. *s.p.* *fr.* *f* *m.v.* *pos. ord.*

al.

vcl. *p*

38 piccolo

fl.

cl.

8<sup>va</sup>

pno.

hrp.

8<sup>va</sup>

vl.

al.

vcl.

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

3 5 3 7 6 7

41 = 48

fl.

cl. clarinette

pno.

hrp.

vl.

al.

vcl.

prendre la r

*p* *pp* *mp* *pp* *f* *p* *mp* *pp* *f* *pp* *mp* *pp*

*8va* *m.g.* *8va* *8va* *m.v.* *n.v.*

*3*



45  $\text{♩} = 72$

fl. flûte

cl.

pno. *sva*

hrp.

vl.

al.

vcl.

*mp* *f* *p* *3f* *f* *p* *pp* *s.p.*

*3* *5* *7* *3*

48 ♩ = 48

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

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52 72

fl.

cl.

pno.

hrp.

vl.

al.

vlc.

*fz*

*mp*

*f*

*mp*

*f*

11

6

*mp*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

balayage harmonique

IV. III. II.

5

*fz*

*f*

*pp*

*f*

*pp*

*fz*

Red

56

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

m.v.

mp

m.g.

mf

col legno battuto

pizz

non sord.

p

f

mp

n.v.

3

5

7

∅

58  $\text{♩} = 48$  n.v.

fl. *mp* m.v. n.v.

cl. *p* m.v. n.v.

pno. *f* *p* *mf* *p* *ppp*

hrp. *ff* *pp*

vl. arco *pp*

al. v. or. *p* senza sord. m.v. n.v. *pp* n.v.

vlc. *f* m.v. n.v.

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62

fl.

cl.

pno.

hrp.

vl.

al.

vlc.

8va

pppp

pp

pp

ppp

ppp

ppp

s.p. → pos. ord.

pppp

f

pp

68

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

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72

rall.  $\text{♩} = 30$

fl.

cl.

pno.

pp

hrp.

pp

vl.

al.

vlc.

os. ord.

pp

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78 ♩ = 60

fl.

son soufflé

smorz.

son pur

cl.

pp

pno.

78

ppp

mp

f

p

8<sup>va</sup>  
Ped.

pppp

hrp.

78

tr

8<sup>va</sup>

mp

p

mf

78

vl.

78

al.

78

vcl.

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82

fl.

cl. prendre la clarinette basse

pno.

82

(8<sup>va</sup>)

hrp.

82

82

vl.

82

al.

82

vcl.

mf

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87

fl.

cl.

pno.

87

8<sup>va</sup>

*ff*

5

6

*p*

*p*

(8<sup>va</sup>)

87

hrp.

87

*ff*

*p*

*pp*

5

87

vl.

87

al.

87

vlc.

*mp*

90

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

mf (8va) p p f

3 3

8va p f

mp pp f

7

arco s.p. pos. ord.

f pp

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94

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

ord.) s.p. pos. ord.)

mf mp pp

pppp mp f mp p f

8<sup>va</sup> 3 5 5 gliss

pos. ord. *ff*

Detailed description of the musical score: The score is for measures 94-97. The flute (fl.) and violin (vl.) parts are mostly silent. The clarinet (cl.) plays a melodic line with dynamics *p* and *f*. The piano (pno.) has a complex texture with multiple staves, including an 8<sup>va</sup> line with dynamics *pppp*, *mp*, *f*, *mp*, *p*, and *f*. The harp (hrp.) plays a melodic line with dynamics *f* and *p*, including triplets and a glissando. The viola (vl.) and alto (al.) parts are silent. The cello (vcl.) plays a melodic line with dynamics *mf*, *mp*, and *pp*. Performance instructions include *ord.)*, *s.p.*, *pos. ord.)*, and *pos. ord. ff*.

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99

fl. flûte basse

cl. *mp*

pno. *sfz* *sfz* *p*

hrp. *f* *pppp*

vl. *pizz*

al. *p* *pp*

vcl. *f* *p* *fp* *ppp* *mf* *pp* *fp*

s.p. pos. ord. (IV) III. II. s.p.

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102

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

pos. ord.

pizz

ppp

8<sup>va</sup> Leo.

p

mf

3

6

m.d

mp

6

mp

mp

mf

mp

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105

fl. flûte basse *mp* 3 3 gliss *mp* gliss

cl. *f* *mp*

pno. 105

hrp. 105 *p* *mp*

vl. 105 *mp* 5 5

al. 105 *mp* 6 3 7

vcl. *p* *f* *mp* arco pizz



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107

fl.

cl.

*p* *mp* *mf*

9

pno.

107

*mf* *8<sup>va</sup> p*

(*arco*)

hrp.

107

107

vl.

107

*pizz* *mp* *3*

*s.p. arco*

*pizz* *pos. ord. arco* *7* *pizz*

al.

107

*p* *mp* *mf*

*pizz* *7*

vcl.

107

*p* *mp*

♩ = 48

109

fl.



cl.



pno.



hrp.



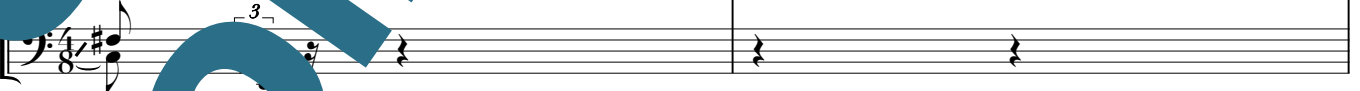
vl.



al.



vlc.



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111 ♩ = 60

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

*mp* *mf* *f*

*f* *p* *f*

*mp*

*pizz* *p* *mp*

3 3 6 3 3 6

9 9 7

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113

fl.

cl.

pno.

hrp.

vl.

al.

vcl.

*f* *mp*

*mf*

*mp* *pp*

arco

S.P.

5 5

3

7

8<sup>va</sup> *Rec.*

Detailed description of the musical score: The score is for measures 113, 114, and 115. The flute (fl.) and clarinet (cl.) parts are in 4/4 time. The flute has a whole rest in all three measures. The clarinet plays a melodic line in measure 113, starting with a forte (*f*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The piano (pno.) part is in 4/4 time. The right hand plays a melodic line starting in measure 113 with a mezzo-forte (*mf*) dynamic. The left hand has a whole rest in measure 113 and plays a rhythmic accompaniment in measures 114 and 115, with dynamics of mezzo-piano (*mp*) and pianissimo (*pp*). The harp (hrp.) part is in 4/4 time and has whole rests in all three measures. The violin (vl.) part is in 4/4 time. It starts in measure 113 with a mezzo-forte (*mf*) dynamic, marked 'arco' and 'S.P.'. It plays a melodic line that continues through measure 115. The viola (al.) part is in 4/4 time and has a whole rest in all three measures. The cello (vcl.) part is in 4/4 time and has a whole rest in all three measures. There are performance markings such as '5 5' under the clarinet line, '3' under the piano right hand line, and '7' under the viola line. There are also markings for '8<sup>va</sup> Rec.' and 'pp' under the piano left hand line.

poco accel. ----->

117

fl.

cl.

pno.

hrp.

vl.

al.

vlc.

*8va*

*5*

*3*

*5*

*Reo.*

*f*

*p*

*f*

*3*

fl. *p* *mf* *f*

cl. *p* *mf* *mp* *f* *mp* *f*

pno. *p* *f* *p*

hrp.

vl. *p* *mp* *pp* *mp* *pp* *arco* *f*

al. *mp* *f*

vcl. *mf* *mp* *p* *mf*

121 *♩* = 96

fl. *mp* *ff* *mp* *f* *mf*

cl. *mf* *ff* *mp* *f* *p*

pno. *p* *ff* *p* *mf* *pp* *f*

hrp.

vl. *ff* *p* *mp* *f* *ff* *p* *ff* *p* *mf*

al. *mp* *f* *mp* *f* *p* *ff* *p* *mf*

vcl. *ff*

123 5 11 6 6 11 11 9 11 13

fl. *ff* *pp* *f p f* *pp ppp* *ff* *ppp* *f*

cl. *f* *6p* *mp* *p* *f* *p*

pno. *p* *mp* *ppp*

hrp.

vl. *pp* *mp* *pp* *mp* *ppp* *p* *p*

al. *pp* *pp* *mp* *ppp* *p* *p*

vlc. *mp* *p* *f* *pp* *ff*

son soufflé son pur

125 5 6 7 7 7 6 11 6 11 6 11



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127

fl. *pp* *mp* *p* *mf* *mp* *f* *ff* *mp* *f* *pp*  
son souflé son pur

cl. *pp* *f* *pp* *f* *p*

pno. *f* *pp* *mf* *p* *pp* *ff*

hrp. 127

vl. 127

al. *ff* *pp* pos. ord.

vcl. *pp* *p*

5 6

129

fl. *p* *mf* *mp* *f* *mf* *f* *fff*

cl. *ppp* *mf* *f* *pp*

pno. *pp* *mf* *mf* *f* *ff*

hrp. *pp* *sost.*

129

vl. *p* *mp* *f* *mf* *ff* *f*

al. *p* *mp* *f* *mf* *ff* *f*

vcl. *mp* *f* *mf* *ff* *f*

131 *p* *mf* *ff*

fl.

131 *mf* *ff*

cl.

131 *fff* *p* *ff*

pno.

*f* *pp* *ff* *ppp*

*(8va)*  
*(ced. sost.)*

131

hrp.

131

vl.

131

al.

131 *ff* *fff*

vlc.

133

accel.

fl.

cl.

pno.

(8va)

hrp.

vl.

al.

vlc.

s.p.

*ff*

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134

fl.

cl.

pno.

hrp.

vl.

al.

vlc.

a tempo

♩ = 48  
w. t.

fl. 135 flûte *ppp*

cl. 135

pno. 135 *p* *mf*

hrp. 135 *ppp* *p* *battez avec la paume*

vl. 135 *p*

al. 135 *pos. ord.* *pizz.* *p* *mf*

vlc. 135 *p* *mf*

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137

fl. *prendre la flûte basse*

cl.

pno. *ppp*

hrp.

pos. ord. *ppp*

vl.

al.

vcl.

flûte basse

141

fl. *ppp* < *mp* > *f* *mf*

cl. *p*

pno. *pp* *p* *mp*

hrp. *pp* *p*

vl. *pp* *mp*

al. *pp*

vlc.

j.w.



144

fl. *son soufflé*  
*pppp* *p* *pp*  
6 5

cl. *son pur* *son soufflé*  
*pppp* *pp* *mp* *pp*  
7

pno. 144  
3

hrp. 144  
*mp*

vl. 144

al. 144  
*pizz* *p*

vlc. 144

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146

fl.

cl.

pno.

hrp.

146

146

146

146

vl.

146

al.

146

vlc.

*mp*