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Almaza Farhang

Yās et Rāmīn

En trois tableaux

Pièce chorégraphique pour trio

D'après le poème de Gorgani

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Alireza Farhang

## Wis et Bāmin

Pièce chorégraphique pour trio

D'après le poème de Gorgani

Partition

Durée : ~ 20 minutes

*Commande de l'ensemble HANATSUmiroir*

La lune et le soleil avaient caché leur face à l'instar d'une amante et d'un  
amant qui dorment. Et des astres, chacun se tenait en sa place comme des  
du cristal des perles enchâssées. Le firmament semblait une muraille en fer  
où les astres étaient fatigués d'avancer. Le Bélier, le Taureau se tenaient face à  
face, et ils avaient flairé l'odeur du lion céleste; comme ils avaient flairé ce  
lion, ils demeuraient en place, tandis que d'enfuyant promptement les  
étoiles. (Henri Massé, p. 72)

### Synopsis

« La mère de Wīs avait promis au roi Maubad de lui accorder sa future fille. Elle oublie et se marie avec son  
frère Vīrou (il paraît que cela se faisait du temps de Zoroastre). Maubad vient l'enlever et l'acte nuptial ne soit  
consommé. Wīs se rebiffe et demande l'aide de sa nourrice. Celle-ci fait un talisman qui rend Maubad impuissant.  
Rāmīn, frère de Maubad, qui était aussi le frère de la mère de Wīs, l'aperçoit pendant son voyage et en tombe éperdument  
amoureux. Il supplie la nourrice de l'aider à gagner la main de Wīs. Celle-ci d'abord réticente, accepte de le voir et  
tombe elle aussi sous le charme du jeune homme. Nous assistons alors à un développement de l'amour-passion. Les deux  
amoureux ne sont heureux qu'enlacés l'un à l'autre, ne peuvent vivre éloignés l'un de l'autre, bravent tous les dangers et  
tous les déshonneurs, clament parfois leur amour à la face même de Maubad, mais plus souvent rusent et le trompent.  
Maubad lui-même est quelquefois prêt à tout pardonner, d'autres fois il se livre à une fureur folle et d'autres fois  
encore il est de nouveau prêt à croire à l'innocence. Après de nombreuses péripéties (à un moment Rāmīn se  
décide à partir et même à se marier, mais sans venir à Wīs), Maubad se tue à la chasse, Rāmīn devient son successeur et  
Wīs et Rāmīn vivent heureux ensemble jusqu'à leur mort. »

### Origine

Wīs et Rāmīn est un roman d'amour que Fakhr-al-Dīn Gorgāni écrit sous une forme poétique à Ispahan, entre les  
années 1049 et 1055. Ce qui distingue cette œuvre de toutes les autres œuvres de son genre, c'est son analogie  
surprenante avec Tristan et Iseut, le véritable prototype de tous les romans d'amour de la littérature française, rédigée au  
XII<sup>ème</sup> siècle, leur racine mythologique commune appartenant à l'aire indo-européenne, comprenant le monde  
celtique et le monde iranien, et finalement leur contenu narratif.

Bien que l'œuvre ait été rédigée au XI<sup>ème</sup> siècle, c'est-à-dire quatre siècles après l'apparition de l'Islam, quand certains  
tabous avaient été instaurés, et que les écrivains et les poètes s'exprimaient avec certaine pudeur, cette œuvre reflète  
ouvertement les habitudes et les rapports sociaux de l'époque pré-islamique, comme le mariage ancestral entre Wīs et  
son frère Rāmīn, la relation passionnelle entre Wīs et Rāmīn, et à la fois physique de deux personnages principaux du roman.

### Le temps

Le temps de Shakespeare et Wagner jusqu'aux compositeurs les plus contemporains, la littérature et la poésie n'ont cessé d'inspirer  
les compositeurs à écrire des œuvres. Wīs et Rāmīn est un ancien conte qui avant d'être rédigé en poésie, s'était  
transmis par tradition orale en langue avestique. Il parle des coutumes, des rituels, des personnages, et des lieux qui, même  
l'auteur du roman, était parfois inconnus. L'enjeu artistique principal de ce projet est de représenter un récit  
ancien dans un langage nouveau, avec un langage artistique contemporain et éventuellement les moyens  
technologiques. Le défi majeur a été d'adopter une stratégie pour se détacher du poids du contenu narratif du texte tout

en restant fidèle à l'essence des émotions et des notions du récit. Trois tableaux les illustrent. Les musiciens y participent avec leur gestes physiques, sans hésiter à prononcer quelques fragments du texte. L'amour, la peur, le regret, la colère, l'angoisse que les personnages du roman ressentent sont transmis au spectateur par le biais de la musique et du geste des interprètes. L'essence des notions, des rituels et des conditions dont nous parlons dans le texte est aussi exposée par la musique.

Mot, son et geste. Trois éléments au cœur de la conception artistique de l'œuvre. Transmettre une émotion un geste ou un geste physique, constitue une source d'inspiration afin de réaliser ce projet. La dimension conceptuelle du thème laisse une grande marge de liberté afin de projeter des idées artistiques plus ou moins précises et moins contraignantes. Le geste, comme l'élément moteur de la musique et du visuel, est une partie intégrante de la conception du projet. Cet élément, dans son état virtuel, conçu au moment de l'écriture de la pièce jusqu'à sa réalisation par les musiciens, a une place privilégiée tout au long du projet. Lors de la composition de la pièce, je tiens compte de la conséquence sonore et visuelle de chaque geste qu'il compose sur la scène. Au cours de cette phase, la collaboration étroite avec les musiciens est donc primordiale.

L'effectif de ce trio offre une palette riche de sonorités qui est le fruit de la combinaison du chant, du bruit de souffle, avec le son des instruments de percussion indo-iranienne et africains. Cela me permet de réaffirmer le rapport entre le rythme, le timbre et la mélodie.

*Wīs et Rāmīn* est une œuvre dansante en trois mouvements qui peut parfaitement être interprétée dans la situation de concert conventionnel, aussi bien que dans un contexte pluridisciplinaire avec danse, mime, espace, lumière, vidéo, etc.

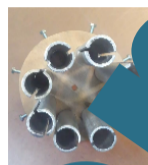
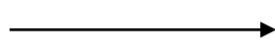
Les mots, le texte, ont une place privilégiée dans la composition musicale de la pièce. Les interprètes étant considérés comme les protagonistes de la scène, leur voix n'est pas exclue dans ce processus. Selon la chorégraphie, les mots et les phonèmes peuvent être projetés dans l'espace et bien prononcés par la/les chanteuse/s.

*Wīs et Rāmīn* peut parfaitement être interprétée comme une pièce purement musicale ou avec la chorégraphie.

**Effectif instrumental :** Flûte (+flûte piccolo, flûte alto et flûte basse), Clarinette en sib (+ clarinette basse) et Percussion

**Liste de percussions :**

- 2 Tom
- 1 Grosse-caisse
- 1 Timbale n°2 (~75 cm)
- 1 Daf
- 2 Crotales
- 1 Disque (Cymbale plate en acier)
- 1 Cymbale tournante
- 1 Wah-wah tube (fa#)
- 1 Jeu de Wah-Wah tube (voir l'image)
- 1 Grande cymbale suspendue
- 1 Ressort aigu
- 1 Vibraphone avec moteur
- 3 Mokubios
- 7 Bols tibétaines (la#, do, ré, fa#, si, do# et ré)
- 4 Temple-block
- 2 Bongos
- 1 Doundoun
- 1 Tambourine avec des cymbalettes
- 1 Petite cymbale
- Mallets
- 1 Superball
- Dés à coudre
- Block styrophone



**Note générale :** Les mots prononcés doivent être articulés et projetés. Pour la flûte l'embouchure reste souvent en contact avec la lèvre inférieure. Il est possible de transposer la voix une octave plus haut ou plus bas, si la tessiture de votre voix ne permet pas de rendre la hauteur réelle. Dans le cas d'un spectacle avec la danse le texte peut être repris en echo par la/le danseuse/eur.

Only for percussion Only for percussion

## Notation

	<p>Fl. Articulation répétitive,, avec variation de</p>
	<p>Fl. Overblow + Trille.</p>
	<p>Fl. Chanter les phonèmes i et u sur la flûte tout en altérant les fondamentaux indiqués</p>
	<p>Fl. Bisbigliando (glissando d'embouchure)</p>
	<p>Fl. et Cl. Vibrato court de hauteur (9/16) comme un mordent.</p>
	<p>Fl. et Cl. Vibreur électronique. Variation de dynamique s'obtient par le degré de pression contre la paroi de l'instrument.</p>
	<p>Percu. Glissando irrégulier par pédale de la timbale</p>

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# Multiphoniques et harmoniques

1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22

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7

fl.

ppp mp pp mp pp mf pp

cl.

mp pp mf ppp

perc.

pp pp possible

Superball  
\*\* Frotter

12

fl.

mf ppp mf pp mf

perc.

mp pp pp possible

voix

sss... sss

meiiiil

voix

mp

pp possible

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**f.**  
8  
2/4  
mp  
\* Tangle-ram  
f  
d'une aman - - - - - te

**cl.**  
8  
2/4  
mp  
mf  
pp  
mf  
mp  
pp  
mannant

**percu.**  
8  
2/4  
pp  
mf  
pp  
\* Glissandi ped.

22  
**f.**  
8  
2/4  
mp  
p  
p  
mf  
Et des astres,  
chacun se tenait en sa place,  
comme dans du cristal des perles en Châssées.

**cl.**  
8  
2/4  
ppp  
mp

**percu.**  
8  
2/4  
ppp  
p  
ppp  
p  
\* Bloc polystyrène  
mp

pp possible p ppp p

28

fl.

Musical notation for Flute 1 (fl.) in 2/4 time. The score includes a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. Dynamics include *mf* and *pp*. A fermata is present over the final measure.

cl.

Musical notation for Clarinet (cl.) in 2/4 time. The score includes a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. Dynamics include *mf*, *ppp*, *pp*, *mf*, and *pp*. A fermata is present over the final measure.

percu.

Musical notation for Percussion (percu.) in 2/4 time. The score includes a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. Dynamics include *ppp*, *p*, *ppp*, and *mf*. A timbale part is shown in the lower staff with a *pp* dynamic.

34

fl.

Musical notation for Flute 1 (fl.) in 2/4 time. The score includes a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. Dynamics include *mf* and *ppp*. A fermata is present over the final measure.

cl.

Musical notation for Clarinet (cl.) in 2/4 time. The score includes a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. Dynamics include *pp*, *mf*, *pp*, and *p*. A fermata is present over the final measure.

percu.

Musical notation for Percussion (percu.) in 2/4 time. The score includes a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, *pp*, and *pp*. A voice part (voix) is shown in the lower staff with a *mp* dynamic and the instruction "des perles". A glissando instruction is present at the bottom right.

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39

fl.

gliss

mp

p

ppp

cl.

ppp

m

percu.

tom

ppp

ppp

p

ppp

*Le firmament semblait une muraille en fer où les astres se fatigués d'avancer.*  
 \* voix 1/2 chuchotée, projetée, articulée et expressive

44

fl.

mf

mp

m

percu.

mf

pp

mf

p

des astres se fatigués

mp

voix mp

mu

mp

pp

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49

fl. *f* *pp*  
*iiiiiiiiiiii* *Le Bélier le Tau - reau*

cl. *mf* *f* *pp*

percu. *pp* *p* *f*  
timbale *mf* *pp* *mf*

54

fl. *mp* *pp* *mf* *p* *mf*

cl. *mp* *pp* *mf* *mp* *mp*  
*simile tau*  
*à face*  
*chuchotée mais forte ddd - - -* *L...*

percu. *mp* *pp* *mp* *pp* *p*  
tom *mp* *pp* *pp*  
timbale *mf*

60

fl.

*mf pp* *mp* *pp* *f* *mp* *mf*

\* Mordent-glissando

3/4 → 0

cl.

*p* *mf pp* *mp* *fp* *mf* *p*

5 3

\* Mordent-glissando

3/4 → 0

3

perc.

*mf* *p* *mf* *p*

3 3 3

65

fl.

*f* *rrr* *p* *mf* *f*

perc.

*mf* *mf* *f*

face.à. fa ce

perc.

*p* *mf* *f*

6 3 5

5 3 5 3

69

fl.

pp mp

ddd - ddd - - -

cl.

pp mp pp mp pp

percu.

voix *mf*

ppp flai - ré l'oc du lion céless -

mp

\* voix ... ée, prêtée, très articulée et expressive

74

fl.

mp mf p f p

cl.

mf p mf f p

percu.

te

mp mf pp



79

fl.

cl.

perc.

timbale

83

fl.

perc.

le Bé-

lier

reau

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Detailed description of the musical score: The score is for a percussion ensemble and includes parts for flute (fl.), clarinet (cl.), and timbale. It is divided into two systems. The first system starts at measure 79. The flute part has dynamics *f* and *p*. The clarinet part has dynamics *f* and *p*. The percussion part includes timbale and other instruments, with dynamics *p*, *mf*, and *f*. There are performance instructions like 'tr' (trill) and 'sss' (sustained sibilant sound). The second system starts at measure 83. The flute part has dynamics *p* and *f*. The percussion part has dynamics *mf*, *p*, *mp*, and *f*. There are performance instructions like 'ddd' (drum roll) and 'tr' (trill). A large blue watermark 'Only for persual' is overlaid diagonally across the page.

This musical score is for flute (fl.), clarinet (cl.), and percussion (percu.). It features complex rhythmic patterns and dynamic markings. The score is divided into two systems. The first system includes parts for fl., cl., and percu. The second system includes parts for fl., cl., and percu. The score is marked with various dynamics such as *f*, *mp*, *ff*, *mf*, *p*, *pp*, and *ppp*. It also includes articulation marks like *ddd*, *tr*, and *tr*, and performance instructions like *uuuuuuuuuuuuuu...*. The score is written in 2/4 and 3/8 time signatures. A large, diagonal watermark reading "Only for persual" is overlaid on the score.

92

f. *mp* *p* *pp* *p* *mf*

u → i

cl. *mf* *mp* *pp* *pp* *mp* *p* *mf*

percu. *mp* *pp* *p*

97

f. *f* *p* *p* *f*

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

percu. *mf* *pp* *mf*

comme ils craignaient ce lion, ils demeuraient en place,

*mf* *pp* *mf*

101

fl.

3

*f*

*p* *f*

3

3

3

3

sss - te

cl.

5

*p* *f* *f*

3 3

le Bé

perc.

timbale

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

*f* *mp* *f* *mp* *f*

105

fl.

6

3

*p* *f*

*p* *f*

3

le Tau reau

cl.

6

3

*mf* *p* *f*

Béll

lier

perc.

*f* *mp* *mf* *p* *mf*

*mp* *f* *p* *mf*

5 3

5 3

5 3

5 3

ddd - - -

ddd -

ddd - - -

fl.

mp

f

p

f

f

p

cl.

mp

f

f

f

percu.

mp

mf

mp

mf

p

5

3

p

5

3

3

3

p

111

fl.

ff

mf

mf

ff

mf

percu.

f

mp

3

3

3

3

The image shows a musical score for three instruments: flute (fl.), clarinet (cl.), and percussion (percu.). The score is divided into two systems. The first system covers measures 8 to 11, and the second system covers measures 111 to 114. The flute part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings ranging from mezzo-piano (mp) to fortissimo (ff). The clarinet part also includes triplets and dynamic markings from mp to f. The percussion part consists of rhythmic patterns with dynamic markings from p to mf. A large, diagonal watermark reading 'Only for persual' is overlaid on the entire score.

## II. Eclipse

♩ ~ 42

fl. *flûte piccolo*

*ff* *pp possible*  
\* Son multiphonique

*mf* *pppp*

cl. *voix*

*pp possible* *f*

timbale

*ppp* *mf pp*

*f* *p* *pppp*

*ssss*  
[d]af

3 3 3

Detailed description: This is a page of a musical score for the second movement, 'Eclipse'. It features three staves: Flute piccolo (fl.), Clarinet (cl.), and Timbale. The Flute piccolo part starts with a dynamic of *ff* and includes a note marked with an asterisk and the text '\* Son multiphonique'. The Clarinet part has a *pp possible* dynamic and a *f* dynamic later. The Timbale part includes triplets and dynamics of *ppp* and *mf pp*. There are also percussion markings for *ssss* and a box labeled 'daf'. A large blue watermark 'Only for persual' is overlaid diagonally across the page.

7

fl.

cl.

perc.

12

fl.

perc.

grosse-caisse

Vibreux électronique

Mettez les crotales et le disque sur la timbale.





25

ff. *pp* *possibile* *f* *pp* *p* *f*

cl. *ppp* *mf* *p*

perc. *pp* *mf* *p* *mf* **wah wah tube**

28

ff. *p* *f<sub>sub</sub>* *f* *f* *p*

perc. *mf* *p* *f*

The image shows a musical score for three instruments: flute (ff.), clarinet (cl.), and percussion (perc.). The score is divided into two systems, starting at measure 25 and 28. The flute part features dynamic markings from *pp* to *ff*, including a *pp possibile* instruction and a *mf* section. The clarinet part starts with *ppp* and moves to *mf* and *p*. The percussion part includes a *wah wah tube* effect and dynamic markings from *pp* to *mf*. The second system begins at measure 28, with the flute part showing *p*, *f<sub>sub</sub>*, and *f* dynamics. The percussion part continues with *mf* and *p* dynamics. A large blue watermark 'Only for persual' is overlaid diagonally across the entire page.



41

ff. *pp* *f* *f* *ha*

cl.

percu. *f* *mf* *p*

44

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

percu. *mf* *pp* *mf* *p*

*cymbal* *Bruit* *Son* *Bruit* *Son*

*mf* *mf* *pp* *mf*

07 08 37

et ajoutez un effet de la voix de manière à obtenir une intensité maximale.

49

f. *mf* *p* *mf* *p* *ha*

cl. *mf* *p* *mf* *p*

perc. *disque (sur timbale)* *arco* *p* *mf* *timbale* *daf*

52

f. *p* *f* *ha*

perc. *fp* *f* *p* *f*

56

f. fl.

8

ha

6

7

p

pp

cl.

perc.

Son

p

mf

60

f. fl.

8

f

p

mp

ppp

pp

mp

pp possible

perc.

cymbale touc

crotales

disque

timbale

mp

64

prendre la flûte piccolo

fl.

cl.

percu.

pppp

mf

percussion: cymbale

whistle tone

flûte piccolo

67

fl.

cl.

percu.

ff

p

ppp

pp possible

ff

percussion: ressort aigu

Only for persual

### III Bataille

*flûte alto*

fl. *f* *ppp* *p* *f* *p*

cl. *mp* *mf* *p* *fp*

percu. *mf* *ppp* *mf*

\* Faire les glissandi à l'aide d'un superball \* motor on

\* motor off

5

f. *ppp* *mp* *f* *p* *mp* *ppp*

cl. *pp possibile* *mp* *mf* *pp* *ppp* *mf* *f*

percu. *p* *mp* *ppp* *vibra*

10

f. *f* *p* *pp* *mf*

cl. *pp possibile* *mp* *pp* *pppp*

percu. *off* *mp* *pp possibile*

11

13 14

Rec.

The image shows a musical score for three instruments: flute (f.), clarinet (cl.), and percussion (percu.). The score is divided into two systems, with measures 5-10 and 10-14. The flute part features dynamic markings from *ppp* to *f* and includes a vibrato section. The clarinet part has markings like *pp possibile*, *mp*, *mf*, and *ppp*, with some notes marked with fingerings (3, 5). The percussion part includes various rhythmic patterns, some marked *off* (off-beat), and a section marked *vibra* (vibrato). A large blue watermark 'Only for persual' is overlaid diagonally across the page.



14

fl. *mf*

cl. *mf* *pp* *f* *possibile*

perc. *off* *pppp*

fl. *f* *pp* *mf* \* Cluster de partiels

perc. *mf* *pp* *mf* *pp* *f*

The image shows a page of a musical score for flute (fl.), clarinet (cl.), and percussion (perc.). The score is written in 3/8 time and includes various dynamic markings such as *mf*, *pp*, *f*, *pppp*, *mp*, and *p*. Performance instructions like *off*, *tr*, and *possibile* are also present. The score is divided into systems, with measures 14-17 and 18-21. A large blue watermark reading "Only for persual" is overlaid diagonally across the page.

22

fl. *pp* *mp* *ppp* *mf* *f* *pp*

cl. *ppp*

percu. *ppp* *mf* *pp* *fp*

26

fl. *f* *pp* *f* *mp* *p*

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

percu. *pp* *fp* *mf*

12

09

6

6

3

3

3

3

voix

This musical score page contains three systems of music for flute (fl.), clarinet (cl.), and percussion (percu.). The first system (measures 22-25) features a flute part with dynamics *pp*, *mp*, *ppp*, *mf*, *f*, and *pp*, and a clarinet part with *ppp*. The second system (measures 26-29) includes a flute part with dynamics *f*, *pp*, *f*, *mp*, and *p*, a clarinet part with *f*, *pp*, *mp*, *pp*, and *p*, and a percussion part with *pp*, *fp*, and *mf*. A vocal line (voix) is also present in the second system. Performance markings include accents, slurs, and dynamic hairpins. Fingerings are indicated by numbers 1-2, 6, and 12. A large blue watermark 'Only for persual' is overlaid diagonally across the page.

fl. *f* *p* \* Smorz de diaphragme *mp* *f*

cl. *mf* *p*

percu.

fl. *pp* *mp* *p*

cl. *mf*

percu.

*rit.* *rit.*

37

son soufflé → ord.

fl. *fp* *mf* *p* *f*

\* Smorz de diaphragme

prendre la clarinette

cl. *mf*

mokubios

percu. *mf* *mp* *f* *p*

bols

fl. *p* *mf* *f*

\* Bien articulé. Respecter les accents et chercher la bonne dynamique afin d'obtenir une fusion parfaite avec le son de la clarinette.

clarinette

cl. *p* *f* *pp*

\* Bien articulé. Respecter les accents et chercher la bonne dynamique afin d'obtenir une fusion parfaite avec le son de la flûte

percu. *f*

vibra

Only for persual

son soufflé → ord.

fi.

cl.

percu.

44

fi.

cl.

percu.

bols vibra mokubios

pp mf pp

Reo.

The image shows a musical score for three parts: flute (fi.), clarinet (cl.), and percussion (percu.). The score is written in 3/8 time. The flute part starts with a dynamic of *f*, then *p*, and includes a performance instruction 'son soufflé → ord.' with a diagram of a flute. The clarinet part starts with *mf* and includes dynamics *p*, *f*, *pp*, and *f p*. The percussion part includes a section with 'bols', 'vibra', and 'mokubios' and dynamics *pp* and *mf*. A large blue watermark 'Only for persual' is overlaid diagonally across the page.

**fl.** 47 *p* *f*

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

**percu.** *f* *f* *p* *pp* *mf*

49 *p* *mf* *f* *pp*

**cl.** *p* *pp* *mf*

**percu.** *f* *pp* *mf* *f*

50

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53

fl.

*f* *p* *f* *p*

3  $\frac{3}{4}$  0 5

cl.

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

6 5

percu.

temple blocks

*p* *f*

bols

7

55

fl.

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

3 5

cl.

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

6 5

percu.

*pp* *f*

bols vibra

3 5

58

fl.

cl.

perc.

61

perc.

Reo.

Reo.

5

6

7

7

7

3

*f* *p* *f* *f*

*mf* *pp* *f*

*p* *f* *p*

*f* *p*

*p* *mf*

bols

vibra

mokubios

17

1/2



63

fl.

*f* *p < mf* *p < mf* *f* *p < f* *p < mf*

*pp* *mf* *pp*

perc.

*mp* *pp* *mp* *pp*

(Leo.)

67

fl.

*f* *p < mf* *p < mf* *f* *p < mf* *p < mf*

*pp* *mf* *pp* *mf*

perc.

*mp* *pp* *mp* *pp*

(Leo.)

$\text{♩} = 66$

71 *rubato*

fl.

3 *p* *pp* 3 *mp*  $\frac{3}{4} \rightarrow 0$  3

cl.

percu.

73

fl.

*pp* *mf* *pp* *mf* *p* 3 5

cl.

percu.

Only for persual

76  $\text{♩} = 76$

fl. *mf pp* *mf p* *mf*

cl. *pp* *mf* *pp*

percu. *p* *mf*

78  $\text{♩} = 144$

fl. *pp* *sfz pp* *pp* *mf*

cl. *pp* *mp* *pp*

percu. *sfz* *p* *ppp*

82

$\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$

fl.

pp sfz pp 5 mf mf

cl.

pp sfz pp 5 mf pp

percu.

(Reo.) mf ppp

87

$\text{♩} = 76$

fl.

pp sfz pp 5 mf p f

cl.

mp pp sfz pp 5 mf p

percu.

(Reo.) mf p

Only for persual

90

fl.

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

cl.

*f* *m* *f*

percu.

(Reo.) *f* (Reo.)

94

fl.

*p* *f* *p* *f* *p*

cl.

*m*

percu.

(Reo.) *mp* (Reo.)

97

fl.

cl.

percu.

102

fl.

cl.

percu.

Only for persual

♩. = 144

107

fl.

Musical notation for the flute part, measures 107-110. The score is in 9/16 time. Measure 107 starts with a dynamic of *mp* and a slur over the first two notes. Measure 108 has a dynamic of *f*. Measure 109 has a dynamic of *mp*. Measure 110 has a dynamic of *f*. There are slurs and accents throughout the passage.

cl.

Musical notation for the clarinet part, measures 107-110. The score is in 9/16 time. Measure 107 starts with a dynamic of *mp*. Measure 108 has a dynamic of *p*. Measure 109 has a dynamic of *p*. Measure 110 has a dynamic of *f*. There are slurs and accents throughout the passage.

percu.

Musical notation for the percussion part, measures 107-110. The score is in 9/16 time. Measure 107 has a rest. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest.

111

fl.

Musical notation for the flute part, measures 111-114. The score is in 12/16 time. Measure 111 starts with a dynamic of *p*. Measure 112 has a dynamic of *f*. Measure 113 has a dynamic of *p*. Measure 114 has a dynamic of *f*. There are slurs and accents throughout the passage.

cl.

Musical notation for the clarinet part, measures 111-114. The score is in 12/16 time. Measure 111 starts with a dynamic of *p*. Measure 112 has a dynamic of *f*. Measure 113 has a dynamic of *p*. Measure 114 has a dynamic of *f*. There are slurs and accents throughout the passage.

percu.

Musical notation for the percussion part, measures 111-114. The score is in 12/16 time. Measure 111 starts with a dynamic of *mf* and a slur over the first two notes. Measure 112 has a dynamic of *pp*. Measure 113 has a dynamic of *mf*. Measure 114 has a dynamic of *pp*. There are slurs and accents throughout the passage.

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114

fl.

Musical staff for Flute 1 (fl.) starting at measure 114. The staff contains a melodic line with dynamic markings *p* and *f*. There are slurs and accents over the notes.

cl.

Musical staff for Clarinet (cl.) starting at measure 114. The staff contains a melodic line with dynamic markings *f* and *p*. There are slurs and accents over the notes.

percu.

Musical staff for Percussion (percu.) starting at measure 114. The staff contains rhythmic patterns with dynamic markings *mf*, *pp*, *sffz*, and *pp*. There are slurs and accents over the notes.

117

fl.

Musical staff for Flute 1 (fl.) starting at measure 117. The staff contains a melodic line with dynamic markings *f*, *p*, and *ppp*. There are slurs and accents over the notes.

cl.

Musical staff for Clarinet (cl.) starting at measure 117. The staff contains a melodic line with dynamic markings *p* and *f*. There are slurs and accents over the notes.

percu.

Musical staff for Percussion (percu.) starting at measure 117. The staff contains rhythmic patterns with dynamic markings *mf*, *p*, *mf*, *pp*, *sffz*, *pp*, and *sffz*. There are slurs and accents over the notes.

Only for persual



121

fl.

*f* *p* *f* *p*

cl.

*p* *f* *p* *p*

percu.

*sfz* *p* *f* *sfz* *sfz*

124

fl.

2

cl.

percu.

*sfz* *sfz* *sfz* *sfz*

2

128

fl.

pp

cl.

percu.

mf

132

fl.

mf

pp

cl.

pp < mf > p mf

percu.

p

sfz

mf

This image displays a page of a musical score for flute (fl.), clarinet (cl.), and percussion (percu.). The score is divided into two systems. The first system starts at measure 128. The flute part features a melodic line with slurs and accents, marked *pp*. The clarinet part has a rhythmic accompaniment with slurs and accents. The percussion part includes a wavy line representing a cymbal and a melodic line with slurs, accents, and dynamic markings *sfz* and *mf*. The second system starts at measure 132. The flute part has a melodic line with slurs and accents, marked *mf* and *pp*. The clarinet part has a rhythmic accompaniment with slurs and accents, marked *pp*, *mf*, *p*, and *mf*. The percussion part includes a wavy line representing a cymbal and a melodic line with slurs, accents, and dynamic markings *p* and *sfz*. A large, diagonal watermark reading "Only for persual" is overlaid across the entire page.

136

fl. *mf*

3

*p*

3/4

3

cl. *pp*

5

*ossibile*

percu. *p*

6 *mf*

140

fl. *p*

2

2

2

2

2

percu. *mp*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

2

2

2

2

2

Only for persual

143

fl.

pp

mf

cl.

pp

mf

pp

percu.

pp

mf

pp

3

3

145

fl.

$\frac{3}{4} \rightarrow 0$

f

3 ppp

3

cl.

mf

pp

percu.

pp

(Rec.) →

The image shows a musical score for three instruments: flute (fl.), clarinet (cl.), and percussion (percu.). The score is divided into two systems, measures 143-144 and 145. The flute part in measure 143 starts with a piano (*pp*) dynamic and a melodic line with a slur. The clarinet part also starts with *pp* and has a similar melodic line. The percussion part features a complex rhythmic pattern with triplets and accents. In measure 145, the flute part has a dynamic change to *f* and includes a triplet of notes. The clarinet part has a dynamic change to *pp*. The percussion part has a dynamic change to *pp* and includes a wavy line indicating a tremolo or similar effect. A '(Rec.)' marking with an arrow is at the bottom left.

148

prendre la flûte

flûte en ut

fl.

*pp* *mf*

cl.

*mp* *pp*

*mf* *pp* *mf*

percu.

bols

tam

bongos  
douw doum

*p*

*pp* *mf*

più mosso

151

fl.

*f*

*p*

*mf*

*p*

*mf*

*p*

*mf*

cl.

*p*

*p*

*sffz*

*p*

*mf*

*p*

*mf*

15\*

saah

\* Prononcer franchement. La voix fait office d'une percussion prolongée par le son de la cymbale.

tambourin  
cymbale

percu.

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

\* Choisir un timbre qui s'articule avec la voix du clarinetiste.

fl.  $\text{♩} = 76$   $\text{♩} = 100$   $\text{♩} = 144$  *sfz* *p* *mf*

cl.  $\text{♩} = 76$   $\text{♩} = 100$   $\text{♩} = 144$  *pp* *mf* *p* *mf*

percu. *mf* *p* *mp* *mf* *p*

fl. *sfz* *p* *mf* *p*

cl. *mf* *p* *mf* *p* *mf* *p*

percu.  $\frac{6}{16}$   $\frac{9}{16}$

The image displays a musical score for three instruments: flute (fl.), clarinet (cl.), and percussion (percu.). The score is divided into two systems, each with two staves for the flute and clarinet, and one staff for the percussion. The first system covers measures 154 to 166, and the second system covers measures 158 to 170. The tempo markings are  $\text{♩} = 76$ ,  $\text{♩} = 100$ , and  $\text{♩} = 144$ . The flute part includes dynamic markings such as *f*, *mp*, *p*, and *mf*, and features a *sfz* (sforzando) marking. The clarinet part includes dynamic markings like *pp*, *mf*, and *p*, and includes a trill marked  $\frac{3}{4} \rightarrow 0$ . The percussion part includes dynamic markings like *mf*, *p*, and *mp*, and includes specific instrument markings for 'bols' and 'tambourin'. A large, diagonal watermark reading 'Only for persual' is overlaid across the entire score.

This musical score is divided into two systems. The first system (measures 162-174) features a flute (fl.), clarinet (cl.), and percussion (percu.) parts. The flute and clarinet parts are in 6/16 time, with a tempo of  $\text{♩} = 76$ . The flute part includes dynamic markings of *p*, *mf*, *pp*, and *mf*, along with a *sfz* marking. The clarinet part includes *p*, *mf*, *pp*, and *mf*, with a *saah* marking. The percussion part includes *p*, *pp*, *mf*, and *p*, with a *bols* marking. The second system (measures 165-174) features a flute (fl.), clarinet (cl.), and percussion (percu.) parts. The flute and clarinet parts are in 5/4 time, with a tempo of  $\text{♩} = 100$ . The flute part includes dynamic markings of *f*, *p*, *mp*, *p*, and *f*, along with a *sfz* marking. The clarinet part includes *pp*, *mf*, and *p*. The percussion part includes *p* and *mp*, with a *bols* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

168

ff. *sfz*

*p* *mf* *p*

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

percu.

9/16 6/16 9/16 2/6

172

ff. *sfz*

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

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

percu.

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

cymbal tanburin



fl. = 76      fl. = 100      fl. = 144

175

fl.

f

p

pp

cl.

3/4

7

21

pp

9/16

percu.

5

bols

tambourin

3

3

9/16

2

mp

6

178

ffz

fl.

p

f

9/16

cl.

p

f

p

percu.

15/16

9/16

15/16

9/16

ffz

181

fl.

*p*

*mf*

*p*

3/4 → 0

3/4 → 0

ha

cl.

*mf*

*p*

*mf*

*p*

ffz

perc.

cymbale

tambourin

*p*

*pp*

ffz

184

fl.

*mf*

*pp*

*mf*

*p*

*f*

♩ = 76

cl.

*pp*

*mf*

*p*

*f*

perc.

*mf*

*pp*

*mf*

*p*

*f*

bols

♩ = 120

♩ = 144

187

fl.

Flute part for measures 187-190. Measure 187 starts with a dynamic of *pp*. Measure 189 has a dynamic of *mp*. The part consists of two staves in 4/4 time.

cl.

Clarinet part for measures 187-190. Measure 187 has a dynamic of *pp*. Measure 189 has a dynamic of *p*. The part consists of two staves in 4/4 time, with a circled '22' in the first measure.

percu.

Percussion part for measures 187-190. Measure 187 includes a **tambourin** section with triplets. Measure 189 includes a **bols** section. Dynamics include *p* and *mf*. The part consists of two staves in 4/4 time.

fl.

Flute part for measures 190-193. Measure 190 starts with a dynamic of *p* and a *sfz* marking. Measure 191 has a dynamic of *f*. Measure 192 has a dynamic of *p*. Measure 193 has a dynamic of *p* and a *sfz* marking. The part consists of two staves in 18/16 time.

cl.

Clarinet part for measures 190-193. Measure 190 has a dynamic of *f*. Measure 191 has a dynamic of *p*. Measure 192 has a dynamic of *mf*. Measure 193 has a dynamic of *p*. The part consists of two staves in 18/16 time.

percu.

Percussion part for measures 190-193. Measure 190 has a dynamic of *f*. Measure 191 has a dynamic of *p*. Measure 192 has a dynamic of *mf*. Measure 193 has a dynamic of *p*. The part consists of two staves in 18/16 time.

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194

B5

*sffz*

$\frac{3}{4} \rightarrow 0$

$\frac{3}{4} \rightarrow 0$

fl. *mf p p mf*

cl. *p mf p p mf*

perc. *p mf p*

ha

cymbale

tambour

6/16 6/16 9/16 16

2 2 2

197

$\text{♩} = 76$

fl. *mf p f*

cl. *f mf p f*

perc. *mf p*

bols

6/16 12/16 8

2 2 2 5

3

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200 ♩ = 120

fl.

Flute part for measures 200-202. The music is in 3/4 time. Measure 200 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 201 has quarter notes D5, E5, and F5. Measure 202 has quarter notes G5, A5, and B5. There are slurs and accents over the notes. A dynamic marking of *pp* is present at the end of the section.

cl.

Clarinet part for measures 200-202. The music is in 3/4 time. Measure 200 has a half note G#4. Measure 201 has a half note A4. Measure 202 has a half note B4. There are slurs and accents over the notes. A dynamic marking of *pp* is present.

percu.

Percussion part for measures 200-202. The instrument is a tambourin. The music is in 3/4 time. Measure 200 has a quarter note G4, quarter note A4, and quarter note B4. Measure 201 has a quarter note C5, quarter note D5, and quarter note E5. Measure 202 has a quarter note F5, quarter note G5, and quarter note A5. There are slurs and accents over the notes. A dynamic marking of *pp* is present.

203

fl.

Flute part for measures 203-205. The music is in 3/4 time. Measure 203 has a half note G4. Measure 204 has a half note A4. Measure 205 has a half note B4. There are slurs and accents over the notes. A dynamic marking of *f* is present at the start, and *ppp* is present at the end.

cl.

Clarinet part for measures 203-205. The music is in 3/4 time. Measure 203 has a half note G#4. Measure 204 has a half note A4. Measure 205 has a half note B4. There are slurs and accents over the notes. A dynamic marking of *f* is present.

percu.

Percussion part for measures 203-205. The instrument is a tambourin. The music is in 3/4 time. Measure 203 has a quarter note G4, quarter note A4, and quarter note B4. Measure 204 has a quarter note C5, quarter note D5, and quarter note E5. Measure 205 has a quarter note F5, quarter note G5, and quarter note A5. There are slurs and accents over the notes. A dynamic marking of *f* is present.

207

cl.

percu.

tambourin  
petite cymbale

mokubios  
bongos  
doum doum

*mp* *f*

\* jouer avec la main

\* joué avec dé de coudre

\* Improviser à partir du matériel des mesures précédentes.

\* Improvisation optionnelle

213

cl.

percu.

*f* *mp* *f* *mp* *f*

più mosso

219

$\text{♩} = \text{♩}$ .

fl.

Flute staff for measures 219-222. The staff is in treble clef with a 9/16 time signature. It contains melodic lines with dynamic markings *f* and *pp*. The music features eighth and sixteenth notes with slurs and accents.

cl.

Clarinet staff for measures 219-222. The staff is in treble clef with a 9/16 time signature. It contains rests for all measures.

percu.

Percussion staff for measures 219-222. It includes parts for tambourin, bongos, and doum doum. The time signature is 9/16. Dynamic markings *f* and *pp* are present. The doum doum part has a '2' under the notes, indicating a doublet.

223

fl.

Flute staff for measures 223-226. The staff is in treble clef with a 9/16 time signature. It contains melodic lines with dynamic markings *f* and *pp*. A wavy line above the staff in measure 224 indicates a tremolo effect.

cl.

Clarinet staff for measures 223-226. The staff is in treble clef with a 9/16 time signature. It contains melodic lines with dynamic markings *pp* and *f*. A '(b.e.)' marking is present above a note in measure 224.

percu.

Percussion staff for measures 223-226. It includes parts for tambourin, bongos, and doum doum. The time signature is 9/16. Dynamic markings *f* and *p* are present. The doum doum part has a '2' under the notes, indicating a doublet.

227

*♩. = ♩.*

*♩. = ♩.*

fl.

*mp* *pp*

cl.

*pp* *f* *pp*

percu.

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

231

*♩. = ♩.*

fl.

*p* *f*

cl.

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

percu.

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The image shows a musical score for three instruments: flute (fl.), clarinet (cl.), and percussion (percu.). The score is divided into two systems, measures 227-230 and 231-235. The flute part starts with a dynamic of *mp* and *pp*. The clarinet part starts with *pp*, *f*, and *pp*. The percussion part starts with *f*, *mp*, *pp*, and *f*. The second system starts at measure 231. The flute part starts with *p* and *f*. The clarinet part starts with *f*, *pp*, *f*, *p*, and *f*. The percussion part continues with *f*, *p*, and *f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



235

prendre la flûte piccolo

flûte piccolo

fl.

cl.

percu.

239

fl.

cl.

percu.

243

fl.

*p* *f*

cl.

*pp* *pp*

percu.

*pp* *f* *p*

246

fl.

*pp* *f*

cl.

*pp* *f*

percu.

*mf*

2

249

ff *p*

cl. *pp* *f pp*

percu. *f*

249

fi. *p*

cl. *p* *pp* *mp*

percu. *p*

255

fl.

*f* *ff*

cl.

*f* *p*

percu.

*f* *ff*

2 2 2 2

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