

MATHIEU DUMONT

**L'INFLUENCE DU *BLACK METAL* SUR  
LA COMPOSITION DE QUATRE ŒUVRES  
MUSICALES ORIGINALES**

**Tome II  
Partitions**

Mémoire présenté  
à la Faculté des études supérieures de l'Université Laval  
dans le cadre du programme de maîtrise en musique  
pour l'obtention du grade de Maître en musique (M. Mus.)

FACULTÉ DE MUSIQUE  
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# TABLE DES MATIÈRES

Table des matières	ii
<i>Putréfaction</i>	1
Notes sur l'interprétation	2
Partition	3
<i>The Five Adorations</i>	15
Notes sur l'interprétation	16
Texte de l'œuvre <i>The Five Adorations</i>	18
Partition	19
<i>Interjections</i>	46
Notes sur l'interprétation	47
Texte de l'œuvre <i>Interjections</i>	48
Partition	49
<i>Nordic Landscapes</i>	66
Instrumentation	67
Partition	68

DUMONT

PUTRÉFACTION

pour quatuor à cordes  
(2007)

DUMONT  
**PUTRÉFACTION**  
 (2007)

**NOTES SUR L'INTERPRETATION**

∞ *Tremolando* extrêmement rapide, sans rythme précis. Placé sur la hampe.

↑ ↑ ↑ ↑ Jouer entre le chevalet et le cordier (1, 2, 3, 4 cordes)

▲ Jouer la plus haute note sur l'instrument (hauteur ind.)

*vib.* exagéré Vibrato très large et très rapide.

♯ Jouer un quart de ton plus haut

Passer graduellement d'une position à l'autre avec l'archet

Ex : *pont.* → *tasto*

Toutes les indications *pont.* doivent être jouées *molto pont.* Ceci a pour but d'alléger la présentation du score

Durée 6 min.  
Partition en sons réels

# Putréfaction

Pour quatuor à cordes  
(2007)

Mathieu Dumont 3  
1984

**Measures 1-3:** **Violon I:** *ppp* *vib. exagéré II sur la pointe* *poco* *ppp* *f* **Violon II:** *pp* *mp* *pp* *ppp* *p* *ppp* **Alto:** *p* *pp* *pp* **Violoncelle:** *pp* *poco* *pp*

**Measures 4-6:** **VI I:** *p* *pp* *mf* *vib. exagéré* **VI II:** *p* *ff* *molto* *ppp* **Alto:** *mp* *mf* *mp* *ppp* **Vcelle:** *ppp* *f* *pont. gliss.* *tasto simile* *5*

**Measures 7-9:** **VI I:** *ppp* *f* **VI II:** *ppp* *poco* *molto* *mp* *pp* *molto* *f* *molto* **Alto:** *ppp* *poco* *ppp* **Vcelle:** *mf*

10 *ord.* *accel.* -----  $\text{♩} = 76$  *molto rit.* -----

VI I *ppp* *mf*

VI II *pp* *f > mp* *p < f* *pp < poco > pp*

Alto *IV* *pp* *molto f* *p < ff* *ppp*

Vcelle *pont.* *5* *3* *ord.* *vib. exagéré* *gliss.* *gliss. pont.* *3* *ord.* *3* *gliss. ord.* *3* *3* *ppp* *f* *pp subito < poco > pp* *f* *pp* *pp < > pp* *poco*

13  $\text{♩} = 40$

VI I *gliss.* *pont.* *tasto* *pont.* *ffpp* *f*

VI II

Alto *1* *p < poco > p*

Vcelle *tasto* *3* *3* *simile*

15 *pont.* *ord. subito* *pont.*

VI I *f < fff > f* *fff mf* *ff* *> p* *< mf > p* *< f*

VI II *IV* *mf* *pp* *vib. exagéré* *f* *p subito* *f subito*

Alto *ff > mf*

Vcelle *ff* *mp*

VI I *ord. norm. battuto arco* *norm.* *IV*  
*fff subito* *p* *f* *pp* *mf* *ff* *p*

VI II *f* *p subito* *f* *mf*

Alto *trem.* *p* *f* *p* *pp* *mf* *molto pont.* *poco pont.* *ord.* *p* *f* *p*

Vcelle *IV* *fff subito* *mf* *ff* *mp* *fff* *ff* *f* *pont.* *molto pont.*

VI I *IV trem.* *mf* *ff*

VI II *tasto* *pont.* *tasto* *pont.* *pp sempre*

Alto *ff* *pp* *f* *mf*

Vcelle *tasto 3* *pp* *poco* *pp* *ord. 3* *3* *3* *tasto 3* *simile* *simile*

VI I *IV* *f* *ff* *p*

VI II *tasto* *f*

Alto *ppp* *mp* *ppp*

Vcelle *tasto 3* *3* *simile* *simile sempre*

*IV III II III IV III IV III II III*

25

VI I

VI II

Alto

Vcelle

*ff*

*f* *molto* *p* *ppp*

*p* *ppp*

I II III IV

II

28

VI I

VI II

Alto

Vcelle

*pp*

*pp*

*p* *ppp*

*pp* *simile sempre* *IV*

*pp* *simile sempre* *II III IV*

*fp* *ff*

*p* *mf* *f*

*accel.* ..... ♩=76

*ostinato fine*

31

VI I

VI II

Alto

Vcelle

*mf* *pp*

*pp* *poco* *pp* *ff*

*fff* *mp* *pp* *ff subito*

*ord. 3* *tasto* *pont.*

*pp* *mf* *ppp*

*II trem.*

*ord.* *pont.*

*tasto* *pont.*



34

VII

VII II

Alto

Vcelle

Dynamic markings: *ppp*, *p f subito*, *pp*, *mp*, *pp*, *mf*, *mf*, *pp*.  
Performance instructions: *pont.*, *tasto*, *ord.*, *IV*, *pont.*, *I*.

36

VII

VII II

Alto

Vcelle

Dynamic markings: *ff*, *pp*, *fff*, *f*, *pp*, *p*, *ff*, *p*, *f*, *pp*, *ff*.  
Performance instructions: *vib. exagé*, *pont.*, *ord.*.

38

VII

VII II

Alto

Vcelle

Dynamic markings: *f*, *pp*, *ff*, *mf*, *pp*, *mf*, *pp*, *pp*, *poco*, *pp*, *pp*, *poco*, *pp*.  
Performance instructions: *vib. exagé*, *poco pont.*, *battuto arco*, *norm.*, *vib. exagé*, *poco vib.*.

41

VII *ff* *f* *p* *ff* *mf*

gliss. d'harm. IV

8<sup>va</sup> 8

VI II *ff* *p*

trem.

Alto *ff* *f*

trem.

Vcelle *ff*

3 → pont.

5 6

44

VII *pp* *p* *ppp*

(8<sup>va</sup>) vib. exagéré

loco

VI II

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

Vcelle *mf* *pp* *pp* *mp*

vib. exagéré

trem.

47

VII *p* *ppp*

VI II

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

trem.

Vcelle *mf* *p* *ff* *p*

♩ = 128  
trem.

50

VI I *ff*

VI II

Alto *ff* *pizz.* *ff*

Vcelle *ff subito* *f* *fff*

*trem.* *fff*

*f* *fff*

*trem.* *f* *fff*

53

VI I *f sempre*

VI II *pizz.* *ff* *arco* *f sempre*

Alto *gliss. d' harm. III arco* *IV* *mp* *ff poss.* *mp* *f* *mp*

Vcelle *mp* *ff* *mp*

56

VI I

VI II

Alto *p* *mf* *p*

Vcelle *pizz.* *ff* *ff*

59

VI I

VI II

Alto

Vcelle

*mp* *f* *mp*

3 3 3

62

VI I

VI II

Alto

Vcelle

*fff* *fff* *fff* *p subito* *ppp* *f poss.*

*p* *poco* *simile* *simile*

*arco* *mf sempre*

5 5 5 5 5 5 5 5

65

VI I

VI II

Alto

Vcelle

*fff* *ppp* *ff* *pp*

*simile* *simile*

5 5 5 5 5 5 5 5

68 *mf* *en dehors* *ff* *rall.*  $\text{♩} = 64$  *p*

VI I

VI II

Alto

Vcelle

*pp* *fff* *fff* *fff*

71 *mf* *p* *vib. exagéré* *n* *pp*

VI I

VI II

Alto

Vcelle

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

74 *n* *accél.*

VI I

VI II

Alto

Vcelle

*n* *n* *n* *ppp*

77

VII I

VII II

Alto

Vcelle

IV

*pp*

*cresc.*

*cresc.*

80

VII I

VII II

Alto

Vcelle

*mp*

*pp*

*f*

*mp*

♩ = 128

83

VII I

VII II

Alto

Vcelle

*battuto arco*

*mp*

*f*

3

86

VI I *mp cresc.*

VI II *cresc.* *f*

Alto *mf*

Vcelle *cresc.*

89

VI I *f*

VI II *f*

Alto *f*

Vcelle *f*

92

VI I *fff*

VI II *fff*

Alto *fff*

Vcelle *fff*

$\text{♩} = 64$

95

VI I

VI II

Alto

Vc II

Vc I

*f*

*f*

*f*

98

VI I

VI II

Alto

Vc II

Vc I

*mp*

*pp*

101

VI I

VI II

Alto

Vc II

Vc I

*p*

*pp*

*n*

*n*



DUMONT

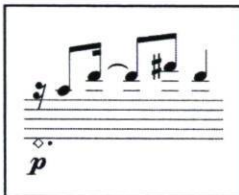
# THE FIVE ADORATIONS

(d'après le poème éponyme d'Aleister Crowley)  
pour flûte, clarinette, piano, soprano,  
violon et violoncelle  
(2008)

**DUMONT**  
**The Five Adorations**  
 pour flûte, clarinette, piano, soprano,  
 violon, violoncelle  
 (2008)

**NOTES SUR L'INTERPRÉTATION**

**Flûte**

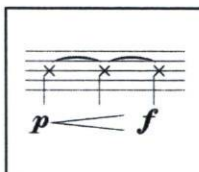


Jouer les harmoniques en exécutant le doigté de la fondamentale (note en losange). Ne pas faire entendre la fondamentale.



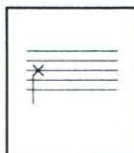
Serrer les dents autour de l'embouchure et souffler.

**Clarinette**



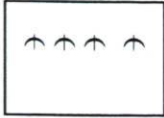
Son éolien, hauteur indéfinie.

**Voix**

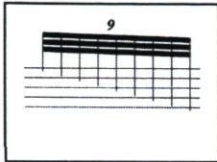


Selon l'indication dans la partition :  
 Gutturale, chuchoté ou soupiré.

## Cordes



Jouer entre le chevalet et le cordier (1, 2, 3, 4 cordes)



Suivre approximativement le dessin des hauteurs moyennant le rythme indiqué.

## Général



Jouer un quart de ton plus haut



Jouer trois quarts de ton plus haut



Jouer un quart de ton plus bas



Jouer la hauteur la plus haute de l'instrument

**TEXTE**

## THE FIVE ADORATIONS

I praise Thee, God, whose rays upstart beneath the Bright  
and Morning Star:  
Nowit asali fardh salat assohbi allahu akbar.

I praise Thee, God, the fierce and swart; at noon Thou ridest  
forth to war!  
Nowit asali fardh salt assohri allahu akbar.

I praise Thee, God, whose arrows dart their royal radiance  
Over the scar:  
Nowit asali fardh salat asasri allahu akbar.

I praise Thee, God, whose fires depart, who drivest down the  
Sky thy car:  
Nowit asali fardh salat al maghrab allahu akbar.

I praise Thee, God, whose purple heart is hidden in the abyss  
afar...afar...afar...

**Aleister Crowley**

# The Five Adorations

19

Texte d'Aleister CROWLEY

Durée: 14 min.

Partition en sons réels

Pour flûte, clarinette, voix,  
piano, violon et violoncelle  
(2008)

Mathieu Dumont  
1984

$\text{♩} = 40$

Flûte

Clarinette

Piano

Voix

Violon

Violoncelle

Fl

Clar.

Pno.

Voix

VI

Vcelle

*ppp*

*p*

*mp*

*mf*

*pp*

*p*

*ppp*

*poco*

*n*

*tasto*

*pont.*

*loco*

*sourir étranglé*

*ah*

*idem*

*pont.*

*tasto*

*p*

*ppp*

Le plus doux poss.

10

Fl. *f* *molto*

Clar. *f* *molto*

Pno. *mp* *mf*

Voix

VI *pp cresc.* *tasto* *pont.* *f* *decresc.* *pp* *tasto*

Vcelle *mp* *ord.* *f* *p*

13

Fl. *f* *poco*

Clar. *ff* *molto* *f* *molto* *f*

Pno. *pp* *5* *ff* *8va* *8vb*

Voix

VI *poco* *norm.* *f* *p*

Vcelle *p* *poco*

16

Fl

Clar.

Pno.

Voix

VI

Vcelle

*f* > *mp*

*pp* < *poco* > *pp*

*p* *mp* *p*

*pp* *f* *mp sub.* *f*

*s* *s* *f* *ppp*

19

Fl

Clar.

Pno.

Voix

VI

Vcelle

*fff* *molto* *mp* < *ff*

*ppp*

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

*p* *poco* *mp* *pp*

*mf sub.* < *ff* *fff* *mf* *pp*

prai se Thee God

*mp* < *f* > *pp* *pp* *mp* *pp*

*mp* < *pp*

*mp* < *pp*

Musical score for measures 23-25. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice, Violin (VI), and Viola (Vcelle). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 23 starts with a *ff* dynamic in the Flute and a *mp* dynamic in the Clarinet. The Piano part features complex fingering with sixths, sevenths, and triplets. The Voice part has the lyrics "whose rays up star". Measure 24 continues with dynamics ranging from *mp* to *ppp*. Measure 25 features a *Flz* (flute trill) in the Flute part and a *pp* dynamic in the Piano part. The Viola part has a *ff* dynamic and a *p* dynamic with a *molto* marking.

Musical score for measures 26-28. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice, Violin (VI), and Viola (Vcelle). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 26 starts with a *mp* dynamic in the Flute and a *f* dynamic in the Clarinet. The Piano part has a *f* dynamic with a *poco* marking. The Voice part has the lyrics "be - neath the bright". Measure 27 continues with dynamics ranging from *f* to *ppp*. Measure 28 features a *mf* dynamic with a *poco* marking in the Flute part and a *pp* dynamic in the Piano part. The Voice part has a *mf* dynamic with a *gutt.* marking and a *p* dynamic. The Viola part has a *f* dynamic and a *pp* dynamic.



29

Flz *f* *mp*<sup>3</sup> *pp* *mp*<sup>3</sup> *mf* *p*

Clar. *p* *ff* *pp*

Pno. *p* *poco* *p* *mf* *ff*

Voix *f* *f* *p* *morendo*

VI *ff* *pp* *ppp* *sempre* *5* *3* *5* *3*

Vcelle *ff* *ppp* *sempre*

and \_\_\_\_\_ mor - ning star \_\_\_\_\_

34

Flz *f* *pp* *mf*

Clar. *p* *f* *p sub.* *f* *pp poss.*

Pno. *pp* *mp*

Voix

VI *p* *ppp* *p* *ff*

Vcelle *mp* *ff*

pont. *tasto* *norm. trem.*



*accel.* -----  $\text{♩} = 60$

Fl  
Clar.  
Pno. *mp* *fff*  
Voix  
VI *ff* Au talon  
Vcelle *ff* *mp*

Fl *ff* Slap tongue  
Clar. *ff* Slap tongue  
Pno. *pp* *ff*  
Voix *p* *mp* I praise  
VI *ppp* *pp* *pont.* *tasto* *ord.*  
Vcelle *ff* *p* *f* *pizz.*

53

Fl. *ff*

Clar. *n* *pp* *mf*

Pno. *f* *fff* *f*

Voix *mp* *ff*  
Thee God

VI *mf* *ff*<sub>sub.</sub> *p* *ff*

Vcelle *ff* *p* *f*  
Écrasé

56

Fl. *fp* *ff* *mp* *f* *p sub.*  
Slap tongue

Clar. *pp* *ff* *mp* *f*  
Slap tongue

Pno. *mf* *ff*

Voix *mf*  
the fierce

VI *ff* *pp*  
Au talon

Vcelle *mp* *molto* *ff* *ff*  
trem.

59

Fl

Clar.

Pno.

Voix

VI

Vcelle

*p*

*mp*

*f*

*mf*

*p* < *mf* *fff*

*f* *p*

and \_\_\_\_\_ swart \_\_\_\_\_

*molto pont.*

*f*

*tasto 3*

*p* *poco*

*7* *pont.*

*simile*

*loco*

8<sup>va</sup>

62

Fl

Clar.

Pno.

Voix

VI

Vcelle

*morendo*

*morendo*

*mp*

at \_\_\_\_\_ noon

*trem.*

*ff*

*3* *p*

*ord*  
*au talon*

*ff*

*7*

65

Fl *pp* *mp* *ppp*

Clar. *pp* *mp*

Pno.

Voix *pp* *p* *f*  
thou ri dest

VI

Vcelle

68

Fl

Clar.

Pno. *f*

Voix *f*  
forth \_\_\_\_\_ *lunga*

VI *mp* *f*  
au talon

Vcelle

*rit.* ----- *a tempo*

70

Fl. *pp* *mp* *ff*

Clar. *pp* *mp* *f*

Pno.

Voix *f* *fff<sub>sub.</sub>*  
to war

VI *ff* *fp* *ff*

Vcelle *ff*

73

Fl. *ff* *molto*

Clar. *ff* *p* *ff<sub>sub.</sub>* *pp*

Pno. *ff* *mp* *mp* *mf*

Voix *ff* *mp* *ff* *gutt.*  
pont. ord. war

VI *ff* *ff* *mf* *pp*  
3 3 7 *tasto*

Vcelle *ff* *pp* *mp* *ff*





Musical score for measures 82-84. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Viola (VI), and Violoncello (Vcelle). The key signature has one flat (B-flat) and the time signature is 3/4. Measure 82 features a 7-measure rest in the Flute and Piano parts. Dynamics include *mf*, *ppp*, *ppp cresc.*, *ff*, *mf decresc.*, and *pp*. The Flute part has a 5-measure rest in measure 84. The Viola part has a 4-measure rest in measure 84. The Violoncello part has a 4-measure rest in measure 84. The Voice part is silent in measures 82-84.

Musical score for measures 85-87. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Viola (VI), and Violoncello (Vcelle). The key signature has one flat (B-flat) and the time signature is 3/4. Measure 85 features a 6-measure rest in the Flute and Piano parts. Dynamics include *mf*, *f*, *ff*, *pp*, *mf*, *p*, *f*, *chucoté*, *p*, *mf*, *p*, *mf*, *mp*, *mp*, *pp*, *mf*, *poco*, *p*, *mf*, and *mp*. The Clarinet part has a *soufflé* marking. The Voice part has the lyrics: "No - wit a - ssa - li fardh sa - lat ass - ho - ri all - ha - hu ak - bar". The Viola part has a *I trem.* marking. The Violoncello part has a 4-measure rest in measure 85.



Musical score for measures 97-100. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Cello (Vcelle). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics for the voice part are: "whose a - rows dart their ro - yal". Dynamic markings include *mp*, *pp*, *mf*, and *ff*. There are also slurs and accents over the notes.

Musical score for measures 101-104. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Cello (Vcelle). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics for the voice part are: "ra - di - an c(e) o - ver the scar". Dynamic markings include *p*, *mf*, *ff*, *sub.*, *molto*, *ppp*, and *p*. There are also slurs and accents over the notes.

*poco accel.* ----- ♩=60

105

Fl

Clar.

Pno.

Voix

VI

Vcelle

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

*chucoté* *mf* *ff* *mf* *f* *#*

Nowit a-sa-li fardh sa-lat a-sa-sri all-a-hu ak-bar

*ppp* *poco* *ppp* *pp* *poco* *pp* *p* *f* *ff* *pizz*

*mp* *pp* *p* *f* *f* *p* *sub.* *ff*

IV<sup>o</sup>

*trem.*

109

Fl

Clar.

Pno.

Voix

VI

Vcelle

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

*p* *mf* *p* *mollo* *ff*

*ff* *mp* *ff*

*ff*

*pizz.* *ff*

*pont.* *f* *p* *sub.* *ff* *pp* *poco*

*trem.*

Musical score for measures 113-115. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Viola (Vcelle). The music is in 4/4 time and features various dynamics and articulations. The Flute part starts with a forte (f) dynamic and includes a piano (pp) section. The Clarinet part has a forte (ff) dynamic and includes a glissando (Gliss. étranglé). The Piano part has a forte (ff) dynamic. The Voice part has a forte (ff) dynamic and includes the word "praise". The Violin part has a forte (ff) dynamic and includes a tremolo (trem.) and a normal (norm.) section. The Viola part has a piano (pp) dynamic and includes a tremolo (trem.) and a forte (ff) section.

Musical score for measures 116-118. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Viola (Vcelle). The music is in 4/4 time and features various dynamics and articulations. The Flute part has a forte (f) dynamic. The Clarinet part has a forte (ff) dynamic and includes a piano (poco) section. The Piano part has a mezzo-forte (mp) dynamic and includes a forte (f) section. The Voice part has a forte (ff) dynamic and includes the word "Thee". The Violin part has a forte (ff) dynamic and includes a normal (norm.) section and a pizzicato (pizz.) section. The Viola part has a forte (f) dynamic and includes a forte (ff) section.

Musical score for measures 118-120. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Viola (Vcelle). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Flute part has a rest. The Clarinet part has a melodic line starting at measure 119 with dynamics *f*, *p*, and *ff* *sub.*. The Piano part has a complex accompaniment with dynamics *ff* and *ff* *sub.*. The Voice part has the lyrics "God" and a dynamic marking *gutt. ff*. The Violin part has a rhythmic pattern with dynamics *ff* *sempre* and *battuto*. The Viola part has a rhythmic pattern with dynamics *ff* *sub.*, *f* *sub.*, and *f*. Measure numbers 118, 119, and 120 are indicated.

Musical score for measures 120-121. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Viola (Vcelle). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Flute part has a rest. The Clarinet part has a melodic line starting at measure 120 with dynamics *fff* and *p*. The Piano part has a complex accompaniment with dynamics *fff* and *mp*. The Voice part has the lyrics "God" and a dynamic marking *fff*. The Violin part has a rhythmic pattern with dynamics *fff* and *fff* *n. cresc. - - - sub.*. The Viola part has a rhythmic pattern with dynamics *fff* and *fff*. Measure numbers 120 and 121 are indicated.

*poco rall.*

122

Fl

Clar.

Pno.

Voix

VI

Vcelle

who whose fi-res de-part fi-res de-

*pp*, *ff*, *f*, *fff*, *mf*, *p*, *molto f*, *molto p*

----- *a tempo*

126

Fl

Clar.

Pno.

Voix

VI

Vcelle

part who se dri vest down

*mf*, *p*, *f*, *fff*, *mp sub.*, *ff*, *f*, *loco*, *mp*, *pp*, *mf*, *ff*, *mf*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *p*, *mf*, *p*

Gliss. étranglé

loco

trem.

Musical score for measures 129-131. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Viola (VI), and Cello (Vcelle). The music is in 4/4 time and features various dynamics and articulations. The voice part includes the lyrics "the sky thy car".

129 *p* *ppp*

Clar. *ppp*

Pno. *8va*

Voix *8va* *ff* *mp* *ff*  
the sky thy car

VI *battuto* *p* *ff*

Vcelle *molto pont.* *ppp*

Musical score for measures 132-134. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Viola (VI), and Cello (Vcelle). The music is in 4/4 time and features various dynamics and articulations. The voice part includes the lyrics "No-wit a-sa-li fardh sa-".

132 *ff* *f*

Clar. *soufflé* *ff* *pp* *ffsub.* *pp* *ffsub.* *pp* *p*

Pno.

Voix *chucoté* *p sempre* *3*  
No-wit a-sa-li fardh sa-

VI *ff* *p* *mf* *I* *II* *III* *IV*

Vcelle *IV* *ff* *pp* *ffsub.* *pp* *ffsub.* *pp* *p* *f* *p* *mf*





Musical score for measures 145-150. The score includes parts for Flute (Fl.), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Cello (Vcelle). The key signature has one flat (B-flat) and the time signature is 4/4. The Flute part features a melodic line with dynamics *pp*, *poco*, *pp*, and *ppp*, and a fermata with a five-measure rest. The Clarinet part has dynamics *mf*, *pp*, *mf*, and *pp*. The Piano part is mostly silent. The Voice part is silent. The Violin part has dynamics *ppp*, *p*, *ppp*, and *ppp*. The Cello part has a dynamic of *mp*.

Musical score for measures 148-153. The score includes parts for Flute (Fl.), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Cello (Vcelle). The key signature has one flat (B-flat) and the time signature is 3/4. The Flute part has dynamics *f* and *pp*. The Clarinet part has dynamics *pp*, *f*, and *pp*. The Piano part has a dynamic of *fff*. The Voice part is silent. The Violin part has dynamics *f* and *pp*. The Cello part has a dynamic of *ff sub.*



156

Fl *pp* *mp* *pp* *pp* *mp* *pp*

Clar. *pp* *mp* *pp*

Pno. *mf* *ppp* *pp*

Voix *pp* *poco* *molto*

VI *ppp* *mp* *ppp*

Vcelle *mp* *f* *mp*

*n cresc.* *mp decresc.*

160

Fl *f* *pp* *f*

Clar. *mf* *pp* *f*

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

Voix *p* *pp* *mf* *fff*

VI *mf* *ff*

Vcelle *mp* *ff*

praise Thee



Musical score for measures 170-172. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Cello (Vcelle). The key signature has one sharp (F#) and the time signature is 4/4. Measure 170 starts with a dynamic of *pp*. The Clarinet part is marked "soufflé" and has dynamics *pp*, *mp*, and *p*. The Piano part has a triplet marked *mf* that transitions to *pp*. The Voice part has a "soupir" (sigh) marked *mp* and the lyrics "a - far". The Violin part has dynamics *ppp* and *p*. The Cello part has dynamics *f* and *p*. Measure 171 continues the dynamics. Measure 172 features a dynamic of *f* in the Flute and Cello parts.

Musical score for measures 173-175. The score includes parts for Flute (Fl), Clarinet (Clar.), Piano (Pno.), Voice (Voix), Violin (VI), and Cello (Vcelle). The key signature has one sharp (F#) and the time signature is 4/4. Measure 173 starts with a dynamic of *pp*. The Clarinet part is marked "soufflé" and has dynamics *pp*, *mp*, and *pp*. The Piano part has a triplet marked *mf* that transitions to *pp*. The Voice part has a dynamic of *mp* and the lyrics "a - far". The Violin part has dynamics *ppp* and *p*. The Cello part has dynamics *f* and *pp*. Measure 174 continues the dynamics. Measure 175 features a dynamic of *f* in the Flute and Cello parts and a "grinçant" (grating) effect in the Violin part.

177

Fl *Fiz*  
*mp* *ppp*

Clar.

Pno. *mp* *p* *n* *mp*

Voix

VI *arco grain* *grinçant* *norm.*  
*mp* *ppp*

Vcelle *ppp*

181

Fl

Clar. *ppp*

Pno. *p* *pp* *pp*

Voix *mp* *pp*  
ah

VI *p* *ppp* *p* *n*

Vcelle *p* *ppp* *p* *n*

DUMONT

# INTERJECTIONS

D'après le texte d'Antonin Artaud  
Pour voix et trio à cordes  
(2009)



DUMONT  
**INTERJECTIONS**  
 (2009)

**NOTES SUR L'INTERPRETATION**

∞ *Tremolando* extrêmement rapide, sans rythme précis. Placé sur la hampe.

↑ ↑ ↑ ↑ Jouer entre le chevalet et le cordier (1, 2, 3, 4 cordes)

▲ Jouer la plus haute note sur l'instrument (hauteur ind.)

*vib.* exagéré Vibrato très large et très rapide.

♯ Jouer un quart de ton plus haut

♯♯ Jouer trois quarts de ton plus haut

♭ Jouer un quart de ton plus bas

Passer graduellement d'une position à l'autre avec l'archet

Ex : *pont.* —————→ *tasto*

N.B. Toutes les indications *pont.* doivent être jouées *molto pont.* Ceci a pour but d'alléger la présentation du score

**TEXTE**

Compénétration

Pénétration

Ma langue

Mélange

Ma langue

Rapprochement

Pas de lointain

Pas de registre

Pas de général

Pas de total

Pas d'harmonie

Tout à veau l'eau

Mais pas moi

Pas de contact

Pas de rapprochement

Pas de pénétration

Pas de compénétration

Pas de copulation

Copulation

Pulation

Texte d'Antonin ARTAUD  
tiré de *Suppôts et supplications* (1947)

# Interjections

49

Durée : 9 minutes  
Partition en sons réels

pour trio à cordes et voix  
(2009)

Mathieu Dumont  
1984

Voix

Violon

Alto

Violoncelle

$\text{♩} = 53$

Voix

VI

Alto

Vcelle

3

Voix

VI

Alto

Vcelle

6

10

Voix

VI

Alto

Vcelle

*poco* *ppsub.* *p* *ppp*

*mf* *decresc.* *ppp*

*pp* *poco* *pp* *pppp*

*IV* *pont.*

13

Voix

VI

Alto

Vcelle

*p* *mf* *pp* *p* *poco* *sub.* *poco* *p* *sub.* *poco* *sub.*

*mf* *mf* *pp*

*molto* *mf* *pp* *poco* *ppp*

*trem.* *norm.*

*pizz.* *arco* *ord.*

17

Voix

VI

Alto

Vcelle

*poco* *mp* *poco* *pp* *mf* *poco* *p* *f*

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

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

*molto* *pont.*

Voix

VI

Alto

Vcelle

20

*f*

com - pé - né - tra - tion com - pé - né - tra - tion com - pé - né - tra - tion

*p* *ppp* *cresc.*

*ord.* *mp* *f* *pp*

*f* *pp* *cresc.*

Voix

VI

Alto

Vcelle

22

*decresc.* *pp*

com - pé - né - tra - tion com - pé - né - tra - tion

*norm.* *trem.*

*pp* *mp* *molto* *ff* *decresc.*

*mp* *molto* *ff*

Voix

VI

Alto

Vcelle

24

*pp cresc.* *mf decresc.*

pé - né - tra - tion pé - né - tra - tion pé - né - tra - tion pé - né - tra - tion pé - né - tra - tion pé - né - tra - tion pé - né - tra - tion pé - né - tra - tion

*pp* *pont.* *ppp* *détaché*

*pp* *mp*

27 --- *pp* *mp* *f* 52

Voix  
tion

VI  
*breve*  
ma langue *simile sempre*

Alto  
*ff* *pizz. breve* *arco* *p*  
*ff* *breve* *pp* > *n* *p* > *n* *mp* > *n*

Vcelle  
*ff* *p* *f*

30 *p* *f*

Voix  
mé - lan - ge

VI  
*p*

Alto  
*pont.* *pp* *mf*

Vcelle  
*p* *mf*

32 *p*

Voix  
mé - lan - ge mé - lan - ge mé - lan - ge mé - lan - ge mé - lan - ge mé - lan - ge

VI  
*trem.* *ff* *norm. pont.* *f*

Alto  
*pp* *ff* *ord. pizz.*

Vcelle  
*mp* *ff*

34

Voix *p* *cresc.* *f*  
ma langue — ma langue ma langue ma langue ma langue — ma langue

VI *ppp* *ff* ord. *b<sub>2</sub>*

Alto *arco* *pp* *f*

Vcelle *p* *molto* *ff*

37

Voix *p* *cresc.* *f*  
ra - pro-chement ra - pro-chement ra - pro-chement ra - pro-chement ra - pro -

VI *p* *mp* *trem.*

Alto *decresc.* *pp*

Vcelle *pp*

39

Voix *pp*  
chement ra - pro-chement ra - pro-chement

VI *pp* *norm.* *molto* *ff*

Alto *pp* *cresc.* *molto* *ff*

Vcelle *p* *molto* *f* *f*

41

Voix

VI

Alto

Vcelle

*tasto sempre*

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

*molto vib.* *pont.* *molto vib.* *pont.*

*f* *p* *f*

3

44

Voix

VI

Alto

Vcelle

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

*ord.*

*fpp cresc.* *ff*

*détaché* 7 7

*pp cresc.* *ff*

6

47

Voix

VI

Alto

Vcelle

*mf* *pp*

*étouffez*

pas de loin - tain pas de loin - tain

*pp* *pp* *f*

*pp* *mp*

*molto* *n*

3 3 5

\* Faire un lent cresc. de pp à ff jusqu'à la fin du gliss. mes. 57



50 *molto vib. f*

Voix pas — de re — gi — stre

VI *p* *ff* *mp*

Alto

Vcelle *molto vib. f* *pp* *mp* *f* *p* *mp*

54

Voix

VI *ff* *ff* *ff* *ff*

Alto

Vcelle *ff* *mp* *ff* *mp* *ff* *mp*

57 *Plus rapide* ♩=76

Voix

VI *ff* *breve* III IV *ff* *decresc.* *pp*

Alto *breve* III IV *ff* *p* *pp* *pont. 3*

Vcelle *ff* *breve* I II *ff* *decresc.*

60

Voix

VI

Alto

Vcelle

*ppp* *pp* *cresc.* *fff*

*pont.* *3* *ord.*

64

Voix

VI

Alto

Vcelle

*ff* *pp* *pp* *mp* *pp* *mp* *pp*

*vib. exagéré* *5* *IV* *pont.*

67

Voix

VI

Alto

Vcelle

*poco cresc.* *mp* *ff* *mp* *ff* *poco cresc.* *mp* *ff*

*vib. exagéré* *IV*

70 *p* *mf* 57

Voix

VI *pizz.* *ff* *arco* *mf* *ppp* *battuto* *mp* *mp* pas de gé né ral

Alto *f* *p* *f* *p* *ppp* IV

Vcelle *pizz.* *ff* *arco II* *mf* *n*

73 *p*

Voix

VI *ppp* *ppp* *p* *vib. exagéré* *I* *molto* *ff*

Alto *p* *pp* *molto* *ff* III-IV

Vcelle *battuto* *mf* *pp cresc.* *pp* *ff*

76 *mp* *f*

Voix pas de to tal

VI *pp* *mp* *ppp* *mf* *pp* IV IV

Alto *fp* *mf* *ppp* *mp* *pp*

Vcelle *ppp* *battuto* *p < f* *p < f*



88

Voix

VI

Alto

Vcelle

88

pizz.

arco

pizz.

*ff*

*pp*

*ff*

*pp*

*p*

*molto*

*f*

*pp*

détaché

arco

batuto<sub>3</sub>

*f*

*p*

Detailed description: This system covers measures 88 to 90. The key signature has one sharp (F#) and the time signature is 3/4. The voice part is silent. The violin (VI) part starts with a pizzicato (pizz.) chord at measure 88, followed by an arco section with a slur and a fermata. The viola (Alto) part features a complex melodic line with slurs, a sixteenth-note triplet (3) at measure 89, and a detached (détaché) phrase at measure 90. The cello (Vcelle) part begins with a pizzicato (pizz.) chord at measure 88 and continues with arco playing, including a batuto triplet at measure 90.

91

Voix

VI

Alto

Vcelle

91

arco

pizz.

arco

*ff*

*p*

*ff*

*f*

*p*

*ff*

*p*

*f*

*pp*

*f*

Detailed description: This system covers measures 91 to 93. The key signature has one sharp (F#) and the time signature is 3/4. The voice part is silent. The violin (VI) part has an arco section with a slur and a fermata at measure 91, followed by a pizzicato (pizz.) chord at measure 92, and another arco section at measure 93. The viola (Alto) part features a complex melodic line with slurs, a sixteenth-note triplet (3) at measure 92, and a sixteenth-note triplet (3) at measure 93. The cello (Vcelle) part has a sixteenth-note triplet (3) at measure 91, a pizzicato (pizz.) chord at measure 92, and an arco section at measure 93.

94

Voix

VI

Alto

Vcelle

94

*ff*

tout - à - vau l'eau

*f*

*fff*

*f*

*fff*

*f*

*fff*

Detailed description: This system covers measures 94 to 96. The key signature has one sharp (F#) and the time signature is 3/4. The voice part has a vocal line starting at measure 94 with the lyrics "tout - à - vau l'eau". The violin (VI) part features a complex melodic line with slurs, a sixteenth-note triplet (6) at measure 94, and a sixteenth-note triplet (6) at measure 95. The viola (Alto) part has a complex melodic line with slurs and a sixteenth-note triplet (6) at measure 94. The cello (Vcelle) part has a complex melodic line with slurs and a sixteenth-note triplet (6) at measure 94.

97 *fff*

Voix *mais pas moi*

VI *ff p mf mf pp*

Alto *trem. fff f sempre mf pp*

Vcelle *fff p*

101

Voix

VI *ff arco ppp*

Alto

Vcelle *ff arco ppp*

104 *p f p*

Voix *pas de contact*

VI *ff pp f ppp*

Alto *pp ff pp f pp*

Vcelle *ff mp f pp*

107

Voix

VI

Alto

Vcelle

ppp mf pp 3

pp mf pp 3

pp mf pp 3

Detailed description: This system covers measures 107 to 110. The voice part is silent. The violin (VI) part features a melodic line with dynamics *mf* and *pp*, and a triplet in measure 109. The alto part has dynamics *ppp*, *mf*, and *pp*. The cello (Vcelle) part has dynamics *pp*, *mf*, and *pp*, with a triplet in measure 109. The time signature changes from 3/4 to 2/4 and back to 3/4.

110

Voix

VI

Alto

Vcelle

pp 3 pp 3

pp 3 6 5 5 pp

pp poco pp

pp poco

IV IV-III

Detailed description: This system covers measures 110 to 113. The voice part is silent. The violin (VI) part has dynamics *pp* and triplets. The alto part has dynamics *pp*, *mp*, and *pp*, with fingerings 3, 6, 5, and 5. The cello (Vcelle) part has dynamics *pp*, *poco*, and *pp*. The time signature changes from 3/4 to 2/4 and back to 3/4.

114

Voix

VI

Alto

Vcelle

3 mp pp f pp p sempre

mp 5 5 pp f p sempre

pp p pizz. arco

pp sempre

Detailed description: This system covers measures 114 to 117. The voice part is silent. The violin (VI) part has dynamics *mp*, *pp*, *f*, and *pp*, with a triplet in measure 114. The alto part has dynamics *mp*, *pp*, *f*, and *pp*, with fingerings 5 and 5. The cello (Vcelle) part has dynamics *pp*, *pp*, *mp*, *f*, and *p sempre*, with *pizz.* and *arco* markings. The time signature changes from 3/4 to 4/4 and back to 3/4.

*poco rall.*

118

Voix

VI

Alto

Vcelle

122

Voix

VI

Alto

Vcelle

*mf*

*mf*

*pp*

*mf*

*pp*

*f*

*p*

*mf*

*pp*

*pp*

pas de ra-pro

126

Voix

VI

Alto

Vcelle

*pp*

*ppp*

*mf*

*pp*

*mp*

*pp*

*mf*

chement



129

Voix: pas de pé - né - tra - tion pé - né - tra - tion pé - né -

VI: *pp*, *f*, *pp*, *ppp*

Alto: *pp*, *f*, *pp*, *p*, *mf*, *pp*, *mp*

Vcelle: *pp*, *f*, *pp*, *mf*, *ppp*

Annotations: pizz, arco, 3

133

Voix: tra - tion

VI: *mp*, *pp*, *mf*, *pp*, *f*

Alto: *ppp*, *mp*, *f*

Vcelle: *pp*, *mp*, *pp*, *pp*, *mp*, *pp*

Annotations: 3, 6, 5

136

Voix: pas de com - pé - né - tra - tion *simile sempre*

VI: *pp*, *pp*

Alto: *pp*, *mp*, *pp*

Vcelle: *p sempre*

Annotations: 6

139 *pp*

Voix

VI

Alto

Vcelle

142 *chuchoté mp* *pp*

Voix

VI

Alto

Vcelle

pas de co-pu-la-tion pas de co - pu-la-tion pas de co-pu-la-tion pas de co-pu-la-tion

145 *simile mp*

Voix

VI

Alto

Vcelle

co-pu-la-tion co-pu-la-tion co-pu-la-tion co

*pizz.* *arco* *f* *pp* *mp* *n* *ppp* *p* *n*

*trem.* *f* *pp* *mp* *n* *ppp* *p* *n*

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

150

Voix *pp* *simile p*

pu - la - tion pu - la - tion pu - la - tion pu - la - tion

VI *mp* *n* *p*

Alto *mp* *n*

Vcelle *mp* *ppp* *ppp* *p*

154

Voix *simile p*

pu - la - tion

VI *n* *pp* *n*

Alto *p* *n* *pp* *n*

Vcelle *n*

DUMONT

# NORDIC LANDSCAPES

pour orchestre  
(2010)

**DUMONT**  
Nordic Landscapes  
pour orchestre  
(2010)

**Instrumentation :**

2 flûtes  
2 hautbois  
2 clarinettes  
2 bassons

4 cors  
2 trompettes  
3 trombones

Timbales  
Percussion :

- 1 triangle
- 1 cymbale suspendue
- 1 grosse caisse
- 1 caisse claire

Violons  
Altos  
Violoncelles  
Contrebasses



2 Fls

2 Htbs

2 Clars

2 Bsns

Cors I.3

Cors 2.4

2 Tromps

2 Trombs

2 Timbs

Perc.

Vls I

Vls II

Altos

Vcelles

Cbs

6

ppp

p

pp

ppp

sourd. straight

p

ppp

cymb. susp.

p

ppp

Div.

ppp

p

ppp

Unis. trem.

p<sub>sub</sub>

ppp

norm. Div.

ppp

p

ppp

Div.

ppp

p

pp

pizz.

p

3





2 Fls

2 Htbs

2 Clars

2 Bsns

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs

2 Timbs

Perc.

Vls I

Vls II

Altos

Vcelles

Cbs

17

*mp* *pp*

*mp* *pp*

*pp* *mp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

*pp*

triangle *mp* *pp*

*p* *mp* *pp* bien articulé

*mp* *pp* bien articulé

*mp* *pp* bien articulé

Unis. *mp* *pp*

pizz. Unis. *mp* *pp* arco Div.

arco Div. *pp* *mp* *pp*

arco Div. *pp* *mp* *pp*

pizz. non div. *mp*







2 Fls

2 Htns

2 Clars

2 Bsns

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs

2 Timps

Perc.

Vls I

Vls II

Altos

Vclles

Cbs

38

mf

p

mf

p

p

mf

p

mf

p

mf

p

pp

f

2 Fls  
2 Htbs  
2 Clars  
2 Bsns  
Cors 1.3  
Cors 2.4  
2 Tromps  
2 Trombs  
2 Timbs  
Perc.  
Vls I  
Vls II  
Altos  
Vcelles  
Cbs

44

*trem.*  
*pp*

*trem.*  
*pp*

*trem.*  
*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*accel.* -----  $\text{♩} = 78$

2 Fls *mf* *ff sempre*

2 Hrbs *mp* *ff*

2 Clars *mf* *mp* *f* *mf* *ff* *ff sempre*

2 Bsns *2-3* *3* *3* *3* *3* *a2* *f sempre*

Cors 1.3

Cors 2.4

2 Tromps *sans sourd.* *mp* *f sempre*

2 Tromps *1* *f sempre*

2 Timbs *p* *f* *mf sempre*

cymb. susp. *p* *f*

*accel.* -----  $\text{♩} = 78$

Vls I *trem.* *f*

Vls II *trem.* *f*

Altos *trem.* *f*

Vcelles *f sempre*

Cbs *f sempre*





2 Fls

2 Htbs

2 Clars

2 Bsns

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs

2 Timbs

Perc.

Vls I

Vls II

Altos

Vcelles

Cbs

60

*mp* *ff* *mp*

*mp* *ff* *mp*

*mf sempre*

*mf* *p* *simile sempre*

66

2 Fls

2 Htbs

2 Clars

2 Bsns

Cors I.3

Cors 2.4

2 Tromps

2 Trombs

2 Timbs

Perc.

Vls I

Vls II

Altos

Vcelles

Cbs

*mp* *ff* *mp*

*mp* *ff* *mp*

*mp* *ff* *mp*

3 3

3

Detailed description: This page of a musical score, numbered 78, covers measures 66 to 71. The score is for a full orchestra and includes parts for 2 Flutes, 2 Horns, 2 Clarinets, 2 Bassoons, 3 Cornets (I, II, III), 4 Cornets (I, II, III, IV), 2 Trumpets, 2 Trombones, 2 Timpani, Percussion, Violins I and II, Alto Saxophones, Violoncelles, and Contrabasses. The music begins at measure 66. The Flutes and Clarinets play a rhythmic pattern of eighth notes. The Horns and Trombones play a similar pattern. The Bassoons and Contrabasses play a slower, more melodic line. The Cornets and Trumpets play a rhythmic pattern of eighth notes. The Timpani play a rhythmic pattern of eighth notes. The Violins I and II play a rhythmic pattern of eighth notes. The Alto Saxophones play a rhythmic pattern of eighth notes. The Violoncelles and Contrabasses play a slower, more melodic line. The score includes dynamic markings of *mp* (mezzo-piano) and *ff* (fortissimo). There are also markings for triplets in measures 70 and 71.

2 Fls

2 Htns

2 Clars

2 Bsns

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs

2 Timbs

Perc.

Vls I

Vls II

Altos

Vcelles

Cbs

72

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*arco*

*fff*

78

2 Fls

2 Htbs

2 Clars

2 Bsns

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs

2 Timbs

Perc.

Vls I

Vls II

Altos

Vcelles

Cbs

*ff*

*pp*

*mf*

*ppp*

*p*

*pp*

*1*

*p*

*ppp*

*p*

*pp*

2 Fls *ppp* *mp* *ppp*  
2 Htbs *ppp*  
2 Clars *pp* *mp* *pp*  
2 Bsns  
Cors 1.3 *p* *mp* *pp*  
Cors 2.4  
2 Tromps  
2 Trombs *ppp* *p* *ppp*  
2 Timbs  
Perc. triangle *pp* *mp* *pp* *p* *ppp* cymb. susp. *pp*  
Vls I *mf* pizz. non div.  
Vls II  
Altos *p* *mp* *pp* trem.  
Vclles  
Cbs *mf* *ppp* arco

2 Fls *f* *p* *mp* *pp*

2 Htbs *f* *pp*

2 Clars *p* *mp* *pp*

2 Bsns *f* *p poss.* *ppp*

Cors 1.3 *mp* *pp* *p*

Cors 2.4 *p* *mp* *pp*

2 Tromps *f* *mp* *ff*

2 Trombs

2 Timbs *mf* *mf*

Perc. *mf*

Vls I *f* *mp* *f sub.* *pizz. non div.* *mf*

Vls II *f* *mp* *f sub.*

Altos *f* *mp* *f sub.* *mf*

Vcelles *f* *mp* *f sub.*

Cbs *mf* *f* *mp* *f sub.*

92

2 Fls *mp* *pp cresc.*

2 Htbs *mf* *pp*

2 Clars *mp* *pp*

2 Bsns *mp*

Cors 1.3 *mf* *pp* *a2* *f*

Cors 2.4

2 Tromps *pp* *f*

2 Trombs *pp* *mf* *p* *ppp*

2 Timps *mf*

Perc. *caisse claire* *mf*

Vls I *f* *mp f<sub>sub.</sub>*

Vls II *f* *mp f<sub>sub.</sub>*

Altos *pp* *f* *mp f<sub>sub.</sub>*

Vcelles *pp* *f* *mp f<sub>sub.</sub>*

Cbs *pizz.* *mf* *arco* *f* *mp f<sub>sub.</sub>*

2 Fls  
*pp cresc.* *f*

2 Htbs

2 Clars  
*f*

2 Bsns

Cors 1.3  
*mp* *f*

Cors 2.4

2 Tromps

2 Trombs  
*f*

2 Timps

Perc.  
triangle  
*pp* *f*

Vls I  
*mf* *ff* arco

Vls II  
*mp* *ff* trem. norm.

Altos  
*ff*

Vcelles  
*ff*

Cbs  
*mf* *ff* arco





2 Fls *pp* *mp*

2 Htbs *pp* *mp* *pp*

2 Clars *p* *mf* *pp* *mp*

2 Bsns

Cors 1.3 *mp* *pp* *pp*

Cors 2.4 *pp* *mp* *pp*

2 Tromps *mp* *pp* *pp*

2 Trombs *pp* *mp* *pp*

2 Timbs

Perc. *mf* *pp*

Vls I *pizz.* *mf* *mf* *mf*

Vls II *pizz.* *mf* *mp* *pp* *mf* *mf*

Altos *mp* *pp* *mp* *pp*

Vcelles *pp* *pizz.* *mf* *mf*

Cbs *mf* *pizz.* *mf* *mf*

107

2 Fls *pp*

2 Htbs

2 Clars *pp*

2 Bsns *pp*

Cors 1.3 *mp* *pp*

Cors 2.4

2 Tromps *mp* *pp*

2 Trombs

2 Timbs *p*

Perc. *p* *mp*

Vls I *mf*

Vls II *mf*

Altos *pp* *mf*

Vcelles *mf*

Cbs *mf*

caisse claire

triangle

arco

Musical score for page 88, featuring various instruments and dynamic markings. The score is divided into two systems of staves.

**System 1 (Top):**

- 2 Fls:** Treble clef, 5/4 time signature. Dynamics: *p* (piano), *mf* (mezzo-forte).
- 2 Htbs:** Treble clef, 5/4 time signature. Dynamics: *f* (forte), *pp* (pianissimo).
- 2 Clars:** Treble clef, 5/4 time signature. Dynamics: *f* (forte), *pp* (pianissimo).
- 2 Bsns:** Bass clef, 5/4 time signature. Dynamics: *f* (forte), *pp* (pianissimo).

**System 2 (Middle):**

- Cors 1.3:** Treble clef, 5/4 time signature. Dynamics: *f* (forte) to *p* (piano).
- Cors 2.4:** Treble clef, 5/4 time signature. Dynamics: *f* (forte) to *p* (piano).
- 2 Tromps:** Treble clef, 5/4 time signature. Dynamics: *f* (forte) to *p* (piano).
- 2 Tromps:** Bass clef, 5/4 time signature. Dynamics: *f* (forte) to *p* (piano).

**System 3 (Bottom):**

- 2 Timps:** Bass clef, 5/4 time signature. Dynamics: *p* (piano).
- Perc.:** Percussion part for *caisse claire*. Dynamics: *pp* (pianissimo), *p* (piano).
- Vls I:** Treble clef, 5/4 time signature. Dynamics: *pp* (pianissimo).
- Vls II:** Treble clef, 5/4 time signature. Dynamics: *pp* (pianissimo).
- Altos:** Bass clef, 5/4 time signature. Dynamics: *pp* (pianissimo), *trem.* (trémolo).
- Vcelles:** Bass clef, 5/4 time signature. Dynamics: *pp* (pianissimo).
- Cbs:** Bass clef, 5/4 time signature. Dynamics: *pp* (pianissimo).

115 *mf* *pp*

2 Flts

2 Hrbns

2 Clars

2 Bsns

115 *pp* *poco* *pp*

Cors 1.3

Cors 2.4

2 Tromps

2 Tromps

115

2 Timbs

Perc.

115

Vls I

Vls II

Altos

Vclles

Cbs

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

*arco* *p*

2 Fls  
2 Htbs  
2 Clars  
2 Bsns  
Cors 1.3  
Cors 2.4  
2 Tromps  
2 Trombs  
2 Timbs  
Perc.  
Vls I  
Vls II  
Altos  
Vcelles  
Cbs

120

*f* *pp*

*f* *pp*

*pp* *mp*

*mp* *f*

*mp* *f* *p*

*mp* *p*

*f*

arco *f*

arco *f*

arco *f*

*f* *pp*

*f* *pp*

1 2 *p* *p*

*f* *pp*









2 Fls *p* *ppp*  
 2 Htbs *p* *ppp*  
 2 Clars *p* *ppp*  
 2 Bsns  
 Cors 1.3 *ff* a2  
 Cors 2.4 *ff* a2  
 2 Tromps *pp* *ppp* *sourd. straight*  
 2 Trombs  
 2 Timbs  
 Perc. *ppp sempre*  
 Vls I *mp* *pizz.* *pp*  
 Vls II *mp* *pizz.* *pp*  
 Altos  
 Vcelles  
 Cbs

Musical score for page 94, featuring woodwinds, brass, and strings. The score is in 3/4 time and begins at measure 138. The woodwind section (2 Flutes, 2 Horns, 2 Clarinets, 2 Bassoons) plays a melodic line starting with a piano (*p*) dynamic and transitioning to pianissimo (*ppp*) later. The brass section (2 Trumpets, 2 Trombones, 2 Cornets 1.3, 2 Cornets 2.4) is mostly silent, with the cornets playing a short melodic phrase in the final measure marked *ff* and *a2*. The percussion section (2 Timpani, Percussion) plays a rhythmic pattern marked *ppp sempre*. The string section (Violins I and II, Violas, Cellos, Double Basses) plays a pizzicato (*pizz.*) accompaniment, starting at *mp* and ending at *pp*.



2 Fls

2 Htbs

2 Clars

2 Bsns

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs

2 Timbs

Perc.

Vls I

Vls II

Altos

Vcelles

Cbs

148

arco

*p*

6

5

6

*ff*

*ff*

*fp*

2

*mp*

6

5

6

*pp*



2 Fls *mf sempre*

2 Htbs *mf sempre*

2 Clars *mf sempre*

2 Bsns *f*

Cors 1.3 *mp* *ff*

Cors 2.4

2 Tromps sans sourd. *mp* *ff*

2 Trombs *f*

2 Timbs *f*

Perc. *f*

Vls I *mf sempre*

Vls II *mf sempre*

Altos *mf sempre*

Vcelles *ff sempre*

Cbs *ff sempre*

Detailed description: This page of a musical score, numbered 98, covers measures 155 to 158. The score is for a full orchestra and is written in 3/4 time. The key signature has one flat (B-flat). The woodwinds (Flutes, Horns, Clarinets) and strings (Violins I & II, Violas, Cellos, Double Basses) play melodic lines with various articulations and dynamics, including accents, slurs, and fingerings (e.g., 6, 5, 3). The brass section (Trumpets, Trombones, Horns 1.3 and 2.4) provides harmonic support, with the Trombones and Horns 1.3 playing a rhythmic pattern of eighth notes. The percussion (Timpani, Percussion) plays a simple rhythmic pattern. The dynamic markings range from *mf* (mezzo-forte) to *ff* (fortissimo). The instruction 'sans sourd.' (without mutes) is written above the Trombone part. The score is marked with measure numbers 155, 156, 157, and 158.



2 Fls  
2 Htbs  
2 Clars  
2 Bsns  
Cors 1.3  
Cors 2.4  
2 Tromps  
2 Tromps  
2 Timbs  
Perc.  
Vls I  
Vls II  
Altos  
Vcelles  
Cbs

161

caisse claire  
*mp*

*ff*

*mp*

Detailed description: This page of a musical score covers measures 161 to 164. The score is for a full orchestra. The woodwinds (Flutes, Horns, Clarinets, Bassoons) and strings (Violins I and II, Violas, Cellos, Double Basses) play complex melodic and harmonic lines, often with slurs and fingerings (3, 5, 6) indicated. The brass section (Cor Anglais, Trumpets, Trombones) plays a rhythmic pattern of eighth notes, with a dynamic marking of *ff* (fortissimo) starting in measure 163. The percussion section includes a Caisse Claire (snare drum) with a dynamic marking of *mp* (mezzo-piano) in measure 162. The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor).



2 Fls

2 Htbs

2 Clars

2 Bsns

Cors 1.3

Cors 2.4

2 Tromps

2 Tromps

2 Timbs

Perc.

Vls I

Vls II

Altos

Vocelles

Cbs

164

*mp*

*f*

cymb. susp.

*mp*

*f*

*fff*

*fff*

*fff*

*fff*

*fff*

2 Fls  
*mp sempre*

2 Htbs  
*mp sempre*

2 Clars  
*mp sempre*

2 Bsns  
*mp sempre*

Cors 1.3  
*mf sempre*

Cors 2.4  
*mf sempre*

2 Tromps  
*mf sempre*

2 Trombs  
*pp cresc.*

2 Timbs

Perc.  
triangle  
*mf sempre*

Vls I

Vls II

Altos

Vcelles

Cbs



2 Fls *mp* 6 5 6 6 5 6 6

2 Htbs *mp* 6 5 6 6 5 6 6

2 Clars *mp* 6 6 6 5 6 6

2 Bsns *mp* 6 5 6 6 5 6 6

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs *decresc.* *pp*

2 Timbs

Perc. *mp* *p* caisse claire

Vls I *mp* *pp* 6

Vls II *mp* *pp* 5 6

Altos *mp* *pp* 6

Vcelles *mp* *pp mf sub.* 6 5

Cbs



2 Fls *f sempre*

2 Htbs *f sempre*

2 Clars *f sempre*

2 Bsns *f sempre*

Cors 1.3

Cors 2.4

2 Tromps

2 Trombs *f sempre*

2 Timbs *mp*

Perc. *mp* caisse claire

Vls I *f sempre*

Vls II *f sempre*

Altos *f sempre*

Vcelles *f sempre*

Cbs *f sempre*



Musical score for orchestra, measures 185-187. The score is written for 2 Flutes, 2 Horns, 2 Clarinets, 2 Bassoons, 2 Trombones, 2 Trombones, 2 Timpani, Percussion, Violin I, Violin II, Alto, Viola, and Cello. The music is in 3/4 time and features complex rhythmic patterns with many sixteenth notes and slurs. Dynamics include *mp* and *f*. Fingerings and breath marks are indicated throughout the score.



