

Arnaud FILLION

# Concerto pour guitare et orchestre

1 - Espiègle

2 - Air

3 - Hypnotika

durée approximative : 27 minutes

## Orchestre

2 flûtes (la seconde doublant la piccolo)

2 hautbois

2 clarinettes en Si♭

1 basson

2 cors en fa

2 trompettes en Si♭

1 trombone

3 timbales (32", 29" et 26")

1 triangle (joué par le timbalier)

violons 1

violons 2

altos

violoncelles

contrebasses

## Notes d'interprétation

La guitare pourra être amplifiée.

*Espiègle* : L'introduction de la pièce n'est pas notée de manière formelle afin de laisser une part d'improvisation collective sous forme de tapis sonore organique et évolutif. Les instrumentistes seront donc libres de s'exprimer comme bon leur semble en termes de débit rythmique, en respectant les nuances et cette esthétique bruitiste et atonale.

La battue 3 + 2 + 2 devra être respectée dès le début, sans perception imminente nécessaire jusqu'à l'émergence du dialogue trompette / trombone (mesure 11).

*Air* : Il s'agit de l'air en tant qu'élément, tantôt tendre et tantôt austère, qui évolue dans une course imprévisible. Se transformant d'une caresse en tourbillon joyeux pour finalement redevenir un souffle, il modèle ce qu'il touche, entraînant dans son jeu feuilles et autres personnages d'un monde imaginaire.

*Hypnotika* : La partie de guitare des mesures 226 à 257 pourra être interprétée avec liberté, le guitariste pouvant notamment y ajouter à sa guise des "golpe" et autres jeux percussifs de la main droite.

# 1 - Espiègle

3

$\text{♪} = 320$   
un brouhaha

Piccolo

Flûte 1,2

Hautbois 1,2

Clarinette en Sib 1,2

Basson

Cor en Fa 1,2

Trompette en Sib 1,2

Trombone ténor

3 Timbales

Triangle

Guitare

Violon I

Violon II

Altos

Violoncelle

Contrebasse

jeux de clefs, sons d'air et des notes émergent aléatoirement

p

jeux de clefs, sons d'air et des notes émergent aléatoirement

p

jeux de clefs, sons d'air et des notes émergent aléatoirement

p

jeux de pistons, sons d'air et des notes émergent aléatoirement

p

(avec sourdine)  
jeux de pistons, sons d'air et des notes émergent aléatoirement

p

jeu de coulisse, sons d'air et des notes émergent aléatoirement

p

(32" et 28")  
avec étouffoirs, manches des mailloches en bois

$\text{♪} = 320$   
un brouhaha

(pizz.) sans archet, les doigts de la main droite grattent les cordes étouffées par les doigts de la main gauche qui se déplacent.  
Des sons émergent parfois, aléatoirement

l'archet joue, les doigts de la main gauche se déplacent.  
Des sons émergent parfois, aléatoirement

l'archet joue, les doigts de la main gauche se déplacent.  
Des sons émergent parfois, aléatoirement

## Espiègle

7

**1**  
juste des sons d'air et/ou de clefs  
morendo

juste des sons d'air et/ou de clefs

juste des sons d'air et/ou de clefs

juste des sons d'air et/ou de clefs

fp

juste des sons d'air et/ou de clefs

fp

juste des sons d'air et/ou de clefs

fp

fp

fp

juste des sons d'air et/ou de pistons

fp

solo (avec sourdine)

mf

morendo

mp

**1**  
Juste des sons étouffés sans émergence de note (son de "gratté").

Vln. I

fp

Juste des sons étouffés sans émergence de note (son de "frotté")

fp

Juste des sons étouffés sans émergence de note (son de "frotté")

fp

l'archet joue, les doigts de la main gauche se déplacent.  
Des sons émergent parfois, aléatoirement

fp

Juste des sons étouffés sans émergence de note (son de "frotté").

mp

mf

fmp

l'archet joue, les doigts de la main gauche se déplacent.  
Des sons émergent parfois, aléatoirement

fp

Juste des sons étouffés sans émergence de note (son de "frotté").

mp

13

morendo

*p*

*mp*

*mf*

*morendo*

*pp*

*ppp*

*morendo*

*pp*

*mp*

*mf*

*p*

*p*

Vln. I

Vln. II

Altos

Vc.

Juste des sons étouffés  
sans émergence de note (son de "frotté")

*p*

Cb.

19

Fl.

Htb.

Cl.

Bsn.

Cor

Tpt.

Tbn.

Vln. I

Vln. II

Altos

Vc.

Cb.

*laisser rebondir le dos de l'archet sur les cordes >~~~~~*

*frotté : son aléatoire grave et mystérieux tr~~~*

*laisser rebondir le dos de l'archet sur les cordes >~~~~~*

*frotté : son aléatoire grave et mystérieux tr~~~*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

**Fl.** *mf* *f* *mf*

**Htb.** *mf* *f*

**C1.** *pp* *mf* *mf*

**Bsn.** *mp* *mf*

**Cor** à 2 *mf* *mp*

**Tpt.** *f* *mf*

**Tbn.** *mp* *mf*

**Vln. I** col legno (c.l.) *>*

**Vln. II** c.l. *>*

**Altos** c.l. *>*

**Vcl.** c.l. (percussion table) *mp*

**Cb.** c.l. (percussion table) *mp*

**Section 2: une danse à cloche-pied**

## Espiègle

35

Fl. *mp* *mf* *ff* *f* **3**

Htb. *mf* *f* *mf*

Cl. *f* *mf*

Bsn. *p* *f* *mf*

Cor *p* *p* *mp* *p*

Tpt. *p* *p* *mp*

Tbn. *mp* *mf*

Timb. frapper les manches des mailloches l'un contre l'autre  
*mf* *mp* *mf* *mp*

Vln. I c.l. **3**  
*mf* *mp*

Vln. II c.l.  
*mf* *mp*

Altos c.l.  
*mf* *mp*

Vc. c.l.  
*mf* *mp*

Cb. c.l.  
*mf*

## Espègle

9

43

Fl.

Htb.

Cl.

Bsn.

Timb.

Vln. I

Vln. II

Altos

Vc.

Cb.

*p* *mf* *mp*

*mp* *mf*

*p* < *mf*

(perc.)

*mp* <

(perc.)

*mp*

(perc.)

*mp*

*p* < *mf*

(perc. table)

*mp*

(perc. table)

*mp*

(perc. table)

*mp*

*mp*

52

Fl.

Htb.

Cl.

Bsn.

Timb.

Vln. I

Vln. II

Altos

Vc.

Cb.

*mf* *p* *mf* etc...

*mf*

*mf*

(timbales étouffées)

*f*

*mf*

(perc.)

*mf* < *f*

(perc.)

*mf* < *f*

*p*

pizz.

*mf*

pizz.

*mf*

pizz.

*mf*

(perc. éclisse)

*mf*

(perc. éclisse)

*mf*

pizz.

*mf*

pizz.

*mf*

*mf*

**4 animé**

**4 animé**

61

Fl.

Htb.

C1.

Bsn.

5

*p* *mp* *mf* *ff*

*mf*

*solo*

*mp*

Vln. I

arco  
*p*

Vln. II

div.

Altos

Vc.

Cb.

5

*ff*

*mf*

*unis.* *3* *3* *3* *3*

*mf* *mp*

*unis.* *3* *3* *3* *3*

*mf* *mp*

*ff*

*mf*

*(pizz.)* *div.*

*mf*

*(pizz.)*

*mf*

*(pizz.)*

*mf*

71

Picc.

Fl. solo *mp* *mf* *p* *mp* *mf*

Htb.

Cl. à 2 *mp*

Bsn.

Cor *p* *mp*

Tpt. *mp*

Tbn. *mf* *mp*

Vln. I *p* *mf* (3) *mf* *mp* *mf* *pizz.* *mf*

Vln. II *p* *mf* (3) *mf* *mp* *mf* *pizz.* *mf*

Altos *pizz.* *mf*

Vcl. *mf*

Cb. *mf*

## Espiègle

81

Picc.

Fl.

Htb.

Cl.

Bsn.

Cor.

Tpt.

Tbn.

Vln. I

Vln. II

Altos

Vcl.

Cb.

Espiègle

poco rit.

solo 2.

ff

f

mf

ff

f

mf

pp

mp

mf

ff

f

mf

mp

p

mf

mp

mf

mp

arco

mf

div.

poco rit.

mp

arco

mf

f

mp

arco

mf

f

mp

arco

div.

mp

arco

f

mp

a tempo  
6

Fl. *pp*

Htb.

Cl. *p* solo 1. *mf* à 2 *p*

Bsn. *mp*

Cor *ppp*

Tpt.

Gtr. *mf* avec fougue *mp* *mf*

Vln. I *pp*

Vln. II *pp*

Altos *pp*

Vcl. *p* unis. (pizz.) *mf* *mf*

Cb.

100

C1. *p*

Bsn. *pp*

Tbn.

Gtr.

Vln. I unis.  
pizz.

Vln. II *mp*

Altos *mp*

Vc. *mp*

Cb. pizz. *mp*

*p*

**7 mystérieux**



109

Fl.

C1.

Tbn.

Gtr.

Vln. I div. *p* unis.

Vln. II *p*

Altos *p*

Vc. *p*

Cb. *p*

*à 2*

*mp*

*pp*

*mp*

*arco*

*pp*

*arco*

*mp*

*mp*

117                                 8

This musical score page contains four systems of music for orchestra and guitar. The top system includes Flute, Horn, Clarinet, Bassoon, Cor (Flute), Trombone, Guitar, Violin I, Violin II, Alto, Cello, and Double Bass. The middle system includes Violin I, Violin II, Alto, Cello, and Double Bass. The bottom system includes Violin I, Violin II, Alto, Cello, and Double Bass. Measure 117 starts with a dynamic of *p*. Measure 118 begins with a dynamic of *pp*, followed by *p*. Measure 119 begins with *mf*, followed by *f*. Measure 120 begins with *pp*, followed by *p*, and ends with a dynamic of *p*.

Fl.

Htb.

Cl.

Bsn.

Cor

Tbn.

Gtr.

Vln. I

Vln. II

Altos

Vcl.

Cb.

**éclatant**  
**molto rit.**

Fl. *mf* *ff* *mf > mp* *morendo*

Htb. *mf* *ff* *mf > mp* *morendo*

Cl. *mf* *fp* *ff* *mf > p* *morendo*

Bsn. *mp* *mf* *mp*

Cor. *tr* *mp* *p*

Tpt. *mf* *p*

Tbn. *mp* *fpp* *mf* *p* *ppp*

Timb. *fpp* *mf*

Gtr. *ff* *f*

Vln. I *pizz. unis.* *mf* *arco* *f* *mf* *mp*

Vln. II *pizz.* *mf* *arco div.* *f* *mf* *mp*

Altos *(pizz.)* *mf* *arco* *f* *mf* *mp*

Vc. *mf* *mf* *arco* *f* *mf* *mp*

Cb. *mf* *(pizz.)* *arco* *f* *mf* *mp*

135 rubato

Fl.

C1.

Gtr. *mf* 3 (laisser résonner) ③ ④ *p* *mp*

Vln. I rubato *pp*

Vln. II *pp*

Altos *pp*

Vc. *pp* pizz. *pp*

**11 pensif a tempo ♩ = 310**

=

147 solo très expressif

Cl. *mf* *mp* *mp* *p*

Cor *ppp*

Gtr. *mf* *mp* *mp* *p* ② ④ ③

Vln. I unis. pizz. *p* arco *pp* arco

Vln. II pizz. *p* arco *pp* arco

Altos pizz. *p* arco *pp* arco

Vc. pizz. *p*

Cb. *pp*

## Espiègle

158

**12**

Fl. solo *mp* *mp* *mf*

Htb. solo *mp* *mf* *mp* *mf*

C1.

Gtr.

Vln. I pizz. *p* arco

Vln. II *p* pizz. *p* arco

Altos *p* *p*

Vc. *p*

Cb. *p*

*p*

=

168

**13**

Fl. *mp* *mf* *mp* *mp* *p*

Htb. *mp* *mf* *3* *à 2* *mp* *p*

Cl. *mp*

Bsn. *p*

Cor *pp* *p* *pp*

Gtr. *mf*

Vln. I *div.*

Vln. II

Altos

Vc. arco

Cb. arco

177 poco accel.

14  $\text{♪} = 320$

Fl. *mf*

Htb. *mf*

Cl. *mp* *mf*

Cor

Tpt. *p* *mf*

Tri. *pp*

Gtr. *f* *mf*

Vln. I poco accel. *mp* *mf*

Vln. II div. *f* *mf*

Altos div. pizz. unis. *f* *mf*

Vcl. pizz. *mp*

Cb. pizz. *mp*

15 solo

Espiègle

jeux d'échos

poco rit. [17]

**Top System (Measures 195-196):**

- Picc.: Measures 195-196 are mostly rests. From measure 196, dynamic *p* is used for sixteenth-note patterns.
- Fl.: Measures 195-196 are mostly rests. From measure 196, dynamics *mp* and *mf* are used for sixteenth-note patterns.
- Cl.: Measures 195-196 are mostly rests. From measure 196, dynamics *p* and *mf* are used for sixteenth-note patterns.
- Bsn.: Measures 195-196 are mostly rests. From measure 196, dynamic *mp* is used for sixteenth-note patterns.

**Bottom System (Measures 195-196):**

- Tbn.: Measures 195-196 are mostly rests. From measure 196, dynamic *mp* is used for sixteenth-note patterns.
- Gtr.: Measures 195-196 show a rhythmic pattern of eighth-note pairs followed by rests.

jeux d'échos

poco rit. [17]

**Top System (Measures 197-198):**

- Vln. I: Measures 197-198 show sixteenth-note patterns. Dynamics include *mp*, *p*, *pp*, *unis.*, *div.*, *mf*, and *mf*.
- Vln. II: Measures 197-198 show sixteenth-note patterns. Dynamics include *p*, *pp*, *unis.*, *div.*, *mf*, and *mf*.
- Altos: Measures 197-198 show sixteenth-note patterns. Dynamics include *p*, *ppp*, *unis.*, *mf*, and *mf*.
- Vc.: Measures 197-198 show sixteenth-note patterns. Dynamics include *mp*, *p*, *pp*, *mf*, and *mf*.
- Cb.: Measures 197-198 show sixteenth-note patterns. Dynamics include *p*, *mf*, and *mf*.

## Espiègle

206      a tempo      18

Fl.      chaloupé, avec finesse      à 2

Htb.

Cl.      *mp*      *mf*

Bsn.      *pp*

Cor

Tpt.      *p*

Tbn.      *p*

Gtr.      *mf*

a tempo      18

Vln. I      chaloupé, avec finesse      arco

Vln. II      div.

Altos      *mp*      *p*

Vcl.      *mp*

Cb.      *p*

unis.      arco

unis.      arco

unis. arco

pp

Fl. 216

Htb.

Cl.

Bsn.

Cor

Tbn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

19

*pp* — *mp*

*mp*

*p*

*ppp* — *mp*

*mp*

*f*

*mf*

*div.*

*unis.*

*mp*

*p*

*div.*

*p*

*pizz.*

*mp*

*mf*

*mp*

*mp*

*arco*

*mp*

*p*

## Espiègle

226

Fl.

Htb.

Cl.

Bsn.

Cor

Tbn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

20

*Espiègle*

*mp*

*mp*

*p*

*mp*

*p*

*pp*

*p*

(laisser résonner)

*f<sup>3</sup>*

*mp*

*mp*

*p*

*unis.*

*mp*

*div.*

*unis.*

*mp*

*pizz.*

*mp*

*arco*

*p*

236

Fl.

Htb.

Cl.

Bsn.

Gtr.

Vln. I unis.

Vln. II

Altos arco

Vcl.

Cb.

## Espiègle

245 [21]

Fl. -

Cl. -

Bsn. *p* *mp*

Cor *p*

Gtr. (laisser résonner)

Vln. I *div.* *mp* *mf* *mp* *p*

Vln. II *mp* *mf* *mp* *p*

Altos *mp* *mf* *mp*

Vc. arco *p* *mp* *mf* *mp*

Cb. *p* *mp* *mf* *mp*

poco rit. rit.



254 [22] a tempo, un peu plus lent

Cor *pp*

Tbn. *pp*

Gtr. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. I *pp*

Vln. II *pp*

Altos *p*

a tempo, un peu plus lent

Fl. 260

Htb.

Bsn.

Cor

Tbn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

[23] a tempo

260

261

262

263

264

265

266

267

268

269

270

271

272

a tempo

[23]

267

Fl. *ppp*

Htb. *p*

Cl. *p*

Bsn. *pp*      *pp*

Cor *ppp*

Gtr. (laisser résonner) *mp*      *mf*      *f*      *mf*      *f*

24

solo  
un cœur qui bat *ppp*

Vln. I *pp*      *pp*

Vln. II *pp*      *pp*

Altos *pp*      *pp*

Vc. *pp*

Cb. *p*      *pp*      *pp*

276

Fl.      un cœur qui bat

Bsn.

Cor

Timb.

Gtr.      *mf*

25

*pp*

un cœur qui bat

*ppp*

Vln. I

Vln. II

Altos      un cœur qui bat

Vc.

Cb.

25

*pp*  
un cœur qui bat  
(la moitié)

*2. pp*

*pp*

*pp*

*pp*

26

Fl.      *p*

Bsn.

Cor

Timb.      *pp*

Gtr.      *f* — *mf*

Vln. I

Vln. II

Altos      *p*

Vc.

Cb.

26

*p*

*p*

*p*

*p*

285

Fl.      *p*

Bsn.

Cor

Timb.      *pp*

Gtr.      *f* — *mf*

Vln. I

Vln. II

Altos      *p*

Vc.

Cb.

26

*p*

*p*

*p*

*p*

la moitié

(div.)

1

295

Picc.

Fl.

Htb.

Cl.

Bsn.

Cor

Timb.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

*Espiègle*

rit.

27      *héroïque*  
a tempo

Picc.

Fl.

Htb.

Cl.

Bsn.

Cor.

Tpt.

Tbn.

Timb.

Gtr.

Vln. I

Vln. II

Altos

Vcl.

Cb.

## Espiègle

311

Picc.

Fl. *f*

Htb.

Cl.

Bsn. *mf*

Cor

Tpt. *p* *mf* *mpp* *mp*

Tbn. *p* *mf* *mp*

Timb. *pp* *mp*

Vln. I *unis.* *f* *ff*

Vln. II *f* *mf* *ff*

Altos *f*

Vcl. *mf* < *f* *mf* < *f*

Cb. *mf* < *f* *mf* < *f*

## Espiègle

33

320

Picc. Fl. Htb. Cl. Bsn.

28 ff ff ff

Cor Tpt. Tbn.

pp mp mf mf

Timb.

Vln. I Vln. II Altos Vc. Cb.

div. ff ff ff

unis. ff ff ff

mf f f f

Espègle  
rit. 29 a tempo

Picc. 326

Fl.

Htb.

Cl.

Bsn.

Cor

Tpt.

Tbn.

Timb.

Vln. I

Vln. II div.

Altos

Vcl.

Cb.

This musical score page contains ten staves of music for various instruments. The top section includes Picc., Fl., Htb., Cl., and Bsn. The middle section includes Cor, Tpt., Tbn., and Timb. The bottom section includes Vln. I, Vln. II, Altos, Vcl., and Cb. The score features dynamic markings such as *rit.*, *ff*, *mp*, *f*, *pp*, and *mf*. Performance instructions like *a tempo* and *div.* are also present. Measure numbers 29 are indicated above the staves. The instrumentation is primarily woodwind and brass, with strings providing harmonic support.

## 2 - Air

**Adagio  $\text{♩} = 60$**   
avec tendresse

1

Piccolo

Flûte 1,2

Hautbois 1,2

Clarinette en Sib 1,2

Basson

Cor en Fa 1,2

Trompette en Sib 1,2

Violon I

Violon II

Altos

Violoncelle

Contrebasse

**Adagio  $\text{♩} = 60$**   
avec tendresse

div.

3

1

à 2 rit. 2 a tempo mais retenu

Fl.      < f      < mp      p      p

Htb.      mf < f      < mp      p      p

Cl.      mf < f      mf > mp      p      p

Bsn.      mp      3 p      >

Cor      solo 1.      à 2      pp      pp p

Tpt.      mp      < p      >

Gtr.      très expressif      mf

Vln. I      < f      > mf      > mp      p      unis.      div.      unis.

Vln. II      mf < f      > mf > mp      p      unis.      mp

Altos      mf < f      > mf > mp      p      mp

Vc.      mf < f      > mf > mp      p      pizz.      mp

Cb.      mf < f      > mf > mp      p      mp

Fl. 13

Htb.

Cl.

Bsn. pp

rit.

4 a tempo

Cor

Gtr. pp p f mf

Vln. I p mp div. rit. unis. mf mp mf

Vln. II p mp mf mp

Altos p mp mf mp mf

Vc. p mp mf mp pizz.

Cb. p mp arco mf mp pizz. mp

19

Fl. *mf*

Htb. *mf*

Cl.

Bsn. *mp* *p* *pp*

Cor *ppp*

Tpt. *p* *ppp*

Gtr. *mf*

Vln. I pizz. div. arco unis. *mf* div. 5 pizz. (div.)

Vln. II *mp* *f* *f* *mp* *mp* pizz. div.

Altos *mp* *f* *f* *mp* *p* *mp* pizz.

Vc. arco *mp* *f* *f* *mf* *mp* pizz. *mp*

Cb. arco *f* *f* *f* *mf*

## Air

Fl. *p* *mp* *mf* *mp*

Htb. *mp* *mf* *mp*

C1. *p* *mp* *mf* *mp*

Bsn. *p*

Cor *mp* *pp*

Tpt. *p*

Gtr. *p* *p* *p* *p*

Vln. I unis. *mf* *mp* *pizz.* *mp*

Vln. II unis. *mf* *mp* *pizz.* *mp*

Altos arco *mp* *pizz.* *mp*

Vc. arco *mf*

Cb. arco *mf*

Air

Fl. *p* *pp* *mp* *p* *mp*

Htb. *p* *pp* *mp* *p* *mp*

Cl. *solo* *p* *mp* *à 2* *pp* *mp* *p* *mp*

Bsn. *pp* *mp* *pp* *p*

Cor *p*

Gtr. *p*

Vln. I *p* *arco* *mp* *mf*

Vln. II *p* *arco* *mp* *mf*

Altos *p* *arco* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

*animé* rit.

div.

**a tempo**

**Fl.** 30 *mf* **Htb.** *mf* **Cl.** *mf* **Bsn.** *mp* *mf* **Cor.** *p* **Tpt.** *mp* **Gtr.**

**Vln. I** *mf* **Vln. II** *mf* **Altos** *mf* **Vc.** *mf* **Cb.** *mf*

**brillant unis.** **8** **div.** **unis.**

**Air**

Fl. *mp*

Htb.

C1. *mf*

Bsn.

Cor *solo 1. 3* *mp*

Tpt. *solo 3* *mf*

Vln. I *mp* *unis.* *div.* *mf*

Vln. II *mp* *div.* *unis.* *mf*

Altos *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mp* *mf*

guilleret  
Adagio  $\downarrow = 65$

Fl. rit. 38 10

Htb.

C1. f mp p

Bsn. p pp

Cor

Tpt.

Gtr. mf harm. nat. 12ème ④ ⑥ harm. nat. 7ème

Vln. I rit. 10

Vln. II div. 8

Altos

Vc. div. p

Cb. p

Air

43

Fl.

Htb.

Cl.

Bsn.

Tpt.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

11

*p*

*p*

*p*

*pp* — *p*

*pp* — *p*

*mp* 6 *mf*

*mp* 3 *div.*

*mp* 3 *div.*

*mp* unis.

*mp*

*mp*



12 sombre

Fl.

Htb.

Cl.

Bsn.

Tpt.

Gtr.

Vln. II

Altos

Vc.

Cb.

*mp* 3 *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*p*

*pizz.* *mp* 12 sombre

*pizz.* *mp* *mf*

*pizz.* *mp* 3 *mf*

*arco* *unis. 3* *mp* *mf*

*arco* *3* *3* *mf*

*arco* *3* *3* *mf*

*arco* *3* *3* *mf*

## Air

53

**13 majestueux**

Fl.

Htb.

C1.

Bsn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

solo

*mp*

*mp*

*mp*

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

**13 majestueux**

*mf* *mp*

arco

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

**14**

Picc.

Fl.

Htb.

C1.

Bsn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

*p*

*mp*

*mp*

*mp*

*mp*

*3* *mp*

*div.* *pizz.*

*div.*

*unis.*

*mf*

*unis.*

*mf*

*pizz.*

*pizz.*

*mf*

*pizz.*

*mp*

*pizz.*

*mf*

Fl. 60

Htb. solo 3 (à 2) *sombre* *mp*

C1. *p* *mp*

Bsn. 3 *p*

Cor *p* *ppp*

Tpt. *mp* *p*

Gtr. 6 *mp* *mf*

Vln. I arco *p* *mp* *mf* *unis.*

Vln. II arco *p* *mp* *mf* *mp* *mf*

Altos arco *p* *mp* *mf* *mp* *mf*

Vc. arco *p* *mp* *mf* *mp* *mf* *f*

Cb. arco *p* *mp* *mf* *mp* *mf* *f*

## Air

Fl. *f* rit. 16 féérique *p* 3 morendo  
Htb. *f* >*pp* morendo  
Cl. *mp* *mf* >*p* *pppp* morendo  
Bsn. *mf* 3 *pp*  
Cor *mp* >*ppp* *ppp*  
Tpt. *mf* >*pp* morendo  
Gtr. (laisser résonner) ③○○③ 12 *mp* pi m a m i p...  
Vln. I *f* rit. 16 féérique  
Vln. II *f* >*pp*  
Altos *f* >*pp*  
Vc. *mf* >*p*  
Cb. *mf* >*p* *pp*



67  
Bsn.  
Gtr. 12 12 12 12 12 12 12  
Vln. I la moitié  
Vln. II *ppp* *pp* *pp*  
Altos *ppp* *pp*

69 [17]

C1. -

Gtr. 12 12 12 12 12 12 12 12

Vln. I (div.) p -

Vln. II p -

Altos p -

solo

=

71

Fl. -

Htb. solo mp -

C1. tr -

Cor -

Gtr. 12 12 12 12 12 12 12 12

Vln. I -

Vln. II -

Altos -

Vc. pizz mp -

## Air

73 **18**

Fl. *rit.*  
Htb. *mp*  
Cl.  
Cor  
Gtr. *12*  
Vc. **18** *rit.*



**19** *Adagio animato*  $\text{♩} = 60$

Fl. *mf* *mp* solo *mf* *3* solo *mf*  
Htb. *mf* *mp*  
Cl. *tr* *mp* *mp*  
Cor *pp*  
Gtr. *12*  
**19** *(div.) Adagio animato*  $\text{♩} = 60$   
Vln. I *p* *<> mp* *mp*  
Vln. II *p* *<> mp* *mp*  
Altos *p* *<> mp* *mp*  
Vc. *arco* *p* *<> mp* *mf* *mp*

77

Fl.

Htb.

Cl.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

solo

*mf*

*t2*

*t2*

*t2*

*t2*

*t2*

*t2*

*t2*

*t2*

*mp*

*mp*

*mp*

*mp*

*mp*

==

79

Fl.

Htb.

Cl.

Cor.

Gtr.

(à 2)

*mp*

*p*

*mf*

*pp*

*t2*

*t2*

*t2*

*t2*

*t2*

*t2*

## Air

Fl. 81

Htb.

Cl.

Bsn. *mp*

Cor

Gtr. 12

Vln. I

Vln. II

Altos

20

solo 3

20

pizz. unis. mp

pizz. unis. mp

pizz. mp

=

Fl. 83

Htb.

Cl. 3

Bsn.

Gtr. 12

Vln. I

Vln. II

Altos

Vc.

Cb.

21

à 2 solo 1

21

div. mp

div. mf

pizz. mp

pizz. mf mp

mf mp

22 **turbillonnant gaiement**

solo

Fl. *mf*

Cl. *mp* *p*

Gtr. *mp* *mf*

Vln. I (pizz.) *mp* *mf*

Vln. II (pizz.) *mp* *mf*

Altos (pizz.) *mf*

Vc. *mf*

Cb. *mf*

This section starts with a flute solo (measures 86-22) followed by a tutti section (measures 22-). The flute has sixteenth-note patterns with grace notes. The clarinet and guitar provide harmonic support. Measures 22- show a return to the original instrumentation with violins, cellos, and bassoon.

=

Fl. *mf*

Cl. (1.) *mf*

Gtr.

Vln. I *mp*

Vln. II *unis.* *div.* *unis.* *div.* *unis.* *div.* *mp*

Altos

Vc. *mf*

Cb.

This section continues the tutti instrumentation established in measure 22. The strings play eighth-note patterns, while the woodwinds provide harmonic support. The dynamics transition from forte to piano.

Air

23

Fl.

Htb.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

23

Fl.

Htb.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

93

*unis.*

*div.*

*unis.*

*div.*

*p*

*mf*

*unis.*

*div.*

*p*

*mf*

*div.*

*p*

*mf*

*p*

*mf*

95 [24]

Air

Picc.

Fl.

Htb.

Cl.

Bsn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

[24]

*mp*

*mp*

*mp*

*mp*

*f*

*mf*

*mp*

*pizz.*

*mp*

*mf*

*arco unis.*

*mp*

*pizz.*

*mp*

*mf*

*arco unis.*

*mp*

*pizz.*

*mf*

*arco*

*p*

*p*

*mp*

*pizz.*

*mf*

*arco*

*p*

*p*

*mp*

*pizz.*

*mf*

Air

98

Fl.

Htb.

Cl. *mp*

Bsn. *p* *pp* *p*

Cor

Tpt.

Gtr.

Vln. I

Vln. II

Altos *mf*

Vc. *mf*

Cb. *mf* *mf*

**25**

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

**25**

*mf* *arco unis.* *mf* *arco* *mf*



**101**

**26** dramatique

Htb.

Cl. *mp*

Bsn.

Cor

Gtr.

**27**

*mp* *p* *p*

**26** dramatique div.

Vln. I *unis.* *p* *mp* *p* *mp*

Vln. II *p* *mp* *p* *mp*

Altos *mp* *p* *mp* *p* *mp*

Vc. *mp* *p* *mp* *p* *mp*

Cb. *mp* *p* *mp* *p* *mp*

**27**

**105** *s'animant avec mélancolie*

**28** rit..

Fl. *mp*

Htb. *mp*

C1. *mp*

Bsn. *pp* *p* *mp* *pp*

Cor *pp* *p* *p*

Gtr. *f* *ff* *mf* <sup>8va</sup> harm nat 19ème

**28** rit.. unis.

Vln. I *p* *mp* *div.* *mf* *p*

Vln. II *p* *mp* *div.* *mf* *p*

Altos *p* *mp* *mf* *mp*

Vc. *p* *mp* *mf* *p*

Cb. *p* *mp* *mf* *p*

109 **rêveur rubato**

**Air**

Fl. rit. [29] Adagio  $\text{♩} = 60$

Htb. solo très expressif  
 $p$   $p$   $mp$   $mf$

Cl.  $pp$   $p$

Bsn.

Cor  $pp$

Gtr. 1 2 3 4 5 6

Vln. I **rêveur rubato** div. rit. [29] Adagio  $\text{♩} = 60$

Vln. II unis. div.  $p$

Altos  $p$   $pp$   $p$

Vc. pizz.  $p$

Cb. pizz.  $p$

This musical score page shows a complex arrangement of instruments. At the top, woodwind instruments (Flute, Horn, Clarinet, Bassoon) play melodic lines with dynamic markings like *pp*, *p*, *mp*, and *mf*. The middle section features a guitar-like instrument (Gtr.) with sixteenth-note patterns. The lower section includes strings (Violin I, Violin II, Alto, Cello, Double Bass) and a harp-like instrument (Vc.). The score uses a mix of standard notation and rhythmic patterns. Key changes are indicated by sharp symbols. Performance instructions like *unis.*, *pizz.*, and *rit.* are scattered throughout the measures.

rit.

a tempo

30

Fl. 114

Htb.

Cl.

Bsn.

Cor

Tpt.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

rit.

30

a tempo

pizz.  
unis.

pizz.  
unis.

pizz.

pizz.

arco

arco

pizz.

## Air

121

Fl.

Htb.

Cl.

Cor

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

**31**

p pp ppp

mf p mp harm art.

div. unis. mp p

div. unis. mp

div. mp

mp p



125

molto rit..

Cl.

Cor

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

**32** rubato

ppp pp morendo

(8) h. nat. h. art. h. na.t 7ème

molto rit.. rubato

arco 1. # ppp 2. pp pp

arco 1. # ppp 2. pp pp

arco ppp pp

ppp arco pp pp

**32**

div. p pp pp

p pp pp

ppp pp

ppp pp

### 3 - Hypnotika

61

**brûlant**  
**Allegretto ( $\text{d}=100$ )**

Piccolo

Flûte 1,2

Hautbois 1, 2

Clarinette en Sib 1,2

Basson

Cor en Fa 1,2

Trompette en Sib 1,2

Trombone ténor

3 Timbales

Triangle

Guitare

Violon I

Violon II

Altos

Violoncelle

Contrebasse

$\text{⑥} = \text{ré}$

**brûlant**  
**Allegretto ( $\text{d}=100$ )**

Fl. *f* — *mf* (à 2) *f* *mf*

Htb. *mp* *f* *mf* *f* <sup>3</sup>

Cl. *mf*

Bsn. *mf*

Cor solo 1. *p* (à 2) *pp* *p*

Tpt. *p* <sup>3</sup>

Tbn. *mp*

Timb. *mf* *p*

Vln. I *f* <sup>3</sup>

Vln. II *mf* unis.

Altos

Vc. *f* — *mf* *f* *mf*

Cb. *f* — *mf* *f* *mf*

Fl. 11

Htb.

Cl.

Bsn.

Cor solo 1

Tpt.

Tbn.

Timb.

Vln. I 1

Vln. II

Altos

Vc.

Cb.

Detailed description: The musical score is divided into two main sections. The top section (measures 11-15) features woodwind instruments (Flute, Horn, Clarinet, Bassoon) and brass (Trompete, Trombone). The Flute has a prominent melodic line with grace notes. The Bassoon provides harmonic support. The Trombones play rhythmic patterns. The Cor (Coral) has a solo section in measure 14. The bottom section (measures 16-20) features strings (Violin I, Violin II, Alto, Cello, Double Bass). Violin I leads with a melodic line, while the other strings provide harmonic and rhythmic support. Dynamics range from very soft (pp) to very loud (ff).

Fl. 16 *f* ff

Htb. *f* ff

Cl. *mf* *f* ff

Bsn. *mf* *mp* *mf*

Cor (à 2) solo 2 (à 2)

Tpt. *mf* *mp* *mf*

Tbn. *mf* *mf*

Timb. *mp* *ppp* *mp* *mf* *mp*

Vln. I *ff*

Vln. II *mf* *mp* *ff*

Altos *f*

Vcl. *f* > *mf* *f*

Cb. *mf* *f* *mf* *f*

Hypnotika

poco rit.

4 a tempo

Fl. f mf f 3 ff 3—3 f mf p>

Htb. f mf f 3 ff 3—3 f mf —

Cl. f mf f 3 ff 3—3 —

Bsn. f mp p mf 3—3 f —

Cor p mp —

Tpt. (h) f mp p mp 3 ff 3—3 mf 3 —

Tbn. mp p pp mp mf 3—3 —

Timb. p pp mf p pp ppp

Gtr. — — — — — élégant mf

Vln. I (h) f mf f 3 ff 3—3 f mf p> unis.

Vln. II (h) f mf f 3 ff 3—3 f mf p> unis.

Altos mf — f 3 ff 3—3 mf p

Vcl. mf — f 3 ff 3—3 p

Cb. mf — f 3 ff 3—3 mp — p>

29

Htb. *p* *pp*

Gtr. *mp* *mf* *p* *f* *mf*

Vln. II *p* *pp*

Altos *p* *pp*

Vc. *pp*

5

=

36 *tr* *p*

Htb. *p* *mp* *mp*

Cl. *p* *p*

Bsn. *pp* *p*

Gtr. *p* *f* *mf*

*poco rit.* *a tempo*

Vln. I *tr* *mp* *>p* *p* *ppp* *poco rit.* *a tempo*

Vln. II *tr* *mp* *>p*

Altos *p* *p* *3*

Vc. *p* *pp* *#* *pizz.*

Cb. *p*

6

Fl. *mystérieux* *p*

Htb. *p*

Cl.

Bsn. *pp*

Cor *pp*

Tpt. *v* *mp*

Tbn. *mp*

Timb. *ppp* *ppp* *mp*

Gtr. *laisser résonner* *l.r.....* *l.r.....* *mf ff f* *mf ff f* *mf*

Vln. I *mystérieux* *7* *div.* *ppp* *pp* *p* *mp*

Vln. II *div.* *ppp* *pp* *p* *mp*

Altos *pp* *mp*

Vc. *p*

Cb. *arco*

Fl. *impérial* *p* *mp* *mf* *éthétré* *rit.. a tempo* solo 1. *mp*

Htb. *p* *mp* *mf* >

Cl. *p* *mp* *mf* > *p* *pp*

Tpt. *mp* >

Timb. *p* *pp* *p* *mp p*

Gtr. *f* *tr* *②* *④* *⑤* *⑥* *②* *④* *⑤* *⑥*

Vln. I *impérial unis.* *p* *mp* *div.* *mf* *unis.* *éthétré* *rit.. a tempo* *pp*

Vln. II *p* *mp* *mf* *unis.* *>p*

Altos *p* *mp* *mf* *>pp*

Vc. *pp* *p* *mf* *f* *>pp*

Cb. *p* *mp* *mf* *>pp*

54

Picc.

Fl.

Cl.

Bsn.

Vln. I

Vln. II

Altos

Vcl.

Cb.

59

**héroïque**

Fl.

Htb.

Cl.

Bsn.

Timb.

Vln. I

Vln. II

Altos

Vcl.

Cb.

Musical score for Hypnotika, page 70, measures 63-10. The score includes parts for Picc., Fl., Htb., Cl., Bsn., Cor., Tpt., Tbn., Timb., Vln. I, Vln. II, Altos, Vc., and Cb. Measure 63 starts with a rest for Picc. followed by a melodic line for Fl. and Htb. Measure 64 begins with a melodic line for Fl. followed by Htb. Measure 65 continues the melodic line for Fl. and Htb. Measure 66 features a melodic line for Cl. Measure 67 begins with a melodic line for Bsn. Measures 68-70 show a complex melodic line for Cl. Measure 71 begins with a melodic line for Cor. Measures 72-74 show a melodic line for Tpt. Measure 75 begins with a melodic line for Tbn. Measure 76 begins with a melodic line for Timb. Measure 77 begins with a melodic line for Vln. I. Measure 78 begins with a melodic line for Vln. II. Measure 79 begins with a melodic line for Altos. Measure 80 begins with a melodic line for Vc. Measure 81 begins with a melodic line for Cb. Measure 82 begins with a melodic line for Vln. I. Measure 83 begins with a melodic line for Vln. II. Measure 84 begins with a melodic line for Altos. Measure 85 begins with a melodic line for Vc. Measure 86 begins with a melodic line for Cb.

68

molto rit.

11 Allegretto

Picc. Fl. Htb. Cl. Bsn. Tpt. Gtr.

Vln. I Vln. II Altos Vc. Cb.

un écho

=

75

Gtr. Vc.

<sup>②</sup> <sup>③</sup> <sup>②(l.r.)</sup>

80

Picc. Fl. Htb. Cl. Bsn. Gtr.

(solo 1.)

*avec entrain*

12

*mp* *mp* *mp* *p*

Vln. I Altos Vc.

*avec entrain*

12 unis.

*mp* *mp* pizz. *mp*

85

Htb. Cl. Bsn. Gtr.

*mp* *mf* *mf* *mf*

*div.* unis.

Vln. I Vln. II Altos Vc. Cb.

*mf* *mp* *mf* *mp* *mf* *mp* arco

pizz. *mp*

*13*

90                      poco rit.

14 a tempo      Hypnotika

impérial

Picc. -

Fl. *mf*      3      *spp* — *mf*

Htb. -

C1. *#mf*      3

Bsn. *pp* — *mf*

Cor. *pp* — *mf*

Tpt. -

Tbn. *pp* — *mf*

Timb. *mp*

Gtr. *mp*      6      (p i p i ...)      ⑤      *p* — *ff fmp*      *fmp*      *fmp*

Vln. I      poco rit.      div.      *spp* — *mf*

Vln. II      div.      *spp* — *mf*

Altos      *spp* — *mf*

Vc. *pp* — *mf*      arco

Cb. *pp* — *mf*

impérial  
unis.

96

Bsn. —

Cor. —

Timb. *mp mf*      *mp*      *p*      *ppp* — *mf mp mf ppp* <

Vln. I —

Vln. II —

Altos —

Vc. —

Cb. —

## Hypnotika

103 [15]

Picc. *mp*

Fl. *mp*

Htb. *tr*

Cl. *tr*

Bsn. *tr*

Cor. *p*

Tpt. *mf*

Tbn. *mf*

Timb. *mp*   *ppp*   *mf*

Gtr. *avec profondeur*   *(laisser résonner l'accord)*   *(l.r.)*

*mp* (*p i p i ...*)

Vln. I *mp*   *f*   *ff*   *3*   *3*   *f*

Vln. II *mp*

Altos *mp*

Vcl. *mp*

Cb. *p*   *f*

[16]

110

Tri.

Gtr. (l.r.) (l.r.) (l.r.) (l.r.) (l.r.) *ppp* ③ ④ 6

Vln. I

Vln. II

Altos

[17] *f* *fp* 1. div. *ppp* *p* *pp* *div.* 1. *ppp*

*mp*

**18** céleste

Timb. -

Gtr. (i p i p ...) <sup>2</sup> apiai <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>6</sup> *ppp*

Vln. I -

Vln. II *pp* (1.) *pppp*

Altos *pp* *ppp*

div.

Vc. (arco) <sup>2</sup> *ppp* *pp* *ppp*

percussion du pouce sur la corde (près du chevalet) *p* *pizz*

Cb. - *ppp* *pp*



123

Timb. -

Gtr. (l.r...) <sup>2</sup> <sup>3</sup> *ppp*

Vln. I *ppp* (1.) *ppp*

Vln. II -

Altos -

Vc. -

Cb. -

**19**

128

Timb.

Gtr.

Vln. I (2.)

Vln. II

Altos

Vc.

Cb.

=

133

Timb.

Gtr.

Vln. I (2.)

Vln. II

Altos

Vc. morendo

Cb.

**20**

Vln. I (1.)

Vln. II

Altos

Vc. (div.)

Cb.

138

21

Picc. -

Fl. (solo1.) *p* *pp* *p*

Htb. *p* *pp* *p*

Cl. *p* *pp* *p*

Bsn. *pp* *p*

Cor *pp* *p*

Timb. *p*

Gtr. *p*

21

Altos *p*

Vc. *pp* (div.) (2.seulement)

Cb. *p*



143

Cl. *ppp* *pp*

Bsn. *ppp* *pp*

Gtr. *p*

Altos *ppp* *pp* *p*

## Hypnotika

**22** de plus en plus dur      148

Picc. -

Fl. -

Htb. solo *p* à 2 *mp* *mf*

Cl. *p* *mp* *mf* *f* *mf* *f* solo *ff* très expressif

Bsn. *p* *mp* *p*

Cor -

Tpt. -

Tbn. -

Timb. *pp* *ppp* *mp* *pp* *mf* *p* *mf* *pp* *mf*

Gtr. -

Vln. I unis. *pp* *p* *mp* *mf* *f* *mf* *f*

Vln. II unis. *pp* *p* *mp* *mf* *f* *mf* *f*

Altos -

Vcl. unis. arco *p* *mp* *mf* *f* *mf* *f*

Cb. *p* *mp* *mf* *f* *mf* *f*

**23**

154 rubato rit. a tempo 24

Fl. *p*

Htb. *mp* *p* avec douceur

Cl. *mf* *mp* *pp*

Tbn. *p* *pp*

Gtr. sur la touche *mp*

rubato rit. a tempo 24

Vln. I *mf* *mp* *p* *pp*

Vln. II *mf* *mp* *p* *pp*

Altos *mf* *mp* *p* *pp*

Vc. *mf* *mp* *p* *pp*

Cb. *mf* *mp* *p*



162 le timbre se dure au chevalet 25

Gtr. *mf* *f* *mf*

Vln. I pizz. unis. *mp*

Vln. II pizz. unis. *mp*

Altos pizz. *p*

Vc. pizz. *p*

*p*

168

Gtr. (3)

Vln. I

Vln. II

Altos

Vc.

Cb.

[26]

*pp*      *p*      *mp*      *p*

div.      unis.

*p*      *mp*      *p*

*mp*      *p*

*pizz.*

*mp*      *p*



173

Fl.

Htb.

C1.

Gtr.

Vln. II

Altos

Vc.

Cb.

[27] (solo 1.)

*p*

*p*

*p*

*p*

*p*

*pp* arco

*pp* arco

*pp*

(pizz.)

*pp*

[27] arco

**28**

Fl. *p* rit.

Htb. *p* *mp*

Cl. *p* *3* *p*

Bsn. *p* *pp*

Gtr. *f* rit.

**28**

Vln. I arco unis. *p* *tr* *tr*

Vln. II *p* div. *p* unis. *tr* *tr* *tr*

Altos *p* *p*

Vc. *p* *pp* div. *p* *mp*

Cb. *mp*

**183 (tr)**

**29** rêveur a tempo

Fl. *mp* *3* *mf* *mp* *p* *mp* *p*

Htb. *p* *3* *pp*

Cl. *3* *3* *p* *>pp* *ppp*

Cor *pp*

Gtr. *3* *3* *3* *3* *mf* *rêveur a tempo* *pp*

Vln. I *mp* *tr* *3* *p* *p*

Vln. II *mp* *3* *p*

Altos *mp* *p*

Vc. *p* *3* *p* *unis.*

Cb. *3* *p*

Fl. 30 en s'animant 190 pp < mp p < mp p — 6 mp

Htb. pp < mp p < mp p — mp

Cl. 6 pp < mp p < mp p — mp

Bsn. pp < p pp < p pp — pp p — mp

Cor pp p

Tpt. mp p

Tbn. pp ppp p

Gtr. mp mf ④ ③ ⑤ ⑥ ② ③ ④ ⑤ ⑥

Vln. I 30 en s'animant p < mp p < mp p — mp

Vln. II div. unis. p < mp p < mp p — mp

Altos p < mp p < mp

Vcl. p < mp

Cb. p mp mp

31 mf

accel.

196 (♩=130)

Fl. *mp*  
Htb. *mp*  
Cl. *mp*  
Gtr. *p* *mp* *p* *mp*  
Vln. I *unis.* *mp*  
Vln. II *unis.* *mp*  
Altos *mp*  
Vc.  
Cb. *mp*

(♩=130) pizz.  
pizz.



201 32

Fl. *mp*  
Htb. *mp*  
Cl. *mp*  
Bsn. *p*  
Gtr.  
Vln. I  
Vln. II  
Altos *mp*  
Vc.  
Cb.

32 arco  
arco

206

Fl. *p* *mp*<sup>3</sup> *mp*

Htb. *mp*

Cl. *mp* *p*

Bsn.

Tpt. *p*

Tbn. *p*

Gtr. *p*

Vln. I *pp* *mp* *p* *mp*

Vln. II *pp* *mp* *p* *mp*

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

Vc. *p* *pp* *mp* *p*

Cb. *p* *mp* *p* *pp* *mp* *p*

33

unis.

211

Fl.

Htb.

Cl.

Bsn.

Cor

Tbn.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

Fl. *tr.* [34] 217 *mp* *mf* *mp* *p* *3*

Htb. *p* *pp*

Cl. *pp* *mp* *p* *mp* *3*

Bsn. *mp*

Tpt. *p*

Gtr. *p*

Vln. I *p* *mp* *p* *mp*

Vln. II *mp* *p* *mp* *div.* *p* *unis.* *p* *mp*

Altos *mp* *p* *mp* *p* *mp*

Vc. *mp* *p* *mp* *mp* *3*

Cb. *mp* *p* *mp* *mp* *3*

Fl. 35 *mp*

Htb. 35 *mp*

Cl. 35 *mp*

Bsn. 35 *mp*

Cor 36 *p*

Tpt. 36 *p*

Timb. 36 *pp* — *mp*

Gtr. 36

Vln. I 35 *p* *mp*

Vln. II 35 *p* *mp*

div.

Altos 36 *p* *mf*

Vcl. 36 *p*

Cb. 36 *p*

This musical score page contains two systems of music, each consisting of eight measures. The instrumentation includes Flute, Horn, Clarinet, Bassoon, Cor (Oboe), Tpt. (Trumpet), Timb. (Timpani), Gtr. (Guitar), Vln. I (Violin I), Vln. II (Violin II), Altos (Alto voices), Vcl. (Cello), and Cb. (Double Bass). Measure 35 starts with the Flute, Horn, Clarinet, and Bassoon playing eighth-note patterns. The Cor enters with a sustained note. The Tpt. and Timb. play eighth-note patterns. The Gtr. has a continuous sixteenth-note run. Measures 36 begin with the Flute, Horn, Clarinet, and Bassoon continuing their eighth-note patterns. The Cor plays a sustained note. The Tpt. and Timb. play eighth-note patterns. The Gtr. continues its sixteenth-note run. The Vln. I, Vln. II, Altos, Vcl., and Cb. enter in measure 36, each with specific dynamics and articulations like 'div.' (divisi) and '3' (three-measure repeat). Measure 35 ends with a dynamic of *mf* and measure 36 ends with a dynamic of *mf*.

Fl. 227

Htb. morendo

Cl. 1. 6 mp 2. à 2

Bsn.

Cor pp p mp

Timb. pp mp

Gtr.

Vln. I 2. 6 mp

Vln. II p

Altos f mf

Vc. 3

Cb. 3

Fl. 231

Htb.

Cl.

Bsn.

Cor

Tpt.

Tbn.

Timb.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

38

*p*

*mp*

*p*

*mp*

*mp*

*pp*

*p a p p a p*

*f*

*div.*

*f mf*

234

Fl.

Htb.

Cl.

Bsn.

Cor

Tpt.

Tbn.

Timb.

Gtr.

Vln. I

Vln. II

unis.

Altos

Vc.

Cb.

238

Fl.

Htb.

Cl.

Bsn.

Cor

Tpt.

Tbn.

Timb.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

39

*mf*

div.

3

Hypnotika

Fl. *mf* *f* *3* *3* *3*

Htb. solo

C1. *mp* *6* *2.* *6* *mp* *3* *3*

Bsn. *mf*

Cor

Tpt.

Tbn. *mf* *mp* *mf*

Timb. *mp* *pp* *mp* *mp*

Gtr.

Vln. I *f* *mf*

Vln. II *mp* *mf*

Altos

Vc. *3* *3*

Cb. *3* *3*

Hypnotika

Fl. 246

Htb. (à2)

Cl.

Bsn. 40

Cor 1. p mp

Tpt.

Tbn. mp mf

Timb. pp p f

Gtr.

Vln. I 40

Vln. II mp mf f

Altos 5

Vc. 3 mf f

Cb. 3 mp f mf 3

Hypnotika

Fl. 250

Htb. *f*

Cl.

Bsn. *mp*

Cor

Tpt.

Tbn. *mp* *mf*

Timb. *pp* *p* *f*

Gtr.

Vln. I *mf* *f* *unis.*

Vln. II *unis.* *div.*

Altos *f* *3*

Vc. *mf*

Cb.

## Hypnotika

95

Fl. 254

Htb.

Cl.

Bsn.

Cor

Tpt.

Tbn.

Timb.

Gtr.

Vln. I

Vln. II

Altos

Vc.

Cb.

Hypnotika

Fl. 257 41 rit. a tempo

Htb. 42 incandescent a tempo ( $\approx 110$ )

Cl.

Bsn.

Cor.

Tpt.

Tbn.

Timb.

Gtr.

Vln. I 41 unis. rit. a tempo

Vln. II 42 div. incandescent a tempo ( $\approx 110$ )

Altos

Vc.

Cb.

Fl. *mp* *mf* 6

Htb.

Cl. *mf* *mp* *mf*

Bsn.

Cor *p* *mp* *mfp* *p* *p*

Tpt. *mp* *p* *mp*

Tbn. *mf* *mp* *p* *mp*

Timb. *mp* *mf* *mp*

Gtr. *p* *mp* *mf*

Vln. I *mf* unis. *mf* 43 div. *mf*

Vln. II *mf*

Altos

Vc.

Cb.

## Hypnotika

267 44

Fl. f ff fp ff

Htb. f ff fp ff

Cl. f ff fp ff

Bsn. mf f fp ff

Cor. mp mf f mf fp mf

Tpt. mf mf f mf fp mf

Tbn. mf fp mf fp

Timb. mf mp mf mp mf mp f mf f mf f mp pp f pp f

Gtr. ff fff fp ff

Vln. I ff molto rit. fp ff

Vln. II div. ff unis. div. fp ff

Altos ff fp ff

Vcl. ff fp ff

Cb. ff fp ff