

MAXENCE GRIMBERT-BARRÉ

CONCERTO opus 23

Pour Alto et orchestre à cordes

Conducteur

## Maxence Grimbart-Barré - Concerto pour alto et orchestre à cordes opus 23

Note du compositeur :

Composé au cours du mois de janvier 2015, ce concerto m'a été commandé par l'altiste Claire Chipot dans le but de l'exécuter lors du récital de Master II au Conservatoire National Supérieur de Musique et de Danse de Paris. Honoré par sa confiance et motivé par l'enjeu contextuel, j'ai tenu à non seulement mettre en valeur les possibilités expressives offertes par l'instrument, mais aussi lui donner la dimension la plus « solistique » possible au prix d'une volonté de dépassement technique de la part de l'exécutant. Traditionnelle dans l'écriture et dans sa forme, l'œuvre se veut être détachée de toute idée extra-musicale (en dehors de ce qu'on voudra bien lui attribuer subjectivement) et ce, dans le souci de privilégier une trame musicale avant tout mélodique et harmonique.

Il est composé de 4 mouvements : le 1<sup>er</sup> s'articule autour d'une harmonie, lancée par un quatuor de violoncelles, sur laquelle se dresse un discours enflammé et fougueux d'un alto semblant vouloir briser les barrières de sa facture. Ses excès seront tour à tour contrastés par les interventions apaisantes et bienveillantes du quatuor puis, de manière plus dramatique et engagé, par l'orchestre. Le Scherzo qui suit est un hommage croisé à deux maîtres de la forme dans le domaine symphonique: Beethoven et Chostakovitch. On y retrouve le 1<sup>er</sup> dans la structure employée (Scherzo /Trio contrastant/réexposition du Scherzo/coda) et par le tempo très enlevé, ainsi que du second dans l'orchestration et certaines couleurs harmoniques et modales. Le 3<sup>ème</sup> mouvement est une cadence à caractère méditatif, l'alto semble au fur et à mesure renoncer à la démonstration au profit d'une expression plus intimiste qui caractérisera l'ensemble du 4<sup>ème</sup> mouvement. Ce dernier est une ballade mélancolique dont la nostalgie est appuyée par des réminiscences de formes et genres musicaux anciens (choral, rondo, valse...). L'alto solo et l'orchestre, se cherchant au départ, finissent par dialoguer ensemble avec une relative sérénité.

Effectif instrumental :

8 violons, 4 altos, 4 violoncelles, 2 contrebasses (à 5 cordes)

à Claire  
**Concerto** opus 23

Maxence Grimbart-Barré

février 2015

pour alto et orchestre à cordes

**I**

**Furioso** ♩ = 88

Alto solo

Violon I

Violon II

Alto

Violoncelle

Violoncelle 2

Violoncelle 3

Violoncelle 4

Contrebasse

Alt.S.

Vln. I

Vln. II

alt.

Vc.

Vc. 2

Vc. 3

Vc. 4

Cb.

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2

Musical score for measures 20-24. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto (alt.), Violin (Vc.), Violin 2 (Vc. 2), Violin 3 (Vc. 3), Violin 4 (Vc. 4), and Cello (Cb.).

Measures 20-24: The Alto Saxophone part features a complex rhythmic pattern with triplets and a *fff* dynamic. The strings play a sustained harmonic accompaniment. Performance markings include *allarg.* and *accel.* above the strings.

Musical score for measures 25-27. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto (alt.), Violin (Vc.), Violin 2 (Vc. 2), Violin 3 (Vc. 3), Violin 4 (Vc. 4), and Cello (Cb.).

Measures 25-27: The Alto Saxophone part is marked *piu mosso* with a tempo of  $\text{♩} = 120$  and *simile*. It features a fast, rhythmic pattern. The strings play a sustained harmonic accompaniment. Performance markings include *mf semplice* above the strings and *pp semplice* below the strings. A triplet is marked in the Violin II part.



a tempo primo

Alt.S. *f* *ff* *dim* *p*

Alt.S. *pp*

Vln. I

Vln. II

alt.

Vc. *semplice* *pp* *p*

Vc. 2 *semplice* *pp* *p*

Cb. *pp* *p*

Cb. 2 *pp* *p*

Alt.S. *f*

Vln. I

Vln. II

alt. *semplice* *pp* *p*

alt. 2 *semplice* *pp* *p*

Vc. *p*

Vc. 2 *p*

Cb. *p*

Alt.S. *p* *sub ff*

Vln. I

Vln. II

alt.

Vc.

Cb.

Alt.S. *molto espr.* *ff* *f*

Vln. I *ff*

Vln. II *ff*

alt. *ff*

Vc. *ff*

Cb. *ff*

Alt.S. *leggiero* *pizz.* *p*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

alt. *pizz.* *p*

Vc. *pizz.* *p*

Vc. 2 *pizz.* *p*

Cb. *pizz.* *p*

75 arco *accel.* *cresc.* *f* *a tempo* cédez Allarg. *dim.*

Alt.S.

Vln. I *accel.*

Vln. II *accel.* *cresc.*

alt. *accel.* *cresc.*

alt. 2 *accel.* *cresc.* *pizz.*

Vc. *accel.* *cresc.*

Vc. 2 *accel.* *cresc.*

Cb. *accel.* *cresc.*

83 *a tempo* *p* cédez

Alt.S.

Vln. I *a tempo*

Vln. II arco *p* *mp* *dim.* *rit.* *a tempo*

alt. arco *pp* *cresc.* *mp* *dim.* *rit.* *a tempo*

alt. 2 arco *pp* *cresc.* *mp* *dim.* *rit.* *a tempo*

Vc. arco *pp* *cresc.* *mp* *dim.* *rit.* *a tempo*

Vc. 2 arco *pp* *cresc.* *mp* *dim.* *rit.* *a tempo*

Cb. arco *pp* *cresc.* *mp* *dim.* *rit.* *a tempo*



89 *a tempo* *ff* *grave* *mp*

Alt.S. Vln. I Vln. II alt. Vc. 1 Vc. 2 Cb.

99 *cresc* *arco* *p cresc* *mf* *p* *cresc*

Alt.S. Vln. I Vln. II alt. Vc. 1 Vc. 2 Cb.

Musical score for measures 105-111. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (alt.), Alto Saxophone 2 (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), Contrabasso (Cb.), and Contrabasso 2 (Cb. 2). Dynamics include *mf*, *mp*, *subf*, and *dim*. Performance instructions include *pizz.* and *arco*. The time signature changes from 4/4 to 3/4.

Musical score for measures 112-118. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (alt.), Alto Saxophone 2 (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), Contrabasso (Cb.), and Contrabasso 2 (Cb. 2). Dynamics include *pp* and *cresc*. Performance instructions include *poco sul pont.*, *jeu normal*, *div. 1:Normal*, and *2:Col legno*. The tempo is marked **Presto** with a note symbol. The time signature is 3/4.

Musical score for measures 121-124. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone 2 (alt. 2), Violoncello 1 (Vc.), Violoncello 2 (Vc. 2), Violoncello 3 (Vc. 3), Violoncello 4 (Vc. 4), Contrabass (Cb.), and Contrabass 2 (Cb. 2). The music is in 7/4 time and begins with a forte (*f*) dynamic. The strings play a rhythmic pattern of eighth notes. The woodwinds have rests. The score includes dynamic markings such as *sfz* and *calmato poco a poco*.

**a tempo primo**

Musical score for measures 127-130. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone 2 (alt.), Violoncello (Vc.), and Contrabass (Cb.). The music is in common time (C) and begins with a piano (*p*) dynamic. The Alto Saxophone part features a melodic line with a triplet in measure 129. The strings play a sustained harmonic. The score includes dynamic markings such as *pp*, *dolce*, *cédez*, and *a tempo*.



149

Alt.S.

Vln. I

Vln. II

Vln. II 2

alt.

alt. 2

Vc.

Vc. 2

Cb.

Cb. 2

div. 1:Normal  
2:Col legno

*cresc*

tutti normal

*ff*

*calmato poco a poco*

*dim*

a tempo primo

156

Alt.S.

Vln. I

Vln. II

alt.

Vc.

Vc. 2

Cb.

*p*

*pp*

*cresc*

*mf*

*piuf*

*cresc*



169

Alt.S.

Vln. I

Vln. II

alt.

alt. 2

Vc.

Vc. 2

Cb.

Cb. 2

172

Alt.S.

Vln. I

Vln. II

alt.

alt. 2

Vc.

Vc. 2

Cb.

Cb. 2

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14  
175

Alt.S. *a tempo primo* *p*

Vln. I *dim* *p*

Vln. I 2 *dim* *p*

Vln. II *dim* *p*

alt. *dim* *p*

alt. 2 *p*

Vc. *dim* *p*

Vc. 2 *dim* *p* *morendo*

Cb. *dim* *p* *morendo*

Cb. 2 *dim* *p* *morendo*

183

Alt.S. *p* *pizz.* *rit.*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

alt.

Vc.

Vc. 2

Cb.

Cb. 2

189

Alt.S. *a tempo* *arco* *pp* *morendo* *attacca...*

IV





13

Alt.S.

Vln. I

Vln. II

alt.

alt. 2

Vc.

Vc. 2

Cb.

19

Alt.S.

*mf*

Vln. I

*p*

pizz.

Vln. II

*p*

pizz.

alt.

*p*

Vc.

*p*

pizz.

Cb.

*p*

Musical score for measures 25-29. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (alt.), Alto II (alt. 2), Violoncello (Vc.), Violoncello II (Vc. 2), and Contrabass (Cb.).

- Alt.S.:** Starts at measure 25 with a dynamic of *ff*. The part features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vln. I:** Starts at measure 25 with a dynamic of *f* and the instruction *arco*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vln. II:** Starts at measure 25 with a dynamic of *f* and the instruction *arco*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- alt.:** Starts at measure 25 with a dynamic of *f*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- alt. 2:** Starts at measure 25 with a dynamic of *f*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vc.:** Starts at measure 25 with a dynamic of *f*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vc. 2:** Starts at measure 25 with a dynamic of *f* and the instruction *arco*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Cb.:** Starts at measure 25 with a dynamic of *f*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.

Musical score for measures 30-34. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Viola (alt.), Violoncello (Vc.), Violoncello II (Vc. 2), and Contrabass (Cb.).

- Alt.S.:** Starts at measure 30 with a dynamic of *mf*. The part features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vln. I:** Starts at measure 30 with a dynamic of *p*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vln. II:** Starts at measure 30 with a dynamic of *p*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- alt.:** Starts at measure 30 with a dynamic of *p* and the instruction *pizz.*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vc.:** Starts at measure 30 with a dynamic of *p* and the instruction *pizz.*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Vc. 2:** Starts at measure 30 with a dynamic of *p*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.
- Cb.:** Starts at measure 30 with a dynamic of *p*. It features a melodic line with accents and a crescendo leading to a *p* dynamic at the end of the system.

Musical score for measures 35-38. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Violin II 2 (Vln. II 2), Alto I (alt.), Alto II (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The music is in 3/4 time with a key signature of one sharp (F#). The dynamic marking is *ff* (fortissimo). The Alto Saxophone part features a complex rhythmic pattern with triplets and sixteenth notes. The Violin I and II parts have melodic lines with some slurs and accents. The string parts (Vc., Vc. 2, Cb.) provide a steady harmonic accompaniment with some slurs and accents.

Musical score for measures 39-42. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Violin II 2 (Vln. II 2), Alto I (alt.), Alto II (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The music is in 3/4 time with a key signature of one sharp (F#). The dynamic marking is *ff* (fortissimo). The Alto Saxophone part continues with its complex rhythmic pattern. The Violin I and II parts have melodic lines with some slurs and accents. The string parts (Vc., Vc. 2, Cb.) provide a steady harmonic accompaniment with some slurs and accents.

43

Alt.S. *f*

Vln. I *mf*

Vln. II *mf*

alt. *mf*

Vc. *mf*

Vc. 2 *mf*

Cb. *mf*

51

Alt.S. *sfz sfz sfz sfz sfz*

Vln. I *3 soli p*

Vln. I 2 *pizz. mf arco tutti f*

Vln. II *3 soli p*

Vln. II 2 *pizz. mf arco tutti f*

alt. *3 soli p*

alt. 2 *pizz. mf arco tutti f*

Vc. *f*

Vc. 2 *f*

Cb. *f*

Musical score for measures 58-63. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (alt.), Violoncello (Vc.), Violoncello 2 (Vc. 2), Violoncello 3 (Vc. 3), Violoncello 4 (Vc. 4), and Contrabass (Cb.). The music features a variety of articulations and dynamics, including *p* (piano), *tr* (trills), and slurs. The Alto Saxophone part has a melodic line with slurs and trills, while the strings provide a harmonic accompaniment with sustained notes and triplets.

Musical score for measures 64-67. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (alt.), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The music features a variety of articulations and dynamics, including *marcato* (marked), *subff* (sub-fortissimo), and slurs. The Alto Saxophone part has a melodic line with slurs and triplets, while the strings provide a harmonic accompaniment with sustained notes and triplets.

Musical score for measures 69-76. The score is for a string ensemble consisting of Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto (alt.), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabasso (Cb.). The music is in 3/8 time and features a complex rhythmic pattern with triplets and sixteenth notes. The key signature has one flat. The score includes various articulation marks such as accents and slurs.

Musical score for measures 77-80. The score is for the same string ensemble as above. The music is in 3/8 time and features a complex rhythmic pattern with triplets and sixteenth notes. The key signature has one flat. The score includes various articulation marks such as accents and slurs. A dynamic marking of  $8^{ma}$  is present. The score ends with a **GP** (Grand Finale) marking.

Maestoso ♩ = 60

82

Alt.S.

Vln. I

Vln. II

alt.

Vc.

Vc. 2

Vc. 3

Vc. 4

Cb.

Cb. 2

*cantabile*

*p*

89

Alt.S.

Vc.

Vc. 2

Vc. 3

Vc. 4

Cb.

Cb. 2

*cantabile*

*mf*

*p*

*maestoso*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*



94

Alt.S. *mf*

Vc. *p* *mf* *p*

Vc. 2 *p* *mf* *p*

Vc. 3 *p* *mf* *p*

Vc. 4 *p* *mf* *p*

Cb. *p* *mf* *p*

Cb. 2 *p* *mf* *p*

98

Alt.S. *dolce* *p*

Vc. *pizz.* *mp*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Cb. *pp*

Cb. 2 *pp*

103

Alt.S. *mf*

Vc. *arco maestoso p* *mf*

Vc. 2 *p maestoso* *mf*

Vc. 3 *p maestoso* *mf*

Vc. 4 *p maestoso* *mf*

Cb. *p maestoso* *mf*

Cb. 2 *p* *mf*

107

Alt.S.

Vc. *p*

Vc. 2 *p*

Vc. 3 *p* *pizz.* *dim*

Vc. 4 *p* *dim*

Cb. *p* *en dehors* *dim*

Cb. 2 *p* *arco en dehors* *dim*

Vivace

112

Alt.S. *ff* *marcato* *mf*

Vln. I *f* *marcato* *mf*

Vln. II *f* *marcato* *mf*

alt. *f* *marcato* *mf*

alt. 2 *f* *marcato* *mf*

Vc. *f* *arco* *marcato* *mf*

Vc. 2 *f* *marcato* *mf*

Cb. *f* *marcato* *mf*

119

Alt.S. *f*

Vln. I *f*

Vln. II *f*

alt. *f*

alt. 2 *f*

Vc. *f*

Vc. 2 *f*

Cb. *f*

125

Alt.S.

Vln. I

Vln. II

alt.

alt. 2

Vc.

Vc. 2

Cb.

130

Alt.S.

Vln. I

Vln. II

alt.

Vc.

Cb.

*mf*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Musical score for measures 136-140. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Violin II 2 (Vln. II 2), Alto 1 (alt.), Alto 2 (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabasso (Cb.).

- Alt.S.:** Starts at measure 136 with a *ff* dynamic and *arco* instruction. The part features a complex rhythmic pattern with many accents.
- Vln. I:** Starts at measure 136 with a *f* dynamic and *arco* instruction. The part consists of a steady eighth-note pattern.
- Vln. II:** Starts at measure 136 with a *f* dynamic and *arco* instruction. The part consists of a steady eighth-note pattern.
- Vln. II 2:** Starts at measure 136 with a *f* dynamic and *arco* instruction. The part consists of a steady eighth-note pattern.
- alt.:** Starts at measure 136 with a *f* dynamic. The part consists of a steady eighth-note pattern.
- alt. 2:** Starts at measure 136 with a *f* dynamic. The part consists of a steady eighth-note pattern.
- Vc.:** Starts at measure 136 with a *f* dynamic. The part consists of a steady eighth-note pattern.
- Vc. 2:** Starts at measure 136 with a *f* dynamic. The part consists of a steady eighth-note pattern.
- Cb.:** Starts at measure 136 with a *f* dynamic and *arco* instruction. The part consists of a steady eighth-note pattern.

Measures 137-140 show a change in tempo and meter. The time signature changes from 2/4 to 3/4, and then to 4/4. The dynamics for Vln. I and Vln. II change to *p* at the end of the section.

Musical score for measures 141-145. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto (alt.), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabasso (Cb.).

- Alt.S.:** Starts at measure 141 with a *mf* dynamic. The part features a complex rhythmic pattern with many accents.
- Vln. I:** Starts at measure 141 with a *p* dynamic. The part consists of a steady eighth-note pattern.
- Vln. II:** Starts at measure 141 with a *p* dynamic. The part consists of a steady eighth-note pattern.
- alt.:** Starts at measure 141 with a *p* dynamic. The part consists of a steady eighth-note pattern.
- Vc.:** Starts at measure 141 with a *p* dynamic. The part consists of a steady eighth-note pattern.
- Vc. 2:** Starts at measure 141 with a *p* dynamic. The part consists of a steady eighth-note pattern.
- Cb.:** Starts at measure 141 with a *p* dynamic. The part consists of a steady eighth-note pattern.

Measures 142-145 show a change in tempo and meter. The time signature changes from 3/4 to 4/4. The dynamics for Vln. I and Vln. II change to *p* at the end of the section.

Musical score for measures 146-149. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Violin II 2 (Vln. II 2), Alto (alt.), Alto 2 (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The music is in 3/4 time and features a key signature of one flat. The dynamic marking is *ff* (fortissimo). The Alto Saxophone part has a melodic line with triplet markings. The Violin I and II parts have a rhythmic accompaniment. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes and some triplet figures.

Musical score for measures 150-153. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Violin II 2 (Vln. II 2), Alto (alt.), Alto 2 (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The music is in 3/4 time and features a key signature of one flat. The dynamic marking is *ff* (fortissimo). The Alto Saxophone part continues with a melodic line, including triplet markings. The Violin I and II parts continue with their rhythmic accompaniment. The Violoncello and Contrabass parts continue with their harmonic support, including some triplet figures in the Vc. 2 part.

154

Alt.S. *f*

Vln. I *mf*

Vln. II *mf*

alt. *mf*

Vc. *mf*

Vc. 2 *mf*

Cb. *mf*

162

Alt.S. *sfz sfz sfz sfz sfz*

Vln. I *p* *3 soli*

Vln. I 2 *mf* *pizz.*

Vln. II *p* *3 soli*

Vln. II 2 *mf* *pizz.*

alt. *p* *3 soli*

alt. 2 *mf* *pizz.*

Vc. *f*

Vc. 2 *f*

Cb. *f*

Musical score for measures 169-172. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (alt.), Violoncello (Vc.), Violoncello 2 (Vc. 2), Violoncello 3 (Vc. 3), Violoncello 4 (Vc. 4), and Contrabass (Cb.). The Alto Saxophone part features melodic lines with slurs and accents, marked with dynamics like *p* and *tr*. The string parts provide harmonic support with sustained chords and triplets. The woodwinds play melodic lines with triplets and slurs.

Musical score for measures 173-176. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (alt.), Violoncello (Vc.), Violoncello 2 (Vc. 2), Violoncello 3 (Vc. 3), Violoncello 4 (Vc. 4), and Contrabass (Cb.). The Alto Saxophone part continues with melodic lines, marked with dynamics like *p* and *tr*. The string parts provide harmonic support with sustained chords and triplets. The woodwinds play melodic lines with triplets and slurs.



177 *marcato*

Alt.S. *ff*

Vln. I *subff*

Vln. II *subff*

alt. *subff*

Vc. *subff*

Vc. 2 *subff*

Cb. *subff*

184 *rit.* GP

Alt.S. GP

Vln. I GP

Vln. II GP

alt. GP

Vc. GP

Vc. 2 GP

Cb. GP

193

Alt.S. *pp* *carissimo!*

Vln. I

Vln. II

alt.

Vc. *mf* *crescendo poco a poco* simile

Vc. 2 *mf* *crescendo poco a poco* simile

Vc. 3 *mf* *crescendo poco a poco* simile

Vc. 4 *mf* *crescendo poco a poco* simile

Cb. *mf* *crescendo poco a poco* simile

Cb. 2 *mf* *crescendo poco a poco* simile

199

Alt.S.

Vln. I

Vln. II

alt.

Vc.

Vc. 2

Vc. 3

Vc. 4

Cb.

Cb. 2

Musical score for measures 205-210. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto (alt.), Violoncello (Vc.), Violoncello 2 (Vc. 2), Violoncello 3 (Vc. 3), Violoncello 4 (Vc. 4), Contrabass (Cb.), and Contrabass 2 (Cb. 2). The Alto Saxophone part features a complex rhythmic pattern with triplets and slurs. The Violin I and II parts have long, sustained notes with dynamic markings from *ppp* to *f*. The other instruments play a steady eighth-note accompaniment.

Musical score for measures 211-213. The score includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto (alt.), Alto 2 (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The Alto Saxophone part has a melodic line with triplets and slurs. The Violin I and II parts have long, sustained notes with dynamic markings from *p* to *f*. The other instruments play a steady eighth-note accompaniment.

1/2 *d*

214

Alt.S.

Vln. I

Vln. II

alt.

alt. 2

Vc.

Vc. 2

Cb.

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

218

Alt.S.

Vln. I

Vln. II

alt.

alt. 2

Vc.

Vc. 2

Cb.

*8va*

*attacca...*

# III

## Cadence

**Plaintif** ♩ = 84

*8<sup>va</sup>* *molto espressivo*

Alto solo  
Violon I  
Violon II  
Alto  
Violoncelle  
Contrebasse

7

*pp* *f*

*8<sup>va</sup>*

Alt.S.  
Vln. I  
Vln. II  
alt.  
Vc.  
Cb.

2  
11

III

Alt.S. *ff* *fffz* *fffz* *fffz*

Vln. I

Vln. II

alt.

Vc.

Cb.

16

Alt.S. *cresc* *fff*

Vln. I

Vln. II

alt.

Vc.

Cb.

20

Alt.S. *mf*

Vln. I *morendo*

Vln. II *morendo*

alt. *morendo*

Vc. *morendo*

Cb. *morendo*

attacca...

# IV

Grave ♩ = 84

Musical score for measures 1-6. The score includes parts for Alto solo, Violon I, Violon II, Alto, Violoncelle, Violoncelle 2, Violoncelle 3, Violoncelle 4, and Contrebasse. The tempo is Grave (♩ = 84). The key signature has one sharp (F#). The time signature changes from 7/4 to 6/4. Dynamics include *mp*, *p*, *mf*, *dim*, and *pesante*. Performance instructions include *con sord.* and *molto espr.*

Musical score for measures 7-10. The score includes parts for Alt.S., Vc., Vc. 2, Vc. 3, Vc. 4, and Cb. The tempo is Grave (♩ = 84). The key signature has one sharp (F#). The time signature is 6/4. Dynamics include *mp*, *mf*, and *dim*. Performance instructions include *con sord.* and *molto espr.*

15

Alt.S. *pp* *dolce*

Vln. I *ppp*

Vln. II *ppp*

alt. *ppp* solo

Vc. 1 *p* *morendo* *ppp*

Vc. 2 *p* *morendo* *ppp*

Vc. 3 *p* *morendo* *ppp*

Vc. 4 *p* *morendo* *ppp* solo

Cb. *p* *morendo* *ppp*

23

Alt.S. *dolcissimo*

Vln. I *dolcissimo*

Vln. II *dolcissimo*

alt. *dolcissimo*

Vc. *dolcissimo*

Vc. 2 *dolcissimo*

Cb. *tutti arco* *dolcissimo*



Animato ♩ = 120

30

Alt.S. *mp*

Vln. I *p*

Vln. I 2 *p*

Vln. II *p*

Vln. II 2 *p*

alt. *p*

alt. 2 *p*

Vc. *p*  
*pizz.*

Vc. 2 *p*  
*pizz.*

Vc. 3 *p*  
*pizz.*

Vc. 4 *p*  
*pizz.*

Cb. *p*  
*pizz.*

37

Alt.S.

Vln. I *pizz.*

Vln. II *pizz.*

alt.

alt. 2

Vc. *pizz.*

Vc. 2 *pizz.*

Vc. 3 *pizz.*

Vc. 4 *pizz.*

Cb. *arco*

Cb. 2 *pizz.*

*mp*  
*arco*

*mp*

*ppp*  
*arco*

*p*  
*pizz.*

Tempo primo ♩ = 84

Alt.S. *pp*

Vln. I *ppp* *dolcissimo*

Vln. II *ppp* *dolcissimo*

alt. *ppp* *dolcissimo*

alt. 2 *ppp* *dolcissimo*

Vc. *ppp* *dolcissimo*

Vc. 2 *ppp* *dolcissimo* arco

Vc. 3 *ppp* *dolcissimo* arco

Vc. 4 *ppp* *dolcissimo* arco

Cb. *ppp* *dolcissimo* arco

Agitato ♩ = 168

Alt.S. *f*

Vln. I *mf*

Vln. II *mf*

alt. *mf*

Vc. *mf*

Cb. *mf*

60

Alt.S. *subp*

Vln. I *pizz.* *subp*

Vln. II *pizz.* *subp*

alt. *p*

alt. 2 *p*

Vc. *subp*

Cb.

70

Alt.S. *simile*

Vln. I *f*

Vln. II *f* *pizz.*

alt. *f* *pizz.*

alt. 2 *f* *pizz.*

Vc. *f* *pizz.*

Vc. 2 *f* *pizz.*

Vc. 3 *f* *pizz.*

Vc. 4 *f* *pizz.*

Cb. *f* *pizz.*

Cb. 2 *f* *pizz.*





Musical score for measures 104-110. The score is for a full orchestra and includes parts for Alto Saxophone (Alt.S.), Violin I (Vln. I), Violin II (Vln. II), Alto (alt.), Alto 2 (alt. 2), Violoncello (Vc.), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The time signature changes from 2/4 to 3/4, then to 4/4, 5/4, 6/4, 7/4, and finally 8/4. The music features dynamic markings such as *subf*, *p*, and *cresc*. The Alto Saxophone part has a melodic line with accents and slurs. The string parts provide harmonic support with various rhythmic patterns and dynamics.

Allargando  $\text{♩} = 120$

Musical score for measures 110-115. The score continues with the same instruments as the previous section. The time signature is 8/4. The music is marked *ff* (fortissimo) and includes a *subf* marking for the Alto Saxophone. The Alto Saxophone part features a complex melodic line with many slurs and accents. The string parts consist of sustained chords and rhythmic patterns, with dynamic markings like *ff* and *cresc*. The overall mood is dramatic and intense.

117

Alt.S. *fffz* GP

Vln. I *fffz* GP

Vln. I 2 *fffz* GP

Vln. II *fffz* GP

Vln. II 2 *fffz* GP

alt. *fffz* GP

alt. 2 *fffz* GP

Vc. *fffz* GP *molto espr.* *mf* *p*

Vc. 2 *fffz* GP *molto espr.* *mf* *p*

Vc. 3 *fffz* GP *molto espr.* *mf* *p*

Vc. 4 *fffz* GP *mf* *p*

Cb. *fffz* GP *p*

129 *cantabile*

Alt.S. *mp* *mf*

Vln. I *mf*

Vln. II *mp* *mf*

alt. *mp* *mf*

alt. 2 *mp* *mf*

Vc. *mp* *mf*

Vc. 2 *mp* *mf*

Cb. *mp* *mf*





Musical score for measures 143-148. The score includes parts for Alt.S., Vln. I, Vln. II, alt., Vc. 1-4, and Cb. The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The score features a *rit.* (ritardando) marking at measure 146 and a *a tempo con sord.* (return to tempo with mutes) marking at measure 147. The dynamic marking *pp* (pianissimo) is present throughout the section.

*piu lento*  $\text{♩} = 72$

Musical score for measures 150-155. The score includes parts for Alt.S., Vln. I, Vln. II, Vln. II 2, alt., alt. 2, Vc., and Cb. The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The score features a *8<sup>va</sup>* (octave) marking above the Alt.S. part at measure 150. The dynamic marking *ppp* (pianississimo) is present throughout the section. Performance instructions include *lontain* (distant) and *senza vib.* (without vibrato).

