

Palimpseste

Thomas Foguene

Flûte
Clarinette en sib
Cor en fa
Violon I
Violon II
Alto
Violoncelle
Contrebasse

Tempo: $\text{♩} = 160$

Flûte: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Clarinette en sib: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Cor en fa: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Violon I: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Violon II: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Alto: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Violoncelle: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Contrebasse: $\text{♩} = 160$, $\text{♩} = 160$, $\text{♩} = 160$

Flûte: $\text{♩} < \text{pp}$

Clarinette en sib: $\text{♩} < \text{pp}$

Violon I: $\text{♩} < \text{pp}$

Violon II: $\text{♩} < \text{pp}$

Alto: $\text{♩} < \text{pp}$, mf , sf , mf , sf , sf , mf , $< \text{f} > \text{p} < \text{f} > \text{p}$, sf , sf , p , mf , f , p , f , p , mf , sf , mf , sf , mf , sf , p

Violoncelle: $\text{♩} < \text{pp}$, p , pp , p , pp , p

Alto: *cadentiel, volcanique*, *cadentiel, volcanique*, *cadentiel, avec le violoncelle*

Violoncelle: *à la pointe, très précis*, *à la pointe, très précis*, *sim., cadentiel, avec l'alto*

8

Fl. $\text{♩} = 160$

Cl. $\text{♩} = 160$

Cor $\text{♩} = 160$

Vln. I $\text{♩} = 160$ *8va* *mf*

Vln. II $\text{♩} = 160$ *8va* *mf* *15^{ma}*

A $\text{♩} = 160$ *mf* *8va* *mf*

Vc. $\text{♩} = 160$ *mf* *MSP* *V* *ord.*

Cb. $\text{♩} = 160$

14

Fl. *Flatt.*

Cl. *Flatt.*

Cor *ord.* *cuivré*

Vln. I *15^{ma}* *MSP* *8^{va}* *15^{ma}*

Vln. II *(15^{ma})* *MSP* *8^{va}*

A *8^{va}* *MSP*

Vc. *MSP*

Cb.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

7/16 7/16 7/16 7/16 7/16 7/16 7/16 7/16

This page of the musical score for "Palimpseste" features seven staves: Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor), Violin I (Vln. I), Violin II (Vln. II), Viola (A), and Cello/Double Bass (Cb.). The score is divided into measures with changing time signatures: 7/16, 9/16, 3/4, 7/8, 2/4, 9/8, and common time (C). The tempo is marked as quarter note = 120. The woodwind parts (Fl., Cl., Cor) begin with a forte (f) dynamic and transition to piano (p) and pianissimo (pp) dynamics in the later measures. The string parts (Vln. I, Vln. II, A, Cb.) also start with forte (f) and move through various dynamics including fortissimo (ff), piano (p), and mezzo-forte (mf). Performance markings include "ord." (order), "MSP" (Musical Score Part), and "Flatt." (flattened). Specific technical markings such as "15^{ma}", "8^{va}", and "sul III 8^{va}" are present. The score includes dynamic hairpins and crescendo/decrescendo markings throughout.

accelerando poco a poco

38

Fl. *pizz.* *Flatt.* *ff* *f* *ff* *f* *ff* *mf* *f* *p* *mf* *pp* *p* *ppp*

Cl. *Flatt.* *Flatt.* *Flatt.* *f* *Flatt.* *mf* *Flatt.* *p* *Flatt.* *Flatt.*

Cor *p* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. I *p* *f* *f* *p* *f* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *ff* *f*

Vln. II *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.*

A *pp* *f* *pp* *fpp* *fpp* *fpp* *fpp* *f* *pp* *f* *p* *f* *p* *f* *p* *f*

Vc. *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.* *MSP* *ord.*

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

44 *pizz.* *Flatt.* *mp* *mf* *f* *pp* *pizz.* *Flatt.* *f* *pp* *p* *accelerando molto* $\text{♩} = 240$

Fl.

Cl.

Cor

Vln. I

Vln. II

A

Vc.

Cb.

8^{va}

Fl. *bisb.*

Cl. *cadentiel, mobile*

Cor *p* *ff* *cadentiel, mobile* *p* *ff* *p* *ff*

Vln. I

Vln. II *MSP ord.* *MSP ord.*

A

Vc.

Cb. *cadentiel, mobile* *p* *ff*

Palimpseste

55

Fl. *bisb.* *W. T.* *bisb.* *bisb.* *W. T.* *W. T.* *W. T.* *ord.* $\overset{\circ}{\text{III}}$

Cl. *p* \langle *ff* *p* \rangle *p* \langle *ff* *p* \rangle *p* \langle *ff* \rangle

Cor *p* \langle *ff* *p* \rangle *p* \langle *ff* *p* \rangle *p* \langle *ff* \rangle

Vln. I *MSP*

Vln. II *MSP* *ord.* *MSP* *ord.*

A

Vc.

Cb. *p* \langle *ff* \rangle

59

Fl. *ord.* *W.T.* *W.T.* *ord.* *W.T.* *W.T.* *ord.* *W.T.* *W.T.*

Cl. *p* *ff* *p* *ff*

Cor *p* *ff*

Vln. I *MSP* *MSP* *MSP*

Vln. II

A

Vc.

Cb. *p* *ff* *p* *ff* *p* *ff*

62 *ord.*

Fl. *mf < f >* *f < ff* *pp*

Cl. *p* *ff > p* *p* *ff > p* *p* *ff > f < ff* *pp*
prendre la clarinette basse

Cor *p < ff > p* *ff > p* *ff > p < ff > p* *ff > p < ff > p* *ff > p < ff > f < ff* *pp*

Vln. I *mf < f >* *f < ff* *pp*

Vln. II *mf < f >* *f < ff* *pp*

A *pp < p >* *f < ff* *pp* *fff e molto vibrato*

Vc. *pp < p >* *f < ff* *pp*

Cb. *p* *ff > p* *p < ff > p* *p < ff* *f < ff* *pp*

W. T.

MSP

5^{ma}

♩ = 80

rallentando poco a poco-----*a tempo* *accelerando molto*

The musical score is arranged in eight staves, each with a different instrument. The top staff is for Flute (Fl.), followed by Clarinet (Cl.b.), Cor (Horn), Violin I (Vln. I), Violin II (Vln. II), Viola (A), Violoncello (Vc.), and Contrabasso (Cb.). The score begins at measure 69. The Flute, Clarinet, and Cor parts feature a melodic line with a dynamic marking of *p* and a crescendo hairpin. The Violin I part has a complex rhythmic pattern with a dynamic marking of *p* and a *MSP* (Messa di Sopra) marking. The Violin II part has a similar rhythmic pattern with a dynamic marking of *p* and a *MSP* marking. The Viola part has a sustained chordal texture with a dynamic marking of *p*. The Violoncello part starts with a *pizz.* (pizzicato) marking and a dynamic marking of *mf*, then transitions to *arco* (arco) and back to *pizz.* with a dynamic marking of *mf*. The Contrabasso part has a dynamic marking of *p* and a crescendo hairpin. The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo markings *rallentando poco a poco*, *a tempo*, and *accelerando molto* are indicated above the score. The time signature changes from 4/4 to 3/4 and then to 5/4.

----- *a tempo*

75

Fl. *p*

Cl.b. *p*

Cor *pp* *ff* *p*

Vln. I *p* *MSP* *5* *5* *5* *5* *5* *5* *5* *5*

Vln. II *p* *prendre le relais de l'alto* *MSP*

A *passer le relais au second violon* *p*

Vc. *pizz.* *mf* *mf arco*

Cb. *ff* *p*

80

Fl.

Cl.b.

Cor

Vln. I

Vln. II

A

Vc.

Cb.

p

p

p

p

5 *5* *5* *5*

p

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *ff* *p* *ff* *p*

MSP *ord.*

p

p *ff* *p* *ff* *p* *ff* *p*

+ *pizz.* *mf*

p

ff *p* *ff*

p

89

Fl. $\bullet = 120$ $\bullet = 60$ *pizz.* f ff

Cl.b. $\bullet = 120$ $\bullet = 60$ *slap* f

Cor $\bullet = 120$ $\bullet = 60$

Vln. I $\bullet = 120$ $\bullet = 60$ 15^{ma} ff p ff p p fp fp fp $fp^3 < fp$

Vln. II $\bullet = 120$ $\bullet = 60$ ff p ff p f sf sf sf sf

A $\bullet = 120$ $\bullet = 60$ p ff p ff p mf sf p fp

Vc. $\bullet = 120$ $\bullet = 60$ ff p ff p ff p ff p mp sf sf sf sf

Cb. $\bullet = 120$ $\bullet = 60$ p ff fp fp fp

93

Fl. *pizz.* f ff f *pizz.*

Cl.b. ff f ff f *slap*

Cor pp f

Vln. I $pp < mf$ $f > p < fp < fp < fp$ f p fp 15^{ma}

Vln. II f sf f sf

A f sf f

Vc. sf sf sf sf

Cb. $< ff >$ p $< fp$ $< fp$ $< ff$ p $< fp$

This musical score page, numbered 18, is titled "Palimpseste". It contains measures 95 through 100. The score is arranged in a grand staff with seven staves: Flute (Fl.), Clarinet in Bass (Cl.b.), Cor, Violin I (Vln. I), Violin II (Vln. II), Viola (A), and Cello/Double Bass (Cb.).

Measure 95 begins with a dynamic of *ff* and includes a *slap* instruction for the Clarinet. The Cor part features dynamics of *pp*, *ff*, *p*, and *ff*. Violins I and II, and the Viola, play a rhythmic pattern with dynamics of *f*. The Cello/Double Bass part starts with *ff* and includes a *sf* instruction.

Measure 96 continues the patterns, with the Clarinet part marked *f* and *ff*. The Cor part has dynamics of *p* and *ff*. Violins I and II, and the Viola, continue with *f*. The Cello/Double Bass part has dynamics of *p* and *ff*.

Measure 97 introduces a first ending bracket labeled *15^{ma}* for the Flute, Clarinet, Cor, Violins, and Viola. The Flute part starts with *fp*. The Clarinet part has a *fp* dynamic. The Cor part has a *p* dynamic. Violins I and II, and the Viola, have dynamics of *p* and *fp*. The Cello/Double Bass part has dynamics of *p* and *fff*.

Measure 98 continues the *15^{ma}* section. The Flute part has *fp* dynamics. The Clarinet part has a *fp* dynamic. The Cor part has a *p* dynamic. Violins I and II, and the Viola, have dynamics of *fp*. The Cello/Double Bass part has a *fff* dynamic.

Measure 99 continues the *15^{ma}* section. The Flute part has *fp* dynamics. The Clarinet part has a *fp* dynamic. The Cor part has a *p* dynamic. Violins I and II, and the Viola, have dynamics of *fp*. The Cello/Double Bass part has a *fff* dynamic.

Measure 100 concludes the *15^{ma}* section. The Flute part has *fp* dynamics. The Clarinet part has a *fp* dynamic. The Cor part has a *fp* dynamic. Violins I and II, and the Viola, have dynamics of *fp*. The Cello/Double Bass part has a *fff* dynamic.

100 (15^{ma})

Fl. *fp* *fp* *fp* *fp* *fp* *f p* *fp* *f p* *fp*

Cl.b. *fp* \emptyset \emptyset *fp*

Cor \emptyset *fp* $>\emptyset$ \emptyset *fp*

Vln. I (15^{ma}) *p* *fp* *f p* *fp* *fp* *f p* *fp* *f p* *fp* *f p* *fp*

Vln. II (15^{ma}) *f p* *fp* *f p* *fp* *f p* *fp* *f p* *fp* *f p* *fp*

A (15^{ma}) *fp* *fp* *fp* *f p* *fp* *f p* *fp* *f* *p* *fp* *f p* *fp* *f p* *fp* *f p*

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

Cb. *fp*

This musical score page, numbered 20, is titled "Palimpseste". It features a woodwind section and string section. The woodwind section includes Flute (Fl.), Clarinet in B-flat (Cl. b.), and Cor Anglais (Cor.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (A), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 105, marked with a first ending bracket labeled "(15^{ma})". The tempo is marked "♩. = 60". The woodwind parts have various dynamics and articulations: Flute uses *f p fp*, *ff p*, *f pp*, *f*, *pp*, and *p*; Clarinet uses *fp*, *ff*, *f*, *pp*, *f*, *pp*, *f*, and *pp*; Cor uses *fp*, *f*, *ff p*, *f*, *pp*, *f*, *pp*, *f*, and *p*. The string parts also have dynamic markings: Violin I uses *f p fp*, *ff p*, *f pp*, *f pp*, and *p*; Violin II uses *f p fp*, *ff p*, *f*, *pp*, *f*, *pp*, and *p*; Viola uses *fp f fp*, *ff p*, *p*, *pp*, *f*, *pp*, and *mf*; Violoncello uses *f p*, *ff*, *p*, *f*, *pp*, *f*, *pp*, and *pp*; Contrabass uses *f p*, *ff*, *p*, *f*, *pp*, *f*, *pp*, and *f*.

There are several first ending brackets labeled "(15^{ma})" across the woodwind and string parts. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The woodwind parts are marked with "W.T." (Woodwind Technique) and "ord." (order). The string parts include a triplet in the Cello part.

112

Fl.

Cl.b.

Cor

Vln. I

Vln. II

A

Vc.

Cb.

ff > p

8va

mf

ff

pp *mf*

mf senza crescendo

pp *mf*

ff

p

mf

p

mf

mf

mf

mf

117

Fl. *8va*

Cl.b.

Cor

Vln. I *mf* *p* *pp* *prendre le plectre*

Vln. II *8va* *mf* *p* *pp*

A *mf* *p* *ffp* *< ffp*

Vc. *mf* *p senza crescendo*

Cb. *pp* *p senza crescendo*

bisb. *bisb.*

pp

125

8va

Fl. *pp* *ff* *pp* *f* *p*

Cl.b. *pp* *p*

Cor *pp* *p*

Vln. I *pp* *ff* *pp* *p*

Vln. II *pp* *ff* *pp* *p* *f*

A *ffp* *fp* *ff* *pp*

Vc. *pp* *p*

Cb. *pp* *p*

prendre la clarinette

avec le plectre

p senza crescendo

sempre SP e molto vibrato

accelerando

ord. *W. T.* *ord.* *Flaut.* *W. T.*

8va *8va* *8va*

15^{ma} arco *MSP* *MSP* *MSP*

♩ = 80 *♩ = 80* *♩ = 80* *♩ = 80*

poco accelerando ----- *a tempo*

Fl. (8va) Flatt. W. T. Flatt. W. T. Flatt. W. T. 8va W. T. ord.

Cl. Flatt. ord. Flatt. ord. Flatt. ord.

Cor cuivré ord. cuivré

Vln. I (15ma) MSP MSP MSP MSP MSP MSP prendre le plectre avec le plectre

Vln. II MSP 8va MSP ord.

A

Vc. MSP MSP MSP MSP MSP MSP

Cb. MSP

f p f p f p pp mf pp mf

143

(8^{va})

Fl.

W. 7.

sons éoliens

Cl.

pp

souffle seul

Cor

pp

souffle seul

Vln. I

pp

*SUR le chevalet,
de manière à ne produire qu'un souffle*

Vln. II

(8^{va})

MSP

pp

*SUR le chevalet,
de manière à ne produire qu'un souffle*

A

non vibrato

fff

pp

Vc.

MSP

p

Cb.

MSP

p

154

Fl.

Cl.

Cor

Vln. I

Vln. II

A

Vc.

Cb.

*SUR le chevalet,
de manière à ne produire qu'un souffle*

sempre

mf

pression du doigt très relâchée

pression du doigt très relâchée

fff

fff

fff