

# **Concert pour piano et orchestre no.2**

**«Aux fins des quelques siècles»**

(1961–98)

**Clarent Barleau**

## Parti

Flauto 1° – Flauto 2°

Oboe 1° – Oboe 2°

Clarinetto 1° – Clarinetto 2°

Fagotto 1° – Fagotto 2°

Corno 1° – Corno 2° – Corno 3° – Corno 4°

Tromba 1° – Tromba 2°

Trombone 1° – Trombone 2° – Trombone basso

Tuba

Timpani

Pianoforte

Violino I

Violino II

Viola

Violoncello

Contrabasso

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Flauto 1°

♩ = 60

(Oboi)

9 10

1-9

17 Flauto 1°

*p*

17

23 Flauto 1°

15 (Violini) 42

23

26-40

47

54-56

57 *sempre poco a poco accelerando...* ... ♩ = 64 ...

*p*

67 ... ♩ = 68 ...

... ♩ = 72 ...

78 ... ♩ = 76 ...

... ♩ = 80 ...

88 ... ♩ = 88 ...

102

12 solo

*f* *p*

90-101

109 ... ♩ = 96 ...

... ♩ = 100 ...

4 4

*mf* *mf* *f*

105-108

113-116



259  $\text{♩} = 200...$   

 (suoni elettronici.....)

271  $\text{♩} = 208...$   $\text{♩} = 212...$

280  $\text{♩} = 216...$

288  $\text{♩} = 220...$   $\text{♩} = 224...$

297  $\text{♩} = 228...$   $\text{♩} = 232...$

307  $\text{♩} = 236...$

315  $\text{♩} = 240...$

320  $\text{♩} = 248...$   $\text{♩} = 252...$   
  
 323-328 **6** *p* **3** **7**  
 329 solo **3**  
 (fine dei suoni elettronici) 330-336

337 solo *p* ...  $\text{...} \text{♪} = 256 \dots$  342  
 2 340-341 *mf*

344  $\text{...} \text{♪} = 260 \dots$  350  
 2 348-349 *mf* 3 3

$\text{...} \text{♪} = 264 \dots$  352-354 355-356 *p*  $\text{...} \text{♪} = 268 \dots$  solo 3 361-364 *p* *cresc.* 367-370  $\text{...} \text{♪} = 272 \dots$  365 solo 3  $\text{...} \text{♪} = 276 \dots$  (Fl. 2° solo) 4

371 a2 *mf* *cresc.* ..... *f*  $\text{...} \text{♪} = 280 \dots$  3 3

378  $\text{...} \text{♪} = 284 \dots$  383 3 380-382 *ff*  $\text{...} \text{♪} = 288$  *molto rit.*  $\text{♪} = 72$  *sempre* 8 3 387-394 395-397

398 (Clarineti) *p* *cresc.* 3 3 3 3 3 3 3 3

402 Flauti  
a2  
*mf* *cresc.* *f* *mf*

408 *doppio tempo*  
(♩ = 144)  
*f < ff f < ff* *ffp ffp*

414 *ffp ffp ffp* *6* <sup>424</sup> *ff* *f* *ff* <sup>428</sup> *2* *p*

418-423 426-427

430 *3* *2* <sup>435</sup> *p*

433-434

437 *f*

443 *molto rit.*..... ♩ = 72 *rit.*..... ♩ = 60  
*p*

448 *mf > p mf > p dim.* *pp* *pppp*

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Flauto 2°

♩ = 60

(Oboi)

9 10

1-9

17 Flauto 2°

*p*

3 3 3 3 3 3 3

24 Flauto 2°

15 (Violini)

42

26-40

48

57

54-56 *p*

3 3 3 3 3

58 *sempre poco a poco accelerando...* ... ♩ = 64 ...

3 3 3 3 3 3 3 3

68 ... ♩ = 68... ... ♩ = 72...

*f*

3 3 3 3 3 3 3 3

79 ... ♩ = 76... ... ♩ = 80...

*ff* *p*

3 3 3 3 3 3 3 3

88 ... ♩ = 88... (Flauto 1° solo) ... ♩ = 92 ...

12 2 5

90-101 102-103 104-108

109 ... ♩ = 96 ... ... ♩ = 104 ... (Flauto 1° solo)

*mf* *mf* *f* 113-116 117-124

125 a2 ... ♩ = 108 ... ... ♩ = 112... ♩ = 116 ... (Fl. 1° solo)

*f* *pp* 131-137 138-142

... ♩ = 120 ... ... ♩ = 136 ... ... ♩ = 140. ♩ = 144 ... ... ♩ = 148... (Trombe)

143-144 *mf* *mf* 148-171 172 (Violini) 181 3

185 Flauto 2° ... ♩ = 152... 191 ... ♩ = 156... 198 ... ♩ = 160...

*mf sempre* 186-190 193-197 3 199-204

205 ... ♩ = 164... 211 ... ♩ = 168... 218 ... ♩ = 172... ... ♩ = 176... 225

206-210 213-217 220-224

... ♩ = 180... 231 ... ♩ = 184... 238 ... ♩ = 188... 245

226-230 233-237 240-244

... ♩ = 192... 251 ... ♩ = 196... ... ♩ = 200...

247-250 3 256-257 258 (suoni elettronici.....)

264 ... ♩ = 204... ... ♩ = 208...

264-265 266-267 268-269

272 ... ♩ = 212...

281 ... ♩ = 216... ... ♩ = 220...

289 ... ♩ = 224...

297 ... ♩ = 228...

305 ... ♩ = 232... ... ♩ = 236...

312 ... ♩ = 240...

319 ... ♩ = 244... ... ♩ = 248 ...  
**6** (Fl.1° solo) **7**  
 323-328 (fine dei suoni elettronici) 330-336

(Fl.1° solo) ... ♩ = 256...  
**3** **2** 342 ... ♩ = 260 ...  
 337-339 340-341 **mf**

347 ... ♩ = 264...  
**2** 350 **3**  
 348-349 **mf** 3 3 352-354

... ♩ = 268... (Fl.1° solo) (Fl.1° solo) 367 solo ... ♩ = 276...  
**2** **8** **2** **3**  
 355-356 357-364 365-366 **mf** *cresc.* **f**

371 a2 *mf* *cresc.* *f* ...  $\text{♩} = 280 \dots$

378 ...  $\text{♩} = 284 \dots$   $\text{♩} = 288$  *molto rit.* ...  $\text{♩} = 72$  *sempre*

380-382 *ff* 387-394 395-397

398 (Clarineti) *p* *cresc.*

402 Flauti a2 *mf* *cresc.*

407 *doppio tempo* ( $\text{♩} = 144$ )

*f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *ffp* *ffp*

414 *ffp* *ffp* *ffp* 418-423 *ff* *f* *ff* 426-427 428-430 (Fl. 1° solo)

431 433-434 *p* 435 *f*

439

443 *molto rit.* ...  $\text{♩} = 72$  *rit.* ...  $\text{♩} = 60$  *p*

448 *mf* *p* *mf* *p* *dim.* *pp* *pppp*

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

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Oboe 1°

1-9 *p*

12

30 (Clarineti)

33 Oboe 1° *p*

34

39 *simile*

44

49

58 *sempre poco a poco accelerando...* ... ♩ = 64 ...

69 ... ♩ = 68 ... ... ♩ = 72 ...

80 ... ♩ = 76 ... ... ♩ = 80 ...

10 ... ♩ = 88 ... 100 ... ♩ = 92 ...

90-99 *p* *ff* *p* *f* 105-108 *4*

109 ... ♪ = 96... ... ♪ = 100... 117

*mf* *mf* *f* **4** *p*

113-116

Musical staff 109-117. It begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 109 with a mezzo-forte (*mf*) dynamic. It features eighth-note patterns and rests. At measure 113, there is a four-measure rest marked with a '4'. The dynamic changes to piano (*p*) at measure 117. The staff ends at measure 117.

119 ... ♪ = 104...

*mf*

Musical staff 119-124. It continues with eighth-note patterns and rests. The dynamic is mezzo-forte (*mf*). The staff ends at measure 124.

125 ... ♪ = 108... ... ♪ = 112... 5

*f* *pp*

131-135

Musical staff 125-135. It features eighth-note patterns and rests. The dynamic starts forte (*f*) and changes to pianissimo (*pp*) at measure 131. There is a five-measure rest marked with a '5' at the end of the staff (measures 134-135).

136 solo ... ♪ = 116... ... ♪ = 124...151

*p* **5** **8** **9** *mf sempre*

138-142 143-150

Musical staff 136-151. It begins with a treble clef and a key signature of one sharp (F#). The music starts at measure 136 with a piano (*p*) dynamic and a 'solo' marking. It features triplet markings (3) and rests. At measure 138, there is a five-measure rest marked with a '5'. At measure 143, there is an eight-measure rest marked with an '8'. At measure 148, there is a nine-measure rest marked with a '9'. The dynamic changes to mezzo-forte (*mf*) and remains 'sempre' (always) from measure 148 onwards. The staff ends at measure 151.

... ♪ = 128... 158 ... ♪ = 132... 165

**5** **5**

153-157 160-164

Musical staff 153-165. It continues with eighth-note patterns and rests. There are five-measure rests marked with '5' at measures 153-157 and 160-164. The staff ends at measure 165.

... ♪ = 136... 172 ... ♪ = 140... 178 ... ♪ = 144... 178

**5** **4** **4**

167-171 174-177

Musical staff 167-178. It continues with eighth-note patterns and rests. There are five-measure rests marked with '5' at measures 167-171 and 174-177. There is a four-measure rest marked with a '4' at measure 178. The staff ends at measure 178.

180 ... ♪ = 148... 185

**4** **5** **5** **5**

181-184

Musical staff 181-184. It continues with eighth-note patterns and rests. There are four-measure rests marked with '4' at measures 181-184. The staff ends at measure 184.

... ♪ = 152... 192

**4** **3** **5** **3** **5**

188-191

Musical staff 188-191. It continues with eighth-note patterns and rests. There are four-measure rests marked with '4' at measures 188-191. The staff ends at measure 191.

... ♪ = 156... 199 ... ♪ = 160... 4

**4** **5** **5** **5** **4**

195-198 201-204

Musical staff 195-204. It continues with eighth-note patterns and rests. There are four-measure rests marked with '4' at measures 195-198 and 201-204. The staff ends at measure 204.



306... ♩ = 232 ...

309-311

312... ♩ = 236 ...

316-318

319... ♩ = 240 ...

323... ♩ = 244... solo

327 solo ... ♩ = 248 ...

331 solo ... ♩ = 252 ...

335 solo

*(fine dei suoni elettronici)*

338

... ♩ = 256... (Ob.2° solo)

Oboe 1°

345

... ♩ = 260...

350

... ♩ = 264...

355

... ♩ = 268...

362 (Ob.2° solo)

... ♩ = 272...

364

(Ob.2° solo)

367 solo

Oboe 1°

... ♩ = 276...

373

... ♩ = 280...

... ♩ = 284...

380-382

383 ... ♩ = 288 *molto rit.*..... ♩ = 72 *sempre*

*ff*

387-394 395-397

398 (Clarineti)

403 Oboe 1° *doppio tempo* (♩ = 144)

*mf cresc.*..... *f > mf < f < ff f < ff f < ff f < ff*

410

*f < ff f < ff f < ff ffp ffp ffp ffp ffp ffp*

424 6 430 solo Oboe 1° 2

418-423 *ff > f < ff* 426-429 *p³* 433-434

435

*p f*

441 *molto rit.*..... ♩ = 72 *rit.*.....

*p*

445 ..... ♩ = 60

450

*mf > p mf > p dim.*..... *pp*..... *pppp*

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«Aux fins des quelques siècles»

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Oboe 2°

♩ = 60 <sup>10</sup>  
9  
1-9 *p*

12  
18-29

30(Clarinetti)

33 Oboe 2°  
*p*

34

39

44

49

58 *sempre poco a poco accelerando...* ... ♩ = 64 ...

68 ... ♩ = 68 ...

... ♩ = 72 ...

79 ... ♩ = 76 ...

... ♩ = 80 ...

*<ff* *>p* *f*

... ♩ = 88...100

10

90-99

*p*

... ♩ = 92 ...

4

105-108

109

109 ... ♩ = 96... ... ♩ = 100... 117

Musical staff 109-117. Key signature: one sharp (F#). The staff contains measures 109-117. Dynamics include *mf*, *f*, and *p*. A 4-measure rest is indicated between measures 113 and 116. A fermata is placed over measure 117.

119 ... ♩ = 104...

Musical staff 119. Key signature: one sharp (F#). The staff contains measures 119-124. Dynamics include *mf*. A fermata is placed over measure 124.

125 ... ♩ = 108... ... ♩ = 112... 5

Musical staff 125-135. Key signature: one sharp (F#). The staff contains measures 125-135. Dynamics include *f* and *pp*. A 5-measure rest is indicated between measures 131 and 135. A fermata is placed over measure 135.

136 (Ob. 1° solo) ... ♩ = 116... ... ♩ = 124/151 Oboe 2° ... ♩ = 128... 5

Musical staff 136-157. Key signature: one sharp (F#). The staff contains measures 136-157. Dynamics include *mf sempre*. There are 3-measure rests between measures 138-142 and 143-150. A 5-measure rest is indicated between measures 153 and 157. A fermata is placed over measure 157.

158 ... ♩ = 132... 165 5

Musical staff 158-164. Key signature: one sharp (F#). The staff contains measures 158-164. Dynamics include *mf*. There are 5-measure rests between measures 160 and 164. A fermata is placed over measure 164.

... ♩ = 136... 172 5 ... ♩ = 140... 178 4 ... ♩ = 144... 5

Musical staff 167-177. Key signature: one sharp (F#). The staff contains measures 167-177. Dynamics include *mf*. There are 5-measure rests between measures 167-171 and 174-177. A 4-measure rest is indicated between measures 174 and 177. A fermata is placed over measure 177.

180 ... ♩ = 148... 185 4

Musical staff 181-184. Key signature: one sharp (F#). The staff contains measures 181-184. Dynamics include *mf*. There are 4-measure rests between measures 181 and 184. A fermata is placed over measure 184.

... ♩ = 152... 192 4

Musical staff 188-191. Key signature: one sharp (F#). The staff contains measures 188-191. Dynamics include *mf*. There are 4-measure rests between measures 188 and 191. A fermata is placed over measure 191.

... ♩ = 156... 199 4 ... ♩ = 160... 4

Musical staff 195-204. Key signature: one sharp (F#). The staff contains measures 195-204. Dynamics include *mf*. There are 4-measure rests between measures 195-198 and 201-204. A fermata is placed over measure 204.

205 ... ♩ = 164 ... 212

208-211

213 ... ♩ = 168 ... 219 ... ♩ = 172 ...

215-218

225 ♩ = 176 ...

221-224

... ♩ = 180 ... 232

228-231

... ♩ = 184 ... 240 ... ♩ = 188 ... 247 ... ♩ = 192 ...

235-239 242-246 248-253

254 ... ♩ = 196 ... 275 (Flauti) ... ♩ = 212 ...

255-260 261-274 (Flauti) (suoni elettronici.....) (Trombe)

279 Oboe 2° ... ♩ = 216 ... 285

281-284

... ♩ = 220 ... 292 ... ♩ = 224 ...

288-291

299 ... ♩ = 228 ... 302-305 ... ♩ = 232 ...

295-298 302-305

306 ... ♩ = 236 ...  

 309-311

312 ... ♩ = 240 ...  

 316-318

319

... ♩ = 244 ... 325 solo 3 329 ... ♩ = 248 ...  
 (Ob.1° solo) 323-324 *p* (Ob.1° solo) 327-328 *p* (Ob.1° solo) 331-332 *p* 333 solo 3  
*(fine dei suoni elettronici)*

334 ... ♩ = 252 ... ... ♩ = 256 ...  
 solo 3 (Ob.1° solo) 3 339 (Ob.1° solo) solo 3 Oboe 2°  
*p* 336-338 *p* *mf*

344 ... ♩ = 260 ... ... ♩ = 264 ...  

 348-349 *mf* 3 352-354

355 ... ♩ = 268 ... ... ♩ = 272 ...  
 (Ob.1° solo) 358 (Ob.1° solo) 362 solo 3 solo 3 2  
 360-361 *p* *p* < 367-368

369 ... ♩ = 276 ...  
*f*

375 ... ♩ = 280 ... ... ♩ = 284 ...  

 380-382

383 *ff* ... ♩ = 288 *molto rit.*..... ♩ = 72 *sempre*  
 387-394 395-397

398 (Clarineti)  
 Musical notation for measures 398-402, featuring triplets and sixteenth notes.

403 Oboe 2° *mf cresc.*..... *f* > *mf* < *f* < *ff* *f* < *ff* *f* < *ff* *f* < *ff*  
*doppio tempo*  
 (♩ = 144)

410 *f* < *ff* *f* < *ff* *f* < *ff* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

424 6 430 (Ob.1° solo) Oboe 2°  
 418-423 *ff* > *f* < *ff* 426-429 *p*<sup>3</sup> 433-434

435 *p* *f*

440 *molto rit.*..... ♩ = 72 *rit.*.....  
*p*

445 ..... ♩ = 60

450 *mf* > *p* *mf* > *p* *dim.*..... *pp*..... *pppp*

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Clarinetto 1° in Sib e La

♩ = 60

17 18(Flauti)



24 Clarinetto 1° in Sib

*p*



30



35

*simile*



39



43



47

**3**

50-52





125 (Oboi) Clarinetto 1° ...♩ = 108... ...♩ = 112...  
*f* *pp* 131-132

Musical staff for measures 125-132. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music features a series of eighth and sixteenth notes, some with slurs and accents. Dynamic markings include *f* and *pp*. A rehearsal mark '2' is placed above the final measure (132).

Cl. 1° muta in La  
...♩ = 120...  
133 *p* 136-144 *mf* *mf*

Musical staff for measures 133-144. The key signature changes to two sharps (F#, C#). The music includes triplet markings (3) and a 9-measure rest. Dynamic markings include *p* and *mf*. A rehearsal mark '9' is placed above the first measure of the rest.

149 ...♩ = 124...  
*mf* sempre

Musical staff for measures 149-155. The music features a 5-measure rest followed by eighth notes. A rehearsal mark '5' is placed above the first measure of the rest.

156 ...♩ = 128... ...♩ = 132...  
*mf* sempre

Musical staff for measures 156-162. It includes triplet markings (3) and a 5-measure rest. A rehearsal mark '5' is placed above the first measure of the rest.

163 ...♩ = 136...  
*mf* sempre

Musical staff for measures 163-169. It features a 5-measure rest followed by eighth notes. A rehearsal mark '5' is placed above the first measure of the rest.

170 ...♩ = 140...  
*mf* sempre

Musical staff for measures 170-175. It includes a 7-measure rest followed by eighth notes. A rehearsal mark '7' is placed above the first measure of the rest.

176 ...♩ = 144...  
*mf* sempre

Musical staff for measures 176-182. It features a 5-measure rest followed by eighth notes. A rehearsal mark '5' is placed above the first measure of the rest.

183 ...♩ = 148...  
*mf* sempre

Musical staff for measures 183-189. It includes a 5-measure rest followed by eighth notes. A rehearsal mark '5' is placed above the first measure of the rest.

190 ...♩ = 152...  
*mf* sempre

Musical staff for measures 190-196. It features a 5-measure rest followed by eighth notes. A rehearsal mark '5' is placed above the first measure of the rest.



237 ... ♩ = 188...

243 ... ♩ = 192...

250 ... ♩ = 196...

257 ... ♩ = 200...

*(suoni elettronici.....)*

264 ... ♩ = 204...

270 ... ♩ = 208...

275 ... ♩ = 212...

280 ... ♩ = 216... ... ♩ = 220...

281-283 288-290

291 ...♩ = 224...

298 ...♩ = 228...

305 ...♩ = 232...

312 ...♩ = 236... ...♩ = 240...

318

322 ...♩ = 244... ...♩ = 248...

335 ...♩ = 252... ...♩ = 256...

345 ...♩ = 260... ...♩ = 264...

358 ...♩ = 268... ...♩ = 272... ...♩ = 276...

373 ...♩ = 280... ...♩ = 284...

383 *ff* Cl.1° muta in Sib ...♩ = 288 *molto rit.*..... 8

395 (Violino 1° in Do) ...♩ = 72 *sempre* Clarinetto 1° in Sib 387-394 *p cresc.*-----

399 *mf*

404 *f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

*doppio tempo* (♩ = 144)

410 *f* *ff* *f* *ff* *f* *ff* *ffp* *ffp* *ffp* *ffp* *ffp* 6 418-423

424 *ff* *f* *ff* 426-427 *p* 3 428 429-430 *p* 3 431 433-434 *p* 435

436 *f*

443 *molto rit.*.....♩ = 72 *rit.*.....♩ = 60 *p*

449 *mf* *p* *mf* *p* *dim.*----- *pp*----- *pppp*

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Clarinetto 2° in Sib e La

♩ = 60 (Flauti)  
17 18



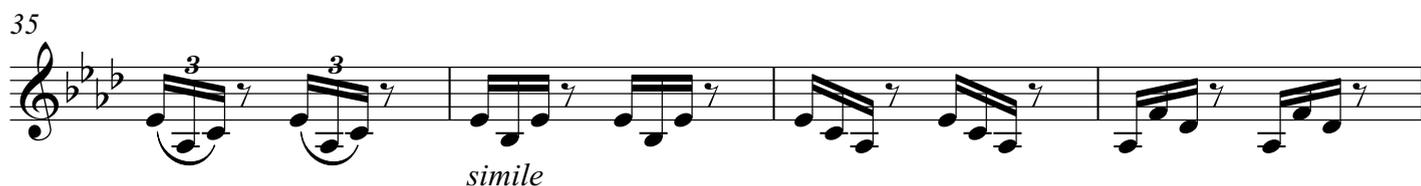
24 (Cl.1° solo) Clarinetto 2° in Sib



30



35 simile



39



43



47



*sempre poco a poco accelerando...*

53

62 ... ♩ = 64 ...

... ♩ = 68 ...

75 ... ♩ = 72 ...

... ♩ = 76 ...

85 ... ♩ = 80 ...

... ♩ = 84 ...

95 ... ♩ = 88 ...

102 ... ♩ = 92 ...

108 ... ♩ = 96 ...

... ♩ = 104 ...

**12**

*f* 113-124

125 (Oboi) Clarinetto 2° ... ♩ = 108...  
*f* *pp*

Cl.2° muta in La ... ♩ = 112... ... ♩ = 120... ... ♩ = 124...  
131-132 133 (Cl.1° solo) 9 Clarinetto 2° in La  
*mf* *mf* *mf sempre*

151 ... ♩ = 128...  
9 5 3 3 5 3

160 ... ♩ = 132... ... ♩ = 136...  
5 5 3 5 3 2  
167-168

169 ... ♩ = 140...  
7 5 3 5 5 2  
174-175

176 ... ♩ = 144...  
5 5 5 3 5 3 5 3 5 2  
181-182

183 ... ♩ = 148...  
5 5 3 5 5 5 5 3 3 2  
188-189

190 ... ♩ = 152...  
5 3 5 3 3 5 5

196 ...♪ = 156... ...♪ = 160...

203 ...♪ = 164...

209 ...♪ = 168...

215 ...♪ = 172...

221 ...♪ = 176...

227 ...♪ = 180...

233 ...♪ = 184..

239 ...♪ = 188...

245 ...♪ = 192...

250 ... ♩ = 196..

257 ... ♩ = 200...

(suoni elettronici.....)

264 ... ♩ = 204...

271 ... ♩ = 208... ..

277 ... ♩ = 212... .. ♩ = 216... ..

281-283

284 ... ♩ = 220... ..

288-290

291 ... ♩ = 224... ..

295-297

298 ... ♩ = 228... ..

302-304

305 ... ♩ = 232... .. ♩ = 236... ..

309-311

312 ... ♩ = 240...  
**2**

316-317

318

... ♩ = 244... ... ♩ = 248...  
**2** ... ♩ = 256...  
**10**

323-325 *(fine dei suoni elettronici)* **p** **mf**

344 ... ♩ = 260... ... ♩ = 264...  
**6** ... ♩ = 268...  
**6**

349-354 **mf** **mf**

361 ... ♩ = 272...  
**2** 366

364-365 **p**

368 ... ♩ = 276...

**f** **mf** cresc.

374 ... ♩ = 280...

**f**

... ♩ = 284... ... ♩ = 288 *molto rit.*.....  
Cl.2° muta in Sib

380-382 **ff** **8** **8**

387-394

Clarinetto 2° in Sib

395  $\text{♩} = 72$  *sempre*  
(Violino 1°)

395 *p* *p cresc.*-----

400

*mf*

Detailed description: This block contains the first two staves of music. Staff 395 starts with a treble clef, a key signature of one flat, and a tempo of quarter note = 72. It features a series of eighth notes with triplets, starting at a piano (*p*) dynamic and gradually increasing to mezzo-forte (*mf*) by staff 400. The music is marked *sempre* and includes a dynamic crescendo line.

400

*mf*

Detailed description: This block contains staff 400, which continues the triplet eighth-note pattern from the previous staff, maintaining a mezzo-forte (*mf*) dynamic.

405 *doppio tempo*  
( $\text{♩} = 144$ )

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

Detailed description: This block contains staff 405, where the tempo changes to *doppio tempo* (double time), resulting in a quarter note = 144. The music continues with eighth notes and triplets, with dynamics ranging from forte (*f*) to fortissimo (*ff*).

411 *f* *ff* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp*

418-423 *ff* *f* *ff* 424 *ff* *f* *ff* 426-427

Detailed description: This block contains staff 411, featuring a sequence of dynamics: *f*, *ff*, *ffp*, *ffp*, *ffp*, *ffp*, *ffp*. It includes rests for measures 418-423 and 426-427, with dynamics *ff* and *f* *ff* indicated above the staff.

428 (Cl.1° solo) *p* 429-430 431 (Cl.1° solo) *p* 433-434 *p* 435

Clarinetto 2°

Detailed description: This block contains staff 428, where the first clarinet (Cl.1°) has a solo. The second clarinet (Cl.2°) has rests for measures 429-430 and 433-434, with a piano (*p*) dynamic. The staff number 435 is also indicated.

437 *f*

Detailed description: This block contains staff 437, starting with a forte (*f*) dynamic and featuring eighth notes with triplets.

443 *molto rit.*.....  $\text{♩} = 72$  *rit.*.....  $\text{♩} = 60$

*p*

Detailed description: This block contains staff 443, where the tempo slows down significantly. It starts with a piano (*p*) dynamic and includes a *molto rit.* (very ritardando) marking. The tempo changes from quarter note = 72 to quarter note = 60. The music features eighth notes with triplets.

449 *mf* *p* *mf* *p* *dim.*----- *pp*----- *pppp*

Detailed description: This block contains staff 449, showing a dynamic progression from mezzo-forte (*mf*) to piano (*p*), then through *dim.* (diminuendo) to pianissimo (*pp*) and finally *pppp* (pianississimo).

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

## Fagotto 1°

♩ = 60  
24 (Clarineti)  
1-24

31 Fagotto 1°  
*p* sempre

36  
*simile*

39

42

46

50 *sempre poco a poco accel...*

61 ... ♩ = 64 ... ... ♩ = 68 ...

71 ... ♩ = 72 ...  
*f*

81 ... ♩ = 76 ... ... ♩ = 80 ...  
*ff* *p* *f*

Fagotto 1°

92 ...♩ = 84 ... ..♩ = 88 ...

101 ...♩ = 92... ..♩ = 96...

111 ...♩ = 100... ..♩ = 104...  
118

125 ...♩ = 108... ..♩ = 116...  
12

...♩ = 120... ..♩ = 124... ..♩ = 128...  
145 (Tromboni) 154

161 ...♩ = 132... ..♩ = 136... ..♩ = 140...  
169

175 ...♩ = 144...

182 ...♩ = 148...

189 ...♩ = 152...

The image shows a page of musical notation for the first Bassoon (Fagotto 1°). The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number and a tempo/meter change. The notation includes various rhythmic values, rests, and dynamic markings such as *mf*, *p*, *pp*, and *f*. There are also performance instructions like *mf sempre* and *145 (Tromboni)*. Fingerings and articulations are indicated with numbers and symbols above the notes. The page number '2' is in the top left, and the instrument name 'Fagotto 1°' is at the top center.



254 ...♩ = 196... ┌──9──┐

259 ...♩ = 200...  
(suoni elettronici.....)

265 ...♩ = 204...

270 ...♩ = 208...

275 ...♩ = 212...

282 ...♩ = 216... ...♩ = 220...  
289

280-281 286-288

291 ...♩ = 224... ...♩ = 228...  
305 ...♩ = 232...

293-296 300-304 306-307

308 ...♩ = 236... ...♩ = 240...

309-311 313-314

320 ...♩ = 244... ...♩ = 248...  
334 ...♩ = 256...

323-325 327-333 335-340

*p* *p*

(fine dei suoni elettronici)



# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Fagotto 2°

♩ = 60  
24 25 (Clarineti)  
1-24

31 Fagotto 2°  
*p sempre*

41  
*simile*

46

50 *sempre poco a poco accelerando...*

63 ... ♩ = 64 ... ... ♩ = 68 ...

75 ... ♩ = 72 ... ... ♩ = 76 ...

85 ... ♩ = 80 ...

92 ... ♩ = 84... ... ♩ = 88 ...

*mf*  $\longrightarrow$  *p*

102 ... ♩ = 92...

110 ... ♩ = 96... ... ♩ = 100... ... ♩ = 104...

*f*  $\longrightarrow$  *p*  $\longrightarrow$  *mf*

122 ... ♩ = 108... ... ♩ = 116...

*f*  $\longrightarrow$  *pp*

... ♩ = 120... ... ♩ = 124...

143-144 **2** (Tromboni) Fagotto 2° **3**

*mf* sempre

154 ... ♩ = 128... ... ♩ = 132...

*mf* sempre

163 ... ♩ = 136... ... ♩ = 140...

175 ... ♩ = 144...

182 ... ♩ = 148...

189 ... ♩ = 152...

The image shows a page of a musical score for the second Bassoon (Fagotto 2°). The score is written in bass clef and consists of ten staves of music. The key signature has one flat (B-flat). The tempo and dynamics are indicated by markings such as 'mf', 'p', 'f', and 'pp'. The score includes various musical notations such as triplets, quintuplets, and sextuplets, as well as rests and slurs. The measures are numbered from 92 to 189, with some measures grouped together (e.g., 113-116, 131-142, 151-153, 165-168, 172-174). The score is divided into sections by measure numbers and includes performance instructions for Tromboni and Fagotto 2°.



254 ...♩ = 196... ...♩ = 200...

260 ...♩ = 204...  
(suoni elettronici.....)

267 ...♩ = 208...

274 ...♩ = 212...

282 ...♩ = 216... ...♩ = 220...

280-281 2 7 5 5 3 3  
286-288

289 ...♩ = 224... 298

293-297 5 5

...♩ = 228... ...♩ = 232... ...♩ = 236...

303 308 312

300-302 3 2 3 2  
306-307 3 9 2  
309-311 3 2  
313-314

315 ...♩ = 240...

321 ...♩ = 248... 330 ...♩ = 256...

323-329 7 3 11  
(fine dei suoni elettronici) p 3  
331-341

342 ..♩ = 260 ...

349 ...♩ = 264... 2 11

366 ...♩ = 276... ...♩ = 280...

377 ...♩ = 284... ...♩ = 288 molto rit.....

..... ♩ = 72 *sempre* 398 (Clarineti)

403 doppio tempo  
(♩ = 144)

Fagotto 2°

410

415 424 431

435

442 molto rit.. ♩ = 72 rit..... ♩ = 60

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Corno 1°

♩ = 60

32<sup>33</sup> (Oboi)

1-32

40

Corno 1°

*p*

50-56 *p*

58 *sempre poco a poco accelerando...*

... ♩ = 64 ...

... ♩ = 68 ...

... ♩ = 72 ...

... ♩ = 76 ...

78-81

82

... ♩ = 80 ...

*f*

... ♩ = 84 ...

*mf*

... ♩ = 88 ...

91

*ff* *pp* *p* *p*

100

... ♩ = 92 ...

108

... ♩ = 96 ...

101-103

104-107

*p*

*p*

112-120

121

... ♩ = 104 ...

... ♩ = 108 ...

*mf* *poco a poco cresc.* *f*

130

... ♩ = 112 ...

... ♩ = 116 ...

... ♩ = 120 ...

*p*

134-142

143-144

145 (Tromboni)

... ♩ = 124 ...

151 Corno 1°

149-150

*mf* *sempre*

156 ...♩ = 128... ...♩ = 132...

162 3 ...

167 ...♩ = 136... 3

173 ...♩ = 140... 3

179...♩ = 144... 2

184 ...♩ = 148... 3

190 ...♩ = 152... 2

195 ...♩ = 156... 2

201 ...♩ = 160...

206 ...♩ = 164...

212 ... ♩ = 168...

218 ... ♩ = 172...

223 ... ♩ = 176... 230 ... ♩ = 180...

231 ... ♩ = 184...

241 ... ♩ = 188... 247 ... ♩ = 192...

250 ... ♩ = 196...

261 ... ♩ = 200... 264 ... ♩ = 204...

267 ... ♩ = 208...

273 ... ♩ = 212...

(suoni elettronici.....)

278 ... ♩ = 216...

284 ... ♩ = 220...  
287-289

290 ... ♩ = 224...  
293-294

295 ... ♩ = 228...  
299-300

301 ... ♩ = 232...

306 ... ♩ = 236...

312 ... ♩ = 240...  
316-317

318

322 ... ♩ = 244...  
... ♩ = 248...  
... ♩ = 252...  
... ♩ = 256...

*f* 324-325 *f* 328-329 *f* 332-333 *p* 336-337 *p*

(fine dei suoni elettronici)

342 *mf* ...♪ = 260...

348 *p* *mf* ...♪ = 264... **2**  
 353-354

**14** (Oboi) ...♪ = 276... **Corno 1°** ...♪ = 280... ...♪ = 284...  
 355-368 *p cresc.* ..... *fp cresc.*

383 *ff* *molto rit.* ...♪ = 288 ...♪ = 261..♪ = 234..♪ = 207..♪ = 180..♪ = 153  
*ff dim.* ..... *mf*

393 ..♪ = 126..♪ = 99..♪ = 72 *sempre*  
*p* ..... *cresc.* ..... *mf*

406 *doppio tempo* (♪ = 144)  
*f < ff f < ff*

414 **6** <sup>424</sup> (Corni 2° & 4°)  
 418-423 *ff* > *f < ff*

**8** <sup>437</sup> **Corno 1°**  
 429-436 *f*

443 *molto rit.* ...♪ = 72 *rit.* ...♪ = 60 448 *tacet al fine*  
 445-447 *p* **3** *mf* > *p* *mf* > *p* > *pp* 453-455 **3**

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Corno 2°

♩ = 60  
32 33  
(Oboi)  
1-32

39 Corno 2°  
p 50-56 p 7 57

58 *sempre poco a poco accelerando...*  
... ♩ = 64 ... ... ♩ = 68 ... ... ♩ = 72 ... ... ♩ = 76 ...  
78-81

82 ... ♩ = 80 ...  
f mf f

91 ... ♩ = 84 ... ... ♩ = 88 ...  
ff pp p p 3 101-103

... ♩ = 92 ... 108 ... ♩ = 96 ... ... ♩ = 104 ...  
4 9 121  
104-107 112-120 mf poco a poco cresc.

124 ... ♩ = 108 ... ... ♩ = 112 ... ♩ = 120 ...  
Corno 1° solo 12 2  
131-142 143-144  
f pp

145 (Tromboni) Corno 2° ... ♩ = 124 ...  
mf sempre

153 ... ♩ = 128 ...

159 ... ♩ = 132 ...

164-166

167 ... ♩ = 136 ...

173 ... ♩ = 140 ...

179 ... ♩ = 144 ...

184 ... ♩ = 148 ...

187-188

189 ... ♩ = 152 ...

193-194

195 ... ♩ = 156 ...

199-200

201

202 ... ♩ = 160 ...

... ♩ = 164 ...

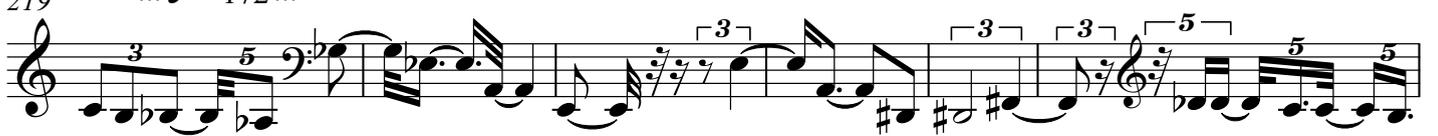
208 ... ♩ = 168 ...



214



219 ... ♩ = 172 ...



225 ... ♩ = 176 ... ... ♩ = 180 ...



234 ... ♩ = 184 ...



241 ... ♩ = 188 ...



247 ... ♩ = 192 ... ... ♩ = 196 ...



255 ... ♩ = 200 ...



261 ... ♩ = 204 ...



267



(suoni elettronici.....)



322 ... ♩ = 244... 326 2 330 2 2

324-325 *f* (fine dei suoni elettronici) 328-329 *f* 332-333

334 ... ♩ = 252... 338 2 336-337 *p* *p*  $\frac{3}{3}$  *mf* ... ♩ = 256...

344 ... ♩ = 260... (Corno 1°) Corno 2° ... ♩ = 264... 353-354 2

355-368 (Oboi) 14 3 3 3 *p cresc.* *molto* *rit.* *ff* *cresc.* *ff* ... ♩ = 272... 369... ♩ = 276... 280... 284...

384 ... ♩ = 288 3 3 3 *ff dim.* *mf* ... ♩ = 261... ♩ = 234... ♩ = 207... ♩ = 180... ♩ = 153... ♩ = 126

394 ... ♩ = 99 ... ♩ = 72 *sempre* *p* *cresc.* *mf*

407 *doppio tempo* (♩ = 144) *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

414 6 424 3 3 3 418-423 *ff* *f* *f* *p*

429-436 8 437 *f* *mf* *p* *mf* *p* *pp* 453-455

443 *molto* *rit.* ... ♩ = 72 *rit.* ... ♩ = 60 449 *tacet al fine* 3

445-448 *p* *mf* *p* *mf* *p* *pp*

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Corno 3°

♩ = 60 <sup>33</sup> **32** (Oboi)  
1-32

40 Corno 3° **7** <sup>57</sup>  
*p* 50-56 *p*

58 *sempre poco a poco accelerando...* ... ♩ = 64... ... ♩ = 68... ... ♩ = 72... ... ♩ = 76...  
78-81 **4**

82 ... ♩ = 80...  
*f* **3** *mf* *f*

91 ... ♩ = 84... ... ♩ = 88...  
*ff* *pp* *p* *p*

100 ... ♩ = 92... <sup>108</sup> ... ♩ = 96... ... ♩ = 100...  
**3** **4** **9**  
101-103 104-107 *p* *p* 112-120

121 ... ♩ = 104... ... ♩ = 108...  
*mf* *poco a poco cresc.* *f*

130 Corno 1° solo **12** **2** <sup>145</sup> (Tromboni) **2**  
*pp* 131-142 143-144 149-150

151 Corno 3° ... ♩ = 128... ... ♩ = 132...  
**5** **5** **5** **5** **3**

162

164-166

167 ... ♩ = 136 ...

170-172

173 ... ♩ = 140 ...

176-178

179 ... ♩ = 144 ...

182-183

184 ... ♩ = 148 ...

187-189

190 ... ♩ = 152 ...

193-194

195 ... ♩ = 156 ...

199-200

201 ... ♩ = 160 ...

205-206

207 ... ♩ = 164 ...

210-211

212 ... ♩ = 168 ...

215-216

218 ... ♩ = 172 ...

223 ... ♩ = 176 ... 230 ... ♩ = 180 ...

231 ... ♩ = 184 ...

241 ... ♩ = 188 ... 247 ... ♩ = 192 ...

250 ... ♩ = 196 ...

255 ... ♩ = 200 ...

261 ... ♩ = 204 ...

(suoni elettronici.....) ... ♩ = 208 ...

267 ... ♩ = 212 ...

273 ... ♩ = 212 ...

278

The image shows a page of musical notation for the third horn part. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 3, 5, and 9. Some measures are marked with a '3' above them, indicating a triplet. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The page is numbered '3' in the top right corner.

282 ... ♩ = 216... ... ♩ = 220 ...

287-289

Detailed description: Musical staff for measures 282-289. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth-note patterns with various fingering indications (5, 7) and a final triplet of eighth notes. The tempo marking is 216 and 220.

290 ... ♩ = 224...

293-294

Detailed description: Musical staff for measures 290-294. It continues with eighth-note patterns and includes a triplet of eighth notes. The tempo marking is 224.

295 ... ♩ = 228...

299-300

Detailed description: Musical staff for measures 295-300. It features eighth-note patterns with fingering (5) and a triplet of eighth notes. The tempo marking is 228.

301 ... ♩ = 232...

Detailed description: Musical staff for measures 301-305. It contains eighth-note patterns with triplet markings (3) and fingering (5).

306 ... ♩ = 236...

Detailed description: Musical staff for measures 306-311. It includes eighth-note patterns with triplet markings (3) and fingering (5).

312 ... ♩ = 240...

316-317

Detailed description: Musical staff for measures 312-317. It features eighth-note patterns with triplet markings (3) and fingering (5).

318

Detailed description: Musical staff for measures 318-321. It continues with eighth-note patterns and includes a triplet of eighth notes.

322 ... ♩ = 244 ... ... ♩ = 248 ... ... ♩ = 252 ...

323 2 326 2 330 2 334 2 338 3

324-325 **f** 328-329 **f** 332-333 **f** 336-337 **p** **p**

(fine dei suoni elettronici)

Detailed description: Musical staff for measures 322-337. It features a series of eighth-note patterns with dynamic markings (f, p) and articulation (mf). The tempo markings are 244, 248, and 252.

340 ... ♩ = 256... ... ♩ = 260 ... (Cor. 1°)

**mf** **p**

Detailed description: Musical staff for measures 340-343. It begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns with triplet markings (3) and a final eighth note. The tempo marking is 256 and 260.

351 Corno 3° ... ♩ = 264... **2** ... ♩ = 272... ♩ = 276... **14** (Oboi) **3** **3**

*mf* 353-354 355-368

371 Corno 3° ... ♩ = 280 ... ♩ = 284 ...

*p cresc. ff cresc. ff*

384 *molto rit.* ... ♩ = 288 ... ♩ = 261 ... ♩ = 234 ... ♩ = 207 ... ♩ = 180 ... ♩ = 153

*ff dim. mf*

393 .. ♩ = 126 .. ♩ = 99 .. ♩ = 72 *sempre*

*p cresc. mf*

407 *doppio tempo* (♩ = 144)

*f < ff f < ff*

414 **6** 424 (Cor. 2° & 4°) **3** **3** **3**

*ff > f ff*

429-436 **8** 437 Corno 3° **3**

*f*

443 *molto rit.* ... ♩ = 72 *rit.* ... ♩ = 60 449 *tacet al fine* **3**

*p mf > p mf > p pp* 445-448 453-455

# Concert pour piano et orchestre no.2

<<Aux fins des quelques siècles>>

Clarent Barleau

Corno 4°

1-32 (Oboi)  $\text{♩} = 60$  **32**  $\text{♩} = 33$

40 Corno 4°  $\text{♩} = 57$  **7** 50-56 *p*

58 *sempre poco a poco accelerando.....*  $\text{♩} = 64$  ...  $\text{♩} = 68$  ...

75 ...  $\text{♩} = 72$  ...  $\text{♩} = 76$  ...  $\text{♩} = 80$  ... **4** 78-81 *f* ...  $\text{♩} = 84$  ... *mf* *f*

90 *ff* ...  $\text{♩} = 88$  ... *pp* *p*

96 ...  $\text{♩} = 92$  ... *p* ...  $\text{♩} = 96$  ... ...  $\text{♩} = 100$  ...  $\text{♩} = 104$  ... **3** 101-103

104-107 **4** 108 (Corni 1°- 3°) **9** Corno 4° 112-120 *mf* *poco a poco cresc.* ...  $\text{♩} = 108$  ... (Corno 1° solo) **12** 131-142 *pp*

124 ...  $\text{♩} = 120$  ... 145 (Tromboni) **2** 143-144

149 Corno 4° ... ♩ = 124 ...

*mf* sempre

157 ... ♩ = 132 ...

164-166

167 ... ♩ = 136 ...

173 ... ♩ = 140 ...

179 ... ♩ = 144 ...

... ♩ = 148 ...

185

187-188

189

... ♩ = 152 ...

191

193-194

195

... ♩ = 156 ...

199-200

201

... ♩ = 160 ...

206

... ♩ = 164 ...

212

... ♩ = 168 ...

218 ... ♩ = 172 ...

Musical staff 218: Bass clef, 7/8 time signature. Measures 218-223. Includes triplets and quintuplets.

224 ... ♩ = 176 ...

Musical staff 224: Bass clef, 7/8 time signature. Measures 224-229. Includes triplets and quintuplets.

230 ... ♩ = 180 ...

Musical staff 230: Bass clef, 7/8 time signature. Measures 230-235. Includes quintuplets and triplets.

236 ... ♩ = 184 ...

Musical staff 236: Bass clef, 7/8 time signature. Measures 236-240. Includes quintuplets and triplets. Ends with a double bar line and a "2" above it.

241 ... ♩ = 188 ...

Musical staff 241: Bass clef, 7/8 time signature. Measures 241-246. Includes quintuplets and triplets. Ends with a double bar line and a "2" above it.

247 ... ♩ = 192 ...

Musical staff 247: Bass clef, 7/8 time signature. Measures 247-254. Includes quintuplets and triplets. Ends with a double bar line and a "3" above it.

255 ... ♩ = 200 ...

Musical staff 255: Bass clef, 7/8 time signature. Measures 255-260. Includes quintuplets and triplets. Ends with a double bar line and a "3" above it.

261 ... ♩ = 204 ...

Musical staff 261: Bass clef, 7/8 time signature. Measures 261-266. Includes triplets and quintuplets. Ends with a double bar line and a "3" above it.

(suoni elettronici.....)

Musical staff 267: Bass clef, 7/8 time signature. Measures 267-270. Includes quintuplets and triplets.

271 ... ♩ = 208 ...

Musical staff 271: Bass clef, 7/8 time signature. Measures 271-276. Includes quintuplets and triplets.

277...  $\text{♩} = 212 \dots$

282 ...  $\text{♩} = 216 \dots$  ...  $\text{♩} = 220 \dots$

290 ...  $\text{♩} = 224 \dots$

295 ...  $\text{♩} = 228 \dots$

301 ...  $\text{♩} = 232 \dots$

306 ...  $\text{♩} = 236 \dots$

312 ...  $\text{♩} = 240 \dots$

318 ...  $\text{♩} = 244 \dots$

326 ...  $\text{♩} = 248 \dots$  ...  $\text{♩} = 252 \dots$  ...  $\text{♩} = 256 \dots$

338 (Corni 1°-3°)

*f* (fine dei suoni elettronici)

342 Corno 4° ... ♩ = 260 ...

*mf*

347 (Cor. 1°) Corno 4° ... ♩ = 264 ... ♩ = 272 ...

*mf* 353-354 355-368

369 (Oboi) ... ♩ = 276 ... Cor. 4° ... ♩ = 280 ... ♩ = 284 ...

*p cresc. molto fp cresc. ff*

384 ... ♩ = 288 rit. ... ♩ = 261 .. ♩ = 234 .. ♩ = 207 .. ♩ = 180 .. ♩ = 153 .. ♩ = 126

*ff dim. mf*

394 .. ♩ = 99 .. ♩ = 72 sempre

*p cresc. mf*

407 doppio tempo (♩ = 144)

*f ff*

414 424 429-436

*ff > f < ff*

437

*f*

443 molto rit. ... ♩ = 72 rit. ... ♩ = 60 448 tacet al fine

*p mf > p mf > p > pp* 445-447 453-455

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Tromba 1° in Do

*sempre poco a poco accelerando...*

57  $\dots$   $\text{♩} = 60$   $\dots$   $\text{♩} = 76 \dots 82$  Tromba 1°  $\dots$   $\text{♩} = 80 \dots$

1-57 58-81 *mf* *p*

88  $\dots$   $\text{♩} = 84 \dots$  11

93-103 *f* *ff*

$\dots$   $\text{♩} = 92 \dots 108$  4 (Corni) Tromba 1°  $\dots$   $\text{♩} = 96 \dots$   $\dots$   $\text{♩} = 112 \dots$  22

104-107 113-134 *p* *mf* *f*

135 (Flauto 1°)  $\dots$   $\text{♩} = 116 \dots$   $\dots$   $\text{♩} = 128 \dots$   $\dots$   $\text{♩} = 132 \dots$  Tromba 1°

138-142 143-159 160 17 (Tromboni+Tuba) 5 *mf* *sempre*

15<sup>mb</sup>

163-166 167  $\dots$   $\text{♩} = 136 \dots$  5 172  $\dots$   $\text{♩} = 140 \dots$  4

178  $\dots$   $\text{♩} = 144 \dots$  184 3 5  $\dots$   $\text{♩} = 148 \dots$  189 4  $\dots$   $\text{♩} = 152 \dots$  4

179-183 185-188 191-194

195  $\dots$   $\text{♩} = 156 \dots$  200 4  $\dots$   $\text{♩} = 160 \dots$  206 4  $\dots$   $\text{♩} = 164 \dots$  5

196-199 202-205 207-211

212  $\dots$   $\text{♩} = 168 \dots$  217 3 3 4  $\dots$   $\text{♩} = 172 \dots$  223 4  $\dots$   $\text{♩} = 176 \dots$  4

213-216 219-222 224-227

228  $\dots \text{♪} = 180 \dots 234$   $\dots \text{♪} = 184 \dots$

230-233 236-238

239  $\dots \text{♪} = 188 \dots 245$   $\dots \text{♪} = 192 \dots$

241-244 247-250

251  $\dots \text{♪} = 196 \dots$   $\dots \text{♪} = 200 \dots$

260  $\dots \text{♪} = 204 \dots$

(suoni elettronici.....)

268  $\dots \text{♪} = 208 \dots$

276  $\dots \text{♪} = 212 \dots$   $\dots \text{♪} = 216 \dots$

284  $\dots \text{♪} = 220 \dots$

289  $\dots \text{♪} = 224 \dots$

295 ... ♩ = 228...

302 ... ♩ = 232...

308 ... ♩ = 236...

313 ... ♩ = 240...

318

... ♩ = 256... 342(Corni) Tromba 1° ... ♩ = 260...  
**19**  
323-341 (fine dei suoni elettronici) 8<sup>vb</sup> mf

... ♩ = 264... 352 ... ♩ = 280...  
**4** **24**  
348-351 p 355-378

Tromba 1°

379 (Timpani) Tromba 1° ... ♩ = 284... ... ♩ = 288

*f* < *ff*

387 *molto rit.*..... ♩ = 261 .. ♩ = 234 .. ♩ = 207 .. ♩ = 180 .. ♩ = 153 .. ♩ = 126 .. ♩ = 99 .. ♩ = 72 *sempre*

*dim.*-----

395-401

402 (Flauti)

408 Tromba 1° *doppio tempo* (♩ = 144)

*f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

415 424 435 (Flauti)

418-423 *ff* > *f* < *ff* 426-434

437 Tromba 1°

*f*

443 *molto rit.*..... ♩ = 72 *rit.*..... ♩ = 60 *tacet al fine* **11**

445-455



228 ...♩ = 180...234 **4** ...♩ = 184...  
 230-233 236-238 **3**

239 ...♩ = 188...245 **4** ...♩ = 192...  
 241-244 247-250 **4**

251 ...♩ = 196... **2**  
 256-257

258 ...♩ = 200...  
 (suoni elettronici.....)

264 ...♩ = 204...

270 ...♩ = 208...

276 ...♩ = 212... **2** ...♩ = 216...  
 282-283

284 ...♩ = 220...

290 ...♩ = 224...

296 ...♪ = 228...

302 ...♪ = 232...

308 ...♪ = 236...

314 ...♪ = 240...

319 ...♪ = 256...  
**19**  
323-341  
(fine dei suoni elettronici)

342 (Corni) Tromba 2° ...♪ = 260...  
*8vb* *mf*

352...♪ = 264... ...♪ = 280...  
**4** **24**  
348-351 355-378  
*p*

379 (Timpani) *tr* Tromba 2° ... ♩ = 284... ... ♩ = 288

387 *molto rit.*..... ♩ = 261 .. ♩ = 234 .. ♩ = 207 .. ♩ = 180 .. ♩ = 153 .. ♩ = 126 .. ♩ = 99 .. ♩ = 72 *sempre*

402 (Flauti)

408 Tromba 2° *doppio tempo* (♩ = 144)

415 (Flauti)

437 Tromba 2°

443 *molto rit.*..... ♩ = 72 *rit.*..... ♩ = 60 *tacet al fine* **11**

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Trombone 1°

*sempre poco a poco accelerando...*

...  $\text{♩} = 60$  ...  $\text{♩} = 76$  ...  $\text{♩} = 80$  ...

57 27 85 (Tromba 1°) 3

1-57 58-84 *f*

89 ...  $\text{♩} = 84$  ...  $\text{♩} = 92$  ...  $\text{♩} = 96$  ...

11 5 109

*ff* 93-103 104-108 *p*

111 ...  $\text{♩} = 112$  ...  $\text{♩} = 116$  ...

22 135 3

(Flauto 1°) *p* *mf* *f* 113-134 138-140

141 (Violini I) ...  $\text{♩} = 120$  ... Trombone 1°

*mf* *sempre*

148 ...  $\text{♩} = 124$  ... 154 ...  $\text{♩} = 128$  ...

3 3

151-153 157-159

160 ...  $\text{♩} = 132$  ... 165

5 3 2

163-164

167 ...  $\text{♩} = 136$  ... 171

3 3 3 3

168-170

173 ...  $\text{♩} = 140$  ... 176 ...  $\text{♩} = 144$  ...

2 3

174-175 179-181

182 ...♪ = 148... 187

189 ...♪ = 152... 193 ...♪ = 156... 185-186

199 ...♪ = 160...205 ...♪ = 164... 202-204 207-209

210 ...♪ = 168...215 213-214

217 ...♪ = 172...221 219-220

223 ...♪ = 176...226 ...♪ = 180... 224-225 230-231

232 ...♪ = 184... 3

237 ...♪ = 188... 241-242

243

248 ...♪ = 192... 253 ...♪ = 196... 250-252 255-258

259 ...♪ = 200... 265 ...♪ = 204... 271 ...♪ = 208...♪ = 224... 261-264 (suoni elettronici.....) 266-270 272-298



# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Trombone 2°

*sempre poco a poco accelerando...*

♩ = 60  
57  
1-57  
27  
58-84  
85 (Tromba 1°)  
... ♩ = 80...  
Trombone 2°  
*f* 3

89  
... ♩ = 84 ...  
11  
93-103  
... ♩ = 92 ... 109  
5  
104-108  
... ♩ = 96 ...  
*ff*  
*p*

111  
... ♩ = 112...  
22  
113-134  
135 (Flauto 1°)  
3  
138-140  
... ♩ = 116...  
*p* *mf* *f*

141  
(Violini I)  
... ♩ = 120...  
Trombone 2°  
*mf* *sempre*

148  
... ♩ = 124... 155  
4  
151-154  
... ♩ = 128...  
4  
157-160  
161  
5  
... ♩ = 132...  
3

166  
3  
163-165  
... ♩ = 136...  
3  
168-171  
4  
172  
3  
5  
... ♩ = 140...  
4  
174-177

178  
... ♩ = 144... 183  
4  
179-182  
... ♩ = 148... 189  
4  
185-188  
5

190  
... ♩ = 152...  
3  
191-193  
194  
5  
... ♩ = 156...  
4  
196-199

200  $\dots \text{♩} = 160 \dots$   $\dots \text{♩} = 164 \dots$   
 $\text{3}$   $\text{5}$   $\text{5}$   $\text{4}$   
 202–204 207–210

211  $\dots \text{♩} = 168 \dots$   $\dots \text{♩} = 172 \dots$   
 $\text{3}$   $\text{5}$   $\text{3}$   
 213–215 219–221

222  $\dots \text{♩} = 176 \dots$   $\dots \text{♩} = 180 \dots$   
 $\text{3}$   $\text{5}$   $\text{3}$   
 224–226 230–232

233  $\dots \text{♩} = 184 \dots$   
 $\text{3}$   $\text{2}$   $\text{5}$   $\text{3}$   
 236–237

$\dots \text{♩} = 188 \dots$   $\dots \text{♩} = 192 \dots$   $\dots \text{♩} = 196 \dots$   
 $\text{3}$   $\text{6}$   $\text{5}$   
 241–243 247–252 254–258

259  $\dots \text{♩} = 200 \dots$   $\text{4}$   $\text{265}$   $\dots \text{♩} = 204 \dots$   $\text{5}$   $\text{271}$   $\dots \text{♩} = 208 \dots$   $\dots \text{♩} = 224 \dots$   
 $\text{4}$   $\text{27}$   
 261–264 (suoni elettronici.....) 266–270 272–298

299  $\dots \text{♩} = 228 \dots$   $\text{4}$   $\text{304}$   $\dots \text{♩} = 232 \dots$   $\text{4}$   $\text{310}$   $\dots \text{♩} = 236 \dots$   $\text{4}$   $\text{315}$   
 $\text{4}$   $\text{4}$   $\text{5}$   
 300–303 306–309 311–314

$\dots \text{♩} = 240 \dots$   $\text{4}$   $\text{321}$   $\dots \text{♩} = 256 \dots$   $\text{19}$   $\text{342}$  (Corni) Trombone 2°  
 317–320 323–341 (fine dei suoni elettronici)  $\text{mf}$   
 $\text{4}$   $\text{4}$   $\text{4}$   $\text{3}$   $\text{3}$

346  $\dots \text{♩} = 260 \dots$   $\text{4}$   $\text{352}$   $\dots \text{♩} = 264 \dots$   $\text{24}$   $\dots \text{♩} = 280 \dots$   
 $\text{4}$   $\text{24}$   
 348–351  $\text{p}$  355–378

379 (Timpani) *tr* *ff* Trombone 2° ... ♩ = 284... ... ♩ = 288

387 *molto rit.*... ♩ = 261 .. ♩ = 234 .. ♩ = 207 .. ♩ = 180 .. ♩ = 153 .. ♩ = 126 .. ♩ = 99 .. ♩ = 72 *sempre*

*dim.*-----*mf*-----*pp* 395-401

402 (Flauti)

408 Trombone 2° *doppio tempo* (♩ = 144)

*f < ff f < ff*

413 424

6 418-423 *ff* *f < ff* *f*

427 437

3 8 429-436 *p* *f*

441 *molto rit.*... ♩ = 72 *rit.*... ♩ = 60 *tacet al fine* **11**

445-455

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

## Trombone basso

*sempre poco a poco accelerando...*

♩ = 60      57      27      85 (Tromba 1°)      ... ♩ = 80 ...      Trombone basso

1-57      58-84      *f*

90      ... ♩ = 84 ...      ... ♩ = 92 ...      109      ... ♩ = 96 ... (Tromboni 1°+2°)

*ff*      93-103      104-108

112      ... ♩ = 112 ...      135      (Flauto 1°)      ... ♩ = 116 ...      3      (Violini I)

113-134      138-140

143      ... ♩ = 120 ...      Trombone basso      ... ♩ = 124 ...

*mf sempre*

3      154      ... ♩ = 128 ...      3      160      ... ♩ = 132 ...

151-153      157-159

162      3      2      165      ... ♩ = 136 ...      3      5      5      3

163-164      168-170

171      ... ♩ = 140 ...      2      176

174-175

178      ... ♩ = 144 ... 182      ... ♩ = 148 ...      2

179-181      185-186

Trombone basso

187 ...♪ = 152... 193

195 ...♪ = 160...

205 ...♪ = 168...

215 ...♪ = 172...221

222 ...♪ = 176...226

229 ...♪ = 184...

237 ...♪ = 188...

243 ...♪ = 192... 241-242

253 ...♪ = 196...

259 ...♪ = 200...

261-264 (suoni elettronici.....) ...♪ = 204...

271 ...♪ = 208...

289 (Timpani.....) ...♪ = 224...

290-296 (Tuba) ...♪ = 232...

298 **Trombone basso**

300-303 ...♪ = 228... 304

306-309

310 ...♩ = 236... 315 ...♩ = 240... 321 ...♩ = 256...  
 4 4 19  
 311-314 317-320 323-341 (fine dei suoni elettronici)

342 (Corni) Trombone basso...♩ = 260...  
 mf 3 3 3 4  
 348-351

352 ...♩ = 264... 355-378  
 p 24

379 (Timpani) Trombone basso...♩ = 284... 388...♩ = 288  
 f < ff

387 molto rit..... ♩ = 261 ..♩ = 234 ..♩ = 207 ..♩ = 180 ..♩ = 153 ..♩ = 126 ..♩ = 99 ..♩ = 72 sempre  
 7  
 395-401  
 dim. mf pp

402 (Flauti)  
 3 3 3 3 3 3 3 3 3 3 3 3

408 Trombone basso doppio tempo (♩ = 144)  
 f < ff f < ff

415 424 6 8  
 418-423 ff > f < ff f p 429-436

437 f

441 molto rit..... ♩ = 72 rit..... ♩ = 60 tacet al fine 11  
 445-455

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Tuba

*sempre poco a poco accelerando...*

♩ = 60 ... ♩ = 76...85(Timpani)... ♩ = 80 ... Tuba ... ♩ = 84 ...

**57** **27** **11**

1-57 58-84 93-103

*ff*

... ♩ = 112... 135 (Flauto 1°) ... ♩ = 116... ... ♩ = 120...

**31** **5** **2**

104-134 138-142 143-144

145 (Tromboni) Tuba ... ♩ = 124... **3**

151-153

*mf* sempre

154 ... ♩ = 128... **2** 160 ... ♩ = 132...

158-159

162 ... ♩ = 136...

169 ... ♩ = 140... **2**

174-175

176 ... ♩ = 144...182 **3** ... ♩ = 148... **2**

179-181 185-186

187 ... ♩ = 152... **5**

193 ... ♩ = 156...  
198 ... ♩ = 160...  
205 ... ♩ = 164...  
210 ... ♩ = 168...215  
216 ... ♩ = 172...  
221 ... ♩ = 176...  
231... ♩ = 180...  
236 ... ♩ = 184...  
241 ... ♩ = 188...  
244

213-214  
219-220

248 ...♩ = 192...

254 ...♩ = 196...

259 ...♩ = 200...

(suoni elettronici.....)

265 ...♩ = 204...      268 ...♩ = 208...      ♩ = 216...

**2**      **5**      **5**      **12**

266-267      272-283

284 ...♩ = 220...      289

**3**      **3**      **5**      **3**

286-288

...♩ = 224...      ...♩ = 228...      ...♩ = 232...

**3**      **3**      **4**

294-296      300-302      306-309

310 ...♩ = 236...      ...♩ = 240...

**4**      **3**      **3**

311-314      319-321

322 ...♩ = 256...      342

**19**      (Corni)

323-341 (fine dei suoni elettronici)

345 Tuba      ...♩ = 260...

**3**      **3**      **2**

*mf*      *p*      *p*      350-351

352 ... ♩ = 264...

... ♩ = 280...      ... ♩ = 284...      ... ♩ = 288

**24** <sup>379</sup>(Timpani) *tr* Tuba

387 *molto rit.*..... ♩ = 261 .. ♩ = 234 .. ♩ = 207 .. ♩ = 180 .. ♩ = 153 .. ♩ = 126 .. ♩ = 99 .. ♩ = 72 **7** *sempre*

402 (Flauti)

408 Tuba *doppio tempo* (♩ = 144)

414 **6** <sup>424</sup> **8**

437

441 *molto rit.*..... ♩ = 72 *rit.*..... ♩ = 60 *tacet al fine* **11**

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Timpani *sempre poco a poco accelerando...*

2»Sib, 3»Do♭ (Corni)  
♩ = 60 ... ♩ = 76 ... Timpani ... ♩ = 80 ... ... ♩ = 84 ...

57 24  
1-57 58-81  
*mf* *f* *mf* *ff*

1»Fa♯, 2»La♯  
104 ... ♩ = 92 ... 108 (Pfte)

11 3  
93-103 105-107  
*p* *mf* *f*

Timpani ♩ = 96 ... ♩ = 104... ♩ = 108... ♩ = 120...

109 12 13 2  
*p* *p* *mf cresc.* *f dim.*  
112-123 130-142 143-144

145 (Tromboni) Timpani .. ♩ = 124 ... ♩ = 128...

*mf* 4 8

157 (tr) ... ♩ = 132... ♩ = 136...

12 16 20  
*dim.* *p*

2»Sol♯, 3»Do♯  
... ♩ = 160... 205 (Pfte) ... ♩ = 212...

36 54 22  
169-204 207-260 261-282  
*p* (suoni elettronici.....)

283 ...♩ = 216... (Trombe) ...♩ = 220...

289 Timpani

*ff*

293 ...♩ = 224...

298 ...♩ = 228...

305 ...♩ = 232... ...♩ = 236...

313 ...♩ = 240...

319 ...♩ = 244... 2»Sib, 3»Mib

**31**

(fine dei suoni elettronici)

324-354

... ♩ = 276... **16** 371 (Violino 1) ... ♩ = 280...

355-370

379 Timpani ... ♩ = 284... ... ♩ = 288

*mf cresc.*-----*ff* > *f cresc.*-----

387 *molto rit.*..... ♩ = 261 .. ♩ = 234 .. ♩ = 207

*ff* *dim.*-----

391 .. ♩ = 180 .. ♩ = 153 .. ♩ = 126 .. ♩ = 99 .. ♩ = 72 *sempre* **13**

*mf*-----*p* 395-407

*doppio tempo*  
(♩ = 144) 416 **8** *tr*..... **5** 423 *tr*..... **9**

408-415 418-422 *mf* < *ff* < *f* < *ff* < *p* 428-436

437

*f*..... **3** *tr*.....

443 *molto rit.*..... ♩ = 72 .. ♩ = 60 *rit.*..... *tacet al fine* **11**

445-455

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Pianoforte

The musical score is written for piano in 4/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as  $\text{♩} = 60$ . The score is divided into six systems, each with a measure number at the beginning: 1, 4, 8, 12, 16, and 20. The first system (measures 1-3) features a piano (*p*) dynamic and includes the instruction *con Pedale*. It contains several triplet figures in both the treble and bass staves, which are circled. The second system (measures 4-7) continues with triplets and includes the instruction *simile*. The remaining systems (measures 8-20) consist of continuous eighth-note patterns in both hands, with the bass line often featuring a steady eighth-note accompaniment.

24

Musical notation for measures 24-27. The piece is in a minor key with a key signature of three flats (B-flat, E-flat, A-flat). The music is written for piano in a 2/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

28

Musical notation for measures 28-31. The melodic line in the right hand continues with eighth and sixteenth notes, showing some chromatic movement. The left hand accompaniment remains consistent with eighth notes.

32

Musical notation for measures 32-35. The right hand melody includes some chromatic descending passages. The left hand accompaniment continues with eighth notes.

36

Musical notation for measures 36-39. The right hand melody features a series of eighth notes with some chromaticism. The left hand accompaniment continues with eighth notes.

40

Musical notation for measures 40-42. The right hand melody includes a triplet of eighth notes. The left hand accompaniment continues with eighth notes.

43

Musical notation for measures 43-46. The right hand melody features a triplet of eighth notes. The left hand accompaniment continues with eighth notes.

47

Musical notation for measures 47-50. The piece is in a minor key with a 2/4 time signature. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes.

51

Musical notation for measures 51-54. The melodic line continues with grace notes and slurs, and the accompaniment remains consistent.

55

Musical notation for measures 55-57. The piece concludes with a double bar line and repeat dots.

*sempre poco a poco accelerando...*

58

Musical notation for measures 58-60. This section features triplets in both hands, with slurs and accents. The instruction *m.s. simile* is written below the bass staff.

61

Musical notation for measures 61-63. The piece continues with triplets and slurs. The instruction *cresc.* is written above the treble staff.

64

Musical notation for measures 64-67. The piece concludes with triplets and slurs. The instruction *dim.* is written above the treble staff. A fermata is placed over the final measure.

67

*p* *cresc.* ... ♩ = 68 ...

Measures 67-69: Treble clef, key signature of two flats. Measure 67 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and triplets. Measure 68 includes a tempo marking of a quarter note equal to 68 (♩ = 68). Measure 69 continues with a crescendo (*cresc.*) and triplets.

70

*f*

Measures 70-71: Treble clef. Measure 70 features a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and triplets. Measure 71 continues with triplets and a melodic line.

72

*dim.* *tr* *mf*

Measures 72-73: Treble clef. Measure 72 starts with a diminuendo (*dim.*) and includes a trill (*tr*) over a triplet. Measure 73 features a mezzo-forte (*mf*) dynamic and continues with triplets.

74

*cresc.* *f* *dim.* ... ♩ = 72 ...

Measures 74-76: Treble clef. Measure 74 includes a crescendo (*cresc.*) and triplets. Measure 75 features a forte (*f*) dynamic. Measure 76 ends with a diminuendo (*dim.*) and triplets. A tempo marking of a quarter note equal to 72 (♩ = 72) is present above measure 75.

*cresc.*

*mf* *legato simile*

Measures 77-80: Treble clef. Measure 77 starts with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). The right hand features a melodic line with quintuplets (marked with '5'). Measure 78 includes the instruction *legato simile*. Measures 79 and 80 continue with quintuplets and a melodic line.

79

Musical score for measures 79-80. The piece is in a minor key with a 7/8 time signature. The right hand features a series of descending sixteenth-note runs, each starting with a fingering of 5. The left hand plays a similar pattern. Measure 80 includes a dynamic marking of *f* and a triplet of eighth notes in the right hand.

81 ... ♩ = 76 ...

Musical score for measures 81-82. Measure 81 begins with a tempo change to a quarter note equal to 76 (♩ = 76). The right hand has a triplet of eighth notes. The left hand features a descending sixteenth-note run with a fingering of 5. Measure 82 continues with similar patterns.

82

Musical score for measures 82-83. Measure 82 starts with a dynamic marking of *f*. The right hand has a descending sixteenth-note run with a fingering of 6. The left hand has a descending sixteenth-note run with a fingering of 5. Measure 83 continues with similar patterns.

83

Musical score for measures 83-84. Measure 83 continues with descending sixteenth-note runs in both hands, with fingerings of 6 in the right hand and 5 in the left hand. Measure 84 continues with similar patterns.

84 ... ♩ = 80 ...

Musical score for measures 84-85. Measure 84 continues with descending sixteenth-note runs. Measure 85 shows a change in the right hand's pattern, with a dynamic marking of *f* and a tempo change to a quarter note equal to 80 (♩ = 80). The left hand continues with its descending sixteenth-note runs.

87 ... ♩ = 84 ... 94

Pianoforte

*f* *p*

89-93

Corni

96 ... ♩ = 88 ...

*p*

102 ... ♩ = 92 ...

*p*

105

*p*

107 ... ♩ = 96 ...

*cresc.* *mf*

110

mf

3

mf

3

Detailed description: This system contains measures 110, 111, and 112. The key signature has two sharps (F# and C#). Measure 110 features a treble clef with a melodic line and a bass clef with a triplet of eighth notes. A dynamic marking of *mf* is present. Measure 111 is a whole rest. Measure 112 continues the melodic line with a triplet of eighth notes and a dynamic marking of *mf*.

113

3

Detailed description: This system contains measures 113, 114, and 115. Measure 113 has a treble clef with a melodic line and a bass clef with a steady accompaniment. Measure 114 continues the melodic line. Measure 115 features a treble clef with a melodic line and a bass clef with a steady accompaniment, including a triplet of eighth notes.

115

... ♩ = 100...

3

6

6

Detailed description: This system contains measures 115, 116, and 117. Measure 115 has a treble clef with a melodic line and a bass clef with a steady accompaniment. Measure 116 continues the melodic line. Measure 117 features a treble clef with a melodic line and a bass clef with a steady accompaniment, including triplets of eighth notes and sixteenth notes.

117

3

3

Detailed description: This system contains measures 117, 118, 119, and 120. Measure 117 has a treble clef with a melodic line and a bass clef with a steady accompaniment, including a triplet of eighth notes. Measure 118 continues the melodic line. Measure 119 features a treble clef with a melodic line and a bass clef with a steady accompaniment, including a triplet of eighth notes. Measure 120 continues the melodic line.

120

... ♩ = 104...

Detailed description: This system contains measures 120, 121, 122, and 123. Measure 120 has a treble clef with a melodic line and a bass clef with a steady accompaniment. Measure 121 continues the melodic line. Measure 122 features a treble clef with a melodic line and a bass clef with a steady accompaniment. Measure 123 continues the melodic line.

122

*cresc.*

This system contains measures 122, 123, and 124. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features complex textures with multiple sixteenth-note patterns in both hands, often beamed together. A *cresc.* (crescendo) marking is present in measure 124. A dashed line is drawn across the bottom of the system.

125

This system contains measures 125 and 126. The texture continues with dense sixteenth-note patterns. A dashed line is drawn across the bottom of the system.

127

... ♩ = 108...

This system contains measures 127 and 128. The music features a prominent melodic line in the right hand with a wide interval, and a more active bass line. A dashed line is drawn across the bottom of the system.

128

*ff*

*m.d.*

This system contains measures 128 and 129. Measure 128 begins with a fortissimo (*ff*) dynamic. The right hand has a descending melodic line, while the left hand plays a rhythmic accompaniment. A *m.d.* (mezzo-dolce) marking is placed below the bass line. The system ends with a *p* (piano) dynamic marking.

129

*p*

This system contains measures 129 and 130. The music is characterized by sixteenth-note patterns in both hands, with the left hand featuring a descending line. A *p* (piano) dynamic marking is present at the beginning of the system.

131

... ♩ = 112...

*simile*

Musical score for measures 131-132. The piece is in D major (two sharps) and 3/4 time. The music consists of a continuous eighth-note pattern in both hands, with the right hand playing a descending eighth-note scale and the left hand playing an ascending eighth-note scale. The tempo is marked as 112 beats per minute.

133

Musical score for measures 133-134. The piece is in D major (two sharps) and 3/4 time. The music consists of a continuous eighth-note pattern in both hands, with the right hand playing a descending eighth-note scale and the left hand playing an ascending eighth-note scale.

135

Musical score for measures 135-136. The piece is in D major (two sharps) and 3/4 time. The music consists of a continuous eighth-note pattern in both hands, with the right hand playing a descending eighth-note scale and the left hand playing an ascending eighth-note scale.

137

... ♩ = 116...

*(p)*

Musical score for measures 137-140. The piece is in D major (two sharps) and 3/4 time. The music consists of a continuous eighth-note pattern in both hands, with the right hand playing a descending eighth-note scale and the left hand playing an ascending eighth-note scale. The tempo is marked as 116 beats per minute. The dynamic marking *(p)* is present at the beginning of the system.

139

Musical score for measures 139-142. The piece is in D major (two sharps) and 3/4 time. The music consists of a continuous eighth-note pattern in both hands, with the right hand playing a descending eighth-note scale and the left hand playing an ascending eighth-note scale.

141

Musical score for measures 141-142. The piece is in G major (one sharp). Measure 141 starts with a piano (*p*) dynamic. The music consists of eighth-note patterns in both hands, with some notes marked with an 'x' in the bass clef.

143

... ♩ = 120...

Musical score for measures 143-144. Measure 143 continues the eighth-note patterns. Measure 144 features a change in the bass line with a flat sign and a more complex rhythmic pattern.

145

*mf*

Musical score for measures 145-146. The dynamic is mezzo-forte (*mf*). The music features sixteenth-note runs in both hands, with many notes marked with accents (>).

147

Musical score for measures 147-148. The music continues with sixteenth-note runs and accents, showing a melodic line in the treble clef.

148

... ♩ = 152...  
**46**

150-195  
**46**

Musical score for measures 148-149. Measure 148 continues the sixteenth-note runs. Measure 149 ends with a double bar line. To the right of the score, there are two boxes: the top one contains "... ♩ = 152..." and "46", and the bottom one contains "150-195" and "46".

196 ... ♩ = 156... (Archi) ... ♩ = 160...

205 Pianoforte ... ♩ = 164...

208

210

213 ... ♩ = 168...

215

217 ... ♩ = 172...

220

222

225 ... ♩ = 176...

227

230 ... ♩ = 180...

232

Musical notation for measures 232-233. Measure 232 features a descending line of chords in the right hand, starting with a 7th chord and ending with a 5th chord. Measure 233 continues this line, with a 7th chord in the right hand and a 5th chord in the left hand.

234

Musical notation for measures 234-235. Measure 234 contains a 3rd chord in the left hand and a 5th chord in the right hand. Measure 235 features a 5th chord in the right hand and a 7th chord in the left hand.

236

... ♩ = 184...

Musical notation for measures 236-237. Measure 236 has a 5th chord in the right hand and a 3rd chord in the left hand. Measure 237 features a 5th chord in the right hand and a 3rd chord in the left hand.

238

Musical notation for measures 238-239. Measure 238 has a 5th chord in the right hand and a 3rd chord in the left hand. Measure 239 features a 5th chord in the right hand and a 3rd chord in the left hand.

240

Musical notation for measures 240-241. Measure 240 has a 5th chord in the right hand and a 5th chord in the left hand. Measure 241 features a 5th chord in the right hand and a 3rd chord in the left hand.

242

... ♩ = 188...

Musical notation for measures 242-243. Measure 242 has a 5th chord in the right hand and a 5th chord in the left hand. Measure 243 features a 5th chord in the right hand and a 5th chord in the left hand.

244

Musical notation for measures 244 and 245. Measure 244 features a complex texture with multiple voices in both hands, including a prominent five-fingered scale in the right hand. Measure 245 continues this texture with a triplet in the right hand and a five-fingered scale in the left hand.

246

Musical notation for measures 246 and 247. Measure 246 shows a five-fingered scale in the right hand and a five-fingered scale in the left hand. Measure 247 features a triplet in the right hand and a five-fingered scale in the left hand.

248

... ♩ = 192 ...

Musical notation for measures 248 and 249. Measure 248 features a five-fingered scale in the right hand and a five-fingered scale in the left hand. Measure 249 continues with a five-fingered scale in the right hand and a five-fingered scale in the left hand.

250

Musical notation for measure 250, which is a single-measure bass clef staff. It features a five-fingered scale in the left hand and a five-fingered scale in the right hand.

251

Musical notation for measure 251, which is a single-measure treble clef staff. It features a five-fingered scale in the right hand.

252

Musical notation for measures 252 and 253. Measure 252 features a five-fingered scale in the right hand and a five-fingered scale in the left hand. Measure 253 continues with a five-fingered scale in the right hand and a five-fingered scale in the left hand.

254 ... ♩ = 196...

Musical notation for measures 254-255. The system consists of a grand staff with a treble and bass clef. Measure 254 features a complex texture with multiple voices in both hands, including a prominent five-fingered chord (5) in the bass. Measure 255 continues this texture with further chordal and melodic development, including a triplet (3) in the treble.

256

Musical notation for measures 256-257. Measure 256 shows a continuation of the complex texture with a five-fingered chord (5) in the bass and a triplet (3) in the treble. Measure 257 features a similar texture with a five-fingered chord (5) in the bass and a triplet (3) in the treble.

258

... ♩ = 200...

Musical notation for measures 258-259. Measure 258 features a complex texture with a five-fingered chord (5) in the bass and a five-fingered chord (5) in the treble. Measure 259 continues this texture with a five-fingered chord (5) in the bass and a five-fingered chord (5) in the treble.

260

Musical notation for measures 260-261. Measure 260 features a complex texture with a five-fingered chord (5) in the bass and a triplet (3) in the treble. Measure 261 continues this texture with a five-fingered chord (5) in the bass and a triplet (3) in the treble.

261

(suoni elettronici.....)

Musical notation for measures 261-262. Measure 261 features a complex texture with a five-fingered chord (5) in the bass and a five-fingered chord (5) in the treble. Measure 262 continues this texture with a five-fingered chord (5) in the bass and a seven-fingered chord (7) in the treble.

263

Musical notation for measures 263-264. The system consists of a grand staff with a treble and bass clef. Measure 263 features a complex texture with multiple voices in both hands, including a prominent five-fingered scale in the right hand. Measure 264 continues this texture with a triplet in the right hand. The key signature has one flat, and the time signature is 3/4.

265

... ♩ = 204...

Musical notation for measures 265-266. Measure 265 shows a continuation of the complex texture from the previous system. Measure 266 features a five-fingered scale in the right hand. The tempo marking indicates a quarter note equals 204 beats per minute.

267

Musical notation for measures 267-268. Measure 267 contains a five-fingered scale in the right hand. Measure 268 continues the complex texture with a five-fingered scale in the right hand. The key signature has one flat, and the time signature is 3/4.

269

Musical notation for measures 269-270. Measure 269 features a five-fingered scale in the right hand. Measure 270 contains a triplet in the right hand. The key signature has one flat, and the time signature is 3/4.

271

... ♩ = 208...

Musical notation for measures 271-272. Measure 271 features a five-fingered scale in the right hand. Measure 272 continues the complex texture with a five-fingered scale in the right hand. The tempo marking indicates a quarter note equals 208 beats per minute.

272

Musical notation for measures 272-273. Measure 272 features a five-fingered scale in the right hand. Measure 273 contains a triplet in the right hand. The key signature has one flat, and the time signature is 3/4.

274

276 ... ♩ = 212...

278

280

282 ... ♩ = 216...

284

286 ... ♩ = 220...

289 *simile*

This musical score is for a piano piece, measures 274 through 289. It is written in a single system with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The piece features complex rhythmic patterns, including triplets and quintuplets. Measure 274 starts with a quintuplet in the bass clef. Measures 276, 278, 280, 282, and 284 contain various rhythmic figures, including triplets and quintuplets. Measure 286 features a triplet in the bass clef. Measure 289 is marked *simile* and contains a triplet in the bass clef. The tempo markings are  $\dots \text{♩} = 212\dots$ ,  $\dots \text{♩} = 216\dots$ , and  $\dots \text{♩} = 220\dots$ .

293 ... ♩ = 224...

296

299 ... ♩ = 228...

302

305 ... ♩ = 232...

308

311 ... ♩ = 236...

315 ... ♩ = 240...

319

323 ... ♩ = 244...  
*mf*  
(fine dei suoni elettronici)



327 ... ♩ = 248...



331 ... ♩ = 252...



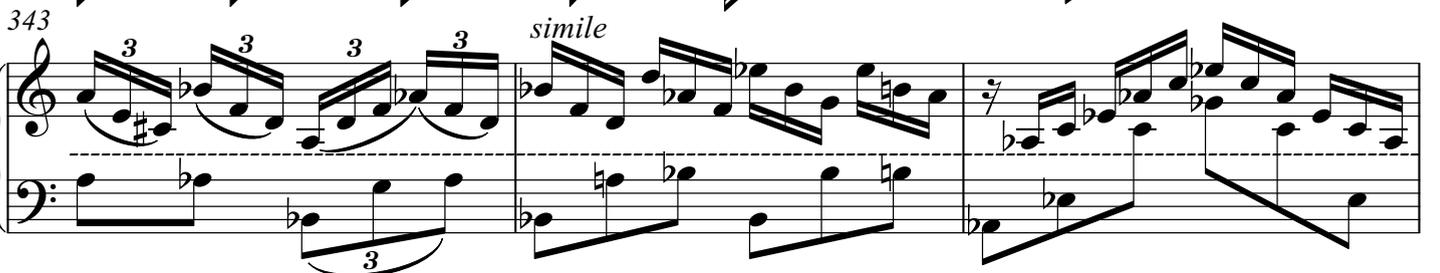
335



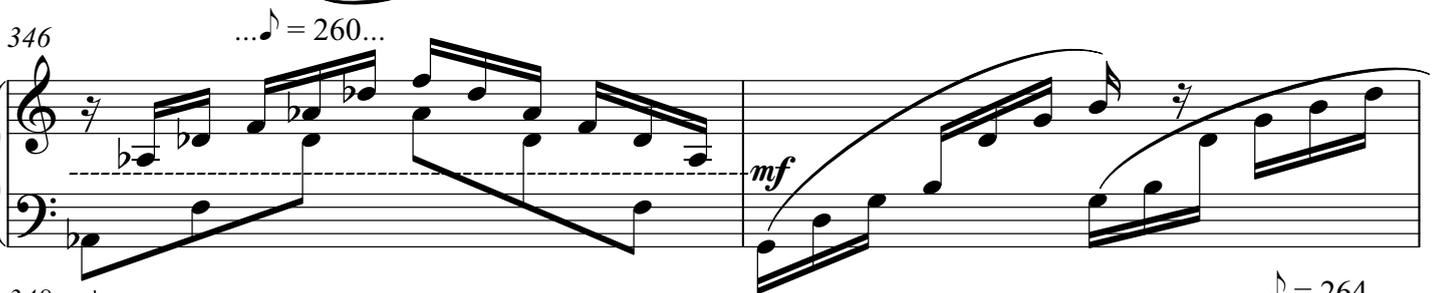
339 ... ♩ = 256...  
*cresc.---*



343 *simile*



346 ... ♩ = 260...  
*mf*



348 ... ♩ = 264...  
*mf*  
3  
351-353  
3



354 *mf* ...  $\text{♪} = 268...$

*m.s. simile*

This system contains measures 354 to 357. The music is in a minor key with a 3/4 time signature. It features a melody in the right hand with triplets and slurs, and a bass line with triplets. The dynamic marking is *mf*. A tempo marking  $\text{♪} = 268$  is shown at the end of the system. The instruction *m.s. simile* is written at the bottom right.

358

This system contains measures 358 to 361. The right hand continues with a melodic line featuring triplets and slurs. The bass line consists of eighth-note patterns with triplets. The dynamic remains *mf*.

362 ...  $\text{♪} = 272...$

*cresc.*

This system contains measures 362 to 365. The music continues with similar melodic and bass line patterns. A *cresc.* (crescendo) marking is present. A tempo marking  $\text{♪} = 272$  is shown at the end of the system.

366 ...  $\text{♪} = 276...$

*f*

This system contains measures 366 to 369. The right hand features a triplet of chords. The bass line continues with eighth-note patterns. A dynamic marking *f* (forte) is present. A tempo marking  $\text{♪} = 276$  is shown at the end of the system.

370

*cresc.* *m.s. simile*

This system contains measures 370 to 373. The right hand has a triplet of chords. The bass line features eighth-note patterns with triplets. A *cresc.* marking is present. The instruction *m.s. simile* is written at the bottom right.



404

Musical score for measures 404-406. The piece is in a minor key. Measures 404 and 405 feature dense chordal textures with triplets in both hands. Measure 406 continues with similar textures, including triplets in the right hand.

407

*doppio tempo*  
(♩ = 144)

*f*

Musical score for measures 407-408. Measure 407 includes triplets and a fermata. Measure 408 begins with a *doppio tempo* section, marked with a tempo of 144 quarter notes per minute and a forte (*f*) dynamic. The right hand features a melodic line with slurs, while the left hand provides harmonic support.

409

Musical score for measures 409-411. Measure 409 has a complex texture with many beamed notes in the right hand. Measures 410 and 411 continue this texture, with the left hand playing sustained chords.

412

Musical score for measures 412-413. Measure 412 features a complex texture with many beamed notes in the right hand. Measure 413 continues this texture, with the left hand playing sustained chords.

414

Musical score for measures 414-415. Measure 414 features a complex texture with many beamed notes in the right hand. Measure 415 continues this texture, with the left hand playing sustained chords.

417

Musical notation for measures 417-418. The treble clef part features a series of eighth-note triplets. The bass clef part features a series of sixteenth-note chords, with the final two measures containing a sixteenth-note triplet.

419

Musical notation for measures 419-421. The treble clef part features a series of eighth-note triplets. The bass clef part features a series of sixteenth-note chords, with the final two measures containing a sixteenth-note triplet.

422

Musical notation for measures 422-423. The treble clef part features a series of eighth-note triplets. The bass clef part features a series of sixteenth-note chords, with the final two measures containing a sixteenth-note triplet.

424

Musical notation for measures 424-431. The treble clef part features a series of eighth-note triplets. The bass clef part features a series of sixteenth-note chords, with the final two measures containing a sixteenth-note triplet. A bracket labeled '6' spans measures 426-431, with the number '6' also appearing below the staff.

432

Musical notation for measures 432-434. The treble clef part features a series of eighth-note triplets. The bass clef part features a series of sixteenth-note chords, with the final two measures containing a sixteenth-note triplet. A dynamic marking 'p' is present in the first measure.

435

Musical notation for measures 435-437. The treble clef part features a series of eighth-note triplets. The bass clef part features a series of sixteenth-note chords, with the final two measures containing a sixteenth-note triplet.

438

*cresc.* *f*

441

*molto rit.*..... ♩ = 72

*mf* *rit.*.....

445

.... ♩ = 60

*p* *terzine simile*

449

452

*dim.* *pppp*

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

Violino I

♩ = 60

*p*

12

*<math>p</math>*

21

30

40

50

*sempre poco a poco accelerando...*

58

...♩ = 64...66

7

59-65

*p*

...♩ = 68...

*cresc.-----mf*

72

...♩ = 72...

*dim.-----p*

*cresc.-----mf dim. p f*

79 ...♩ = 76...

85 ...♩ = 80...

92 ...♩ = 84... *f* ...♩ = 88...

103 ...♩ = 92... *mf* *p* ...♩ = 96...

112 ...♩ = 100...119 *f* *mf* *f* *cresc.* ...♩ = 104...

124 ...♩ = 108... *p* *p* ...♩ = 112...

134 ...♩ = 116... *p* ...♩ = 120... ...♩ = 124... *mf* *p* (sempre) ...♩ = 132... *p*

165 ...♩ = 136... *6* 171 , ...♩ = 140... *6* 179 , ...♩ = 148... *6* 187 , ...♩ = 152... *6* 190 ,

192 ...♩ = 160... *6* 203 , ...♩ = 164... *6* 211 , ...♩ = 168... *6* 219 , ...♩ = 176... *6* 227 ,

*mf*



386 ... ♩ = 288 *molto rit.*... ♩ = 261.. ♩ = 234.. ♩ = 207.. ♩ = 180.. ♩ = 153.. ♩ = 126.. ♩ = 99.. ♩ = 72 *sempre*

Musical staff 386-395. It begins with two triplet eighth notes. The dynamics are marked as *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano).

Musical staff 396-400. It features several triplet eighth notes. The dynamic is marked as *cresc.* (crescendo).

Musical staff 401-405. It continues with triplet eighth notes. The dynamic is marked as *mf*.

Musical staff 406-411. It is marked *doppio tempo* (♩ = 144). The dynamics are *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).

Musical staff 412-427. It includes a sixteenth-note triplet (418-423) and a sixteenth-note pair (426-427). The dynamics are *ff* (fortissimo) and *f* (forte).

Musical staff 428-435. It features a sixteenth-note triplet (436) and is marked *simile* (simile) and *p* (piano).

Musical staff 436-442. It includes a sixteenth-note triplet (433-435) and is marked *mf* (mezzo-forte) and *f* (forte).

Musical staff 443-447. It is marked *molto rit.* (♩ = 72) and *rit.* (♩ = 60). The dynamic is *p* (piano).

Musical staff 448-455. It is marked *tacet al fine* (tacet al fine) and *2* (second ending). The dynamics are *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo).



88 ... ♪ = 84...

96 ... ♪ = 88... 7 ... ♪ = 92... 2 106 ... ♪ = 96...  
 97-103 104-105  
*cresc.-----mf*

112 ... ♪ = 100... 6 119 ... ♪ = 104... ... ♪ = 108...  
 113-118 *f* *mf* *f*

128 *div.* *unis.* ... ♪ = 112... ... ♪ = 116...  
*p* (*p*)

139 ... ♪ = 120... ... ♪ = 124... 6 155 ,  
*mf* *p (sempre)*

157 ... ♪ = 132... 6 163 , ... ♪ = 136... 6 171 , ... ♪ = 140... 6 179 ... ♪ = 148... 6 187 ,

189 ... ♪ = 152... 6 195 , ... ♪ = 160... 6 203 , ... ♪ = 164... 6 211 , ... ♪ = 168... 6 219 ,  
*mf*

221 ... ♪ = 176... 6 227 , ... ♪ = 180... 6 235 ... ♪ = 188... 6 243 , ... ♪ = 192... 6 251 ,

253 ... ♪ = 196... 6 259 , ... ♪ = 204... 6 267 , ... ♪ = 208... 6 275 , ... ♪ = 212... 6 283 ,  
*f*  
 (suoni elettronici.....)



387 *molto rit....* ♩ = 261.. ♩ = 234.. ♩ = 207.. ♩ = 180.. ♩ = 153.. ♩ = 126.. ♩ = 99 .. ♩ = 72 *sempre*

387 *dim.*-----*mf*-----*p*

398 *cresc.*-----*mf*

407 *doppio tempo*  
(♩ = 144)  
*f > mf < f < ff f < ff*

414 *6* <sup>424</sup> *2* <sup>428</sup>  
418-423 *ff > f < ff* 426-427 *p*

429 *simile*

432 *3* <sup>436</sup>  
433-435 *mf* *f*

439 *3*

443 *molto rit.....* ♩ = 72 *rit.....* ♩ = 60  
*p*

448 *mf > p* *p* *dim.*-----*ppp* *tacet al fine*  
*2* 454-455

# Concert pour piano et orchestre no.2

<<Aux fins des quelques siècles>>

Clarent Barleau

Viola

♩ = 60

*p*

14 *div. pizz.*

*p*

24 *unis. arco* *simile*

*p*

29

33

45

57 *sempre poco a poco accelerando...*

...♩ = 64...      ...♩ = 68...

59-65 *p* *cresc. mf dim. p*

75 ...♩ = 72...      ...♩ = 76...

*cresc. mf* *f*



253 ...♩ = 196... 259 , ...♩ = 204... 267 , ...♩ = 208... 275 , ...♩ = 216... 283 ,

**f**  
(suoni elettronici.....)

284 ...♩ = 220... *div.* 291 ...♩ = 224... ...♩ = 228...

304 ...♩ = 232... (div.) ...♩ = 236...

315 ...♩ = 240... *unis.* 323 ...♩ = 244... 326 ...♩ = 248...

*cresc.*-----**ff** 324-325 **f** 328-329  
(fine dei suoni elettronici)

330 ...♩ = 252... ...♩ = 256... 6

**f** **p** **f** 336-341 **mf**

343 ...♩ = 260...

**p** **mf**

349 ...♩ = 264... 2 352 ...♩ = 276... 15

350-351 **mf** 355-369

370 (Oboi) Viola *div.* ... ♩ = 280... *mf cresc.* ----- *ffp cresc.*

383 ... ♩ = 288 *molto rit.*..... ♩ = 261 .. ♩ = 234.. ♩ = 207 .. ♩ = 180

392 .. ♩ = 153.. ♩ = 126.. ♩ = 99.. ♩ = 72 *sempre*

404 *doppio tempo* (♩ = 144)

412

428 *simile*

433-435 *mf* *f*

443 *molto rit.*... ♩ = 72 *rit.*..... ♩ = 60 *tacet al fine* **2**

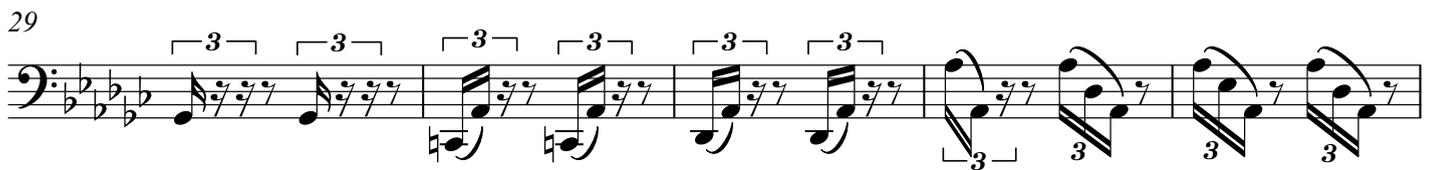
# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

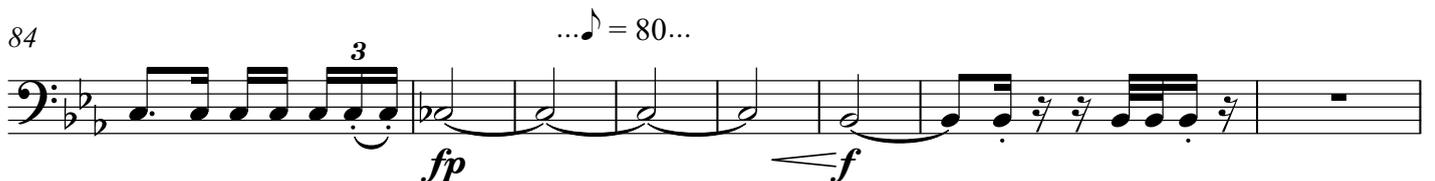
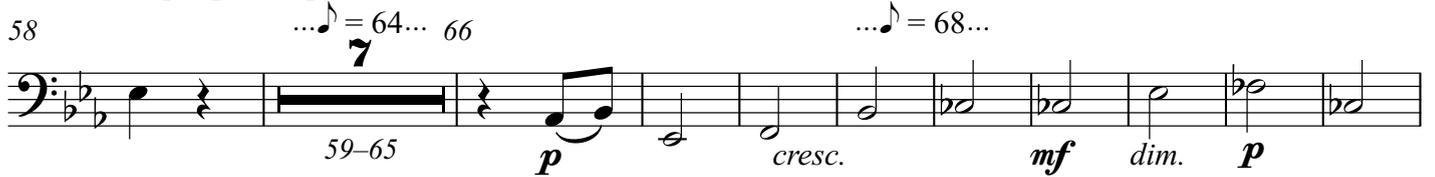
Clarent Barleau

## Violoncello

♩ = 60



*sempre poco a poco accelerando...*



92 ...♩ = 84... *mf* *pizz.* **4** *> p* **3** *arco* *cresc.* ...♩ = 92...

108 ...♩ = 96... *mf* *< f* **6** *mf* *< f* ...♩ = 100... 119 ...♩ = 104... 113-118

123 ...♩ = 108... *> p* ...♩ = 112...

134 ...♩ = 116... *(p)* *mf* ...♩ = 120...

149 ...♩ = 124... **6** *p (sempre)* *mf* *< f* (suoni elettronici.....) ...♩ = 132... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 136... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 140... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 148... **6** *mf* *< f* (suoni elettronici.....)

189 ...♩ = 152... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 160... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 164... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 168... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 176... **6** *mf* *< f* (suoni elettronici.....)

229 ...♩ = 180... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 188... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 192... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 196... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 204... **6** *mf* *< f* (suoni elettronici.....)

269 ...♩ = 208... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 216... **6** *mf* *< f* (suoni elettronici.....) ...♩ = 236... **33** *mf* *< f* (suoni elettronici.....) ...♩ = 240... **5** *mf* *< f* (suoni elettronici.....) ...♩ = 244... **2** *mf* *< f* (suoni elettronici.....)

324-325 *cresc.-----ff (fine dei suoni elettronici)*

326 ...♩ = 248... **2** *f* 330 ...♩ = 252... **2** *f* 334 ...♩ = 256... **6** *f* 336-341

328-329 *f* 332-333 *f* 336-341 *f*

342 ... ♩ = 260...

*mf*

348 ... ♩ = 264...

*mf p mf*

350-351

355-369 ... ♩ = 276... (Oboi) 370 ... ♩ = 280... Violoncello div. ... ♩ = 284... unis.

*mf cresc.-----ffp cresc.-----*

(Fagotti) *mf*

383 ... ♩ = 288 molto rit... ♩ = 261... ♩ = 234... ♩ = 207... ♩ = 180... ♩ = 153... ♩ = 126... ♩ = 99... ♩ = 72 sempre

*ff dim.-----mf-----pp p*

396

*cresc.-----mf*

406 doppio tempo (♩ = 144)

*f > mf < f < ff f < ff*

413 424 6 10

*ff > f < ff*

418-423 426-435

436

*mf f*

443 molto rit... ♩ = 72 rit..... ♩ = 60 tacet al fine 2

*p mf > p mf > p dim.--ppp*

454-455

# Concert pour piano et orchestre no.2

«Aux fins des quelques siècles»

Clarent Barleau

## Contrabasso

♩ = 60 <sup>18</sup> (Violoncello - non trasposto) **17** *pizz.* **16** <sup>38</sup> (Violoncello) *arco.*

1-17 22-37

42 **Contrabasso** **8**

50-57

*sempre poco a poco accelerando...*  
...♩ = 64... ...♩ = 72... ...♩ = 76...

**15** <sup>73</sup> (Violoncello) **Contrabasso** *f*

58-72

84 ...♩ = 80... ...♩ = 84... **11**

93-103

...♩ = 92... <sup>108</sup> (Corni) **4** **Contrabasso** ...♩ = 96... ...♩ = 100... <sup>119</sup> **6**

104-107 113-118

121 ...♩ = 104... ...♩ = 108... *f* *p*

131-132 138-142

...♩ = 112... <sup>133</sup> **2** ...♩ = 116... ...♩ = 120... **5** **2**

143-144

145 **2** 147 **2** ...<sup>149</sup> = 124...<sup>155</sup> , ...<sup>132</sup> = 132...<sup>163</sup> , ...<sup>136</sup> = 136...<sup>171</sup> , ...<sup>140</sup> = 140...<sup>179</sup>

**mf** **p** (sempre)

181 ...<sup>148</sup> = 148...<sup>187</sup> , ...<sup>152</sup> = 152...<sup>195</sup> , ...<sup>160</sup> = 160...<sup>203</sup> , ...<sup>164</sup> = 164...<sup>211</sup> , ...<sup>168</sup> = 168...<sup>219</sup> ,

**mf**

221 ...<sup>176</sup> = 176...<sup>227</sup> , ...<sup>180</sup> = 180...<sup>235</sup> , ...<sup>188</sup> = 188...<sup>243</sup> , ...<sup>192</sup> = 192...<sup>251</sup> , ...<sup>196</sup> = 196...<sup>259</sup> ,

261 ...<sup>204</sup> = 204...<sup>267</sup> , ...<sup>208</sup> = 208...<sup>275</sup> , ...<sup>216</sup> = 216...<sup>283</sup> , ...<sup>236</sup> = 236...<sup>317</sup> **33** ...<sup>240</sup> = 240...<sup>322</sup> **5**

**f** (suoni elettronici.....) **cresc.**-----

323 ...<sup>244</sup> = 244...<sup>326</sup> **2** ...<sup>248</sup> = 248...<sup>330</sup> **2** ...<sup>252</sup> = 252...<sup>334</sup> **2** ...<sup>256</sup> = 256...<sup>336-341</sup> **6**

**---ff** (fine dei suoni elettronici) **f** **f** **f**

342 ...<sup>260</sup> = 260...<sup>3</sup>

**mf**

348 ...<sup>264</sup> = 264...<sup>2</sup> ...<sup>276</sup> = 276...<sup>15</sup>

**mf** **mf**

370 (Oboi) <sup>3</sup> <sup>3</sup> Contrabasso ... ♩ = 280... ... ♩ = 284...  
 (Fagotti) <sup>3</sup> <sup>3</sup> *mf* *cresc.*-----*ffp* *cresc.*-----

383 ... ♩ = 288 *molto rit.*... ♩ = 261 .. ♩ = 234 .. ♩ = 207 .. ♩ = 180 .. ♩ = 153 .. ♩ = 126 .. ♩ = 99  
*ff*-----*dim.*-----*mf*-----*pp*

395 .. ♩ = 72 *sempre*  
*p*-----*cresc.*-----<sup>3</sup>-----<sup>3</sup>-----*mf*-----

406 *doppio tempo*  
 (♩ = 144)  
 -----*f* > *mf* < *f* < *ff* *f* < *ff*

414 <sup>6</sup> 424 <sup>10</sup> 436  
 418-423 *ff* ----- *f* < *ff* 426-435 *mf*

437 *f*-----<sup>3</sup>-----

443 *molto rit.*..... ♩ = 72 *rit.*..... ♩ = 60 *tacet al fine*  
 -----<sup>11</sup>-----  
 445-455