

COMPOSITION DE L'ORCHESTRE

PETITE FLUTE

3 FLUTES (les 2^e et 3^e jouant la P.FL)

2 HAUTOIS

COR ANGLAIS (jouant le 3^e Htb.)

3 CLARINETTES (1^e et 2^e en Si b, 3^e en La)

CLARINETTE BASSE (en Si b)

3 BASSONS

CONTREBASSON

6 CORS en Fa (le 5^e remplaçable par un Saxophone ou un Bugle)
(le 6^e non obligé)

4 TROMPETTES (en Ut)

3 TROMBONES

TROMBONE BASSE

TUBA

TIMBALES

PERCUSSION { Cymbales
Grosse Caisse
Cong

2 HARPES

PIANO

GRAND ORGUE (obligé)

VIOLONS I

VIOLONS II

ALTOS

VIOLONCELLES

CONTREBASSES

Durée, 13 minutes

LA MEDITATION DE PURUN BAGHAT

(1) *Ecrits en sons réels*

Charles KÉCHLIN

op. 159

♩ = 60

PETITE FLUTE

GRANDES FLUTES

HAUTOIS

COR ANGLAIS
(en Fa)

(1) CLARINETTES

(1) CLARINETTE BASSE

BASSONS

CONTREBASSON

CORS (en Fa)

TROMPETTES

TROMBONES

TROMBONE BASSE

TUBA

TIMBALES

PERCUSSION

ORGUE

HARPES

PIANO

VIOLONS I

VIOLONS II

ALTOS

VIOLONCELLES

CONTREBASSES

FL. ^{1^o} *pp*

1-2
Clar. ^{1^o} *pp*

3

CL.B. *pp*

Alt. *pp* *IV c. harm.*

Vel.

①

P. FL. *pp*

FL. *pp*

1-2
Clar. *pp*

3

CL.B. *pp*

①

Alt. *pp*

Vel. *pp* *harm.*

FL. *pp*

1-2
Clar. ^{1^o} *pp*

3

CL.B. *pp*

Alt. *pp* *harm.*

Vel. *pp*

②

FL. *pp*

Clar. *pp*

Cl.B. *pp*

1-2
Cora. *Sourd. pp*

3-4

Trb. *ppp*

②

Viol. I *pp* *harm.*

Viol. II *pp* *harm.* *dim.*

Alt. *pp* *harm.* *2^{ec.}*

Vcl. *pp*

CB. *pp*

FL. *pp* *pp* *pp* *pp*

Clar. *pp*

Cl.B. *pp*

1-2
Cora. *sempre pp*

3-4 *Sourd. pp*

Trb. *ppp*

Viol. I

Viol. II

Alt.

Vcl.

CB.

③

1 FL *pp* *pp sempre*

2-3 *pp* *pp* *pp sempre*

1-2 Clar. *p* *pp*

3

Cl.B. *pp*

1-2 Cors (2^o) *sempre pp*

3-4 (4^o Sourd.) *sempre pp*

Trp.

Trb.

③

Viol. I *div.* *2^o c.* *harm.* *pp* *harm.*

Viol. II *3^o c.* *harm.* *pp* *sempre pp*

Alt. *div.* *pp* *harm.* *poco cresc.* *p*

1^{er} pup. *poco cresc.* *p*

Vel. *les autres div.* *poco cresc.* *p*

Cl.B. *div.* *poco cresc.* *p*

poco cresc. *p*

1
Fl. *2a pp sempre*

2-3 *dim. ppp*

1-2
Clar.

3
Cl.B. *pp ppp*

1-2
Cor *3a*

3-4
Trp.

Trb.

Viol. I *3cc. harm. pp*

Viol. II *1a molto*

Alt. *harm. pp dim. sempre*

dim. poco a poco

dim. poco a poco dim. sempre

Vcl. *dim. poco a poco dim. sempre*

dim. poco a poco dim. sempre

dim. poco a poco dim. sempre

C.B. *dim. poco a poco dim. sempre pp*

④

1-2
Fl.

3

1-2
Clar.

3

Cl.B.

pp

1-2
Cors

3-4

1
Trp.

2

1
Trb.

3

les attaques très douces

pp

les attaques très douces

ppp

④

Viol. I

Viol. II

Alt.

Vcl.

CB.

pp

div.

pp

sec.

pp

barré

pp

pizz.

pp

5

1-2 FL. *pp* *poco cresc. (p)*

3 *pp* *poco cresc. (p)*

1-2 Clar.

3

Cl.B.

1-2 Cor.

3-4

1 Trp. *de même, les attaques très douces - presque lié (sempre pp)*

2 *pp*

Trb. ^{1^o} *più pp*

5

Viol. I *pp* *p*

Viol. II *pp* *cresc. poco* *p*

Alt. *harm.* *pp* *cresc. poco* *p*

Vcl. *dolce* *pizz.* *arco* *p*

Cl.B. *pp sempre*

pp sempre

p

⑥

1-2 Fl.
3
1-2 Clar.
3
CLB.
1-2 Cor.
3-4
1 Trp.
2
Trb.

This section of the score covers measures 1 through 5. The Flute (Fl.) part begins with a circled measure number 6. The Clarinet (Clar.) and Contrabass (CLB.) parts have rests in the first measure. The Trumpet (Trp.) and Trombone (Trb.) parts have rests in the first measure. The Trombone part has a *pp* dynamic marking in the second measure. The Flute part has a circled measure number 6 above the first measure.

⑥

Viol. I
Viol. II
Alt.
Vcl.
CB.

This section of the score covers measures 1 through 5. The Violin I (Viol. I) part has a *p* dynamic marking in the first measure. The Violin II (Viol. II) part has a *p* dynamic marking in the second measure. The Viola (Vcl.) part has a *p* dynamic marking in the second measure. The Cello (CB.) part has a *pp* dynamic marking in the second measure. The Alto (Alt.) part has a *pp* dynamic marking in the second measure. The Violin I part has a circled measure number 6 above the first measure.

1-2 Fl. *10* *pp* *20* *ppp*

3

1-2 Clar.

3

Cl.B.

1-2 Cor.

3-4

1 Trp. *pp* *pp*

2

Tbn. *10* *pp* *ppp*

Viol. I *dim.* *pp*

Viol. II *pp* *ppp*

Alt. *p* *pp* *IV c.* *pp*

Vcl. *pp* *pizz* *pp*

Cb. *pp* *pizz* *pp*

⑦

1 (29) (29) *pp*

2

1-2 *pp dolcis.*

Clar. 3 *pp dolcis.*

CLB. *pp dolcis.*

1-2 *pp sans sourdine*

Cor. 3-4

Timb.

Perc. Gr. C. *ppp*

⑦ *clair et serein*

univ. *pp*

Viol. I *pp*

Viol. II *pp*

Alt. *pp*

Vcl. *pp arco*

CB. *pp arco* *pizz. pp*

⑧

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Clarinet (Clar.), Bassoon (Cl.B.), Cor Anglais (Cors), and Percussion (Perc.). The woodwinds play a melodic line with *pp* dynamics. The percussion part features a rhythmic pattern with *ppp* dynamics. The Cor Anglais part has a melodic line with *pp* dynamics and includes markings for *30* and *32*.

(la basse ici (fa#) doit être très indistincte)

⑧

Musical score for strings and double bass. The score includes parts for Violin I (Viol. I), Violin II (Viol. II), Viola (Vcl.), and Double Bass (CB.). The strings play a melodic line with *pp sempre* dynamics. The Double Bass part includes markings for *2 Soli arco* and *3 Soli arco*, and *pp* dynamics. The Double Bass part also includes markings for *ppp* and *pp*.

extrêmement voilé

1 Fl. *pp* *ppp*

2-3

1-2 Clar.

3 Cl.B.

1-3 Cors

3-4 Trb. *(les Trompettes mettent la sourdine)*

Timb. *(ici obligé si l'on n'a pas de Timb. à changement rapide)*

Hpes *pp*

1 2 3 4 1 2 3 4

Viol. I *mettez la sourdine* *Sourd.* *pp* *mettez la sourdine*

Viol. II *mettez la sourdine* *mettez la sourdine*

Alt. *mettez la sourdine* *mettez la sourdine*

Vel. *mettez la sourdine*

CB. *à Soli* *pizz* 1 2 3 4 1 2 3 4 *mettez la sourdine* *pp* *mettez la sourdine*

les autres *mettez la sourdine* *mettez la sourdine*

10

P. FL. *pp*

1

FL. *ppp*

2-3

C. Ang.

1-2 *ppp*

Clar. *ppp*

3

CL.B. *ppp*

Bons *pp*

Coro

1-2 *Sourd.*

Trp. *ppp* extrêmement doux

3-4 *Sourd.*

Piano *pp*

11 Prendre ce début extrêmement ppp

(Toute cette page pp) et sans nuances

Viol. I *ppp*

Viol. II *ppp* mettez la sourdine

Alt. *ppp*

Vel. *pp*

CB. *arco* *ppp*

div. arco ppp

10

P. Fl. 1
 2-3
 C. Ang.
 Clar. 1-2
 3
 Cl. B.
 Bsns.

pp
cresc. poco a poco

Cors.
 1
 3
 Trp.
 Piano

pp
cresc. poco a poco

11

Viol. I
 Viol. II
 Alt.
 Vel.
 C.B.

pp
pp

P. Fl. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2-3 *cresc.* *mp* *mf*

Hrb. *cresc.* *mp* *cresc.* *mf*

C. Ang. *cresc.* *mp* *mf*

Clar. 1-2 *cresc.* *mp* *mf*

Clar. 3 *cresc.* *mp* *mf*

CLB. *cresc.* *mp* *mf*

Bons *mp* *mp* *mf*

C. Bon. *mp* *mf*

Cors 10 30 *cresc.* *mp*

Trp. *sans sourdine* *p* *mp*

Trb. 1-2 *p* *cresc.* *mp*

Trb. 3 *p* *cresc.* *mp*

Piano *mp* *cresc.* *mf*

Viol. I *uniss.* *cresc. poco a poco* *mp* *mf*

Viol. II *cresc. poco a poco* *mp* *mf*

Alt. *cresc. poco a poco* *mp* *sost.* *mf*

Vcl. *cresc. poco a poco* *mp* *mf*

CB. *cresc. poco a poco* *mp* *mf*

⑫

P.Fl. *mf* *p*

FL 1 *mf* *dim.* *p*

FL 2-3 *mf* *dim.* *p*

Htb. *mf* *p* *p*

C.Ang. *mf* *pp*

Clar. 1-2 *mf* *dim.* *p* *pp*

Clar. 3 *mf* *dim.* *pp*

Cl.B. *mf* *dim.* *pp*

Bone *mf* *dim.* *pp*

C.Bon. *mf* *dim.* *pp*

Cora 1, 3 *pp*

Cora 2, 4 *pp*

Trp. *pp*

Trb. 1-2 *pp*

Trb. B *pp*

Piano *p*

⑫

les 1^{ers} pupitres des Viol. Alt. Vel. étant la sourdine.

Viol. I *mf* *sord.* *pp*

Viol. II *mf* *unio.* *p* *pp*

Alt. *mf* *unio.* *pp*

Vel. *mf* *unio.* *p* *div.* *pp*

CB. *unio.* *pizz.* *p* *p*

P. Fl. *p* *mp*
 FL. *poco cresc.* *mp*
 1 Hrb. *p* *mp*
 2 Hrb. *p* *mp*
 C. Ang. *p* *mp*
 1-2 Clar. *p* *mp*
 3 Clar. *p poco cresc.* *mp*
 Cl. B. *p* *poco cresc.* *mp*
 Bons. *pp* *p* *mp*
 Trp. *10* *p* *poco cresc.* *mp*
 Hpes. *cresc.* *mp* *dim.*
 Piano *mp*
 2 Viol. I Soli *p* *mp*
 2 Viol. II Soli *p* *mp*
 2 Alt. Soli *mp*
 2 Vel. Soli *mp* *dim.*
 Viol. I *harm.* *mp*
 Viol. II *les se sont la saurd.* *div.* *cresc. poco* *mp*
 Alt. *p* *mp*
 Vcl. *mp*
 CB. *arco* *cresc. poco* *mp* *dim.*
cresc. poco *mp* *dim.*

P. FL. *poco a poco cresc.*

FL. *pp*

Hth. *pp* *poco a poco cresc.*

C. Ang. *pp*

1-2 Clar. *pp* *poco a poco cresc.*

3 Clar. *pp*

CLB. *pp* *poco a poco cresc.*

Bons *pp* *poco a poco cresc.*

C. Bon *pp* *poco a poco cresc.*

Coro *pp* *à 2 (1-3.)*

Trp. *pp* *cresc.* *pp*

Hpes *p* *cresc.*

Piano *pp* *cresc.*

Dans toutes ces pages la partie en noires doit rester au 2^e plan jusqu'à une ou deux mesures avant (15) avec les autres Viol 1

2 Viol. I *p* *pp* avec les autres Viol 1

2 Viol. II *p* *pp* avec les autres Viol 2

2 Alt. *p* *pp* avec les autres Altos

2 Vcl. *pizz.*

Viol. I *pp* *p cresc. mp 3*

Viol. II *pp* *p cresc. mp 3*

Alt. *pp* *p cresc. mp 3*

Vcl. *pp* *àtez la sourdine* *(pizz.)* *cresc.*

CB. *pp* *àtez la sourd. pizz.* *(pizz.)* *cresc.*

P. Fl. *mf*

1 *mf*

FL. *mf*

2-3 *mf*

Hrb. *mf*

C. Ang. *mf*

1-2 *mf*

Clar. *mf*

3 *mf*

CLB. *mp*

Bons. *mp*

C. Bon. *mp*

Cors.

Trp. *mf*

Hpos. *mf*

Piano *mf*

Viol. I *p*

Viol. II *mf*

Alt. *mf*

Vcl. *mf*

CB. *mf*

P. Fl. 1
 FL. 2-3
 Hrb.
 C. Ang.
 Clar. 1-2
 Clar. 3
 CLB.
 Bons.
 C. Bon.

Woodwind and Percussion section score. The Flute (Fl.) part features a melodic line with triplets and a dynamic marking of *mf*. The Clarinet (Clar.) parts have a similar melodic line with triplets and a dynamic marking of *mp*. The Bassoon (Bons.) part has a rhythmic accompaniment. The Percussion (P. Fl., C. Ang., CLB., C. Bon.) parts provide harmonic support.

Coro
 Trp.
 Hpes.
 Piano

Coro, Brass, and Piano section score. The Coro part has a dynamic marking of *p* and a *cresc.* instruction. The Trumpet (Trp.) part has a dynamic marking of *p* and a *cresc.* instruction. The Horns (Hpes.) part has a dynamic marking of *cresc.* and a *cresc. sempre* instruction. The Piano part has a dynamic marking of *mf* and a *cresc. sempre* instruction.

Viol. I
 Viol. II
 Alt.
 Vcl.
 CB.

String section score. The Violin I (Viol. I) and Violin II (Viol. II) parts have dynamic markings of *p* and *cresc.* and a *sempre cresc. poco a poco* instruction. The Viola (Alt.) part has a dynamic marking of *cresc.* and a *sempre cresc. poco a poco* instruction. The Violoncello (Vcl.) part has a dynamic marking of *cresc.* and a *mf* marking. The Contrabass (CB.) part has a dynamic marking of *cresc.* and a *mf* marking.

P. FL.

FL
1.2
3

Hrb.

C. Ang.

Clar.
1-2
3

Cl.B.

Bona

C. Bon.

Cors
1.3
2.4

Trp.
1-2
3-4

Hpes

Piano

Viol. I

Viol. II

Alt.

Vel.
arco
(pizz.)

CB.

très en dehors

cresc.

ff

pizz.

P. Fl. 1

Fl. 2-3

Hrb. 1-2 3

Clar. 1-2 3

CLB.

Bsns. *a3*

C. Bsn.

Cors. 1-3 2-4 5-6

Trp. 1-2 3-4

Tuba

Hpes

Piano

Viol. I

Viol. II

Att. *sof.*

Vci.

CB.

18

P. Fl. 1
Fl. 2-3
Hrb. 3
Clar. 3
CLB.
Bons
C.Bon

Musical score for woodwinds and strings. The woodwinds (P. Fl., Fl., Hrb., Clar.) play a melodic line with various dynamics and articulations. The strings (CLB., Bons, C.Bon) provide harmonic support with sustained notes and dynamic markings like *f*.

Core 2.4
5.4
Trp. 1-2
3-4
Tuba
Hpes
Piano

Musical score for brass and strings. The brass instruments (Core, Trp., Tuba, Hpes) play sustained notes with dynamic markings like *f*. The piano part provides harmonic accompaniment.

19

Viol. I
Viol. II
Att.
Vci.
CB.

Musical score for strings. Violins I and II play a complex, rhythmic pattern with dynamic markings like *mf* and *ff*. The Viola and Cello parts provide harmonic support.

19

P.Fl. 1

FL. 2-3

1-2

Hob. 3

1-2

Clar. 3

CLB.

Bons

C.Bon

1.3

Cors 2.4

5.6

1-2

Trp. 3-4

Trb. à 3 soli

Trb.B

Timb.

Perc. 2 Cymb. frappées

Hpes

Piano

les cors très soutenu

dimin.

(laissez vibrer)

(laissez vibrer)

19

Viol. I

Viol. II

Alt. arco

Vel. arco

CB. arco

div.

div.

div.

ff

20

P.Fl. 1

Fl. 2-3

Htb. 1-2 3

Clar. 1-2 3

Cl.B.

Bons

C.Bon

Detailed description: This system contains the woodwind and string parts for measures 20-22. The P. Fl. part starts with a circled '20' and a fermata. The Fl. parts (2-3) have a similar fermata. The Htb. parts (1-2 and 3) have a fermata. The Clar. parts (1-2 and 3) have a fermata. The Cl.B. part has a fermata. The Bons part has a fermata. The C.Bon part has a fermata.

1.3

Cors. 2.4

5.6

Trp. 1-2 3-4

Trb.

Trb.B. Tuba

Timb.

Perc.

Hpes et Piano

Detailed description: This system contains the brass and percussion parts for measures 20-22. The Cors. parts (1.3, 2.4, 5.6) have a fermata. The Trp. parts (1-2 and 3-4) have a fermata. The Trb. part has a fermata. The Trb.B. Tuba part has a fermata. The Timb. part has a fermata. The Perc. part has a fermata. The Hpes et Piano part has a fermata. The word 'tres soutenu' is written below the Trp. part.

21

Viol. I

Viol. II

Alt.

Vel.

CB.

Detailed description: This system contains the string parts for measures 20-22. The Viol. I part starts with a circled '21' and a fermata. The Viol. II part has a fermata. The Alt. part has a fermata. The Vel. part has a fermata. The CB. part has a fermata.

P.Fl. 1

Fl. 2-3 *Prenez tous deux la Petite Flûte*

Htb. 1-2 3

Clar. 1-2 3

Cl.B.

Bons

C.Bon

Cor. 1-3 2-4 5-6

Trp. 1-2 3-4

Trb. 1-2 3

Trb.B. *Tuba*

Timb. *2 Cymb.*

Perc. *(laissez vibrer)*

Hpes et Piano

Viol. I *1^oc.*

Viol. II *1^oc.*

Alt.

Vel.

CB.

21) Large (d = o précédente)

3 P.Fl. *à 3*

1 Fl. *sempre ff*

3 Htb. *sempre ff*

1-2 Clar. *sempre ff*

3 Clar. *sempre ff*

CL.B. *ff*

Bons *sempre ff*

C.Bon *ff*

1.3 *à 2*

Core 2.4 *ff*

5.6 *ff*

1-2 Trp. *ff*

3-4 Trp. *ff*

1-2 Trb. *ff*

3 Trb. *ff*

Tuba *ff*

Timb. *dim. poco a poco*

Perc. *mf*
Gr.c. *mf*
Gens. *mf*

Hpes et Piano *ff*

Orgue *l'orgue bien plein, mais au 2^d plan (et sans anches)*

man. 8-16 P *dim. poco a poco* *8-8 P* *8-8 P (sans 16)*

ped. 8-16 P *8-16 P* *8-16 P*

21) Large (d = o précédente)

Viol. I *poco dim. mais encore f*

Viol. II *poco dim. mais encore f*

Alt. *poco dim. mais encore f*

Vcl. *ff*

CB. *ff*

22

1-2 P. Fl. *dim. poco a poco*

3 P. Fl. *dim. poco a poco*

1 Fl. *dim. poco a poco*

Hrb.

1-2 Clar. *dim. poco a poco*

3 Clar. *dim. poco a poco*

Cl.B.

Bona *dim. poco a poco*

C.Bon.

mf

1.3 Cors 2.4 *mf dim. Sempre*

5.6 *mf dim. sempre*

1-2 Trp. *mf p dim. sempre*

3-4 Trp. *mp mp dim. sempre*

1-2 Trb. Tuba *mf mp*

Timb.

Perc. *Gr. C. dim. poco a poco Gong dim. poco a poco*

Orgue *mf mp 8 P seul? dim. poco a poco*

p 16-32 P (sans 8 P) pp

22

Viol. I *dim. sempre*

Viol. II *dim. sempre*

Alt. *dim. sempre*

Vcl. *mf dim.*

CB. *2 Soli arco les autres (pizz.)*

mf

1-2 P.FL. *Reprenez la Grande Flûte*

3

1 FL.

Hrb.

1-2 Clar.

3

Cl.B.

Bons

C.Bon

1 3

Cor. 2 4

5 6

1-2 Trp.

3-4

Trb.

Timb. *(ici Timb. obligée)*

Perc. *smorz.*

Orgue *dim. sempre* *pp man.(8P)* *pp*

Viol. I *mp* *sempre dim. poco a poco*

Viol. II *mp* *sempre dim. poco a poco*

Alt. *mp* *sempre dim. poco a poco*

Vcl. *p* *sempre dim. poco a poco*

C.B.

23

1-2 P. Fl. *pp*

1. Fl. *pp*

2 Fl. *pp* *pp dolci.*

Hrb.

1-2 Clar. *pp*

3 Cl.B. *p*

Bons *p*

C.Bon *p*

1 3 *pp*

Core 2 4

5 6 *pp*

1-2 Trp. *dim. sempre* *pp*

3-4

Trb.

Timb.

Perc. *ppp*

Orgue *men. (OP)* *p*

23

Viol. I *dim. sempre* *pp* *dim. sempre*

Viol. II *dim. sempre* *pp*

Alt. *dim. sempre* *pp*

Vcl. *pp*

C.B. *pp*

pp

24

1
FL. *ppp*

2

Clar. 3

CLB. *ppp*

Bons

C.Bon *ppp*

(avec sourdines)

1.3 *ppp*

Cors 5.6 *ppp* (4^e à défaut de 6^s)

2.4 *ppp*

1-2 *ppp*

Trp. *ppp*

3-4

Trb.

Orgue *8P seuff!*

8P

extrêmement pp

16P

16 et 32 P

24

Viol. I *pp* *harm.*

Viol. II *pp* *harm.*

Alt. *ppp*

Vcl. *pp*

CB. *pp* *Tutti arco*

mettez la sourdine sauf le 1^{er} pupitre

29

1 FL. *f*

2

1-2 Clar.

3 Cl.B.

C.Bon *pp*

Cors

Trp. 1 *ppp*

Trb. 1-3 *ppp*

Trb. B. *ppp*

Orgue *pp* *ppp* *pp*

29

Viol. I *f*

Viol. II *div.*

Alt. *2 1^{er} pupitre* *pp*

Vcl. *1^{er} pupitre* *f* *les autres Vcl.* *pizz.* *pp*

CB. *pizz.* *ppp*

Fl.

1-2
Clar.

3
Cl.B.

C.Bon

Cor

Trp. 1

Trb. 1

Trb. B. (Tr.B.) Tuba

Orgue

1^{er} pupitre
Viol. I les autres

Viol. II 1^{er} pupitre ppp les autres pp

Alt.

Vcl. ppp moltissimo la sourdine

CB.

(26)

FL 1 *ppp*

1
Clar.

2-3

Cl.B.

C. Bon

Cora

Trp. I

Trb.

Tuba

smorz.

Orgue

(26)

Viol. I *(1^{re} pupitre tacet)*

harm.

Viol. II *(1^{re} pupitre tacet)*

1^{re} pupitre met la sourdine

Alt. *pupitres 2-3*

pp

Vcl. *Tutti unis.*

C.B.

div.

