

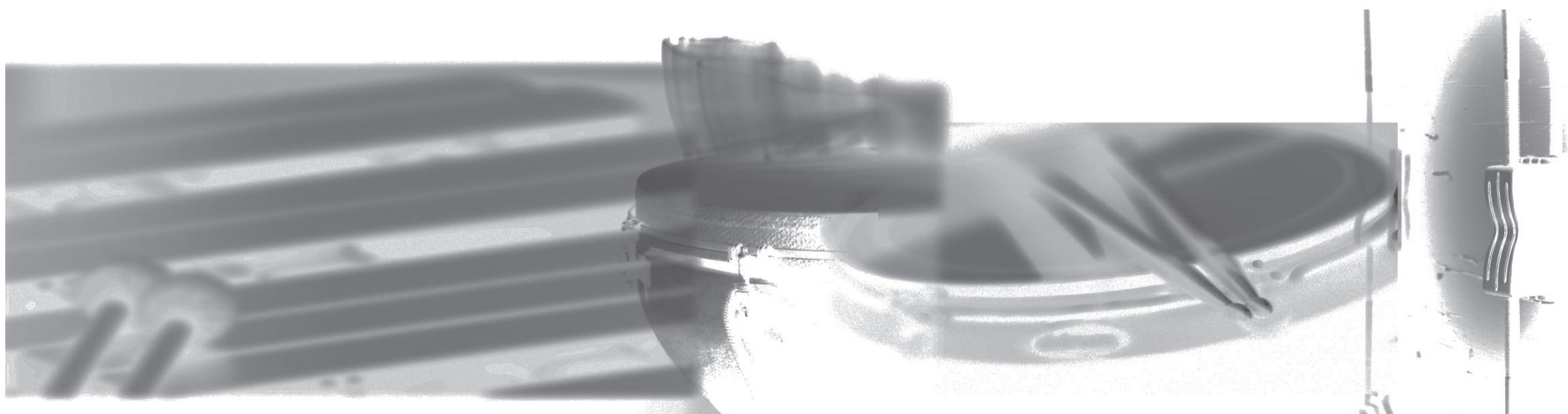
Jean-Luc Fafchamps

Lettre Soufie: L(âm)

“A Estelle”

score

rental material



Lettre Soufie: L(âm)

Jean-Luc Fafchamps

J = 52

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
(en dedans)
Clarinet in B♭ 2
(en dedans)
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet wa-wa +
Trumpet in B♭ 2
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Celesta
Violin I.1 (8)
pizz.
Violin I.2 (8)
pizz. arco div. (a 4) pst
Violin II.1 (7)
pizz. div. arco pst
Violin II.2 (7)
pizz. div. arco pst
Viola 1 (6)
div. pst
Viola 2 (6)
div. arco pst
Violoncello 1 (5)
pizz. div. arco pst
Violoncello 2 (5)
pizz. div. arco pst
Contrabass 1 (4)
Contrabass 2 (4)

repeat ad lib.

8

Picc. *f*

F1.1 *f*

F1.2 *f*

Ob.1 *mp* *mf*

Ob.2 *mp*

C1.1 *mp* *p* *mf* *p*

C1.2 *mp* *p* *mf* *p*

Bsn.1 *mp*

Bsn.2 *mp*

Hn.1 *mp*

Hn.2 *mp*

Hn.3 *mp*

Hn.4 *mp*

Tpt.1 *sord wa-wa* *mp*

Tpt.2 *sord wa-wa* *mp*

Tbn.1 *mf*

Tbn.2 *mf*

B. Tbn. *mf*

Tba.

Timpani

Cel.

Vln. I.1

Vln. I.2 *pst* *p* *mp*

Vln. II.1 *pst* *ord* *p*

Vln. II.2 *ord* *mf* *p*

Vla.1 *mf* *p*

Vla.2 *mf* *p*

Vcl. *ord* *mf* *p*

Vc.2 *p* *2 soli* *mf* *ord* *crd* *pst* *tutti* *pizz* *mp*

Cb.1 *(div)* *ord* *pst* *mp*

Cb.2

A

A

flautando (archet tournant de manière asynchrone)

12

Picc. *mp* *mf* *ppp*

Fl.1 *mp* *mf* *p* *ppp*

Fl.2 *mp* *p* *ppp*

Ob.1 *p* *mp* *mf* *p* *pp* *ppp*

Ob.2 *p* *mp* *p* *pp* *ppp* *mp* *ppp*

C.1.1 *pp* *pp*

C.1.2 *pp* *pp* *p*

Bsn.1 *voilé* *bz* *mp*

Bsn.2 *bz*

Hn.1 *voilé* *mf*

Hn.2 *voilé* *mf*

Hn.3 *voilé* *mf*

Hn.4 *voilé* *mf*

Tpt.1 *→+* *mp* *→+* *mp* *→+* *mp*

Tpt.2 *→ +* *mp* *→ +* *mp* *→ +* *mp*

Tbn.1

Tbn.2

B. Tbn.

Tba.

Timp. *mp*

Cel.

Vln. I.1 *flautando (archet tournant de manière asynchrone)* *mp*

Vln. I.2 *norm* *mp*

Vln. II.1 *mp*

Vln. II.2 *sp* *pp* *pst* *p*

Vla.1 *sp* *pp* *pst* *p*

Vla.2 *sp* *pp* *pst* *p*

Vc.1 *sp* *pp* *pst* *p*

Vc.2 *arco* *ord* *mf* *9:8* *9:8*

Cb.1 *mp* *(a 4)* *pst* *pp* *ord* *pst*

Cb.2 *pp* *mf*

This page of the musical score contains 29 measures of music. The instrumentation includes Picc., Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tbn.1, Tbn.2, B. Tbn., Tba., Timp., Cel., Vln. I.1, Vln. I.2, Vln. II.1, Vln. II.2, Vla.1, Vla.2, Vcl., Vcl.2, Cb.1, and Cb.2. The score features dynamic markings such as *pp*, *mf*, *f*, *ff*, *cresc*, *decresc*, and *gliss possible*. Performance instructions include *sord wa-wa*, *legato*, *staccato*, *sp*, *st*, *ord*, *soft*, and *tutti pizz*.

Piu mosso (♩ = 69) **D**

Picc. *mf*
 Fl.1 *mf*
 Fl.2 *mf*
 Ob.1 *pp* *mp* *pp* *dolce*
 Ob.2 *pp* *mp* *dolce*
 Cl.1 *pp* *mp* *pp* *p* *dolce*
 Cl.2 *pp* *mp* *pp* *p* *dolce*
 Bsn.1 *pp* *mp* *pp* *dolce*
 Bsn.2 *pp* *mp* *pp* *dolce*
 Hn.1 *dolce*
 Hn.2 *dolce* *pp* *p* *mf*
 Hn.3 *pp* *p* *mf*
 Hn.4 *mf*
 Tpt.1 *sord straight*
 Tpt.2 *sord straight*
 Tbn.1 *pp* *mp* *pp* *mf* *via sord*
 Tbn.2 *mf*
 B. Tbn.
 Tba.
 Timp. *mp* *hard*
 Cel.

I solo **D**
 Vln. I.1 *mp* (*ma intenso*) *5* *pizz*
 Vln. I.2 *flautando* *5* *pizz*
 Vln. II.1 *pp* *st* *sp* *ord* *vib, express* *pizz*
 Vln. II.2 *pp* *st* *ord* *vib, express* *pizz*
 Vla.1 *pp* *st* *ord* *vib, express* *pizz*
 Vla.2 *pp* *st* *ord* *vib, express* *pizz*
 Vcl. *non legato alla corda* *f* *legato* *5* *f* *non legato alla corda*
 Vc.2 *non legato, ord alla corda* *f* *5* *pizz*
 Cb.1 *pizz* *mf* *pp* *st* *pizz*
 Cb.2 *pizz* *mf* *pp* *st* *pizz*

This image shows a page from a complex musical score, likely for an orchestra or large ensemble. The page is filled with musical notation on multiple staves, each representing a different instrument. The instruments listed include Picc., Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tbn.1, Tbn.2, B. Tbn., Tba., Timp., Cel., Vln. I.1, Vln. I.2, Vln. II.1, Vln. II.2, Vla.1, Vla.2, Vcl., Vcl., Cb.1, and Cb.2. The music is divided into measures, with measure 43 starting at the top and ending at measure E. Various dynamics are indicated throughout the score, such as *mp*, *pp*, *f*, *mf*, and *ppp*. Performance instructions like "smorz", "II:8", "9:8", "7:4", "3:5", "(sord)", "senza sord.", and "legato" are also present. The score is highly detailed, reflecting the complexity of the piece.

48

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

Timp.

Cel.

Vln. 1.1

Vln. 1.2

Vln. II.1

Vln. II.2

Vla.1

Vla.2

Vcl.1

Vcl.2

Cb.1

Cb.2

55

F

Picc. *<f>* *pp possibile*

Fl.1 *<f>* *pp possibile*

Fl.2 *<f>* *pp*

Ob.1 *<mf>* *mf* *mf* *mf* *mf* *mf* *mf* *f*

Ob.2 *mf*

Ct.1 *5*

Ct.2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn.1 *5* *mf*

Bsn.2 *mf*

Hn.1 *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn.2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn.3 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn.4 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tpt.1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tpt.2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tbn.1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tbn.2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tba. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tim. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cel. *mf*

G

Vln. I.1 *p* *5* *mp* *div* *pst, sv* *p* *div* *pst, sv* *p* *mf*

Vln. I.2 *p* *div* *con sord* *pst, sv* *div* *con sord* *pst, sv* *p* *mf*

Vln. II.1 *div* *con sord* *pst, sv* *p* *mp* *p* *mf*

Vln. II.2 *div* *con sord* *pst, sv* *p* *mf* *p* *mf*

Vla.1 *p* *5* *mp* *div* *con sord* *pst, sv* *mf* *mf*

Vla.2 *p* *5* *mp* *div* *con sord* *pst, sv* *mf* *mf*

Vcl. *p* *5* *mp* *div* *con sord* *pst, sv* *mf* *mf*

Vcl.2 *p* *5* *mp* *div* *con sord* *pst, sv* *mf* *mf*

Cb.1 *<f>* *div* *con sord* *pst, sv* *p* *mf* *mf* *mf* *mf*

Cb.2 *(senza sord)* *psp* *mf* *mf* *mf* *mf* *mf* *mf*

accel. a $\downarrow = 96$ Pesante $\downarrow = 48$

Picc. Fl.1 Fl.2 Ob.1 Ob.2 Cl.1 Cl.2 Bsn.1 Bsn.2

Hn.1 Hn.2 Hn.3 Hn.4 Tpt.1 Tpt.2 Tbn.1 Tbn.2 B. Tbn. Tba.

Timp. Cel. Vln. 1.1 Vln. 1.2 Vln. II.1 Vln. II.2 Vla.1 Vla.2 Vcl. Vcl.2 Cb.1 Cb.2

couvrir les 4 timbales avec des tissus, de manière à en atténuer fortement la résonance, comme des tambours

Gb - Bb - Eb - F grosses baguettes de bois

f

75

Picc. *sord straight* *f* *ff*

Fl.1 *f*

Fl.2 *f*

Ob.1 *f* *molto vib*

Ob.2 *f*

C.1 *f* *ff* *f*

C.2 *mp* *f*

Bsn.1 *f*

Bsn.2 *mp* *molto vib* *f*

Hn.1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Hn.2 *mf* *f* *mf* *f* *mf* *f* *mf*

Hn.3 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Hn.4 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tpt.1 *sord straight* *mp* *mf* *molto vib* *via sord* *f*

Tpt.2 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tbn.1 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tbn.2 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

B. Tbn. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tba. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tim. *ff* *f* *ff* *f*

Cel. *f*

Vln. I.1 *norm* *ff*

Vln. I.2 *senza vib* *mp* *ff*

Vln. II.1 *sim* *pizz*

Vln. II.2 *sim* *pizz*

Vla.1 *sim* *pizz*

Vla.2 *sim* *pizz*

Vcl. *sim* *pizz*

Vc.2 *quasi eco* *ff* *arco* *ff* *arco* *pizz* *ff* *arco*

Cb.1 *ff* *arco* *ff* *arco* *pizz* *ff* *arco*

Cb.2 *ff*

A detailed musical score page for orchestra and percussion. The page is filled with complex musical notation across many staves. Key elements include:

- Top Section:** Features Picc., Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tbn.1, Tbn.2, B. Tbn., and Tba. instruments.
- Middle Section:** Includes Timpani (Timp.) and Cello (Cel.) instruments.
- Bottom Section:** Features Violin I (Vln. I.1, Vln. I.2), Violin II (Vln. II.1, Vln. II.2), Viola (Vla. 1, Vla. 2), Cello (Vcl. 1, Vcl. 2), Double Bass (Cb. 1, Cb. 2), and a Percussion section.
- Dynamic and Performance Instructions:** Numerous dynamics like *p*, *f*, *ff*, *mf*, *cresc*, *decresc*, and *sfz* are used. Special effects include "sur l'armature de métal" for Timpani and "growl" for Double Bass. Articulations like *ord*, *st*, *pst*, *sp*, *pizz.*, and *arco* are also present.
- Section Markers:** The first section ends with a large bracket labeled **I**. The second section begins with a dynamic *ff* and a tempo marking of **5**.
- Text at the Top Right:** "quasi glissando".

The score is highly detailed, reflecting the complexity of the piece's instrumentation and performance requirements.

99

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1

Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

Timp.

Cel.

Vln. I.1

Vln. I.2

Vln. II.1

Vln. II.2

Vla.1

Vla.2

Vcl.1

Vcl.2

Cb.1

Cb.2

Poco meno mosso ($\text{♩} = 46$)
repeat ad lib.

Picc. *mf*

Fl.1 *pp*

Fl.2

Ob.1 *mp*

Ob.2 *pp*

Ct.1 *3* *3* *3*
6 *6* *5*
3

Ct.2 *5* *3* *5* *b*

Bsn.1 *pp*
mp

Bsn.2 *pp*
mp

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1 *mp*
sord wa-wa

Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

Timp.

Cel.

Vln. I.1 *sp* (8) *pst*

Vln. I.2 *sp*

Vln. II.1 *sp*

Vln. II.2 *sp*

Vla.1 *sp*

Vla.2 *sp*

Vcl. *sp*

Vcl. *sp*

Cb.1 *sp*

Cb.2 *sp*

repeat ad lib.

doucement en dehors

ord *st*

con sord

ord *st*

ord *mf* *st*

ord *con sord*

ord *st*

ord *mf* *st*

ord *con sord*

ord *mf* *st*

ord *st*

ord *mf* *st*

ord *con sord*

pp

114

Picc.

Fl.1 *mp* *dim* *pp*

Fl.2

Ob.1

Ob.2

Cl.1 *p*

Cl.2 *p*

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

Tpt.1 *p* *pp* *ppp* *quasi niente*

Tpt.2 *p* *pp* *ppp* *quasi niente*

Tbn.1

Tbn.2

B. Tbn.

Tba.

frotter les deux peaux avec une brosse douce, dans un mouvement circulaire et asynchrone

Timp. *pp*

Cel.

Vln. I.1 *div* *st* *pp*

Vln. I.2 *div* *st*

Vln. II.1 *div* *st* *pp*

Vln. II.2 *div* *st*

Vla.1 *div* *st* *pp*

Vla.2

Vcl.

Vc.2 *div* *st* *pp*

Cb.1

Cb.2 *ppp*