

"Cloches et brouillards"

for 15 instruments

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$\text{♩} = 46$

Flute
pp \rightarrow *mp* \rightarrow *mf* \rightarrow *p*

Oboe
p \rightarrow *p*

Clarinet in B \flat
p \rightarrow *mp* \rightarrow *p*

Bass Clarinet in B \flat
mp \rightarrow *p*

Bassoon
pp \rightarrow *mp*

Horn in F
pp \rightarrow *mp*

Trumpet in B \flat
pp \rightarrow *mp*

Trombone
mf \rightarrow *ppp* \rightarrow *mp*

Percussion
p \rightarrow *mp* \rightarrow *mp* \rightarrow *mp*

Celesta
mf \rightarrow *mp* \rightarrow *mf* \rightarrow *mp*

Violin I
pp \rightarrow *mp* \rightarrow *pp* \rightarrow *mf*

Violin II
pp \rightarrow *mp* \rightarrow *pp* \rightarrow *mf* \rightarrow *p*

Viola
pp \rightarrow *mf*

Cello
mp \rightarrow *mp* \rightarrow *mf* \rightarrow *mp*

Double Bass
pp \rightarrow *mf*

The score is written in transposed notation; double bass harmonics sound an octave lower than notated (as do the other double bass tones), glockenspiel sounds two octaves higher than notated, celesta sounds an octave higher than notated.
 Flute, oboe, clarinet, bass clarinet and bassoon should play quarter-tones by fingering (rather than with embouchure).
 The piece should be played thoroughly without vibrato unless indicated.

rit. * *a tempo*

rit. *

Fl. *mf* *pp* *mp* *mp*

Ob. *p*

B^b Cl. *p* *mp*

Bass Cl. *p* *mp*

Bsn. *mp*

Hn. *pp* *mp*

B^b Tpt. *pp* *mp*

Tbn. *pp* *mp*

Perc. (with 2 bows) *mp* *pp* (damp) (with bow) *p* 1. v. (with bow) with mallet *mp* (damp)

Cel. *mp* *pp* *mp* *mf* *mp* *p*

Vln. I *p* *mf* *mp* *mf*

Vln. II *mf* *mp* *p* *mf*

Vla. *p* *mf* *mp* *p* *mf*

Vc. pont. *p* *mf* ord. II *mp* *mf*

D.B. *mp* *mp* *mf*

* : no gap/caesura between *rit.* and *a tempo*

** : very soft attack (use a reed that allow to attack without tongue)

a tempo

(♩ = ♩)

molto rit.

Fl. *mp* (add low C# key) *p* *p*

Ob. *p*

B♭ Cl. *mp* *p*

Bass Cl. *mp* *pp* *p*

Bsn. *p*

Hn. ♦ "echo horn" until bar 21 *p*

B♭ Tpt. *p*

Tbn. *ppp* *mp*

Perc. with bow *mp* I. v. with 2 bows (damp) *mp* *pp*

Cel. *mp* *mp* *mf*

Vln. I *mp* *mp* *p* pont. → *tasto*

Vln. II *mp* *mp* *p* *mp* (ord.) → *tasto*

Vla. *mp*

Vc. *mp* *p*

D.B. *mp* *p*

a tempo

(♩ = ♩)

rit. *

13

Fl. (timbral trill with left hand middle finger) *p*

Ob. *pp* \leftarrow *mp*

B♭ Cl. *p* \leftarrow *mp*

Bass Cl. *mp*

Bsn. *mp*

Hn. (♢) *p*

B♭ Tpt. *mp*

Tbn. *ppp* \leftarrow *mp*

Perc. (with bow) *p* L.v. (with bow) *mp* \rightarrow *pp* (damp)

Cel. *mp* \leftarrow *mp* \rightarrow *p*

Vln. I ord. *mp* (ord.) \rightarrow *tasto*

Vln. II ord. \leftarrow 3 *mp* IV (ord.) \rightarrow *tasto*

Vla. II *mp*

Vc. III *mp*

D.B. II V *mp*

* : no gap/caesura between *rit.* and *a tempo*

a tempo

rit. * *a tempo*

16

Fl. *p mp p mp*

Ob. *p mp*

B♭ Cl. *p mp*

Bass Cl. *p mp pp*

Bsn. *p p*

Hn. *pp mp p*

B♭ Tpt. *pp mp mp*

Tbn. *pp mp ppp mp*

Perc. *mp p mp*

Cel. *mf mp mp p*

Vln. I *pp mf pp mp mp*

Vln. II *p mp mp*

Vla. *mp mp pp mf*

Vc. *mp mp*

D.B. *mp*

with 2 bows

L. v. always with bow (damp) L. v.

"Wah-Wah" mute (Harmon-stem in)

tasto III 5 5 5 ord.

ord.

tasto 3 ord.

tasto II 6 6 6 ord.

I

I

* : no gap/caesura between *rit.* and *a tempo*

rit.* *poco più mosso* (♩ = 54) (♩ = ♩)

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

B♭ Cl. *p* *mf* *mp*

Bass Cl. *p* *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mp* *p* *mf* *p*

B♭ Tpt. *mp* *mf* *p*

Tbn. *p* *mf* *p*

Perc. (with bow) (damp) with mallet l.v. with bow (damp)
mp *pp* *mp* *mf* *pp*

Cel. *mp* *mf* *mp*

Vln. I *mp* *mf* *p* *mf*

Vln. II *mp* *mf* *mp*

Vla. *p* *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

* : no gap/caesura between *rit.* and *poco più mosso*

23

Fl. *p* *mf* *p* *mp* *mp*

Ob. *mp* *p*

B♭ Cl. *mp* *pp* *mp* *mp*

Bass Cl. *ppp* *mf* *p* *pp* *mf*

Bsn. *mp* *mp*

Hn. *mp* *mf* *p* *pp* *p*

B♭ Tpt. *p < mf* *mp*

Tbn. *p* *mf* *p* *pp* *mp*

Perc. *mf* *p*
 always with bow (damp) L. v. (damp)

Cel. *mf* *mp*

Vln. I *pp* *mf* *p* *pp* *mp*

Vln. II *pp* *mf* *p* *pp* *mp*

Vla. *p* *mf* *mp* *pp* *mp*

Vc. *p* *mf* *ppp* *mf*

D.B. *p* *mf* *pp* *mp*

III

IV

tasto V ord.

a tempo

27

Fl. *mp* *p* *mf* *mp*

Ob. *pp* *mp* *p* *mf* *pp*

B♭ Cl. *pp* *p* *p* *mf*

Bass Cl. *ppp* *mp* *mp*

Bsn. *mp* *p*

Hn. *mp*

B♭ Tpt. *pp* *mf* *p* *mp*

Tbn. *mf* *pp* *mf*

Perc. (always with bow) *mp* *mp* *mf*

Cel. *mf* *mp* *mf* *mp*

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *ppp*

Vla. (ord.) *mf* *p* *ppp*

Vc. *mp* *p* *pp*

D.B. *mf*

This page of a musical score, numbered 9, contains the staves for various instruments from bar 31 to the end of the page. The instruments and their parts are as follows:

- Flute (Fl.):** Starts at bar 31 with a *mf* dynamic. It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the second measure. Dynamics include *mf*, *p*, and *mf*.
- Oboe (Ob.):** Remains silent until bar 33, then enters with a triplet of eighth notes. Dynamics include *mp*.
- B♭ Clarinet (B♭ Cl.):** Remains silent until bar 33, then enters with a triplet of eighth notes. Dynamics include *p* and *mf*.
- Bass Clarinet (Bass Cl.):** Remains silent until bar 33, then enters with a triplet of eighth notes. Dynamics include *pp* and *mp*.
- Bassoon (Bsn.):** Remains silent until bar 33, then enters with a triplet of eighth notes. Dynamics include *p*.
- Horn (Hn.):** Starts at bar 31 with a triplet of eighth notes. A note in bar 33 is marked with a diamond and the instruction "echo horn" until bar 37. Dynamics include *pp* and *mp*.
- B♭ Trumpet (B♭ Tpt.):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *p*, *mp*, and *pp*.
- Trombone (Tbn.):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *p* and *mp*.
- Percussion (Perc.):** Starts at bar 31 with a triplet of eighth notes. Includes the instruction "with 2 bows" and "L. v." (left hand). Dynamics include *f* and *mf*. The part concludes with "to Tam-Tam".
- Cello (Cel.):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *mf*, *mp*, *mf*, *f*, and *f*. There are markings for "Rea" and "* Rea".
- Violin I (Vln. I):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *ppp* and *mp*. It includes a marking for "III".
- Violin II (Vln. II):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *ppp*, *mp*, *p*, *ppp*, *mf*, and *mp*. It includes a marking for "III".
- Viola (Vla.):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *ppp*, *mp*, *ppp*, and *mf*. It includes a marking for "I".
- Violoncello (Vc.):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *p*, *ppp*, *mp*, and *ppp*. It includes a marking for "III".
- Double Bass (D.B.):** Starts at bar 31 with a triplet of eighth notes. Dynamics include *mp* and *mf*. It includes markings for "pizz." and "arco".

(♩ = ♩)

This page contains the musical score for measures 34 through 40 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Starts at *mf* and ends at *ppp*.
- Ob.** (Oboe): Silent throughout.
- B♭ Cl.** (Bass Clarinet): Starts at *mf*.
- Bass Cl.** (Bass Clarinet): Silent until measure 38, then *mp*.
- Bsn.** (Bassoon): Silent throughout.
- Hn.** (Horn): Starts at *pp*, then *p*.
- B♭ Tpt.** (Bass Trumpet): Starts at *mf*, then *pp*, *mp*, and *p*. Includes "Harmon mute (stem out)" markings.
- Tbn.** (Trombone): Starts at *mf*, then *pp*, *ppp*, and *p*. Includes "Harmon mute (stem out)" markings.
- Perc.** (Percussion): Includes **Tam Tam** (with bow, *f*) and **Glockenspiel** (with bow, *p*, *pp*). Includes "L.v." (left hand) markings.
- Cel.** (Cello/Double Bass): Starts at *mf*, then *mp*, *f*, and *mp*. Includes "Rea" (arco) markings.
- Vln. I** (Violin I): Starts at *mp*, then *pp*, *mf*, *pp*, and *mp*.
- Vln. II** (Violin II): Starts at *mp*, then *f*, *pp*, *mf*, and *ppp*.
- Vla.** (Viola): Starts at *p*, then *f*, *pp*, *mf*, and *ppp*.
- Vc.** (Violoncello): Starts at *p*, then *ppp*, *mf*, *ppp*, and *p*.
- D.B.** (Double Bass): Starts at *p*.

The score includes various musical notations such as dynamics (*mf*, *pp*, *ppp*, *f*, *p*), articulation (accents, slurs), and performance instructions (e.g., "with bow", "L.v.", "Rea").

39

Fl. *p* *p* *mp* *pp* *p* *mp*

Ob. *mp* *pp* *mp*

B♭ Cl. *ppp* *mp* *p* *mp*

Bass Cl. *pp* *mp*

Bsn. *pp* *mp*

Hn. *p* *pp* ♦ "echo horn" until bar 54

B♭ Tpt. *mp*

Tbn. *pp* *mp*

Perc. *mp* *p* *mp* *p* *mp* *mp* *mp* *mp* *mp*

Cel. *mp* *mf* *mf* *mp* *mf* *mp*

Vln. I *pp* *mp* *mf* *pp*

Vln. II *mf* *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp*

Vc. *ppp* *mp* *p* *pp*

D.B. *ppp* *mp*

Vibraphone (motor off) *mp* *pp* *mp* *pp*

with mallet I. v. with bow (with bow) with mallet (with mallet) with 2 bows

51

Fl. *ppp* *mp* *mp*

Ob. *mp*

B \flat Cl. *ppp* *mp* *p*

Bass Cl. *ppp* *p*

Bsn. *ppp* *p* *p*

Hn. *p* *p*

B \flat Tpt. *mp* *mp*

Tbn. *ppp* *p* *p*

Perc. *mf* *p* *mp* *mf*

Cel. *mf* *mf* *mp* *mf*

Vln. I *ppp* *mp* *ppp*

Vln. II *p* *ppp* *mp* *ppp*

Vla. *ppp* *mp* *pp* *p* *ppp*

Vc. *ppp* *mp* *pp* *mf* *ppp*

D.B. *ppp* *mp* *pp*

54

Fl. *ppp* *p*

Ob.

B♭ Cl. *ppp* *p*

Bass Cl. *mp*

Bsn.

Hn. *mp*

B♭ Tpt.

Tbn.

Perc. *p* (lift pedal gradually) - - - *

Cel. *mp* *

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*