

# Promenade aux frontières

for solo Baritone and ensemble

On a poem by Antoine Vitez

Francesc Llompart  
2007-2008



# Promenade aux frontières

Antoine Vitez

En ce jour de la résurrection des morts nous avons rendu visite au prisonnier dans sa cage,  
le gros homme robuste nous regarde, il réfléchit derrière les barreaux de sa cage,  
impudiquement sa femme à côté de lui se couche.

La musique le dimanche après-midi joue dans les quartiers populaires.

Le mouvement de la cage

thoracique sous la robe

la

cage de ce mouvement

la robe elle-même comme

una enveloppe de chair

la cage de chair les seins

nus là

nous étions devant lui et sa femme impudique, semblable chair, nous,

debout devant lui portant la mémoire en nous des prisons que nous n'avons pas connues, des guerres que nous n'avons pas faites,

nous qui avons seulement vendu les journaux

dans les quartiers populaires le dimanche matin

robe elle-même comme une -

et plus nue avec sa robe

regardant la cage et l'homme – gros, noir, robuste, immobile, impudique, obstiné, résigné,

sa femme à côté de lui

se couche alors la musique devenue chair animale

l'étoffe devenue chair

se plissant et puis tendue

devenue

la musique le dimanche – l'après-midi dans les quartiers populaires

chair animal et l'humain

plus semblable ainsi au chat

ou à l'oiseau

et chaud

et

comme le chat et l'oiseau.

Ainsi (et le vin aux tables fraternelles, et les morts des tombes traternelles, autrement appelée fosses communes,

et les livres donnés pour rien,

les enfants sauvés de la mort,

et le profil du tyran que tu ravais sur le mur de ta cellule pour signifier la liberté),

nous, devant la cage, debout,

promeneurs du dimanche aux frontières.



Solo Baritone

Flute (also alto Flute)

Clarinet (also Bass clarinet)

Horn

Percussion

Marimba

Vibraphone

Xylophone

Glockenspiel

4 Toms

Bongoes

3 Gongs thai

2 Tam-tams

Harp

Violin

Violoncello



# Harp tuning

ordinario      A      B      A      B      A      ordinario

Harp

## TUNIG A

C   ♯D   E   ♯F   G   A   ♯B  
 0   +25cents   0   +25cents   0   0   +25cents

## TUNIG B

♯C   ♯D   ♯E   ♯F   ♯G   ♯A   B  
 +50cents   -25cents   +5cents   -25cents   -50cents   +25cents   0

NOTE: these tunings are for strings in natural position, not in flat position

25cents = 1/8 tone  
 50cents = 1/4 tone

# Strings schordatura

Violin

♯ → +25cents / +1/8 tone  
 ♭ → -25cents / -1/8 tone

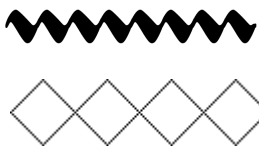
Violoncello

# Performance Notes

## General



half sharp (quarter tone up) / half flat (quarter tone down)  
1/8 tone aprox. applied down or up to a sharp, a flat, and a natural sign

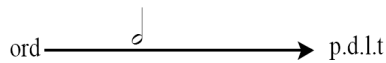


Vibrato molto. Only the notes below

Dynamics vibrato. Only the notes below



Affects the whole duration of the preceding note



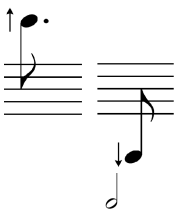
Transition with an exact given duration



Played dynamics and heard dynamics (in brackets)



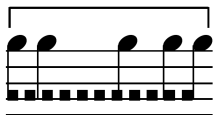
Bisbigliando or tremolo in accelerando



Highest / lowest note



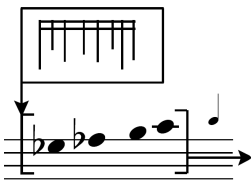
Random pitches



Free irregular rhythm (if voice, according to the text). Total duration given above.



Sequence with free rhythm (oscilating between the values given) repeated up to the end of the arrow



Alternate freely the notes given in the brackets with the articulation or rhythm in the square. If it's specified "free rhythm", the indication on the square is only aproximated. If each note has an specific rhythm/articulation it's specified on the staff. Hold it up to the end of the arrow.



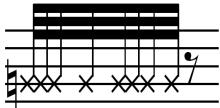
# Winds



air sound (only air or sound with air)



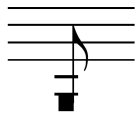
half pressed valve (horn)



key percussion



tremolo between two fingerings



Tongue ram (flute)



A partial of a multiphonic disappears gradually

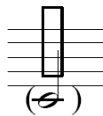


normal play (flute)



tongue in the mouthpiece (flute)

H Mph



Multiphonic (H / S -> hard/soft) containing the note in brackets (if any)

h. frull

hard frullato

s. frull

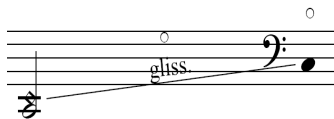
soft frullato (growl)

# Percussion



Play with the end of the mallets in the edge of the bars

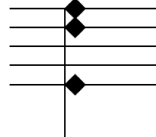
# Strings



Harmonics gliss. (Affects the whole duration of the preceding note)



Press slowly from an harmonic position to a normal position



Left hand pressure between harmonic and normal position

legno tratto



Legno tratto preceded by an attack with the thin wire at the nut of the bow (just start the legno tratto before the thin wire)



Behind the bridge

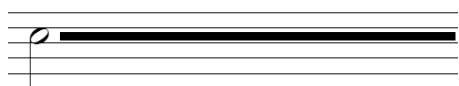
M.S.

Arco in the middle of string

p.d.l.t

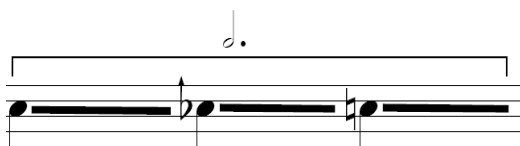
près de la table (Harp)

# Voice



- garde, il réfléchit der -

Hold the note singing the text with free rhythm (according to the text)



- ment sa femme à côté de lui se

Hold the notes with free rhythm according to the text. Adjust the note changes to the text freely.

# Score in C

the bass clarinet part sounds one octave lower  
all fingerings given for french horn are for horn in F

# Promenade aux frontières

Francesc Llopart 07-08

text: Antoine Vitez

$\text{♩} = 54$

Baritone *non vibr* *p* En ce

Flute *non vibr with air* → ord key perc ■ s. frull *f* *mp* *p* *p* *f* *mp*

Clarinet in B♭ *non vibr* s. frull *p* *mf*

Horn in F *bouché* ( $\frac{1}{3}$ ) gliss. *p* *poco* *ppp*

Percussion *thai gongs very soft mallets, (high) laisser vibrer sempre (mid.) marimba soft mallets* *p* *p* *mp* *mp*

(Actual Pitch) *f* *mf* *mf* *mp* *secco* *mf*

Harp (played) *laisser vibrer sempre* *mp* *f* *mf* *mf* *mp* *secco* *pp* *mf*

$\text{♩} = 54$

(Actual Pitch) *con sord MS non vibr, static, electronic non arpeg sempre* *p* *mp* *pp sub.* *mp* *mf*

Violin (played) *MS* *IV*

(Actual Pitch) *non arpeg sempre legno tratto MS arco MS* *f(p)* *mp* *pp sub* *mp* *p* *mf*

Violoncello (played) *gliss.*

4 *mf*

Bar. jour de la résurrection des morts nous avons rendu vi - site au prisonnier dans sa - cage Le gros

Fl. non vibr, static *f* s. frull bisbig. with air → ord *f* **3**

Cl. h. frull *pp* non vibr, static *f* bisbig. *f* bisbigliando *mp*

Hn. ord *pp* *f* = *mf* *f* > *mf* **3**

Perc. ord *pp* vibr hard mallets *mf* *mf* *Red.* \*

Hp. *mf* *ff* *mp* *ff* sempre

Vln. pizz II arco ord always static *f* senza sord *f* sempre bisbig. *f* sempre **3**

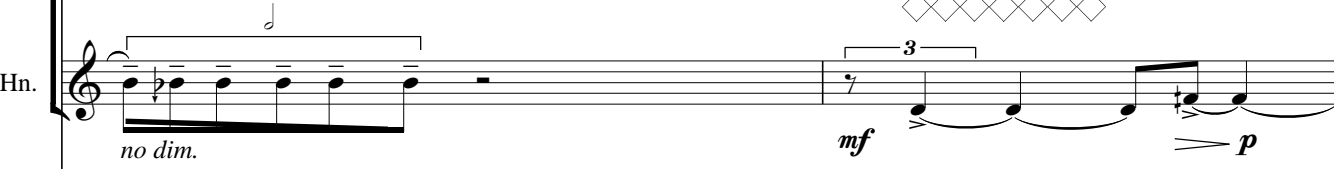
Vc. 1/2 legno arco SP flautando *ff*(*mf*) *fff*(*f*) arco *f* sempre **3** gliss. gliss.

7

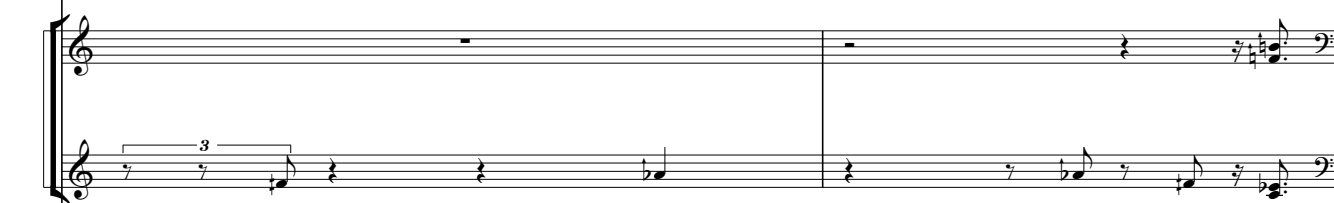
Bar. 

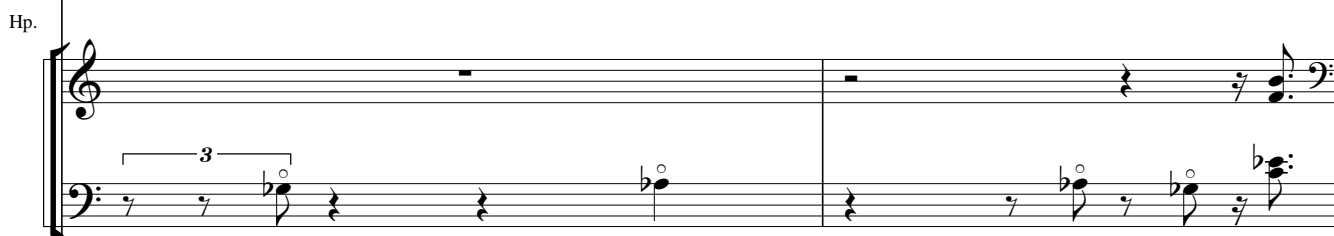
Fl. *mf*  *f* *sempre* *p*

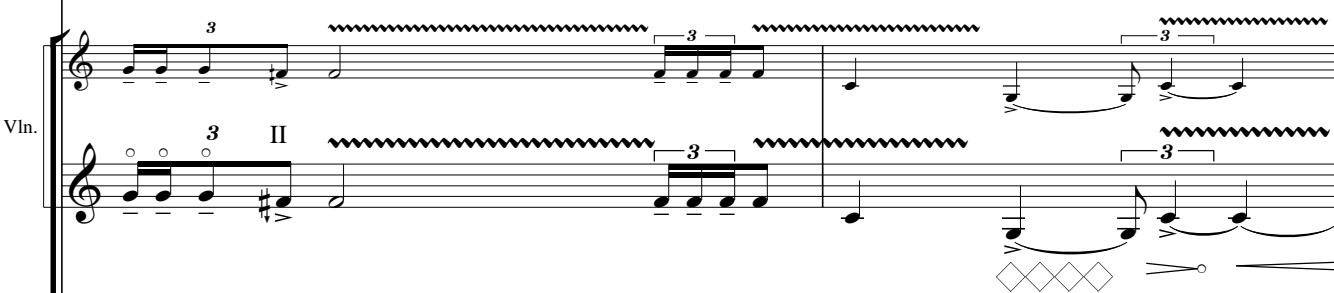
Cl. *f* *sempre* 

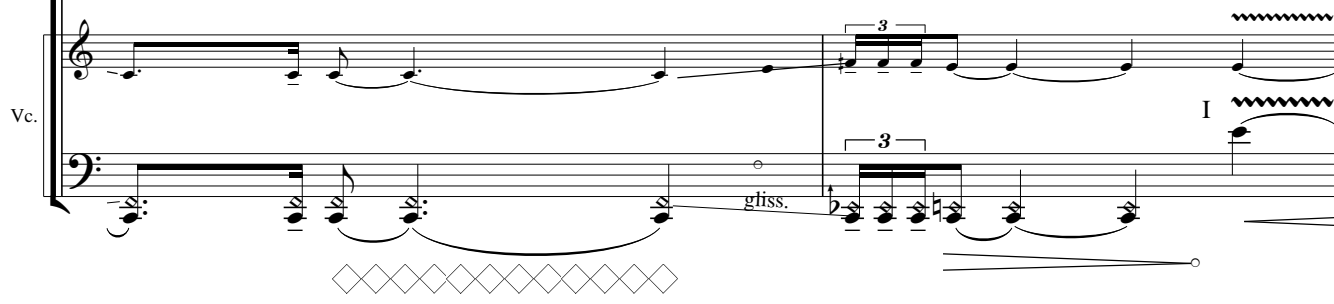
Hn. *no dim.*  *mf* *p*

Perc. metal mallet  *mf* *sempre* *Ped.* ord. hard mallet



Hp. 

Vln. 

Vc. *gliss.* 

9

Bar. *impudique - ment sa femme à côté de lui se couche* La musique le di -

Fl. *mf*

Cl. *mf*

Hn. *mf*

Perc. hard mallets, with motor (slow) *mp* *f*

Hp. *f*

Vin. *mf* IV II

Vc. *mf* II III

Detailed description of the musical score: This page contains measures 9 through 12 of a musical score. The vocal line (Baritone) is in the top staff, with lyrics in French: "impudique - ment sa femme à côté de lui se couche" and "La musique le di -". The vocal melody is in a low register, with a dotted half note at the beginning of measure 9. The orchestral accompaniment includes: Flute (Fl.) and Clarinet (Cl.) playing a melodic line with a mezzo-forte (*mf*) dynamic; Horn (Hn.) playing a similar melodic line with *mf*; Percussion (Perc.) using hard mallets with a motor, playing a rhythmic pattern that starts in measure 10, with dynamics *mp* and *f*; Harp (Hp.) playing a bass line with triplets and a forte (*f*) dynamic; Violin (Vin.) and Viola (Vc.) playing a melodic line with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

11

Bar. *manche après-midi joue dans les quartiers popu - laires.*

Fl. *s. frull*

Cl. *bisbigl.*

Hn. *mf*

Perc. *no motor*

Hp. *8<sup>va</sup>*

Vn. *III MS*

Vc. *II I MS static*

Detailed description of the musical score: The score is for page 5, measures 11-13. It features eight staves: Baritone (Bass clef), Flute (Treble clef), Clarinet (Treble clef), Horn (Treble clef), Percussion (Treble clef), Harp (Grand staff), Violin (Treble clef), and Viola (Bass clef). The Baritone part has a vocal line with lyrics: "manche après-midi joue dans les quartiers popu - laires." The Flute part includes a section marked "s. frull" (sforzando flutter) with dynamics *f*, *p*, and *f*. The Clarinet part has a section marked "bisbigl." (bisbigliando) with dynamics *f*, *p*, and *f*. The Horn part has dynamics *mf*. The Percussion part has a section marked "no motor" with dynamics *mf* and *p < f*. The Harp part has dynamics *p*, *mf*, and *p*. The Violin part has dynamics *f*, *p*, and *f*, and includes a section marked "III MS". The Viola part has dynamics *f*, *p*, and *f*, and includes a section marked "II I MS static".

13

**A** vibrato ord.\*

Bar. *Le mouvement de la cage tho - ra que sous la robe la cage de ce mouve ment la robe elle*

Fl. *key perc* *only air* *sound with air* *tongue ram* *change to Alto flute*  
*mf* *f* *p* *mp* *mf*  
*no vibr electronic*

Cl. *mf* *mf* *mf* *mp* *mp* *mp*

Hn. *s. frull*  
*mf* *f* *p* *pp* *poco* *poco*

Perc. *Marimba* *Vibraphone*  
*mf* *f* *mp* *1/2 Ped.* \*

Hp. *ord* *p.d.l.t* *ord* *p.d.l.t* *ord*  
*mp* *ff* *f* *pp* *mp* *pp*  
*8vb*

Vln. *static* *legno tratto* *free rythm*  
*poco* *mp* *mp* *mp* *III* *IV*

Vc. *legno batutto* *SP* *ST* *pizz* *legno tratto* *free rythm*  
*poco* *mp* *mf* *mp* *I* *I* *II* *II*

\* up to \* open gradually the vibrato and make it faster and more irregular



16

Bar. *f* *p* *sub* (extreme vibrato) \* vibr ord 7

même come une enveloppe de chair La cage de chair les seins nus là

Fl. sound with air h. frull *f* (*p*) key perc only air h. frull

Cl. *p* *pp*

Hn. bouché *mf* *p* ord

Perc. Gongs thai with vibr mallets at the edge (high) (low) *mp* *pp* low tam-tam scrape *pp*

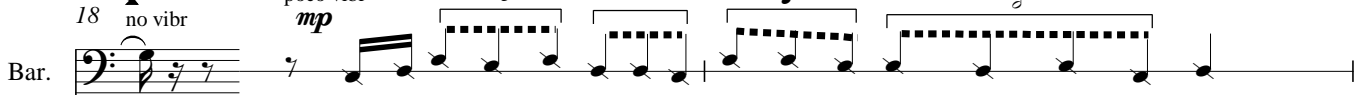
Hp. *p* *mf* *p*

Vln. *simile* III IV II III *poco* flautando *ppp*

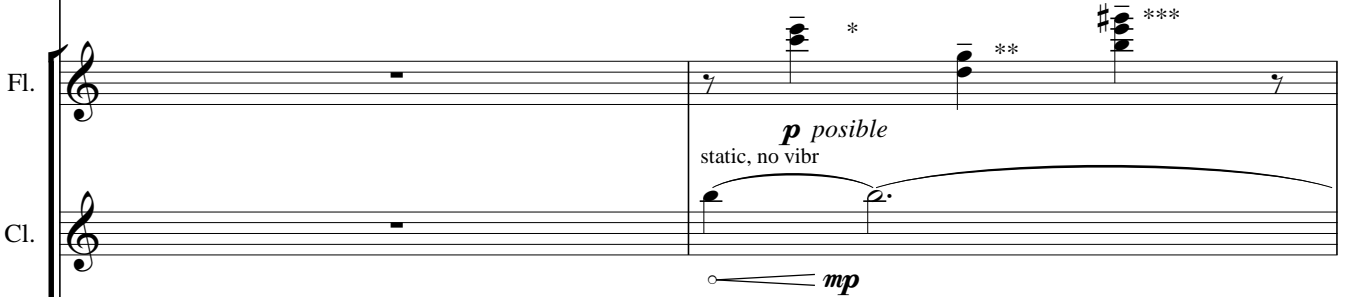
Vc. *simile* I II I II I II I II *poco* slow down

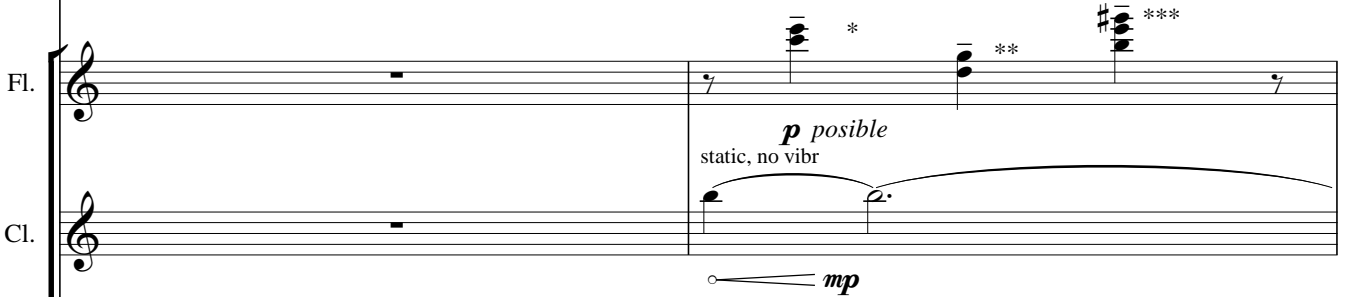
Sprechstimme  
poco vibr  
*mp*

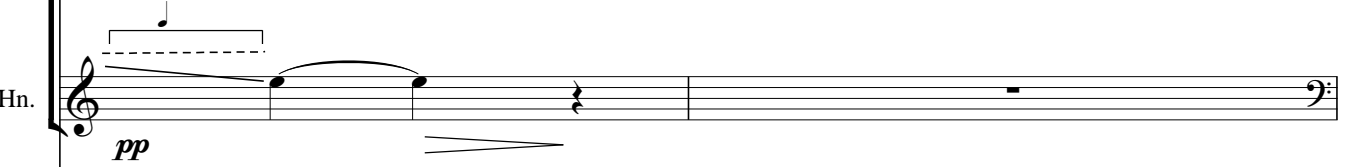
18 no vibr

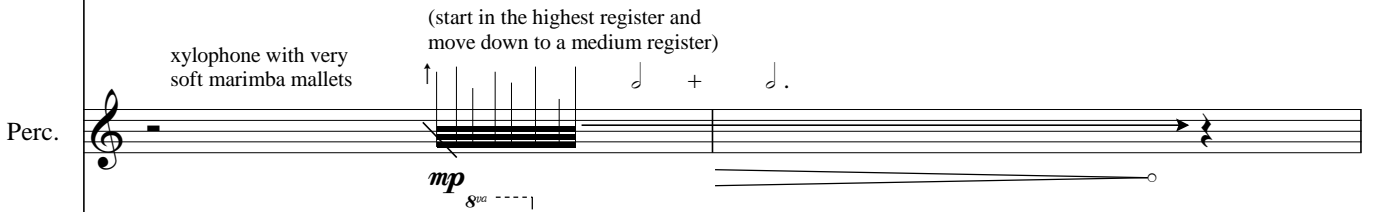
Bar. 

nous é-tions de - vant lui et se femme im - pu - dique, sem - bla - ble chair,

Fl. 

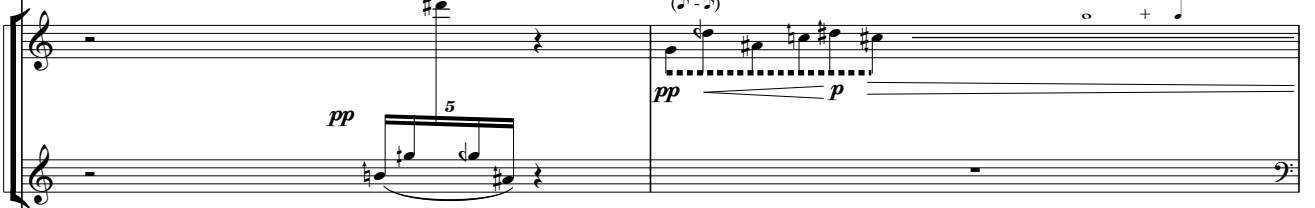
Cl. 

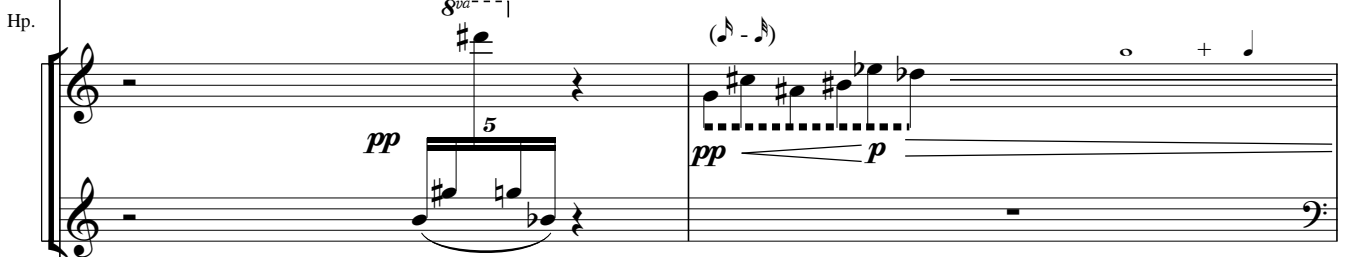
Hn. 

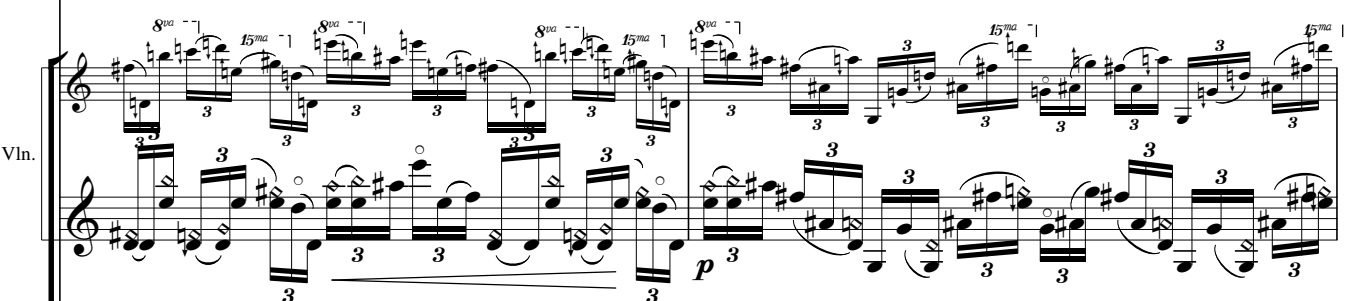
Perc. 

xylophone with very soft marimba mallets

(start in the highest register and move down to a medium register)



Hp. 

Vln. 

Vc. 

1/2 legno tratto

\* 1 2 3 4 / 2

\*\* 1 2 3 4 / 2 3 4 5 ♯

\*\*\* 1 2 3 / 2 3 4 5 ♯

20

Bar. nous, de - bout de - vant lui por - tant le mé - moire en nous des pri - sons que nous n'a - vons pas con - nues des

Fl.

Cl. S. MPh

Hn. *p* *poco cresc.*

Perc. (idem) *p* (stay on the lowest register) *p mp p*

Hp. *pp* *p*

Vln. *pp* *p* MS non arpeg. *p*

Vc. arco ord ord → MS *mp p mp*

*gliss. gliss.*

\* the metallic bouché sound is not expected, cover the bell just to mute the sound

22

Bar. *guerres que nous n'a vons pas faites*

Fl. *only air* *sound with air* *with air and key perc* *ord tr* *5* *tr tr*

Cl. *S. MPh* *S. MPh* *pp* *3 mp 3 pp*

Hn. *bouché* *ord* *bouché* *ord* *bouché h. frull*

Perc. *on the frame* *p* *mf* *p* *pp (no cresc)*

Hp.

Vln. *MS, very static* *pp* *mp* *f* *pp*

Vc. *MS* *mf* *mp* *f* *pp* *mp* *fff*

25

Bar. *[Empty staff]*

Fl. *p* *3* *gliss* *mp* *3* *no vibr* *3* *pp sub* *poco*

Cl. *p* *gliss* *3* *S. MPh* *no vibr* *poco* *pp sub*

Hn. *[Empty staff]*

Perc. Bongoes *p* *3* *pp sempre* *mp* *3*  
Toms

Hp. *p* *5* *p* *5*

Vin. *15<sup>ma</sup>* *p* *mp* *mp* *pp* *ST no vibr* *pp*

Vc. *p* *p*

Bar.

Fl. whistle tones ad lib

Cl. change to bass clarinet

Hn. bouché h. frull (bouché)

Perc. 3 3 3

Hp.

Vln. III IV legno tratto I

Vc. no vibr SP arco ord SP-- molto vibr

31

Bar.

Fl. simile

Cl.

Hn. 3 h. frull 3 ord. mf

Perc. mf

Hp. 3 3 3 7 3 f mf f

Vln. 8va gliss. 8va 15va mf f f

Vc. gliss. II I gliss. ord → ST f

Sprechstimme  
plain, simple

Bar. *mf* 33 nous qui a vous seule - ment ven du les jour - naux dans les quar tiers po - pu laires le di manche ma tin

Fl. only air → ord *f* *mp* *mp*

Cl. (ord) bisbig → only air → ord → only air → ord → only air → ord *f* *mf* *mf*

Hn. *p sub* *p* *mf*

Perc. *mf* *fp*

Hp. *dim* *pp* *mp*

Hp. *dim* *pp* *mp*

Vln. (5) ST ST → ord (III II) III II *p sub* *mp* *mp*

Vc. MS gliss. gliss. *mf* *mf* *f*



Bar.

Fl.

Cl.

Hn.

Perc.

Hp.

Vln.

Vc.

*mf* *p sub* *pp*

ord bisbig → air

no vibr h. frull

*mp* *p* *mf*

*p* *f*

ord mallet (♩ - ♩)

Marimba very hard mallet

*f*

*mp*

*mp*

(II) *mf* *p sub* *pp*

con sord (I) *pp sotto voce* tr

harmonics on III *pp sotto voce* tr

*f* *p sub* *pp*

*pp sotto voce*

Tense  
poco vibr

38

Bar.

robe\_ elle - même

Fl.

Cl.

Hn.

Perc.

Hp.

Vn.

Vc.

*f* 3

*p* *f* *f* *f*

slap staccatissimo sempre simile *f* *ff*

*p* *f* stacc. *f*

Gongs thai very soft mallets high mid. *pp* *f*

gliss. *mp* *f*

gliss. *mp* *f*

tr *mf* *f* *f* senza sord

gliss. *mf* *f* *f* 8<sup>va</sup> 8<sup>va</sup>

40

Bar. *— comme une — Et plus nue avec sa robe — regardant — la cage et l'homme gros, noir, ro*

Fl. *f*

Cl. *f*

Hn.  $\frac{2}{x} \rightarrow \frac{2}{3}$  *f*

Perc. Gongs thaï Décalé, like bells  
Tam-tams (l. v.)

Hp. *f* C#, E#, Fb, Gb, Ab

Vin. *legno batutto* *ff* l. b.

Vc. *legno batutto* *ff* l. b.

43

Bar. buste im- mo bile im- pu di que obs ti- né ré sig - né sa fem- me

Fl. with air ord

Cl. f

Hn. f

Perc. toms

Hp.

Vln. arco f 15<sup>ma</sup>

Vc. arco ST → SP 1. b. f

45

Bar. *5* à cô - té de lui *3* se couche. a - lors *3* la mu - sique de - ve - nue chair

Fl. *pp* *mf* *p sub* *mf* *mf* *mf* *p* gliss.

Cl. *mf* *p sub* (bend) *mf* *mf* *mf* *p* *f* *p*

Hn. *pp* *mf* *p sub* *p* *mf*

Perc. *pp* *mf* *p* *mf* *p sub*

Hp. *mp* *mp*

Vn. *pp* *mf* *p* *f* *f*

Vc. arco SP II III *p* *mp* *mf* gliss.

\*(1 2 3 4 / 2 3 4 5)

47

Bar. *a - ni - male* l'é - toffe devenue chair se plis sant et puis ten

Fl. *whistle tones ad lib* *with air* *h. frull* *h. frull*  
*f p < f p < f* *p* *mf*

Cl. *gliss.* *gliss.* *with air* *h. frull* *3* (ord)

Hn. *2/2* *2/3* *2/2* *2/3* *p* *f* *p* *f* *static* *mf*

Perc. *high tam-tam scrape* *mf*

Hp. *p.d.l.t* *ord* *p.d.l.t* *f* *mf*

Vln. *ST* *SP* *ord* (III) *pizz* *legno tratto* III IV *mf (p)*

Vc. II *legno tratto* I II *p* *f* *p < f* *mf (p)* *f*

49

Bar. due de-ve nue la mu-sique le di- manche l'a - près mi -

Fl. h. frull tongue ram key perc only air sound with air only air h. frull only air sound with air

Cl. with air (ord) stacc. only air sound with air only air h. frull sound with air

Hn. only air key perc only air h. frull

Perc. Low tam-tam wood mallet, at the edge

Hp. ord. 8<sup>va</sup> 3 3 3 3 pp mp pp mf

Vn. 3 1. b. 3 1. b. ff f ff

Vc. 3 1. b. 3 1. b. ff f ff

51

Bar. di dans lesquar - tiers po - pu - laires chair a - ni - mal et l'hu

Fl. static h. frull ord static *p sempre* *<f>mf*

Cl. h. frull static gliss ord static h. frull *p sempre* *<f>mf* *<f>mf*

Hn. static h. frull *p sempre* *<f>mf* *<f>mf*

Perc. vibraphone hard mallets *Red. f p*

Hp. *ff* *f sempre*

Vln. arco flautando (II) static, no vibr arco batutto arco ord molto vibr II I (II) *p* *f > p* *f* *mp*

Vc. arco ST arco batutto arco ord *p* *f > p* *<f>mf*



54

Bar. main plus sem- blable ain- si au chat ou à l'oiseau et chaud et comme le chat et l'oi seau

Fl. *f* *mf* *f* *mf* *f* *mf* *poco*

Cl. *f* *mf* *f* *mf* *poco*

Hn. *f* *mf* *mf* *f* *mf* *poco*

Perc. *f* \*

Hp.

Vin. Il sempre alternate SP, ST and ord. ad lib  
arco arco legno  
batutto ord pizz arco batutto arco  
*mp* *sfz*

Vc. *f* *mf* *f* *mf* *f* *mf* *poco*

57

*f* poco vibr sempre

Bar. *f* Ain - si

Fl. with air *mf* molto vibr *f* bisbig s. frull

Cl. with air *mf* ord *f* *mf* 3

Hn. *mf* *f* *mf* *f* bisbig 3 tr

Perc. High bongo (with mallets) *p* Gongs thai Tam-tams *mf*

Hp. *mf* 3

Vln. III SP *mf* pizz (III) *f* MS *mf*

Vc. III SP *mf* arco pizz ST → SP *f* *mf*

(ord.) → Sprechstimme

61

Bar. *gliss.*

Fl. *trm* *3* *trm* *3* *bisbig* *3* *no vibr with air* *f*

Cl. *3* *with air ord* *mf*

Hn. *(tr)* *trm* *trm* *1 → x → 0* *2/3* *2/2* *bouché*

Perc. *f* *mf* *pp* *pp*

Hp.

Vin. *5ma* *gliss.* *mf* *gliss.* *mf*

Vc. *slow variolage* *oscilate on the three strings* *gliss.* *f* *MS* *mf*

(Sprechstimme) → ord.

etle vin aux tablesfratemelles et les morts destombes fra-ternelles au tre - ment ap - pe - lée fosses communes

64

et les livres don nés pour rien

bisbig

s. frull

ord

gliss.

mp

mp

mf

mf

8<sup>vb</sup>

8<sup>vb</sup>

Vin.

Vc.

SP

(III)

gliss.

pizz

f

f

*ff* > *mf*

*p*

*f*

*f*

Detailed description: This page of a musical score covers measures 64 to 66. The Baritone part (Bar.) begins with a melodic line in measure 64, followed by a rest in measure 65, and a triplet of eighth notes in measure 66. The Flute (Fl.) part features a melodic line with a 'bisbig' (whisper) instruction and a dynamic marking of *p*. The Clarinet (Cl.) part has a melodic line with a 's. frull' (soft flutter) instruction and a dynamic marking of *mp*. The Horn (Hn.) part includes a melodic line with a 'gliss.' instruction and a dynamic marking of *mp*. The Percussion (Perc.) part consists of a rhythmic pattern of eighth notes with a dynamic marking of *mp*. The Harp (Hp.) part shows a sustained chord in measure 65 and 66, with dynamic markings of *mf* and octave markings of 8<sup>vb</sup>. The Violin (Vin.) part has a melodic line with dynamic markings of *ff* > *mf* and *p*. The Viola (Vc.) part features a melodic line with dynamic markings of *f*, *mf*, and *f*, and includes instructions for 'SP' (sordano), '(III)', and 'pizz' (pizzicato).

68 *mf*

Bar. *gliss.*

les en-fants sau - vés <sup>3</sup> de la mort

Fl. *mf* *f* *mf* *tongue ram*

Cl. *p* *ff* *f* *only air and key perc* <sup>3</sup>

Hn. *p*

Perc. *mf* Bongoes *p* *p* Toms

Hp. *f* *mp*

Vin. *mf* *ff* *f* *gliss.* *gliss.* <sup>3</sup> *legno batutto*

Vc. *arco SP* *legno batutto* *mf* *ff*

Bar. *f* et le profil du ty- ran que

Fl. *mf* *p* only air *ff*

Cl. *mf* *p* only air *ff*

Hn. only air *ff*

Perc. *mf* *mf* *f* *f* *p* like breathing *f* *f* *p* *f* *p* *f*

Hp. *mf* *f* *ff* *mf*

Vin. *mf* *mf*

Vc. *f* *mf*

Detailed description: This page of a musical score, numbered 71, features eight staves. The Baritone (Bar.) staff begins with a rest followed by a half note G2, marked with a forte (*f*) dynamic. The Flute (Fl.) and Clarinet (Cl.) staves have a triplet of eighth notes in the first measure, marked *mf*, followed by a rest and then a half note G4 marked *p*. The Flute and Clarinet staves then play a half note G4 marked *ff* with the instruction "only air". The Horn (Hn.) staff has a half note G2 marked *ff* with the instruction "only air". The Percussion (Perc.) staff features a complex rhythmic pattern of eighth notes with various dynamics: *mf*, *mf*, *f*, *f*, *p*, *f*, *f*, *p*, *f*, *p*, *f*. A phrase of six eighth notes is marked "like breathing". The Harp (Hp.) and Violin (Vin.) staves have chords marked *mf*, *f*, *ff*, and *mf*. The Violoncello (Vc.) staff has chords marked *f* and *mf*. The score concludes with a key signature change to B-flat major.

73 (ord) → Sprechstimme (Sprechstimme) → ord

Bar. tu gra-vais sur le mur de ta cel-lule pour sig-ni fier la li-ber - té nous de-vant la

Fl. no vibr, static *sfz > p*

Cl. no vibr, static *sfz > p*

Hn. static *sfz > p*

Perc. *p* *<f> p <f> p <f> p* *<f> p* *<f> p*

Hp. *f* *<ff> mf* *f* *<ff> mf* *f* *<ff> mf* *f*

Vln. *f* *arco no vibr, static (II)*

Vc. *f* *arco (I) no vibr, static* *sfz > p* *mf*

76

Bar. cage de - bout pro - me - neurs du di - manche aux fron - tières

(ord) → Sprechstimme

Fl. s. frull

Cl. ord sound with air

Hn.  $\frac{1}{2}$  →  $\frac{1}{2}$

Perc.  $< f > p$  →  $f$

Hp.  $f$  →  $f$  →  $ff$

Vln.  $sfz > p$  ST → SP → ST

Vc.  $f$  →  $pp$  →  $mp$



78 16" 10"

Bar.

Fl. *f* s. frull *mf* *mf* only air h. frull with key perc *p* *ff* stop suddenly

Cl. *f* H Mph *mf* *mf* H Mph only air h. frull with key perc *p* *ff*

Hn. *f*  $\frac{3}{4}$   $\frac{2}{4}$  only air h. frull with key perc *p* *ff*

Perc. *f* low tam-tam with bow *ff* on the marimba frame (♩ - ♩) oscillating free rhythm *pp* *mf*

Hp. muted\* alternate registers ad lib. *p* *ff*

Vln. *mp* E alternate ST, SP and ord ad lib. muted\* arco batutto arco ord legno batutto *p* *ff*

Vc. *mf* E alternate ST, SP and ord ad lib. muted\* legno batutto arco arco batutto *p* *ff*

\* cover the strings with the hand. No pitch should be perceived