

Jean-Luc Darbellay

BELENA

Melodrama
für
eine Sprecherin
oder
einen Sprecher
und Orchester

Französischer Text: François Debluë
"La Onzième Rêverie"
Berndeutscher Text: Guy Krneta
"Wen i dänke"

Partitur

Die Uraufführung von BELENA
durch das Sinfonie Orchester Biel Solothurn
zur Feier seines
50 jährigen Bestehens wird im
Kongresshaus Biel
am 19. Februar 2020 stattfinden.

Kaspar Zehnder, der mir freundlicherweise
den Auftrag erteilt hat,
wird das Konzert leiten.

Herzlichen Dank!

Besetzung:

Sprecherin oder Sprecher (ev. 2 Personen)

2 Flöten (2. auch Piccolo und Altflöte)
2 Oboen (2. auch Engl.horn)
2 Klarinetten in a (2. auch Bassklarinette in b)
2 Fagotte (2. auch Kontrafagott)
2 Hörner in f
2 Trompeten in c
1 Tenorposaune
1 Bassposaune
1 Harfe
Pauken (+ 1 Becken, fallweise auf das Fell gelegt + 1 Decke pro Pauke für die "coperto" Stelle
+ 2 Gummibälle)
Schlagzeug (2 Spieler)

Marimba 4 1/2 Otaven
Vibraphon (mit 2 Bögen)
Glockenspiel
Claves
5 Woodblocks
5 Templeblocks
5 Bongos
5 Tom-toms
1 kleine Trommel mit Schnarrsaite
1 grosse Trommel
Rainstick
4 Tam-tams (sehr tief bis mittel)
Watergong
4 hängende Becken (tief bis hoch)
1 Nietenbecken
Bamboo Chimes
Glass Chimes

Streicher:
Violine I (geteilt)
Violine II (geteilt)
Viola
Violoncello (geteilt)
Kontrabass

- Die Vorzeichen sind taktweise gültig, nur in der gleichen Lage, fallweise werden die Vorzeichen bei langen Takten wiederholt.
- Les altérations sont valables pour toute la mesure dans la même position, les altérations peuvent être répétées en cas de mesures très longues.
- The alterations are valid for the whole measure in the same position, they can be repeated in case of very long measures.

BELENA

Jean-Luc Darbellay

J = 58 *tranquillo e molto delicato*

1. Flöte
2. Flöte
Piccolo
Altf.
1. Oboe
2. Oboe
Engln.
1. Clar
in a
2. Clar in a
Bassclar in b
1. Fagott
2. Fagott
Kontrafag.
1. Horn in f
2. Horn in f
1. Trompete
in c
2. Trompete
in c
Tenorpos.
Bassposaune
Harfe
Pauken
Percussion
Text
1. Violinen
2. Violinen
1. Violoncello
2. Violoncello
Kontrabass

Solo *r-3-* *ben ten.* *r-3-* *eco*
pp *espr.* *ppp* *espr.*

10

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Clar. *ben ten.*
pochissimo cresc. *pp* *pp* *espr.* *cresc.* *poco a poco* *p* *mp* *dolce* *pp* *cresc.* *p* *cresc.*

2. Clar.

1. Fag.

2. Fag.

10

1. Horn

2. Horn

10

1. Tr.

2. Trp.

T'Pos

Basspos.

Harfe

Pk.

Vibr. *Vibraphon* *weiche Schlägel* *smooth mallets*

10

Text

10

1. Viol. *pochissimo cresc.* *pp* *pochissimo cresc.* *pp* *pppp*

2. Viol. *pochissimo cresc.* *pp* *pochissimo cresc.* *pp* *pppp*

10

Vla. *pochissimo cresc.* *pp* *pochissimo cresc.* *pp* *pppp*

10

Vcl. *pp*

K'bass

A

$\text{♩} = 58$

accel. molto

$\text{♩} = \text{ca. } 160$

Subito lento

jet $\text{♩} = 52$

Altfl.

1. Fl. 2. Fl.

1. Ob. E hn.

1. Clar. 2. Clar.

1. Fag. 2. Fag.

1. Horn 2. Horn

1. Tr. 2. Trp.

T'Pos. Basspos.

Harfe

Pk.

Vibr.

Madame et très Honorée,
C'est des rives de l'île St. Pierre,
au bord du lac admirable
que vous connaissez bien, que
j'ai le bonheur de vous écrire.

$\text{♩} = 58$

acc. mollo

pizz. $\text{♩} = \text{ca. } 160$

mp mf f più f $\text{♩} = 52$ *Subito lento*

29

B = 58

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Clar.

Solo delicato

pp *expr.*

2. Clar.

1. Fag.

2. Fag.

1. Horn

2. Horn

1. Tr.

2. Trp.

TPos

Basspos

Harfe

Pk.

Vibr. → *Marimba*

Ces lieux ne sont pas innocents,
vous le savez. Le vieux Rousseau
y a séjourné et son passage a laissé
ici quelques traces, comme ces
rivages en ont laissé dans ses Rêveries.
Deux cents ans se sont écoulés, bientôt
trois cents, que m'importe? Les

sécles ont moins de
prise sur moi que
les jours.

Devant moi,
une petite

1. Viol.

ppp

sempre s.t.

2. Viol.

ppp

sempre s.t.

1. Viol.

ppp

sempre s.t.

2. Viol.

ppp

sempre s.t.

Vla.

ppp

Vcl.

ppp

sempre s.t.

1)

ppp

K'bass

ppp

ppp

1) unhörbarer Einsatz
hidden entry

B

35

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Clar.

pochissimo cresc. sempre
molto dolce ed express.

dolcissimo
pochissimo cresc.
ben ten.

2. Clar.

1. Fag.

2. Fag.

35

1. Horn

2. Horn

35

1. Tr.

2. Trp.

T'Pos

Basspos.

Harfe

Pk.

Mar.

étendue de sable, de hautes roselières baignées d'eau. Abandonnée, une barque immobile... Une brume légère enlace l'horizon, ce matin. La mort paraît pourtant lointaine.

35

1. Viol.

2. Viol.

1) unhörbarer Einsatz hidden entry

2. Viol.

Vla.

35

1. Vcl.

2. Vcl.

K'bass

44

C

1. Fl. G.P. $\text{♩} = 92$

Altf. G.P. *Altfl.* *rit.* $\text{♩} = 92$

1. Ob. G.P.

E'hn. G.P.

1. Clar. G.P.

2. Clar. G.P.

1. Fag. G.P.

2. Fag. G.P.

1. Horn c.sord. $\text{♩} = 92$ *rit.* $\text{♩} = 92$

2. Horn G.P. $\text{♩} = 92$ *rit.* $\text{♩} = 92$

1. Tr. G.P.

2. Trp. G.P.

T'Pos. G.P.

Basspos. G.P.

Harfe G.P.

Pk. G.P.

Mar. G.P.

Text Sur le sable, pieds, quelques cailloux que les siècles et les vagues ont polis jusqu'à en faire des galets arrondis et doux au toucher. ...Je

1. Viol. G.P. *fpp* $\text{♩} = 92$

2. Viol. G.P. *fpp* $\text{♩} = 92$

1. Vcl. G.P.

2. Vcl. G.P.

Vla. *rit.* $\text{♩} = 92$

1. Vcl. G.P. *rit.* $\text{♩} = 92$

K'bass G.P. *rit.* $\text{♩} = 92$

C $\text{♩} = 92$

52

D = 92 accel. molto D = 132 D = 92 accel. molto D = 132 D = 92 accel. molto D = 132 D = 92 accel. molto D = 132

1. Fl. 2. Fl. (Flöte 2) 1. Ob. E hn. 1. Clar. 2. Clar. 1. Fag. 2. Fag.

1. Horn senza sord. 2. Horn senza sord. 1. Tr. 2. Trp. T'Pos. Basspos. Harfe Pk.

Mar. Marimba („schiefern“) („ricochets“) lance ma pierre à la surface de l'eau, bien à plat; elle rebondit; je compte, vite, qua-tre, cinq, six! Les enfants appellent ça des ricochets; la

1. Viol. 1. Viol. 2. Viol. 2. Viol. Vla. Vcl. K'bass

52

Solo c.l. f („schiefern“) („ricochets“) p

D = 92 accel. molto D = 132 D = 92 accel. molto D = 132 D = 92 accel. molto D = 132

58

1. Fl. $\text{J} = 92$ *accel.* $\text{J} = 132$

2. Fl. $\text{J} = 92$ *accel.* $\text{J} = 132$

1. Ob. $\text{J} = 92$ *accel.* $\text{J} = 132$

E'hn. $\text{J} = 92$ *accel.* $\text{J} = 132$

1. Clar. $\text{J} = 92$ *accel.* $\text{J} = 132$

2. Clar. $\text{J} = 92$ *accel.* $\text{J} = 132$

1. Fag. $\text{J} = 92$ *accel.* $\text{J} = 132$

2. Fag. $\text{J} = 92$ *accel.* $\text{J} = 132$

1. Horn. $\text{J} = 58$ *senza sord.* *Schläge auf das Mundstück*
hits on the mouthpiece

2. Horn. $\text{J} = 58$ *f* mp

1. Tr. $\text{J} = 58$

2. Trp. $\text{J} = 58$

T'Pos. $\text{J} = 58$ *Schläge auf das Mundstück*
hits on the mouthpiece

Basspos. $\text{J} = 58$ *f* mp

Harfe $\text{J} = 58$

Pk. $\text{J} = 58$

kl. Tr. *mit Schnarrsaiten*
with snare

mienne a rebondi sept
fois avant de disparaître.
Si les enfants étaient là,
nous ferions un concours.
Mais il n'y a pas d'enfant.

1. Viol. $\text{J} = 58$

2. Viol. $\text{J} = 58$

1. Viol. $\text{J} = 58$

2. Viol. $\text{J} = 58$

Vla. $\text{J} = 58$

Vcl. $\text{J} = 58$

K'bass. $\text{J} = 92$ *accel.* $\text{J} = 132$

1. Fl. $\text{J} = 92$ *molto*

2. Fl. $\text{J} = 92$ *molto*

1. Ob. $\text{J} = 92$ *molto*

E'hn. $\text{J} = 92$ *molto*

1. Clar. $\text{J} = 92$ *molto*

2. Clar. $\text{J} = 92$ *molto*

1. Fag. $\text{J} = 92$ *molto*

2. Fag. $\text{J} = 92$ *molto*

1. Horn. $\text{J} = 80$ *rall.molto*

2. Horn. $\text{J} = 80$ *rall.molto*

1. Tr. *lunga*

2. Trp. *lunga*

T'Pos. *lunga*

Basspos. *lunga*

Harfe *lunga*

Pk. *lunga*

kl. Tr. *lunga* \rightarrow Bongos

1. Viol. *lunga*

2. Viol. *lunga*

1. Viol. *lunga*

2. Viol. *lunga*

Vla. *lunga*

Vcl. *lunga*

K'bass. *col legno* *sul ponticello* $\text{J} = 80$ *rall.molto*

1. Fl. *lunga*

2. Fl. *lunga*

1. Ob. *lunga*

E'hn. *lunga*

1. Clar. *lunga*

2. Clar. *lunga*

1. Fag. *lunga*

2. Fag. *lunga*

1. Horn. *lunga*

2. Horn. *lunga*

1. Tr. *lunga*

2. Trp. *lunga*

T'Pos. *lunga*

Basspos. *lunga*

Harfe *lunga*

Pk. *lunga*

kl. Tr. *lunga*

1. Viol. *lunga*

2. Viol. *lunga*

1. Viol. *lunga*

2. Viol. *lunga*

Vla. *lunga*

Vcl. *lunga*

K'bass. *lunga*

1. Fl. *G.P.*

2. Fl. *G.P.*

1. Ob. *G.P.*

E'hn. *G.P.*

1. Clar. *G.P.*

2. Clar. *G.P.*

1. Fag. *G.P.*

2. Fag. *G.P.*

1. Horn. *G.P.*

2. Horn. *G.P.*

1. Tr. *G.P.*

2. Trp. *G.P.*

T'Pos. *G.P.*

Basspos. *G.P.*

Harfe *G.P.*

Pk. *G.P.*

kl. Tr. *G.P.*

1. Viol. *G.P.*

2. Viol. *G.P.*

1. Viol. *G.P.*

2. Viol. *G.P.*

Vla. *G.P.*

Vcl. *G.P.*

K'bass. *G.P.*

E ♩ = 58

1. Clar. *
2. Clar. *pochissimo pp*

1. Horn *
c.sord. *ppp pochissimo pp*

Wen i dänke, was mir aus
i Sinn chunnt, wen i dänke. Wi viu i cha dänke.
wen i dänke. Was mir aus
dürre Chopf geit.

* sehr leiser Einsatz
während des Sprechens.
very soft entry during speaking

Wi viu Frage sech
mir schteue, wo sech
mir no nie gschteut hei
u ersch itz fo aafa schteue,
wen i fa aafa dänke.

2. Clar. *
c.sord. *ppp pochissimo pp sub.*

1. Horn *
c.sord. *ppp pochissimo pp*

Text I sitzen am See u luege dry.
U dr See luegt zrugg. Gäß's Wind,
hätt's Wäue. Aber wüu das nid dr Fau
isch, lig't da, wi wen'r
würd schlafe.

Chan e See
dänke?

Text *tranquillo e molto delicato*
Con intensità accel. poco a poco

1. Vcl. *Solo pizz. secco*
secco sempre
poco f mp mf

2. Vcl.

Was würd'r dänke,
wen'r chönnt dänke?

♩ = 80

F ♩ = 60

Pk. coperti secco

Bongos mit Finger gespielt / played with the fingers
gedämpft / muted

Text U mues das nid
on en Art Dänke
sy, wo da
stattfingt i däm
See? Wi chönnt süsch so viu Läbe
näbenang u mitenang beschtaah im glyche See? Mues es da nid on en Art Vrbindige gä,

1. Vcl. 1. Solo 2. Solo

2. Vcl.

K'bass 1) Solo arco mp espr.

♩ = 60

G ♩ = 60

Pk. senza copertura

Toms pp

Vcl. poco cresc. → Vibr.

K'bass

Synapse, wo inenang gryfe?

Isch sone See nid im
Grund gno es risigs
Hirni, wo ir Landschaft
ligt u dänkt?

1. Solo 2) 5

2. Solo 5

1. Solo 2) pizz. 5

accel. poco a poco

♩ = 60

2) Saiten nur leicht berühren (leere Saiten meiden, in den Violinen und Violen)
stripe the strings slightly (avoid open strings, in violins and violas)

96

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Clar.

2. Clar.

1. Fag.

2. Fag.

96

1. Horn

2. Horn

96

1. Tr.

2. Trp.

T'Pos

Basspos.

Harfe

Pk.

Vibr.

Text

96

1. Viol.

2.

1. Viol.

2.

1. Solo pizz. 3
2) pp

2. Solo pizz. 3
2) pp

1. Solo pizz. 3
2) pp

2. Solo pizz. 3
2) pp

I. Solo pizz. 3
pp

Vla.

96

1. Vcl.

2.

K'bass

accel. sempre

99

1. Fl. *poco cresc.*
2. Fl. *poco cresc.*

1. Ob.

E'hn.

1. Clar. *pp*

B'klar.

1. Fag. *pp*

2. Fag. *pp*

1. Horn

2. Horn

99

1. Tr.

2. Trp.

T'Pos.

Basspos.

Harfe *pp*

Pk. *pp*

Vibr.

99

Text

1. Viol. 2) *Tutti pp semper*

2) *Tutti pp semper*

1. Viol. 2) *Tutti pp semper*

2) *Tutti pp semper*

Vla. 2) *Tutti pp semper*

1. Vcl. 2) *Tutti pp semper*

2) *Tutti pp semper*

K'bass *pp semper*

<img alt="A page of a musical score for orchestra and harp. The page is numbered 13 at the top right. The score includes parts for Flute 1, Flute 2, Oboe, English Horn, Clarinet 1, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Bassoon 3, Harp, Piano, Vibraphone, Text, Violin 1, Violin 2, Viola, Cello 1, Cello 2, and Double Bass. The music is in 2/4 time, key signature is A major (no sharps or flats). Measure 99 starts with Flute 1 and 2 playing eighth-note patterns. Oboe and English Horn enter later. Measures 100-101 show various woodwind entries with dynamics like pp, poco cresc., and pp semper. Measures 102-103 feature a tutti section for strings and harp. Measures 104-105 show more woodwind entries. Measures 106-107 feature another tutti section. Measures 108-109 show woodwind entries. Measures 110-111 feature a tutti section. Measures 112-113 show woodwind entries. Measures 114-115 feature a tutti section. 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102 [H] ♩ = 86

1. Fl. *poco cresc.*

2. Fl. *poco cresc.*

1. Ob. *pp*

E'hn. *pp*

1. Clar. *poco cresc.*

B'klar. *poco cresc.*

1. Fag. *poco cresc.* *p* *poco cresc.* *mp* *poco cresc.*

2. Fag. *poco cresc.* *p* *poco cresc.* *mp* *poco cresc.*

1. Horn *p* *in rilievo hervortretend* *p* *cresc.*

2. Horn *p* *in rilievo hervortretend* *p* *cresc.*

1. Tr. *p* *espr.* *cresc.* *poco a poco* *mp* *cresc.*

2. Trp. *p* *espr.* *cresc.* *poco a poco* *mp* *cresc.*

T'Pos *p* *in rilievo hervortretend* *poco a poco* *mp*

Basspos. *p* *espr.* *cresc.* *poco a poco* *mp*

Harfe *cresc.* *p* *cresc.* *mp* *cresc.* *mf* *cresc. molto*

Pk. *poco cresc.* *p* *espr.* *cresc.* *poco a poco* *mp*

Vibr. *pp* *poco cresc.* *p* *poco cresc.*

Text *pizz. ord.* *p* *poco cresc.* *mp* *poco cresc.* *arco*

1. Viol. *poco cresc.* *pizz. ord.* *p* *poco cresc.* *mp* *poco cresc.*

2. Viol. *poco cresc.* *pizz. ord.* *p* *poco cresc.* *mp* *poco cresc.*

Vla. *poco cresc.* *pizz. ord.* *p* *poco cresc.* *mp* *poco cresc.* *arco*

Vcl. *poco cresc.* *pizz. ord.* *p* *poco cresc.* *mp* *poco cresc.*

K'bass *poco cresc.* *pizz. ord.* *p* *poco cresc.* *mp* *poco cresc.*

[H]

105

1. Fl. *mf* s s s cresc. s *poco f*
2. Fl. *mf* s s s cresc. s *poco f*
1. Ob. *p* s s cresc. s *mp* → *Oboe*
E'hn. *p* s s cresc. s *mp*
1. Clar. cresc. s *mp* s cresc. s *mp* s *p* s *pp* s *p* s
B'klar. s *mp* s *p* s *pp* s *p* s
1. Fag. *mf* s cresc. s *poco f* s *p* s *pp* s *p* s
2. Fag. *mf* s cresc. s *poco f* s *p* s *pp* s *p* s
1. Horn *mf* — 3 — *mf* — 3 — cresc. s *poco f* *p* sub. esp. s cresc. s *mp*
2. Horn *mf* — 3 — cresc. s *poco f* *p* sub. esp. s cresc. s *mp*
1. Tr. —
2. Trp. —
T'Pos. cresc. s *mf* cresc. s *poco f* *p* sub. esp. cresc. s *mp*
Basspos. cresc. s *mf* cresc. s *poco f* *p* sub. cresc. s *mp*
Harfe cresc. s *mf* cresc. s *mp* cresc. s *mf* cresc. s *mp* cresc.
Pk. cresc. s *mf* cresc. s *poco f* *p* sub. esp. cresc. s *mp*
Vibr. s *mf* s cresc. s *poco f* → *Marimba*
Text —
1. Viol. cresc. s *mf* s cresc. s *poco f* s
2. Viol. cresc. s *mf* s cresc. s *poco f* s
1. Viol. arco s s cresc. s *poco f* s
2. Viol. arco s s cresc. s *poco f* s
Vla. s *mf* s cresc. s *poco f* s
Vel. arco s s cresc. s *poco f* s pizz. *mp* cresc. s # s
K'bass arco s s cresc. s *poco f* s pizz. *mp* cresc. s

108

1. Fl. 2. Fl. 1. Ob. 2. Ob.

1. Clar. B'klar. 1. Fag. 2. Fag.

1. Horn. 2. Horn. 1. Tr. 2. Trp.

T'Pos. Basspos.

Harfe Pk. Mar.

Text

1. Viol. 2. Viol.

Vla. Vcl. K'bass.

III

1.FL. decresc. 5 p

2. FL. decresc. 5 p

1. Ob. decresc. 5 p

2. Ob. decresc. 5 p

1. Clar. decresc. 5 5 5 5

B'klar. decresc. 5 5 p 5

1. Fag. decresc. 5 p

2. Fag. decresc. 5 p

1. Horn. decresc. p espr. cresc. mp

2. Horn. decresc. p cresc. mp

1. Tr. decresc. p espr. cresc. mp

2. Trp. decresc. p cresc. mp

T'Pos. decresc. p espr. cresc. mp

Basspos. decresc. p cresc. mp

Harfe piu l.v.

Pk.

Mar. decresc. mf decresc. 6 → Claves

Text

III

1. Viol. decresc. mf decresc. 5 5 5 p cresc. mp

2. Viol. decresc. 5 mf decresc. 5 5 p cresc. mp

Vla. decresc. 5 mf decresc. 5 5 p cresc. mp

Vcl. decresc. 5 mf decresc. 5 p pizz. cresc. mf 3

K'bass decresc. mp 3 cresc. mf

115

1. Fl. 2. Fl. 1. Ob. 2. Ob. 1. Clar. B'klar. 1. Fag. 2. Fag.

mf s cresc. f 5 decresc. 5 mf
mf 5 cresc. 5 f decresc. 5 mp
mp cresc. 5 mf 5 decresc. mp
mf 5 cresc. 5 f decresc. 5
mf 5 cresc. 5 f decresc.
mf 5 cresc. 5 f decresc.

1. Horn 2. Horn

cresc. 3 mf

1. Tr. 2. Trp.

cresc. 3 mf cresc. 3 f 3
cresc. 3 mf

T'Pos

Basspos.

Harfe

gloss ffz f ff lv.

Pk.

Clav.

Text

115

1. Viol. 2. Viol. Vla. Vcl. K'bass

cresc. 3 mf cresc. 5 f 5
cresc. 3 mf cresc. 5 f 5
cresc. 3 mf cresc. 5 f 5
poco f arco cresc. 5 f 5
poco f 3 cresc. 5 f 5
poco f cresc. 5 f 5

III 9

1. Fl. *mf* *s* decresc. *s* *mp* decresc. *s* *mp* decresc. *p* *rall.* **I** $\text{♩} = 68$

2. Fl. *s* decresc. *s* *mp* decresc. *s* *mp* decresc. *p* *Altif.*

1. Ob. *mf* *cresc.* *f* *decresc.* *mf* *espr. mp* *Solo*

E'hn.

1. Clar. *mp* *s* decresc. *s* *mp* *s* decresc. *p*

B'klar. *mp* *s* decresc. *p*

1. Fag. *decresc.* *mf* *decresc.* *p*

2. Fag. *mf* *s* decresc. *mp* *s* decresc. *p*

1. Horn *s*

2. Horn *s*

1. Tr. *espr. dolce* *mp*

2. Trp. *s*

T'Pos. *s*

Basspos. *s*

Harfe *s*

Pk. *s*

Clav. *s*

Text *s*

III 9

1. Viol. *decresc.* *mf* *decresc.* *mp* *p*

2. Viol. *s* *decresc.* *mf* *decresc.* *s* *mp* *p*

2. Viol. *decresc.* *mf* *decresc.* *mp* *p*

Vla. *decresc.* *pizz.* *mf* *decresc.* *mp* *p*

Vcl. *pizz.* *mf* *decresc.* *mf* *rall.* **I** $\text{♩} = 68$

K'bass *decresc.* *mf*

124

1. Fl.

Altf. *cresc.* *mf* *cresc.* *poco f* *decrec.* *mf* *Solo* *mp*

1. Ob.

E'hn. *mf* *espr.*

1. Clar.

2. Clar.

1. Fag.

2. Fag.

124

1. Horn

2. Horn

124

1. Tr.

2. Trp.

T'Pos

Basspos.

Harfe

Pk.

Clav.

Text

124

1. Viol.

2. Viol.

Vla.

124

1. Vcl.

2. Vcl.

K'bass

132 *poco accel.* *a tempo* $\text{♩} = 68$

Altfl. *cresc.* *mf pp* *poco cresc.* *p* *mp* *mf* *decresc.*
Text Was für Frage das
nach sech ziet, das
Danke.
1. Viol. *p* *mp* *decresc.*
2. Viol. *p* *mp* *decresc.*

138 Altfl. *mp* *espr.* *poco animando* *decresc.* *p* *poco cresc.* *mp* *decresc.*
Text Oder git's sowiso meh
Fragen aus Antwort?
Wiu zwar jedi Antwort meint, e
Frag z beantworte, tatsächlech aber
hundert nöni Fragen uwirft wi Wäue,
won i cha schteue, wen i nid z fride bi mit dr Antwort,
wen i mi mit den Antworte, wo's git, nid wott zifre gä.
1. Viol. *p* *decresc.* *pp* *cresc.* *mp* *decresc.*
2. Viol. *p* *decresc.* *pp* *cresc.* *mp* *decresc.*

143 1. Fl. *G.P.* *♩ = 54* *pp* *pp*
Altfl. *p* *pp* *G.P.* *pp*
1. Ob. *G.P.* *pp*
E'hn. *G.P.* *pp*
1. Clar. *G.P.* *pp*
B'klar. *G.P.*
1. Fag. *G.P.*
2. Fag. *G.P.*
Text I cha ds Wasser nä: isch es hert oder weich? *G.P.* Wen i drinn schta, isch es weich. *G.P.* Wen i mi drinn bewege, bewegt sech's mit.
1. Viol. *p* *pp* *G.P.*
2. Viol. *p* *pp* *G.P.*
Vla. *G.P.*
Vcl. *G.P.*
K'bass *G.P.* *♩ = 54*

150

1. Fl. *pp* 5 3 5 6 5 3
Altfl. *pp* 5
1. Ob. *pp* 3 5 6 7 3
E'hn. *pp* 5 6 7 3
1. Clar. *pp* 5 6 7 3
B'klar. *pp* 6 7
1. Fag. *pp* 9 3
2. Fag. *pp* 5 5
1. Horn
2. Horn
1. Tr.
2. Trp.
T'Pos
Basspos.
Harfe
Pk.
Clav.
Text Es schmiegt sech a mi. Wen i us höher Dischtanz druf
abegheie, isch's hert wi Beton.
1. Viol. 150 s.t. ord.
2. Viol. G.P. *ppp*
1. Vla. 150 s.t. ord.
2. Vcl. G.P. *ppp*
K'bass G.P. K = 60 accel. molto

156 = 86

1. Fl. *mf* 5 cresc. molto 5 *ff* *ppp* *ppp* *f* 5 cresc. *più f*
Picc. 5 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* 5 cresc. *più f*
1. Ob. 5 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* 5 cresc. *più f*
E'hn. 5 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* 5 cresc. *più f* → Oboe
1. Clar. 5 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* 5 cresc. *più f*
B'klar. 5 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* 5 cresc. *più f*
1. Fag. 5 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* 5 cresc. *più f*
2. Fag. 5 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* cresc.
1. Horn. 3 3 3 3 3 3 *gliss.* 5 *f* *gliss.*
2. Horn. 3 3 3 3 3 3 *f* *gliss.*
1. Tr. 3 3 3 3 3 3 *f*
2. Trp. 3 3 3 3 3 3 *f* *gliss.*
TPos. 3 3 cresc. molto 3 3 3 *f* *gliss.*
Basspos. 3 3 cresc. molto 3 3 3 *f* *gliss.*
Harfe *ff*
Pk. 3 3 cresc. *ff* *gliss.* *ff* *gliss.* *ff* *gliss.* *ff* *gliss.*
Clav. Claves → gr Trommel
Text *ff*
156
1. Viol. *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* cresc. 5 *più f*
2. Viol. *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* cresc. 5 *più f*
1. Viol. *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* cresc. 5 *più f*
2. Viol. *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* cresc. 5 *più f*
Vla. 156 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* cresc. *più f*
Vcl. 156 *mf* cresc. molto 5 *ff* *ppp* *ppp* *f* cresc. 5 *più f*
K'bass pizz. 5 *mf* cresc. molto arco 5 *ff* *ppp* *ppp* *f* cresc.
= 86 *mf*

161

1. Fl. - - - - -

2. Fl. - - - - -

1. Ob. - - - - -

2. Ob. - - - - -

1. Clar. - - - - -

B'klar. *sfz:ppp* 5 5 5 5 *sfz:ppp ppp* *sfz*

1. Fag. *sfz:ppp* 5 *cresc. molto* 5 5 5 *sfz:ppp ppp* *sfz*

2. Fag. *sfz:ppp* 5 *cresc. molto* 5 5 5 *sfz:ppp ppp* *sfz*

1. Horn. - - - - -

2. Horn. - - - - -

161

1. Tr. - - - - -

2. Trp. - - - - -

T'Pos. - - - - -

Basspos. - - - - -

Harfe - - - - -

Pk. *fppp* *ppp* *fppp ppp* *gedämpft / muted*

gr.Tr. *fppp* *ppp* *fppp ppp* *gedämpft / muted* *Rainstick*

Text 161 Wett i Wasser sy? 3

1. Viol. - - - - -

2. Viol. - - - - -

1. Viol. *piaf* - - - - -

2. Viol. - - - - -

161

Vla. - - - - -

Vcl. 1 *sfz:ppp* 5 5 5 5 *sfz:ppp ppp* *sfz*

Vcl. 2 *sfz:ppp* 5 *molto* 5 5 5 *sfz:ppp ppp* *sfz*

K'bass *sfz:ppp* 5 *molto* *sfz:ppp ppp* *sfz*

171

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Clar.

2. Clar.

1. Fag.

2. Fag.

1. Horn

2. Horn

1. Tr.

2. Trp.

T'Pos

Basspos.

Harfe

auf Becken gespielt 

Pk. *pp schütteln shake*

Rainst. *p*

→ Watergong

pochissimo cresc.

Bode, Wüeschtine fruchtbar mache,
vr dampfe, Wuuke biude?

1. Viol. *pp*

2. Viol. *pp*

1. 2. Viol. *pp*

Vla. *pp*

1. 2. Vcl. *p* *5 sempre*

K'bass *p* *5 sempre*

3) mit der Spannschraube in vertikaler Position ganz hohe Töne individuell unregelmäßig antipfen.
touch the strings with the screw of the bow in the vertical position, very high notes, irregularly individually.

174

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Clar.
2. Clar.
1. Fag.
2. Fag.
1. Horn
2. Horn
1. Tr.
2. Trp.
Tp
Basspos.
Harfe
Pk. *p* Watergong delicate cresc. poco a poco *mp* Whl.
Perc. *p* cresc. poco a poco *mp*
Text Wett i chönne Chäure flüen und aus Wasserfau vo Feusen abegumpe?
1. Viol. *p* 4) 5) 6) >> >>> > >>> >
2. Viol. *p* 4) 5) 6) >> >>> >
Vla. *p* 4)
Vcl. *p* 4)
K'bass *p* 4)

4) mit den Fingern hinter dem Steg keine Geräusche auf den Saiten erzeugen (leere Saiten dämpfen!)
To produce very delicate noises with the fingers behind the bridge on the strings (take care to mute the open strings)

5) feines Trommeln mit den Fingern auf der Decke (individuell) 6) Unregelmäßige, freie, feine Akzente, (individuell)
drumming smoothly on the table (individually) irregular smooth, free accents (individual)

191 [N] *Solo*

1. Fag. *poco f* *accel.* *f*

Däsch es merkwürdigs
Vrhautnis zwüsche de
Fragen u den Antworte.

Dass d Antworte meine,
d Fragen überflüssig z
mache, während si tat-
sächlich vo ihne läbe.

Was isch en Antwort
ohni Frag?

Öpis, wo niemer
intressiert.

198 *rall.* *mf*

1. Fag. *f* *mp*

Text U was isch e Frag
ohni Antwort?

Öpis, wo ai interessiert.
Wo sech d Antworte gä-
syting chöi überbielen und
erschläh wi antiki Heude,
we si wei aus einzigi güte,
einzigi Antwort uf ene Frag,
wo's no ke Antwort git drüuf.

Während ig eifach *2*
cha wyterfrage.

204 *più f* *accel.* *rit.* *G.P.*

1. Fag. *f* *più f* *mf* *mp*

Text Immer wyter.

Bis dene heudehaften Antworten
aune d Luft usgeit u si da lige
wi gschrumpleti Ballön.

G.P.

210 *mit zwei Gummibällen reiben* *rubbing with two rubberballs.* *Gummibälle weg* *rubberballs out* *ordinario:* *delicato* *Schlägel* *mallets*

Pk. *neigen* *schütteln* *pp* *p* *Watergong* *p*

Rainst. *incline* *shake* *mf* *f* *mf* *neigen* *Watergong* *delicato*

Oder d Schteine.
Het e Schtei mau

ghueschet?

1. Viol. *s.p.* *pp* *s.p.* *pp* *s.p.* *pp* *s.p.* *pp* *s.p.* *pp*

2. Viol. *s.p.* *pp* *s.p.* *pp* *s.p.* *pp* *s.p.* *pp* *s.p.* *pp*

216 *slap* *92* *accel.* *132* *60*

1. Fl. *cresc.* *poco a poco* *mp*

Pk. *cresc.* *poco a poco* *mp*

W'gong *cresc.* *poco a poco* *Wbl.* *Woodblock* *p*

Text Het e Schtei mau grännet? Hei d Schteine gläßt? *Wen e Schtei über ds Wasser*
gumpet, vo Oberflächi zu Ober-
flächi, chan i ahne, wi's isch gsi,

1. Viol. *s.p. sempre* *s.p. sempre* *s.p. sempre* *pp sempre s.p.*

2. Viol. *s.p. sempre* *s.p. sempre* *s.p. sempre* *pp sempre s.p.*

223

1.FL. $\text{J} = 92$ accel. 2.FL. $\text{J} = 60$ Solo 1.Ob. 2.Ob. W'bl.

f p cresc. 6 mp cresc. 6 pp sub. cresc. 6 p p Solo 6 p

mfp 6 decresc. p Solo 6 p

wo d'Schteine no gläbt
hei, wo si gflöge sy wi
Vögu.

Watergong

223

1. Viol. 2. Viol.

1. Viol. 2. Viol.

228

1.FL. 2.FL. 1.Ob. 2.Ob.

p cresc. 6 mp cresc. 6 p sempre cresc. 6 mf p 6 decresc. 6 mp

231

1.FL. 2.FL.

poco rit. $\text{tranzillo J} = 64$
poco cresc. mp cresc. mf

p \rightarrow Piccolo

Text

Wenn hei si ds Flüge vrlehr?
Wenn hei si ihri Flügu vrloore?

Wi viu Druck u wi viu Sunneliecht
wär nötig, dass d Schteine wider chönnte
flüge? Dass si d Werml würde bhaute, o
im Winter.

Ihres Härz us Schtei wider würd aafa
chloppe. We di Schteine chönnte rede.
Was hätte sin is z vreze? Wüsste si no,

was mir aus mit ihnen aagschteut hei?
Oder hei sin is bereits vrgässe?

1. Viol. 2. Viol.

(delikates, langsames,wellenförmiges glissando, vertikal auf der c-Saite)
(vertical, glissando, slow, smooth,in little waves on the c-string)

247 IV V VI VII VIII IX

Harfe *ppp*

Pk.

W'gong

Text

Dass jedi Antwort nöii
Fragen uwirft wi Wäue,
won i cha schteue.

Frage, wo no viu gnauer, no
viu ungloublecher u no viu
unbeantwortbarer sy aus

aui Frage vor ihne. Dass i dür
ds Antworten uf nöii Frage
chume. Dass i nume cha
wyterdänke, wen i meine,
fertig tänkt z ha.

U dr See ligt da, wi wen'r
würd schlafte. Win es Hirni,
wo dänkt, chan i dänke.
Gab's Wind, hätt's Wäue.
Wüu dasnid dr Fau isch,
Ys u Wasser.

geset dä See uus win es Schück
Himu. Wuuke tryben ufen See.
Wasser i gasförmigem
Zueschtand, wo liechter isch aus
Ys u Wasser.

Becken weg
without cymbal

Wbl.

Wett ig ihre Wäut läben ohni
Frage? Wett ig ihre Wäut labe
ohni Antwortre?

1. Viol.

1. 7) s.p. *langsame Clusterbildung in feinen Wellenbewegungen*
individuelle Progression: 1. Pult bis c2, die andern entsprechend weniger

2. 7) s.p. *langsame Clusterbildung in feinen Wellenbewegungen*
individuelle Progression: 1. Pult bis c2, die andern entsprechend weniger

1. Viol.

1. 7) s.p. individuelle Progression: 1. Pult bis h', die weitern entsprechend weniger

2. Viol.

1. 7) s.p. individuelle Progression: 1. Pult bis h', die weitern entsprechend weniger

Vla.

247 7) s.p. individuelle Progression: 1. Pult bis gis, die weitern entsprechend weniger

Vcl.

1. 7) individuelle Progression: 1. Pult bleibt auf C, die andern Pulte sinken ab.

2. 7) individuelle Progression nach unten entsprechend den Zielnoten.

K'bass

7) individuelle Progression nach unten entsprechend den Zielnoten.

7) individuelle langsame Wellenbewegung zur Bildung eines Clusters. Tremolo sempre (ausser Vcl und Cb.) individual slow Wave-mouvements to form a cluster, always with tremolo (except cello and doublebass)

34

R $\text{♩} = 64$

253 X molto tranquillo, sospeso Solo sotto voce

1. Horn p *espr.*

253 1. Viol. mp

2. Viol. pp

Vla. 253 mp

Vel. 253 p *espr.*

K'bass $\text{♩} = 64$ molto tranquillo, sospeso

267 Nietenbecken
sizzle cymbals l.v. Woodblock > >
Nieten bck. Kl. Trommel
Side drum

267 Bongos Bongos > >
Bongos più f s 5 > >
Text vitres et la
vaisselle brisée, les injures, les quolibets. 5
267 f più f ff

1 Vcl. secco f >
2 Vcl. ff ff

K'bass > secco secco
più f ff ff

271

Harfe

Pk.

Toms

271 mit Schnarrsaiten *f* *mf* *ff*

kl. Tr. „dead shots“ *f* *ffpp* *mf*

Text

1. Viol.

2. Viol.

Vla.

Vcl.

K'bass

ff *ff* *ff* *ff* *ff* *ff* *ff*

275

Harfe

Pk.

Toms

Bongos

Text

Vla.

Vcl.

K'bass

ff *ff* *ff* *ff* *ff* *ff* *ff*

277

1.FL. *f* cresc. 6 *ff* cresc. 6

Picc. *f* cresc. 6 *ff*

1.Ob. *f* cresc. 6 *ff*

2.Ob. *f* cresc. 6 *ff*

1.Clar. *f* cresc. 6 *ff*

B'klar. *f* cresc. 6 *ff*

1.Fag. *f* cresc. 5 *più f* cresc. 5 *più f* cresc. 5 *più f*

K'fag. *f* cresc. 5 *più f* cresc. 5 *più f* cresc. 5 *più f*

277 1.Horn *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

2.Horn *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

277 1.Tr. *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

2.Trp. *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

TPos. *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

Basspos. *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

Harfe *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

Pk. *f* cresc. 5 *gliss.* *sfz* *f* cresc. 5 *gliss.* *sfz*

W'bl. *f* più *f* *Nietenbecken* *sizzle cymbals* *Gl.sp.*

277 T'bl. *ff* *f*

Text. 277

1. Viol. 277

2. Viol. 277

Vla. 277

Vel. 277

K'bass

279

1. Fl. 6 ff cresc. 6 ff

Picc. 6 ff cresc. 6 ff

1. Ob. 6 ff cresc. 6 ff

2. Ob. 6 ff cresc. 6 ff

1. Clar. 3 ff cresc. 3 ff

B'klar. 6 cresc. 6 ff cresc. 6 ff

1. Fag. f cresc. 5 ff cresc. 5 ff

K'fag. 5 ff cresc. 5 ff cresc. 5 ff

1. Horn. f cresc. 5 ff cresc. 5 ff

2. Horn. ff gliss. f cresc. 5 ff cresc. 5 ff

1. Tr. più f f cresc. 5 ff cresc. 5 ff

2. Trp. 5 ff cresc. 5 ff cresc. 5 ff

TPos. cresc. f mf cresc. f ff cresc. ff ff

Basspos. mf cresc. f mf cresc. f ff cresc. più f cresc.

Harfe. f cresc. 5 ff cresc. più f

Pk. —

Gl'sp. 6 cresc. 6 poco a poco 6 ff 3 ff 3 ff

Text. —

279

1. Viol. Tutti arco 5 — 5 cresc. 5

2. Viol. Tutti arco 5 — 5 cresc. 5

279

1. Viol. Tutti arco 5 — 5 cresc. 5

2. Viol. Tutti arco 5 — 5 cresc. 5

279

Vla. Tutti arco 5 — 5 cresc. 5

279

1. Vcl. Tutti arco 5 — 5 cresc. 5

2. Vcl. Tutti arco 5 — 5 cresc. 5

K'bass. — ff cresc. 5 ff cresc. 5

281 **T**

1. Fl. lunga lunga
2. Fl. G.P. lunga lunga
1. Ob. G.P. lunga lunga
2. Ob. G.P. lunga lunga
1. Clar. G.P. lunga lunga
2. Clar. G.P. lunga lunga
1. Fag. G.P. lunga lunga
K'fag. G.P. lunga lunga **p**
282
1. Horn G.P. lunga lunga
2. Horn G.P. lunga lunga
283
1. Tr. G.P. lunga lunga
2. Trp. G.P. lunga lunga
T'Pos G.P. lunga lunga
Basspos. G.P. lunga lunga
Harfe *dämpfen muße* lunga lunga
ff G.P. lunga lunga
Pk. G.P. *intenso* lunga lunga
Clav. *Kl. Trommel Side drum* lunga lunga
Text *f* Quel mal leur faisait-il? Lapidé, le vieux!
Ni plus ni moins que la femme adultère, vous voyez qui je veux dire, très Honorée, vous savez assez que ce n'est pas de vous que je parle, tout le monde connaît vos mœurs irréprochables! « Que celui d'entre vous qui n'a jamais péché lui lance la première pierre!...» « La première pierre...»
1. Viol. *secco* lunga lunga
2. Viol. G.P. lunga lunga
1. Viol. *secco* lunga lunga
2. Viol. G.P. lunga lunga
Vla. *secco* lunga lunga
1. Vcl. *secco* lunga lunga
2. Vcl. G.P. lunga lunga
K'bass *secco* lunga lunga
T ff G.P.

K'fag. *secco* *sforzando*

T'Pos.

Basspos.

Harfe

Pk. *secco* *dämpfen* *mute*

kl. Tr. *288 f secco* *gr Trommel* *p* *288 ff Randschlag* *dead shot*

Text Comme la femme adultère, traité de malpropre.
Les péchés du monde sur son dos, tous les crimes et
tous les doutes, et le cercle de tous les accusateurs
autour de lui comme autour d'elle...
Depuis longtemps, oui,
Depuis longtemps je songe
à ces pierres,

Vel. *1 288* *2*

K'bass *120*

294 [U] ♩ = 54

K'fag. *c.sord.* *pp* *esp. poco p* *pp* *cresc.*

T'Pos. *c.sord.* *pp* *esp. poco p* *senza sord.*

Basspos. *pp* *esp. poco p* *senza sord.*

Harfe *mp* *cresc.* *mf*

Pk. *pp* *poco cresc.* *p* *Cymb.*

Tamt. *pp* *pp* *pp* *pp* *p*

Text à leur poids de haine,

1

Vcl. 2

K'bass *I. Solo pizz.* *mf* *cresc.* *3* *poco f*

[U] ♩ = 54

299 $\text{♩} = 80$ *accel.* $\text{♩} = 96$ $\text{♩} = 120$

1. Fl. 2. Fl. 1. Ob. 2. Ob. 1. Clar. 2. Clar. 1. Fag. K'fag. *ben ten.*

1. Horn 2. Horn 1. Tr. 2. Trp. TPos. Basspos. Harfe Pk. kl. Tr. Cymb.

dämpfen *mute* *dämpfen* *mute* *dämpfen* *mute* *poco f* *f* *più f* *ff*

ceux qui les lacent, catapultes, frondes, ou force du poignet, *fous de Dieu et des hommes, tout leur est bon.*

1. Viol. 2. Viol. 1. Viol. 2. Viol. Vla. Vcl. K'bass

arco *ff* *ff* *ff* *ff* *ff* *ff* *ff*

acc. *Tutti pp* $\text{♩} = 96$ $\text{♩} = 120$

308 *accel.* 308 *tralento*

Harfe (G.P.)

Pk. (G.P.)

Nieten bck. (bamboo-chimes) (G.P.)

Hängebck. (bamboo-chimes) (G.P.)

Text (glass-chimes) (G.P.)

1. Viol. (G.P.)

2. Viol. (G.P.)

1. Viol. (G.P.)

2. Viol. (G.P.)

Bien des années ont passé.
La cause des pierres me
paraît une des dernières qui
soient dignes d'être défendues.

Bien des années ont passé.
La cause des pierres me
paraît une des dernières qui
soient dignes d'être défendues.

317

E'hn.

Bamb-

chimes

Glass-

Chimes

«La dernière pierre posée au fragile
édifice de mon existence», disons-le
pompeusement.

Comme un dernier espoir, comme
un dernier rêve de vieil enfant.

317

1. Viol.

2

1. Viol.

2

«La dernière pierre posée au fragile édifice de mon existence», disons-le pompeusement.

Comme un dernier espoir, comme
un dernier rêve de vieil enfant.

Text

Désormais, je consacre les forces qui me restent à l'entretien et au soin de mes pierres. Elles n'ont ni prix, ni valeur, vous vous en doutez, et pourtant elles me sont plus précieuses que saphir ou rubis.

324

1. Viol.

1. Viol.

2. Viol.

2. Viol.

329 *dolce, con espressione*

Harfe l.v. *mf*
Pk. l.v.
Vibr. 329 *Vibraphon* *(mit Bogen with bow)* *p* ord.

Text 329 Chaque matin, je les prends entre mes mains, je les regarde, je leur parle. Celle-ci est blanche, presque diaphane, on dirait un œuf, sans ses intimes faiblesses; celle-là est d'un rouge sombre, et de petites veines claires font d'elle comme un être vivant, palpitant, au creux de ma main...

1. Viol. 1
2. Viol. 2
2. Viol. 1
2. Viol. 2
Vla.
Vcl. 1
Vcl. 2

336 *Solo delicato* *poco cresc.* *mf* *molto rall.*
1. Fag. c.sord. *solo delicato secco* *mp* *mf*

1. Tr.
Vibr. 336

Text 336 Je les pose sur mon cœur, je peux en éprouver la douce chaleur, comme d'un tendre animal... Oui, bien sûr, j'entends vos remarques, je devine vos objections, et votre ton: « Vous voilà bien lyrique, mon ami, et un peu fou! » Votre fable n'est qu'une réverie de plus! «

1. Viol. 1
2. Viol. 2
2. Viol. 1
2. Viol. 2
Vla.
Vcl. 1 *pizz.* *mf* *delicato, sonoro*
Vcl. 2

336 *1. Solo molto delicato* *mp* *poco vibrato* *pp*

343 1. Ob. *solo* *accel.* *mf* *poco f* *f* *più f*

Text Je vous entendis, J'entends votre voix, celle de la raison, Celle qui n'a que faire de mes braves illusions. Je vous laisse dire, très chère, je vous laisse dire,

350 1. Ob. *rall.* *64* *64*

1. Fag. *solo* *mp* *mf*

Vibr. *350 weiche Schlägel smooth mallets* *pp*

Text cela ne perturbe pas ma rêverie... Je regarde celles de mes pierres que j'ai emportées avec moi ce matin: ce sont celles que j'ai récoltées là-haut, sous les fenêtres du vieux, celles de la lapidation, je n'ai pas eu de peine à les trouver, elles étaient là, personne n'aurait songé de s'intéresser à elles, je les ai emportées avec moi, un petit sac de voyage y a suffi, je les ai ramenées ici, ce matin, sur cette grève où le vieux révassait, lui aussi.

Le soleil brille maintenant, les brumes se sont dissipées, pendant que je vous écrivais. Le ciel est bleu, au-dessus des frondaisons, d'un bleu intense, et les fleurs ont repris leur tour de garde dans les prés. Je regarde mes pierres, celles-là, ne sont pas responsables de ce qu'on leur a fait faire, pas responsables de la sale cause qu'on leur a fait servir. Ce n'est pas en elles qu'était la violence.

Je leur parlerai, sitôt ma lettre terminée, je leur parlerai. Je sais le langage des pierres.

357 *64* *64*

Vibr. *357 pp* *pp* *pp* *pp*

Text Vous le devinez, très chère, car vous ne manquez pas d'intuition: ces pierres, je les considère un peu comme mes enfants.

Sur les rives de cette île, tout près du sable auquel elles retourneront un jour peut-être, c'est une nouvelle jeunesse que je leur proposerai, et un autre baptême. Ici, elles ne feront de mal à personne.

À défaut de fleurs, je vous adresse

1. Viol. *molto delicato Tutti s.t.*

2. Viol. *molto delicato Tutti s.t.*

Vla. *molto delicato Tutti s.t.*

Vcl. *molto delicato Tutti s.t.* *pp*

364 Text mes plus fervents souvenirs, Chère et très Honorée, et tout ce que l'on peut adresser à une Dame comme vous, en pareille circonstance. *64* Votre toujours rêveur et très dévoué

1. Viol. *3*

2. Viol.

Vla. *3*

Vcl. *3*

371

motto delicato

1. Clar.

371

pp *espr.* *pochissimo* *cresc.* *p* *rallentando molto*

Text Ernst Robert

371

bassoon

Vla.

Vcl.

Berne et Verbier le 5 septembre 2019