

**olivier messiaen**

**oiseaux exotiques**

**pour piano solo et petit orchestre**

**partition**

**ue 13007**

## NOMENCLATURE DES INSTRUMENTS

Petite Flûte

Flûte

Hautbois

Petite Clarinette en Mi bémol

2 Clarinettes en Si bémol

Clarinette basse en Si bémol

Basson

2 Cors en Fa

Trompette en Ut

Glockenspiel (peut être joué à clavier par un pianiste. Peut aussi être joué à baguettes par un percussionniste, ce qui est plus sonore)

Xylophone (se munir de 4 baguettes)

Piano Solo (grand piano à queue de concert)

3 Temple Blocks (donnant approximativement 3 tierces descendantes)

Wood-Block (doit être clair et aigu)

Caisse claire (sans timbre)

3 Gongs (aigu, médium, grave)

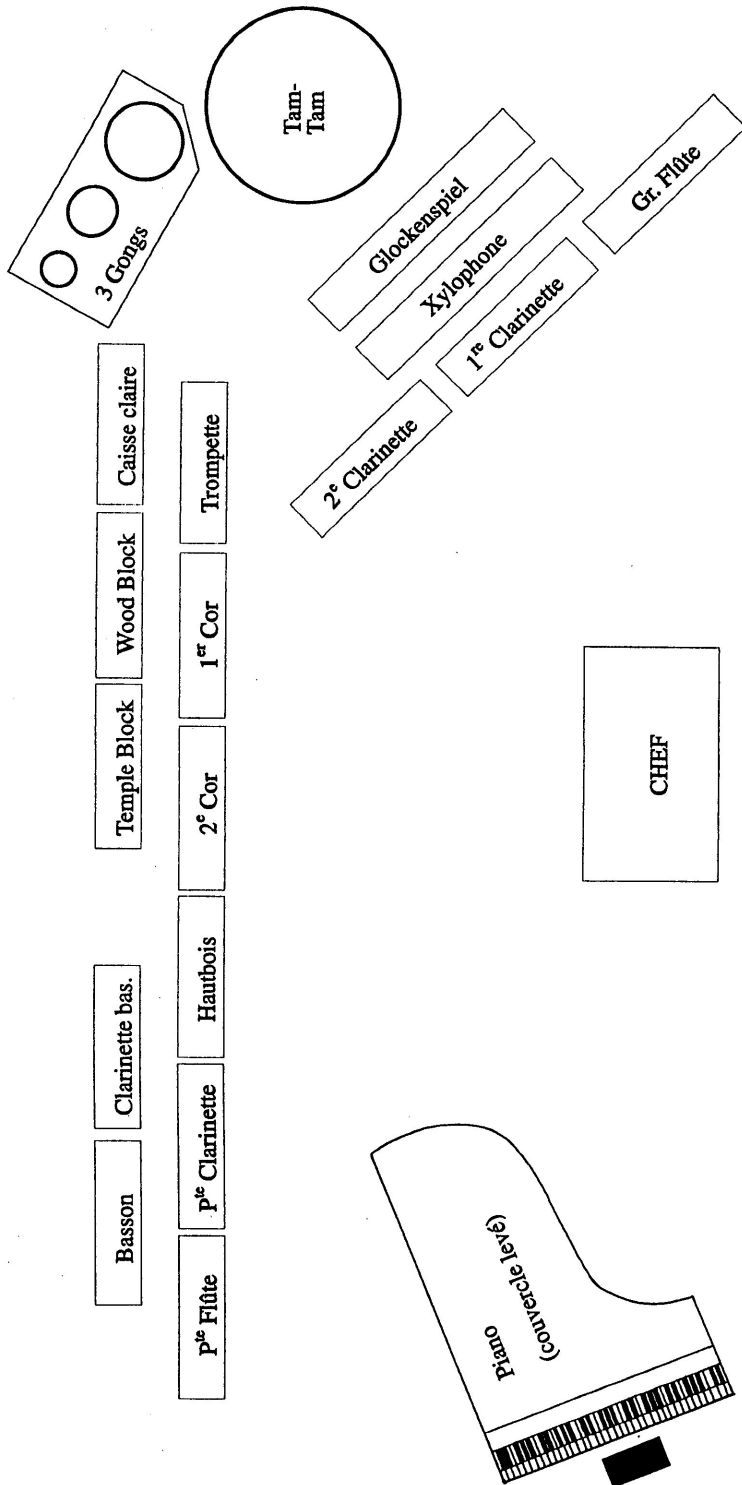
Tam-Tam (très grave )

(en plus du glockenspiel et du xylophone, il faut 5 PERSONNES pour les autres percussions;  
au total: 19 exécutants)

La durée d'exécution est d'environ 16 minutes

Les corrections d'auteur 1985

# DISPOSITION DE L'ORCHESTRE



public

public

## AUTHOR'S FIRST PREFACE

"Oiseaux Exotiques" was commissioned by Pierre Boulez for the "Domaine Musical" concerts at the Petit Théâtre Marigny. It was composed between Oct. 5th, 1955 and Jan. 23rd, 1956. The first performance was on March 10th, 1956, in Paris (Petit Théâtre Marigny), conducted by Rudolf Albert. Yvonne Loriod played the piano, MM. Deplus and Vacellier the clarinets, M. Delécluse the xylophone. The concert was repeated the following day (March 11th). The work is dedicated to Yvonne Loriod.

"Oiseaux Exotiques" was intended for small halls. The instruments should be placed according to the plan shown here; this distribution is designed to produce the best possible acoustic effect. The piano part is very important; the work is almost a piano concerto, with three short "cadenzas" and two longer ones. So, above all, the piano must be clearly audible. But one must be able also to hear the two B Flat Clarinets, which play an essential rôle in the central tutti (from **10** to **22**), since it is they who perform the song of the American Robin. Finally, the xylophone is also used as a solo instrument. This is why the piece requires a concert grand piano, with a brilliant and very sonorous tone; and why the piano solo, the xylophone and the two clarinets are placed in the foreground. However, the work is an enormous counterpoint of birdsong, in which everything counts, and one must, in the last event, be able to hear every instrument.

**N. B.** Against my usual practice, I have written this score in C, i. e., every instrument is notated as it really sounds. I have even included the 8<sup>va</sup> sign for the piccolo and xylophone, and the 16<sup>va</sup> for the Glockenspiel. Thus everything sounds as notated, not only transposing instruments such as clarinets and horns, but also very high instruments such as piccolo or even low ones such as bass clarinet. Of course, in the orchestral parts the instruments transpose in the normal way.

The following are very carefully indicated in the score: tempi (with metronome markings), character of each exotic bird-song, fingering and markings of pedal in the piano part. Finally, numerous footnotes will make it possible for the conductor to emphasise certain elements and to ensure a correct acoustic balance. The second preface explains the rhythms and bird-songs used (the names of rhythms and birds are entered in the score at points exactly corresponding to their actual entry in the music). There now follow certain details about some exotic birds; I strongly urge conductors and pianists to read this commentary, which will help them a good deal in their task. They should not forget that this work is highly coloured; it contains all the colours of the rainbow, including red, that colour especially associated with hot countries — the colour of the American bird known as the "Cardinal".

## AUTHOR'S SECOND PREFACE

1. This score uses exotic bird-songs from India, China, Malaysia (East Indies) and North and South America.
2. In its cadenza, the solo piano borrows in particular from the following birds: Indian Minah, Red-billed Mesia, Wood Thrush (American), Cardinal, Bobolink, Cat-Bird, Shama.
3. Details about some exotic birds:

The common or Indian Minah (*Acridotheres tristis*) is a large bird, black with a yellow throat. It has a strange call, closely resembling human speech.

The Lesser Green Leafbird (*Chloropsis aurifrons*) is completely green, like a leaf in spring, with a yellow cap. A variety of twittering calls. It is found in Sumatra, Java, Celebes, Borneo, etc.

The Baltimore Oriole (*Icterus galbula*) lives in flocks and has orange and black feathers. It is in the size of a lark, with a joyful song.

The Cardinal (*Richmondia cardinalis*), completely red, red crest, black face. Very shrill call, rapid and liquid. Each strophe contains a different melodic fragment, repeated twice, five, seven or even nine times. American, notably found in Virginia.

The Prairie Chicken (*Tympanuchus cupido*), the size of a hen, possesses airsacs which enable it to produce mysterious gurgling sounds, like a far-off hunting horn; their strange rhythm and timbre contrasts with the bird's shrill call, which is followed by long descents towards the lower register.

The Mocking-Bird (*Mimus polyglottus*) has a grey mantle, pink stomach, fawn brown wings and tail with white streaks. Its strophes are brassy, staccato, rich in harmonics. Their repetitions, which have an incantatory character, recall our song-thrush. The Mocking-Bird, represented by horns and trumpet, keeps up a dialogue with the Cardinal (piano solo) in the central tutti.

The Cat-Bird (*Dumetella carolinensis*) is a shaded slate-grey, with a black cap. It begins its strophes with a "miaow", hence its name.

The Bobolink (*Dolichonyx oryzivorus*) is black, with a yellow nape and a white back. It is a member of the troupial genus (*Icteridae*). Brilliant melodic figures, great virtuosity. The Cat-Bird and Bobolink monopolize the main piano cadenza, before the final tutti.

The Shama, or White-rumped Shama (*Kittacincala malabarica*), bluish-black, with orange stomach, long, black and white cross-striped tail, is found in India. It is a wonderful singer. Its song includes: rhythmic percussive figures, accompanied by a twitch of the tail; very varied warblings, in which one finds melodic formulae descending towards the lower register, like those of the blackbird, and also a repetition of two disjunct notes, typical of the nightingale; and, finally, sparkling fanfares with a brassy tone, clear and gay — these form a refrain. The Shama dominates the final tutti.

The White-Crested Laughing Thrush (*Garrulax leucolophus*) is found in the Himalayas. It is a large bird with a grey-black mantle. Head, crest and chest are white, and an enormous black patch over its eye gives it a terrifying look, like a ghost. It has a tremendous voice, with a very powerful refrain, and implacable bursts of sound which suggest some mountain giant, some calm, malevolent *Asura* from Hindu mythology.

The American Robin (*Turdus migratorius*), grey-brown back, brick-red chest, white breast spotted with black. This is the bird whose joyous calls, given to the two clarinets, enliven the whole of the central tutti.

The Olive-backed Thrush (*Hylocichla ustulata*), grey-brown top, cream-coloured chest with black streaks and patches.

The Hermit Thrush (*Hylocichla guttata*), chest spotted with black, russet tail.

The Red-whiskered Bulbul (*Pycnonotus jocosus*), brown top, white underside. It has a strange, rather Mephistophelic head, with a black crest, black moustache, white patch on the cheeks and red patch under one eye.

The Wood-Thrush (*Hylocichla mustelina*), whose sparkling fanfare, full of sunlight, almost sacramental, ends the first piano solo "cadenza", and begins the last.

The Red-billed Mesia (*Leiothrix lutea*) has a harmonious colour-scheme: olive-green back, reddish-brown cap, yellow head and stomach, reddish-orange chest, black moustache, wings edged with gold. Its voice has something of the timbre of a wooden temple block such as one finds in China.

The Indigo Bunting (*Passerina cyanea*) is the Blue-bird of Madame d'Aulnoy's fairy tale; every shade of blue occurs in its plumage — peacock blue, cobalt blue, ultramarine.

The Scarlet Tanager (*Piranga olivacea*) like the Cardinal, is fiery red. Its wings and tail are velvet black.

4. The percussion section uses Hindu and Greek rhythms.

#### HINDU RHYTHMS

- A. Decî-Tâlas from the Çârngadeva system:

Nihçankalîla, Gajalîla, Lakskmîça, Caccarî, Candrakalâ, Dhenkî, Gajajhampa.

- B. Carnatic theory:

Matsya-sankirna, Tripûta-Mishra, Matsya-Tishra, Atatâla-Cundh.

#### GREEK RHYTHMS

- A. Composed feet or metre: Dactylo-epitrite.

- B. Lines of composed metre: Iambelegiac.

- C. Logoædic lines: Asclepiad, Sapphic, Glyconic, Aristophanic, Phæcian, Pherecratian.

5. Complete catalogue of the birds that sing in the score.

- A. India. Hindu or Common Minah, Red-whiskered Bulbul, Shama or White-rumped Shama, White-crested Laughing Thrush.

- B. China. Red-billed Mesia.

- C. Malaysia. (East Indies, Sumatra, Java, Borneo, Celebes, etc.). Lesser Green Leafbird.

- D. Canary Islands (off the west of Africa). Serin (*Serinus Canarius*).

- E. South America. Orange winged Amazon (*Amazona Amazonica*), Yellow-shouldered Blackbird (*Agelaius thilius*).

- F. North America. Wood Thrush, Veery (*Hylocichla fuscescens*), Baltimore Oriole, Cardinal, California Thrasher (*Toxostoma redivivum*), Prairie Chicken, Orchard Oriole (*Icterus spurius*), American Robin, Barred Owl (*Strix varia*), Indigo Bunting, Rose-breasted Grosbeak (*Pheucticus ludovicianus*), Hermit Thrush, White-crowned Sparrow (*Zonotrichia leucophrys*), Fox sparrow (*Passerella iliaca*), Olive-backed Thrush, Black-headed Grosbeak (*Hedymeles melanocephalus*), Whip-poor-will (*Caprimulgus vociferus*), Summer Tanager (*Piranga rubra*), Scarlet Tanager, Song Sparrow (*Melospiza melodia*), Gambel's Quail (*Lophortyx gambeli*), Mockingbird, Vesper Sparrow (*Poocetes gramineus*), California Quail (*Lophortyx californica*), Wild Turkey (*Meleagris Gallapavo*), Meadowlark (*Sturnella magna*), Bobolink, Catbird, Western Tanager (*Piranga Ludoviciana*), Carolina Wren (*Thryothorus Ludovicianus*), Brown Thrasher (*Toxostoma rufum*), Horned Lark (*Eremophila alpestris*), Purple Finch (*Carpodacus purpureus*), Lazuli Bunting (*Passerina amoena*), Red-eyed Vireo (*Vireo olivaceus*), Warbling Vireo (*Vireo gilvus*), Yellow-throated Vireo (*Vireo flavifrons*), Blue-headed Vireo (*Vireo solitarius*).

**Un peu vif** (♩=116) **Vif, brillant** (♩=152)  
miaulement de l'Oiseau-chat Dolicoxyx

Piano Solo

Oiseau-chat

Piano Solo

(m. g. dessus)

Piano Solo

Piano Solo

Piano Solo

Piano Solo





Presque vif (♩ = 132)

25

Pte Fl.

1 Fl.

1 Htb.

Pte Clar. Mi b

2 Clar. Si b

Clar. basse Si b

1 Basson

2 Cors en Fa

1 Trp.

Glock.

Xylo.

25

Piano Solo

Presque vif (♩ = 132)

3 Tpl. bl.

W.-bl.

(Shama des Indes)

Caisse cl.

3 Gongs

Tam-tam

25

\*\*\* *f* (étouffez les vibrations)

★ Le thème "Shama", aux cors et trompette: fortissimo, éclatant.

★★ Le tam-tam fortissimo: c'est lui qui fait la basse et colore l'accord.

\*\*\*) Le glissando du xylophone: quadruple glissando avec 4 baguettes. Partir sur la 6<sup>e</sup> ♩. Glisser tout le temps, et sans attaquer la

dernière note. Idem à tous les passages similaires.

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This musical score is for a symphony orchestra and solo piano. The instruments listed on the left are: Pte Fl., 1 Fl., 1 Htb., Pte Clar. Mi b, 2 Clar. Si b, Clar. basse Si b, 1 Basson, 2 Cors en Fa, 1 Trp., Glock., Xylo., Piano Solo, 3 Tpl. bl., W.-bl., Caisse el., 3 Gongs, and Tam-tam. The score is divided into two systems. The first system covers measures 8 to 15, and the second system covers measures 16 to 23. The Pte Fl. part features a complex melodic line with slurs and accents. The woodwinds and strings provide harmonic support. The Glock. and Xylo. parts have glissando markings and accents. The Piano Solo part includes a section labeled 'Shama' with a rightward-pointing arrow. The percussion parts (3 Tpl. bl., W.-bl., Caisse el., 3 Gongs, Tam-tam) are mostly silent, with some dynamics markings.

pte Fl. **Shama** **26**  
 1 Fl. **Shama**  
 1 Htb.  
 pte Clar. **Shama**  
 Mi b  
 2 Clar. **Shama**  
 Si b  
 Clar. basse **Shama**  
 Si b  
 1 Basson  
 2 Cors **Shama**  
 en Fa  
 1 Trp.  
 Glock. **Tangara de la Louisiane** 16  
 Xylo. **Shama** 26  
 Piano Solo **Shama** **ff (éclatant)**  
 3 Tpl. bl.  
 W.-bl.  
 Caisse cl. **pp**  
 3 Gongs **p**  
 Tam-tam

★ Ce thème du "Shama", au piano solo: fortissimo, éclatant; ici, et dans toutes ses répétitions, il doit s'entendre à travers tout l'orchestre.



70

27

pt<sup>e</sup> Fl. *pp* *tr* *(5e)* *etc.*

1 Fl. *Shama* *f*

1 Htb. *p* *mf* *f* *ff*

pt<sup>e</sup> Clar. *Mib* *tr* *(5e)* *pp*

1<sup>re</sup> Clar. *Sib* *ff* *p* *mf* *f*

2<sup>e</sup> Clar. *Sib* *p* *ff* *p* *ff*

Clar. basse *Sib* *p* *ff* *p*

1 Basson *p* *mf* *f* *p*

2 Cors *en Fa* *f*

1 Trp.

Glock. *16* *Troglodyte de la Caroline*

Xylo. *8* *etc.* *p* *mf* *mf* *pp*

27

Piano Solo *mf* *mf* *Red.*

3 Tpl. bl.

W.-bl.

Caisse cl. *Dhenki*

3 Gongs

Tam-tam

27



Pte Fl. *piu f* *ff*

1 Fl. *f*

1 Htb. *f*

Pte Clar. *Mi b* *f*

1re Clar. *Si b* *ff*

2e Clar. *Si b* *ff*

Clar. basse *Si b* *ff*

1 Basson *mf*

2 Cors *en Fa* *ff*

1 Trp. *ff*

Glock. *ff*

Xylo. *f* *gliss.* *f*

Piano Solo *p* *Shama* *eclatant ff*

3 Tpl. bl. *ff*

W.-bl. *ff*

Caisse cl. *pp*

3 Gongs *p*

Tam-tam *p*

28

Pte Fl. 1 Fl. 1 Htb. Pte Clar. Mi b 1re Clar. Sib 2e Clar. Sib Clar. basse Sib 1 Basson

Shama

f tr (re) pp mf ff f Shama mf f

Shama \*

2 Cors en Fa Grive rousse p p p

1 Trp. p

Glock. Viréo aux yeux rouges 16 etc. f

Xylo. Alouette oreillarda 8 etc. 8

28

Piano Solo Shama 5 2 3 5 3 mf

3 Tpl. bl. W.-bl. Caisse cl. 3 Gongs p Tam-tam

28

\* De 28 à 30, on doit entendre les 2 grandes clarinettes.



★★ La "Grive rousse" aux cors et trompette: net, précis.

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**Roselin pourpré**

Pte Fl. *p* *tr* *(12)*

1 Fl.

1 Htb. *f* *p*

Pte Clar. *Mi b*

1<sup>re</sup> Clar. *Sib* *f* *p* *f* *mf*

2<sup>e</sup> Clar. *Sib* *mf* *p* *tr* *(12)*

Clar. basse *Sib*

1 Basson

2 Cors *en Fa* *p* *pp*

1 Trp. *p* *pp*

Glock. *16-... etc.*

Xylo. *Viréo gris-olive* *p*

Piano Solo *Shama* *f*

3 Tpl. bl.

W.-bl.

Caisse cl.

3 Gongs

Tam-tam

*Red \**

8 (tr) (:a)

8 (tr) (:a)

Pic Fl.

1 Fl.

1 Htb.

Pic Clar. Mi b

1<sup>re</sup> Clar. Si b

2<sup>e</sup> Clar. Si b

Clar. basse Si b

1 Basson

Shama

*f* *pp*

2 Cors en Fa

1 Trp.

16 etc.

8 etc.

Piano Solo

Red 1 5 2 \* Red \*

3 Tpl. bl.

W.-bl.

Caisse cl.

3 Gongs

Tam-tam

Dhenki

Pte Fl. 29  
 1 Fl. *p*  
 1 Htb.  
 Pte Clar. *Mib*  
 1<sup>re</sup> Clar. *Sib*  
 2<sup>e</sup> Clar. *Sib*  
 Clar. basse *Sib*  
 1 Basson  
 2 Cors *en Fa*  
 1 Trp.  
 Glock. *Viréo à front jaune*  
 Xylo. *Alouette oreillard etc.*  
 Piano Solo *f*  
 3 Tpl. bl.  
 W.-bl.  
 Caisse cl.  
 3 Gongs  
 Tam-tam

Musical score for orchestra and piano solo. The score is divided into two systems, each starting with a rehearsal mark '29'. The first system includes parts for Piccolo Flute, Flute, Horn, Clarinet (Mib, Sib), Bassoon, Trumpet, Glockenspiel, and Xylophone. The second system includes parts for Piano Solo, Trombones, Trumpets, and Percussion. Dynamics include *p*, *mf*, *f*, and *Red*. Performance instructions include 'Viréo à front jaune' and 'Alouette oreillard etc.'. Fingerings and breath marks are indicated throughout.

\* Cors et trompette: très précis, bien articulé.



Pape lazuli

1<sup>re</sup> Fl.

1 Htb.

Pte Clar. Mi b

1<sup>re</sup> Clar. Si b

2<sup>e</sup> Clar. Si b

Clar. basse Si b

1 Basson

2 Cors en Fa

1 Trp.

Glock.

Xylo.

Piano Solo

3 Tpl. bl.

W.-bl.

Caisse cl.

3 Gongs

Tam-tam

Dhenki

Phérecratien

\* Cors et trompette: précis, bien articulé.

*Pape lazuli* → *Shama*

1<sup>re</sup> Fl. *mf* *p* *f*

1 Htb. *f* *p* *mf* *f* *p*

1<sup>re</sup> Clar. *Mi b* *pp* *mf* *f* *mf*

2<sup>e</sup> Clar. *Mi b* *f* *mf* *f* *mf*

Clar. basse *Mi b* *p* *mf* *f* *p*

1 Basson *p* *mf* *f* *p*

2 Cors *en Fa* *mf* *f* *mf* *f* *fff* *f*

1 Trp. *mf* *f* *mf* *f* *fff* *f*

Glock. *etc.* *etc.* *Troglodyte de la Caroline*

Xylo. *etc.*

Piano Solo *p sec* *mf* *p*

3 Tpl. bl.

W.-bl.

Caisse cl.

3 Gongs *p*

Tam-tam

Matsya - Tishra      Atatâla - Cundh

8-----etc. Troglodyte de la Caroline

Pte Fl. *f* *tr* *p*

1 Fl. *f* *p*

1 Htb. *mf* *f* *p*

Pte Clar. *Mi b* *mf* *p* *mf*

1re Clar. *Si b* *mf* *f* *p*

2e Clar. *Si b* *brillant* *f* *p*

Clar. basse *Si b* *f* *mf*

1 Basson *f* *mf*

2 Cors *en Fa* *pp*

1 Trp. *pp*

Glock. *p* *f*

Xylo. *p* *f*

Piano Solo *f* *f* *f* *d.* *f*

3 Tpl. bl.

W.-bl. *pp* *cresc.* *f*

Caisse cl. *pp*

3 Gongs *2e* *pp* *cresc.* *f*

Tam-tam

This musical score is for the piece "Dhenki" (UE 13 154), page 81. It features a large ensemble of instruments. The woodwind section includes Piccolo Flute (Pte Fl.), Flute 1 (1 Fl.), Horn 1 (1 Htb.), Piccolo Clarinet in B-flat (Pte Clar. Sib), Clarinet 1 in B-flat (1re Clar. Sib), Clarinet 2 in B-flat (2e Clar. Sib), and Bass Clarinet in B-flat (Clar. basse Sib). The brass section consists of 2 Horns in F (2 Cors en Fa) and 1 Trumpet (1 Trp.). The percussion section includes Glockenspiel (Glock.), Xylophone (Xylo.), Piano Solo, 3 Tom-toms in B-flat (3 Tpl. bl.), Wood-bell (W.-bl.), Caisse claire (Caisse cl.), 3 Gongs, and Tam-tam. The score is marked with a rehearsal sign "30" at the beginning of the first system. Dynamics range from *f* (forte) to *pp* (pianissimo). The Piano Solo part includes a section labeled "Shama" and a dynamic marking "(éclatant)". The Xylophone and Glockenspiel parts feature glissando markings and specific rhythmic patterns. The Tam-tam part includes dynamic markings for the 2nd and 3rd gongs.





Pte Fl. 8-----

1 Fl.

1 Htb.

Pte Clar. Mib

2 Clar. Sib

Clar. basse Sib

1 Basson

2 Cors en Fa

1 Trp.

Glock. 16-----

Xylo. gliss. f 10

Piano Solo d. d. d. d. dessus d. dessus d. 3/2 dessus Red g. martellato

3 Tpl. bl.

W.-bl.

Caisse cl.

3 Gongs

Tam-tam (toussez les vibrations)

Grive des bois, d'Amérique

Très modéré

(un peu rubato, laissez longuement vibrer)

31

(♩ = 80)

Piano Solo

Musical score for 'Grive des bois, d'Amérique' (Measures 31-32). The score is for Piano Solo and consists of two staves. Measure 31 features a piano introduction with a forte (*f*) dynamic and the instruction '(éclatant, ensoleillé)'. The right hand plays a melodic line with a slur and a fermata, while the left hand provides harmonic support. Measure 32 continues the melodic line with a fortissimo (*ff*) dynamic and includes the instruction '(laissez vibrer)'. The piece concludes with a *Red.* (Reduction) marking.

Piano Solo

Continuation of the musical score for 'Grive des bois, d'Amérique' (Measures 33-34). The score is for Piano Solo and consists of two staves. Measure 33 continues the melodic line with a forte (*f*) dynamic. Measure 34 features a fortissimo (*ff*) dynamic and includes the instruction '(laissez vibrer)'. The piece concludes with a *Red.* (Reduction) marking.

Cardinal rouge de Virginie

Très vif (♩ = 100)

Piano Solo

Musical score for 'Cardinal rouge de Virginie' (Measures 35-36). The score is for Piano Solo and consists of two staves. Measure 35 features a forte (*f*) dynamic and a staccato (*stacc.*) articulation. The right hand plays a rapid, repetitive melodic pattern, while the left hand provides harmonic support. Measure 36 continues the melodic line. The piece concludes with a *Red.* (Reduction) marking and an asterisk (\*).

(le plus vite possible. brillant, comme un crépitement de gouttes d'eau)

Piano Solo

Continuation of the musical score for 'Cardinal rouge de Virginie' (Measures 37-38). The score is for Piano Solo and consists of two staves. Measure 37 continues the rapid, repetitive melodic pattern. Measure 38 concludes the piece with a *Red.* (Reduction) marking and an asterisk (\*).

**Presque lent (♩ = 69)** **Plus Lent (♩ = 72)**  
*vocifération implacable*

**32**

Pte Fl. *ff* *mf*

1 Fl. *ff* *mf*

1 Htb. *ff* *mf*

Pte Clar. *ff* *mf*  
*Mib*

2 Clar. *ff* *mf*  
*Sib*

Clar. basse *ff* *mf*  
*Sib*

1 Basson *ff* *mf*

2 Cors en Fa *gliss.* *ff* *mf* **12**

1 Trp. *ff* *mf*

Glock. *ff* *mf* **10**  
Mainate hindou

Xylo. *ff* *mf*

Piano Solo **32** *ff* *mf*

**Plus Lent (♩ = 72)**

3 Tpl. bl. *ff*

W.-bl. *mf*

Caisse cl. *pp* *p*

3 Gongs *\*) ff*

Tam-tam *\*) mf*

**32**

*vociferation implacable*  
\*) Laisser résonner les gongs et le tam-tam pendant tout le passage. Quatre ♩ avant le silence, commencer à étouffer les resonances des gongs et du tam-tam pour qu'il n'y ait plus rien dans la mesure de silence.

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8  
Pte Fl.  
1 Fl.  
1 Htb.  
Pte Clar.  
Mi b  
2 Clar.  
Si b  
Clar. basse  
Si b  
1 Basson  
2 Cors  
en Fa  
1 Trp.  
16  
Glock.  
8  
Xylo.  
Piano  
Solo  
3 Tpl. bl.  
1er 2e  
W.-bl.  
Caisse cl.  
3 Gongs  
3e 2e  
Tam-tam

FIN

FIN  
(Le chef reste le bras en l'air pendant la pause, jusque'à la double barre.)