



pour piccolo, 2 flûtes,  
2 clarinettes en Si b,  
2 hautbois, 2 bassons,  
2 trompettes,  
2 cors en Fa,  
et percussion.

janvier 1984

4<sup>e</sup> Scylla fut aimée par Glaucus dieu de la mer et par lui, elle devint une déesse. Mais cet amour suscita la vive jalousie et le dépit amoureux de la part de la magicienne Circe. Elle ensorcela Scylla de sorte que quand celle-ci se baigna dans une fontaine, le haut de son corps resta pareil à lui-même tandis que de ses cuisses naquirent 6 chiens affreux. Les monstrueux molosses dévoraient tout ce qui passe à leur portée...  
d'après Ovide

percussion → timbales (baguettes molles et dures)  
 1 grande cymbale suspendue  
 1 cymbale plus petite  
 2es cavares  
 triangle

Cor II Cor I Tpt I Tpt II  
 Ob II Ob I Fg I Fg II  
 Picc P II P I Cl I Cl II  
 (chef)

↓↓ levée d'articulation importante aux 2 bras

↓° levée puis non-battue

↓<sup>x</sup> → indique la battue

avec une énergie  
désespérée  
mais pas agressive

2017

Handwritten musical score for Percussion I & II, Timpani I & II, Clarinet I & II, Bassoon I & II, and Trumpets I & II. The score includes dynamic markings such as *pp*, *sfz*, and *secco*, along with performance instructions like "Très dense", "long", and "plus long". The percussion parts feature complex rhythmic patterns with arrows indicating accents or attacks. The woodwind parts have melodic lines with dynamic markings and articulation.

**A**

Handwritten musical score for Trumpets I & II, Bassoon, Horns I & II, and Trombones I & II. The score is marked "A" and includes the instruction "en pressant". It features complex rhythmic patterns with arrows indicating accents or attacks. The brass parts have melodic lines with dynamic markings and articulation. The woodwind parts have melodic lines with dynamic markings and articulation. The score includes dynamic markings such as *pp*, *sfz*, and *secco*, along with performance instructions like "accelerando".

Handwritten notes and symbols on the right margin, including a circled "1" and other markings.

(21)

en arrivant toujours jusqu'à

comme un cu :

1 2 3

# B

Handwritten annotations: 3, 4, 5, 1,2,3

Handwritten annotations: 6, 1, 1, 3, 1,2,3, 4

Handwritten annotations: 3, 5

- 1 Cl I
- 2 Cl II
- 3 Tpt I
- 4 Cor I
- 5 Tpt II
- 6 Cor II

Cor I  
Cor II  
Tpt I  
Tpt II

trb  
gliss  
trb  
gliss  
trb  
gliss  
trb  
gliss

1  
2,3,4  
2  
3  
4  
1  
2  
3  
4

4

Horn I  
Horn II  
Clarin.

trb  
gliss  
trb  
gliss  
trb  
gliss

1,2,3,4  
1  
2  
3  
4

4

Picc.  
Basson I  
Basson II  
Tuba I  
Tuba II

Picc.  
solo esp. (Pik.)  
Long, Mystérieux  
Long, Mystérieux

1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
3  
4

4

3

(4)

de du centre vers le hoed  
PP  
rallenti. et dimarcatra

(5)  
irrégulier  
et mais pas rapide



Handwritten musical notation on a staff with a treble clef, showing a few notes and a dynamic marking.

Handwritten musical notation on a staff with a treble clef, showing a sequence of notes with a downward arrow and the number 2.

4

- 1 Fl I
- 2 Fl II
- 3 Fl II
- 4 Picc Cl II

Picc  
Simul

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 4.

Handwritten musical notation on a staff with a bass clef, showing notes with a downward arrow and the number 3.

- 1 Cor I Fl II
- 2 Fl I Ob I
- 3 Cor II Cl II
- 4 Fl I Cl I

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 3.

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 1.

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 1.

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 2.

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 3.

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 4.

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 3.

Handwritten musical notation on a staff with a treble clef, showing notes with a downward arrow and the number 4.



commencer lentement

avancer graduellement

très lent



très rapide





Flute I  
 Flute II  
 Clarinet I  
 Clarinet II  
 Bassoon I  
 Bassoon II  
 Trumpet I  
 Trumpet II  
 Trombone I  
 Trombone II  
 Tuba  
 Snare I  
 Snare II  
 Cymbals  
 Percussion

ambales  
*mf*  
*marcato*  
*très dur*  
**7**  
 • = 76  
*simile*  
**5**  
 ↓ *p*  
 commencer à ralentir  
 ralentir énormément  
 passer inopiniétement aux brèves très simples

30"

↑  
 caractéristique de la percussion



# E

*Tes lent  
en une longue volée*

Basson I

timbrables: / silence

Basson I

sfzpp

4

répéter en allongeant progressivement la durée du ré b  
ainsi que la durée de la respiration

les clefs

pp égal et legato  
I cl. accordée 1/4 ton plus bas que B II  
(surtout ne pas rythmer sur 3)  
... = 88

non marcato

pp non cresc.  
... = 96

Basson I

5 Lento

silence

1, 2, 3, 4

1, 2, 3, 4

1, 2, 3, 4

1, 2, 3, 4

simile

simile

indépendamment  
continuer dans le m.t.

continuer dans le m.t.

continuer dans le m.t.

# F

Hautbois I

3

1

Moins lent

Avancer

Hautbois I  
 Clar I  
 Sax I  
 Sax II  
 Fl I  
 les Claves  
 Basson I  
 Hautbois I  
 Basson I  
 Picc  
 Hautbois II  
 Basson II  
 Cor I

*accol molto al ... Vivo*  
*seguono brevemente interruzione*  
*et accel.*  
*cres*  
*hesitant*  
*en accelerant*  
*en accelerant*  
*grosse symphonie suspendue*  
*tr non cresc.*  
*brague de fer au bétel*  
*entre cas limites de plus en plus frenétique*  
*dans une agitation croissante*  
*simile*

**G**  
**5**  
**3**  
**3**

p cresc.  
 1  
 2  
 3  
 4  
 5  
 1  
 2  
 3  
 4

(9)

*Barons* *diminu* puis *diminuer* et *disparaitre*  
*ralentir*

Handes I  
II  
Barons III

Trpt I

Trpt II

Cor I

Cor II

4

5

1

2

3

4

5

3, 3, 4, 5

*molto*

*molto*

*molto*

*molto*

*molto*

non cresc.

non cresc.

5

1 cymbale

*craxando* (ma non troppo)

4

5

1

2

3

4

5

*trumpet*

*surge* *progressivement* et *s'epaissir*

*tombac*

*retenir*

*large*

*overceet toujours*

↓ ↓  
tutti f

5

5

2

tutti  
pp-  
f

5

(11)

1  
Cant

2  
Vg  
Pic

3  
Fl I

4  
Cl II

5  
Fl II

sever

5

1  
Ob I

3  
Ob II

4  
Cl I

5  
Fl I

2

tutti  
p

(part usatovachis)

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

**Instruments and Parts:**

- Br I:** Trumpets I, dynamic *pp sub*.
- Br II:** Trumpets II, dynamic *pp sub*.
- tringle:** Triangle, dynamic *pp sub*, marked *2.v.*
- mbales:** Tambourines, dynamic *pp sub*.
- Flatt.:** Flutes, dynamic *pp sub*.
- Fl II:** Flutes II, dynamic *pp sub*.
- Hautbois I:** Oboes I, dynamic *pp sub*.
- Hautbois II:** Oboes II, dynamic *pp sub*.
- Cl I:** Clarinets I, dynamic *pp sub*.
- Basson I:** Bassoons I, dynamic *pp sub*.
- Basson II:** Bassoons II, dynamic *pp sub*.

**Dynamic and Performance Markings:**

- pp sub* (pianissimo sottovoce)
- molto* (very much)
- flatt.* (flutes)
- mbales* (tambourines)
- tringle* (triangle)
- Cl I* (Clarinets I)
- Basson* (Bassoons)
- (non cess.)* (non cessante)

**Structural and Performance Indicators:**

- Large handwritten numbers: 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- Arrows and symbols indicating phrasing and dynamics.
- Vertical lines separating measures.

Cor I *ff* *repetez en accel. et de + en + marquée*  
 Cor II *ff* *repetez en accel. et de + en + marquée*  
 sf *reces*

**K**

Piccolo  
 Fl. I  
 Fl. II *(en accel)*  
 Clar. I  
 Clar. II  
 Sax. I  
 Sax. II  
 Tromp. I  
 Tromp. II

Cuivres  
 Tuba  
 Euphonium  
 Trombone I  
 Trombone II  
 Basses I  
 Basses II

Percussion  
 Harp  
 Violin I  
 Violin II  
 Viola  
 Cello  
 Double Bass

1 (13)      4/4      2/4      3/4      4/4      4/4      2/4      3/4      4/4

*avec accord* *f.v.*

*mp* *mp* *mp*

*4* *4* *4*

*1* *2* *3* *4* *1*

*3*

*Lent* *Vif mais pas rapide*

*Mais lent*

*pp* *pp* *pp* *pp* *pp*

*mf* *pp* *pp* *pp*

*3* *3* *3*

*1* *2* *3*

*non cess* *non cess* *non cess*

*Tra Vif* **N**

*Très Vif* *pp* *pp*

*Cor I avec steel*

Picc

Cor I (+)

Cor II

con sord

tr. avec baguette douce sur le bord de la grande cymbale renversée sur la timbale

tr pp

sempre non cresc.

soie sur petite cymbale renversée sur timbale égise

mb + sord

tr

1 2

1, 2, 3, 4

1, 2, 3, 4

tr

molto

4

4

continuer imperturbablement dans le même tempo

3 cl. I

cl. II

Tpt I

Tpt II

**P**

Cor II

Hautbois II

Bassons

accel. molto

3, 3, 4

3, 3, 4

3, 3, 4

4

4

4

4

3

1



Vij **Q** *Retenu* 4

*Encore plus retenu*

Vij 4

4

**I**

*embouchure* sempre  $\bullet \geq 100$   
tempo parfaitement indépendant  
diminuendo sur Clar et Cor

(sempre  $\bullet = 100$ )

**R**

Timbales

↓<sub>1</sub> ↓<sub>2</sub>

(sans accélération)

$\text{♩} = 100$

↓<sub>2</sub> ↓<sub>4</sub> ↓<sub>2</sub> ↓<sub>4</sub> ↓<sub>4</sub> ↓<sub>1</sub> ↓<sub>2</sub> ↓<sub>3</sub> ↓<sub>4</sub>

$4 \text{♩} = 100$

tutti **ff**

↓<sub>2</sub> ↓<sub>3</sub> ↓<sub>4</sub> ↓<sub>1</sub> ↓<sub>2</sub> ↓<sub>3</sub> ↓<sub>4</sub>

stacc. ossia

tutti: *diminuer progressively*

Handwritten musical score for the first system, featuring five staves:

- Flg I:** Flute I staff with melodic lines and slurs.
- II:** Flute II staff with melodic lines and slurs.
- I:** Clarinet I staff with melodic lines and slurs.
- II:** Clarinet II staff with melodic lines and slurs.
- Rec:** Recorder staff with rests and dynamic markings like *sf*.
- I, II:** Bassoon I and II staves with rests and dynamic markings like *sf*.

Large handwritten numbers 4 and 5 are placed below the Clarinet I and II staves respectively, indicating fingerings. Vertical dashed lines mark specific measures across the staves.

Handwritten musical score for the second system, featuring five staves:

- Flg I, II:** Flute I and II staves with melodic lines and slurs.
- I, II:** Clarinet I and II staves with melodic lines and slurs.
- II:** Bassoon II staff with melodic lines and slurs.

The word *sempre diminuendo* is written above the first two staves. Large handwritten numbers 5 and 5 are placed below the Clarinet I and II staves respectively, indicating fingerings. Vertical dashed lines mark specific measures across the staves.

Handwritten musical score for the first system, featuring four staves: Oboe I (Ob. I), Piccolo (Picc.), Clarinet I (Cl. I), and Bassoon (Bassoon). The score includes dynamic markings such as *mf*, *pp*, *mp*, and *sempre p*. Performance instructions include *sempre p* with a tempo marking of  $\text{♩} = 100$  and *Picc* with a tempo marking of  $\text{♩} = 100$ . Fingerings are indicated by numbers 1-5 and 6, and breath marks by downward arrows. A large number '6' is written above the Clarinet I staff, and a large number '5' is written above the Piccolo staff. A large number '3' is written above the Piccolo staff, and a large number '4' is written at the end of the system.

Handwritten musical score for the second system, featuring four staves: Piccolo (P. II), Piccolo (P. I), Clarinet I (Cl. I), and Bassoon (Bassoon). A large black 'T' symbol is positioned above the Piccolo (P. II) staff. The score includes dynamic markings such as *sempre p* and *non este.*. Performance instructions include *sempre p* with a tempo marking of  $\text{♩} = 100$ . Fingerings are indicated by numbers 1-6, and breath marks by downward arrows. A large number '4' is written above the Piccolo (P. I) staff, a large number '5' above the Clarinet I staff, and a large number '6' above the Bassoon staff. A large number '4' is written at the end of the system.

*sempre p* = 100

Picc ↓↓

Fl. I ↓

Fl. II ↓

Cl. I ↓

4 1 2 3 4

Fl. I 30

Fl. II 30

Cl. I 20

sempre senza nuance

U

W

→ jusqu'à

Cor I ↓↓

Cor II ↓↓

Basson I ↓

Basson II ↓

30 17 4

Cor I (contre, simultané-ment avec Cor II)

Cor I sans rapport avec Bois très large

(Bois sans nuances)

Basson I rentrer avec l'accord du viol le Basson II suit le Basson I

U

W

4

sub. t. 30 = 100

meno f

(durée = 4.)

(durée = 9.)

Cor I ↓

Picc ↓

Picc passe et disparaît

fl. - rentrent progressivement et disparaît

↓

↓

↓

↓

(Cor II)

# W

Ob + Trpt: equilibre

2 Cl + Cor: equilibre

**Hautbois I** *p* *De plus en plus lent*

**Trpt I** *con sord.* *p*

**Trpt II** *con sord.* *p*

**Basson I** (*t° = 100*) *l'accroître subitement*

**Clax I** (*t° = sempre 100*)

**Clax II** (*t° = sempre 100*) *II ralentit et disparaît progressivement (tacet)*

**Basson II** (*t° = 100*)

**Cor I** *silence*

**Basson III** *p* (*t° = 100 sempre*)

**Hautbois II** *(tacet)*

**Clax III** *l'accroître et disparaît*

**Cor II** *silence*

**Cor I** *silence*

**Cor II** *ralentit et disparaît progressivement*

*Lumineux*

**Trpt I** *(tacet)*

**Basson I**

**Basson II**

**Clax I** *ralentit et disparaît très progressivement (tacet)*

**Cor I**

**Cor II**



Basso I

Basso II

Picc I

5

Picc II

la plus des baguettes moles  
IP

Picc

la plus des possible

(FINE)

