

Pedro Amaral

# **“O Sonho”**

d'après un drame inachevé de  
**Fernando Pessoa**

**Nr. 14**

[2007/2010]

opéra de chambre  
pour six chanteurs  
et ensemble

*[www.pedro-amaral.eu](http://www.pedro-amaral.eu)*



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Commande de la

# **Fondation Calouste Gulbenkian**

Département de Musique

la première mondiale de

## **« O Sonho »**

a eu lieu à Londres, dans le théâtre The Place, le 25 avril 2010,  
suivie d'une deuxième représentation à Lisbonne, dans le Grand  
Auditorium de la Fondation Calouste Gulbenkian, le 3 mai 2010

avec les sopranos Carla Caramujo [Salomé], Ângela Alves [Aia I],  
Sara Braga Simões [Aia II] et les barytons Jorge Vaz de Carvalho  
[Herodes], Armando Possante [Escravo], Mário Redondo [Capitão]

accompagnés par le London Sinfonietta sous la direction de  
**Pedro Amaral**

la mise en scène a été signée par  
**Fernanda Lapa**

une première partielle du monologue de Salomé, en version de  
concert, a été donné à Culturgest, à Lisbonne, le 8 octobre 2007,  
puis reprise, en version de chambre, à l'Auditorio Reina Sofia, de  
Madrid, en mai 2008

## Rôles

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Salomé [plus tard Aia II]	soprano
Aia I	soprano
Aia II [plus tard Salomé]	soprano
Herodes	baryton
l'Esclave	baryton
le Capitaine	baryton

## Orchestre

---

3 flûtes	(aussi 3 piccolos et 3 flûtes en sol)
2 cors	(éventuellement doublés)
3 percussions	<p><b>Perc. 1</b> : vibraphone, cymbale, tamtam, 3 triangles</p> <p><b>Perc. 2</b> : jeu de crotales, Glockenspiel, cymbale, jeu de timbales [3], grosse caisse, tamtam, gong thaï [sol# grave], grelots, caisse claire, 4 tomtoms</p> <p><b>Perc. 3</b> : marimba [5 octaves], cloches-tubes, maracas, grelots, 1 cymbale, 3 triangles, metal shimes, tamtam, 4 tomtoms, grosse caisse, caisse claire, 2 gongs thaï [la grave, mib grave]</p>
Harpe	
5 violoncelles	
1 contrebasse	

*para a*  
***Gabriela Rodrigues***



# "O Sonho"

["Le Songe", "The Dream"]

Opéra de chambre a partir des fragments dramatiques pour « Salomé » de Fernando Pessoa.

Commande de la Fondation Calouste Gulbenkian.

Pedro AMARAL  
(né en 1972)

## 1. Incipit

fragment de la lettre de Pessoa à Casais Monteiro  
du 13 janvier 1935

Flûte 1 *pp* *al niente*

Flûte 2 *pp* *al niente*

Flûte 3 *pp* *al niente*

Fl. en Sol

Cor 1 *p* *ppp* *ppp* *sempre*

Cor 2 *ppp* *sempre*

2/4 *Grave* 4/4 *♩=48 ca.*

Perc. 1 *Vibra.* *mf* *sempre* *la ligne inférieure un peu en dehors* *étouffez*

Perc. 2 *Crotales* *pp* *la ligne inférieure un peu en dehors*

Perc. 3 *Cl. Tubes* *mf* *sempre* *la ligne inférieure un peu en dehors* *non arpeggiato*

Harpe *Mib, Fab, Sol♯, Lab, Ré♯, Do♯, Sib* *mf* *p* *(p)* *p*

Baryton *(le même chanteur du rôle de Hérode)* *Eu ve - jo*

Cello 1 *Pizz.* *pp* *Arco Sul Tasto* *ppp* *al niente*

Cello 2 *Pizz.* *pp* *Arco Sul Tasto* *ppp* *al niente*

Cello 3 *Pizz.* *pp* *Arco Sul Tasto* *ppp* *al niente*

Celli 4+5 *ppp* *(V)ad lib.* *(M)ad lib.* *pochissimo*

[Partition écrite en ut]

\*\* Nota Bene: cette partie a été écrite pour une contrebasse de cinq cordes

Flûte 1 *mf* *p* *ppp*

Flûte 2 *mf* *p* *ppp*

Fl. en Sol *sfz*

Flûte 3 *ppp*

Cor 1

Cor 2 *p* *al niente* *ppp* *pochissimo* *p* *ppp*

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

Perc. 1 *mf* Ped. (Vibra.)

Perc. 2 (Crotales) *p*

Perc. 3 (Cl. Tubes) *p* Ped.

Harpe *mf* *laissez vibrer* *p sempre* *mf* *p*

Bar. *no'es - pa-ço'in-co-lor mas re - al do so - nho,*

Bar. *as ca - ras,*

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

Cello 1 *ppp* *pos. naturelle* *ppp* *al niente* *pp*

Cello 2 *ppp* *pos. naturelle* *ppp* *al niente*

Cello 3 *ppp* *pos. naturelle* *ppp*

Celli 4+5

C. basse *Arco* *ppp* *Pizz.* *p*

The musical score is for the piece "L'Espresso" by Georges Bizet. It is written for a large ensemble and includes the following parts:

- Flûte 1**: Flute 1, marked *pp* and *al niente*.
- Flûte 2**: Flute 2, marked *pp* and *al niente*.
- Flûte 3**: Flute 3, marked *pp* and *al niente*.
- Fl. en Sol**: Flute in G, marked *pp* and *al niente*.
- Cor 1**: Cor Anglais 1.
- Cor 2**: Cor Anglais 2.
- Perc. 1**: Percussion 1, marked *mf* and *p*.
- Perc. 2**: Percussion 2, marked *p* and *mf*.
- Perc. 3**: Percussion 3, marked *p* and *mf*.
- Harpe**: Harp, marked *mf* and *p*.
- Bar.**: Baritone, marked *mf* and *p*.
- Cello 1**: Cello 1, marked *pp* and *mf*.
- Cello 2**: Cello 2, marked *pp* and *mf*.
- Cello 3**: Cello 3, marked *pp* and *mf*.
- Celli 4+5**: Cellos 4 and 5, marked *pp* and *mf*.
- C.basse**: Contrabass, marked *pp* and *mf*.

The score includes various musical notations such as dynamics (*pp*, *mf*, *p*, *f*), articulation (*al niente*, *poco*), and performance instructions (*la ligne inférieure un peu en dehors*, *os ges - tos*, *de Ca - ei - ro*, *Ri - car-do Reis e*). The tempo is marked *Allegretto* and the time signature is 4/4.



Flûte 1

Flûte 2

Fl. en Sol

Flûte 3

Fl. en Sol

Cor 1

Cor 2

Perc. 1

Perc. 2

Perc. 3

Harpe

Bar.

Cello 1

Cello 2

Cello 3

Celli 4+5

C. basse

Al - va - ro de Cam - pos.

[illegible]

# 2. Monologue de Salomé

Flûte 1 *pp* *f* *pp* *f* *p* *f* *p*

Flûte 2 *f* *pp* *f* *pp* *p* *poco* *pp*

Flûte 3 *pp* *p > pp* *p*

Cor 1 *ppp* *sempre*

Cor 2 *pp* *ppp* *sempre*

36 **4** *Commode, sans traîner* **3** **4** **4** **2** *Rit.* **3**

Perc. 1 (Vibra.) *ff* *f* *ppp* *mf* *f* *pp* *f* *p* *f*

Perc. 2 (Crotales) *p* *laissez vibrer sempre*

Perc. 3 (Cl. Tubes) *p* *ppp* *mf* *Ped.*

Harpe *ffz* *f* *ppp* *f* *ppp* *subito* *f*

36 **4** *Commode, sans traîner* **3** **4** **4** **2** *Rit.* **3**

Cello 1 *pp* *f(>)ppp* *jeté* *f(>)ppp*

Cello 2 *pp* *ppp* *f(>)ppp* *jeté* *f(>)ppp*

Cello 3 *ffz* *ppp* *f* *ppp*

Cello 4 *ffz* *ppp* *f* *ppp*

Cello 5 *ffz* *ppp* *f* *ppp*

C. basse *p* *ppp* *f* *ppp*



[illegible]

This musical score is for the piece 'L'Espresso' by Olivier Messiaen, from his 'Quatuor pour la fin de siècle'. The score is arranged for a large ensemble, including woodwinds, brass, percussion, strings, and harp. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4, with a 3/2 section starting at measure 50. The score is divided into five systems. The first system includes Flute 1, Flute 2, Flute 3/Piccolo, and Cor 1/2. The second system includes Percussion 1-3 and Harp. The third system includes Cello 1-5 and Double Bass. The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings ranging from *ppp* to *fff*. The harp part includes specific techniques like 'jeté' and 'gliss.'. The percussion part includes 'Crotales' and 'Cl. Tubes'. The woodwinds and brass parts have various articulations and dynamics. The string parts have detailed bowing and playing instructions, such as 'pos. naturelle' for the double bass.

Flûte 1

Flûte 2

Flûte 3

Picc.

Cor 1

Cor 2

51 **4** *Plus lent* ♩=56 ca. **3** **4** **4** **5** **4**

Perc. 1

(Vibra.)

Cymbale

Perc. 2

(Cl. Tubes)

Perc. 3

(Ped.)

Maracas

Cl. Tubes

Harpe

Salomé

A mi-nha be-le-za — faz os ho-mens so-nâm-bu-los, — e o en-can-to da —

51 **4** *Plus lent* ♩=56 ca. **3** **4** **4** **5** **4**

Cello 1

*al niente* *ppp*

Cello 2

*al niente* *ppp*

Cello 3

*ppp*

Cello 4

*ppp*

Cello 5

*gliss.* *(comme avant)* *ppp*

*gliss.* *ppp*

*jeté* *f(>) ppp*

*jeté* *f(>) ppp*

[illegible]



Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1

Perc. 2

Perc. 3

Harpe

Salomé

As

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

[illegible]

Flûte 1 *mf* *p* *mf* *p* *pp* *ppp* *ppp*

Flûte 2 *p* *mf* *p* *p* *mf* *f* *al niente* *ord.* *3* *statique, sans vibrato* *p* *ppp*

Flûte 3 *ppp*

Picc. *ppp*

Cor 1 *ppp* *sempre*

Cor 2 *ppp* *sempre* *statique, sans vibrato*

66 **3** **4** (Vibra.) **2** **4** **3** **4** *Rit.* **2** **4** *a tempo* **4** **4**

Perc. 1 *p* *pp* *p* *mf* *pp* *p* *pp*

Glockenspiel *pp*

Perc. 2 *pp*

Cymbale *avec un archet*

Perc. 3 *avec un archet* *gardez le archet (par exemple: l'archet dans la main droite et un marteau de cloches-tubes dans la main gauche)* *Cl. Tubes* *laissez vibrer* *Cymbale* *avec un archet* *ppp*

Harpe *pp* *mf* *pp* *f* *p*

Salomé *que'en-tre-as pa-la-vras va-gas dos seus dis-cur-sos a-mo-ro-sos, a mi-nha i-*

66 **3** **4** *Sul Pont.* *ppp* *sempre* *pos. naturelle* **2** **4** *ppp* *sempre* *al niente* **3** **4** *Rit.* **2** **4** *a tempo* **4** **4** *Sul Pont.* *ppp* *sempre*

Cello 1 *ppp* *sempre* *pos. naturelle* *ppp* *sempre* *al niente* *p*

Cello 2 *ppp* *sempre* *pos. naturelle* *ppp* *sempre* *al niente* *p*

Cello 3 *ppp* *sempre* *pos. naturelle* *ppp* *sempre* *al niente* *p*

Cello 4 *pp* *ppp* *al niente* *p*

Cello 5 *pp* *ppp* *al niente*

C.basse *pp* *al niente*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

70  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{3}{4}$

Perc. 1 (Vibra.)

Perc. 2 (Glockenspiel)

Perc. 3 (Cymbale, avec archet)

Cl. Tubes

Harpe

Salomé

ma - - - gem em - bar - ga as fra - ses e - las sen - - - tem - me pas - sar,

70  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{3}{4}$

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

pos. naturelle

ppp sempre

Sul Pont.

ppp sempre

pos. naturelle

ppp sempre

pos. naturelle

ppp sempre

ppp

ppp

p

ppp

al niente

p

Pizz.

mf

Flûte 1 *mf* *f* *ppp* *mf* *mf* *p*

Flûte 2 *pp* *mf* *pp* *mf* *ppp* *mf* *p*

Flûte 3  
Picc. *ppp*

Cor 1 *p* *ppp* *p* *ppp* *p* *ppp*

Cor 2 *p* *ppp* *mf* *p* *pp*

3/4 (Vibra.) 4/4 *rit.* *a tempo* *molto Rit.* *a tempo* 75

Perc. 1 *p* *f* *p* *mf* *p* *p*

Perc. 2 *Crotales* *mf*

Perc. 3 (Cl. Tubes) *p* *mf* *p*

Harpe *mf* *f* *p* *mf* *pp* *mf* *ff*

Salomé  
co-mo'um can - to de se - rei - a, nos es-que-ci-men-tos da voz, e nos a-bran-da-men-tos dos bra - ços e das

3/4 4/4 *rit.* *a tempo* *molto Rit.* *a tempo* 75

Cello 1 *mf* *mf* *gliss.*

Cello 2 *mf* *pp* *mf* *pp*

Cello 3 *mf* *pp* *pp*

Cello 4 *gliss.*

Cello 5 *Arco* *ppp* *jeté* *f* *ppp*

C. basse *Pizz.* *f* *Arco* *jeté* *f* *ppp*

Flûte 1 *mf* *pp* *mf* *f* *non leg.* *f* *2 2 2 2*

Flûte 2 *mf* *pp* *mf* *pp*

Flûte 3 *pp* *al niente*

Cor 1 *ppp* *ppp*

Cor 2 *mf* *p* *ppp*

(4)  
76 (Vibra.) *mf* *p* *f* *laissez vibrer* *mf* *f*

Perc. 1 (Crotales) *pp* *pp* *pp* *pp*

Perc. 2 Glockenspiel *p* *f* *laissez vibrer* *ppp* *f*

Perc. 3 (Cl. Tubes) *pp* *pp* *ppp* *p*

Harpe *ff* *mf* *f* *laissez vibrer* *pos. naturelle* *mf* *f*

Salomé *mãos, que cin - gem ou que'a - per - tam.*

(4)  
76 Cello 1 *pp* *ppp* *pp* *gliss.*

Cello 2 *gliss.* *ppp* *pp* *gliss.*

Cello 3 *gliss.* *gliss.* *Pizz.* *mf*

Cello 4 *sfz* *p* *ppp* *pp* *Pizz.* *mf*

Cello 5 *mf* *f* *sfz* *p* *ppp* *p* *Pizz.* *mf*

C.basse *mf* *f* *sfz* *p* *ppp* *p*

Flûte 1 *pp subito* *ff* *al niente* *p* *mf* *al niente* *ff*

Flûte 2 *f* *pp* *p* *mf* *al niente* *ff*

Flûte 3 *pp* *mf* *al niente* *ff*

Picc.

Cor 1 *p* *al niente* *pp*

Cor 2 *p* *ppp* *pp*

(4) 80

Perc. 1 (Vibra.) *f* *p* *pp* *mf* *f* *mf* *ff* *f*

Glockenspiel

Perc. 2 baguettes de Glockenspiel *mf* *p* *p* *mf*

(Cl. Tubes) marteaux ordinaires *p* *ppp* *p* *pp* *p* *pp*

Perc. 3 *p* *ppp* *p* *pp* *p* *pp*

Harpe *f* *p* *mf* *f* *mf* *f* *f*

Sous étouffes *ff*

Salomé Sou o per - fu - me que, u - ma vez so - nha - do, lhes faz au - raã i - ma - gi - na - ção,

(4) 80

Cello 1 *gliss.* *ppp* *pp* *ppp*

Cello 2 *gliss.* *ppp* *pp* *pp*

Cello 3 *Arco* *Sul Pont.* *ppp* *pos. naturelle* *p* *pp*

Cello 4 *Arco* *Sul Pont.* *ppp* *Pizz.* *pos. naturelle* *mf* *Arco* *ppp* *pp*

Cello 5 *Arco* *Sul Pont.* *ppp* *Pizz.* *pos. naturelle* *mf* *Arco* *ppp* *pp*

C. basse *Pizz.* *Arco* *p* *pp*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

82 (4/4) (Vibra.)

Perc. 1

Perc. 2  
(Glockenspiel)

Perc. 3  
(Cl. Tubes)

Harpe

Salomé

e não po-de-rão ter espo - sa, nem noi - va, nem a - té ir - mã a que'a - ca -

82 (4/4)

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse



Flûte 1 *f* *p* *f* *pp* *mf* *pp*

Flûte 2 *f* *p* *f* *pp* *mf* *pp*

Flûte 3 *mf* *ppp* *ppp*

Picc. *mf* *ppp* *ppp*

Cor 1 *ppp* *ppp* *ppp*

Cor 2 *ppp* *ppp* *ppp*

Perc. 1 (Vibra.) *f* *p* *mf* *f* *p* *mf* *ff* *ff*

Perc. 2 (Crotales) *pp* *pp* *ff*

Perc. 3 (Cl. Tubes) *p* *mf* *p* *pp* *p* *pp* *p*

Harpe *mf* *p* *pp* *p* *mf* *ff* *ff* *p*

Salomé *ff* *f* *pp* *p* *mf* *ff* *ff* *p*

ri - nhem, por-que se lem - bram de que'eu sou a prin - ce - sa que'um di - a lhes foi to - da'a vi - da.

Cello 1 *p* *al niente* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cello 2 *p* *al niente* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cello 3 *p* *al niente* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cello 4 *p* *al niente* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cello 5 *p* *al niente* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

C.basse *p* *al niente* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

(faites rebondir la corde sur la touche avec beaucoup de bruit)

"O Sonho" © Pedro Amaral

Flûte 1 *ppp* *al niente* *ff* *p* *mf* *ff subito* *p*

Flûte 2 Flzg. *ppp* *al niente* *fff* *p* *ord.* *p* *al niente* *ff subito* *pp*

Flûte 3 Picc. *pp* *pp* *ppp*

Cor 1 *ppp* *ppp* *ppp*

Cor 2 *ppp* *ppp*

Perc. 1 *p* *f* *p* *mf* *f* *ff* *f* *ff subito* *ppp*

Cymbale

Perc. 2 *mf*

Marimba

Perc. 3 *mf* *ff* *pp* *f* *p* *mf*

Glockenspiel *p*

Cl. Tubes *p* *marteaux doux* *p* *(changez vite les baguettes)*

Harpe *dolce* *p* *ff* *mf* *p* *Table* *f* *pos. naturelle* *pp* *laissez vibrer* *p* *ff subito* *ppp*

Cello 1 *al niente* *pp* *Sul Pont.* *ppp* *al niente*

Cello 2 *al niente* *ppp* *Sul Tasto* *ppp* *al niente*

Cello 3 *ppp* *Sul Pont.* *ppp* *pp*

Cello 4 *ppp* *Sul Tasto* *ord. 6<sup>va</sup>* *ppp* *(loco)*

Cello 5 *ppp* *Sul Tasto* *al niente*

C.basse *(pizz.)* *mf*

Flûte 1 *mf* *poco* *ff* *mf* *mf* *p* *pp* Flzg. *pp*

Flûte 2 *p* *poco* *ff* *p* *ord. 3<sup>rd</sup>* *mf* *ppp* *mf* *pp* Flzg. *p > pp*

Flûte 3 *al niente*

Cor 1 *al niente* *ppp* *al niente*

Cor 2 *al niente*

Perc. 1 *5/8* (Vibra.) *3/4* *4/4* <sup>95</sup> *3/4* *laissez vibrer*

Perc. 2 Cymbale baguettes très douces *ppp* *mf* *f* *pp*

Marimba *f* *ff* *p* *pp*

Perc. 3 *f* *ff* *p* *pp*

Harpe *pos. naturelle* *Table* *ff* *p* *pos. naturelle* *3<sup>rd</sup>* *p* *pp* *pos. naturelle* *en dehors* *laissez vibrer* *sempre* *f*

Cello 1 *Sul Tasto* *pp* *pos. naturelle* *3<sup>rd</sup>* *p* *Sul Tasto* *ppp* *pos. naturelle* *3<sup>rd</sup>* *ppp*

Cello 2 *Sul Tasto* *p* *pos. naturelle* *ppp* *pos. naturelle* *3<sup>rd</sup>* *ppp*

Cello 3 *Sul Tasto* *pp* *p* *pos. naturelle* *pp* *al niente* *ppp*

Cello 4 *al niente* *ppp*

Cello 5 *(Sul Tasto)* *pp* *pos. naturelle* *3<sup>rd</sup>* *pp* *al niente* *ppp*

C.basse *(pizz.)* *mf* *Arco* *pp* *Pizz.* *f* *Arco* *pp* (*3<sup>rd</sup>*)

[illegible]

Flûte 1

Flûte 2

Flûte 3

Picc.

Cor 1

Cor 2

Perc. 1

Perc. 2

Perc. 3

Harpe

Salomé

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

101

3/4 (toujours à la ♫)

3/8

3/4 battre à la ♫

me po - dem o - lhar. Pas - so'en - tre'as a - las

[illegible]

Flûte 1 *ord.* *f* *mf* *p* *mf* *pp* *f* *Flzg.*

Flûte 2 *ord.* *f* *mf* *p* *mf* *f* *p* *f* *5*

Flûte 3 *ord.* *Picc.* *ppp*

Cor 1 *p* *ppp* *mf* *pp* *p* *mf* *pp*

Cor 2 *p* *ppp* *p* *pp* *p* *mf* *pp*

Perc. 1 (Vibra.) *f* *p* *ff* *p* *f* *mf* *ff* *3* *3* *3*

Perc. 2 (Glockenspiel) *laissez vibrer* *ff* *p* *mf* *p*

Perc. 3 (Marimba) *mf* *f* *mf* *p* *poco* *f*

Harpe *ff* *ff* *mf* *f* *ff* *mf*

Salomé  
ven - to. Le - va - rão sau - da - des des - se mo - men - to co - mo

Cello 1 *pp* *ppp*

Cello 2 *Sul Pont.* *pos. naturelle* *ppp* *p* *p* *p* *p*

Cello 3 *pp*

Cello 4 *pos. naturelle* *p* *pp* *mf* *pp* *mf* *pp* *mf*

Cello 5 *p* *pp* *mf* *pp* *mf* *pp* *mf*

C.basse *ff* *pp come sopra*

4/8 110 (écho) 2/4 (à la ♫)

[illegible]



Flûte 1

Flûte 2

Flûte 3

Picc.

Cor 1

Cor 2

116 **5/8** (à la ♪) (Vibra.) **2/4** **3/4**

Perc. 1

Perc. 2 (Glockenspiel)

Perc. 3 (Marimba)

Harpe

Salomé

rão nas gran - des noi - - - tes de'es - - - ti - - - o,

116 **5/8** (à la ♪) **2/4** **3/4**

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

Flûte 1

Flûte 2

Flûte 3

Picc.

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

Cl. Tubes

Perc. 3

Ped.

Harpe

Salomé

quand o su or en tra na al ma, pá vi dos da me

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

pp come sopra

**Flûte 1**

**Flûte 2**

**Flûte 3**  
**Picc.**

**Cor 1**

**Cor 2**

**3**  
**4**  
(Vibra.)

**Perc. 1**

**(Glockenspiel)**

**Perc. 2**

**(Cl. Tubes)**

**Perc. 3**

**Harpe**

**Salomé**  
mó - ria si - nis - tra que vi - - - ve do meu per - fil en - tre -

**3**  
**4**

**Cello 1**

**Cello 2**

**Cello 3**

**Cello 4**

**Cello 5**

**C.basse**

*al niente*

*mf*

*f*

*pp*

*p*

*fz*

*P sempre*

*ff sempre*

*Sul Pont.*

*pos. naturelle*

*al niente*

*pp*

*8va*

*pp*

*pos. naturelle*

*pp*

*al niente*

*p*

*al niente*

*p*

**125**

**85**

**85**

Flûte 1 *f* *p* *f* *p* *ppp*

Flûte 2 *f* *p* *f* *p* *f*

Flûte 3 Picc.

Cor 1 *ppp* *mf* *p*

Cor 2 *ppp* *mf* *p*

126 **5/8** **3/8** **3/4** *battre à la ♩*

Perc. 1 (Vibra.) *f* *p* *f* *p* *f* *p*

Perc. 2 (Glockenspiel) *p*

Perc. 3 (Cl. Tubes)

Harpe *(p)* *f* *f*

Salomé vis - to, dos meus o - lhos des - vi - a - dos, do re - cor - te

126 **5/8** **3/8** **3/4** *battre à la ♩*

Cello 1 *ppp*

Cello 2 *ppp*

Cello 3 *ppp*

Cello 4 *ppp*

Cello 5 *ppp*

C.basse *poco* *p* *poco*

Flûte 1 *mf* *ppp* *mf* *p* *f* *ord.*

Flûte 2 *mf* *f* *mf* *f*

Flûte 3 *ppp* *ppp* *ppp* *mf*

Picc. *ppp* *ppp* *ppp*

Cor 1 *mf* *p* *p* *mf*

Cor 2 *mf* *ppp* *p* *mf*

(Vibra.)  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$  *p* *ff* *f* *ff* *f*

(Glockenspiel) *laissez vibrer* *f*

(Cl. Tubes) *ppp* *p* *ff* *mf* *f*

Harpe *ff* *ff* *mf* *f*

Salomé *das mi - nhas sobrance-lhas mui-to ne - gras con - tra'a pele mo-re - na mui-to bran - ca da mi - nha*

Cello 1 *Sul Pont.* *pos. naturelle* *pp* *ppp* *pp* *f*

Cello 2 *Sul Pont.* *pos. naturelle* *pp* *ppp* *p*

Cello 3 *Sul Pont.* *pos. naturelle* *pp* *ppp* *p* *f*

Cello 4 *pp* *ppp* *p* *f*

Cello 5 *mf*

C.basse *f* *mf*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1

Perc. 2  
(Glockenspiel)

Perc. 3  
(Cl. Tubes)

Harpe

Salomé

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

Flzg.

ord.

ff

mf

ppp

al niente

Con Sord.

rit.

135

Un peu plus lent

laissez vibrer

1. Petite  
3 Cymb. 2. Moyenne  
3. Large

fron - te co - ro - a - da de som - bras.

Flûte 1 *p* *gliss.* *sfz* *f* *ppp* *pp* *(pp)*

Flûte 2 *al niente* *f* *sfz* *poco* *mf* *al niente* *pp* *(pp)*

Flûte 3 *Picc.* *pp* *(pp)*

Cor 1 *Con Sord.* *p* *al niente*

Cor 2 *ppp* *p* *al niente*

Perc. 1 *4/4* (Vibra.) *(ppp)* *pp* *étouffez* *bagues dures* *f* *Ped.* *3/4* 140

Perc. 2 (Cymbales) *p* *mf* *al niente* *(pas de trille juste la résonance)* *étouffez* *Crotales* *f* *laissez vibrer* *p* *f*

Perc. 3 (Cl. Tubes) *ppp*

Harpe *ppp* *p* *laissez le Fa, étouffez tout le reste* *f* *ff*

Cello 1 *4/4* *Sul Pont.* *(comme une ombre passagère)* *ppp* *pos. naturelle* *con Vibrato* *Solo* *3/4* 140

Cello 2 *Sul Pont.* *(comme une ombre passagère)* *ppp* *pos. naturelle* *8va 3* *jeté* *mf* *poco* *mf* *ppp* *mf* *subito*

Cello 3 *Sul Pont.* *(comme une ombre passagère)* *ppp* *pos. naturelle* *8va 3* *jeté* *mf* *f* *pp*

Cello 4 *Sul Tasto* *(comme une ombre passagère)* *ppp* *pos. naturelle* *8va 3* *jeté* *mf* *pp* *al niente*

Cello 5 *Sul Tasto* *(comme une ombre passagère)* *ppp* *pos. naturelle* *8va 3* *jeté* *mf* *pp* *al niente*

C.basse *Sul Tasto* *(comme une ombre passagère)* *ppp* *pos. naturelle* *mf* *Pizz.* *ff subito*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

(3/4) (toujours le même tempo, ♩ = 56 ca.)

(Vibra.) (reprenez les baguettes d'avant) baguettes ordinaires

Perc. 1

Perc. 2

Perc. 3

Marimba

Glockenspiel

Cl. Tubes

Harpe

Salomé

As es - cra - vas in - ve - jam - me com a - mor,

(3/4) (toujours le même tempo, ♩ = 56 ca.)

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse



This musical score is for the opera 'Salomé' by Maurice Strakosky. It includes parts for Flute 1, Flute 2, Flute 3 (Piccolo), Cor 1, Cor 2, Percussion 1 (Vibraphone), Percussion 2 (Glockenspiel), Percussion 3 (Cylindrical Tubes), Harp, Salomé (soprano), Cello 1, Cello 2, Cello 3, Cello 4, Cello 5, and C. basse (Cello Bass).

The score is divided into two systems, each starting with a rehearsal mark 145. The first system includes measures 145 to 150, and the second system includes measures 151 to 156. The time signatures are 5/8, 3/8, 3/4, 4/4, and 7/8.

Key musical elements include:

- Flutes:** Flute 1 and 2 play melodic lines with various dynamics (ppp, p, f, sfz, mf). Flute 3 plays a supporting role with ppp and p dynamics.
- Corns:** Cor 1 and Cor 2 play harmonic support with ppp and p dynamics.
- Percussion:** Perc. 1 (Vibraphone) plays a rhythmic pattern with pp and mf dynamics. Perc. 2 (Glockenspiel) plays a melodic line with f and pp dynamics. Perc. 3 (Cylindrical Tubes) plays a rhythmic pattern with p and mf dynamics.
- Harp:** The harp plays a melodic line with pp, sfz, mf, and ff dynamics.
- Salomé:** The soprano part includes the lyrics: "e ca - da u - ma so - nha [ah] [ah], a sós com o lei - to sem ou - tro".
- Cellos:** Cello 1, 2, 3, 4, and 5 play various parts, including Sul Pont. (Sul Ponticello) and Sul Tasto (Sul Tasto) techniques, with dynamics ranging from ppp to ff.
- C. basse:** The Cello Bass part is marked with Arco and p dynamics.

Flûte 1 *gliss.* *(mf)*

Flûte 2 *p*

Flûte 3 *mf* *f* *p* *mf*

Picc.

Cor 1 *ppp* *mf* *mf* *subito* *subito* *al niente*

Cor 2 *ppp*

Perc. 1 *7/8* (Vibra.) *mf* *1/4* *150* *2/4* *3/4*

Perc. 2 (Glockenspiel) *pp* *mf*

Perc. 3 (Cl. Tubes)

Harpe *Sib* *mf* *laissez vibrer* *ppp sempre* *mf* *(mf)* *ff*

Salomé *pei - to [ah], em co-mo ha - ve - ri - am seus o - - - lhos de fa-*

Cello 1 *mf* *gliss.*

Cello 2 *<f p* *pp* *jeté*

Cello 3 *p* *sfz* *jeté*

Cello 4 *p* *sfz* *jeté* *Pizz.* *f*

Cello 5 *p* *sfz* *jeté* *Pizz.* *f*

C.basse *Pizz.* *f*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1  
(Vibra.)

Perc. 2  
(Glockenspiel)

Perc. 3  
(Cl. Tubes)  
Ped.

Harpe

Salomé

zer a - mar os cões, e seus ges - tos de fa-zer re - lin - char os ca -

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

This musical score is for the piece 'L'Espresso' by Georges Bizet. It is a full orchestral score with vocal parts. The instruments and parts included are:

- Flutes:** Flûte 1, Flûte 2, Flûte 3 (Piccolo).
- Cori:** Cor 1, Cor 2.
- Percussion:** Perc. 1 (Vibraphone), Perc. 2 (Glockenspiel), Perc. 3 (Clarinets).
- Harpe:** Harp.
- Vocalists:** Salomé.
- Cello:** Cello 1, Cello 2, Cello 3, Cello 4, Cello 5.
- Double Bass:** C. basse.

The score is written in 3/4 time, with a key signature of one sharp (F#). It features a variety of musical notations, including dynamics (pp, ff, mf, p, f, pp), articulation (accents, slurs), and performance instructions (e.g., 'al niente', 'sons étouffés'). The vocal part for Salomé includes lyrics in French: 'va - los, os - ca - va - los, nas gran - des noi - tes em que'a'.

Flûte 1 *f* *gliss.* *f* *pp* *f* *pp*

Flûte 2 *f* Flzg. *mf* *al niente* *f* *ord.* *f* *al niente* *f* *pp*

Flûte 3 Picc. *pp* *al niente* *pp*

Cor 1 *ppp* *ppp*

Cor 2 *ppp*

161 **2/4** **7/8** **3/4** **4/4**

Perc. 1 (Vibra.) *p* *mf* *p* *ppp* *p*

Perc. 2 (Glockenspiel) *mf* *mf*

Perc. 3 (Cl. Tubes) *mf* *mf*

Harpe *sons étouffés* *ord.* *Sol* *Do* *f* *mf* *p*

Salomé *vir - gin - da - de se sen - te nas en - tra - nhas.*

161 **2/4** **7/8** **3/4** **4/4**

Cello 1 *Sul Pont.* *ppp* *ppp* *ppp*

Cello 2 *Sul Pont.* *ppp* *ppp* *ppp*

Cello 3 *ppp* *al niente* *ppp*

Cello 4 *ppp* *al niente* *f* *ppp*

Cello 5 *al niente* *f* *ppp*

C.basse *Pizz.* *mf* *Arco* *f* *Pizz.* *ff* *f*

[illegible]

Flûte 1 *ppp* *mf*

Flûte 2 *ppp*

Flûte 3 *(mf)* *p* *pp* *mf*

Cor 1 *p* *p* *pp* *p* *p* *p* *al niente*

Cor 2 *p* *p* *pp* *p* *al niente*

170 *poco Rit.* *a tempo* *4/8* *3/4* *4/8* *poco Rit.* *a tempo* *4/8* *3/8* *2/4*

Perc. 1 (Vibra.) *pp* *pp* *f* *ppp*

Perc. 2 (Glockenspiel) *(mf)* *p* *p* *f*

Perc. 3 (Cl. Tubes) *f*

Harpe *(f)* *p* *pp* *pp* *Fa#* *(pas de trille juste la résonance)* *ff*

Salomé per - nas e sen - têm - se ti - gres á - té ao se - xo. As a - ves can -

170 *poco Rit.* *a tempo* *4/8* *3/4* *4/8* *poco Rit.* *a tempo* *4/8* *3/8* *2/4*

Cello 1 *(non legato)* *f* *p* *f* *pp* *Sul Pont.* *ppp*

Cello 2 *f* *pp* *f* *pp* *f* *ppp*

Cello 3 *gliss.* *gliss.* *gliss.* *gliss.*

Cello 4 *Sul Pont.* *ord.* *f* *pp* *f* *Sul Pont.* *ppp*

Cello 5 *Sul Pont.* *ord.* *f* *pp* *f* *Sul Pont.* *ppp*

C.basse *ff* *ff*

Flûte 1 *ff* *fff* *p* *f* *ppp* *f* *ppp*

Flûte 2 *ff* *pp* *p* *mf* *pp* *f*

Flûte 3 *f* *pp* *p* *ppp* *mf*

Picc. *f* *pp* *p* *ppp* *mf*

Cor 1 *ppp* *ppp* *p* *mf* *al niente*

Cor 2 *ppp* *ppp* *p* *mf* *al niente*

Perc. 1 *f* *f* *f* *p*

Perc. 2 (Glockenspiel) *f* *ff* *mf*

Perc. 3 (Cl. Tubes) *mf* *pp*

Harpe *ff* *ff* *en dehors* *f* *dis.*

Salomé tan - tes ca - lam - se quan - do pas - so,

Cello 1 *pos. naturelle* *al niente* *Pizz.* *ffz* *Arco* *Sul Tasto* *ppp* *Sul Pont.* *pp*

Cello 2 *al niente* *Pizz.* *f* *ffz* *Arco* *Sul Tasto* *ppp* *Sul Pont.* *p*

Cello 3 *al niente* *Pizz.* *f* *ffz* *Arco* *Sul Tasto* *ppp* *Pizz. ord.* *mf* *Arco* *Sul Pont.* *pp*

Cello 4 *pos. naturelle* *al niente* *Pizz.* *f* *ffz* *Arco* *Sul Tasto* *pp* *ord.* *Sul Pont.* *mf* *al niente* *pp*

Cello 5 *al niente* *Pizz.* *f* *ffz* *Arco* *Sul Tasto* *pp* *ord.* *mf* *al niente*

C.basse *Pizz.* *ff* *(pizz.)* *mf*

2/4 (Vibra.) 3/8 175 3/4 5/8 (à la ♫)



**Flûte 1**

**Flûte 2**

**Flûte 3**  
**Picc.**

**Cor 1**

**Cor 2**

**(Vibra.)**

**Perc. 1**

**Perc. 2**  
**(Glockenspiel)**

**Perc. 3**  
**(Cl. Tubes)**

**Harpe**

**Salomé**

c'as ro - sas al - tas \_\_\_\_\_  
ro - çam p'la mi - nha fa - ce \_\_\_\_\_  
por - que'u

**Cello 1**

**Cello 2**

**Cello 3**

**Cello 4**

**Cello 5**

**Arco**  
**C.basse**

[illegible]

This page of the musical score, numbered 186, depicts a complex orchestral passage. The woodwind section, including three flutes and three clarinets, plays rapid sixteenth-note patterns with dynamic markings ranging from *pp* to *fff*. The brass section, consisting of two horns and three trumpets, provides harmonic support with sustained notes and dynamic shifts. The percussion ensemble, featuring timpani, snare, and various auxiliary instruments like crotales and marimba, adds rhythmic texture. The harp and string sections, including cellos and double basses, are intricately woven into the texture, with the strings often playing sixteenth-note figures. The score is marked with various performance instructions such as *ben legato*, *Sul Pont.*, *ord.*, and *pos. naturelle*, along with dynamic markings like *ff*, *pp*, and *fff*. The key signature is one flat, and the time signature changes from 3/4 to 5/8 and back to 3/4.

[illegible]

Flûte 1 *ord.* *p* *ff subito* *mf* *ff* *pp* *p* *al niente* *ff* *pp*

Flûte 2 *ord.* *p* *ff subito* *mf* *ff* *pp* *p* *al niente* *ff* *pp*

Flûte 3 *Picc.* *pp* *mf* *p* *al niente* *p*

Cor 1 *ff* *p* *ff* *p* *ff* *p* *ff* *al niente*

Cor 2 *ff* *p* *ff* *p* *ff* *al niente*

Perc. 1 (Vibra.) *f* *ff* *ff* *ff* *ff*

Perc. 2 (Crotales) *p* *ff* *laissez vibrer*

Perc. 3 (Marimba) *sfz* *f* *mf* *f*

Harpe *f* *ff* *fff* *ff* *f* *ff*

Cello 1 *Sul Pont.* *ff* *p* *pp* *f* *p* *ff* *p* *ff* *p*

Cello 2 *Sul Pont.* *ff* *p* *pp* *f* *p* *ff* *p* *ff* *p*

Cello 3 *Arco Sul Pont.* *ff* *p* *Pizz. (pos. naturelle)* *f* *sfz* *p subito* *Arco* *p* *al niente* *p*

Cello 4 *(pizz.)* *f* *ff* *f* *sfz* *p subito* *Arco* *mf* *pp* *al niente* *Crini Battute* *ff*

Cello 5 *Pizz.* *f* *ff* *f* *sfz* *p subito* *Arco* *mf* *p* *al niente* *Crini Battute* *ff*

C.basse *Pizz.* *f* *ff* *f* *sfz* *p subito* *Arco* *mf* *p* *al niente* *Crini Battute* *ff*

195

195

195



Flûte 1 *ppp* *mf* *ppp* *ff* *p*

Flûte 2 *f* *mf* *f* *ff* *p*

Flûte 3 *ppp* *ppp* *al niente* *pp* *mf*

Picc.

Cor 1 *>pp* *p* *p* *mf* *mf* *al niente*

Cor 2 *>pp* *p* *p* *mf* *p* *ppp*

**3** subito: *Plus lent*  $\text{♩} = 66 \text{ ca.}$  **2** **4** *a tempo*  $\text{♩} = 72 \text{ ca.}$  **3**

(Vibra.) *p* *ff* *f* *Ped.* *Ped.* *205*

Glockenspiel *laissez vibrer* (Glockenspiel) *laissez vibrer*

Perc. 1 *p* *f* *ff* *f* *Ped.* *Ped.* *205*

Perc. 2 *p* *p* *f* *ff*

(Marimba)

Perc. 3 *mf*

Harpe *f* *ff* *Mi♯*

**3** subito: *Plus lent*  $\text{♩} = 66 \text{ ca.}$  **2** **4** *a tempo*  $\text{♩} = 72 \text{ ca.}$  **3**

Cello 1 *ppp* *ppp* *ppp* *f* *p*

Cello 2 *ppp* *ppp* *ppp* *f* *p*

Cello 3 *>ppp* *ppp* *ppp* *mf* *Sul Pont.* *5*

Cello 4 *Arco* *ppp* *f* *p* *f* *pp* *mf*

Cello 5 *Arco* *ppp* *f* *p* *f* *pp* *mf*

C.basse *Pizz.* *ff* *Arco* *f* *p* *sfz* *p*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

206 (Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

Cl. Tubes

Perc. 3

Harpe

206

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse



Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

210

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

210

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

*poco* *p* *poco*



Flûte 1 *al niente* *ff* *ppp* *ff* *f* *pp* *ff*

Flûte 2 *ff* *ppp* *ff* *f* *pp* *ff*

Flûte 3 *al niente* *p* *pp* *f*

Picc.

Cor 1 *pp* *fff* *f* *ff* *p* *ff* *pp*

Cor 2 *pp* *fff* *f* *ff* *p* *ff* *pp*

(Vibra.) *mf* *sfz* *fffz* *f* *ff* *f*

Perc. 1 *mf* *sfz* *fffz* *f* *ff* *f*

(Crotales) *p* *p* *f* *f*

(Cl. Tubes) *mf* *f* *f*

Perc. 3 *mf* *f* *f*

Harpe *mf* *sfz* *mf* *sfz* *ff* *ff* *ff* *8vb*

Mib, Lab *ff* *ff* *ff*

Do# *ff* *8vb*

Cello 1 *Arco* *pp* *fff* *f* *p* *ppp* *Sul Pont.* *f* *pp* *f* *pos. naturelle* *ff*

Cello 2 *Arco* *pp* *fff* *f* *p* *ppp* *Sul Pont.* *f* *pp* *f* *pos. naturelle* *ff*

Cello 3 *Arco* *pp* *fff* *f* *p* *ppp* *Sul Pont.* *f* *pp* *f* *pos. naturelle* *ff*

Cello 4 *Arco* *pp* *fff* *f* *p* *ppp* *Sul Pont.* *f* *pp* *f* *pos. naturelle* *ff*

Cello 5 *Arco* *pp* *fff* *f* *p* *ppp* *Sul Pont.* *f* *pp* *f* *pos. naturelle* *ff*

C.basse *Pizz.* *ff*

[illegible]

The musical score is for the piece "L'Espresso" by Olivier Messiaen, from his "Quatuor pour la fin de siècle." The score is written for a chamber ensemble and includes the following parts:

- Flûte 1** (Flute 1)
- Flûte 2** (Flute 2)
- Flûte 3** (Flute 3) and **Picc.** (Piccolo)
- Cor 1** (Horn 1)
- Cor 2** (Horn 2)
- Perc. 1** (Percussion 1) and **Perc. 2** (Percussion 2)
- Harpe** (Harp)
- Cello 1** (Cello 1)
- Cello 2** (Cello 2)
- Cello 3** (Cello 3)
- Cello 4** (Cello 4)
- Cello 5** (Cello 5)
- C. basse** (Double Bass)

The score is in 4/4 time and features a variety of musical notations, including dynamics (e.g., *p*, *f*, *pp*, *ff*), articulation (e.g., *ord.*, *gliss.*), and performance instructions (e.g., "toujours à la ♩", "étouffez tout sauf la harpe et les perc."). The score is divided into measures, with some measures containing multiple rests or specific rhythmic values (e.g., 7/8, 5/8, 4/8, 2/4, 4/2).

Flûte 2 Picc. *ppp*

Flûte 3 Picc. **231**  $\frac{4}{2}$  *Lent*  $\text{♩} = 56 \text{ ca.}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

(Vibra.) *laissez vibrer*

Perc. 1 (Ped.) *ff* *étouffez tout le reste* *laissez vibrer*

Perc. 2 *p* *étouffez tout le reste*

Harpe *p* *ff*

Salomé *f* *Arco* *ppp*

Celli 2+3 *f* *Arco* *ppp*

C.basse *ff* *p*

Mas eu sou a a-dor-me ci - da.

Flûte 2 Picc. *ppp*

Flûte 3 Picc. *f* *ppp* **235**  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

(Vibra.) *laissez vibrer*

Perc. 1 (Ped.) *laissez vibrer*

Perc. 2 *p* *laissez vibrer* *Sib*

Harpe *p* *ff*

Salomé *f* *Arco* *ppp*

Celli 2+3 *f* *Arco* *ppp*

C.basse *f* *p*

Eu, ñ - lha de He - ro - de, não te - nho di - a'em que não quei - ra a

Flûte 1 *ppp*

Flûte 2 Picc. *f > ppp*

Flûte 3 Picc. *ppp*

Cor 1 *pp* *al niente*

Cor 2 *pp* *al niente*

Perc. 1 (Vibra.) *secco* *mf étouffez* *secco* *mf étouffez* *secco* *f étouffez* *f* *f* *laissez vibrer*

(Ped.) *p*

Perc. 2 (Crotales) *laissez vibrer* *p*

Perc. 3 Cl. Tubes *pp* *ppp*

Harpe *p* *secco* *mf étouffez* *secco* *mf étouffez* *secco* *f étouffez* *f* *laissez vibrer* *Mi* *p* *ff*

Salomé  
noi - te - nem - noi - te - que não an - sei - e p'lo di - a. -

Cello 1 Sul Pont. *ppp*

Celli 2+3

Cello 4 Sul Pont. *ppp*

Cello 5 Sul Pont. *ppp*

C. basse *f > p*

5/8 240 4/8 4/4 6/4 2/4

Flûte 2  
Picc.

Flûte 3  
Picc.  
*ppp*

Cor 1  
*ppp*

Cor 2  
*ppp*

Salomé  
A mi - nha vi - da é u - ma pla - ní - cie a que se se - gue ou - tra pla - ní - cie.

2  
4

3  
4

245

2  
4

3  
4

5  
8

Celli 2+3

C.basse



Flûte 1 *ppp* *pp* *ppp* *pp* *ppp*

Flûte 2 Picc. *f* *ppp*

Flûte 3 Picc. *ppp* *pp* *ppp* *pp* *ppp*

Cor 1 *ppp* *pp* *ppp* *pp* *ppp*

Cor 2 *ppp* *pp* *ppp* *pp* *ppp*

Perc. 1 (Vibra.) *f* *p* *ppp* *pp* *p*

Perc. 2 (Crotales) *laissez vibrer*

Perc. 3 (Cl. Tubes) *ppp* *pp* *pp*

Harpe *p* *ppp* *pp* *pp*

Salomé

Não rai - a sol - que me tra - ga - a - le - gri - a do ou - tro, nem

Cello 1 *f* *Pizz. con vibrato*

Cello 2 *f* *Pizz. con vibrato*

Cello 3 *f* *Pizz. con vibrato*

Celli 4+5 *ord. #2* *pp*

C. basse *f* *p* *f* *p* *f* *p*

Arco *p* *ppp* *p*

Arco *p* *ppp* *p*

Arco *p* *ppp* *p*

Flûte 1 *pp* *ppp* *pp* *ppp* *mf* *al niente*

Flûte 2 *Picc.* *al niente*

Flûte 3 *Picc.* *pp* *ppp* *pp* *ppp* *f* *ppp*

Cor 1 *pp* *ppp* *pp* *ppp* *f* *ppp* *f* *5:3*

Cor 2 *pp* *ppp* *pp* *ppp* *p* *mf* *5* *al niente* *mf* *al niente*

(5/8) 255 5/4 4/4

Perc. 1 (Vibra.) *p* *pp* *pp* *mf* *f* *f* *laissez vibrer*

(Cl. Tubes)

Perc. 2 (Crotales) *p* *laissez vibrer*

Perc. 3 *pp* *pp* *f* *Ped.*

Harpe *pp* *pp* *f* *f* *f* *f* *mf* *ff* *laissez vibrer* *La*

Salomé lu - a que me lem - bre mais os \_\_\_\_ so - nhos.

(5/8) 255 5/4 4/4

Cello 1 *p* *ppp* *p* *ppp* *p* *ppp* *p* *pp* *mf* *(V)ad lib.*

Cello 2 *p* *ppp* *p* *ppp* *p* *ppp* *p* *pp* *mf* *(V)ad lib.*

Cello 3 *p* *ppp* *p* *ppp* *p* *ppp* *p* *pp* *mf* *(V)ad lib.*

Celli 4+5 *al niente* *ppp* *ff* *pp* *subito*

C.basse *f* *p* *f* *p* *f* *al niente* *f* *p*

Flûte 1 *ppp* *p* *sfz* *f* *pp* *f* *Solo* *f*

Flûte 2 *ppp* *p* *mf* *pp* *ppp* *ppp* *pp* *(écho)* *pp*

Flûte 3 *Picc.* *ppp*

Cor 1 *mf* *pp* *p* *ppp* *p* *ppp* *p* *sempre simile*

Cor 2 *mf* *pp* *p* *ppp* *p* *ppp* *p* *sempre simile*

3/4 4/4 (Vibra.) 260 3/4 2/4

Perc. 1 *mf* *f* *mf* *p* *mf* *Ped.* *mf* *Ped.* *mf* *Ped.* *Cymbale* *ppp*

Glockenspiel *laissez vibrer* *p* *étouffez tout le reste*

(Cl. Tubes) Perc. 3 *p* *mf* *Ped.*

Harpe *ppp* *pp* *ff* *ff* *Re#, Do#, Si#* *ff* *ff*

Salomé *Di - - - zem que - - - sou a ma-ra-vi - lha, mas eu não sei quem sou.*

3/4 4/4 260 3/4 2/4

Cello 1 *Sul Pont.* *ppp* *ord.* *ppp*

Cello 2 *Sul Pont.* *ppp* *ord.* *ppp*

Cello 3 *ppp*

Celli 4+5

C. basse *f* *p* *f* *p* *f* *p* *f*

[illegible]

Flûte 1 *ppp* *mf* *ppp* *mf* *en dehors*

Flûte 2 *ppp* *mf* *en dehors* *al niente* *mf*

Flûte 3 *ppp* *al niente* *ppp*

Cor 1 *ppp*

Cor 2 *ppp*

266 (Vibra.) *laissez vibrer* *f* *p* *4* *3* *3* *4* *3* *4*

Perc. 1 *laissez vibrer* *f* *p*

Crotales *laissez vibrer*

Perc. 2 *p* (Cl. Tubes) *mf*

Perc. 3 *ppp* Ped. *ff*

Harpe *ppp* *ff* *mf* *f* *p* *ff* *f*

Salomé *5:3* *5* *3* *3* *4* *3* *4*

Ha - bi - ta em mim um flui - - - do de - de -

266 *4* *3* *3* *4* *4* *3* *4*

Cello 1 *mf* *f* *ppp* *en dehors* *Sul Pont. alla punta* *pp* *p* *pp* *p*

Cello 2 *ppp* *pp* *p* *Sul Pont. alla punta* *pp* *p*

Cello 3 *ppp* *Pizz.* *p*

Celli 4+5

C.basse *f* *pp* *mf* *p* *mf* *p* *f* *mf*

Flûte 1

Flûte 2  
Fl. en Sol

Flûte 3  
Picc.

Cor 1

Cor 2

270  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Perc. 1

(Vibra.)

Perc. 2

(Crotales)

laissez vibrer

Marimba

Cymbale

Perc. 3

laissez vibrer

Harpe

Mib

Table

pos. naturelle

laissez vibrer

Salomé

sas - tres que cai

so-bre as é - po - cas fu - tu - ras co-mo'u-ma

270  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Cello 1

Pizz.  
(pos. naturelle)

f

Cello 2

pos. naturelle

(V)ad lib.

pp

Cello 3

Arco

mf

(V)ad lib.

pp

Celli 4+5

C.basse

Flûte 1 *ppp* *p*

Flûte 2 *ppp*

Flûte 3 *ppp*

Cor 1 *ppp* *mf*

Cor 2 *ppp* *mf*

Triangles **4** **3** **5** **5** **3**

Perc. 1 *pp* *laissez vibrer*

Perc. 2 (Crotales) *pp* *laissez vibrer*

Perc. 3 *pp* *laissez vibrer* Metal Chimes *p* *laissez vibrer* Marimba *p*

Harpe *f* *laissez vibrer* *(loco)* *ff*

Salomé chu - va que é ne - vo - ei - ro. Sou

Cello 1 *ppp* *Sul Pont.* *ppp* *al niente* *Sul Tasto* *pp subito*

Cello 2 *ppp* *Sul Pont.* *ppp* *al niente* *Sul Tasto* *pp*

Cello 3 *ppp* *Sul Pont.* *ppp* *al niente* *Pizz. (pos. naturelle)* *mf*

Celli 4+5 *ppp* *Sul Pont.* *ppp* *al niente*

C.basse *f* *p*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1

Perc. 3 (Marimba)

Harpe

Salomé

Cello 1

Cello 2

Cello 3

Celli 4+5

C. basse

*al niente*

*mf*

*ppp*

*f*

*p*

*3*

*4*

*280*

*(toujours à la ♪)*

*(Vibra.)*

*Ped.*

*(Marimba)*

*ff*

*p*

*3*

*5:4*

*Sil.*

*Sou* *fa* *tal* *co* *mo* *as* *noi* *tes* *e* *os* *Ou*

*pos. naturelle*

*p*

*pp*

*mf*

*al niente*

*(pizz.)*

*mf*

*f*

*p*

*f*



Flûte 1 *p* *mf* *mf* *ppp* *al niente* *pp*

Flûte 2 *p* *mf* *ppp* *al niente* *pp*

Flûte 3 *Picc.* *p* *ppp* *al niente*  
muta in Flûte en Sol

Cor 1 *al niente*

Cor 2 *al niente*

Cor 2 *p* *ppp* *pp* *bien articulé*

Perc. 1 *(Vibra.)* *f* *sfz* *pp* *(pp)* *p* *bien articulé* *(changez la pédale à chaque attaque)*

Perc. 2 *Cymbale* *laissez vibrer* *ppp* *p* *Crotales* *p*

Perc. 3 *(Marimba)* *p* *mf* *mf*

Harpe *f* *sfz* *bien articulé* *mf*

Salomé *to - nos, e no meu co - ra - ção* *(comme une litanie)*

Cello 1 *al niente* *p > ppp* *jeté* *p* *ppp* *al niente*

Cello 2 *al niente* *p > ppp* *jeté* *p* *ppp* *al niente*

Cello 3 *(pizz.)* *mf* *f* *Arco* *jeté* *p* *ppp* *al niente*

Cello 4 *Pizz.* *mf* *f* *p* *ppp* *al niente*

Cello 5 *Pizz.* *f* *p* *ppp* *al niente*

C.basse *f* *p* *al niente*



Flûte 1 *sfz* *f* *p* *mf* *al niente*

Flûte 2 *sfz* *p* *ff* *mf* *al niente*

Flûte 1 *pp*

Flûte 2 *Fl. en Sol* *pp*

Flûte 3 *Fl. en Sol* *pp*

Cor 1 *ff* *ff* *ff* *ppp*

Cor 2 *ff* *ff* *ff* *ppp*

(TamTam) *5/8* *3/8* *3/4* *battre à la* *Grave* *ca. 48* *2/4*

Perc. 1 *p* *f* *ppp* *f* *ppp* *ff* *al niente*

(Grosse Caisse) *p* *f* *ppp* *f* *ppp* *ff* *al niente*

(Marimba) *ff* *fff* *al niente*

Perc. 1 *Vibra.* *pp* *Ped.*

Perc. 3 *Cl. Tubes* *ppp* *Ped.*

Harpe *ff* *ff* *fff* *mf p* *mf p* *mf p*

Salomé *to - dos quan - tos ma - ta - - rei.*

*5/8* *3/8* *3/4* *battre à la* *Grave* *ca. 48* *2/4*

Cello 1 *f* *ff* *ff*

Cello 2 *f* *ff* *ff*

Cello 3 *f* *ff* *ff*

Celli 4+5 *fff* *pp* *Arco*

C.basse *Arco* *ff* *p* *ff* *p* *ff* *p*

Flûte 1

Flûte 2

Fl. en Sol

Flûte 3

Fl. en Sol

Cor 1

Cor 2

295

296

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301

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721

Flûte 1 *ppp* *al niente* *pp* *al niente* *ppp*

Flûte 2 *pp* *al niente* *pp* *al niente* *pp*

Flûte 3 *ppp* *al niente* *ppp*

Cor 1 *ppp* *al niente* *p* *ppp*

Cor 2 *ppp* *al niente* *p* *ppp*

301 5/8 1/4 3/4 5/8 Solo 305 5/8 1/4 3/2

(Vibra.)

Perc. 1 *mf* *ppp* *mf* *p* *f* *mf*

(Crotales) *laissez vibrer*

Perc. 2 *mf* *mf*

(Cl. Tubes)

Perc. 3 *pp* *ppp*

Ped.

Harpe *Sib → Sib* *f* *p* *mf* *f* *p* *mf*

301 5/8 1/4 3/4 5/8 305 5/8 1/4 3/2

Cello 1 *pos. naturelle* *ppp*

Cello 2 *pos. naturelle* *ppp*

Cello 3 *pos. naturelle* *ppp* *al niente* *ppp*

Cello 4 *al niente* *(loco)* *ppp* *al niente* *ppp* *(loco)*

Cello 5 *al niente* *gliss.* *ppp*

C.basse *Pizz.* *Arco* *p* *mf* *pp* *Pizz.* *Arco* *p*

[illegible]

**"O Sonho" © Pedro Amaral**

Flûte 1  
Flûte 2  
Flûte 3  
Picc.  
Cor 1  
Cor 2  
(Vibra.)  
Perc. 1  
(Glockenspiel)  
Perc. 2  
(Cl. Tubes)  
Perc. 3  
Harpe  
Salomé  
Aia 1  
Cello 1  
Cello 2  
Cello 3  
Cello 4  
Cello 5  
C. basse



Flûte 1 *f* *mf* *ff* *ord. 7*

Flûte 2 *f* *ff*

Flûte 3 *Picc.* *ppp*

Cor 1 *fp* *fp* *ppp* *pp* *p*

Cor 2 *ppp* *p* *mf* *ppp* *ppp* *p*

2/4 3/4 2/4 320 3/4 2/4

Perc. 1 (Vibra.) *ff* *p* *f* *f subito* *ff* *f*

Perc. 2 (Glockenspiel) *f* *ppp* *mf* *p*

Perc. 3 (Cl. Tubes) *ppp* *mf* *ppp* *mf* *p*

Harpe *Re<sup>♯</sup>* *Si<sup>♯</sup>* *pos. naturelle* *Table* *ff* *p* *ff* *Re<sup>♯</sup>* *Sol<sup>♯</sup>* *Sol<sup>♯</sup>* *mf* *f*

Salomé *e* *que'a* *mi - nha* *voz* *te - ça* *com* *as* *vos - sas* *o - ca -*

Aia I *mi - nha* *voz* *te - ça* *o - ca -*

Aia II *mi - nha* *voz* *com* *as* *vos - sas* *o - ca -*

2/4 3/4 2/4 320 3/4 2/4

Cello 1 *mf* *ppp* *ppp*

Cello 2 *mf* *ppp* *ppp*

Cello 3 *mf* *ppp* *ppp*

Cello 4 *mf* *ppp* *p* *mf* *ppp*

Cello 5 *ppp* *mf* *ppp* *p* *ppp*

C.basse *mf*

[illegible]

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

325

5/8 (Vibra.)

Perc. 1

Perc. 2 (Glockenspiel)

Perc. 3 (Cl. Tubes)

Harpe

Salomé

Aia I

Aia II

325

5/8

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

Flzg.

ord.

*ppp* *f* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

*p* *mf* *ppp* *fp* *ppp*

*mf* *pp* *p* *mf* *ff* *fff*

*Re♭* *Re♯* *étouffez tout le reste*

*Table* *fff*

[ah] vi - da. [ah] [ah] [ah]

vi - da. vi - da. vi - da.

*mf* *ppp* *f* *ppp* *f* *fff*

*f* *fff*

*Solo* (pas de tremolo, juste la résonance)

Flûte 1 *p* *f* *al niente*

Flûte 2 *p* *mf* *pp* *f* *pp* *al niente*

Flûte 3 *pp*

Picc.

Cor 1 *p* *al niente* *mf*

Cor 2 *p* *al niente* *mf*

Perc. 1 *3/4* (Vibra.) *pp* *laissez vibrer* *étouffez* *330* *5/8* *4/4* *1/4*

Perc. 2 (Glockenspiel) *f* *pp* *laissez vibrer* *étouffez*

Perc. 3 (Cl. Tubes) *pp* *p* *ppp* *mf* *pp* *Ped.*

Harpe *fff* *f* *p* *f* *f* *f* *p* *sfz* *p* *mf*

Salomé *3/4* *330* *5/8* *4/4* *1/4*  
 Sin-to-me me - nos i - mor - tal que'as cou-sas que so - nho.

Cello 1 *pp* *Sul Tasto* *al niente* *mf*

Cello 2 *pp* *al niente* *mf* *Pizz. (pos. naturelle) Arco* *fff* *pp* *al niente*

Cello 3 *pp* *al niente* *mf* *Pizz. (pos. naturelle) Arco* *fff* *pp* *al niente*

Cello 4 *Pizz.* *mf* *(mf)* *f* *fff* *p* *al niente*

Cello 5 *Pizz.* *mf* *(mf)* *f* *fff* *p* *al niente*

C.basse *ff* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *p* *al niente*

Flûte 1 *p* *f* *p* *mf* *mf* *p*

Flûte 2 *pp* *p* *ppp* *p* *p* *mf* *p* *mf* *ppp* *f*

Flûte 3 *pp*

Picc.

Cor 1 *pp* *p* *p* *p* *p* *p* *p*

Cor 2 *pp* *p* *p* *p* *p* *p*

(Vibra.) **1** **4** **4** **3** **4** **2** **4**

Perc. 1 *mf* *mf* *f* *mf* *ppp* *f* *ppp*

(Glockenspiel) (changez vite les baguettes de l'une des mains: une main deux baguettes de Glock/Crotale, l'autre deux baguettes pour la cymbale)

Cymbale *mf* *mf* *mf*

Crotales *mf*

Perc. 2 *f* *p*

(Cl. Tubes) *pp*

Perc. 3 *pp* *p* *mf*

Ped.

Harpe *fff* *mf* *p* *mf* *f* *f* *mf* *ppp* *f* *ppp*

Salomé *p* *f*

som - bra é in - fi - ni - ta. Pro -

Aia I Quan-do'o sol nas - ce ou mor - re, a mi - nha som - bra é in - fi - ni - ta.

Aia II *p* *f*

mi - nha som - bra é in - fi - ni - ta. Pro - je - cto - me quan - do

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

Cello 1 *mf* *f* *f* *ppp* *f*

Cello 2 *pp* *f* *f* *ppp* *f*

Cello 3 *Pizz.* *p* *sfz* *pp* *p* *sfz* *pp* *p* *mf*

Cello 4 *Pizz.* *p* *sfz* *p* *sfz* *p* *sfz* *p* *mf*

Cello 5 *Pizz.* *p* *sfz* *p* *sfz* *p* *sfz* *p* *mf*

C.basse *ff* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Flûte 1 *p* *p* *ff* *al niente* *p* *pp* *p*

Flûte 2 *ppp* *f* *ppp* *f* *pp* *p* *f* *pp* *p* *ppp*

Flûte 3 *ppp*

Picc.

Cor 1 *f* *p* *ppp* *pp* *pp*

Cor 2 *mf* *7-4* *pp* *pp*

(Vibra.) *mf* *ppp* *f* *ppp* *f* *pp* *laissez vibrer*

Perc. 1 *3* *4* *340* *4* *2* *4*

Perc. 2 (Crotales) *mf* *pp* *laissez vibrer*

Perc. 3 (Cl. Tubes) *mf* *ppp* *Ped.* *laissez vibrer*

Harpe *mf* *ppp* *f* *ppp* *pp* *laissez vibrer*

Salomé je - cto - me quan - do so - nho so - bre to - das as é - po - cas.

Aia I Pro - je - cto - me quan - do so - nho *p* so - - - nho quan - do

Aia II so - nho so - bre to - das as é - po - cas.

Celli 1+2 *ppp* *f* *ppp* *f* *ppp* *ppp* *f* *ppp*

Cello 3 (pizz.) *mf* *f* *sfz* *ppp*

Cello 4 (pizz.) *mf* *f* *sfz* *pp*

Cello 5 (pizz.) *mf* *f* *sfz* *pp*

C.basse *Pizz.* *ff*

pos. naturelle Sul Pont. *V* *ad lib.* *V* *ad lib.*

Flûte 1 *f* *ppp* *p*

Flûte 2 *f* *ppp* *p*

Flûte 3 (non legato) *pp* *sfz* *sfz* *ppp*

Picc.

Cor 1 *ppp* *al niente* *fp* *fp*

Cor 2 *ppp* *al niente* *fp* *fp*

2/4 3/4 2/4 345 3/4

Perc. 1 (Vibra.) *p* *f* *ff*

Perc. 2 (Crotales) *p* *laissez vibrer*

Perc. 3 (Cl. Tubes) *mf* *p* *mf* *p* *mf* *p* *f* *sfz* *Ped.*

Harpe *mf* *laissez vibrer* *f* *ff*

Salomé Quan - do so - nho sin - to que não mor - ro.

Aia I so - nho so - nho

Aia II *p* Quan - do so - nho

2/4 3/4 2/4 345 3/4

Cello 1 *f* *ppp* *pos. naturelle* *f* *p* *f*

Cello 2 *f* *ppp* *pos. naturelle* *f* *p* *f* *ppp*

Cello 3 *Pizz.* *Arco* *Sul Tasto* *pp* *poco sfz* *Pizz.* *pos. naturelle* *Arco* *f* *ppp*

Cello 4 *Pizz.* *Arco* *Sul Tasto* *pp* *poco sfz* *Pizz.* *pos. naturelle* *Pizz.* *Arco* *f* *ppp*

Cello 5 *Pizz.* *Arco* *Sul Tasto* *pp* *poco sfz* *Pizz.* *pos. naturelle* *Pizz.* *Arco* *f* *ppp*

C.basse *p* *f* *ff* *p*





Flûte 1 *Flzg.* *ord.* *ff* *ppp* *f* *ff* *ff* *ppp*

Flûte 2 *ff* *ppp* *ff* *ff* *sfz* *ppp* *ff*

Flûte 3 *Picc.* *p*

Cor 1 *pp* *mf* *ppp* *p* *f*

Cor 2 *pp* *mf* *ppp* *p* *fp* *ppp*

351 *3/8* *4/8* *5/8* *4/8* *3/4* *accel.*

Perc. 1 (Vibra.) *f* *ff*

Perc. 2 (Glockenspiel) *ff*

Perc. 3 (Cl. Tubes) *p* *mf* *pp* *Ped.*

Harpe *f* *Table* *ff* *(table)* *Midi pos. naturelle* *Fa*

Salomé *sar a vi - - - da.*

Aia I *sar a f vi - - - da.*

Aia II *p pas - sar a f vi - - - da.*

351 *3/8* *4/8* *5/8* *4/8* *3/4* *accel.*

Cello 1 *jeté* *ord.* *ppp* *Pizz.* *pp* *f* *ff*

Cello 2 *ord.* *ppp* *p* *Pizz.* *f* *ff*

Cello 3 *jeté* *ppp* *p* *Pizz.* *ppp* *f*

Cello 4 *jeté* *ppp* *fp* *ppp* *p* *ppp* *f*

Cello 5 *jeté* *ppp* *f* *ppp* *f*

C.basse *Arco* *f* *ff*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

355 **3/4** Vif, énergique  $\text{♩} = 72 \text{ ca.}$

(Vibra.)

Perc. 1

Perc. 2 (Glockenspiel)

Perc. 3 Tam-tam

Harpe

355 **3/4** Vif, énergique  $\text{♩} = 72 \text{ ca.}$

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

Flûte 1 *p* *ppp* *ff*

Flûte 2 *p* *ppp* *ff*

Flûte 3 *Picc.* *ppp* *ff*

Cor 1 *pp* *ppp* *f*

Cor 2 *pp* *al niente* *p* *ppp* *f*

**(3/4)** subito: *Plus lent*  
(même tempo d'avant)  $\text{♩} = 56 \text{ ca.}$

*Agité*  $\text{♩} = 90 \text{ ca.}$

**2/4**

Perc. 1 *p* *ff* *mf*

(Vibra.)

Timbales

Perc. 2 *ppp* *(ppp)* *f*

(TamTam) *étouffez: peu à peu* *ff* *al niente* *ppp* *(ppp)* *f* *étouffez:*

Perc. 3 *ff* *al niente* *ppp* *(ppp)* *f*

Harpe *Do#* *f* *Mi#* *Do#* *mf* *étouffez:* *fff* *fff*

*fff* *fff* *sempre*

**(3/4)** subito: *Plus lent*  
(même tempo d'avant)  $\text{♩} = 56 \text{ ca.}$

*Agité*  $\text{♩} = 90 \text{ ca.}$

**2/4**

Cello 1 *p* *mf* *p* *Pizz.* *ff* *Arco* *ppp* *ff*

Cello 2 *mf* *p* *Pizz.* *ff* *Arco* *ppp* *ff*

Cello 3 *p* *mf* *Pizz.* *ff* *Arco* *ppp* *ff*

Cello 4 *ff* *fff* *Pizz.* *ff* *fff*

Cello 5 *ff* *fff* *Pizz.* *ff* *fff*

C.basse *fff* *f* *sempre* *fff*

Flûte 1 *mf*

Flûte 2 *p* *mf*

Flûte 3 *pp*

Picc. *pp*

Cor 1 *ppp* *f*

Cor 2 *ppp* *f*

2 4 365 3 4

(Vibra.)

Perc. 1 *mf* *sfz*

Glockenspiel

Perc. 2 *p*

Cl. Tubes

Perc. 3 *p*

Harpe *f* *fff*

Salomé *f* *p*

Aia I *p*

Aia I *f* *p*

Aia II *f*

Aia II *f* *p*

2 4 365 3 4

Cello 1 *ppp* *f*

Cello 2 *ppp* *f*

Cello 3 *mf* *f*

Cello 4 *mf* *f*

Cello 5 *mf* *f*

C. basse *ff*

pizz. con vibrato (laissez résonner)

pizz. con vibrato (laissez résonner)

pizz. con vibrato (laissez résonner)

(pizz. ord.)



Flûte 1 *pp* *p* *mf* *p* *mf* *f* *p* *mf*

Flûte 2 *p* *mf* *p* *mf* *mf* *f* *mf* *mf*

Flûte 3 *pp* *sfz* *pp* *pp*

Picc.

Cor 1 *cantabile* *p* *ppp* *f* *alliss.*

Cor 2 *cantabile* *p* *ppp* *f* *ff*

(3) 2 3  
(4) 4 4 4 [375]

(Vibra.) *laissez vibrer* *p* *mf* *sfz* *f* *ff*

(Glockenspiel) *laissez vibrer* *p* *mf* *sfz* *f* *ff*

(Cl. Tubes) *p* (changez vite les baguettes)

Perc. 3 *p*

Harpe *Mib* *cantabile* *p* *mf* *f* *fff* *Mib* *Sib*

Salomé *f* vi - da lon - gín - qua *pp* tré - mu - la *p* a can - dei - a *f* que vi - vem no fim do mun - do.

Aia I *f* e tré - mu - la co - mo'a can - dei - a das i - ma - gens no fim do mun - do.

Aia II *f* lon - gín - qua *pp* tré - mu - la *f* a can - dei - a das i - ma - gens do mun - do.

(3) 2 3  
(4) 4 4 4 [375]

Cello 1 *pp* *mf* *ppp* *f* *fff* *Sul Pont.*

Cello 2 *ppp* *f* *fff* *Pizz.* *Arco* *Sul Pont.*

Cello 3 *(pos. naturelle) poco Legno Battuto* *mf* *Pizz.* *f* *fff* *Arco* *Sul Pont.*

Cello 4 *(pos. naturelle) poco Legno Battuto* *mf* *Pizz.* *f* *fff* *Arco* *Sul Pont.*

Cello 5 *(pos. naturelle) poco Legno Battuto* *mf* *Pizz.* *f* *fff* *Arco* *Sul Pont.*

C. basse *(pos. naturelle) poco Legno Battuto* *mf* *Pizz.* *f* *fff* *(pizz. ord.)*

Flûte 1 *p* *Flzg.* *ord.* *mf* *ff*

Flûte 2 *p* *pp* *p* *pp*

Flûte 3 *p* *pp* *Flzg.* *pp*

Picc. *p* *pp*

Cor 1 *pp* *f*

Cor 2 *pp*

376 **subito: Plus lent**  $\text{♩} = 72 \text{ ca.}$  **2** *Agité*  $\text{♩} = 90 \text{ ca.}$  **3**  
 4 4

(Vibra.) *pp* *f* *pp* *f* *pp* *f* *pp* *f*

(Glockenspiel) *mf* *laissez vibrer*

Cymbale *laissez vibrer*

Perc. 3 *ppp* *mp* *ppp* *mf*

Harpe *pp* *p* *pp* *p* *pp* *p*

376 **subito: Plus lent**  $\text{♩} = 72 \text{ ca.}$  **2** *ff* *Agité*  $\text{♩} = 90 \text{ ca.}$  **3**  
 4 4

Cello 1 *pp* *pos. naturelle* *vibrato lent, quasi trille* *(un quart de ton plus haut)* *ord.* *f*

Cello 2 *pp* *pos. naturelle* *vibrato lent, quasi trille* *(un quart de ton plus haut)* *ord.* *f*

Cello 3 *ppp* *pos. naturelle* *Arco* *ppp* *Arco* *Pizz.* *ff*

Cello 4 *ppp* *Arco* *ppp* *Arco* *Pizz.* *ff*

Cello 5 *ppp* *Arco* *ppp* *Arco* *Pizz.* *ff*

C.basse *(pizz.)* *ff*





Flûte 1 *mf* Flzg. *ord.* *mf* *pp* *al niente* *ppp*

Flûte 2 *p* *ord.* *mf* *p* *al niente* *ppp*

Flûte 3 *pp* *pp* *p* *ppp*

Picc.

Cor 1 *pp* *f-p* *ppp*

Cor 2 *p* *p* *f*

(Vibra.) **2/4** **3/8** **3/4** **3/8** **1/4** **3/4** subito: **3/4** ca. 66 Commode, sans traîner

Perc. 1 *sfz* *mf* *f* *pp*

(Glockenspiel) *p*

Perc. 2 (Cl. Tubes) *p* *mf* *pp*

Perc. 3 *p* *mf* *ppp*

Harpe *mf* *p* *f* *Do#* *f* *ff* *sfz* *laissez vibrer*

Salomé jun - tos [ah], por - que não so-nha-rão jun - tos ou - tros?

**2/4** **3/8** **3/4** **3/8** **1/4** **3/4** subito: **3/4** ca. 66 Commode, sans traîner (Solo)

Cello 1 *legato* *mf p* *mf p* *Pizz.* *f* *Arco* *pos. naturelle* *mf* *cantabile*

Cello 2 *Arco* *mf* *pp* *mf* *Pizz.* *f* *Arco* *Sul Tasto* *ppp*

Cello 3 *Pizz.* *p* *mf* *sfz* *sfz* *pp* *Pizz.* *ff* *Arco* *Sul Tasto* *ppp*

Cello 4 *Pizz.* *p* *mf* *sfz* *p* *f* *Pizz.* *ff* *Arco* *Sul Tasto* *ppp*

Cello 5 *Pizz.* *p* *mf* *sfz* *p* *f* *Pizz.* *ff* *Arco* *Sul Tasto* *ppp*

C.basse *p* *Arco* *ff*

Flûte 1 *p > ppp* *perdendosi* *p* *Flzg.* *f* *3*

Flûte 2 *p > ppp* *perdendosi* *pp* *Flzg.* *ff* *3*

Flûte 3 *p > ppp* *perdendosi*

Picc.

Cor 1 *pp* *Flzg.* *f* *3*

Cor 2 *pp* *Flzg.* *f* *3*

390 (Vibra.) *4* *4* *Agité* *♩=90 ca.* *Rit.* *2* *4* *4* *subito: Légèrement retenu (♩=84 ca.)*

Perc. 1 (Glockenspiel) *f* *Ped.*

Perc. 2 (Cl. Tubes)

Perc. 3 *pp* *Ped.* *f* *Ped.*

Harpe *laissez vibrer* *f* *Sil.*

Salomé *a piacere* *rit.* *subito: Légèrement retenu (♩=84 ca.)*

Há al - gu - ma di - feren - ça en - tre'o so-nho'e a vi - da?\_\_

390 *4* *4* *Agité* *♩=90 ca.* *Rit.* *2* *4* *4* *Pizz.* *f* *Pizz.* *(pos. naturelle)* *f*

Cello 1 *poco* *poco* *perdendosi*

Cello 2 *gliss.* *perdendosi*

Cello 3 *perdendosi*

Cello 4 *perdendosi*

Cello 5 *Arco Sul Tasto* *ppp* *perdendosi*

Flûte 1 *ord.* *sfz pp*

Flûte 2 *ord.* *sfz pp*

Flûte 3 *pp*

Cor 1 *ord.* *f*

Cor 2 *ord.* *f*

(Vibra.) **4** **4** **3** *Commode, sans traîner* *Rit.* *♩ = 66 ca.*

Perc. 1 *ff* *Ped.* *p*

(Glockenspiel) *f*

(Cl. Tubes) *mf* *Cymbale* *ppp*

Harpe *ff* *sfz* *ff* *p* *Solo* *pp* *p*

Cello 1 *ff* *f* *sfz* *fff* *p* *Arco Sul Pont.* *fff* *p* *pos. naturelle* *pp*

Cello 2 *ff* *f* *sfz* *fff* *p* *Arco Sul Pont.* *fff* *p* *vibrato lent, quasi trille (un quart de ton plus haut)* *pos. naturelle* *pp*

Cello 3 *Pizz.* *f* *Arco poco Legno Battuto* *3* *3* *ff* *Arco ord. Sul Pont.* *fff* *p* *pos. naturelle* *ppp*

Cello 4 *Pizz.* *f* *Arco poco Legno Battuto* *3* *3* *ff* *Arco ord.* *fff* *p* *Arco ord.* *ppp*

Cello 5 *Pizz.* *f* *Arco poco Legno Battuto* *3* *3* *ff* *Arco ord.* *fff* *p* *Arco ord.* *ppp*

C.basse *ff* *f* *secco* *Arco* *ff* *p* *f* *p*



Flûte 1 *mf* *al niente* *ppp* Flzg. *p* *p*

Flûte 2 *al niente* *pp* *al niente*

Flûte 3 *al niente* *ppp* (réspiration ad lib.)

Cor 1 *mf* *f.p* *ppp* *pp* *ppp* *p* *ppp* *p* *ppp*

Cor 2 *p* *ppp* *p* *ppp* *p* *ppp*

401 *3/4* *Plus lent* *♩ = 56 ca.* *baguettes ordinaires* *7/8* *5/8* *3/4*

(Vibra.) *f* *pp* *pp*

(Glockenspiel) *ppp*

(Cymbale) *mp* *Maracas* (réspiration ad lib.) *p* *ppp* *al niente*

Harpe *pp* *p* *pp* *laissez vibrer* *pp* *laissez vibrer* *pp* *laissez vibrer*

Aia I *p* Te - nho so - no, e gos - ta - ri - a de

Aia II *pp* (comme une litanie) [ah]

401 *3/4* *Plus lent* *♩ = 56 ca.* *jeté* *7/8* *5/8* *3/4*

Cello 1 *perdendosi* *ppp* *jeté* *p > ppp*

Cello 2 *perdendosi* *ppp* *jeté* *p > ppp*

Cello 3 *perdendosi* *ppp* *jeté* *p > ppp*

Cello 4 *perdendosi* *ppp*

Cello 5 *perdendosi* *pp*

C. basse *p* *p*

Flûte 1 *ord.*  
*ppp* *al niente* *pp* *p* *al niente* *p*

Flûte 2 *p* *al niente* *p* *ppp* *al niente* *p* *ppp* *p*

Flûte 3  
Picc.

Cor 1 *p > ppp* *p > ppp* *p > ppp*

Cor 2 *p > ppp* *p > ppp > ppp*

405  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{4}{4}$

Perc. 1 (Vibra.) *mf* *pp* *mf* *p*

(Glockenspiel)  
Perc. 2 *ppp*

(Maracas)  
Perc. 3 *p* *ppp* *ppp*

Harpe *Midi, Sol* *mf* *f* *p* *laissez vibrer* *mf* *p*

Salomé (comme une litanie) *pp* [ah]

Aia I so - nhar; mas não que-ro-dor - mir, por-que-os

Aia II [ah]

405  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{4}{4}$

Cello 1 *jeté* *p >* *ppp* *jeté* *p > ppp* *jeté* *p >* *ppp*

Cello 2 *p > ppp* *jeté* *jeté* *p >* *ppp*

Cello 3 *jeté* *p > ppp* *jeté* *p > ppp* *jeté*

Cello 4 *jeté* *p > ppp* *jeté* *p > ppp*

Cello 5 *p > pp* *p > pp*

C.basse *p > pp* *p > pp*

Flûte 1 *ppp* *p* *ppp* *p* *pp* *pp*

Flûte 2 *p* *al niente* *p* *al niente* *pp* *al niente* *p* *al niente*

Flûte 3 Picc.

Cor 1 *p* *ppp* *p* *al niente* *p* *ppp* *p* *ppp*

Cor 2 *p* *ppp* *p* *al niente* *p* *ppp* *p* *ppp*

Perc. 1 (Vibra.) *mf* *pp* *mf* *mf*

Perc. 2 (Glockenspiel) *(ppp)* (Maracas) *ppp*

Perc. 3

Harpe *mf* *pp* *laissez vibrer* *mf* *ff* *p* *ff* *p*

Salomé [ah]

Aia I so - nhos, quan - do se dor - me, são de'ou - tra al - ma, e cru - zam - se

Aia II [ah]

Cello 1 *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp*

Cello 2 *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp*

Cello 3 *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp*

Cello 4 *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp* *jeté* *p* *ppp*

Cello 5 *p* *pp* *p* *pp* *p* *pp* *pp*

C. basse *p* *pp* *p* *pp* *p* *pp* *p* *al niente*

Flûte 1 *p* *ppp* *p* *al niente*

Flûte 2 *p* *ppp* *pp* *Fl. en Sol* *p* *Flûte ord.* *p*

Flûte 3 *Picc.* *al niente*

Cor 1 *p* *ppp* *p* *ppp* *p* *mf* *f* *p* *ppp*

Cor 2 *ppp* *p* *ppp* *p* *ppp* *p* *al niente* *mf* *ppp*

Perc. 1 *mf* *mf* *f* *mf*

Harpe *laissez vibrer* *ff* *Sol#* *f* *mf*

Salomé [ah]

Aia I com os que de-se-ja-rí-a-mos ter, co-mo os pe-re-gri-nos

Aia II os so-nhos,

Cello 1 *p* *ppp* *jeté* *al niente*

Cello 2 *p* *ppp* *al niente*

Cello 3 *jeté* *al niente*

Cello 4 *ppp* *p* *ppp* *al niente*

Cello 5 *al niente*

C.basse *Pizz.* *f* *Arco* *pp*



The musical score is arranged in a system with multiple staves. The instruments and parts include:

- Flûte 1**: Treble clef, starting with a *pp* dynamic.
- Flûte 2**: Treble clef, starting with a *ppp* dynamic.
- Fl. en Sol**: Treble clef, starting with a *ppp* dynamic.
- Flûte 3**: Treble clef, starting with a *ppp* dynamic.
- Cor 1**: Treble clef, starting with a *ppp* dynamic.
- Cor 2**: Bass clef, starting with a *ppp* dynamic.
- (Vibra.)**: Vibraphone, starting with a *p* dynamic.
- Perc. 1**: Treble clef, starting with a *p* dynamic.
- (Glockenspiel)**: Treble clef, starting with a *p* dynamic.
- Perc. 2**: Treble clef, starting with a *p* dynamic.
- Harpe**: Treble and Bass clefs, starting with a *p* dynamic.
- Salomé**: Treble clef, starting with a *p* dynamic.
- Aia I**: Treble clef, starting with a *p* dynamic.
- Aia II**: Treble clef, starting with a *p* dynamic.
- Cello 1**: Treble clef, starting with a *ppp* dynamic.
- Cello 2**: Treble clef, starting with a *ppp* dynamic.
- Cello 3**: Treble clef, starting with a *ppp* dynamic.
- Cello 4**: Treble clef, starting with a *pizz.* dynamic.
- Cello 5**: Treble clef, starting with a *pizz.* dynamic.
- C.basse**: Bass clef, starting with a *p* dynamic.

The score includes various musical notations such as dynamics (*pp*, *ppp*, *p*, *f*), articulation (*gliss.*, *triss.*), and performance instructions (*Solo*, *laissez vibrer*, *Arco*, *Pizz.*). The tempo is marked *And.te* and the time signature is *4/4*.



Flûte 1 *simile* *f ppp subito* *p* *mf* *come sopra* *f ppp subito* *ord.* *p* *Flzg.* *ppp*

Flûte 2 *f* *come sopra* *f ppp subito* *f* *f ppp subito*

Fl. en Sol *f* *ppp subito* *p*

Flûte 3 *mf* *mf* *ppp subito* *p* *pp*

Picc. *mf* *mf* *ppp subito* *p* *pp*

Cor 1 *p* *mf* *mf* *mf*

Cor 2 *p* *mf* *mf* *mf*

(Vibra.) *3/4* *426* *7/8* *2/4* *4/4*

Perc. 1 *f* *p* *mf* *mf* *Ped.*

(Glockenspiel) *f* *p* *mf* *mf*

(Cl. Tubes) *p* *(p)*

Perc. 3 *p* *(p)*

Harpe *ff* *p* *f*

Salomé *so - nho, e - se so - nho se - rá u - ma'his -*

Aia I *p* *um so - nho, um so - nho, (p) so - nho, pp [ah]*

Aia II *p* *pa - ra mim [ah]*

Cello 1 *(pizz.)* *p* *(pizz.)* *p* *(pizz.)* *p*

Cello 2 *(pizz.)* *p* *(pizz.)* *p* *(pizz.)* *p*

Cello 3 *(pizz.)* *p* *(pizz.)* *p* *(pizz.)* *p*

Cello 4 *pp* *f* *pp* *Pizz.* *p* *Pizz.* *p*

Cello 5 *pp* *f* *pp* *Pizz.* *p* *Pizz.* *p*

Arco *p* *< mf* *p* *< mf* *Pizz.* *p* *Pizz.* *p*

C. basse *mf*

Flûte 1 *f ppp subito* *ord.* *pp* *Flzg.* *ord.* *mf > pp* *f* *ppp subito*

Flûte 2 *f ppp subito* *ord.* *f* *pp subito* *mf* *p* *mf > pp* *p* *sfz*

Flûte 3 *Picc.* *ppp*

Cor 1 *p* *mf* *f* *mf*

Cor 2 *p* *ppp* *< f* *mf*

430 (Vibra.) **2/4** **3/4** **4/4** **5/8**

Perc. 1 *ff* *p Ped.* *mf* *ff*

Perc. 2 (Glockenspiel) *p* *f* *laissez vibrer*

Perc. 3 (Cl. Tubes) *(p) Ped.* *Ped.* *Ped.*

Harpe *f* *gliss.* *ff* *f*

Salomé *tó - ria. I - rei con - tan - do al - to es - - sa'his - tó - ria,*

Aia I *es - sa'his - tó - ria, [ah]* *p* *[ah]* *pp*

Aia II *p es - se so - nho [ah]* *p* *[ah]* *pp* *[ah]*

430 **2/4** **3/4** **4/4** **5/8**

Cello 1 *Sul Pont.* *f* *pp* *mf* *pp* *f* *pp*

Cello 2 *Sul Pont.* *f* *pp* *Pizz.* *f* *mf* *pp* *mf* *pp* *pp* *f* *pp*

Cello 3 *Sul Pont.* *f* *pp* *mf* *pp* *mf* *pp* *f*

Cello 4 *Arco Sul Pont.* *f* *pp* *Pizz.* *f* *mf* *pp* *Pizz.* *f*

Cello 5 *f* *Arco* *f* *pp* *f* *pp* *f* *pp*

C. basse *f* *pp* *f* *pp*

Flûte 1 *ppp subito* *ord.* *mf* *ppp* *p* *mf* *f* *ppp subito* *ord.* *p* *sfz* *muta in Flûte*

Flûte 2 *Flzg.* *f* *ppp subito* *ord.* *mf* *ppp* *Flzg.* *f* *ppp subito* *ord.* *p* *sfz*

Fl. en Sol

Flûte 3 *Picc.* *mf* *pp* *p*

Cor 1 *mf* *ppp*

Cor 2 *mf* *f* *ppp* *f*

**5** *(à la ♫)* **2** **4** **5** *(à la ♫)* **4**

Perc. 1 *(Vibra.)* *f* *p*

Perc. 2 *(Glockenspiel)* *p* *mf*

Perc. 3 *(Cl. Tubes)* *(p)* *f* *p*

Harpe *f* *p* *Do♯*

Salomé *e* *vós* *ou - vi - reis* *e* *so - nhá - la - eis* *co - - mi - go.*

Aia I *vós* *ou - vi - reis* *e* *so - nhá - la - eis* *co - mi - go.*

Aia II *f* *vós* *pp* *vós* *co - mi - go.*

**5** *(à la ♫)* **2** **4** **5** *(à la ♫)* **4**

Cello 1 *pp* *f* *ord.* *con molto vibrato* *p* *mf* *Sul Pont.* *f* *pp* *f*

Cello 2 *f* *pp* *ord.* *con molto vibrato* *p* *mf* *Sul Pont.* *f* *pp* *f*

Cello 3 *f* *p* *f* *Arco* *Sul Pont.* *f* *pp*

Cello 4 *p* *f*

Cello 5 *f* *pp* *f* *pp* *Pizz.* *p* *f*

C.basse *f* *pp* *f* *pp*

Flûte 1 *ord.* *f* *pp* *f* *pp* *f* *pp* *p* *f* *p subito* *f*

Flûte 2 *Flûte* *pp* *sfz* *f* *pp* *ff* *Flzg.* *ord.* *p* *f* *p subito* *f*

Flûte 3 *Picc.* *p*

Cor 1 *p*

Cor 2 *p* *mf*

Perc. 1 (Vibra.) *mf* Ped. *mf* (Glockenspiel) *f*

Perc. 2 (Cl. Tubes) *mf* *p* Ped.

Harpe *f* *sfz* *ff* *f*

Salomé *f* [ah] *pp* *f* [ah] *p* *f* U - ma ou ou - tra de vós, U - ma ou ou - tra de vós, *p*

Aia I *f* [ah] *pp* *f* [ah] *pp* *p* [ah] *f* U - ma ou ou - tra de vós, *f* vós, *p*

Aia II *f* [ah] *pp* *f* [ah] *pp* *f* [ah] *pp* *f* U - ma ou ou - tra de vós, *f* U - ma ou ou - tra de vós, *f*

Cello 1 *pp* *f* *pp* *f* (Sul Pont.) *f* *pp* *f* *pp*

Cello 2 *f* *pp* *f* *pp* *ord.* *mf* *Sul Pont.* *(pp)* *f* *pp* *f*

Cello 3 *pp* *f* *pp* *pp* *f* *pp* *ord.* *mf* *p subito* *f* *pp* *f*

Cello 4 *Arco con molto vibrato* *p* *mf* *pp* *mf* *pp* *ord.* *p* *f* *pp* *f*

Cello 5 *Arco con molto vibrato* *p* *mf* *pp* *mf* *pp* *(vibrato normal)* *gliss.* *gliss.* *gliss.* *pp* *f* *pp* *f*

C. basse *p* *sfz* *sfz*

(4) 2 4 4 3 4

(4) 2 4 4 3 4

440

Flûte 1 *Flzg.* *ord.* *ff* *sfz* *ppp* *f* *pp*

Flûte 2 *simile* *f ppp subito* *f p* *p* *sfz* *f* *pp subito* *Flzg.* *p*

Flûte 3 *Picc.* *p*

Cor 1 *ppp* *f* *f pp* *pp* *f pp* *mf*

Cor 2 *pp* *f* *p*

(Vibra.) **3/4** **4/4** 445

Perc. 1 *p* *ffz* *p* *laissez vibrer*

(Glockenspiel) Perc. 2 *ff* *p*

(Cl. Tubes) Perc. 3 *p*

Harpe *mf* *p* *ff* *p* *mf* *p*

Salomé *f* quan - do a his - tô - ria lhe for - en - so - pan - do a al - ma, \_\_\_\_\_

Aia I *pp* quan - do a his - tô - ria lhe for - en - so - pan - do a al - ma, \_\_\_\_\_

Aia II *p* vós, quan - do a his - tô - ria \_\_\_\_\_ en - so - pan - do a al - ma, \_\_\_\_\_

**3/4** **4/4** 445

Cello 1 *ord.* *p < f* *pp* *p* *gliss.* *p* *Sul Pont.* *f* *pp* *f*

Cello 2 *p* *ppp* *Pizz. pos. naturelle* *ff* *sfz* *Arco* *pp* *Sul Pont.* *f* *pp*

Cello 3 *pp* *gliss.* *p* *Sul Pont.* *f* *pp*

Cello 4 *con molto vibrato* *mf* *pp* *Pizz.* *ff* *sfz* *f* *ff*

Cello 5 *con molto vibrato* *mf* *pp* *Pizz.* *ff* *sfz* *f* *ff*

C. basse *Pizz.* *ff* *ff*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

(4)  
446

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Salomé

Aia I

Aia II

(4)  
446

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5



Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

450

2/4

5/8 (à la ♩)

4/4

Perc. 1 (Vibra.)

Perc. 2 (Glockenspiel)

Perc. 3 (Cl. Tubes)

Harpe

Salomé

Aia I

Aia II

450

2/4

5/8 (à la ♩)

4/4

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

*Sul Tasto dolce*

*pp*

*Arco Sul Tasto dolce*

*pp*

*ord.*

*p*

*poco*

Flûte 1 Flzg. *p* ord. *p* *pp* *ff*

Flûte 2 *ppp* *f* *pp* *ff*

Flûte 3 Picc. *p*

Cor 1 *p*

Cor 2 *f-pp* *mf* *f-pp*

(Vibra.) **4/4** **2/4** *Plus Vif*  $\text{♩} = 90 \text{ ca.}$  **3/4** **5/8** **4/4**

Perc. 1 *pp* *f* *pp* *ff* *p* *Ped.*

(Cl. Tubes)

Perc. 2 (Glockenspiel) *f* *p*

Perc. 3 *p* *Ped.*

Harpe *pp* *ff* *sfz* *p*

Salomé tar. Se - rá co - mo'um can - to *f* co - mo'um can - to

Aia I tar. *f* Se - rá co - mo'um can - to co - mo'um

Aia II tar. *f* Se - rá co - mo'um can - to

**4/4** **2/4** *Plus Vif*  $\text{♩} = 90 \text{ ca.}$  **3/4** **5/8** **4/4**

Cello 1 *pos. naturelle con molto vibrato* *p* *mf* *f* *vibrato normal* *ppp* *p* *mf* *p* *mf*

Cello 2 *pos. naturelle con molto vibrato* *p* *mf* *f* *vibrato normal* *ppp* *p* *mf* *p* *mf*

Cello 3 *con molto vibrato* *p* *mf* *Pizz.* *p* *poco sfz* *ff*

Cello 4 *con molto vibrato* *p* *mf* *Pizz.* *p* *poco sfz* *ff*

Cello 5 *con molto vibrato* *p* *mf* *Pizz.* *p* *poco sfz* *ff*

C.basse *f*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Salomé

Aia I

Aia II

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

em que can - te - mos jun - tas jun - tas no sen - ti - do, e ca - da u - ma

can - to can - te - mos jun - tas no sen - ti - do, e ca - da

can - te - mos jun - tas no sen - ti - do, e

Flûte 1 *p* *f* *f* *p* *ff*

Flûte 2 *Flzg.* *pp* *ord.* *f* *f* *p* *ff*

Flûte 3 *Picc.* *pp* *5* *muta in Flûte en Sol* *Fl. en Sol* *ff*

Cor 1 *f* *pp* *ff*

Cor 2 *f* *ff*

(Vibra.) **2/4** **3/4** **2/4** **4/4** **2/4** 465

Perc. 1 *p* *f* *ff* *ff* *f* *Ped.*

(Glockenspiel) *5* *laissez vibrer*

Perc. 2 *p*

(Cl. Tubes)

Perc. 3 *p* *f*

Harpe *f* *ff* *ff*

Salomé  
por su - a vez na voz. su - a voz. na voz. por su - a vez na voz.

Aia I  
u - ma vez na [ah] [ah] na voz. na voz.

Aia II  
ca - da u - ma na voz. [ah] [ah] na voz. por su - a vez na voz.

**2/4** **3/4** **2/4** **4/4** **2/4** 465

Cello 1 *pp* *mf* *pp*

Cello 2 *pp* *mf* *f* *p* *f* *p* *mf*

Cello 3 *p* *Arco* *ff* *Pizz.*

Cello 4 *p* *Arco* *ff* *Pizz.*

Cello 5 *p* *Arco* *ff* *Pizz.*

C. basse *p* *mf* *ff*

Flûte 1 *pp subito* *ff* *ppp ff* *pp ff* *pp*

Flûte 2 *pp subito* *ff* *ppp ff* *pp ff* *pp*

Flûte 3 *pp subito* *ff* *ppp ff* *pp ff* *pp* *muta in Flûte*

Fl. en Sol

Cor 1 *f* *f*

Cor 2 *f* *p*

466 **2/4** **3/4** **2/4** **4/4**

(Vibra.)

Perc. 1 *sfz* *ff* *f* *pp* *mf* *pp* *f* *p*

(Glockenspiel)

Perc. 2 *p* *p*

(Cl. Tubes)

Perc. 3 *p* *f*

Harpe *Mib-F#* *sfz* *ff* *sfz* *mf* *F#* *mf*

Salomé jun - tas no sen - ti - do, e ca - da u - ma por su - a vez *ff* na

Aia I jun - tas no sen - ti - do, e ca - da u - ma na voz.

Aia II jun - tas no sen - ti - do, e ca - da u - ma

466 **2/4** **3/4** **2/4** **4/4**

Cello 1 *pp* *p* *p* *con molto vibrato* *ff*

Cello 2 *pp* *p* *p* *con molto vibrato* *ff*

Cello 3 *ff* *p* *Pizz.* *ff*

Cello 4 *ff* *ff*

Cello 5 *ff* *ff*

C.basse *ff*

Flûte 1 *mf* *ord.* *pp* *ff* *ff*

Flûte 2 *pp* *p* *ff* *ff*

Flûte 3 *pp* *ff* *ff*

Cor 1 *pp* *pp* *ff*

Cor 2 *p* *p* *ff*

(4) 470 (Vibra.) *f* *p* *f* *pp* *mf* *mf* *subito* *f* *pp* *ff* *Ped.*

(Glockenspiel) *p* *p* *ff*

(Cl. Tubes) *mf* *pp* *ff*

Harpe *f* *p* *f* *mf* *ff*

Salomé *voz.* *p* *na* *voz.* *na* *voz.*

Aia I *na* *voz.* *na* *voz.*

Aia II *p* *por* *su* *a* *vez* *ff* *na* *voz.* *voz.*

(4) 470 (Cello 1) *pp* *subito* *mf* *pp* *mf* *pp* *ff* *ff*

(Cello 2) *pp* *subito* *mf* *pp* *mf* *pp* *ff* *ff*

(Cello 3) *pp* *subito* *mf* *pp* *mf* *pp* *ff* *ff*

(Cello 4) *p* *f* *fff* *fff*

(Cello 5) *p* *f* *fff* *fff*

C. basse *Pizz.* *fff* *fff*

(ne pas couper) 9 Un peu précipité  $\text{♩} = 212 \text{ ca.}$  3 4

(ne pas couper) 9 Un peu précipité  $\text{♩} = 212 \text{ ca.}$  3 4

Flûte 1

Flûte 2

Flûte 3

(Cymbale)

Perc. 2

2/4

3/4

5/4

4/4

X

colla parte  
Commode, a piacere  
(♩=72 ca.)

2S

Salomé *a piacere*

*mf* Di - zei - me que po - de ser as - sim,...

[illegible]



**Soli**

Flûte 1 *mf* *pp* *p* *f* *p* *f* *pp* *f*

Flûte 2 *p* *f* *f* *p* *f* *pp* *f* *ff* *pp*

Flûte 3 *f* *p* *f* *p* *f*

**(2)** **(4)** **(Vibra.)** **490** **3**  
**4**

Perc. 1 *mf* *p* *mf* *ff*

Perc. 2 (Cymbale)

Perc. 3 **Cl. Tubes** *laissez vibrer* *p* *Ped.*

Harpe *mf* *ff* *pp* *gliss.* *mf* *p* *mf* *ff* *mf*

**(2)** **(4)** **490** **3**  
**4**

Cello 1 *jeté* *sfz* *jeté* *Sul Pont. alla punta très léger* *(ppp)*

Cello 2 *sfz* *Sul Pont. alla punta très léger* *(ppp)*

Cello 3 *3* *5*

Cello 4 *ord.* *gliss.*

Cello 5 *5* *ord.* *gliss.*

**Soli**

**Soli**

Flûte 1  
Flûte 2  
Flûte 3

496  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

(Vibra.)  
Perc. 1  
(Cymbale)  
Perc. 2  
(Cl. Tubes)  
Perc. 3

Harpe

Aia I

496  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Cello 1  
Cello 2  
Cello 3  
Cello 4  
Cello 5

*f ff > p ppp p mf f ppp mf > ppp*

*ff Ped. ppp mf mf Ped. f*

*ff mf f mf*

*[ah] Se a'his-tó - ria for be - la, se -*

*al niente ppp*

*gliss.*

*ppp*

Flûte 1 *p* *p* *ppp*

Flûte 2 *mf* *p* *p* Flzg. *p*

Flûte 3 *p* *al niente* *mf* *p* *al niente* *p* *mf* *pp subito*

(500)  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{5}{8}$  (à la ♫)

Perc. 1 (Vibra.) *mf* *p*

(Cymbale)

Perc. 2 (Cl. Tubes)

Perc. 3 *(p)* Ped. Ped. Ped.

Harpe *f* *p*

Aia I *nho - ra, se - rá pe - na que fos - se a - pe - nas so - nho;*

Aia II *p [ah]*

(500)  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{5}{8}$  (à la ♫)  $\frac{2}{4}$

Cello 1

Cello 2

Cello 3

Cello 4 *gliss.*

Cello 5

[illegible]

Flûte 1 Flz. ord. *pp* *mf* *p* *p*

Flûte 2 *p* *mf* *p* *mf* *pp subito*

Flûte 3 Flz. ord. *ppp* *p* *sfz* *pp* *p*

(Vibra.) **7/8** **5/8** **3/4** **2/4** **5/8**

Perc. 1 Ped. *f* *p* *mf*

(Cymbale) *étouffez*

Perc. 2 *f* *ppp*

(Cl. Tubes) *mf* *p*

Perc. 3 *mf* *p* Ped.

Harpe *(loco)*

Salomé *f* Se a so-nhar - mos bem e for be - la, —

Aia I ves - se con - ta - do, —

Aia I *p* [ah] *f*

Aia II *p* [ah] *f*

**7/8** **5/8** **3/4** **2/4** **5/8**

Cello 1 *p* *f* *ppp subito*

Cello 2 *f* *ppp subito*

Cello 3 *p* *f* *ppp subito*

Cello 4

Cello 5

Flûte 1 *f* *p* *pp* *mf*

Flûte 2 *ord.* *p* *mf*

Flûte 3 *gliss.* *mf* *pp* Flzg.

(Vibra.)  $\frac{5}{8}$  (à la ♫)  $\frac{3}{4}$  (à la ♫)  $\frac{3}{8}$  (à la ♫)  $\frac{3}{4}$  [515]

Perc. 1 *f* *mf* *f*

(Cymbale)

Perc. 2

(Cl. Tubes)

Perc. 3 *mf* *p* Ped.

Harpe La<sup>#</sup> Do<sup>#</sup> La<sup>#</sup>

Salomé *p* [ah] *f* por is - so'a so - nhar - mos bem, \_\_\_\_\_

Aia I *f* for be - la, \_\_\_\_\_ *p* [ah] \_\_\_\_\_

Aia II be - la, \_\_\_\_\_ *p* [ah] \_\_\_\_\_ [ah] \_\_\_\_\_

$\frac{5}{8}$  (à la ♫)  $\frac{3}{4}$  (à la ♫)  $\frac{3}{8}$  (à la ♫)  $\frac{3}{4}$  [515]

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5 *gliss.*

C.basse Sul Pont. *pp* *pp*

Flûte 1 *mf* *p* *pp* *p* *mf* *p*

Flûte 2 *pp* *p* *f* *ppp* *mf* *p* *mf*

Flûte 3 *ord.* *p* *mf*

(Vibra.) **2** **3** **2**

Perc. 1 *f* *mf*

(Cymbale)

Perc. 2

(Cl. Tubes)

Perc. 3 *mf* *p*

Ped.

Harpe *f* *pp* *f* *mf*

Salomé se - rá - mais que um so - nho: nal -

Aia I *(p)* mais que um so - nho: -

Aia II *f* nal - gum lu - gar,

**516** **2** **3** **2**

Cello 1

Cello 2

Cello 3

Cello 4 *gliss.*

Cello 5

C.basse *(Sul Pont.)*



Flûte 1 *p* *mf* *p* *mf* (non legato)

Flûte 2 *ppp subito* *mf* *p* *pp* *mf* *pp* *mf* *p* *ppp*

Flûte 3 *p* *mf* *p* *ppp* Flzg.

(Vibra.) *f*

Perc. 1 *f*

(Cymbale)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe *gliss* *f* *ff*

Salomé gum mo - - men - to, e - la te - rá de ser,

Aia I *(p)* [ah] [ah]

Aia II *p* [ah]

Cello 1 *ppp*

Cello 2

Cello 3

Cello 4

Cello 5

C. basse *ppp*

2/4 520 3/8 2/4 3/4 4/8

Flzg.  
Flûte 1 *pp* *f* *pp* *ord.* *p* *pp* *f* *pp* *p* *ppp*

Flûte 2 *mf* *p* *pp* *gliss.* *p* *pp* *f* *pp* *p* *ppp*

Flûte 3 *ord.* *mf* *p* *pp* *f* *f subito* *ppp* *p* *ppp*

(Vibra.) **4/8** **3/4** 525 **2/4** **3/8**

Perc. 1 *p* *f* *p* *f* *mf*

(Cymbale)

Perc. 2 *f*

(Cl. Tubes)

Perc. 3 *p* *Ped.* *(p) Ped.*

Harpe *p* *f* *laissez vibrer* *f*

Salomé *por-que as coi - sas que a - con - te - cem* *[ah]* *f* *[ah]*

Aia I *[ah]* *f* *[ah]*

Aia II *[ah]* *f* *não são se - não co-*

**4/8** **3/4** 525 **2/4** **3/8**

Cello 1 *(Sul Pont.)* *(ppp)*

Cello 2 *(Sul Pont.)* *(ppp)*

Cello 3 *(Sul Pont.)* *(ppp)*

Cello 4 *gliss.*

Cello 5 *gliss.*

C.basse

Flûte 1 *Flzg. > ppp* *mf* *ppp* *ord.* *Flzg.* *ppp*

Flûte 2 *Flzg.* *mf > ppp* *ord.* *Flzg.* *mf > ppp* *ord.* *Flzg.* *ppp*

Flûte 3 *p* *ppp* *p* *ppp* *mf* *ppp* *f* *p* *ppp*

Cor 1 *mf* *p*

Cor 2 *mf* *p*

(toujours le même tempo, ♩ = 66 ca.)

(Vibra.) **3/8** **3/4** **5/4**

Perc. 1 *f* *mf* *p*

Perc. 2 (Glockenspiel) *mf*

(Cl. Tubes) Perc. 3 *mf* *mf* *mf*

Ped. *mf* *mf* *mf*

Harpe *f* *f* *p*

Salomé *p* co - mo são de - pois. *f* O que a - con - te - ceu

Aia I *p* [ah] [ah]

Aia II *p* mo são nar - ra - das de - pois.

(toujours le même tempo, ♩ = 66 ca.)

**3/8** **3/4** **5/4** **2/4**

Cello 1 *ord.* *mf* *pp* *ppp*

Cello 2 *ord.* *mf* *pp* *ppp*

Cello 3 *ord.* *pp* *ppp*

Cello 4 *Sul Pont. très léger alla marcia* *ord.* *pp* *ppp*

Cello 5 *pp* *pp*

C.basse *Pizz.* *f*

The musical score is for the piece 'L'Espresso' by Emmanuel Séjourné. It is written for a large ensemble and includes the following parts:

- Flûte 1:** Features a melodic line with dynamics *f* and *p*, and the instruction *al niente*.
- Flûte 2 & Flûte 3:** Play a similar melodic line with dynamics *p* and *pp*, and the instruction *al niente*.
- Cor 1 & Cor 2:** Horns playing a sustained chord with dynamics *ppp*.
- Perc. 1 (Vibra.):** Vibraphone with a melodic line, dynamics *f* and *pp*, and the instruction *al niente*.
- Perc. 2 (Glockenspiel):** Glockenspiel with a melodic line, dynamics *pp*, and the instruction *al niente*.
- Perc. 3 (Cl. Tubes):** Clarinet in B-flat with a melodic line, dynamics *pp*, and the instruction *al niente*.
- Harpe:** Harp with a melodic line, dynamics *f* and *pp*, and the instruction *al niente*.
- Salomé:** Vocal part with lyrics: *nin - guém o sa - - - be, [ah]*.
- Aia I:** Vocal part with lyrics: *por - que nin - guém sa - be o que's - tá a - con - te - cen - do;*.
- Aia II:** Vocal part with lyrics: *os*.
- Cello 1 & Cello 2:** Cellos playing a sustained chord with dynamics *ppp*.
- Cello 3 & Cello 4:** Cellos playing a sustained chord with dynamics *pp* and the instruction *al niente*.
- Cello 5:** Cello playing a sustained chord with dynamics *pp* and the instruction *al niente*.
- C.basse:** Double Bass playing a sustained chord with dynamics *pp* and the instruction *al niente*.

The score is written in 2/4, 3/4, and 4/4 time signatures. The key signature is one sharp (F#).

Flûte 1 *f* *p* *al niente* *f* *p* *f* *ord.* Flzg. *f*

Flûte 2 *mf* *p* *pp* *al niente* *p* *p>ppp* *f* *p* *ord.* *muta in Flûte en Sol*

Flûte 3 *mf* *p* *pp* *al niente* *p>ppp* *p* *ppp*

Cor 1 *ppp* *mf* *al niente*

Cor 2 *ppp*

(Vibra.) *3* *4* *536* *4* *2* *4* *4*

Perc. 1 *3* *4* *536* *4* *2* *4* *4*

(Glockenspiel)

Perc. 2 *3* *4* *536* *4* *2* *4* *4*

(Cl. Tubes)

Perc. 3 *3* *4* *536* *4* *2* *4* *4* Ped.

Harpe *pos. naturelle* *pos. naturelle* *pos. naturelle* *Table*

Salomé *f* *[ah]* *f* *e os ou - vi - dos estão ta - pa - dos com o ou -*

Aia I *[ah]* *p* *f* *[ah]*

Aia II *ol - hos têm - [em] a ven - da de ver* *[ah]* *p* *[ah]*

Cello 1 *3* *4* *536* *4* *2* *4* *4*

Cello 2

Cello 3

Cello 4 *( $\square$ /V) ad lib.*

Cello 5 *( $\square$ /V) ad lib.*

C.basse *( $\square$ /V) ad lib.*

Flûte 1 *ord.* *p* *f* *pp* *f* *pp* *(non legato)*

Flûte 2 *p* *pp* *al niente* *Fl. en Sol* *ord.* *f* *pp* *f* *pp* *Flzg.* *f* *p* *(non legato)*

Flûte 3 *f* *pp* *f* *pp*

Cor 1 *pp*

Cor 2 *pp*

540 *4/4* *3/4* *2/4* *3/4*

Perc. 1 *(Vibra.)* *pp* *f* *mf*

Perc. 2 *(Glockenspiel)* *pp* *p*

Perc. 3 *(Cl. Tubes)* *p*

Harpe *mf* *f*

Salomé *vir.* *[ah]*

Aia I *p* *[ah]* *[ah]*

Aia II *[ah]*

540 *4/4* *3/4* *2/4* *3/4*

Cello 1 *Sul Pont.* *pp* *Sul Tasto* *ppp*

Cello 2 *Sul Pont.* *pp* *Sul Tasto* *ppp*

Cello 3 *Sul Pont.* *pp* *ord.* *ppp* *(#)*

Cello 4 *ppp* *(#)*

Cello 5 *ppp* *(#)*

C. basse *pp* *(#)*

This musical score is for the piece "L'Espresso" by Olivier Messiaen, from his "Quatre études de rythme". The score is written for a large ensemble and includes a vocal soloist. The instruments and parts are:

- Flûte 1**: Flute 1
- Flûte 2**: Flute 2, Fl. en Sol (Flute in G)
- Flûte 3**: Flute 3, Fl. en Sol (Flute in G)
- Cor 1**: Horn 1
- Cor 2**: Horn 2
- (Vibra.)**: Vibraphone
- Perc. 1**: Percussion 1
- (Glockenspiel)**: Glockenspiel
- Perc. 2**: Percussion 2
- (Cl. Tubes)**: Clarinet in B-flat
- Perc. 3**: Percussion 3
- Harpe**: Harp
- Aia II**: Vocal soloist (Soprano)
- Cello 1**: Cello 1
- Cello 2**: Cello 2
- Cello 3**: Cello 3
- Cello 4**: Cello 4
- Cello 5**: Cello 5
- C.basse**: Double Bass

The score is divided into four measures, each with a specific time signature and tempo/mood indication:

- Measure 1**: 3/4 time, *subito: Grave* (suddenly: Grave)
- Measure 2**: 5/8 time, *(à la la)* (in the style of "La la")
- Measure 3**: 2/4 time, *subito: Grave* (suddenly: Grave)
- Measure 4**: 3/4 time, *subito: Grave* (suddenly: Grave)

The tempo/mood changes are indicated by a box containing the number 48 ca. (approximately 48 beats per minute). The score includes various musical notations such as dynamics (e.g., *ppp*, *f*, *mf*, *ff*), articulation (e.g., *acc.*, *gliss.*), and performance instructions (e.g., *al niente*, *Pizz.*).

**Flûte 1**

**Flûte 2**  
**Fl. en Sol**

**Flûte 3**  
**Fl. en Sol**

**Cor 1**

**Cor 2**

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3

**Harpe**

Aia II

**Cello 1**

**Cello 2**

**Cello 3**

**Cello 4**

**Cello 5**

**C. basse**

même tempo d'avant:  
*Commune sans traîner* ( $\text{♩} = 66 \text{ ca.}$ )

550

3/4 2/4 3/4 2/4 3/4

f pp ppp f pp ppp f pp ppp

ord. Flzg. ord. 3 Flzg.

p

L. 4

mf

con - tam coi - sas ma - ra - vi -

Sul Tasto (loco) Pizz. p Pizz. (pos. naturelle) p Pizz. (pos. naturelle) p

al niente

mf pp

Arco

mf pp



The musical score is for the piece "L'Espresso" by Olivier Messiaen, from the album "L'Espresso" (1991). The score is written for a large ensemble and a vocal soloist. The instruments and parts include:

- Flûte 1** (Flute 1): Fl. en Sol (F major)
- Flûte 2** (Flute 2): Fl. en Sol (F major)
- Flûte 3** (Flute 3): Fl. en Sol (F major)
- Cor 1** (Horn 1)
- Cor 2** (Horn 2)
- (Vibra.)** (Vibraphone)
- Perc. 1** (Percussion 1)
- (Glockenspiel)** (Glockenspiel)
- Perc. 2** (Percussion 2)
- (Cl. Tubes)** (Clarinets in B-flat)
- Perc. 3** (Percussion 3)
- Harpe** (Harp)
- Aia II** (Vocal Soloist)
- Cello 1** (Cello 1)
- Cello 2** (Cello 2)
- Cello 3** (Cello 3)
- Cello 4** (Cello 4)
- Cello 5** (Cello 5)
- C.basse** (Double Bass)

The score is in 3/4 time and features a variety of musical styles, including classical, jazz, and contemporary. The tempo is marked "Allegretto" and the mood is "Moderato". The score includes a vocal soloist part for Aia II, who sings the lyrics "L'Espresso". The score is written in French and includes a variety of musical notations, including notes, rests, and dynamic markings. The score is a full orchestration of the piece, featuring a large ensemble of instruments and a vocal soloist.

Flûte 1

Flûte 2  
Fl. en Sol

Flûte 3  
Fl. en Sol

560

5/8 4/4 5/8 5/4

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

Flûte 1 *f* *pp* *f* *al niente* *f* *pp* *f* *pp*

Flûte 2 *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Fl. en Sol

Flûte 3 *f* *pp* *f* *al niente* *f* *pp* *f* *pp*

Cor 1 *p* *f* *ppp* *p*

Cor 2 *pp* *f* *ppp* *pp*

(Vibra.)  $\frac{2}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

Perc. 1 *mf* Ped. (Glockenspiel)

Perc. 2 *p* (Cl. Tubes)

Perc. 3 *p* Ped.

Harpe *mf* *f* *mf* *f*

Salomé *f* *ppp* *f* *ppp*

Es - sas coi - sas são nar - ra - das, po - rém tal-vez nun - ca se

$\frac{2}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

Cello 1 *ppp* *Sul Tasto* *Pizz. (pos. naturelle)* *p* *ppp* *Arco*

Cello 2 *ppp* *Sul Tasto* *Pizz. (pos. naturelle)* *p* *ppp* *Arco*

Cello 3 *ppp* *Pizz.* *p* *ppp* *Arco*

Cello 4 *ppp* *f* *al niente* *ppp* *Sul Tasto*

Cello 5 *ppp* *f* *al niente* *ppp* *Sul Tasto*

C.basse *f* *al niente*

Flûte 1 (non legato) *f* *p* *p* *pp* *al niente* *mf* *mf*

Flûte 2 Fl. en Sol *al niente* *f* *pp*

Flûte 3 Fl. en Sol *pp* *f* *ppp* *f* *p* *subito* *mf* *pp*

Cor 1 *al niente* *f* *ppp* *f* *al niente* *f* *ppp* *mf*

Cor 2 *al niente* *f* *ppp* *f* *al niente* *f* *ppp*

566 4/4 3/4 4/4 *poco Rit.*

Perc. 1 (Vibra.)

Perc. 2 (Glockenspiel)

Perc. 3 (Cl. Tubes)

Harpe *(mf)* *f* *(laissez vibrer jusqu'à l'extinction du son)*

Salomé des - sem. \_\_\_\_

Aia I Mas as coi - sas de - ram - se por - que são nar - ra - das.

566 4/4 3/4 4/4 *poco Rit.*

Cello 1

Cello 2

Cello 3

Cello 4 *al niente* *f* *ppp* *al niente* *f* *ppp*

Cello 5 *al niente* *f* *ppp* *al niente* *f* *ppp*

C. basse *f* *al niente* *f* *ppp*

**Solo** Flzg. *pp* *mf* *al niente* *al niente*

**Solo** Flûte 2 *f* *pp* *al niente*

**Solo** Flûte 3 *Fl. en Sol* *mf* *pp* *al niente*

Cor 1 *mf* *p* *pp*

Cor 2 *mf* *p* *pp*

570 *Un peu retenu*  $\text{♩} = 56 \text{ ca.}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *a tempo* ( $\text{♩} = 66 \text{ ca.}$ )  $\frac{3}{4}$

(Vibra.) Perc. 1 *pp* *ppp* *p* *p*

(Glockenspiel) Perc. 2 *p* *p* *p* *p*

(Cl. Tubes) Perc. 3 *p* *p* *p* *p*

Ped.

Harpe *pp* *f* *f* *p*

570 *Un peu retenu*  $\text{♩} = 56 \text{ ca.}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *a tempo* ( $\text{♩} = 66 \text{ ca.}$ )  $\frac{3}{4}$

Cello 1 *ppp* *al niente* *ppp* ( $\text{♯}\text{♯}$ )

Cello 2 *ppp* *al niente* *ppp* ( $\text{♯}\text{♯}$ )

Cello 3 *ppp* *al niente* *ppp* ( $\text{♯}\text{♯}$ )

Cello 4 *ppp* *al niente* *ppp* ( $\text{♯}\text{♯}$ )

Cello 5 *ppp* *al niente* *ppp* ( $\text{♯}\text{♯}$ )

C.basse *p* *pp* *p* *pp*



Flûte 1 Flzg. *p* *pp* *p* *pp* *f*

Flûte 2 *p* *pp* *p* *pp* *f*

Flûte 3 Picc. *p* *pp* *pp* *f*

Cor 1 *p* *pp* *p* *f* *pp* *al niente*

Cor 2 *p* *f* *pp* *al niente*

*Un peu plus fluide*  $\text{♩} = 72 \text{ ca.}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  [580]

(Vibra.)

Perc. 1 *f* *p* *f* *pp* *mf*

Perc. 2 (Glockenspiel) *p* *pp*

(Cl. Tubes)

Perc. 3 *f* *f* *p*

Harpe *ff* *f* *ff* *sfz* *(p)* *(loco)*

Salomé *f* *p* *f* *p* *f* *p*

Aia I *p* *f* *p* *f* *p* *f*

Aia II *p* *f* *p* *f* *p* *f*

*Un peu plus fluide*  $\text{♩} = 72 \text{ ca.}$   $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$  [580]

Cello 1 *Pizz.* *f* *pp* *f* *sfz* *pp* *p* *mf*

Cello 2 *Pizz.* *f* *pp* *f* *sfz* *pp* *p* *mf*

Cello 3 *Pizz.* *f* *pp* *f* *sfz* *pp* *p* *mf*

Cello 4 (Sul Tasto) *p* *pp* *pp* *p* *pp* *f* *p* *f*

Cello 5 (Sul Tasto) *p* *pp* *pp* *p* *pp* *f* *p* *f*

C.basse *Pizz.* *f* *(pizz.)* *p* *mf*

Flûte 1 *ord.* *pp* *f* *pp subito* *p*

Flûte 2 *pp* *f* *f* *mf* *p*

Flûte 3 Picc. *pp* *ppp*

Cor 1 *p* *al niente*

Cor 2 *p* *al niente*

(3/4) 585 3/8 3/4 4/4

Perc. 1 (Vibra.) *f* *ppp* *f* *p* *mf* *p*

Perc. 2 (Glockenspiel) *f* *p* *mf* *p*

Perc. 3 (Cl. Tubes) *pp* *p* *mf* *p*

Harpe *pp (loco)* *f* *mf* *f* *p*

Salomé *foi?* *f* *O que* *foi* *O que* *foi* *é*

Aia I *foi?* *f* *O que* *foi* *pp* *f* *é*

Aia II *foi?* *f* *O que* *foi* *pp* *f* *que* *foi* *é*

(3/4) 585 3/8 3/4 4/4

Cello 1 *Arco Sul Pont.* *pp* *p*

Cello 2 *Arco Sul Pont.* *pp* *p* *f*

Cello 3 *Arco Sul Pont.* *pp* *p*

Celli 4+5 *(V)ad lib.* *f* *pp* *f* *pp*

C. basse *(pizz.)* *f* *mf*



[illegible]

Flûte 1 *Flzg.* *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *p* *f* *ppp*

Flûte 2 *(Flzg.)* *f* *al niente* *p* *ppp* *ord.*

Flûte 3 *Picc.* *p*

Cor 1 *f ppp* *f ppp* *mf* *ppp*

Cor 2 *p* *al niente* *f ppp* *f ppp*

592 **4/4** **5/4** **5/8** **4/4**

Perc. 1 *f* *ppp* *f* *p* *ppp* *ff*

Perc. 2 *p*

Perc. 3 *f* *p*

Harpe *f* *mf* *(mf)* *f* *p* *ff* *Do♯*

Salomé *lou - cos [ah] de cri - - an - ças,*

Aia I *lou - cos [ah] ou de cri - - an - ças,*

Aia II *lou - cos ou de cri - - an - ças, que*

592 **4/4** **5/4** **5/8** **4/4**

Cello 1 *Sul Tasto* *ppp*

Cello 2 *f* *ppp*

Cello 3 *Pizz.* *f* *sfz* *f*

Cello 4 *Pizz.* *f* *sfz* *f*

Cello 5 *Pizz.* *f* *sfz* *f*

C.basse *f*

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Aia II

que - rem a ver - da - de ou a lu - a nas gran - des

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

The musical score is for the 'Lento' section of the 'L' Concerto for Flute and Orchestra. It features a variety of instruments including Flutes 1, 2, and 3 (Piccolo), Cor 1 and 2, Percussion (Vibraphone, Glockenspiel, Cymbals), Harp, Aia II, Cello 1-5, and Double Bass. The score is written in 5/8 time, with a tempo marking of 'Plus lent (à la ♩)' and a citation of measures 159-165. The key signature is one flat (B-flat major/D minor). The score includes dynamic markings such as *mf*, *ppp*, *ff*, *pp*, *f*, and *ppp*. The Aia II part includes lyrics: 'noi tes [ah] de ve rão, \_\_\_\_\_'. The Cello 3 part includes the instruction 'al niente'. The Double Bass part includes the instruction 'al niente'. The score is divided into measures, with a large measure number '600' indicating the start of the 'Lento' section. The tempo is marked 'Plus lent' with a note value of 5/8 and a tempo indication of 'ca. 56 ca.'. The score is written for a full orchestra and solo flute.

Flûte 1 *gliss.* *f* *pp*

Flûte 2 *Flzg.* *mf* *al niente* *f* *ord.* *f* *al niente* *f* *al niente*

Flûte 3 *Picc.* *pp* *al niente* *pp* *al niente*

Cor 1 *ppp* *ppp* *al niente* *pppp*

Cor 2 *ppp*

(Vibra.)  $\frac{2}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{4}{4}$  605

Perc. 1 *mf* *p* *ppp* *p* *étouffez*

(Glockenspiel) *mf* *mf* *étouffez*

(Cl. Tubes) *Ped.*

Harpe *ord.* *Solz* *f* *mf* *p* *Do#*

Cello 1 *Sul Pont.* *ord.* *p* *ppp* *ppp* *gliss.*

Cello 2 *Sul Pont.* *ord.* *ppp* *ppp* *gliss.*

Cello 3 *ppp* *al niente* *ppp*

Cello 4 *ppp* *al niente* *f* *ppp*

Cello 5 *al niente* *f* *ppp*

C.basse *Pizz.* *Arco* *mf* *f* *Pizz.* *ff* *f*

Flûte 1 *ppp* *ff* *f* *ppp subito*

Flûte 2 *al niente* *ppp* *ff* *ffz* *ppp subito*

Flûte 3 *Picc.* *pp*

Cor 1 *f* *ppp*

Cor 2 *ppp* *f*

(reprise des mesures 424-454)

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

baguettes dures

Perc. 1 (Vibra.) *p*

Perc. 2 (Glockenspiel) *p*

Perc. 3 (Cl. Tubes) *f* *p*

Harpe *ff* *ffz*

Mi<sup>♯</sup>, Fa<sup>♯</sup>, Sol<sup>♯</sup>, (La<sup>♯</sup>)  
 Re<sup>♯</sup>, Do<sup>♯</sup>, (Si<sup>♯</sup>)

Salomé *f* *p*

Salomé *f* Eu fa - rei pa - ra mim um

Aia I *co - mo's - ta*

Aia II *e tris - te.*

(reprise des mesures 424-454)

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

Sul Tasto *pp* *f* *ff* *p*

Pizz. (pos. naturelle)

Cello 1 *pp* *f* *ff* *p*

Cello 2 *pp* *f* *ff* *p*

Cello 3 *pp* *f* *ff* *p*

Cello 4 *pp* *f* *ff* *p*

Cello 5 *pp* *f* *ff* *p*

Arco Sul Tasto *pp* *f*

C.basse *pp* *f*

Flûte 1 *simile* *f ppp subito* *p* *mf* *come sopra* *f ppp subito* *ord.* *p* *Flzg.* *ppp*

Flûte 2 *f* *come sopra* *f ppp subito* *f* *f ppp subito*

Flûte 3 *mf* *mf* *ppp subito* *p* *pp*

Picc.

Cor 1 *p* *mf* *mf*

Cor 2 *p* *mf* *mf*

Perc. 1 (Vibra.) *3/4* *7/8* *2/4* *4/4* *615* *f* *mf* *Ped*

Perc. 2 (Glockenspiel) *f* *p*

Perc. 3 (Cl. Tubes) *(p)*

Harpe *ff* *f*

Salomé *so - nho, e es - se so - nho se - rá u - ma his -*

Aia I *p* *um so - nho, um so - nho, (p) so - nho, pp [ah]*

Aia II *p* *pa - ra mim [ah]*

Cello 1 *(pizz.)* *p* *Arco* *p < mf*

Cello 2 *(pizz.)* *p* *Arco* *p < mf*

Cello 3 *(pizz.)* *p* *Pizz.* *p*

Cello 4 *pp* *f* *pp* *Pizz.* *p*

Cello 5 *pp* *f* *pp* *Pizz.* *p*

C. basse *mf*

Flûte 1 *f ppp subito* *ord.* *pp* *Flzg.* *ord.* *mf* *pp* *f* *ppp subito*

Flûte 2 *f ppp subito* *ord.* *f* *pp subito* *mf* *p* *mf* *pp* *p* *sfz*

Flûte 3 *Picc.* *ppp*

Cor 1 *p* *mf* *f* *f*

Cor 2 *p* *ppp* *f* *mf*

(Vibra.) **2** **3** **4**

Perc. 1 *ff* *p* *mf* *ff*

Perc. 2 (Glockenspiel) *p* *f* *laissez vibrer*

Perc. 3 *(p) Ped.* *Ped.* *Ped.*

Harpe *f* *gliss.* *ff* *f*

Salomé *tó - ria,* *I - rei con - tan - do* *al - to* *es - sa'his - tó - ria,*

Aia I *es - sa'his - tó - ria,* *[ah]* *p* *pp*

Aia II *p* *es - se* *so - nho* *p* *pp* *[ah]* *p* *[ah]*

**2** **3** **4** **5**

Cello 1 *Sul Pont.* *f* *pp* *p* *mf* *pp* *f* *pp*

Cello 2 *Sul Pont.* *f* *Pizz.* *f* *Arco Sul Pont.* *mf* *pp* *mf* *pp* *pp* *f* *pp*

Cello 3 *Arco Sul Pont.* *f* *pp* *mf* *pp* *mf* *pp* *Pizz.* *f*

Cello 4 *Arco Sul Pont.* *f* *pp* *Pizz.* *f* *Arco Sul Pont.* *mf* *pp* *Pizz.* *f*

Cello 5 *f* *Arco* *f* *pp* *f* *pp*

C.basse *f* *pp* *f* *pp*



Flûte 1 *f ppp subito* *ord. mf ppp* *p mf subito f* *f ppp subito*

Flûte 2 *f ppp subito* *ord. mf ppp* *p mf subito f* *f ppp subito*

Flûte 3 *ord. mf ppp* *p mf subito f* *f ppp subito*

Cor 1 *mf* *mf* *p* *ppp*

Cor 2 *mf* *f* *mf* *ppp*

620 **5/8** (à la ♩)

Perc. 1 (Vibra.) *f* *p*

Perc. 2 (Glockenspiel) *p* *mf*

Perc. 3 (Cl. Tubes) *(p)* *f* *p*

Harpe *f* *p* *Do♯*

Salomé *e* *vós* *ou - vi - reis* *e* *so - nha - la - eis* *co - - mi - go.*

Aia I *vós* *ou - vi - reis* *e* *so - nha - la - eis* *co - mi - go.*

Aia II *vós* *pp* *vós* *co - mi - go.*

620 **5/8** (à la ♩)

Cello 1 *pp* *f* *ord. con molto vibrato p mf* *Sul Pont. f pp*

Cello 2 *f* *pp* *ord. con molto vibrato p mf* *Sul Pont. f pp*

Cello 3 *f* *p* *f* *Arco Sul Pont. f pp*

Cello 4 *p* *f*

Cello 5 *f* *pp* *Pizz. p* *f*

C. basse *f* *pp* *f* *pp*

Flûte 1 *ord.* *f* *pp* *f* *pp* *f* *pp* *p* *f* *p* *f* *p* *subito* *f*

Flûte 2 *pp* *sfz* *f* *pp* *ff* *mf* *ord.* *p* *f* *p* *subito* *f*

Flûte 3 *Picc.* *p*

Cor 1 *p*

Cor 2 *p* *mf*

(4) 625  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

(Vibra.) *mf* *Ped.*

Perc. 1 *mf* *Ped.*

(Cl. Tubes) *mf*

Perc. 2 (Glockenspiel) *f*

Perc. 3 *p* *Ped.*

Harpe *f* *sfz* *ff* *f*

Salomé *f* *[ah]* *pp* *f* *[ah]* *p* *f* *U - ma ou ou - tra de vós,* *U - ma ou ou - tra de vós,* *p*

Aia I *f* *[ah]* *pp* *f* *[ah]* *pp* *p* *[ah]* *U - ma ou ou - tra de vós,* *f* *vós,*

Aia II *f* *[ah]* *pp* *f* *[ah]* *pp* *f* *[ah]* *U - ma ou ou - tra de* *f*

(4) 625  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cello 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Cello 2 *f* *pp* *f* *pp* *ord.* *mf* *Sul Pont.* *f* *pp* *f* *pp* *f*

Cello 3 *pp* *f* *pp* *pp* *f* *pp* *ord.* *mf* *p* *subito* *f* *pp* *f*

Cello 4 *p* *mf* *pp* *mf* *pp* *ord.* *p*

Cello 5 *p* *mf* *pp* *mf* *pp* *ord.* *p*

C.basse *p* *sfz* *sfz*

Flûte 1 *Flzg.* *ord.* *ff* *ffz* *ppp* *f* *pp*

Flûte 2 *simile* *f ppp subito* *f p* *ord.* *ffz* *f* *pp subito* *p* *Flzg.*

Flûte 3 *Picc.* *p*

Cor 1 *ppp* *f* *f pp* *pp* *f pp* *mf*

Cor 2 *pp* *f* *f pp* *pp* *f pp* *mf*

(Vibra.)

Perc. 1 *p* *ffz* *p* *laissez vibrer*

(Glockenspiel)

Perc. 2 *p* *ffz* *p* *laissez vibrer*

(Cl. Tubes)

Perc. 3 *p* *ffz* *p* *laissez vibrer*

Harpe *mf* *p* *ff* *p* *mf* *p*

Salomé *f* quan - do a his - tô - ria lhe for en - so - pan - do a al - ma, \_\_\_\_\_

Aia I *pp* *p* quan - do a his - tô - ria lhe for en - so - pan - do a al - ma, \_\_\_\_\_

Aia II *p* vós, quan - do a his - tô - ria \_\_\_\_\_ en - so - pan - do a al - ma, \_\_\_\_\_

Cello 1 *ord.* *p* *f* *pp* *p* *gliss.* *p* *Sul Pont.* *f* *pp* *f*

Cello 2 *p* *ppp* *Pizz. pos. naturelle* *ff* *ffz* *Arco* *pp* *Sul Pont.* *f* *pp* *f*

Cello 3 *pp* *p* *gliss.* *p* *Sul Pont.* *f* *pp* *f*

Cello 4 *con molto vibrato* *mf* *pp* *Pizz.* *ff* *ffz* *f* *ff*

Cello 5 *con molto vibrato* *mf* *pp* *Pizz.* *ff* *ffz* *f* *ff*

C.basse *Pizz.* *ff* *ff*

[illegible][illegible]

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

636

2/4

5/8 (à la 1)

3/4

Perc. 1 (Vibra.)

Perc. 3 (Cl. Tubes)

Harpe

Salomé

Aia I

Aia II

636

2/4

5/8 (à la 1)

3/4

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

Flûte 1 Flzg. *p*

Flûte 2 *f* *f* *pp* *sfz* *pp* *sfz*

Flûte 3 Picc. *ppp*

Cor 1 *f-ppp*

Cor 2 *f* *ff* *pp*

(Vibra.)  $\frac{3}{4}$  [640]  $\frac{12}{8}$  *Extrêmement agité*  $\text{♩} = 120 \text{ ca.}$   $\frac{9}{8}$   $\frac{12}{8}$

Perc. 1 *pp* *f* *ff* *pp*

Grosse Caisse *p* *f* *ff*

Marimba *f* *sfz* *pp* *sfz*

Perc. 3 *f* *sfz* *pp* *sfz*

Harpe *p* *f* *fff* *p* *sfz* *laissez vibrer*

Salomé tar.

Aia I tar.

Aia II tar.

$\frac{3}{4}$  [640]  $\frac{12}{8}$  *Extrêmement agité*  $\text{♩} = 120 \text{ ca.}$   $\frac{9}{8}$   $\frac{12}{8}$

Cello 1 *p* *pos. naturelle con molto vibrato* *f* *très léger* *ff ppp subito* *très léger* *ppp*

Cello 2 *p* *pos. naturelle con molto vibrato* *f* *très léger* *ff ppp subito* *très léger* *ppp*

Cello 3 *p* *con molto vibrato* *f* *Pizz.* *très léger* *ppp*

Cello 4 *p* *con molto vibrato* *f* *Pizz.* *très léger* *ppp*

Cello 5 *p* *con molto vibrato* *f* *Pizz.* *très léger* *ppp*

C.basse *p* *f* *fff*

*f* As-sim se - ja, As-sim se - ja, *f* As-sim se - ja, As-sim

Flûte 1

Flûte 2

Flûte 3

Picc.

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Marimba)

Perc. 3

Harpe

Aia I

Aia II

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

se - nhora, se - nhora, e so - nhe - mos. e so - nhe - mos. e so - nhe - mos. [ah] [ah]

se - ja, se - nhora, se - nho-ra, e so - nhe - mos. e so - nhe - mos. [ah] [ah] [ah]

645 646 647

6/8 12/8

ppp mf f ff

Flzg. Flzg.

Pizz. Pizz. Pizz.

P subit

Flûte 1 *ord.* *pp* *sfz* *ppp*

Flûte 2 *ord.* *pp* *sfz* *mf* *mf* *(r  piration ad lib.)*

Fl  te 3 *Picc.* *p* *pp*

Cor 1 *ff* *f ppp* *f ppp* *p* *p*

Cor 2 *f ppp* *f ppp* *f ppp*

(12)  
(8)

Perc. 1 (Vibra.) *ff* *pp* *p* *pp* *Ped.*

Perc. 2 (Grosse Caisse) *ff*

Perc. 3 (Marimba) *sfz* *pp* *sfz*

Harpe *fff* *p* *p sfz* *f* *f* *mf*

Aia I *f* Co-me-  ai v  s, que que-reis co-me -   ar, que que-reis co-me-  ar, e ten-des a voz \_\_\_\_\_ a voz a voz

Aia II co-me-  ar, que que-reis co-me -   ar, e ten-des a voz \_\_\_\_\_ a voz e

(12)  
(8)

Cello 1 *tr  s l  ger* *ff ppp* *subito* *tr  s l  ger* *Pizz.* *f* *f* *pp sfz* *sfz*

Cello 2 *tr  s l  ger* *ff ppp* *subito* *Pizz.* *p* *sfz* *pp subito* *sfz* *sfz* *sfz*

Cello 3 *Arco* *ppp* *tr  s l  ger* *Pizz.* *p* *sfz* *pp subito* *sfz* *sfz* *sfz*

Cello 4 *Arco* *( $\frac{1}{2}$ ) pp* *p sfz* *(P sempre, avec des sfz tr  s marqu  s)*

Cello 5 *Arco* *( $\frac{1}{2}$ ) pp* *p sfz* *(P sempre, avec des sfz tr  s marqu  s)*

C.basse *p* *sfz* *(P sempre, avec des sfz tr  s marqu  s)*



Flûte 1 (plus de trille) Flzg. 5 *f*

Flûte 2 *pp* Flzg. 5 *f*

Flûte 3 Picc.

Cor 1 *pp* *mf* *p*

Cor 2 *pp* *pp* *p*

(Vibra.) 6 8 9 8 655

Perc. 1 *p* Ped. *mf* *mf* Ped. *mf* Ped. *mf* Ped.

Glockenspiel Perc. 2 *f* laissez vibrer

(Marimba) Perc. 3 *pp* *f* *f* *p* *f* *p*

Harpe *mf* *p* *fff* *fff*

Aia I das fon - tes es - con - di - das, e os ges - tos, e os

Aia II ten - des a voz das fon - tes es - con - di - das, e os ges - tos,

6 8 9 8 655

Cello 1 Arco *pp* *pp* *f* *p subito* *(p)* *poco* *(p)* *simile*

Cello 2 Arco *pp* *pp* *f* *p subito* *(p)* *poco* *(p)* *simile*

Cello 3 Arco *très léger* *f* *ppp subito* *f* *Pizz.* *f* *simile*

Cello 4 *f* *Pizz.* *f* *simile*

Cello 5 *f* *Pizz.* *f* *simile*

C. basse *p* *f*

**Musical Score - Second System**

**Instrumentation:** Flûte 1, Flûte 2, Flûte 3/Picc., Cor 1, Cor 2, (Vibra.), Perc. 1, (Glockenspiel), Perc. 2, (Marimba), Perc. 3, Harpe, Aia I, Aia II, Cello 1, Cello 2, Cello 3, Cello 4, Cello 5, C. basse.

**Vocal Parts (Aia I & II):**

Aia I: ges - tos, os a - bris, [ah] das pal-mei-ras que mos-tram que'há ven-to, quan - do

Aia II: quan-do a - ca - so os a - bris, os a - bris, [ah] quan - do não há

**Key Features:**

- Time Signature:** 12/8
- Dynamics:** Includes markings like *f*, *p*, *pp*, *fpp*, *ff*, *sforzando* (*sfz*), and *Arco*.
- Performance Instructions:** Such as "laissez vibrer", "trémolo non mesuré", and "ord."
- Rehearsal Markers:** Boxed numbers 656 and 657 are present at the start of the first and second systems respectively.

Flûte 1 *mf* *p* *mf* *pp* *pp*

Flûte 2 *p* *pp* *pp*

Flûte 3 Picc. *(pp)*

Cor 1 *pp* *p* *pp* *p* *pp* *ppp* *p*

Cor 2 *(ppp)* *sfz* *p* *pp* *p* *pp* *ppp* *p*

660

(Vibra.) Perc. 1 *pp* *mf* *sfz pp*

(Glockenspiel) *laissez vibrer*

Perc. 2 *p*

(Marimba) Perc. 3 *p* *sfz*

Harpe *pp* *f* *sfz p*

Aia I não há ven - to que to - que nas pá - pe - bras, nem bri - sa nem bri - sa que

Aia II ven - to que to - que nas pá - pe - bras, nem bri - sa

660

Cello 1

Cello 2

Cello 3 *p*

Cello 4 *p*

Cello 5 *p*

34

34

Flûte 1 *fff* <

Flûte 2 *fff* <

Flûte 3 *p*

Cor 1 *ff*

Cor 2 *ff*

*Excessivement vite*

**3** *Précipité*  $\text{♩} = 212 \text{ ca.}$  **6** **8** **5** **8** **2** *Commode, sans trainer*  $\text{♩} = 66 \text{ ca.}$  **5** *Pesante (mais a tempo!)* **7**

Perc. 1 (Vibra.) *f* *fff* *ppp subito*

Perc. 2 *Grosse Caisse* *ff*

(Marimba) Perc. 3 *f* *fff*

Harpe *fff*

*laissez vibrer*

*sons étouffés*

*Excessivement vite*

**3** *Précipité*  $\text{♩} = 212 \text{ ca.}$  **6** **8** **5** **8** **2** *Commode, sans trainer*  $\text{♩} = 66 \text{ ca.}$  **5** *Pesante (mais a tempo!)* **7**

Cello 1 *fff*

Cello 2 *fff*

Cello 3 *fff*

Cello 4 *fff* *ffz* (pizz. ord.)

Cello 5 *fff* *ffz* (pizz. ord.)

C. basse *Pizz.* *fff* *ffz* *Arco* *f subito*

7/8  $\text{♩} = 66 \text{ ca.}$  3/4 4/4 *rit.* *Accel.* 2/4 *a tempo*

671

Flûte 1 *f* *sfz* *p* *ff* *f* *mf* *ff* *p*

Flûte 2 *pp* *f* *f* *pp* *f* *sfz*

Flûte 3 *p* *mf* *f* *sfz* *pp* *f* *ppp* *f*

C.basse

*muta in Flûte en Sol*

*al niente*

Flûte 1 *ppp* *al niente*

Flûte 3 *muta in Piccolo* *al niente*

Flûte 1 *ppp* *p*

Flûte 2 *mf* *p* *Solo* *ff subito* *muta in Flûte*

Flûte 3 *Picc.* *ppp*

Cor 1 *p*

Cor 2 *p* *ppp*

675 4/4 *Plus lent*  $\text{♩} = 56 \text{ ca.}$  2/4 3/8

2/4 4/4

(Vibra.) Perc. 1 *p* *Ped.* *Glockenspiel*

Perc. 2 *pp*

Cymbale *laissez vibrer*

Perc. 3 *ppp* *mf*

Harpe *Do#* *p*

Salomé *Espe - rai, que que - - ro ver...*

675 4/4 *Plus lent*  $\text{♩} = 56 \text{ ca.}$  2/4 3/8

2/4 4/4

Celli 1-3 *Pizz.* *p* *Arco* *pp*

Cello 4 *Arco* *pp*

Cello 5 *Arco* *ppp*

C.basse *al niente*

# 4. Le songe

Flûte 1 *ppp*

Flûte 3 *ppp* (non legato)

Picc. *p > ppp p ppp p > ppp p > ppp*

680 *Commode, sans traîner* ♩ = 66 ca.

(Vibra.) *pp* sempre

Perc. 1 *2 4 3 4*

(Glockenspiel) *pp*

Triangles *laissez vibrer*

Perc. 3 *pp*

Harpe *laissez vibrer sempre* Solq *p*

Aia II *legatissimo possibile* *p* [Ah]

680 *Commode, sans traîner* ♩ = 66 ca.

Arco *jeté* *mf > ppp* *< mf > ppp* *< mf > ppp* *< mf >* *ppp < mf > ppp*

(jeté pour chaque attaque, puis la note continue en position naturelle de l'archet)

Cello 4 *jeté* *(V) ad lib.* *jeté* *(V) ad lib.* *jeté* *(V) ad lib.* *jeté* *(V) ad lib.*

Cello 5 *mf > ppp < mf > ppp* *< mf > ppp* *< mf > ppp* *< mf > ppp* *mf > ppp*

(jeté pour chaque attaque, puis la note continue en position naturelle de l'archet)

[illegible]



Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

Aia II

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

4/4

3/4 690

5/8

4/4

3/4 690

5/8

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

Aia II

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

695

695

Flûte 1 *pp* *f* *f*

Flûte 2 *p* *ppp* *f* *mf* *p* *al niente*

Flûte 3 *Picc.*

Cor 1 *al niente* *ppp* *ppp* *p*

Cor 2 *al niente* *ppp*

(Vibra.) **4/4** **3/8** **3/4** **3/8** **2/4** 700

Perc. 1 *f* *p* *mf* *(mf)* *f*

(Glockenspiel)

Perc. 2 *mf* *pp* *mf* *p*

Perc. 3 *mf* *pp* *mf* *p*

Cl. Tubes

Harpe *Mit* *f* *p*

Salomé *f* Ha - vi - a, no de - ser - to

Aia I *pp* *legatissimo possibile* [Ab]

Aia II *f* p'ra'a - lém do de - ser - to,

**4/4** **3/8** **3/4** **3/8** 700

Cello 1 *p* *mf* *p*

Cello 2 *p* *mf* *p*

Cello 3 *p* *mf* *p*

Cello 4

Cello 5

This musical score is for the piece 'L'Espresso' by Maurice Strakosky. It is a full orchestral score with vocal parts. The instruments and vocalists included are:

- Flûte 1** (Flute 1)
- Flûte 2** (Flute 2)
- Flûte 3** (Flute 3)
- Picc.** (Piccolo)
- Cor 1** (Cor Anglais 1)
- Cor 2** (Cor Anglais 2)
- Vibra.** (Vibraphone)
- Perc. 1** (Percussion 1)
- (Glockenspiel)** (Glockenspiel)
- Perc. 2** (Percussion 2)
- (Cl. Tubes)** (Clarinets in Bb)
- Perc. 3** (Percussion 3)
- Harpe** (Harp)
- Salomé** (Soprano)
- Aia I** (Alto)
- Aia II** (Alto)
- Cello 1** (Cello 1)
- Cello 2** (Cello 2)
- Cello 3** (Cello 3)
- Cello 4** (Cello 4)
- Cello 5** (Cello 5)

The score is written in 2/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *mf*, *ppp*, *p*), articulation (e.g., accents, slurs), and performance instructions (e.g., *ord.*, *gliss.*). The vocal parts for Salomé, Aia I, and Aia II include lyrics in French. The score is presented in a standard musical notation format with staves for each instrument and vocalist.

This musical score is for the song "Agora é a hora" by Antônio Carlos Jobim. It is a full orchestral and vocal arrangement. The score includes parts for three flutes (Flûte 1, 2, and 3), two coros (Cor 1 and 2), a vibraphone (Vibra.), two percussionists (Perc. 1 and 2), a harp (Harpe), and five cellos (Cello 1 through 5). There are also vocal parts for Salomé, Aia I, and Aia II. The score is written in 5/8 and 4/4 time signatures, with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mf, f, ppp, al niente). The lyrics are in Portuguese, and the score is in French.



Flûte 1 *p* *mf* *mf*

Flûte 2 *mf* *f* *p subito*

Flûte 3 Picc.

Cor 1 *pp* *f*

Cor 2 *pp* *f*

(Vibra.)  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{4}$  [715]  $\frac{9}{8}$   $\square$   $\square$   $\square$   $\triangle$   $\frac{3}{4}$

Perc. 1 *f* *p* *f*

(Glockenspiel)

Perc. 2

Cl. Tubes

Perc. 3 *p* *mf* *p* Ped.

Harpe *f*

Salomé [Ah]

Aia I *f* um ho - mem

Aia II *f* Ha - vi - a, *p* [Ah]

$\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{4}$  [715]  $\frac{9}{8}$   $\square$   $\square$   $\square$   $\triangle$   $\frac{3}{4}$

Cello 1 *mf* *p* *mf* *p*

Cello 2 *p* *mf* *p*

Cello 3 *mf* *p* *mf* *p*

Cello 4

Cello 5

[illegible]



Flûte 1 *mf*

Flûte 2 *p*

Flûte 3 *Picc.*

Cor 1

Cor 2

(Vibra.) **4/4** **2/4** **4/4** **5/8** [725]

Perc. 1 *p* *mf* *f* *p* *mf* *p*

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3 *p* *p* *p*

Harpe *mf* *f* *f*

Salomé *pp* [Ah] *f* nem na - que - la al - ma.

Aia I *f* na - que - les de - ser - tos

Aia II *f* dos ho - mens que ha - bi - tas - sem *pp* [Ah]

**4/4** **2/4** **4/4** **5/8** [725]

Cello 1 *p*

Cello 2 *mf* *p*

Cello 3 *mf* *p*

Cello 4

Cello 5

C. basse

Flûte 1 *pp* *al niente*

Flûte 2 *al niente*

Flûte 3 *Picc.*

Cor 1 *ppp* *gliss.* *p*

Cor 2 *ppp* *ppp*

(Vibra.) **5** **8** **726** **3** **4**

Perc. 1 *mf* *(changez la pédale à chaque attaque)*

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3 *pp* *Ped.*

Harpe *Mid.* *p* *sfz* *f*

Salomé *f* *um*

Aia I *f* *Que - ri - a*

**5** **8** **726** **3** **4** **2** **4**

Cello 1 *p* *mf* *p*

Cello 2 *mf* *p* *mf* *p*

Cello 3 *mf* *p* *mf* *p*

Cello 4 *mf* *p*

Cello 5

Flûte 1 Flzg. *ppp* *al niente* *p* *mf* *ppp* *al niente* *f* *ord.* *3* *p*

Flûte 2 *al niente* *mf* *3* *mf* *ff* *3* *p* *pp* *mf* *3*

Flûte 3 Picc. *mf*

Cor 1 *ppp* *pp* *pp* *pp* *al niente* *f*

Cor 2 *pp* *pp* *al niente* *f*

(Vibra.)  $\frac{2}{4}$  [730]  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{7}{8}$

Perc. 1 *mf* *p* *mf* *p* *sfz* *ppp*

(Glockenspiel) *p* *ppp* *f*

(Cl. Tubes) *p* *ppp*

Perc. 3 Ped. *f* *p*

Harpe *mf* *ff* *p* *Re#* *f* *ff*

Salomé *deus*

Aia I *e mais fo - me que'a dos*

Aia II *f* *com mais se - de que'a da á - gua,*

Cello 1 *p* *mf* *p*

Cello 2 *mf* *p* *al niente* *mf*

Cello 3 *mf* *p*

Cello 4 *Pizz.* *mf* *ff* *Arco*

Cello 5

C.basse *Pizz.* *ff* *mf* *ff*

The musical score is for the piece "Agora" by Carlos Copetti. It is written for a large ensemble and includes the following parts:

- Flûte 1**: Flute 1, with dynamics *mf*, *mf*, *f*, and *p*. It includes the instruction "al niente".
- Flûte 2**: Flute 2, with dynamics *pp*, *mf*, and *pp*.
- Flûte 3**: Flute 3, with dynamics *ppp* and *p*.
- Cor 1**: Horn 1, with dynamics *f*, *pp*, and *pp*. It includes the instruction "viss."
- Cor 2**: Horn 2, with dynamics *f*, *pp*, and *ppp*. It includes the instruction "viss."
- (Vibra.)**: Vibraphone, with dynamics *mf* and *pp*.
- Perc. 1**: Percussion 1, with dynamics *mf* and *pp*. It includes the instruction "(changer; la pédale à chaque attaque)".
- (Glockenspiel)**: Glockenspiel, with dynamics *ppp* and *(ppp)*.
- (Cl. Tubes)**: Clarinet in B-flat, with dynamics *p* and *f*. It includes the instruction "Ped."
- Perc. 3**: Percussion 3, with dynamics *p* and *f*. It includes the instruction "Ped."
- Harpe**: Harp, with dynamics *f*, *p*, and *pp*. It includes the instruction "Table f".
- Salomé**: Vocal part for Salomé, with lyrics "que são co - mo á - gua" and dynamics *f* and *f<sub>c</sub>*.
- Aia I**: Vocal part for Aia I, with lyrics "fru - tos" and dynamics *f* and *f<sub>c</sub>*.
- Aia II**: Vocal part for Aia II, with lyrics "e são do - cu - ra," and dynamics *f* and *f<sub>c</sub>*.
- Cello 1**: Cello 1, with dynamics *p*, *sfz*, and *p*. It includes the instructions "Pizz." and "Arco".
- Cello 2**: Cello 2, with dynamics *p* and *p*.
- Cello 3**: Cello 3, with dynamics *p*, *sfz*, and *p*. It includes the instructions "Pizz." and "Arco".
- Cello 4**: Cello 4, with dynamics *p* and *pp*. It includes the instruction "al niente".
- Cello 5**: Cello 5, with dynamics *p* and *pp*.
- C. basse**: Contrabass, with dynamics *f* and *pp*. It includes the instruction "Arco".

The score is written in 7/8, 5/8, 4/4, 2/4, and 4/4 time signatures. It includes various musical notations such as notes, rests, slurs, and dynamic markings.

The musical score is for the piece "Agora" by Carlos Copetti. It is written for a large ensemble and includes the following parts:

- Flûte 1**: Flute 1, with dynamics *p*, *ppp*, and *ppp*. It includes a *Flzg.* (flageolet) section and a *al niente* instruction.
- Flûte 2**: Flute 2, with dynamics *p* and *pp*.
- Flûte 3**: Flute 3, with dynamics *mf* and *ppp*.
- Cor 1**: Horn 1, with dynamics *ppp*.
- Cor 2**: Horn 2, with dynamics *ppp* and *ppp sempre* (with a note: *avec diminuendo à la fin de chaque note*).
- (Vibra.)**: Vibraphone, with dynamics *mf* and *f*.
- Perc. 1**: Percussion 1, with dynamics *mf* and *f*.
- (Glockenspiel)**: Glockenspiel, with dynamics *mf* and *ppp*.
- Perc. 2**: Percussion 2, with dynamics *mf* and *ppp*.
- (Cl. Tubes)**: Clarinet in B-flat, with dynamics *mf* and *p*.
- Perc. 3**: Percussion 3, with dynamics *mf* and *p*.
- Harpe**: Harp, with dynamics *f* and *ppp*.
- Salomé**: Vocal part, with lyrics: "esten - - - - - dem o o - lhar e'a mão."
- Aia I**: Vocal part, with lyrics: "pa - ra'os quais as cri - an - ças [Ah] [Ah]".
- Aia II**: Vocal part, with lyrics: "[Ah] o o - lhar [Ah]".
- Cello 1**: Cello 1, with dynamics *mf* and *pp*.
- Cello 2**: Cello 2, with dynamics *p* and *pp*.
- Cello 3**: Cello 3, with dynamics *p* and *pp*.
- Cello 4**: Cello 4, with dynamics *p* and *pp*.
- Cello 5**: Cello 5, with dynamics *p* and *pp*.

The score includes various musical notations such as dynamics (*p*, *ppp*, *mf*, *f*), articulation marks, and tempo markings. It also features a box with the number 740, likely a reference to a specific edition or recording.

Flûte 1 *mf* *ppp* *mf* *mf* *al niente* *mf* *al niente* *p* *ppp*

Flûte 2 *p* *mf* *al niente* *mf* *p* *al niente* *pp* *p*

Flûte 3 Picc. *mf* *ppp* *mf* *mf* *al niente* *mf* *al niente* *p* *ppp*

Cor 1 *ppp* *sempre* *avec diminuendo à la fin de chaque note* *(non legato)*

Cor 2 *ppp* *sempre* *avec diminuendo à la fin de chaque note* *(non legato)*

(Vibra.) *mf* *(changez la pédale à chaque attaque)*

Perc. 1 *mf* *(changez la pédale à chaque attaque)*

(Glockenspiel)

Harpe *f* *Lab* *Re*

Salomé *pp* [Ah] *[Ah]*

Aia I *pp* [Ah] *[Ah]* *[Ah]*

Aia II *ppp* [Ah]

Cello 1 *al niente* *p* *al niente* *p* *al niente*

Cello 2 *al niente* *p* *al niente* *p* *al niente*

Cello 3 *p* *(ad lib.)*

Cello 4 *p* *(ad lib.)*

Cello 5 *p* *(ad lib.)*

9/8 4/4 3/8 3/4 5/8

745

Flûte 1 *mf* *mf* *p* *f* *ppp* *ord.* *p* *p*

Flûte 2 *pp* *mf* *p* *al niente* *p* *p*

Flûte 3 *pp* *mf* *p* *al niente* *p* *p*

Picc.

Cor 1 *al niente* *Con Sord.* *mf* *mf*

Cor 2 *al niente* *Con Sord.* *mf* *mf*

746 *5* *8* *3* *2* *4* *4* *3* *4*

(Vibra.)

Perc. 1 *f* *p* *f* *mf* *ppp* *(changez la pédale à chaque attaque)*

(Glockenspiel)

Perc. 2 *mf* *ppp*

Marimba *f*

Harpe *p* *sfz* *f* *mf*

Salomé *p* [Ah] [Ah]

Aia I *p* [Ah] [Ah]

Aia II *f* Es - se ho - mem - cha - ma - va - se Jo - ão,

746 *5* *8* *3* *2* *4* *4* *3* *4*

Cello 1 *p* *p* *Pizz.* *f*

Cello 2 *p* *p* *Pizz.* *f*

Cello 3 *mf*

Cello 4

Cello 5

C.basse *Pizz.* *ff*

This musical score is for the opera 'L'Espresso' by Georges Bizet. It includes parts for various instruments and vocalists. The score is divided into two systems, each starting with a rehearsal mark of 750. The first system includes parts for Flûte 1, Flûte 2, Flûte 3, Cor 1, Cor 2, Perc. 1, Perc. 2, Perc. 3, Harpe, Salomé, Aia I, and Aia II. The second system includes parts for Cello 1, Cello 2, Cello 3, Cello 4, Cello 5, and C.basse. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *ppp*, *al niente*, and *non legato*. The vocal parts for Salomé, Aia I, and Aia II include lyrics in French. The score is written for a full orchestra and a vocal ensemble.



Flûte 1 *p* *ord.* *p* *pp* *ppp* *ppp* *pp*

Flûte 2 *p* *f* *ppp* *p subito* *pp*

Flûte 3 *mf* *al niente* *ppp*

Picc. *ppp*

Con Sord. *mf* *mf* *ppp* *sans sourdine*

Cor 1 *mf* *mf* *ppp* *sans sourdine*

Cor 2 *mf* *mf* *ppp*

(Vibra.) *mf* *ff* *p* *mf* *(mf)*

Perc. 1 *mf* *ff* *p* *mf* *(mf)*

(Glockenspiel) *ppp* *f subito* *ppp*

Perc. 2 *ppp* *f subito* *ppp*

(Marimba) *f* *mf*

Perc. 3 *f* *mf*

Harpe *mf* *ff* *mf*

Salomé *p* [Ah] *f* É um no - me

Aia I *ao.* de'en - tre'os he -

Aia II *p* [Ah] [Ah]

Cello 1 *f* *mf* *p*

Cello 2 *f* *mf* *p* *Arco* *mf*

Cello 3 *p* *f* *p*

Cello 4 *p* *f* *p*

Cello 5 *p* *f* *p*

C. basse *(pizz.)* *ff* *f* *mf*

755

3/4 3/8 2/4 5/4

3/4 3/8 2/4 5/4

Flûte 1 *ord.* *pp* *p* *Flzg.* *ppp* *ord.* *p*

Flûte 2 *f* *p* *al niente* *Flzg.* *ppp* *ord.* *p* *f* *p*

Flûte 3 *Picc.*

Cor 1 *ppp* *gliss.* *al niente* *ppp*

Cor 2 *ppp* *ppp* *ppp* *ppp* *al niente*

(Vibra.) **5/4** **4/4** **2/4** **3/4** **5/8** 760

Perc. 1 *(les petites notes pas trop rapides)*

(Glockenspiel) Perc. 2 *(ppp)* *(changez la pédale à chaque attaque)*

Triangles Perc. 3 *p* *laissez vibrer*

Harpe *laissez vibrer sempre* *ff* *(f)* *gliss.* *pp*

Salomé *3*  
não há fe - liz - men - te

Aia I *breus,* *que'a - in - da u - sas - se* *5:6*

Aia II *f* *mas* não há pro-fe - ta ou ra - bi - no de'en - tre'e - les \_\_

**5/4** **4/4** **2/4** **3/4** **5/8** 760

Cello 1 *Arco* *p* *al niente* *p* *al niente*

Cello 2 *p* *al niente* *mf* *al niente*

Cello 3 *p* *al niente* *p* *al niente* *mf*

Cello 4 *mf* *al niente*

Cello 5 *mf* *al niente*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Con Sord.

Cor 1

Con Sord.

Cor 2

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

Marimba

Perc. 3

Harpe

Salomé

Aia I

Aia II

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

*al niente*

*ppp*

*f*

*p*

*ppp*

*p*

*mf*

*p*

*ppp*

*mf*

*p*

*ppp*

*mf*

*p*

*ppp*

*ff*

*f*

*pp*

*f*

*p*

*f*

*Es - se'ho - mem cla - ma - va nos de -*

*dele.*

*p [Ah]*

*p [Ah]*

*Pizz.*

*f*

*mf*

*mf*

*p*

*Arco*

*mf*

*p*

*(p)*

*(pizz.)*

*ff*

*mf*

*p*

5/8 (à la ♩)

4/4

2/4

3/4 765

4/4

5/8 (à la ♩)

4/4

2/4

3/4 765

4/4

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1  
sans sourdine

Cor 2

(Vibra.)

Perc. 1

(Glockenspiel)

Perc. 2

Harpe

Salomé

Aia I

Aia II

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

4/4 766 2/4 3/4 7/8 3/4

4/4 766 2/4 3/4 7/8 3/4

Arco

al niente

sempre simile

Flûte 1 *p* *pp* *ppp*

Flûte 2 *p* *pp* *ppp*

Flûte 3 *Picc.*

Cor 1 *ppp*

Cor 2 *ppp* *al niente*

Perc. 1 *3/4* *770* *4/4* *3/4* *3/8*

(Glockenspiel)

Perc. 2

Cl. Tubes

Perc. 3 *Ped.*

Harpe *mf* *f* *p* *f*

Salomé *5:6*  
por - que a que - ri - a por - que'e - la'hou - ves - se de ser.

Aia I *f* *c* não

Aia II [Ah] [Ah]

Cello 1 *3/4* *770* *4/4* *3/4* *3/8*

Cello 2 *p* *p* *p*

Cello 3 *p* *p*

Cello 4

Cello 5

Flûte 1 *ppp*

Flûte 2

Flûte 3 *Picc.*

Cor 1 *ppp*

Cor 2 *ppp*

(Vibra.)  $\frac{3}{8}$   $\frac{3}{4}$  775

Perc. 1 (changez la pédale à chaque attaque)

Perc. 2 (Glockenspiel)

Triangles

Perc. 3 *pp* *p*

Harpe *f* Fa#

Aia II *f* Mas

Cello 1 *p* *p*

Cello 2 *p* *ppp*

Cello 3 *p* *p*

Cello 4

Cello 5

$\frac{3}{8}$   $\frac{3}{4}$  775  $\frac{2}{4}$   $\frac{3}{8}$

$\frac{3}{8}$   $\frac{3}{4}$  775  $\frac{2}{4}$   $\frac{3}{8}$

Flûte 1 *p*

Flûte 2 *mf* *ppp* *f* *al niente* *p*

Flûte 3 Picc. *f* *al niente*

Cor 1 *ff* *pp* *al niente* *ppp*

Cor 2 *ppp* *ff* *mf* *al niente*

(Vibra.) Perc. 1 *p* *mf* *p* *mf* *f* *p* *mf* *mf*

(Glockenspiel) Perc. 2 *mf* *ppp*

Cl. Tubes Perc. 3 *mf* *p* *Ped.*

Harpe *pp* *f* *Table* *fff* *pos. naturelle* *F#* *sfz* *mf* *sfz* *mf*

Aia II ele cla - - - ma - va tan - to que sem dú - vi - da'o ou - vi - ri - a es - se

Cello 1 *Pizz.* *ff* *Arco* *p* *al niente*

Cello 2 *fff* *al niente* *mf* *p*

Cello 3 *fff* *p*

Cello 4 *fff* *al niente* *ppp*

Cello 5 *fff* *al niente*

C.basse *Pizz.* *ff* *Arco* *fff* *pp* *fff* *al niente*

Flûte 1 *ppp*

Flûte 2 *ppp* *mf*

Flûte 3 *ppp*

Picc.

Cor 1 *ppp*

Cor 2 *ppp*

782

(Vibra.)

Perc. 1 *ppp* *sempre*

(Glockenspiel) *laissez vibrer*

Perc. 2 *ppp*

(Cl. Tubes)

Perc. 3 *p* *Ped.*

Harpe *f* *mf* *p*

Salomé *(murmurant sans intonation, répétez plusieurs fois, presque comme une prière)*  
*E o deus viria em sua hora,  
 porque para quem sonha não há hora,  
 nem se desencontra a alma com o seu destino.*

Aia I *(murmurant sans intonation, répétez plusieurs fois, presque comme une prière)*  
*E o deus viria em sua hora,  
 porque para quem sonha não há hora,  
 nem se desencontra a alma com o seu destino.*

Aia II *(murmurant sans intonation, répétez plusieurs fois, presque comme une prière)*  
*E o deus viria em sua hora,  
 porque para quem sonha não há hora,  
 nem se desencontra a alma com o seu destino.*  
*(commencez légèrement après)*

782

Cello 1 *ppp* *Sul Tasto*

Cello 2 *ppp* *Sul Tasto*

Cello 3 *p* *al niente* *ppp* *Sul Tasto*

Cello 4 *ppp* *(lent, lointain, répétez plusieurs fois, avec de différentes longueurs tout au long de la fermata)*

Cello 5 *ppp* *(lent, lointain, répétez plusieurs fois, avec de différentes longueurs tout au long de la fermata)*



Flûte 1 *p* *pp* *al niente* *p* *mf*

Flûte 2 *p* *pp* *al niente* *p* *mf* Flzg. ord. 3

Flûte 3 Picc. *ppp* *sempre*

Cor 1 *ppp* *sempre* *pp* *pp*

Cor 2 *ppp* *sempre*

785 *Un peu plus lent* *56 ca.* *5* (à la *♩*) *3* *4* *4* *3*

(Vibra.)

Perc. 1 (Glockenspiel) *p* *pp*

(Cl. Tubes)

Perc. 3 *p* *pp*

Harpe *p* *f* *mf* *p* *f* *mf* *p* *mf* *p* *mf* *p* *mf*

Salomé *p* em su - a ho - ra, em su - a ho - ra, —

Aia I E o deus vi - - - ri - a em su - a ho - ra, —

Aia II *p* em su - a ho - ra, —

785 *Un peu plus lent* *56 ca.* *5* (à la *♩*) *3* *4* *4* *3*

Cello 1 *al niente* *ppp* (pos. naturelle)

Cello 2 *al niente* *ppp* (pos. naturelle)

Cello 3 *ppp* (pos. naturelle)

Cello 4 Pizz. *pp* *mf* *p* *ppp* Arco 2

Cello 5 Pizz. *pp* *mf* *p* *ppp* Arco 2

C.basse Pizz. 3 *mf* *f* *mf* *p*

Flûte 1 *ppp* *p* *al niente* *p*

Flûte 2 *ppp* *p* *ord.* *p* *al niente* *p*

Flûte 3 *ppp*

Picc.

Cor 1 *ppp sempre*

Cor 2 *p* *pp* *ppp sempre*

(Vibra.) **3/4** **7/8** **3/4** **4/4** **7/8**

Perc. 1 *p* *ppp* *(ppp)*

(Cl. Tubes)

Perc. 2 *(Glockenspiel)* *laissez vibrer* *mf*

Perc. 3 *ppp Ped.* *p*

Harpe *mf* *p* *mf* *f* *mf*

Salomé *p*  
pa - ra quem so - nha

Aia I  
por - que pa - ra quem so - nha não há ho - ra, nem se de - sen -

Aia II *p*  
so - nha não há ho - ra,

Cello 1 **3/4** **7/8** **3/4** **4/4** **7/8** *(ppp)*

Cello 2

Cello 3

Celli 4-5 *Pizz.* *mf* *Arco* *ppp* *(ppp)*

C. basse *(pizz.)* *f*

Flûte 1 *pp* *mf* *p* *p*

Flûte 2 Flzg. *(p)* *p* *mf* *al niente* *mf* *al niente* *mf* *al niente*

Flûte 3 Picc.

Cor 1 *pp* *p* *p* *p*

Cor 2 *pp* *p* *p* *p*

(Vibra.) **7/8** **3/4** **6/8** **3/4** **7/8** **795** **Solo** *poco Rit.*

Perc. 1

(Glockenspiel) Perc. 2 *p* *laissez vibrer*

(Cl. Tubes) Perc. 3 *pp* *ppp* *pp* *p*

Harpe *mf* *p* *Rec.*

Aia I con - tra a al - ma com o seu des - - - ti - no.

Cello 1 **7/8** **3/4** **6/8** **3/4** **795** *poco Rit.*

Cello 2

Cello 3

Celli 4+5 *ppp* *mf* *p* *mf* *ppp* *Arco Sul Tasto*

C.basse *f* *mf*



Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1  
(Vibra.)

(Glockenspiel)

Perc. 2

Perc. 3  
(Cl. Tubes)

Harpe

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

**5** (à la ♯)  
**4**  
**3**

**4** **5** **805**

**5** (à la ♯)  
**4**  
**3**

**4** **5** **805**

*ff* *ord.* *p subito* *p*

*ff* *ord.* *p subito* *p*

*f* *p subito* *p*

*f* *ff* *pp* *ff*

*ff* *ff* *ff*

*ff* *Ped.* *mf* *ff*

*ff* *Ped.* *mf* *f*

*f* *ff* *mf* *f* *Fa* *Fa#* *8vb* *ff* *ff*

*ff* *Pizz.* *Arco* *p subito* *Crini Battute* *ord.*

*ff* *Pizz.* *Arco* *p subito* *Crini Battute* *ord.*

*ff* *Pizz.* *ff*

*ff* *Pizz.* *ff*

*ff* *Pizz.* *ff*

*ff* *Pizz.* *Arco* *ff* *ff* *ff* *Pizz.*

Flûte 1 *ff*

Flûte 2 *ff*

Flûte 3  
Picc. *p*

Cor 1 *f* *p* *ff* *ff*

Cor 2 *p* *ff* *ff*

(Vibra.) **5/8** **3/4** (*toujours à la ♩*) **5/8** **4/8**

Perc. 1

(Glockenspiel)

Perc. 2 *mf*

Marimba

Perc. 3 *f* *ff* *ff*

Harpe *fff* *f* *fff* *f*

**5/8** **3/4** (*toujours à la ♩*) **5/8** **4/8**

Cello 1 *ff* *p* *f* *ff* *p* *ff* *p* *ff* *p*

Cello 2 *ff* *p* *f* *ff* *p* *ff* *p* *ff* *p*

Cello 3 *f* *al niente* *ff* *Pizz.* *ff* *ff*

Cello 4 *f* *al niente* *Pizz. léger* *p* *ff* *ff*

Cello 5 *f* *al niente* *Pizz. léger* *p* *ff* *ff*

C.basse *ff* *p* *ff* *ff*

Flûte 1 *pp* *f* *f* *f*

Flûte 2 *pp* *f* *f* *f*

Flûte 3 *pp* *f* *f* *f*

Cor 1 *mf* *f* *ff* *ff*

Cor 2 *mf* *f* *ff* *ff*

Perc. 1 (Vibra.) *ff* *f* *f* *f*

Perc. 2 (Glockenspiel) *f* *f* *f* *f*

Perc. 3 (Marimba) *ff* *p* *f* *f*

Harpe *f* *ff* *ff* *ff*

Cello 1 *Pizz.* *f* *Arco Crini Battute* *f* *ord.* *f* *ff*

Cello 2 *Pizz.* *f* *Arco Crini Battute* *f* *ord.* *f* *ff*

Cello 3 *Arco Crini Battute* *f* *Pizz.* *ff*

Cello 4 *Arco* *f* *Pizz.* *ff*

Cello 5 *Arco* *f* *Pizz.* *ff*

C.basse *Arco* *ff* *f* *p* *Pizz.* *ff* *Arco* *ff*

810 **4** **5** **7** **4**  
8 8 8 8

[illegible]







Flûte 1  
Fl. en Sol

Flûte 2  
Fl. en Sol

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1  
(Vibra.)

Perc. 2

Harpe

Salomé

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

*Grave*  $\text{♩} = 48 \text{ ca.}$

*laissez vibrer*

*f* *p* *mf* *ppp* *pp* *ff*

*Gongs* *Crotales*

garder deux baguettes: l'une pour les crotales l'autre pour le gong.

*Sul Tasto* *Sul Tasto sempre* *Arco* *Sul Tasto* *Arco* *Sul Tasto*

*3* *4* *3* *2*  $\text{♩} = 830$

*Que - ro, com to-do o meu so-nho,*

*3* *4* *3* *2*  $\text{♩} = 830$

*Sul Tasto* *Sul Tasto sempre* *Arco* *Sul Tasto* *Arco* *Sul Tasto*

*f* *p* *mf* *ppp* *pp* *ff*

Flûte 1  
Fl. en Sol

Flûte 2  
Fl. en Sol

Flûte 3  
Picc.

Cor 1

Cor 2

(2)  
(4)

(3)  
(4)

(2)  
(4)

(5)  
(8)

Perc. 1

Crotales

Perc. 2

Cymbale

Perc. 3

Harpe

Salomé

que es - te so - nho se - ja ver - da - dei - ro.

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

Allegretto

Deutsche Grammophon

The musical score is for the orchestral suite "Les Éléments" by Olivier Messiaen. It is written for a large orchestra and a vocal soloist. The score is divided into several systems, each corresponding to a different element of the suite. The instruments and parts included are:

- Flûte 1** (Fl. en Sol)
- Flûte 2** (Fl. en Sol)
- Flûte 3** (Picc.)
- Cor 1**
- Cor 2**
- Perc. 1** (Vibra.)
- Perc. 2** (Crotales)
- Perc. 3** (Marimba)
- Harpe**
- Aia II** (Vocal Soloist)
- Cello 1**
- Cello 2** (ben Sul Tasto)
- Cello 3** (Arco ben Sul Tasto)
- Cello 4** (Arco ben Sul Tasto)
- Cello 5** (Arco ben Sul Tasto)
- C.basse**

The score is written in French and includes various musical notations, including notes, rests, and dynamic markings. The vocal soloist part includes lyrics in French. The score is divided into four measures, each with a time signature of 5/8, 3/4, 2/4, 3/4, and 2/4. The tempo is marked "Allegretto".



Flûte 1  
Fl. en Sol

Flûte 2  
Fl. en Sol

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1  
(Vibra.)  
Ped.

Perc. 2  
(Crotales)

Perc. 3  
(Cl. Tubes)  
Ped.

Harpe

Aia I

Que - ro que ho - mens - mor - ram, que po - vos so - fram, que mul - ti -

Cello 1

Cello 2  
(ben Sul Tasto)

Cello 3  
(ben Sul Tasto)

Cello 4  
(ben Sul Tasto)

Cello 5  
(ben Sul Tasto)

C.basse

Flûte 1  
Fl. en Sol

Flûte 2  
Fl. en Sol

Flûte 3  
Picc.

Cor 1

Cor 2

851

(Vibra.)  
5.3

3/4 battre à la ♩

4/4 le sol un peu en dehors

3/4

2/4

Perc. 1

Perc. 2  
(Crotales)  
p

Cymbale  
ppp

éteuffec

Crotales  
p

Perc. 3  
(Cl. Tubes)  
\*

Marimba  
mf

ff

ppp

Harpe  
f

ppp

f

ff

p

Aia I  
dões ru - jam ou tre - mam, por - que'eu ti - ve's-te

851

3/4 battre à la ♩

4/4

3/4

2/4

Cello 1  
gliss.  
p

Vibrato molto

ppp

Cello 2  
ord.  
p

Vibrato molto

ord.

f

ppp

Cello 3  
ord.  
p

Pizz.  
ord.

f

ppp

Cello 4  
mf

Pizz.  
ord.

f

ppp

Cello 5  
mf

Pizz.  
ord.

f

ppp

C.basse  
Pizz.  
f



Flûte 1  
Fl. en Sol

Flûte 2  
Fl. en Sol

Flûte 3  
Picc.

Cor 1

Cor 2

855

(Vibra.)

Perc. 1

(Marimba)

Perc. 3

Harpe

Aia 1

so - nho. [Ah]

2/4 7/8 4/4 2/4 3/4

mf ppp mf ff ff ff ff

accel.

Vif, énergique ♩=72 ca.

Ped.

pp ff ff ff ff

**Soli**

Flûte 1  
Fl. en Sol

Flûte 2  
Fl. en Sol

Cor 1

Cor 2

Perc. 1

Perc. 2

Perc. 3 (Marimba)

Harpe

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

Le même tempo d'avant:

860 Grave  $\text{♩} = 48 \text{ ca.}$

3/4 (Vibra.)

5/8 (à la ♩)

3/4

2/4

Gongs

(Gongs)

Sul Pont.

ord.

ben Sul Tasto

Arco

*ff* *ppp* *pp* *f* *poco* *mf* *ff* *fff* *pp* *ppp* *pp* *mf* *ff* *fff* *pp* *ppp* *pp* *f* *p* *f* *p*

[illegible]

The musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a variety of instruments and vocal parts. The instruments include Flute 1 (Fl. en Sol), Flute 2 (Fl. en Sol), Flute 3 (Picc.), Cor 1, Cor 2, Percussion 1 (Triangles, Perc. 1), Percussion 2 (Tamtam, Crotales), Percussion 3 (Metal Chimes, Triangles), Harpe (Harp), Salomé, Aia I, Aia II, Cello 1, Cello 2, Cello 3, Cello 4, Cello 5, and C. basse (Cello/Bass).

The score is written in 7/8 time, with a tempo marking of 870. The key signature is one flat (B-flat). The score includes various dynamics such as *ppp*, *f*, *p*, *mf*, *pp*, *fff*, and *p*. It also includes performance instructions like *laissez vibrer*, *pos. naturelle*, and *con Vibrato*.

The vocal parts include Salomé, Aia I, and Aia II. The lyrics are in French: "que'o pro-fe - ta que i - ma - gi - nei i - ma - gi - nei".



Flûte 1  
Flûte

Flûte 2  
Fl. en Sol

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

Perc. 1  
(Vibra.)  
Ped.  
Glockenspiel

Perc. 2

Perc. 3  
(Grosse Caisse)

Harpe

Salomé  
ma - nei - ra de deu - ses,  
e ou-tras coi - sas,  
e ou-tros sen - ti -

Cello 1  
Sul Tasto  
mf

Cello 2  
(Sul Tasto)  
mf

Cello 3  
Pizz. pos. naturelle  
ff

Cello 4  
Pizz. pos. naturelle  
ff

Cello 5  
Pizz.  
ff

C.basse  
ff > p

3/8 4/8 3/8 3/4 (à la ♯) 3/8 880 2/8 3/4

3/8 4/8 3/8 3/4 (à la ♯) 3/8 880 2/8 3/4

pos. naturelle  
pizz.  
(pizz.)

ff > p

Flûte 1

Flûte 2  
Fl. en Sol

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

(Vibra.)  
3/4 battre à la 1

Perc. 1

(Glockenspiel)

Perc. 2

(Grosse Caisse)

Perc. 3

Harpe

Salomé

men - tos, e - ou - tra coi - sa que não se - ja a vi - - da.

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

(jeté pour chaque attaque, puis la note continue en position naturelle de l'archet)

**Soli**

Flûte 1  
Flûte 2  
Fl. en Sol  
Flûte 3  
Fl. en Sol

Perc. 1  
(Vibra.)  
Perc. 2  
(Cymbale)  
Perc. 3  
Cl. Tubes  
laissez vibrer  
Ped.

Harpe

Cello 1  
Cello 2  
Cello 3  
Cello 4  
Cello 5

**(2)**  
**(4)**  
**3**  
**4**  
**890**

*mf*, *pp*, *p*, *f*, *ppp*, *mf*, *f*, *pp*, *ff*, *pp*, *mf*, *ppp*, *f*, *ppp*, *f*

*mf*, *p*, *f*, *f*, *p*, *pp*, *f*, *ff*, *pp*, *mf*, *ppp*

*f*, *p*, *f*, *p*, *f*, *f*, *ppp*, *f*

*mf*, *p*, *mf*, *ff*, *p*

*mf*, *ff*, *pp*, *mf*, *p*, *mf*, *ff*, *mf*

*sfz*, *subito*, *jeté*, *Sul Pont.*, *ppp*, *pos. naturelle*, *gliss.*

*sfz*, *subito*, *jeté*, *Sul Pont.*, *ppp*, *pos. naturelle*, *gliss.*

*pos. naturelle*, *gliss.*

*pos. naturelle*, *gliss.*

*pos. naturelle*, *gliss.*



**Soli**

Flûte 1  
Flûte 2  
Fl. en Sol  
Flûte 3  
Fl. en Sol

Perc. 1  
(Vibra.)  
Perc. 2  
(Cymbale)

Harpe

Cello 1  
Cello 2  
Cello 3  
Cello 4  
Cello 5

2/4 3/4 2/4 895 3/4

2/4 3/4 2/4 895 3/4

gliss.

Flûte 1

Flûte 2  
Fl. en Sol

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

Perc. 1  
(Vibra.)

Perc. 2  
(Cymbale)  
laissez vibrer

Glockenspiel

Tamtam

Grosse Caisse

Perc. 3

Harpe

Aia II

Que - ro tan - to so - nho

Flûte 1 *ppp* *f* *sfz-pp*

Flûte 2 *Fl. en Sol* *ppp* *f* *sfz-pp*

Flûte 3 *Picc.* *ppp* *f* *p* *sfz* *f* *p* *f*

Cor 1

Cor 2

Perc. 1 (Vibra.) *p* *mf* *p* *ff*

Perc. 2 *Crotales* *pp* *ff* *f*

Perc. 3 (Grosse Caisse) *mf*

Perc. 3 *Cymbale* *ppp* *mf* *ppp* *ff*

Harpe *mf* *ff* *sfz* *sfz* *sfz* *sfz*

Aia II  
que nin - guém o pos - sa rea - li - zar.

Cello 1 *ppp* *f* *905*

Cello 2 *ppp* *f* *905*

Cello 3 *f* *905*

Cello 4 *ppp* *f* *905*

Cello 5 *ppp* *f* *905*

*crescendi individuels à de différentes vitesses et durées*

*crescendi individuels à de différentes vitesses et durées*

*crescendi individuels à de différentes vitesses et durées*

*crescendi individuels à de différentes vitesses et durées*

*crescendi individuels à de différentes vitesses et durées*

Flûte 1 *ffz-pp* *al niente* *p*

Flûte 2 *ffz-pp* *al niente* *p*

Fl. en Sol

Flûte 3 *ffz* *ffz* *p* *mf* *f subito* *p*

Picc.

Cor 1 *ffz* *ffz* *ppp* *f* *ppp* *al niente*

Cor 2 *ffz* *ffz* *ppp* *f* *ppp* *al niente*

Vibra. **2/4** **3/4** **1/4** **3/4** *a tempo* **4/4** **2/4**

Perc. 1 *ffz* *ffz* *ppp* *ff* *p* *Ped.* *ff* *f* *ppp* *subito*

Cymbale

Vibra. *laissez vibrer*

Perc. 2 (Crotales) *ffz* *ffz* *laissez vibrer* *Gongs* *laissez vibrer* *Crotales* *Gongs*

Caisse Claire *ffz* *ffz* *laissez vibrer*

Perc. 3 *p* *ff* *ppp* *ff* *ppp* *subito*

Cymbale

Harpe *ffz* *ffz* *laissez vibrer* *laissez vibrer* *laissez vibrer*

Aia I *Que - ro* *ser a ra -*

**2/4** **3/4** **1/4** **3/4** *a tempo* **4/4** **2/4**

Cello 1 *ppp*

Cello 2 *ppp*

Cello 3 *Sul Tasto* *ppp* *Sul Tasto* *ppp* *Sul Tasto* *ppp* *(pos. naturelle)* *ppp*

Cello 4 *Sul Tasto* *ppp* *Sul Tasto* *ppp* *Sul Tasto* *ppp* *(pos. naturelle)* *ppp*

Cello 5 *ppp*

C.basse *ffz* *ffz* *f* *p* *f*



Flûte 1 *ppp* *(écho)* *mf* *p* *ppp* *f* *Flûte* *al niente* *f* *al niente*

Flûte 2 *Fl. en Sol* *mf* *p* *ppp* *f* *Flûte* *al niente* *f* *al niente*

Flûte 3 *Picc.*

Cor 1 *pp* *pp*

Cor 2 *ppp* *pp*

(Vibra.) **915**  $\frac{3}{8}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Perc. 1 *mf* *p* *pp* *mf* *Ped.*

Perc. 2 *(Crotales)* *laissez vibrer* *Gongs* *(changez vite les baguettes)*

(Cl. Tubes) *laissez vibrer*

Perc. 3 *laissez vibrer*

Harpe *f* *p* *f* *fff* *laissez vibrer*

Aia I *esté - ril* *dos deu - ses* *que* *se - jam a - mal - di -*

**915**  $\frac{3}{8}$   $\frac{5}{8}$   $\frac{1}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cello 1 *p* *ppp*

Cello 2

Cello 3

Cello 4

Cello 5

C.basse *f* *p*

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

Perc. 1

Caisse Claire

Perc. 2

Cymbale

Perc. 3

Marimba

Harpe

Aia 1

co-a - dos, dos deu - ses que nun - ca se - rão.

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

920

3/4

3/8

2/4

3/4

8/4

3/4

al niente

laissez vibrer

ff

ppp

p

pp

mf

Arco

Sul Pont.

Pizz.

pos. naturelle

## 5. Epiphanie et meurtre

The score for Percussion 1, 2, and 3, and Celli 1-3, is shown below. The time signature changes from 3/4 to 2/4 at measure 925 and back to 3/4 at measure 930.

**Perc. 1:** Triangles. The part consists of a series of eighth notes and triplets. The instruction *laissez vibrer* is written above the staff at measure 925 and measure 930.

**Perc. 2:** Crotales. The part consists of a series of eighth notes and triplets. The instruction *laissez vibrer* is written above the staff at measure 925 and measure 930.

**Perc. 3:** Triangles. The part consists of a series of eighth notes and triplets. The instruction *laissez vibrer* is written above the staff at measure 925 and measure 930.

**Celli 1-3:** The part consists of a series of eighth notes and triplets. The instruction *laissez vibrer* is written above the staff at measure 925 and measure 930.



Flûte 1 *fff* *ppp*

Flûte 2 *fff* *ppp*

Flûte 3  
Picc.

Cor 1 *fff* *pp* *fff*

Cor 2 *fff* *pp* *fff*

ici on peut entendre un cri hors de la scène

2/4 4/8 4/4 3/4 <sup>935</sup> subdivisez à la ♩

Vibra.

Perc. 1 *fff* Ped. *ppp* Ped.

Caisse Claire *fff* *ppp* *ff*

Perc. 2 *fff* *ppp* *ff*

Cymbale *ppp*

Grosse Caisse *ppp* *fff* *ppp* *fff*

Perc. 3 *ppp* *fff* *ppp* *fff*

Harpe *fff* *ppp*

ici on peut entendre un cri hors de la scène

2/4 4/8 4/4 3/4 <sup>935</sup> subdivisez à la ♩

Cello 1

Cello 2 *ppp* *fff*

Cello 3 *ppp* *fff*

Cello 4 *fff* *ppp* *fff*

Cello 5 *fff* *ppp* *fff*

C.basse *fff*

Pizz. (pos. naturelle)

Pizz. (pos. naturelle)

Pizz. (pos. naturelle)

Arco *ppp*

Arco *ppp*

Arco *ppp*

Arco *ppp*

Flûte 1

Flûte 2

Cor 1

Cor 2

936 *Très agité* ♩=96 ca.

(Vibra.)

Perc. 1

(Cymbale)

Perc. 2

Harpe

Harpe

Salomé

Aia I

Aia II

936 *Très agité* ♩=96 ca.

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

que'c gri - to na noi - te, na noi - te, gri - to na

O que'c na noi - te, là'em bai - xo?

es - se gri - to na noi - te, gri - to na noi - te,

Flûte 1 *f*

Flûte 2 *f*

Flûte 3 Picc. *ppp*

Cor 1

Cor 2 *ppp*

(Vibra.) *940* **4/4** **3/4** **1/4** Grave *♩=48 ca.* **3/4**

Perc. 1 *Ped* *Crotales*

Perc. 2 *f*

Harpe *ff* *f* *f*

Salomé  
noi - - - te na noi - te,

Aia I  
na noi - te, noi - te, lá'em bai - xo?

Aia II  
es - se gri - to na noi - te, lá'em bai - xo? na noi - te,

*940* **4/4** **3/4** **1/4** Grave *♩=48 ca.* **3/4**

Cello 1 *Pizz.* *Arco* *ppp*

Cello 2 *Pizz.* *p* *mf* *ff*

Cello 3 *ff*

Cello 4 *ff*

Cello 5 *ff*

C.basse *ff*



Cor 1 Sord. Bouchée

Cor 2 Sord. Bouchée

**2**  
**4** 950 *Commode, sans traîner* ♩=66 ca.

Vibra.

Perc. 1 Ped. PPP

Timbales

Perc. 2 mf pp f

Marimba

Perc. 3 mf PPP f mf f sfz ppp

Harpe f p fff mf sfz ppp mf p f

Escravo f mf ff sfz f p mf fff

Trou - xe - ram ao te - trar - ca a ca - be - ça de'um

**2**  
**4** 950 *Commode, sans traîner* ♩=66 ca.

Celli 1+2

Cello 3

Cello 4

Cello 5

C.basse (pizz.) f mf ff sfz f p mf fff

955

4 Plus lent

accél. poco a poco

2 Vif, énergique ♩=72 ca.

Flûte 1

Flûte 2

Flûte 3  
Picc.

Cor 1

Cor 2

sans sourdine

ppp

p

f

f

Perc. 1

(Vibra.)

Ped.

ff

Perc. 2

(Timbales)

mf

ppp

Perc. 3

(Marimba)

f

sfz

Cl. Tubes

Perc. 3

f

Ped.

Harpe

Re# Siq

sfz

p

mf

f

fff

sfz

Salomé

ban - di - do.

955

4 Plus lent

accél. poco a poco

2 Vif, énergique ♩=72 ca.

Cello 1

Cello 2

Cello 3

Pizz.

p

mf

f

ff

Cello 4

Pizz.

p

mf

f

ff

Cello 5

Pizz.

p

mf

f

ff

C.basse

f

sfz

Arco

f

Flûte 1 *mf* *ff* *f* *p* *ff sfz ppp*

Flûte 2 *mf* *ff* *f* *mf* *ff sfz*

Flûte 3 *Picc.* *p* *f* *p* *f* *f sfz ppp*

Cor 1 *f* *fff* *pp* *ff* *p* *ff* *p* *f*

Cor 2 *fff* *pp* *ff* *p* *ff* *p* *f*

(Vibra.) **960**  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Perc. 1 *ff* *Ped.* *ff* *Ped.* *ff*

(Glockenspiel) *mf* *pp* *ff*

(Cl. Tubes) *mf* *ff* *mf*

Perc. 3 *mf* *ff* *mf*

Harpe *ff* *fff*

Red. Doç

**960**  $\frac{2}{4}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Cello 1 *ff* *pp* *ff* *ff*

Cello 2 *ff* *pp* *ff* *ff*

Cello 3 *Pizz.* *ff* *Arco* *con vibrato* *Pizz.* *ff*

Cello 4 *Pizz.* *ff* *Arco* *con vibrato* *Pizz.* *ff*

Cello 5 *Pizz.* *ff* *Arco* *con vibrato* *Pizz.* *ff*

C.basse *ff* *f*

Flûte 1  
Flûte 2  
Flûte 3  
Picc.

Cor 1  
Cor 2

(Vibra.)  
Perc. 1  
(Crotales)  
Perc. 2  
(Cl. Tubes)  
Perc. 3

Harpe

Cello 1  
Cello 2  
Cello 3  
Cello 4  
Cello 5

C. basse

al niente  
ff  
ppp  
ord.  
ff  
f  
pp  
ff

ff  
ppp  
ord.  
ff  
f  
pp  
ff

al niente  
p  
f  
pp  
f

pp  
fff  
f  
ff  
p  
ff  
pp

pp  
fff  
f  
ff  
p  
ff  
pp

2/4  
3/4  
2/4  
5/8

mf  
sfz  
ffz  
f  
ff  
f

mf  
p  
p  
f  
f

mf  
Ped.  
f  
ff  
f

laissez vibrer

laissez vibrer

laissez vibrer

mf  
ffz  
mf  
ffz  
ff  
ff  
8va

2/4  
3/4  
2/4  
5/8

Arco  
pp  
fff  
f  
p  
ppp

Sul Pont.  
f  
pp  
f

pos. naturelle  
ff

Arco  
pp  
fff  
f

Sul Pont.  
f  
pp  
f

pos. naturelle  
f

Arco (ord.)  
ff

Pizz.  
ff

Arco  
Sul Pont.  
p

Arco  
Sul Pont.  
p

f  
pp  
f  
pp

f  
pp  
f  
pp

f  
pp  
f  
pp

Pizz.  
ff



This musical score is for the piece 'L'Espresso' by Olivier Messiaen, from his 'Quatuor pour la fin de siècle'. The score is arranged for a full orchestra and includes the following parts:

- Flûte 1**: Flute 1, Flûte 2: Flute 2, Flûte 3: Flute 3 (Piccolo).
- Cor 1**: Horn 1, Cor 2: Horn 2.
- Perc. 1**: Percussion 1 (Vibraphone), Perc. 2: Percussion 2 (Crotales), Perc. 3: Percussion 3 (Marimba).
- Harpe**: Harp.
- Cello 1**: Cello 1, Cello 2: Cello 2, Cello 3: Cello 3, Cello 4: Cello 4, Cello 5: Cello 5, C.basse: Double Bass.

The score is written in 3/8 time and features a variety of musical notations, including dynamics (e.g., *pp*, *mf*, *ff*, *p*, *f*), articulation (e.g., *staccato*, *legato*), and performance instructions (e.g., *à la la*, *subdivisez à la la*, *battre à la la*). The score is divided into measures, with some measures containing multiple staves for different instruments.

[illegible]

Flûte 1 *f*

Flûte 2 *f*

Flûte 3 *p*

Cor 1 *ffz*

Cor 2 *ffz*

(2/4) *Davantage agité*  $\text{♩} = 106 \text{ ca.}$

(Vibra.)

Perc. 1 *ff* *mf* *ff* *mf* *ff* *ff* *cut!*

Caisse Claire

Perc. 2 *ff*

(Marimba)

Perc. 3 *ff*

Fa# Sol#

Harpe *fff*

Salomé

Tra - gam me a ca - be - ça do ban - - di - do. ban - - di - do.

Aia I

Tra - gam me a ca - be - ça do ban - - di - do.

Aia II

ca - be - ça do ca - be - ça do ban - - di - do.

(2/4) *Davantage agité*  $\text{♩} = 106 \text{ ca.}$

(8va) Pizz. *f*

Cello 1 *f*

Arco *ffz* *p marcato*

Cello 2 *ffz* *p marcato*

Arco *ffz* *p marcato*

Cello 3 *ffz* *p marcato*

Arco *ffz* *p marcato*

Cello 4 *ff* *f* *ff*

Pizz. *f* *ff*

Arco *ff*

Cello 5 *ff* *f* *ff*

Pizz. *f* *ff*

Arco *ff*

C.basse *ffz* *ffz* *ffz* *ffz* *ffz*

Flzg. *ppp* *fff*

Flzg. *ppp* *fff*

Flzg. *ppp* *fff*

*f* *ffz* *ppp subito*

*7/8* *980* *cut!*

*3/4* *2/4*

Flûte 1 *ord.* *pp* *al niente*

Flûte 2 *ord.* *pp* *al niente*  
*muta in Piccolo*

Flûte 3 *ord.* *pp* *al niente*

Cor 1 *fff* *f* *p*

Cor 2 *fff* *f* *p*

**2/4** *Modéré* ♩=72 ca. **3/4** **2/4** *Pesante* **3/4** [985]

Perc. 1 *Triangles* *p* *laissez vibrer*

Perc. 2 *4 TomToms* *mf < ff* *mf < ff* *p < ff* *f < ff*

Perc. 3 *Triangles* *p* *laissez vibrer*

Harpe *15<sup>ma</sup>* *p* *(loco)* *8<sup>va</sup>* *fff* *ff*

Salomé Tra-gam-me'a nu - ma sal - va de ou - - - ro.

Aia I Tra-gam-me'a nu - ma sal - va de ou - - - ro.

Aia II Tra-gam-me'a nu - ma sal - va de ou - - - ro.

**2/4** *Modéré* ♩=72 ca. **3/4** **2/4** *Pesante* **3/4** [985]

Cello 1 *Arco* *fff* *p*

Cello 2 *fff* *ff* *p*

Cello 3 *fff* *ff* *p* *Pizz.* *ff*

Cello 4 *fff* *ff* *p*

Cello 5 *fff* *p*

C.basse *Arco* *fff* *p* *Pizz.* *ff*

Flûte 1 *f p > ppp mf*

Flûte 2 *mf p mf*

Flûte 3 *ppp*

Picc.

**L'esclave donne à Salomé la tête du bandit.  
Salomé prend la tête entre ses mains et l'observe.**

*Grave*  $\text{♩} = 48 \text{ ca.}$  **2/4**

(Triangles)

Perc. 1 *p*

Crotales

Perc. 2 *p*

(Triangles)

Perc. 3 *p*

Harpe *p*

*8va* *Mit* *Re♯, Si♯* *La♯* *Do♯*

*(loco)* *fff* *mf* *sfz*

**L'esclave donne à Salomé la tête du bandit.  
Salomé prend la tête entre ses mains et l'observe.**

*Grave*  $\text{♩} = 48 \text{ ca.}$  **2/4**

*3/4* *Agité*  $\text{♩} = 72 \text{ ca.}$  **2/4**

990

Salomé *De quem é es - sa ca - be - ça?*

Aia I *De quem é es - sa ca - be - ça?*

Aia II *quem é es - sa ca -*

Cello 1 *ppp*

Cello 2 *ppp*

Cello 3 *Arco* *< ppp*

Cello 4 *ppp*

Cello 5 *< ppp*

Pizz. *mf*

Pizz. *mf*

Pizz. *mf*

Arco *< ppp*

Arco *ppp*

C. basse *(pizz.)* *f* *mf* *ff*

Flûte 1

Flûte 2 *(non leg.)*  
*mf* *f* *al niente*

Flûte 3  
Picc.

Cor 1 *ppp* *f sfz* *Sord. Bouchée*

Cor 2 *p* *f* *f sfz* *Sord. Bouchée*

2/4 [991] 3/4 *Meno mosso* *Commode, sans traîner* 2/4 [995] 3/4

(Triangles)  
Perc. 1 *laissez vibrer*

(Crotales)  
Perc. 2 *laissez vibrer*

Marimba  
Perc. 3 *f* *mf* *f* *ppp* *mf* *ff*

Harpe *f* *sfz* *f* *mf* *p*

Escravo  
De'un ban - di - do que ma - ta - va nas al -

Aia II  
be - ça? \_\_\_\_\_

2/4 [991] 3/4 *Meno mosso* *Commode, sans traîner* 2/4 [995] 3/4

Cello 1 *Pizz.* *mf* *f*

Cello 2

Cello 3 *Arco* *ppp* *subito* *f* *ppp*

Cello 4 *pp* *al niente*

Cello 5 *pp* *al niente*

C. basse *(pizz.)* *f* *mf* *ff* *f*

Flûte 1 *mf* *f* *pp* *f*

Flûte 2 *mf* *f* *f*

Flûte 3 *Picc.* muta in Flûte en Sol

Cor 1 *mf* ôter la sourdine al niente

Cor 2 *mf* ôter la sourdine al niente

**3/4** *Agité* ♩ 90 ca. **1000** **2/4**

Perc. 1 (Vibra.) *f* *p* *f* *mf* *f* *pp* *f* *pp* *f* *pp*

Perc. 2 Glockenspiel *p*

Perc. 3 (Marimba) *f* *ppp* *fff*

Harpe *mf* *fff* *f* *p* *f* *mf* *(mf)*

Escravo dei - as.

Salomé (surexcitées) *ff* que se - ja de'um ban - di - do [Ah]

Aia I (surexcitées) *ff* Não que - ro Não que - ro [Ah]

Aia II (surexcitées) *ff* Não que - ro que se - ja de'um ban - di - do de'um ban - di - do [Ah]

**3/4** *Agité* ♩ 90 ca. **1000** **2/4**

Cello 1 *Pizz. Arco* *mf* *ppp* *ff*

Cello 2 *Pizz. Arco* *mf* *ppp* *ff*

Cello 3 *Pizz.* *p*

Cello 4 *Pizz. Arco* *mf* *ppp* *ff* *p*

Cello 5 *Pizz. Arco* *mf* *ppp* *ff* *p*

C.basse (pizz. ord.) *fff* *mf*

Perc. 1 *f* *p* *f* *pp* *f* *pp* *f* *pp*

Perc. 2 (ord.) *f* *p* *f* *pp* *f* *pp* *f* *pp*

Sul Pont. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Flûte 1

Flûte 2

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

2/4 (Vibra.)

4/4

3/4

1005

Perc. 1

(Glockenspiel)

Perc. 2

Ct. Tubes

Perc. 3

Harpe

Salomé

Aia I

Aia II

2/4

4/4

3/4

1005

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse



This musical score is for the piece "L'Espresso" by Maurice Strakosky. It is a full orchestral score with vocal parts. The instruments and parts included are:

- Flutes:** Flûte 1, Flûte 2, Flûte 3 (Fl. en Sol).
- Cor:** Cor 1, Cor 2.
- Percussion:** (Vibra.), Perc. 1, (Glockenspiel), Perc. 2, (Cl. Tubes), Perc. 3.
- Harpe** (Harp).
- Vocalists:** Salomé, Aia I, Aia II.
- Cello:** Cello 1, Cello 2, Cello 3, Cello 4, Cello 5.
- Double Bass:** C. basse.

The score is written in 4/4 time, with a key signature of one sharp (F#). It features a variety of musical notations, including dynamics (pp, f, mf, ff, ppp, p, sf, sfz), articulation (accents, staccato, marcato), and performance instructions (e.g., "molto Sul Pont.", "Arco Sul Tasto", "Pizz."). The vocal parts include lyrics in French, such as "Que-ro que se - ja" and "de um san - to que cri - as - se deu - ses."



1016

Flûte 1 *mf* *p* *mf*

Flûte 2 *mf* *pp*

Flûte 3  
Fl. en Sol *f* *f*

Cor 1 (con Sord.) + *f* *mf*

Cor 2 (con Sord.) + *f* *p*

accél. *Un peu précipité* **Assez agité** (♩=90 ca.) **4**

Perc. 1 (Vibra.) *f* *mf* *f*

Perc. 2 (Crotales) *mf* *p* *étouffé*

Perc. 3 (Marimba) *mf* *ff* *pp*

Harpe *f* *ff*

Escravo di-do que ma-ta-va nas al-dei-as. Salomé [Ah]

Aia I [Ah]

Aia II [Ah] [Ah] [Ah]

1016

accél. *Un peu précipité* **Assez agité** (♩=90 ca.) **4**

Celli 1+2

Cello 3 *f* *Sul Pont.*

Cello 4 *Pizz.* *f* *sfz* *ff*

Cello 5 *Pizz.* *f* *sfz* *ff*

C.basse *ff* *Arco* *ff* *Pizz.* *ff*

Flûte 1

Flûte 2

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

*pp*

*mf*

*pppp*

*al niente*

*pp*

*mf*

*ppp*

*p*

*al niente*

*ppp*

*p*

*al niente*

1020  $\left(\frac{4}{4}\right)$  Commode sans traîner (♩=66 ca.)

**X** a piacere  
(colla parte)  $\frac{2}{4}$

(Vibra.)

Perc. 1

(Crotales)

Perc. 2

*pp*

*mf*

*ppp*

*pp*

*pp*

*laissez vibrer*

*(pp)*

Harpe

*f*

*(f)*

Salomé

*a piacere*

Apro-xi-ma de mim a \_

Aia I

*ppp*

[Ah]

(soutenez la note aussi longtemps que possible)

Aia II

*pp*

[Ah]

*legatissimo possibile*

1020  $\left(\frac{4}{4}\right)$  Commode sans traîner (♩=66 ca.)

**X** a piacere  
(colla parte)  $\frac{2}{4}$

Celli 1+2

Celli 3

Celli 4+5

*al niente*

*Sul Tasto*

*ppp*

*Arco*

*ppp*

Flûte 1 *al niente*

Flûte 2 *pppp*

Flûte 3  
Fl. en Sol *mf*

Cor 1 *pp* *al niente*

Cor 2 *pp* *al niente*

Perc. 1 *mf* *Un peu plus lent* (Vibra.)  $\frac{2}{4}$   $\frac{3}{4}$  1025  $\frac{4}{4}$  *a piacere* (colla parte)  $\frac{2}{4}$

Perc. 2 (Crotales) *pp*

Perc. 3 Cl. Tubes *pp*

Harpe *f* *mf* *laissez vibrer*

Salomé *sal - va.* *bocca chiusa* *ppp* *(réspiration ad lib.)*

Aia I *pp* [Ab] *ppp* *(réspiration ad lib.)*

Aia II *pp* [Ab] *a piacere quasi sotto voce* *p* *Ve - de co-mo as päl - pe-bras po - dem ser de'um so-nha-*

Cello 1 *Sul Tasto* *ppp* *Pizz. (pos. naturelle)* *p* *Arco* *pppp*

Cello 2 *Sul Tasto* *ppp* *Pizz. (pos. naturelle)* *p* *Arco* *pppp*

Cello 3 *(Sul Tasto)* *(ppp)*

Celli 4+5 *(ppp)*

The musical score is for the song "L'Espresso" by Umberto Bindi. It is a full orchestral score with vocal parts. The score is written in 2/4 time, with a key signature of one sharp (F#). The tempo is marked "a piacere" (colla parte) and "3 a tempo" (1030). The score includes parts for Flute 1, Flute 2, Flute 3, Cor 1, Cor 2, Percussion 1, Percussion 3, Harp, Salomé, Aia I, Aia II, Cello 1, Cello 2, Cello 3, and Cello 4+5. The vocal parts are for Salomé, Aia I, and Aia II. The lyrics are in Italian and French. The score is divided into four measures, each with a 2/4 time signature and a "3 a tempo" marking. The first measure is marked "a piacere (colla parte)" and the second measure is marked "3 a tempo" (1030). The third measure is marked "a piacere (colla parte)" and the fourth measure is marked "3 a tempo". The score includes various musical notations such as notes, rests, dynamics (pppp, pp, mf), and articulation marks (accents, slurs, staccato). The vocal parts are written in a simple, clear font, with the lyrics in Italian and French. The lyrics are: "dor, e a bo-ca de'um pe-ca-dor ar-re-pen-di-do ou de um as-ce-ta que nun-ca pe-".

Flûte 1 *mf* *p* *mf* *pp*

Flûte 2 *mf* *mf* *pp* *pp*

Flûte 3 *f* *f* *pp*  
Fl. en Sol

Cor 1 *(ppp)* *fff* *mf* *ppp*

Cor 2 *(ppp)* *fff* *p* *ppp*

(Vibra.) **3** *Assez agité* (♩=90 ca.) **4** **2** *Lent* (♩=56 ca.) **4** 1035

Perc. 1 *f* *p* *mf* *mf* *p*

(Crotales) *mf* *p* *pp*

(Cl. Tubes) *mf* *p* *pp*

Perc. 3 *f* *mf* *p*

Harpe *ff* *mf* *p* *f*

Salomé *f* [Ah] [Ah] *pp* [Ah]

Aia I *f* [Ah] [Ah] *pp* [Ah]

Aia II cou. *f* [Ah] [Ah] *ppp* *pp*

**3** *Assez agité* (♩=90 ca.) **4** **2** *Lent* (♩=56 ca.) **4** 1035

Cello 1 *(ppp)* *fff* *ppp* *ppp* *ord.* *Sul Tasto* *ppp* *ord.* *ppp*

Cello 2 *(ppp)* *fff* *ppp* *ppp* *ord.* *Sul Tasto* *ppp* *ord.* *ppp*

Cello 3 *ord.* *ff* *Sul Pont.* *f* *ppp* *Sul Tasto* *ppp*

Celli 4+5 *Pizz.* *f* *sfz* *ppp* *Arco* *ppp*

C.basse *Arco* *ff* *Pizz.* *ff*

Flûte 1

Flûte 2

Cor 1

Cor 2

(4) 1036

(Vibra.)

Perc. 1

(Crotales)

Perc. 2

Harpe

Aia I

Aia II

(4) 1036

Cello 1

Cello 2

Cello 3

Celli 4+5

3/4

X

pppp

f

p

mf

ppp

Sul Tasto

ord.



Flûte 1 *p* *al niente*

Flûte 2

Flûte 3 *p* *ppp*

Fl. en Sol

Cor 1 *ppp*

Cor 2

(Vibra.)

Perc. 1

3 *a tempo* 4 1040

X *a piacere* (colla parte)

X *a piacere* (colla parte)

4

(Cl. Tubes)

Perc. 3 *pp* Ped.

Harpe

*a piacere quasi sotto voce*

*p*

Salomé

As fa - ces tê|e|lm ru-gas [Ah] po-dem ser de vi - gi-lia'ou de ó - dio, [Ah] mas is-so im-por-ta pou-co, por-que'es-ta-mos cri-an-do a'his-

Aia I

Aia II

X *a piacere* (colla parte)

3 *a tempo* 4 1040

(Sul Tasto)

Cello 1

(Sul Tasto)

Cello 2

(Sul Tasto)

Cello 3 *ppp*

Celli 4+5

Flûte 1

Flûte 2

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

**4** subito:  
**4** *Vif, energique* (♩=72 ca.)

1042

(Vibra.)

Perc. 1  
(Glockenspiel)

Perc. 2  
(Cl. Tubes)

Perc. 3  
Ped.

Harpe

Salomé  
tó - ria.

Aia I  
[Ah]

Aia II  
[Ah]

**4** subito:  
**4** *Vif, energique* (♩=72 ca.)

1042

Cello 1  
Pizz. (pos. naturelle)

Cello 2  
Pizz. (pos. naturelle)

Cello 3  
Sul Pont.

Cello 4  
Sul Pont.

Cello 5  
Sul Pont.

C. basse  
Arco  
Sul Pont.

Arco

Pizz.

Pizz. (pos. naturelle)

Pizz. (pos. naturelle)

Flûte 1 Flzg. *pp* *pp* ord. *ppp*

Flûte 2 *f* *al niente* *pppp*

Flûte 3 Fl. en Sol *p* *pp* *p* *pp* *p* *pp*

Cor 1 *ppp*

Cor 2 *ppp* *mf* *ppp*

1045 *Lent* (♩=56 ca.) (même tempo d'avant) **X** *a piacere* (colla parte) **3**  
(Vibra.) **4**

Perc. 1 *p subito*

Gongs *f* *laissez vibrer*

Perc. 2 *mf* *trapper toujours bien au centre du gong de façon à obtenir la fondamentale*

(Cl. Tubes)

Perc. 3 *f*

Harpe *f* *ff* *laissez vibrer*

Salomé *a piacere quasi sotto voce* 5 7 3 A - fas - ta'um pou-co mais a ca - be - ça. Que-ro

Aia I *quasi sotto voce* 5 *p* [Ah]

Aia II

1045 *Lent* (♩=56 ca.) (même tempo d'avant) **X** *a piacere* (colla parte) **3**  
(Sul Tasto) **4** (Sul Tasto)

Cello I *pp* *pp* *pp* *ppp*

Celli 3-5 *pp*

C.basse *f* *Arco*

Flûte 1

Flûte 2

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Gongs)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Salomé

vê - la, mas não que-ro vê - la bem.

A - fas - ta - a mais a -

Cello 1

Cello 2

Cello 3

Celli 4-5

C.basse

*ppp*

*(ppp)*

*ppp*

*al niente*

*ppp*

*p*

*ppp*

*p*

*ppp*

*mf*

*p*

*(p)*

*pp*

*Ped.*

*f*

*ff*

*f*

*ppp*

*(Sul Tasto)*

*ppp*

*(ppp)*

*(Sul Tasto)*

*ppp*

*(Sul Tasto)*

*ppp*

*Arco Sul Tasto*

*ppp*

*Arco*

*(∞) ppp*

*p*

*f*

*p*

*f*

*p*

*f*

Flûte 1 *ppp*

Flûte 2 *mf*

Flûte 3 *mf*

Fl. en Sol

Cor 1 *p* *ppp* *pppp* *ppp*

Cor 2 *ppp* *pppp* *p* *ppp*

**4**

(Vibra.)

Perc. 1

Perc. 2 *p sempre* (Gongs) (Cl. Tubes)

Perc. 3 *ppp* *(ppp)*

Harpe *mf* *(mf)* *f*

Salomé

in - da. A - í, on-de-es-tá, a luz do lu-ar dá-lhe co-mo um ma-le-

**4**

Cello 1 *pos. naturelle* *(ppp)*

Cello 2 *pos. naturelle* *(ppp)*

Cello 3 *(Sul Tasto)* *ppp* *ppp* *ppp*

Celli 4+5 *ppp*

C. basse *p* *f* *p* *f* *p*

1055

Flûte 1

Flûte 2

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

(4)

(Vibra.)

Perc. 1

Perc. 2  
(Gongs)  
(Cl. Tubes)

Perc. 3

Harpe

Salomé

fí - cio.

Aia I

Quan - tos lu - ares mais lhe não da - rão no so - nho que'ou - tros te - rão do meu!

Aia II

(4)

Sul Tasto

Cello 1

Cello 2

Cello 3

Celli 4+5

C. basse

Flûte 1

Flûte 2

Flûte 3  
Fl. en Sol

Cor 1

Cor 2

Perc. 1  
(Crotales)

Perc. 2  
(Cl. Tubes)

Perc. 3

Harpe

Salomé

Le - va - a mais p'ra lon - ge. Estou can - sa - da. Sonhei de - mais.

Cello 2

Cello 3

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

GP

3/4 Assez Agité ♩=72 ca. 1065

Perc. 1  
(Vibra.)

Perc. 3  
(Cl. Tubes)

Harpe

GP

Aia I

Aia II

Que ho - mem e - ra es - se?

Que ho - mem e - ra es - se? Que

Que ho - mem e - ra

GP

3/4 Assez Agité ♩=72 ca. 1065

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

The musical score is for the piece "L'Espresso" by Maurice Strakosky. It is written for a large ensemble and includes the following parts:

- Flûte 1**: Flute 1, starting with a *mf* dynamic.
- Flûte 2**: Flute 2, starting with a *p* dynamic.
- Flûte 3**: Flute 3, starting with a *p* dynamic.
- Fl. en Sol**: Flute in Sol, starting with a *p* dynamic.
- Cor 1**: Cor 1, starting with a *f* dynamic.
- Cor 2**: Cor 2, starting with a *f* dynamic.
- Perc. 1**: Percussion 1, starting with a *p* dynamic.
- Perc. 2**: Percussion 2, starting with a *mf* dynamic.
- Harpe**: Harp, starting with a *ff* dynamic.
- Salomé**: Vocalist, starting with a *ff* dynamic.
- Aia I**: Vocalist, starting with a *ff* dynamic.
- Aia II**: Vocalist, starting with a *ff* dynamic.
- Cello 1**: Cello 1, starting with a *f* dynamic.
- Cello 2**: Cello 2, starting with a *f* dynamic.
- Cello 3**: Cello 3, starting with a *f* dynamic.
- Cello 4**: Cello 4, starting with a *ff* dynamic.
- Cello 5**: Cello 5, starting with a *ff* dynamic.
- C. basse**: Cello basse, starting with a *ff* dynamic.

The score includes various musical notations such as dynamics (*mf*, *p*, *pp*, *f*, *ff*), articulation marks, and performance instructions like "muted in Piccolo" and "Sul Pont.".



Flûte 2 *ppp*

Flûte 3 *ppp*  
Picc.

Cor 1 *ff*

Cor 2 *ff*

1070

Perc. 1 (Vibra.) *ff*

2/4 3/4 4/4 *Subito*  $\text{♩} = 66 \text{ ca.}$   
*Commode, sans trainer*

Triangles

Glockenspiel

Perc. 2 *p*

Marimba

Perc. 3 *f* *ff*

Harpe *ff* *ff*

Salomé

Aia II

1070

2/4 3/4 4/4 *Subito*  $\text{♩} = 66 \text{ ca.}$   
*Commode, sans trainer*

Cello 1 *ff* *Pizz.* *ff* *Arco* *Sul Pont.* *ff* *ppp*

Cello 2 *ff* *ff* *ff* *ff* *ppp*

Cello 3 *ff* *ff* *ff* *ff* *ppp subito*

Cello 4 *ff* *ff* *ff* *ff* *Arco* *mf*

Cello 5 *ff* *ff* *ff* *ff* *Arco* *mf*

C.basse *ff* *Arco* *ff* *p*

Flûte 3  
Picc.

Cor 1

Cor 2

3/4 4/4 *Legèrement plus lent, instable* 1075 2/4 *tenuto (quasi fermata)* 4/4

(Triangles)

Perc. 1

(Glockenspiel)

Perc. 2

(Marimba)

Perc. 3

Harpe

Escravo

*(assez inquiet)*  
*mf* E - ra um ban - di-do que ma - ta - va nas al -

3/4 4/4 *Legèrement plus lent, instable* 1075 2/4 *tenuto (quasi fermata)* 4/4

Cello 1

Cello 2

Cello 3

Celli 4+5

C.basse

*al niente*

*al niente*

Flûte 1 Flzg. *pp*

Flûte 2 Flzg. *p>pp* *p>pp*

Flûte 3 *f* *pp subito* *ff* *al niente*

Cor 1 *ppp* *p* *al niente*

Cor 2 *p*

(Vibra.) **4** *a tempo*

Perc. 1 *p* *Ped* *p* *mf* *f* *p*

(Marimba) **4** *a tempo*

Perc. 2 *mf* *p*

Glockenspiel

Perc. 3 *p* *Ped*

Cl. Tubes

Harpe *Re# en dehors* *p* *f* *mf* *f* *p*

Escravo *dei-as.*

**4** *a tempo*

**3** *Commode, sans traîner* **4**

**4** *a tempo*

**3** *Commode, sans traîner* **4**

Cello 1 *p* *f* *ppp* *pp* *ppp*

Cello 2 *sfz* *ff* *ppp* *pp* *ppp*

Cello 3 *sfz* *ff* *ppp* *Pizz.* *ppp*

Cello 4 *p* *f* *pp* *Pizz.* *mf* *ppp*

Cello 5 *p* *f* *pp* *Pizz.* *mf* *ppp*

C.basse *f* *pp*

1080

66 ca.

1080

66 ca.

Sul Pont.

Arco

Pizz.

Arco Sul Pont.

Arco Sul Pont.

Arco Sul Pont.

Flûte 1 *p* *mf* *al niente* *ff* *ppp subito* Flzg. *p* *pp*

Flûte 2 *p* *mf* *al niente* *ff* Flzg. *pp subito*

Flûte 3 Picc. *ppp*

Cor 1 *pp* *p*

Cor 2 *ppp* *pp* *p*

(4) (4) 2/4

Perc. 1 (Vibra.) *pp* *mf* *f* *ppp subito*

Perc. 2 (Glockenspiel) *p* *mf* *ppp subito* laissez vibrer

Perc. 3 (Cl. Tubes) *ppp* *p* *pp* *p* \*

Harpe *ord.* *p* *mf* *f* *en dehors* *f* *ppp*

(4) (4) 2/4

Cello 1 *Sul Pont.* *ppp* *pos. naturelle* *gliss.* *pp* *ppp*

Cello 2 *Sul Pont.* *ppp* *pos. naturelle* *pp* *ppp*

Cello 3 *Arco Sul Pont.* *ppp* *pos. naturelle* *mf* *pp* *ppp*

Cello 4 *Arco Sul Pont.* *ppp* *Pizz. pos. naturelle* *mf* *Arco* *ppp* *p* *pp* *p*

Cello 5 *Arco Sul Pont.* *ppp* *Pizz. pos. naturelle* *mf* *Arco* *ppp* *p* *pp* *p*

C. basse *mf* *pp* *p*

Flûte 1 *p* *ppff* *pp* *p* *mf* *f* *ff* *pp*

Flûte 2 *pp* *ppff* *pp* *p* *p* *ff*

Flûte 3 *Picc.* *ppp* *p* *ppp* *ff* *pp*

Cor 1 *al niente* *mf* *al niente* *ppp*

Cor 2 *al niente* *mf* *al niente* *p* *ppp*

(Vibra.) **2**/**4** **4**/**4** **5**/**4**

Perc. 1 *ff* *p* *f* *ff*

(Glockenspiel) *Crotales* *p*

Marimba Perc. 3 *f* *fff*

Harpe *ff* *mf* *ff* *p* *ff* *f* (avec la contrebasse)

**2**/**4** **4**/**4** **5**/**4**

Cello 1 *Pizz.* *ff* *Arco* *ppp* *p*

Cello 2 *Pizz.* *ff* *Arco* *ppp* *mf* *al niente* *p*

Cello 3 *p* *al niente* *f* *ppp* *p*

Cello 4 *Pizz.* *f* *Arco* *p* *f* *al niente* *p*

Cello 5 *al niente* *Pizz.* *f* *Arco* *p* *pp*

C.basse *al niente* *mf* *f* *ff* *f* *ff* *f*

Flûte 1 Flzg. *ff* *pp* *ord.* *mf* *p* *ppp*

Flûte 2 *ff* *p* *ord.* *p* *p* *p*

Flûte 3 Picc. *ff* *pp* *p* *pp*

Cor 1 *al niente* *ppp* *ppp* *ppp*

Cor 2 *al niente* *ppp* *ppp*

(Vibra.) **5/4** **4/4** 1090 **3/4** *Plus lent*  $\text{♩} = 48 \text{ ca.}$  *lunga*

Perc. 1 *p* *Ped.* *mf* *f* *p* *mf* *f* *p* *ppp*

(Crotales) *p*

(Marimba) *ff*

Perc. 3 *ff* *mf* *p* *mf* *p*

Cl. Tubes *p* *mf* *p*

Harpe *Do#* *ff* *f* *p* *p* *mf* *Do#* *pp* *Do#* *f*

*son étouffé (avec la contrebasse)* *pos. naturelle*

Aia I *p* *Não te dis-se'eu queessa ca -*

**5/4** **4/4** 1090 **3/4** *Plus lent*  $\text{♩} = 48 \text{ ca.}$  *lunga*

Cello 1 *mf* *pp* *mf* *al niente* *p* *al niente* *ppp*

Cello 2 *Pizz.* *ff* *Arco* *8va* *al niente* *ppp*

Cello 3 *mf* *pp* *mf* *al niente* *p* *al niente* *ppp*

Cello 4 *Pizz.* *ff* *Arco* *al niente* *ppp* *Sul Tasto* *al niente* *ppp*

Cello 5 *mf* *pp* *mf* *al niente* *p* *al niente* *ppp*

C.basse *mf* *pp* *mf* *al niente* *p* *al niente* *ppp* *Arco* *f*

(faites rebondir la corde sur la touche avec beaucoup de bruit)

The musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a variety of instruments and vocal soloists. The instruments include Flute 1, Flute 2, Cor 1, Cor 2, Percussion 1, Percussion 2 (Crotales), Triangles, Glockenspiel, Cl. Tubes, Harpe, Cello 1-2, Cello 3, Cello 4, and Cello 5. The vocal soloists are Salomé, Aia I, and Aia II. The score is written in 3/4, 4/4, and 7/8 time signatures. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (ppp, pp, p, f). It also includes lyrics in French and Italian, such as 'es - sa - ca - be - ça' and 'be - ça'. The score is divided into measures, with some measures containing multiple notes and rests. The score is written for a full orchestra and vocal soloists.

Flûte 1 *Flzg.* *mf* *ord.* *pp* *f* *pp* *f* *p*

Flûte 2 *Flzg.* *mf* *ord.* *pp* *f* *pp* *p* *f* *ord.* *poco*

Flûte 3 *ppp* *pp* *p > pp*

Picc. *ppp*

Cor 1 *al niente* *ppp* *al niente* *ppp*

Cor 2 *al niente* *ppp* *al niente* *pp* *p*

Perc. 1 (Vibra.) *mf* *p* *mf* *f* *ppp* *mf* *f* *pp*

Perc. 2 (Glockenspiel) *p* *laissez vibrer* *p* *laissez vibrer sempre*

Perc. 3 (Cl. Tubes) *marreaux ordinaires* *pp* *p* *pp* *p* *ppp* *Cl. Tubes* *mf*

Harpe *ff* *f* *f* *p* *f*

Cello 1 *4/4 Plus fluide (♩=56 ca.)* *3/4* *2/4* *4/4 1100* *2/4*

Cello 2 *Sul Pont.* *pos. naturelle* *ppp* *al niente* *pos. naturelle* *ppp* *f > ppp* *jeté*

Cello 3 *Sul Pont.* *pos. naturelle* *ppp* *al niente* *pos. naturelle* *pp* *Arco* *ppp* *f > ppp* *jeté*

Cello 4 *pos. naturelle* *ppp* *Arco* *pp* *Arco* *ppp* *f* *ppp*

Cello 5 *Arco* *pos. naturelle* *p* *Arco* *pp* *Arco* *ppp* *f* *ppp*

C. basse *Pizz.* *mf* *Arco* *p*



Flûte 1 *f p* *f* *pp* *p* *f* *ff p* *ppp*

Flûte 2 *pp* *f* *fpp* *p* *f* *ord. 3*

Flûte 3 *p* *pp* *muto in Flûte*

Picc.

Cor 1 *p* *ppp* *pp* *ppp*

Cor 2

1101 *2/4* *rit.* *3/4 a tempo* *4/4* *2/4* *3/4*

(Vibra.)

Perc. 1 *f* *p* *f* *mf* *p* *f* *mf < f* *p*

(Crotales)

Perc. 2 *p sempre*

(Cl. Tubes)

Perc. 3 *f* *p* *f* *p* *laissez vibrer*

(toujours sans changer la pédale)

Harpe *Sib* *f* *f*

Salomé *(en souriant)* *p* Cha -

1101 *2/4* *Rit.* *3/4* *4/4* *2/4* *3/4*

Cello 1 *f > ppp* *f*

Cello 2 *f > ppp*

Cello 3

Cello 4 *f*

Cello 5 *f* *ppp*

C. basse

[illegible]

Flûte 1

Flûte 3

Cor 1

Cor 2

Perc. 1

Perc. 2

Perc. 3

Harpe

Salomé

Aia II

Cello 3

C.basse

*mufa in Piccolo*

*pp*

*laissez vibrer*

*laissez vibrer*

*laissez vibrer*

*[Ah]*

**2/4**

**3/4**

**2/4**

**3/4**

**4/8**

**2/4**

**3/4**

**4/8**

**1110**

**1110**

**Triangles**

**(Vibra.)**

**(Crotales)**

**(Triangles)**

**1110**

Flûte 1 *mf*

Flûte 2 *mf*

Flûte 3 *pp*

Cor 1 *p* *f* *al niente* *mf*

Cor 2 *p* *f* *al niente* *ppp*

**4/8** *Nerveux* (♩=132 ca.) (♩=66 ca.) 1115

**3/8** *poco rit.* **4/4** *Retenu* (♩=56 ca.) **3/4**

Vibra.

Perc. 1 *mf* Ped.

Glockenspiel

Perc. 2 *p*

Marimba

Perc. 3 *ff* *sfz* *mf* *f* *mf* *ff* *mf*

Harpe *fff* *f* *ffz* *f* *ff* *8vb*

Capitão *f* Cha - mas-tes-me, se-nho-ra?

**4/8** *Nerveux* (♩=132 ca.) (♩=66 ca.) 1115

**3/8** *poco rit.* **4/4** *Retenu* (♩=56 ca.) **3/4**

Cello 1 *Pizz.* *fff* *f* *Arco* *p* *f* *Sul Pont.* *f*

Cello 2 *Pizz.* *fff* *p* *f* *Sul Pont.* *f*

Cello 3 *p* *f* *Sul Pont.* *f*

Cello 4 *fff* *ppp* *ff* *p* *fff* *ppp* *al niente*

Cello 5 *fff* *ppp* *ff* *f* *fff* *ppp* *al niente*

C.basse *Pizz.* *ff* *Arco* *f* *fff* *ppp* *al niente*

Flûte 1 *ff* *p* *mf* *p* *al niente*

Flûte 2 *ff* *p* *f* *p*

Flûte 3 *p* *pp* *al niente*

Cor 1 *pp* *ppp* *p* *ppp* *p > ppp*

Cor 2 *ppp* *p* *ppp* *p > ppp*

(Vibra.) *3* *4* *1120* *4* *8* *3* *8*

Perc. 1 *p* *p* *f* *mf* *ff* *f*

(Glockenspiel) *p* *mf* *laissez vibrer*

(Marimba) *mf* *ppp* *mf* *f* *p*

Harpe *ff* *p* *f* *p* *f* *mf* *pp* *f*

Salomé *p* [Ah]

Cello 1 *Arco* *Sul Pont.* *pp* *(Sul Pont.)* *pp* *(Sul Pont.)* *pp* *ord.*

Cello 2 *pp* *pp* *pp* *ord.*

Cello 3 *pos. naturelle* *pp* *mf* *ppp* *ord.* *al niente*

Cello 4 *Sul Pont.* *pp* *pos. naturelle* *ppp* *Sul Pont.* *ppp*

Cello 5 *p* *ppp* *p*

C.basse *p* *(♯)* *pp*

Flûte 1 Flg. *mf* *ord.* *mf* *ppp* *f* *p* *p* *pp* *pp*

Flûte 2 Flg. *f* *ord.* *mf* *ppp* *f* *p* *ppp* *pp* *pp*

Flûte 3 Flg. *mf* *ord.* *mf* *ppp* *f* *p* *ppp* *pp* *pp*

Picc. *mf* *ord.* *mf* *ppp* *f* *p* *ppp* *pp* *pp*

Cor 1 *f* *ppp* *ff* *ppp*

Cor 2 *f* *ppp* *ff* *ppp*

(Vibra.) *mf* *f* *p* *ppp* *f* *p* *ppp* *pp* *pp*

Perc. 1 *mf* *f* *p* *ppp* *f* *p* *ppp* *pp* *pp*

Perc. 2 Cymbale *ppp* *f*

(Marimba) *mf*

Perc. 3 *mf*

Harpe *p* *ff* *f* *f* *p* *p* *f* *p* *p*

Salomé *f* *Cha - mei.* *pp*

Aia I *f* *Cha - mei.* *pp*

Aia II *f* *Cha - mei.* *pp*

Cello 1 *ord.* *ppp* *Sul Pont.* *f* *ppp subito* *ppp*

Cello 2 *ppp* *p* *Sul Pont.* *f* *ppp subito* *ppp*

Cello 3 *Sul Pont.* *ord.* *ppp* *Sul Pont.* *f* *ppp subito* *ppp*

Cello 4 *pp* *pos. naturelle* *p* *ord.* *p* *ppp* *ppp*

Cello 5 *p* *Pizz.* *mf* *Arco* *ppp*

C. basse *ff* *p*

Flûte 1 Flz. ord. 3 Flz. ord. 3 Flz. ord. 3

Flûte 2 ord. 3 Flz. ord. 3 Flz. ord. 3

Flûte 3 Picc.

Cor 1 ppp

Cor 2 ppp

(Vibra.) 3/4 3/8 1130 Poco meno mosso ♩=104 ca. 2/8

Perc. 1

(Glockenspiel) Perc. 2 p

(Marimba) Perc. 3 f p f p

Harpe p f p f p f

Salomé f [Ah] f [Ah] f [Ah]

Aia I f Está a - li

Aia II f um ho - mem com u - ma sal - va. f [Ah]

3/4 3/8 1130 Poco meno mosso ♩=104 ca. 2/8 3/8

Cello 1 ppp

Cello 2 ppp

Cello 3 ppp

Cello 4 fp

Cello 5 fp

C. basse Pizz. (f) ppp (faites rebondir la corde sur la touche avec beaucoup de bruit) Arco V pp come sopra

Flûte 1 *f*

Flûte 2 *f*

Cor 1 *p* *f* *f* *mf*

Cor 2 *p* *(p)* *f* *ppp* *mf*

**3** *Poco meno mosso, nerveux* (♩=132 ca.) **4** **3** **2**  
**8** **8** **4** **4**

(Marimba) Perc. 3 *mf* *f* *mf* *pp subito* *p*

Harpe *f* *ff* *ff* *(loco)* *f* *sfz*

Capitão *f* Se - nho - ra, ve - jo.

**3** *Poco meno mosso, nerveux* (♩=132 ca.) **4** **3** **2**  
**8** **8** **4** **4**

Cello 1 *f* *p* *f*

Cello 2 *p* *mf* *al niente*

Cello 3 *p* *mf* *al niente*

Cello 4 *mf* *al niente* *pp* *Pizz.* *ff* *f* *Arco Sul Tasto* *p* *al niente*

Cello 5 *mf* *al niente* *pp* *Pizz.* *ff* *f* *Arco Sul Tasto* *p* *al niente*

C.basse *mf* *al niente* *V* *Pizz.* *ff* *f* *Arco* *mf* *al niente*



Flûte 1 *ppp* *mf* *f* *mf* *mf*

Flûte 2 *mf* *ppp* *f* *mf* *mf*

Flûte 3 *ppp* *p* *pp*

Picc.

Cor 1 *ppp* *mf* *ff* *ppp subito* *p*

Cor 2 *ppp* *mf* *p*

Perc. 1 (Vibra.) *p* *mf* *f* *pp* *mf* *ff* *p* *ff*

Perc. 2 (Glockenspiel) *p*

Perc. 3 (Marimba) *mf* *f* *ff* *p* *ff*

Harpe *Sib* *f* *ffz* *mf*

Salomé *f* *Na* *f* *sal - va* *está a ca - be - ça* *de'umsan - to* *f* *cri - a - va* *deu - ses.* *p* [Ah]

Aia I *f* *Na sal - va* *p* *ca - be - ça* *f* *que cri - a - va* *p* [Ah]

Aia II *pp* *Na* *f* *sal - va* *que cri - a - va* *cri - a - va* *deu - ses.* *p* [Ah]

Cello 1 *Arco* *ppp* *ff* *p* *ppp*

Cello 2 *ppp* *ff* *p* *ppp*

Cello 3 *ppp* *ff* *p* *ppp*

Cello 4 *Pizz.* *p* *mf* *p* *mf* *p* *Arco* *p*

Cello 5 *Pizz.* *p* *mf* *p* *mf* *p* *Arco* *p*

C.basse *mf* *p*

**2/4** **3/4** *Animé* ( $\text{♩} = 72 \text{ ca.}$ ) 1140

This musical score is for Maurice Ravel's 'L'Enfant et les Sortilèges'. It features a large ensemble of instruments and vocal soloists. The instruments include two flutes, three piccolos, two cor Anglais, three percussionists (Vibraphone, Glockenspiel, Marimba), Harp, Salomé, Aia I, Aia II, five cellos, and a double bass. The vocal soloists are Salomé, Aia I, and Aia II. The score is written in French and includes various musical notations such as dynamics (ppp, pp, mf, f, ff), articulation (accents, slurs), and performance instructions (e.g., 'Subito: Retenu', 'laissez vibrer'). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The overall style is characteristic of Ravel's late 19th-century French Impressionist music.

Flûte 1 Flzg. ord. Flzg. ord.

Flûte 2

Flûte 3 Picc.

Cor 1 *mf* *pp* *p* *p* *ppp*

Cor 2 *mf* *pp* *p* *p* *ppp*

(Vibra.)

Perc. 1 *f* *f* *p* *mf*

(Glockenspiel)

Perc. 2 *f*

(Marimba)

Perc. 3 *p* *poco* *f* *mf* *mf* *f*

Harpe *ff* *mf* *ff* *p* *f* *ff* *p* *ff*

Salomé ho - mem que tem *p* [Ah]

Aia I *f* que tem a sal - va na mão?

Aia II ho - mem *p* [Ah]

Cello 1

Cello 2 *p* *p* *mf* *fff* *Crini Battute*

Cello 3 *p* *mf* *fff* *Crini Battute*

Cello 4 *pp* *mf* *ppp* *mf* *ppp* *al niente*

Cello 5 *pp* *mf* *ppp* *mf* *ppp* *al niente*

C.basse *mf*

3/4 3/8 1150 accel. 4/8

3/4 3/8 1150 accel. 4/8 (pas de trille)

[illegible]

1155

**4/8** | | | *poco accel.* **5/8** *a tempo* (♩=132 ca.)

**2/8** *Subito: Meno mosso* (♩=104 ca.) **3/8** **4/8**

Flûte 1 *mf* *mf* *pp* *p*

Flûte 2 *mf* *mf* *mf* *mf*

Flûte 3 *p* *mf* *pp*

Cor 1 *ppp* *f* *pp* *pp* *pp*

Cor 2 *f* *pp* *p*

(Vibra.) Perc. 1 *mf* *p* *ppp* *ppp* *p* *ppp*

Ped. *p*

Timbales Perc. 2 *p*

(Marimba) Perc. 3 *f*

Harpe *f* *ff* *8va*

Capitão *f* Se - nha - ra, re - pa - ro.

Salomé [Ah] *f* Es - se ho - mem *f* des - men - tiu - me.

Aia I [Ah] *f* Es - se ho - mem *f* des - men -

Aia II *f* Es - se ho - mem *f* des - men - tiu - me. des - men -

1155

**4/8** | | | *poco accel.* **5/8** *a tempo* (♩=132 ca.)

**2/8** *Subito: Meno mosso* (♩=104 ca.) **3/8** **4/8**

Cello 1 *ppp* *ppp* *f* *pp* *pp* *pp*

Cello 2 *ppp* *f* *pp* *pp* *pp* *pp*

Cello 3 *f* *pp* *pp* *pp* *pp* *pp*

Cello 4 *ord.* *mf* *p* *ppp* *Pizz.* *p*

Cello 5 *mf* *p* *ppp* *Pizz.* *p*

C.basse *mf* *f* *ppp*

Flûte 1 *f ppp subito* (ppp) Flzg. non Flzg. *p* *mf* *al niente* *mf* *al niente*

Flûte 2 *f ppp subito* (ppp) Flzg. non Flzg. *p* *mf* *al niente* *mf* *al niente*

Flûte 3 *f ppp subito* (ppp) Flzg. non Flzg. *p* *mf* *al niente* *mf* *al niente*

Cor 1 *pp* *pp* *ff*

Cor 2 *pp* *pp* *ff*

1160 **4** Subito: *Un peu retenu* *rit.* **4** Subito: *Vif* (♩=72 ca.) **3** **4** **8**

Perc. 1 (Vibra.) *mf* *f* *mf* *f* *f*

Perc. 2 (Tímboles)

Perc. 3 (Marimba) *ff* *f*

Harpe *mf* *f* *mf*

Salomé [Ah] que ma-tei es-se ho-mem. (presqu'en riant) *f* [Ah] *f* [Ah]

Aia I tiu-me. Que-ro Que-ro que ma-tei es-se ho-mem. (presqu'en riant) *f* [Ah] *f* [Ah]

Aia II tiu-me. Que-ro que ma-tei es-se ho-mem. (presqu'en riant) *f* [Ah] *f* [Ah]

1160 **4** Subito: *Un peu retenu* *rit.* **4** Subito: *Vif* (♩=72 ca.) **3** **4** **8**

Cello 1 *ff* *p* *ff* *p* *f* *Pizz.*

Cello 2 *ff* *p* *ff* *p* *f* *Pizz.*

Cello 3 *Pizz.* *f* *Arco* *p* *f* *Pizz.*

Cello 4 *f* *Arco* *p* *f* *Arco* *p* *f* *Pizz.*

Cello 5 *f* *Arco* *p* *f* *Arco* *p* *f* *Pizz.*

C.basse *ff* *f* *(pizz. ord.)*

Flûte 1 *fp* *p*

Flûte 2 *fp* *p*

Flûte 3 *fp* *p*

Cor 1 *pp*

Cor 2 *pp*

subito: *Retenu rit.* *subito: Nerveux* (♩=132 ca.)

(Vibra.) *mf* *1165*

Perc. 1 (Timbales) *mf*

Perc. 2

(Marimba) Perc. 3 *ff* *f*

Harpe *f* *ff* *8va*

Salomé *que ma-teis es - se ho - mem.*

Aia I *que ma-teis es - se ho - mem.*

Aia II *que ma-teis es - se ho - mem.*

subito: *Retenu rit.* *subito: Nerveux* (♩=132 ca.)

*1165*

*poco rit.* *5 Poco meno mosso* (♩=112 ca.)

Cello 1 *mf* *p* *f* *Pizz.* *f* *sfz*

Cello 2 *mf* *p* *f* *Pizz.* *p*

Cello 3 *Pizz.* *p* *f* *mf* *f* *Arco* *p* *Sul Tasto* *ppp*

Cello 4 *Pizz.* *p* *f* *mf* *f* *mf* *al niente* *pp* *ppp*

Cello 5 *Pizz.* *p* *f* *mf* *f* *mf* *al niente* *pp* *ppp*

C.basse *Arco* *f* *p* *f* *ff* *subito* *f* *mf* *al niente* *mf* *al niente* *ff* *Pizz.*

**Flûte 1**  
*pp* *p* *mf*

**Flûte 2**  
*pp* *pp* *mf*

**Flûte 3**  
*pp* *mf*

**Cor 1**  
*ppp* *f* *al niente*

**Cor 2**  
*f* *al niente*

**4/8** *Encora meno mosso* *rit.* **3/4** **2/4**

**Perc. 1**  
*mf* *p* (Vibra.) *Glockenspiel*

**Perc. 2**  
*p*

**(Marimba)**  
*f*

**Harpe**  
*f* Fa# La#

**Salomé**  
*mf* Se - nho - ra, (effrayé) (en perdant sa voix) que mate'es-se ho - mem?! *poco* (séductrice) (séductrice) Nã o é ma - tar vos - so mis -

**Aia I**  
*p* [Ah] [Ah]

**Aia II**  
*p* [Ah]

**4/8** *Encora meno mosso* *rit.* **3/4** *Fluide* *♩=72 ca.* **2/4**

**Cello 1**  
*ppp* *pp* *p* *mf* *pp*

**Cello 2**  
*ppp* *pp* *p* *mf* *pp*

**Cello 3**  
*ppp* *pp* *p* *mf* *pp*

**Cello 4**  
*ord.* *mf* *p* *pp*

**Cello 5**  
*ord.* *mf* *p* *pp*

**C.basse**  
*mf*



Flûte 1 *p*

Flûte 2 *p*

Flûte 3 *p*

Cor 1 *ppp*

Cor 2 *p*

Sord. Bouchée *f* *ff* ôter la sourdine

Sord. Bouchée *f* *ff* ôter la sourdine

(Vibra.) **2**/**4** **3**/**4** **4**/**8** **1175** *Nerveux* (♩=132 ca.) **3**/**4** *Retenu* (♩=56 ca.) **4**/**4** *tenuto* (quasi fermata) **3**/**4**

Perc. 1 *pp* *ppp* Ped. *pp*

(Glockenspiel) *pp*

Perc. 2 *pp*

Timbales *mf*

Perc. 3 (Marimba) *f* *f* *mf* *ff*

Harpe *pp* *ff* *f* *f* *ff*

Salomé *ter?* [Ah]

Capitão *mf* (effrayé) *Se-nho-ra, que mate'es-se ho-mem?* *poco*

Aia I [Ah]

Aia II [Ah]

**2**/**4** **3**/**4** **4**/**8** **1175** *Nerveux* (♩=132 ca.) **3**/**4** *Retenu* (♩=56 ca.) **4**/**4** *tenuto* (quasi fermata) **3**/**4**

Cello 1 *pp* *ord.* *pp* *sfz* *f*

Cello 2 *pp* *Pizz. (pos. naturelle)* *ff* *p* *mf* *fff*

Cello 3 *pp* *Pizz. (pos. naturelle)* *ff* *p* *mf* *fff*

Cello 4 *pp* *ord.* *p* *mf* *al niente*

Cello 5 *pp* *ord.* *p* *mf* *al niente*

C.basse *f* *p* *f* *al niente*

Flûte 1 *pp* *p* *mf* *pp*

Flûte 2 *pp* *mf* *p* *ppp*

Flûte 3 *pp* *p* *ppp*

Cor 1 sans sourdine *ppp*

Cor 2 sans sourdine *p*

Perc. 1 *3/4* Fluide ( $\text{♩} = 72 \text{ ca.}$ ) (Vibra.) *p* Ped. *4/4* *3/4* 1180 *rit.* *4/4* Retenu ( $\text{♩} = 56 \text{ ca.}$ ) *2/4*

Perc. 2 (Timbales) *p*

Perc. 3 (Marimba) *ff* *ffz*

Harpe *f* *ff*

Salomé *mf* (séductrice) *p* [Ah] *mf* e'a mi - nha or - dem. *p* [Ah]

Aia I *p* [Ah] *mf* [Ah] *p* [Ah]

Aia II *p* [Ah] *p* [Ah]

Cello 1 *pp* *p* *p* *f*

Cello 2 *pp* *p* *p* *f*

Cello 3 *pp* *ord.* *p* *f*

Cello 4 *ppp* *p* *ord.* *mf* *f* *pp*

Cello 5 *ppp* *p* *ord.* *mf* *f* *pp*

C.basse *f* *mf* *al niente*

**Musical Score for Act II, Scene 1**

**Instruments:** Flûte 1, Flûte 2, Flûte 3, Cor 1, Cor 2, (Vibra.), Perc. 1, Cl. Tubes, Perc. 2, Perc. 3, Harpe, Salomé, Aia I, Aia II, Celli 1-2, Cello 3.

**Tempo and Meter:** 2/4 Très lent ( $\text{♩} = 48 \text{ ca.}$ ), 3/8, 2/4, 4/4 Plus fluide ( $\text{♩} = 56 \text{ ca.}$ ).

**Key Musical Elements:**

- Dynamics:** *ppp*, *p*, *pp*, *mf*, *ben legato*.
- Articulation:** *al niente*, *laissez vibrer*, *ben legato*.
- Performance Instructions: *ped.*, *Cl. Tubes*, *(Timbales)*, *Arco*.**
- Vocal Lines:** Salomé: "po - deis pe - dir ao des - ti - no?"; Aia I: "Que \_ mais ra - zão"; Aia II: "Que mais ra - zão".

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

Le Capitaine dégainé son épée et tue l'Esclave. Celui-ci tombe avec le plateau, lentement, en silence.

(Vibra.)

Perc. 1

(Timbales)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Le Capitaine dégainé son épée et tue l'Esclave. Celui-ci tombe avec le plateau, lentement, en silence.

Celli 1+2

Cello 3

Cello 4

Cello 5

C. basse

The musical score is for the piece 'L'Espresso' by Olivier Messiaen, from his 'Quatuor pour la fin de siècle'. The score is written for a large ensemble, including woodwinds, brass, percussion, harp, and strings. The tempo is marked 'Allegretto scherzando' and the time signature is 3/8. The score is divided into measures, with some measures containing dynamic markings such as *ff*, *ppp*, *f*, *mf*, *p*, and *fff*. The score also includes various musical notations, including slurs, accents, and dynamic markings. The score is written for a large ensemble, including woodwinds, brass, percussion, harp, and strings. The tempo is marked 'Allegretto scherzando' and the time signature is 3/8. The score is divided into measures, with some measures containing dynamic markings such as *ff*, *ppp*, *f*, *mf*, *p*, and *fff*. The score also includes various musical notations, including slurs, accents, and dynamic markings.

Flûte 1  
Flûte 2  
Flûte 3

Cor 1  
Cor 2

Les deux Suivantes sortent, accompagnées par le Capitaine. Entre le Tétrarque

**3**  
**4** subito: *Plus lent*  
(même tempo d'avant) ♩=56 ca. 1200

**4** | | | | **7** | | | | **4**  
4 8 (la ligne inférieure un peu en dehors)

Perc. 1 (Vibra.)  
Perc. 2 (TamTam)  
Perc. 3 (Cl. Tubes)  
Glockenspiel  
Harpe  
C. basse

Les deux Suivantes sortent, accompagnées par le Capitaine. Entre le Tétrarque

**3**  
**4** subito: *Plus lent*  
(même tempo d'avant) ♩=56 ca. 1200

**4** | | | | **7** | | | | **4**  
4 8

Cello 1  
Cello 2  
Cello 3  
Cello 4  
Cello 5  
C. basse

Flûte 1 *pp*

Flûte 2 *pp* *pp* *al niente*  
muta in Piccolo

Flûte 3 *pp* *pp* *al niente*

Cor 1 *ppp* *sempre* *pp* *al niente*

Cor 2 *ppp* *sempre* *pp* *al niente*

(Vibra.) **4** **3** **5**  
**4** **4** **8**  
1205

Perc. 1 *p* (changez la pédale à chaque attaque) *f*

(Crotales) Perc. 2 *pp*

(Cl. Tubes) Perc. 3 *mf* *f* *p* *mf*

(changez la pédale à chaque attaque)

Harpe *sfz* *mf* *sfz* *ff* *p* *f* *ff* *mf* *sfz* *mf* *mf* *f*

Sib F#d Rd

(la ligne inférieure un peu en dehors)

*mf* *f* *mf* *f*

Ped

**4** **3** **5**  
**4** **4** **8**  
1205

Cello 1 *p* *pp* *al niente*  
Sul Tasto

Cello 2 *mf* *pp* *al niente*  
Sul Tasto

Cello 3 *Pizz.* *pp* *Arco* *p* *Pizz.*

Cello 4 *Pizz.* *pp*

Cello 5 *Pizz.* *pp*

C.basse *ppp* *f*

Flûte 1 *ppp* *al niente* *pp* *al niente* *ppp*

Flûte 2 *pp* *al niente* *pp* *al niente* *pp*

Flûte 3 *ppp* *al niente* *ppp*

Cor 1 *ppp* *al niente* *pochissimo* *p* *ppp*

Cor 2 *ppp* *al niente* *mf* *ppp*

Perc. 1 *mf* *ppp* *mf* *p* *f* *mf*

Perc. 2 (Crotales) *mf* *laissez vibrer* *mf*

Perc. 3 (Cl. Tubes) *pp* *ppp*

Harpe *Sib → Sib* *Mib laissez vibrer* *f* *p* *mf* *f* *p* *f* *Do<sup>♯</sup>, Sib*

Cello 1 *pos. naturelle* *ppp* *pos. naturelle* *ppp* *al niente* *ppp* *(loco)* *ppp*

Cello 2 *pos. naturelle* *ppp* *al niente* *ppp*

Cello 3 *Arco* *ppp* *al niente* *ppp*

Cello 4 *ppp* *al niente* *ppp*

Cello 5 *fff* *ppp*

C. basse *fff* *pp* *Pizz.* *Arco* *p*

1210 5/8 3/4 5/8 3/2

(Vibra.) (Solo)

(Solo)



[illegible]

## 6. *Largo desolato*

[illegible][illegible]

Herodes

Que no - vo son-ho é es - te, ou que no - vo ca - pri - cho?

1230 *a tempo*

5/8

3

7/8

5/8

Celli 1+2

*al niente*

Pizz.

Cello 3

*p*

Pizz.

Cello 4

*p*

Pizz.

Cello 5

*p*

Pizz.

C. basse

*p*

Celli 1-2

*ppp* *mf* *p*

Arco

*mf* *al niente* *p*

Arco

*p*

Arco

*p*

C. basse

Arco

*mf*

Herodes

Que ma - lí - cia fez que se trou-xes - se'a - qui es - ta ca - be-ça que pe -

1235

5/8 3/8 2/4 7/8 3/4

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

*pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*al niente*

*(poco)*

Herodes

di me fos-se le - va da? Quem a des - vi - ou dos meus o - lhos pa-ra os teus?

1240

3/4 5/4 3/4 7/8 2/4 7/8

Celli 1+2

Cello 3

Cello 4

Cello 5

C.basse

*pp* *p* *ppp* *(poco)* *(ppp)* *al niente*

*Pizz.* *p*

*Pizz.* *p*

*Pizz.* *p*

*Pizz.* *p*

Flûte 1

Flûte 2

Flûte 3

1245

7/8 Commode, sans traîner 3/4 4/4 *rit.* *Accel.* 2/4 *a tempo* 4/4

Herodes

*f* *mf* *ff* *p* *f* *pp* *f* *ppp* *f*

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

*p* *mf* *f* *pp* *f* *ppp* *f*

A partir de ce point  
le rôle de Salomé peut  
être chanté par la  
soprano qui chante la Aia II

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

(Vibra.)

Perc. 1

Marimba

Perc. 3

Perc. 2 (Crotales)

Harpe

Salomé

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

Flûte 1 *pp* *pp* *p* *pp* *p* *pp*

Flûte 2 *ord.* *pp* *p* *pp* *p* *pp* *Flûte 3* *ppp*

Flûte 3 *pp* *p* *p* *pp* *p* *pp*

Cor 1 *sempre simile*

Cor 2 *p*

(Vibra.) **5** *(à la ♫)* **3** **4** **4** 1260

Perc. 1 *ppp* *mf* *Ped.* *pp*

(Crotales)

Perc. 2

Harpe *p* *p*

Salomé

Cello 1 **5** *(à la ♫)* **3** **4** **4** 1260 *Jeté*

Cello 2 *Jeté*

Cello 3 *Jeté*

Cello 4 *Arco* *p diminuendo* *p diminuendo* *sempre simile*

Cello 5 *Arco* *p diminuendo* *p diminuendo* *sempre simile*

C. basse *p diminuendo* *p diminuendo* *sempre simile*

Flûte 1 *pp* *pp* *pp* Flzg. *ppp* *ppp* *f* *ff* *p*

Flûte 2 *ord.* *pp* *pp* *pp* *mf* *pp*

Flûte 3 *ppp* Flzg. *ppp* *ord.* *(ppp)* *p* *bf* *pp*

Cor 1

Cor 2

(Vibra.)

Perc. 1 *mf* *p* *pp* *mf* *ppp* *f* *ff* *pp* *p*

Perc. 2 (Crotales) *éteuffec* *(ppp)*

Harpe *p* *f*

Salomé (toujours souriante) *É a ca-*

Cello 1 *4/4* *3/8* *4/4* *5/4*

Cello 2 *4/4* *3/8* *4/4* *5/4*

Cello 3 *4/4* *3/8* *4/4* *5/4*

Cello 4

Cello 5

C.basse *pp*

Flûte 1 *ppp* *ff* *p* *ppp*

Flûte 2 *f* *f* *pp*  
muta in Piccolo

Flûte 3 *sfz* *pp* *f* *ppp* *p* *pp*

Cor 1 *ppp*

Cor 2 *ppp*

Perc. 1 *ppp* *p* *p* *ppp*

Harpe *mf* *f* *mf*

Salomé  
be - ça - de'um ban - di - do - que ma - ta - va nas al - dei - as.

Celli 1-3 *ppp*

Celli 4-5 *p*

C.basse *p*

*molto Rit.*

3/4 (1265) 7/8 4/8 4/4

Re $\sharp$  Fa $\flat$   
Re $\sharp$



Herodes

Não é. Es - ta é \_\_\_\_\_ a ca - be - ça de um

*Largo desolato* ♩ = 52 ca. 3/8 1270

Celli 1+2

*espressivo*

*p* *mf* *pp* *p*

Cello 3

*espressivo*

*p* *mf* *pp* *p*

(*mf*) ad lib.

al niente

Cello 4

*mf* *al niente* *p* *al niente* *p*

Cello 5

*mf* *al niente* *mf* *p*

C. basse

*Pizz.* *mf*

Arco

*mf*

**Herodes**

san - to que'es - - ta - va'a cri - ar \_\_\_\_\_ deu - ses p[e] - los de - ser - tos. \_\_\_\_

**Celli 1+2**

*p* *pp* *mf* *pp* *al niente* *< mf* *ppp*

**Cello 3**

(V) *ad lib.* *pp* *al niente* *pp* *al niente*

**Cello 4**

*pp* *p* *mf* *al niente* *mf* *pp* *p* *< mf*

**Cello 5**

*pp* *p* *mf* *al niente* *mf* *pp* *p* *< mf*

**C.basse**

*al niente* *mf* *pp* *mf* *al niente* *mf* *al niente*

Flûte 1 *legatissimo* *ppp* *cresc. poco a poco* *(mf)* *fff*

Flûte 2 *legatissimo* *ppp* *cresc. poco a poco* *(f)* *p* *fff*

Flûte 3 *ppp* *f* *p*

Cor 1 *f* *pp*

Cor 2 *mf*

(Vibra.) *4/4* *legatissimo* *pp* *Ped.* *cresc. poco a poco* *(f)* *fff* *Ped.*

Perc. 1 *pp* *Ped.* *cresc. poco a poco* *(f)* *fff* *Ped.*

(Crotales) *laissez vibrer* *pp*

Cl. Tubes *laissez vibrer* *pp* *Ped.*

Timbales *ppp* *fff*

Marimba *f* *fff*

Harpe *legatissimo* *pp* *cresc. poco a poco* *fff*

*4/4* *accelerando poco a poco* *1280* *2/4* *Vif, énergique* *♩=72 ca.* *3/4*

Cello 1 *ppp* *(vib.)* *cresc. poco a poco* *(pos. naturelle)* *f* *pp*

Cello 2 *ppp* *cresc. poco a poco* *(f)* *pp*

Cello 3 *ppp* *cresc. poco a poco* *(f)* *pp*

Cello 4 *ppp* *cresc. poco a poco* *(mf)* *Pizz.* *Arco* *fff*

Cello 5 *ppp* *cresc. poco a poco* *(mf)* *Pizz.* *Arco* *fff*

C.basse *ppp* *cresc. poco a poco* *(mf)* *Pizz.* *Arco* *fff*





Flûte 1 *ord.* *p* *ff subito* *3* *ff* *al niente* *pp*

Flûte 2 *ord.* *p* *ff subito* *3* *ff* *al niente* *pp*

Flûte 3 *Picc.* *pp* *mf* *3* *p* *al niente* *p*

Cor 1 *ff* *p* *ff* *p* *ff* *p* *ff* *al niente*

Cor 2 *ff* *p* *ff* *p* *ff* *al niente*

Perc. 1 (Vibra.) *f* *ff* *ff* *ff* *ff*

Perc. 2 (Crotales) *p* *ff* *laissez vibrer*

Perc. 3 (Marimba) *sfz* *f* *f* *mf* *f*

Harpe *f* *ff* *fff* *ff* *f* *ff*

Cello 1 *Sul Pont.* *V* *ff* *p* *pp* *pos. naturelle* *f* *p* *f* *p* *ff* *p* *Pizz.* *3* *ff*

Cello 2 *Sul Pont.* *V* *ff* *p* *pp* *pos. naturelle* *f* *p* *f* *p* *ff* *p* *al niente* *p*

Cello 3 *Arco* *Sul Pont.* *ff* *p* *Pizz.* *f* *sfz* *p* *subito* *Arco* *3* *p* *al niente* *p* *Crini Battute* *6* *ff*

Cello 4 *(pizz.)* *f* *ff* *f* *sfz* *p* *subito* *Arco* *3* *mf* *pp* *al niente* *Crini Battute* *6* *ff*

Cello 5 *Pizz.* *f* *ff* *f* *sfz* *p* *subito* *Arco* *3* *mf* *p* *Crini Battute* *6* *ff*

C.basse *Pizz.* *f* *ff* *f* *mf* *p* *Crini Battute* *6* *ff*

[illegible]

Flûte 1 *mf* *p* *ff*

Flûte 2 Flzg. *ff* *p* *ff* *ord.* *p*

Flûte 3 *mf* *p*

Cor 1 *ff* *f* *ff* *ffz* *p*

Cor 2 *ff* *p* *ffz* *ff* *p*

(Vibra.) **4** *subdivisez à la ♩* **3** **4** **7** **8** *(toujours à la ♩)* **5**

Perc. 1 *f* *mf* *ff* *ff subito* *f* *p*

(Crotales) Perc. 2 *f*

(Marimba) Perc. 3 *mf* *f*

Harpe *f* *fff* *Lab* *ff* *ffz* *f* *mf*

Cello 1 *p* *mf* *Pizz.* *mf* *ff* *Arco Sul Pont.* *mf* *pp* *mf*

Cello 2 *p* *mf* *Pizz.* *mf* *ff* *Arco Sul Pont.* *mf* *pp* *Pizz. ord.* *pp* *ff* *p*

Cello 3 *p* *mf* *Pizz.* *mf* *ff* *Arco Sul Pont.* *mf* *pp* *Pizz. ord.* *ff* *p*

Cello 4 *ff* *Pizz.* *ff* *Arco Sul Pont.* *ff* *ff*

Cello 5 *ff* *Pizz.* *ff* *Arco Sul Pont.* *ff* *ff*

C.basse *ff* *ff* *ff*





*a piacere*  
(colla parte)

1306

X

Perc. 3

Harpe

(8<sup>va</sup>)

Herodes

*a piacere*  
(colla parte)

Man-dei-o-ma-tar e quis que me trou-xes-sem a su-a ca-beça.

1306

X

Cello 4

(V<sup>la</sup>) ad lib.

ppp

Cello 5

(V<sup>la</sup>) ad lib.

ppp

C. basse

(V<sup>la</sup>) ad lib.

ppp

Flûte 1

*p*

Flûte 2

*p*

Flûte 3

*p*

(*p*)

Cor 1

*ff*

*ppp*

*f* (non dim.)

Cor 2

*ppp*

*fff*

*ff* (non dim.)

**4**  
**4**

*a tempo*

**9**  
**8**

*Maestoso*

$\text{♩} = 66 \text{ ca.}$

**4**  
**4**

**3**  
**8**

Perc. 1

*p*

*fff*

Timbales

*f*

*ppp*

Cl. Tubes

*changez la pédale à chaque attaque*

Tam-tam

*laissez vibrer*

*changez la pédale à chaque attaque*

*p*

*mf*

Cello 1

*ppp*

*fff*

*ppp*

*f*

Cello 2

*ppp*

*fff*

*ppp*

*f*

Cello 3

*ppp*

*fff*

*ppp*

*f*

*p*

*ff*

*p*

*ff*

Flûte 1 *ff*

Flûte 2 *ff*

Flûte 3 *p*

Cor 1 *p*

Cor 2 *ff* *f* *ff* *p*

Perc. 1 *p* *ff*

Perc. 2 (Timbales) *ff*

Perc. 3 (Cl. Tubes) *p* *ff* *mf*

Harpe *ff* *ff* *ff* *mf* *f* *laissez vibrer*

Cello 1 *pp* *f* *ff* *f* *ff*

Cello 2 *pp* *f* *ff* *f* *ff*

Cello 3 *p* *mf* *p* *f* *ff*

Cello 4 *p* *mf* *p* *f* *ff*

Cello 5 *ff* *p* *mf* *f* *ff*

C. basse *ff* *p* *mf* *f* *ff*

1310  $\frac{3}{8}$   $\frac{3}{4}$  10  $\frac{10}{8}$  9  $\frac{9}{8}$  1315  $\frac{3}{8}$   $\frac{3}{4}$

Vibra.  $\frac{3}{8}$   $\frac{3}{4}$

Tam-tam *ff* (posez la mailloche, prenez 4 baguettes de vibra.)

*p subito*

Flûte 1 *al niente* *pp* *al niente*

Flûte 2 *al niente* *pp* *al niente*

Flûte 3 *pp* *al niente*

Cor 1 *ff* *ppp* *ppp* *al niente*

Cor 2 *p* *fff*

Cor 2 *ff*

Perc. 1 (Vibra.) *pp*

Perc. 2 (Timbales) *ff* *ppp*

Harpe *mf* *pp*

Herodes

Por - que foi que'a pe - dis - te?

Celli 1-3 *ff* *ppp* *ppp* *ppp* *al niente*

Cello 4 *p* *ppp* *ppp* *ppp* *ff*

Cello 5 *p* *ppp* *ppp* *ppp* *ff*

C.basse *p*

1320 *Desolato (même tempo)*

9/8 *ppp* *al niente*

3/4 *ppp* *ff*

4/4 *ppp* *ff*

Marimba

Perc. 3 *f*

Flûte 1 *f*

Flûte 2 *f*

Flûte 3 *f*

Cor 1 *ff*

Cor 2 *ff*

(Vibra.) **4/4** *Vif, énergique*  $\text{♩} = 72 \text{ ca.}$

Perc. 1 *ff* *p* *f* *ff* *ff*

(Marimba) Perc. 3 *ff* *ff* *ff*

Harpe *ff* *ff*

Tam-tam

Perc. 2 *ff*

**2/4** *Vif, énergique*  $\text{♩} = 72 \text{ ca.}$

**3/4**

**2/4** *Maestoso*  $\text{♩} = 66 \text{ ca.}$

**3/8**

Cello 1 *ff* *mf* *f* *ff* *p* *f* *ff*

Cello 2 *ff* *mf* *f* *ff* *p* *f* *ff*

Cello 3 *ff* *ff* *Pizz.* *ff*

Cello 4 *ff* *ff* *Pizz.* *ff*

Cello 5 *ff* *ff* *Pizz.* *ff*

C. basse *f* *ff* *f* *ff* *ff*

Flûte 1 *f*

Flûte 2 *f*

Flûte 3 *f*

Flûte 1 Flzg. *f*

Flûte 2 Flzg. *f*

Flûte 3 Flzg. *ff*

Cor 1 *ff*

Cor 2 *ff*

Cor 2 *f*

(Vibra.)  $\frac{3}{8}$   $\Delta$   $\frac{3}{4}$

Perc. 1 *ff*

(TamTam) *ff*

Grosse Caisse

Cl. Tubes

Perc. 3 *ff*

Tamtam *f*

Perc. 1 *ff* *mf*

Perc. 3 *ff*

Harpe *ff*

Sib

$\frac{3}{8}$   $\Delta$   $\frac{3}{4}$

$\frac{3}{8}$   $\Delta$   $\frac{3}{4}$  1330  $\frac{5}{8}$   $\Delta$   $\square$   $\frac{3}{4}$   $\frac{8}{8}$

Cello 1 *ff*

Cello 2 *ff*

Cello 3 *ff*

*pp* *ff*

*pp* *ff*

C. basse *ff*

C. basse *ff* *p* *ff*

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Cl. Tubes)

Perc. 2

Perc. 3

Harpe

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

ord.

Flzg.

ff

f

mf

sf

1335

cut!

(fluide, cantabile)

Flûte 1 *f* *ppp* *(ppp)* *f* *(avec un long diminuendo)*

Flûte 2 *ppp* *f* *ppp* *f* *al niente*

Flûte 3 *ord.* *ppp* *f subito* *al niente*

**Soli**

Cor 1 *ff* *pp*

Cor 2 *ff* *pp* *ff*

1340 **X** *Quasi Recitativo (même tempo ♩=66 ca.)* *a piacere* *(colla parte)* **4** *Plus lent* *(pas de trémolo)* **3** **3** *Maestoso (♩=66 ca.)* *(assez brutal)* **X**

Perc. 1 (TamTam) *ppp*

Perc. 2 (Timbales) *ppp*

Perc. 3 (Gongs) *ppp*

Harpe *ff*

Salomé *(perplexe, hésitante, presque sans voix)* *pp*

Por - que foi \_\_\_\_ que'a \_\_\_\_ pe - di?

1340 **X** *Quasi Recitativo (même tempo ♩=66 ca.)* *a piacere* *(colla parte)* **4** *Plus lent* *(V<sup>o</sup>) ad lib.* **3** **3** *Maestoso (♩=66 ca.)* *(assez brutal)* **X**

Cello 1 *ppp* *mf* *pp* *ff*

Cello 2 *ppp* *mf* *pp* *ff*

Cello 3 *ppp* *f* *pp* *ff*

Cello 4 *ppp* *ff* *pp* *ff*

Cello 5 *ppp* *ff* *pp* *ff*

C. basse *ppp* *ff* *pp* *ff*

Flûte 1 *f* *ff*

Flûte 2 *p* *ff*

Flûte 3 *f* *mf* *ff*

Cor 1 *ff* *ppp* *f* *ff* *pp* *ff* *pp*

Cor 2 *ff* *ppp* *f* *fff* *p* *ff* *ff* *pp* *ff* *pp*

1345 *a piacere* (colla parte) *Un peu plus lent* (♩=56 ca.)

(main gauche) crescendo Grosse Caisse

10 8 5 4 3 4 5 4

Perc. 1 *ff* *ppp* *p* *ff* *ff* *mf* *mf*

Grosse Caisse *ppp* *fff* *Cl. Tubes* *fff* *p* *mf*

Perc. 2 *ppp* *fff* *Timbales* *fff* *p* *Gongs* *f* *pp* *f* *f*

Perc. 3 *ppp* *fff* *mf* *ff* *mf* *ff* *ff* *ff*

Harpe *fff* *ff* *mf* *fff* *ff* *ff*

Salomé *a piacere* *p* Não sei. Não sei.

1345 *a piacere* (colla parte) *Un peu plus lent* (♩=56 ca.)

(main gauche) crescendo Grosse Caisse

10 8 5 4 3 4 5 4

Cello 1 *fff* *ppp* *(V<sup>tr</sup>)ad lib.* *f* *ff* *ff* *pp* *ff* *pp*

Cello 2 *fff* *ppp* *(V<sup>tr</sup>)ad lib.* *f* *ff* *ff* *pp* *ff* *pp*

Cello 3 *fff* *ppp* *(V<sup>tr</sup>)ad lib.* *p* *f* *ff* *pp* *ff* *pp*

Cello 4 *fff* *ppp* *(V<sup>tr</sup>)ad lib.* *p* *f* *ff* *pp* *ff* *pp*

Cello 5 *fff* *ppp* *(V<sup>tr</sup>)ad lib.* *f* *ff* *p* *ff* *pp* *ff* *pp*

C. basse *ppp* *f* *fff* *p* *ff* *pp* *ff* *pp*



# **X** *a piacere* (colla parte)

1350

(TamTam)

Perc. 1 *p*

(Timbales)

Perc. 2 *ppp*

(Gongs)

Perc. 3 *p*

Harpe *p*

*a piacere*  
*sotto voce*

Salomé

Que foi is - so que disses-tes, se-nhor que me ti - ra a al - ma to - da \_\_\_\_ do co - ra - ção. Não di - gais que me disses-tes a ver-da - de. Ah,

# **X** *a piacere* (colla parte)

1350

( $\sqrt{\text{■}}$ ) ad lib.

Celli 1+2 *ppp*

( $\sqrt{\text{■}}$ ) ad lib.

Cello 3 *ppp*

( $\sqrt{\text{■}}$ ) ad lib.

Celli 4+5 *p*

( $\sqrt{\text{■}}$ ) ad lib.

C. basse *p*



Herodes

*f* Que vi - - - nho de lu - ar te'em -

**4/4** *Largo desolato* ( $\text{♩} = 52 \text{ ca.}$ ) **5/8** **3/4** **2/4** **3/8**

Celli 1+2 *espressivo* *f* *mf* *pp* *mf*

Cello 3 *Arco* *espressivo* *ppp* *f* *pp* *mf*

Celli 4-5 *Arco* *p* *mf* *pp*

C. basse *mf* *pp* *mf* *p* *al niente*

Herodes

be - be - - dou? A - que - la ca - be - ça e - ra de'um san - to

**3/8** **3/4** **4/4** **3/4** **2/4** **1365**

Celli 1+2 *(V) ad lib.* *mf* *ppp* *mf* *p* *f*

Cello 3 *pp* *al niente* *ppp* *p* *p*

Cello 4 *p* *mf subito* *al niente* *p* *p*

Cello 5 *p* *mf subito* *al niente* *p* *mf* *p*

C. basse *mf* *mf* *al niente* *Pizz.* *Arco* *Pizz.* *mf* *mf*

Herodes

que can - ta - va nos de - ser - tos a me - mó - ria dos deu - ses fu -

**1366** **4/4** **3/4** **4/4**

Cello 1 *pp* *p* *mf* *pp* *mf* *pp* *p*

Cello 2 *pp* *p* *mf* *pp* *mf* *pp* *p*

Cello 3 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Cello 4 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Cello 5 *p* *pp* *mf* *pp*

C. basse *Arco* *mf* *(poco)* *mf* *pp* *mf*

Flûte 1  
Flûte 2  
Flûte 3

Cor 1  
Cor 2

4/4 [1370] 5/8 □ □ □ 2/4 4/4 Plus fluide (♩=56 ca.) 10/8 △ □ △ □ 3/4 [1375] Tamtam

Perc. 1 (Vibra.)  
Perc. 2 Timbales  
Perc. 3 (Cl. Tubes)  
Harpe

Herodes  
Cello 1  
Cello 2  
Cello 3  
Cello 4  
Cello 5  
C. basse

tu - ros. —

al niente

al niente

al niente

al niente

al niente

Flûte 1 *ppp* *ff* *p*

Flûte 2 *ppp* *f* *f* *pp* *f*

Flûte 3 *f* *pp* *f* *ppp*

Cor 1 *pp* *ff* *pp* *ppp* *pp*

Cor 2 *pp* *ff* *pp* *ppp* *pp*

Tam-tam

Perc. 1 *mf* *mf* *p* *laissez vibrer* *Vibra.* *ppp* *p* *ppp* *p*

(Timbales)

Perc. 2 *ff* *pp* *ff* *pp* *ppp* *laissez vibrer*

Gongs

Perc. 3 *f* *f* *p* *laissez vibrer*

Harpe

Reb, Sib

Mi $\sharp$

Salomé

Não e-ra: e - ra de'um ban - di - do que ma -

Celli 1+2 *ff* *pp* *ff* *pp* *ppp*

Cello 3 *ff* *pp* *ff* *pp* *ppp*

Celli 4+5 *ff* *pp* *ff* *pp* *p*

C. basse *ff* *pp* *ff* *pp* *p*

5/4 2/4 4/4 1380 2/4

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

Perc. 1

Perc. 2

Perc. 3

Harpe

Salomé

Celli 1-2

Cello 3

Celli 4-5

C.basse

ta - va nas al - dei - as, \_\_\_

1385

Flûte 1 *ppp*

Flûte 2 *ppp*

Flûte 3 *ppp*

Cor 1 *pp*

Cor 2 *ppp*

(Vibra.) *ppp*

Perc. 1 *ppp*

(Glockenspiel) *ppp*

Perc. 2 *ppp*

(Cl. Tubes) *ppp*

Perc. 3 *ppp*

Harpe *pp*

Salomé

so - no, Re - ti - rai - vos, pai, te - nho so - no, que - ro dor - mir.

**2** **5** **2** **5** **4** **3**  
**4** **8** **4** **8** **4** **4**

Celli 1-2 *ppp*

Cello 3 *p* *ppp*

Celli 4-5 *mf* *ppp*

*ppp*

*p* *ppp*

*mf* *ppp*

C.basse *p* *ppp*

*p* *ppp*

Flûte 1 *ppp*

Flûte 2 *ppp*

Flûte 3 *ppp*

Cor 1 *pp*

Cor 2 *ppp*

**3/4** **1/4** **3/8** **2/4** **3/8** 1395

Perc. 1 (Vibra.) *(ppp)*

Perc. 2 (Glockenspiel) *(ppp)*

Perc. 3 *ppp*

Gongs *p* *mf* *p* *mf*

Cl. Tubes

Harpe *f* *pp* *f*

Salomé *4:3* *3*

Dei - xai a sal - va a - - í no

**3/4** **1/4** **3/8** **2/4** **3/8** 1395

Celli 1+2 *pp* *pp* *ppp*

Cello 3 *p* *p* *ppp*

Celli 4+5 *mf* *mf* *ppp*

C.basse *p* *p* *ppp*



Flûte 1 *ppp* *ppp*

Flûte 2 *ppp*

Flûte 3 *ppp*

Cor 1 *ff* *ppp*

Cor 2 *ff* *pp* *ff*

Perc. 1 *ff* *ppp* *mf* *p* *ff*

Perc. 2 *pp* *f* *pp* *mf* *pp*

Gongs

Perc. 3 *f* *ff* *ff* *f*

Harpe *ff* *fff* *ff* *f* *p* *f* *ff*

Salomé

chão,

com a ca - be - ça.

Cello 1 *ff* *ff* *p* *pp* *p* *pp*

Cello 2 *ff* *ff* *p* *pp* *p* *pp*

Cello 3 *ff* *ff* *f* *pp* *mf* *pp*

Cello 4 *ff* *ff* *ff* *pp* *f* *pp*

Cello 5 *ff* *ff* *ff* *pp* *f* *pp*

C.basse *ff* *ff* *ff* *pp* *f* *pp*

9 8 □ □ □ □ Δ 3 4 1400 3 8 5 8 (à la ♫) 9 8

9 8 □ □ □ □ Δ 3 4 1400 3 8 5 8 (à la ♫) 9 8

[illegible]

## 7. Analepse

7/8 *Commode sans traîner*  $\text{♩} = 66 \text{ ca.}$  3/4 1410 4/4 *Rit.* *Accel.* 2/4 *a tempo* 3/4

Flûte 1 *f* *sfz* *p* *ff* *f* *mf* *ff* *p*

Flûte 2 *pp* *f* *f* *pp* *f* *pp*

Flûte 3 *p* *mf* *f* *sfz* *pp* *f* *ppp* *f*

3/4 1415 4/8 3/4

Flûte 1 *f* *sfz* *ppp* *ff* *mf*

Flûte 2 *ppp* *mf* *p* *f* *sfz* *ppp* *ff* *mf* *p*

Flûte 3 *p* *f* *pp* *f* *ff* *mf* *p*

3/4 3/8 2/4 1420 4/4

Flûte 1 *ff* *pp* *Flzg.* *p* *f* *p* *f* *ff* *sfz*

Flûte 2 *sfz* *p* *mf* *pp* *f* *pp* *ff* *p*

Flûte 3 *ff* *sfz* *ppp* *f* *p* *ppp* *p*

4/4 1421 2/4 3/4

Flûte 1 *ppp* *ff* *ff* *pp* *ff* *f* *p* *ff* *f*

Flûte 2 *f* *p* *f* *mf* *f* *p* *pp*

Flûte 3 *f* *pp* *ff* *f* *ff* *p* *f* *pp*

Flûte 1

Flûte 2

Flûte 3

**(3/4)** **1425** *Rit.* *a tempo* **4/4** **3/8** *Rit.* **4/8** *a tempo*

Flûte 1

Flûte 2

Flûte 3

**4/4** **1430** **2/4** **3/4** *Rit.*

Flûte 1

Flûte 2

Flûte 3

*a tempo* **2/4** **3/4** **1435** **4/4**

Flûte 1

Flûte 2

Flûte 3

**1437** *Rit.* *a tempo* *Rit.* *a tempo* **2/4**

1440

2/4 3/4 4/4

Flûte 1

Flûte 2

Flûte 3

*f* *p* *pp* *f* *ff* *p* *f* *ff* *ppp* *p* *ppp*

*Rit.* *a tempo*

*(écho)*

1445

4/4 3/4 4/4 3/4 4/4

Flûte 1

Flûte 2

Flûte 3

*pp* *f* *p* *ppp* *ff* *pp* *ff* *p* *ff* *gliss.* *gliss.* *p* *ff* *ff* *p* *ff*

*Accel.* *Agité (scherzando)* *subito a tempo*

1450

4/4 5/8 3/4

Flûte 1

Flûte 2

Flûte 3

*p subito* *ord.* *al niente* *f* *pp* *ff* *f* *ff* *p* *f* *ff* *p* *ff*

*Flzg.* *ord.* *al niente* *ff* *pp* *ff* *p* *f* *ff* *p* *ff*

*(ord.)* *p subito* *ff* *ff* *ff* *p* *f* *pp* *f* *ff*

1455

2/4 7/8 4/4 7/8

Flûte 1

Flûte 2

Flûte 3

*f* *ff* *f* *p* *subito al niente* *pp* *mf subito al niente* *f* *ppp* *p* *mf* *ppp*

*Rit. molto* *a tempo* *Rit.* *a tempo*

*legatissimo* *Flzg.* *ppp* *al niente*

7/8 *Rit.* 4/4 *a tempo* 4/8

Flûte 1 *mf* *ppp* *mf* *p* *ppp* *mf* *sfz* *p* *f* *ppp*

Flûte 2 *p* *mf* *ppp* *f* *pp* *f* *ff* *pp* *p*

Flûte 3 *p* *pp* *p* *ppp* *ord.* *p* *f* *ppp subito* *mf* *ppp*

1460 3/8 5/8 *Rit.* 5/4 *a tempo* 2/4

Flûte 1 *p* *f* *ppp* *mf* *(écho)* *p* *pp* *f* *p* *p* *ff*

Flûte 2 *ff* *pp* *p* *f* *pp* *f* *p* *p* *ff*

Flûte 3 *p* *mf* *ppp* *mf* *f* *pp* *p* *f* *p* *sfz* *p* *ff*

2/4 4/4 1465 *poco Rit.* 4/8 *a tempo* 2/4 3/4

Flûte 1 *mf* *ffz* *ff* *f* *pp* *mf*

Flûte 2 *Flzg.* *ppp subito* *f* *mf* *Flzg.* *pp* *p* *ppp* *p* *ppp* *mf*

Flûte 3 *f* *mf* *ppp subito* *f* *p*

3/4 2/4 4/4 1470 3/4

Flûte 1 *ffz* *mf* *pp* *mf* *ff* *mf* *pp* *Flzg.* *(écho)* *pp*

Flûte 2 *mf* *mf* *pp* *mf* *f* *ff* *mf* *p* *pp* *Flzg.* *(écho)* *mf* *sfz*

Flûte 3 *Flzg.* *mf* *ppp* *ord.* *mf* *ppp* *ord.* *(écho)* *pp* *f* *mf* *sfz* *p* *f* *mf*

4/4 Rit. a tempo 3/4 1475 7/8

Flûte 1  
Flûte 2  
Flûte 3

Flûte 2 Flzg.

ppp f ppp ff f mf f mf p

> ppp f mf f sfz pp f ff

7/8 1476 3/4 5/4 Rit. a tempo 4/8

Flûte 1  
Flûte 2  
Flûte 3

Flûte 2 Flzg.

ord. mf f sfz f mf f

pp pp f mf p

f sfz pp ff ppp f ff p ff

gliss.

1480 4/4 Rit. a tempo 4/8

Flûte 1  
Flûte 2  
Flûte 3

ff p f f ppp ppp ff

f p f p f p f p f mf

4/8 1485

Flûte 1  
Flûte 2  
Flûte 3

p f pp f pp

p f pp f pp

ff f pp f pp

5

Cor 1

Cor 2

ppp

ppp

ppp

(ppp)

1495 (Vibra.)

*Lent tempo souple* ♩ = 56 ca.

Perc. 1

Ped.

(Mi♭), Fa♯, Sol♭, (La♯)  
(Re♯), (Do♯), Si♯

Harpe

1495 *Lento*  $\text{♩} = 56 \text{ ca.}$  *tempo souple*

2/4 7/8 4/4 2/4

Cello 1 *Pizz.* *pp*

Cello 2 *Pizz.* *ppp*

The musical score for measures 1495-1500 is written for two cellos. Measure 1495 is in 2/4 time, marked *Lento* with a tempo indication of  $\text{♩} = 56 \text{ ca.}$  and *tempo souple*. Both cellos play a half note G2. Measure 1496 is in 7/8 time, marked *Pizz.* and *pp*. Both cellos play a half note G2. Measure 1497 is in 4/4 time, marked *Pizz.* and *ppp*. Both cellos play a half note G2. Measure 1498 is in 2/4 time, marked *Pizz.* and *ppp*. Both cellos play a half note G2. Measure 1499 is in 2/4 time, marked *Pizz.* and *ppp*. Both cellos play a half note G2. Measure 1500 is in 2/4 time, marked *Pizz.* and *ppp*. Both cellos play a half note G2.



Flûte 1 *p* *ppp* *f* *al niente* *f* *ppp* *f*

Flûte 2 *f* *mf* *f* *ff* *al niente* *f* *al niente* *(non legato)*

Flûte 3 *f* *ppp* *mf subito* *f* *al niente* *p* *f*

Cor 1 *(ppp)*

Cor 2 *(ppp)*

(Vibra.)  $\frac{5}{8}$   $\square$   $\square$  |  $\frac{2}{4}$  1500  $\frac{5}{8}$   $\square$   $\square$  |  $\square$  |  $\square$  |  $\frac{3}{4}$

Perc. 1 *mf* *mf*

Crotales *laissez vibrer*

Perc. 2 *ppp*

Cl. Tubes *ppp*

Perc. 3 *ppp* Ped.

Harpe *p* *f* *p*

Aia I Que'o — meu pai da-va'um ban -

Aia II O que'é que vós so - - - nhas - tes?

A partir de ce point le rôle de Aia II peut être chanté par la soprano qui chante Salomé

$\frac{5}{8}$   $\square$   $\square$  |  $\frac{2}{4}$  1500  $\frac{5}{8}$   $\square$   $\square$  |  $\square$  |  $\square$  |  $\frac{3}{4}$

Cello 1 Arco *ppp*

Cello 2 Arco *ppp*

Cello 3 *ppp*

Cello 4 *ppp*

Cello 5 *ppp*

C.basse *ppp*

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

(Vibra.)

Perc. 1

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Aia I

que - te e - eu dan - - - ça - va di - an - te dos con - vi - vas.

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

1505

1505

Flûte 1 *pp* *al niente* *f* *mf* *ppp*

Flûte 2 *pp* *al niente* *f* *ppp* *f* *al niente* *pp* *mf* *f*

Flûte 3 *pp* *ppp* *f* *f* *pp* *ppp* *mf*

Cor 1

Cor 2

(Vibra.)  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{1}{4}$   $\frac{5}{8}$  (1510) (à la ♯)  $\frac{3}{8}$

Perc. 1 *ppp* *p* *f* *p* *ppp*

(Crotales)

Perc. 2

(Cl. Tubes)

Perc. 3 *p* *Ped.* *Ped.* *p*

Harpe *p* *mf* *f* *Sol#* *Do#* *f*

Aia I *p* [Ah] *f* De tal ma - nei - ra eu dan -

Aia II *p* [Ah] [Ah] *ppp*

$\frac{2}{4}$   $\frac{4}{4}$   $\frac{1}{4}$   $\frac{5}{8}$  (1510) (à la ♯)  $\frac{3}{8}$

Cello 1 *p* *al niente* *p* *al niente* *ppp* *Sul Tasto*

Cello 2 *p* *al niente* *p* *al niente* *ppp* *Sul Tasto*

Cello 3 *p* *al niente* *p* *al niente* *ppp* *Sul Tasto*

Cello 4 *Arco Sul Tasto* *p* *Pizz. (pos. naturelle)* *f subito* *ppp* *Arco Sul Tasto*

Cello 5 *Arco Sul Tasto* *p* *Pizz. (pos. naturelle)* *f subito* *ppp*

Flûte 1 *f* *pp* *f* *pp* *p* *ppp* *al niente*

Flûte 2 *ppp* *f* *pp* *p* *mf* *al niente*

Flûte 3 *p* *mf* *al niente*

Cor 1 *p* *mf* *ppp* *al niente*

Cor 2 *(ppp)* *ppp* *al niente*

(Vibra.) **3** **8** **4** **4** **3** *Largo desolato* (♩=52 ca.)

Perc. 1 *f* *p*

(Crotales)

Perc. 2 *p*

(Cl. Tubes)

Perc. 3

Harpe *ff* *f* *p* *ff*

Aia I *ça - va* *f* *que o meu pai me di - zi - a:*

Aia II *p* [Ah]

**3** **8** **4** **4** **3** *Largo desolato* (♩=52 ca.)

Cello 1 *espressivo* *ppp* *f* *espressivo*

Cello 2 *Pizz. (pos. naturelle)* *p* *Arco* *ppp* *f* *espressivo*

Cello 3 *Pizz.* *f* *p* *Arco* *p*

Cello 4 *Pizz. (pos. naturelle)* *f* *p* *Arco* *p*

Cello 5 *(pizz.)* *mf* *f* *p*

C.basse *(pizz.)* *mf* *Arco* *p*

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

1515

*rit.*

*accel.*

*Assez Vif* ♩=84 ca.

4/4

3/4

Perc. 1 (Vibra.)

Perc. 2 (Crotales)

Perc. 3

Marimba

Harpe

Aia I

*sotto voce*  
(presqu'en extase)

*p* pe - de-me'o que

*mf* qui

*f* se - res. \_\_\_\_\_

1515

*rit.*

*accel.*

*Assez Vif* ♩=84 ca.

4/4

3/4

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C.basse

*Arco*

*f*

*p*

*ppp*

*f*

*p*

*mf*

*Pizz.*

The musical score is for the piece "L'Espresso" by Olivier Messiaen. It is written for a large ensemble and includes the following parts:

- Flûte 1, Flûte 2, Flûte 3:** Three flutes, each with a treble clef. They play melodic lines with various dynamics like *f*, *pp*, *ppp*, and *p*.
- Cor 1, Cor 2:** Two horns, each with a treble clef. They play supporting parts with dynamics like *fff* and *pp*.
- (Vibra.):** Vibraphone, indicated by a bracket and a treble clef. It plays a rhythmic pattern.
- Perc. 1:** Percussion 1, indicated by a bracket and a treble clef. It plays a rhythmic pattern.
- Perc. 2:** Percussion 2, indicated by a bracket and a treble clef. It plays a rhythmic pattern.
- (Marimba):** Marimba, indicated by a bracket and a treble clef. It plays a rhythmic pattern.
- Triangles:** Triangles, indicated by a bracket and a treble clef. It plays a rhythmic pattern.
- Harpe:** Harp, indicated by a bracket and a treble clef. It plays a rhythmic pattern.
- Aia I:** Aia I, indicated by a bracket and a treble clef. It plays a rhythmic pattern.
- Cello 1, Cello 2, Cello 3, Cello 4, Cello 5:** Five cellos, each with a treble clef. They play melodic lines with various dynamics like *f*, *pp*, *ppp*, and *p*.
- C.basse:** Cello basse, indicated by a bracket and a treble clef. It plays a rhythmic pattern.

The score includes various musical notations such as notes, rests, and dynamic markings. It also features a tempo change from 4/4 to 5/8, marked "Lent" and "à la 1".

The musical score is for the opera 'L'Espresso' by Georges Bizet. It features a variety of instruments and vocal parts. The woodwinds include three flutes (Flûte 1, 2, 3), two cori (Cor 1, 2), and a vibraphone (Vibra.). The percussion section includes crotales, triangles, and three different types of percussions (Perc. 1, 2, 3). The strings consist of a harp (Harpe), five cellos (Cello 1-5), and two arias (Aia I, Aia II). The vocal parts are for the two arias (Aia I, Aia II) and the two cori (Cor 1, 2). The score is written in French and includes various musical notations such as dynamics (ppp, f, ff, mf, p, pp, pp), articulation (legatissimo, subito, ord.), and performance instructions (laissez vibrer, Sul Pont.). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is for a full orchestra and vocal ensemble.

Flûte 1

Flûte 2

Flûte 3

Cor 2

(Vibra.)

Perc. 1

(Crotales)

Perc. 2

Harpe

Aia I

Aia II

Celli 1+2

Cello 3

Cello 4

Cello 5

C.basse

2/4 1526

**X** *a piacere*  
(colla parte)

7/8 3/4

2/4 1526

**X** *a piacere*  
(colla parte)

7/8 3/4

2/4 1526

**X** *a piacere*  
(colla parte)

7/8 3/4



Flûte 1 *f* *mf* *ff* *p* *f* *pp* *p*

Flûte 2 *f* *pp* *f* *pp* *ppp*

Flûte 3 *f* *sfz* *pp* *f* *ppp* *f* *p* *f* *pp*

Cor 2 *ppp*

(Vibra.)  $\frac{3}{4}$  1530  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Perc. 1 *ppp* Ped. *mf*

(Cl. Tubes)

Perc. 3 *p* *ppp* Ped.

(Crotales)

Perc. 2 *p*

Harpe *p* *(p)* *f*

Aia II *f* Do vos - so

Celli 1+2  $\frac{3}{4}$  1530  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Celli 3+4

Cello 5

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Crotales)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Aia II

mo - do de dan - çar. Dos ges - tos que fa - zeis quan -

2/4 3/8 1535 3/4 4/8 3/8

2/4 3/8 1535 3/4 4/8 3/8

Cello 1

Cello 2

Cello 3

Pizz.

Pizz.

Pizz.

2/4 3/8 1535 3/4 4/8 3/8

Flûte 1 *sf subito* *pp* *ppp* *sfz* *f* *ppp*

Flûte 2 *sfz* *p* *ppp* *ff* *ppp* *f* *ppp* *ppp*

Flûte 3 *sf* *ppp* *p* *ppp* *p* *ppp*

Cor 1 *pp* *pp*

Cor 2 *ppp* *ppp* *f*

(Vibra.)  $\frac{3}{8}$   $\frac{3}{4}$   $\frac{4}{8}$  1540  $\frac{5}{8}$   $\frac{4}{4}$   $\frac{2}{4}$

Perc. 1 *mf* *f* *p* *ppp* *f* *sfz*

Harpe *f*

Aia I *p* [Ah] *p* Que ges - tos fa - ço eu? *ppp*

Aia II do dan - - - çais. *p* [Ah] *f* As

Cello 1 *pp* *ppp* (pizz.) *ppp*

Cello 2 *pp* *ppp* (pizz.) *ppp*

Cello 3 *pp* *ppp* (pizz.) *ppp*

Cello 1 Arco Sul Pont. *ppp*

Cello 2 Arco Sul Pont. *ppp*

Cello 3 Arco Sul Pont. *ppp*

Cello 4 Sul Pont. *ppp*

Cello 5 Sul Pont. *ppp*

Flûte 1 *f* *mf* *f* *f* (écho) *f*

Flûte 2 *sfz* *p* *p* (écho) *pp* (écho)

Flûte 3 *pp* *pp*

Cor 1 *ppp* *(ppp)*

Cor 2 *ppp* *(ppp)*

(Vibra.) **2/4** **3/8** **2/4** **4/8** 1545

Perc. 1 *pp* Ped. *mf* *pp*

(Cl. Tubes) Perc. 2 *ppp* Ped.

Harpe *p* *mf* *pp*

Aia I *p* [Ah]

Aia II cou - sas - em que estais pen - san - do *p* [Ah] estão fa - zen - do

Cello 1 *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)*

Cello 2 *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)*

Cello 3 *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)*

Cello 4 *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)*

Cello 5 *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)* *jeté* *(ppp)*

[illegible]

The musical score is for Luciano Berio's 'L'Espresso', Op. 46, No. 1. It is a concert piece for a large orchestra and vocal soloists. The score is written for a full orchestral ensemble, including woodwinds, brass, percussion, strings, and vocal soloists. The piece is in 3/8 time and consists of 1555 measures. The score is divided into three systems, each with a key signature change and a time signature change. The first system is in G major and 3/8 time. The second system is in D major and 2/4 time. The third system is in A major and 3/4 time. The score includes parts for Flute 1, Flute 2, Flute 3, Cor 1, Cor 2, Harpe, Perc. 1, Perc. 3, Aia I, Aia II, Cello 1, Cello 2, Cello 3, Cello 4, Cello 5, and vocal soloists (Soprano, Alto, Tenor, Bass). The score is written in a standard musical notation with various dynamics, articulations, and performance instructions. The vocal soloists have lyrics in Italian, which are transcribed in the score. The score is a complex and challenging work, requiring a high level of technical skill and musical understanding from the performers.

Flûte 1 *f* *mf* *ff* *p* *ppp*

Flûte 2 *f* *pp* *f* *pp* *ppp*

Flûte 3 *f* *pp* *f* *ppp* *f* *p*

Cor 1 *p*

Cor 2 *p*

Harpe *mf* *p* *mf* *mf* *p* *mf* *p* *mf* *p*

Fl. en Sol *pp*

Fl. en Sol *pp*

Fl. en Sol *pp*

1560 Grave *J*=48 ca.

Rit. Accel. *a tempo*

(Vibra.) Perc. 1 *pp* Ped.

(Cl. Tubes) Perc. 3 *ppp* Ped.

ord. *ppp*

Cello 1 *ppp*

Cello 2 *ppp*

Cello 3 *ppp*

Celli 4+5

C.basse *ppp*

muta in Flûte en Sol

Fab Sib

[illegible]



Flûte 1 *ppp* *al niente* *pp* *al niente* *ppp*

Flûte 2 *pp* *al niente* *pp* *al niente* *pp*

Flûte 3 *ppp* *al niente* *ppp*

Cor 1 *ppp* *al niente* *pochissimo* *p* *ppp*

Cor 2 *ppp* *al niente* *p* *ppp*

(Vibra.) *5/8* *1/4* *3/4* *1570* *5/8* *3/2*

Perc. 1 *mf* *ppp* *mf* *p* *f* *mf*

Perc. 2 (Crotales) *laissez vibrer* *mf* *mf*

Perc. 3 (Cl. Tubes) *pp* *ppp*

Ped. *ppp*

Harpe *Sib → Sib* *f* *p* *mf* *f* *p* *mf*

Cello 1 *pos. naturelle* *ppp* *pos. naturelle* *ppp*

Cello 2 *pos. naturelle* *ppp*

Cello 3 *pos. naturelle* *ppp* *al niente* *ppp*

Cello 4 *al niente* *ppp* *al niente* *ppp*

Cello 5 *al niente* *ppp* *gliss.* *ppp*

C.basse *Pizz.* *p* *Arco* *mf* *pp* *Pizz.* *p* *Arco*

Flûte 1

Flûte 2  
Fl. en Sol

Flûte 3  
Picc.

Cor 1

Cor 2

(Vibra.)

Perc. 1

(Crotales)

Perc. 2

(Cl. Tubes)

Perc. 3

Harpe

Cello 1

Cello 2

Cello 3

Cello 4

Cello 5

C. basse

al niente

ppp

pp

ppp

al niente

muta in Flûte

muta in Flûte

al niente

ppp

ppp

al niente

al niente

3

2

(la ligne inférieure un peu en dehors)

5

8

1575

7

8

4

4

laissez vibrer

mf

Ped.

ppp

mf

p

laissez vibrer

laissez vibrer

laissez vibrer

laissez vibrer

pp

mf

pp

pp

Ped.

(la ligne inférieure un peu en dehors)

Fab. La $\sharp$  mf

(la ligne inférieure un peu en dehors)

Solo

Fa $\sharp$

Sol $\sharp$

étouffez juste le Sol $\sharp$

Fa $\sharp$

laissez vibrer

7

Sil

laissez vibrer

f

sfz

p

3

2

5

8

1575

7

8

4

4

ppp

gliss.

ppp

ppp

al niente

al niente

al niente

pp

p

mf

pp

al niente

# 8. Épilogue

*Largo desolato*  
(toujours le même tempo)

5/8 5/4 3/4 3/8 5/4 7/8

1580

Celli 1+2 *espressivo* *f* *pp* *f* *pp* *f* *pp* *f*

Cello 3 *espressivo* *ppp* *f* *pp* *mf* *p* *mf* *p*

Cello 4 *espressivo* *ppp* *f* *p* *mf* *p* *mf* *p*

Cello 5 *espressivo* *ppp* *f* *p* *mf* *p* *mf* *p*

C.basse *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*al niente* *al niente* *al niente* *al niente* *al niente* *al niente* *al niente* *al niente*

*ben legato* *ad lib.* *ad lib.* *ad lib.* *ad lib.* *ad lib.* *ad lib.* *ad lib.*

*Pizz.* *Pizz.*

Perc. 3 *Tam-tam* *laissez vibrer* *pp*

Harpe *f*

Herodes *Ao fun - do do meu pas - - sa - do Sa-lo-mé dan - ça.*

1585

*Méditatif*  
*Toujours le même tempo*  
(♩ = 52 ca.)

7/8 2/4 3/8 4/4 3/4 2/4

Celli 1+2 *pp* *ppp* *p* *mf* *ppp* *mf*

Cello 3 *mf* *p* *ppp* *mf* *ppp* *mf*

Cello 4 *mf* *p* *ppp* *mf* *ppp* *mf*

Cello 5 *Arco* *p* *f* *p* *mf* *mf*

C.basse *Arco* *mf* *f* *p* *mf* *mf*

[illegible]

Flûte 1 *ff subito* *pp* *p < f* Flzg. *f p* ord.

Flûte 2 *sfz* *p mf* *pp*

Flûte 3 *ff* *sfz* *ppp* *f p*

Cor 1 *ppp* *p*

Cor 2 *pppp*

(Vibra.) **3/4** **3/8** **3/4** **2/4** **3/4** *subito: Largo* *♩=52 ca.*

Perc. 1 *pppp* **Tamtam** **Gongs** *laissez vibrer*

Perc. 2 *p* *laissez vibrer*

(Cymbale) *pppp* *laissez vibrer*

Perc. 3 *pppp*

Harpe *pp* *p* *f* *La♯* *Fa♯, La♯*

Herodes *As gra - ças de - bru - çam-se so - bre'o*

Celli 1+2 *p* *p < f* *mf*

Cello 3 *p*

Cello 4 *p*

Cello 5 *p* *f* *mf* *(♩)ad lib.*

C.basse *p* *f* *mf* *(♩)ad lib.*

Flûte 1 *ff* *p*

Flûte 2 *ff* *p*

Flûte 3 *ff* *p*

**Soli**

Cor 1 *pppp*

Cor 2 *pppp*

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

**4** **4** **4** **8** **4**

subito: *Poco scherzando*

$\text{♩} = 66 \text{ ca.}$

Perc. 1 (Vibra.) *pppp* Ped.

Grelots

Perc. 2 *pppp* (lointain, irrégulier)

Perc. 3 *p*

Gongs

Harpe *f* *pp* *ppp*

Fa $\sharp$   
Do $\sharp$

*étouffez*

Herodes

al - ve - jar das su - as es - pá - du - as, Su - as ca - rí - ci - as são ner - vo - sas e rá - pi - das,

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

**4** **4** **4** **8** **4**

subito: *Poco scherzando*

$\text{♩} = 66 \text{ ca.}$

Celli 1+2 *mf* *pp* *p* *mf* *pp* *al niente*

Cello 3 *ppp* *mf* *pp* *pp* *al niente*

Cello 4 *ppp* *mf* *p* *pp* *al niente*

Cello 5 *fp* *fp* *mf* *al niente*

C.basse *fp* *fp* *mf* *al niente*

Flûte 1 *ff* *p* *f*

Flûte 2 *ff* *p*

Flûte 3 *p f*

Cor 1 *pppp*

Cor 2 *pppp*

(Vibra.) **2**/**4** **3**/**4** **4**/**4** **2**/**4** **4**/**4**

subito: *Largo, un peu rêveur* *poco accel.* *Plus fluide* (♩=56 ca.) *tenuto* (quasi fermata) **1605** *a tempo*

Perc. 1 *f* *sfz* *p subito* *pp* *sfz*

(Grelots)

Perc. 2 *laissez vibrer* *(p)*

Tam-tam *laissez vibrer* *(p)*

Gongs *laissez vibrer*

Perc. 3 *come sopra* (*pppp*) *laissez vibrer*

Harpe *ppp* *laissez vibrer* *ff*

Herodes *mas p[ç] - lo sa - bor do seu - con - ta - cto - pa - re - cem de - mo - ra - dis - si - mas.*

Celli 1+2 *ppp* *f* *mf* *mf* *mf*

Cello 3 *mf* *ppp* *ppp*

Cello 4 *f* *pp* *mf* *mf* *p* *mf* *pp*

Cello 5 *f* *pp* *p* *mf* *p* *mf* *pp*

C.basse *mf* *f* *pp*

Flûte 1 *ff* *pp* *ff* *p*

Flûte 2 *pp* *ff*

Flûte 3 *ff* *pp* *ff* *p*

Cor 1 *(pppp)*

Cor 2 *pppp*

*Largo, un peu rêveur*

1606 *4/4* *5/8* *2/4* *4/4* *1/4*

(Vibra.) *tenuto (quasi fermata)*

Perc. 1 *ppp*

(Grelots)

Perc. 2

(Gongs) *laissez vibrer*

Perc. 3

Harpe *f*

Herodes *(commencez sotto voce, quasi en extase)*

Os seus de - dos sa - bem de cor o mis - té - ri - o

*Largo, un peu rêveur*

1606 *4/4* *5/8* *2/4* *4/4* *1/4*

(V<sup>tr</sup>) ad lib. *ppp*

Celli 1+2 *ppp* *ppp* *mf* *ppp*

Cello 3 *(V<sup>tr</sup>) ad lib.* *ppp* *ppp* *mf* *ppp*

Cello 4 *pp* *pp* *mf* *ppp*

Cello 5 *pp* *pp* *mf* *ppp*

C.basse *p*



Cor 1 *pppp*

Cor 2 *pppp*

Cor 2 *pppp*

1 4 3 4 2 4 3 4 3S

Mib. Fab, Solb  
Reb. Dob

Harpe *mf* *f* *ff*

Herodes  
das vo - lú - pi - as in - com - ple - tas. [Ah]

1 4 1610 3 4 2 4 3 4 3S

Celli 1+2 *mf* *ppp* *al niente* *mf* *pppp*

Cello 3 *pp* *f* *mf* *ppp*

Cello 4 *p* *(M)ad lib.* *al niente* *mf* *ppp*

Cello 5 *p* *(M)ad lib.* *al niente* *fp* *fp*

C.basse *p* *mf* *Pizz.* *p*

Flûte 1 *ppp*

Flûte 2 *ppp* **Soli**

Flûte 3 *ppp*

Cor 1 *ppp*

Cor 2 *pppp*

1615 **3** *Signes*

(Vibra.) ① ② ③

Perc. 1 *ppp* Ped.

Crotales ① ② ③

Glockenspiel

laissez vibrer

Cl. Tubes ① ② ③

Perc. 3 *ppp* Ped.

Harpe *ppp*

Herodes

*a piacere*  
(sotto voce, souriant, quasi en extase)

*p* Se-cam o - á - sis nos seus lá - bios can - sa - dos. —

1615 **3** *Signes*

Celli 1+2

Cello 3 *ppp* *jeté*

Cello 4 *ppp* *jeté*

Cello 5 *ppp* *jeté*

**3** *Commode, sans traîner* **7** **4** **8** **4**

$\text{♩} = 66 \text{ ca.}$

Flûte 1 *ppp* *p* *f* *ppp* *mf* *p* *ppp*

Flûte 2 *p* *f* *subito* *p* *f* *ppp* *muta in Flûte en Sol*

Flûte 3 *sfz* *p* *ppp* *p* *pp* *p* *ppp*

Cor 1 *pppp* *ppp*

Cor 2 *pp* *al niente* *pp*

(Vibra.) *Rit.* *a tempo* *Rit.* *a tempo* *subito: Grave* *poco accel.*

Perc. 1 *ppp*

(Glockenspiel)

Perc. 2

(Cl. Tubes)

Perc. 3 *ppp* *Gongs* *laissez vibrer* *p*

Harpe *gliss.* *ppp* *p* *laissez vibrer* *ppp* *p*

Herodes *A - pa - gam - se*

Celli 1-2 *ppp* *p*

Cello 3 *ppp*

Cello 4 *ppp*

Cello 5 *ppp*

C.basse *Arco* *p*

1620

4/4

7/8

4/4

2/4

3/4

48 ca.

Flûte 1

Flûte 2

Fl. en Sol

Flûte 3

*ff* *f* *ff* *p* *ff* *ff*

Cor 1

Cor 2

*pppp* *pppp*

**3/4** *Largo* (♩=52 ca.) **2/4** **3/4** **4/4** *Commode sans traîner* (♩=66 ca.) **3/4**

1625

Tam-tam

Perc. 2

*pp*

Cymbale

Perc. 1

(Vibra.)

*ppp* *Ped.*

Crotales

Perc. 2

*ppp* *laissez vibrer*

Perc. 3

*ppp* *p* *ppp* *p*

Harpe

*f* *ppp* *pp*

Herodes

lâm - pa - das nos con - tor - nos dos seus ar - re - me - dos.

**3/4** *Largo* (♩=52 ca.) **2/4** **3/4** **4/4** *Commode sans traîner* (♩=66 ca.) **3/4**

1625

Celli 1+2

*ppp* *mf*

Cello 3

*mf* *mf* *pp*

Cello 4

*mf* *mf* *p*

Cello 5

*p* *p*

C.basse

Flûte 1 *ff* *f* *muta in Piccolo*

Flûte 2 *muta in Piccolo*

Flûte 3 *Fl. en Sol* *ff* *al niente*

Cor 1 *pppp* *al niente*

Cor 2 *pppp* *al niente*

1626 **3/4** *Largo* (♩=52 ca.) **3/8** **3/4**

Perc. 1 (Vibra.)

Perc. 2 (Crotales) *laissez vibrer*

Gongs

Perc. 3 *laissez vibrer* *p*

Tamtam

Perc. 2 *pp* *laissez vibrer*

Harpe *(pp)*

Herodes

Lá fo - ra o lu - - - ar é de pra - ta... \_\_

1626 **3/4** *Largo* (♩=52 ca.) **3/8** **3/4**

Celli 1+2 *pppp* *mf*

Cello 3 *p* *mf* *pp*

Cello 4 *pp* *mf* *ppp* *mf* *pp*

Cello 5 *pp* *mf* *ppp* *mf*

C.basse *pp* *p* *mf* *pp* *mf*

baguettes dures 1630 2/4

(Vibra.)

Perc. 1 *ppp* Ped. *laissez vibrer*

Crotales Perc. 2 *ppp* *laissez vibrer*

Triangles Perc. 3 *ppp*

Harpe

Fa#, Sol#, La#  
Reb, Sib

Herodes

En - ros - cam-se'as som - bras sob a lu - a al - ta, e o

1630 2/4

Celli 1+2

Cello 3 (V)ad lib.

Cello 4 *ppp*

Cello 5 (V)ad lib. *mf*

C.basse (V)ad lib. *mf*

7/8 2/4

Celli 1-2 *p* *p* *al niente*

Cello 3 *pp* *p*

Cello 4 *p*

Cello 5 *mf* *p*

C.basse *mf* *pp* *mf*

3  
8

1635

4  
4

(Vibra.)

baguettes ordinaires

Perc. 1

*p*

Ped.

*f*

5

cut!

3  
8

(Crotales)

Perc. 2

*p*

*p*

Cl. Tubes

Perc. 3

*p*

Ped.

3/8 1635 4/4 cut! 3/8

ord. p ppp p p

Sul Pont. mf

Sul Pont. mf

V p mf

**Flûte 1**

**Flûte 2**

**Cor 1**

**Cor 2**

**Gongs**

**Perc. 2**

**Tamtam**

**Perc. 3**

**(Vibra.)**

**Perc. 1**

**Harpe**

**Herodes**

**Celli 1+2**

**Cello 3**

**Cello 4**

**Cello 5**

**C.basse**

pa - ços en - tre ár - vo - re e ár - vo - re, en - tre bos - que e bos - que...

Midi: Fa#, Sol#, La, Re#, Do#

1640

1640



Flûte 1 *pp* *f* *p* *f* *p* *f* *pp*

Flûte 2 *pp* *Flzg.* *ord.* *f* *p* *poco* *pp* *f*

Flûte 3 *ord.* *pp* *p > pp* *p* *pp*

Picc. *pp*

Cor 1 *p* *ppp*

Cor 2 *ppp* *sempre*

(Vibra.) *3/4* *4/4* *Commode sans traîner* (♩=66 ca.) *2/4* *Rit.* *3/4* *1645* *a tempo* *4/4*

Perc. 1 *ppp* *mf* *pp* *f* *p* *f* *pp* *mf* *p* *f*

Crotales *laissez vibrer sempre*

Perc. 2 *p*

Grelots *p* *ppp*

Cl. Tubes *mf* *Ped.* *f* *p* (toujours sans changer la pédale)

Harpe *f* *ppp* *subito* *f* *mf*

*Lo#* *étouffez peu à peu tout le reste* *Sol#*

Cello 1 *f(>) ppp* *jeté* *f(>) ppp* *jeté*

Cello 2 *ppp* *f(>) ppp* *f(>) ppp*

Cello 3 *f* *ppp*

Cello 4 *f* *ppp*

Cello 5 *f* *ppp*

C.basse *ppp* *f* *ppp* *ppp* *f* *ppp*

Flûte 1

Flûte 2

Flûte 3

Cor 1

Cor 2

Cor 3

Cor 4

Cor 5

Cor 6

Cor 7

Cor 8

Cor 9

Cor 10

Cor 11

Cor 12

Cor 13

Cor 14

Cor 15

Cor 16

Cor 17

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Cor 383

Cor 384

Cor 385

Cor 386

Cor 387

Cor 388

Cor 389

Cor 390

Cor 391

Cor 392

Cor 393

Cor 394

Cor 395

Cor 396

Cor 397

Cor 398

Cor 399

Cor 400

Cor 401

Cor 402

Cor 403

Cor 404

Cor 405

Cor 406

Cor 407

Cor 408

Cor 409

Cor 410

Cor 411

Cor 412

Cor 413

Cor 414

Cor 415

Cor 416

Cor 417

Cor

Flûte 1 *(ppp)*

Flûte 2 *(ppp)*

Flûte 3  
Picc.

Perc. 1 (Vibra.)  $\frac{3}{2}$  1650  $\frac{3}{4}$  *(la ligne inférieure un peu en dehors)* *(mf)*

Perc. 2 (Crotales) *pp* *étouffé* (Crotales)

Ci. Tubes *marteau doux* *(la ligne inférieure un peu en dehors)*

Perc. 3 *p* *mf* *mf* *p* *mf* *pp*

Harpe *(la ligne inférieure un peu en dehors)* *mf* *f* *mf* *f* *p*

Celli 1+2  $\frac{3}{2}$  1650  $\frac{3}{4}$  1655

Cello 5

C.basse

London, 23/IV/2010  
(orchestration)

***O Sonho* © Pedro Amaral**

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