

17  $\text{♩} = 60$

*sfz* *pp sub.* *ff* *pp* *f* *p* *mp* *p* *pp* *f* *mp* *p*

R  $\frac{3}{8}$  (9%) 34%  $\frac{3}{4}$   $\frac{1}{4}$

20

*ff > p* *sfz* *pp sub.* *ff* *pp* *pp*

R  $\frac{1}{4}$  C 42%  $\frac{3}{4}$  31%

23

*tr* *ord.* *(souffle)* *+ flz.* *ord. b.i.* *tr* *pp* *ff* *sffp* 6

R C 22% C 35%  $\frac{2}{4}$   $\frac{3}{8}$  C

27

*+ flz.* *tr* *vib. -> senza vib.* *ff > mp* *sfp* 3 3

R C 15% 60%  $\frac{3}{8}$   $\frac{2}{4}$  15%  $\frac{3}{8}$   $\frac{3}{8} + \frac{1}{8}$

31

*vib.* *senza vib.* *sffp* *sfz* 3 *sfp* *f sub.* 5

R  $\frac{3}{8} + \frac{1}{8}$  (15%)  $\frac{5}{16}$  30%  $\frac{3}{8}$   $\frac{3}{8}$

34  $\text{♩} = 60$

11 *pp* *molto vib.* 3 *rall.*  $\text{♩} = 30$  *p sub.* 3 *+ flz.* *tr* *ff > mp*

R  $\frac{3}{8}$  30%  $\frac{3}{4}$  42% 10%  $\frac{3}{8}$  30%  $\frac{3}{4}$

## 3. Quia respexit humilitatem

Alto *Solo*

Qui-a, qui - a, qui-a re-spe - xit hu-mi-li - ta - tem, hu-mi-li - ta - tem

Piano

5

an-cil - lae, an-cil - lae\_ su - ae, *tr* qui-a re - spe - xit hu-mi-li - ta - tem hu-mi-li -

9

- ta - tem an-cil - lae, an - cil - lae, an - cil - lae, an - cil - lae\_ su - ae: ec-ce\_ e - nim ex hoc, ex -

13

hoc, ec - ce\_ e - nim ex hoc, ex\_ hoc be - a - - -

*p*

16

- tam, be - a - - - tam, be - a - - - tam, be - a - tam me di - cent o - mnes ge - ne -

# String Quartet No.6

to the memory of James Avery 1937-2009

Brian Ferneyhough

**♩ = 53**  
**Scherzando inquieto**

Violin I: *col leg.*, *mezzo legno*, *3*, *pp*, *mezzo legno*, *3*, *mfz-p*, *pp*, *col leg. tratt.*, *5:4*, *col leg. gett.*, *8va*, *13:10*, *col leg.*, *5:3*, *pp*

Violin II: *mezzo legno*, *III.*, *3:2*, *IV.*, *balz.*, *3*, *mpz-p*, *pp*, *mezzo legno*, *9:6*, *ord.*, *poco tasto*, *mpz-p*, *pp*, *col leg. balz.*, *7:6*, *p*, *III. nv.*, *4:3*, *ppp*

Viola: *sempre secco e non vibr.*, *pizz.*, *ff*, *p*, *f*, *p*, *mfz*, *p*, *mpz*

Violoncello: *sempre IV scordatura Do in Sib (scritto in Do)*, *19:16*, *ffpp*, *pp*, *sub. sul pont. estr.*, *8:5*, *3:2*, *poco tasto*, *ord.*, *3:2*, *4:3*, *8:6*, *ppz*, *pp*, *ppp*, *pz*

4

Violin I: *bruscamente*, *5:3*, *n.v.*, *sul pont.*, *11:7*, *balz.*, *gliss.*, *p*, *mfz-p*, *ppp*, *al tal. mart.*, *V*, *9:8*, *ff*, *mf*

Violin II: *n.v.*, *I. & II.*, *V.*, *9:7*, *p*, *pp*, *mp*, *affetuoso*, *I.*, *IV.*, *pp*, *col leg. ord.*, *5:3*, *4:3*, *mp*, *mfz*, *ff*

Viola: *IV.*, *sfz*, *mf*, *mp*, *4:3*, *p*, *mpz*, *IV.*, *7:6*, *f*, *mf*

Violoncello: *poco pesante*, *13:9*, *arco*, *5:6*, *ppp*, *mp*, *p*, *f*, *p*, *f*, *p*, *f*, *mp*, *f*, *pizz.*, *4:3*, *n.v.*, *(b)*, *port.*, *pp*, *p*, *mfz-p*

## Presto \*)

The musical score is divided into three systems, each with four staves. The first system (measures 1-7) features a complex rhythmic pattern with dynamics ranging from *f* to *sf*. The second system (measures 8-14) includes articulations like *pizz.* and *arco*, with dynamics *sf* and *f*. The third system (measures 15-21) shows a more active texture with dynamics *sf* and *f*. The fourth system (measures 22-28) features a dense, rhythmic texture with dynamics *f* and *sf*.

\*) Schumann's Metronombezeichnung von 1842: / Schumann's metronome mark of 1842: ♩ = 160













In Section **H**, each instrument can choose between a multitude of gestures, each notated on a separate staff. If an unpitched gesture is not practical for the player, it can be disregarded. Air gestures can be shortened ad lib. if needed to breathe.

Percussion and Piano, alternate each time between a central gesture and a collection of gestures as marked by the arrows.

After section **I**  
FADE OUT at about 6 minutes

OR

repeat **B** - **E** a minor third down,  
then **F** - **G** and end.

Transposed sections are marked as **J** - **N**  
in the separate parts.

circa 0'30

**F**

circa 1'00

**H**

PIANO

**G**

circa 1'00

**I**

372 *accelerando* **26** leichtfertig (♩ = ♩. des 6/8)

*f*  $\rightrightarrows$  *p* *pp*

380 *pp* Dpf. auf **6**

393 *p sfz* **27** *poco rit.* **2** Dpf. ab

410 *p* **1** o. Dpf.

416 **28** *mf*  $\rightrightarrows$  *p*

423 *mf*  $\rightrightarrows$  *p*  $\rightrightarrows$  *pp*

429 *pp* **1** (-6) **2** **3** **4** **5** **6** *p*  $\rightrightarrows$  *pp* **1** (-6) **2** **3**

439 **4** **5** **6** **1** *pp* *p*

446 **1** **29** **3** *p* **2**

456 *p* **2** *mf cresc.* **2**

Altos

François Meimoun

---

# LES TROIS DANSEUSES

pour percussions, guitare & orchestre

TATEM

Altos

François Meimoun

---

# LES TROIS DANSEUSES

pour percussions, guitare & orchestre

*Co-Commande de l'Orchestre des Pays de Savoie  
& de Musique en Alpes*

TATEM

**OUVRAGE PROTÉGÉ**  
Toute reproduction (photocopie,  
numérisation...) même partielle  
SANS AUTORISATION  
constitue une contrefaçon

dédié à Adelaïde Ferrière et à Jérémy Jouve

**Altos**

# LES TROIS DANSEUSES

pour percussions, guitare & orchestre

François Meïmoun

♩ = 120, avec rubato

1 6 sp  
mf mf 4-9 p

14 2  
p mf 23-24

25 2  
mf p 29-30 p mp

33 14 3  
p mf 35-48 7 Vlc pizz 51-53

54 21  
Vlc 56-76 Guit

81 6  
f p f > p 85-90 f p f > p

20 Guit  
95-114

121 arco, sp  
tr tr tr tr tr tr  
ff p mf p mf

128 (tr) sempre sp  
p mf p mf p

136 1 1 1 1 1 1 1 1 6  
9 6 9 6 9 6 9 6 9 6  
16 16 16 16 16 16 16 16 16 16  
143-148

# A F F I N E

for Alkali Ensemble

AMY BRANDON

Meccanico ♩=84-100



Players play this rhythmic gesture at the pitch (or one of the pitches or timbres) indicated, emerging from nothing OR from another player's sound and returning to nothing. This process is repeated, with the pitches changing over time, and eventually into unpitched timbres. Players can enter at any time, *as long as they are synchronized with the 16<sup>th</sup> notes of others*. In general, they should only rest for a breath or so between gestures, so that there is a continuous flow of sound from the ensemble.

circa 1'00

**A** TACET

circa 0'30

**B** → ① ↔ ②

Musical notation for gesture B shows a treble clef with a single note on G4 and a bass clef with a single note on G2. An arrow points from the notes to a diagram showing two circles labeled 1 and 2 connected by a double-headed arrow.

circa 0'30

**C** → ①, ②, ③

Musical notation for gesture C shows a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G2, A2, B2, C3. An arrow points from the notes to a diagram showing three circles labeled 1, 2, and 3 with arrows pointing from 1 to 2 and 1 to 3.

circa 0'30

**D** → ①, ②, ③

Musical notation for gesture D shows a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G2, A2, B2, C3. An arrow points from the notes to a diagram showing three circles labeled 1, 2, and 3 with arrows pointing from 1 to 2 and 1 to 3.

circa 0'20

**E** → ①, ②, ③

Musical notation for gesture E shows a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G2, A2, B2, C3. An arrow points from the notes to a diagram showing three circles labeled 1, 2, and 3 with arrows pointing from 1 to 2 and 1 to 3.

circa 0'10

**E1** →

Musical notation for gesture E1 shows a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G2, A2, B2, C3. The dynamic marking *ff* is present. An arrow points from the notes to the right.

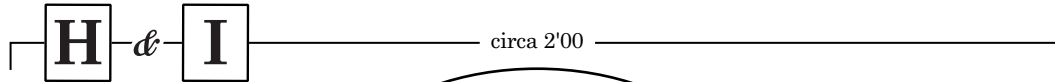
circa 0'30

**F** →

Musical notation for gesture F shows a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G2, A2, B2, C3. The dynamic marking *ff* is present. An arrow points from the notes to the right.

circa 0'30

**G** TACET



In section H, the Piano player needs to alternate between the figure H1 and one of the figures listed in the collection H2.

H1

alternate

H2

mute strings with fabric and hand

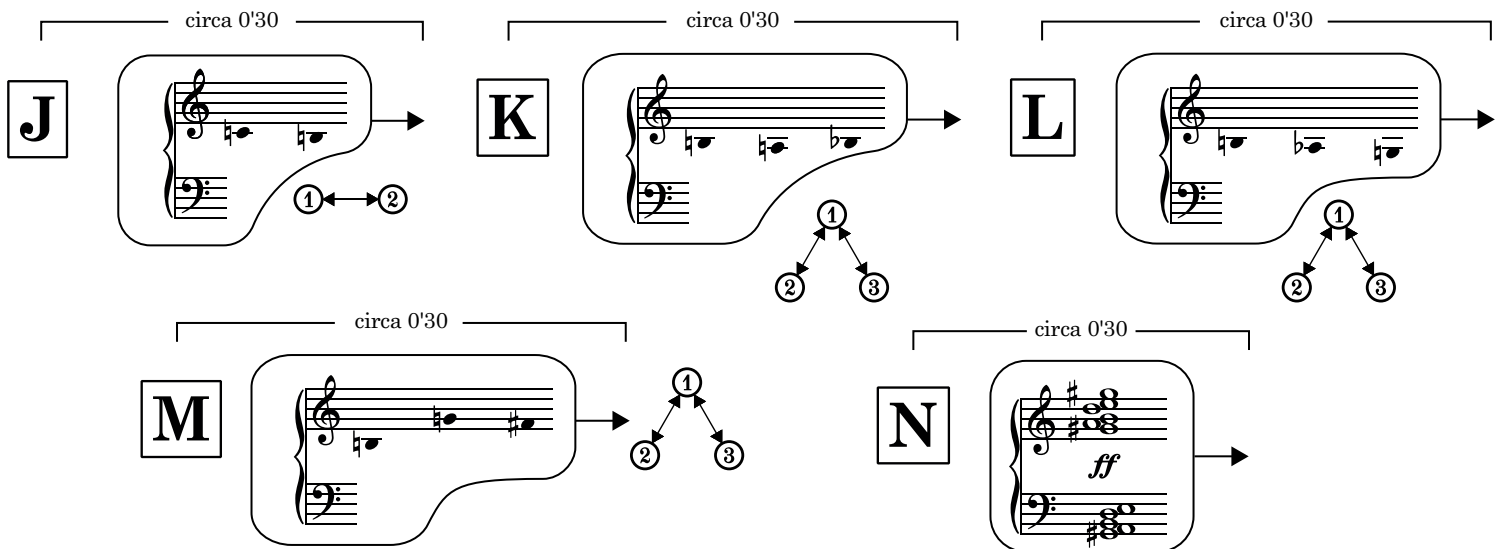
scrape keys without depressing, start with semitone and expand distance to octave for *p*

rub short treble strings OR metal pegs OR hammers with flat hand

rub low strings with palm

tap wood with fingernails (underneath keys)

alternate pedals





# BARCAROLLE

OPUS 71

MUSIQUE DE

# MEL BONIS

ORCHESTRATION

DE

JAWHER MATMATI

---

PARTITION D'ORCHESTRE

---



# BARCAROLLE



## NOMENCLATURE DES INSTRUMENTS

---

2 GRANDES FLÛTES { la 2<sup>e</sup> prenant  
                          { la Petite Flûte

2 HAUTBOIS

2 CLARINETTES (en SI $\flat$ ) { les deux prenant  
                                  { les Clarinettes (en La)

1 CLARINETTE BASSE (en SI $\flat$ ) : (*extension à l'Ut grave oblig.*)

2 BASSONS


2 CORS (en FA)

2 TROMPETTES (en UT)

1 TROMBONE TÉNOR

TIMBALES

PERCUSSIONS

- Caisse Claire
- Cymbale Suspendue
- Cymbales Frappées
- Cymbale Antique: 
- Tambour de Basque
- Tam-tam
- Triangle

1 CÉLESTA

1 HARPE

QUINTETTE À CORDES

(*Contrebasse à 5 cordes oblig.*)

---

# BARCAROLLE

- Op.71 -

Mélanie Héléne BONIS [1858-1937]

orch. Jawher MATMATI (2022)

**Andantino** (♩. = 54) **pressez un peu** ..... **rit** ..... **a tempo**

**GRANDE FLÛTE** 1 2

**HAUTOIS** 1 2 *mp dolce cantando*

**CLARINETTE en Sib** 1 2

**CLARINETTE BASSE en Sib**

**BASSON** 1 2

**CORS** 1 2

**TROMPETTE en UT 1.2**

**TROMBONE TÉNOR**

**TIMBALES**

**CYMBALES**

**CÉLESTA**

**HARPE** *mib fa# sol# lab ré# ut# sib*

**1ers VIOLONS** (6)

**2ds VIOLONS** (5)

**ALTOS** (4) *div.*

**VIOLONCELLES** (4) *div.*

**CONTREBASSES** (2)



# LES TROIS DANSEUSES

pour percussions, guitare & orchestre

François Meïmoun

Partition en ut

♩ = 120, avec rubato

The score is divided into three main sections. The first section (measures 1-16) features two horns (Cor 1 and Cor 2) with dynamics ranging from *mf* to *f* and *p*. The percussion section includes 2 Timbales, 4 Wood Blocks, 3 Roto-toms, 4 Petits gongs, 2 Cymbales, and Grosse caisse avec pédale, all of which are silent in this section. The Marimba plays a melodic line starting at *pp* and ending at *p*. The Guitare plays a rhythmic pattern starting at *p* and ending at *f*. The second section (measures 17-32) features strings (Violons 1, Violons 2, Altos, Violoncelles, and Contrebasse) with dynamics ranging from *mf* to *p*. The strings play a melodic line starting at *mf* and ending at *mf*. The Guitare continues its rhythmic pattern. The third section (measures 33-48) features strings (Violons 1, Violons 2, Altos, Violoncelles, and Contrebasse) with dynamics ranging from *mf* to *p*. The strings play a melodic line starting at *mf* and ending at *mf*. The Guitare continues its rhythmic pattern.

