

# I - "cloches et brouillards"

for 15 instruments

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$\text{♩} = 46$

The score is written in transposed notation; double bass harmonics sound an octave lower than notated (as do the other double bass tones), glockenspiel sounds two octaves higher than notated, celesta sounds an octave higher than notated. Flute, oboe, clarinet, bass clarinet and bassoon should play quarter-tones by fingering (rather than with embouchure). The piece should be played thoroughly without vibrato unless indicated.

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*rit.* ..... \* *a tempo*

*rit.* ..... \*

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), B Clarinet (B. Cl.), and Bassoon (Bsn.). Below these are the brass instruments: Horn (Hn.), Bb Trumpet (Bb Tpt.), and Trombone (Tbn.). The Percussion (Perc.) part includes instructions for using two bows, damping, and a mallet. The string section consists of Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions include:

- Flute:** *mf*, *pp*, *mp*, *mp*
- Oboe:** *p*
- Clarinets/Bassoon:** *p*, *mp*
- Horns/Trumpets/Trombones:** *pp*, *mp*
- Percussion:** *mp*, *pp*, *p*, *mp*
- Cello:** *mp*, *pp*, *mp*, *mf*, *mp*, *p*
- Violins:** *p*, *mf*, *mp*, *mf*, *mf*, *p*, *mf*
- Viola:** *p*, *mf*, *mp*, *p*, *mf*
- Violoncello:** *p*, *mf*, *mp*, *mf*
- Double Bass:** *mp*, *mp*, *mf*

Articulation and dynamics include accents, slurs, and hairpins. Specific performance notes like "pont. → tasto" and "ord. II" are present for the strings.

\* : no gap/caesura between *rit.* and *a tempo*

\*\* : very soft attack (use a reed that allow to attack without tongue)

*a tempo*

(♩ = ♩)

*molto rit.* . . . . .

9

Fl. *mp* (add low C# key) *p* *p*

Ob. *p*

B♭ Cl. *mp* *p*

B. Cl. *mp* *pp* *p*

Bsn. *p*

Hn. ♦ "echo horn" until bar 21 *p*

B♭ Tpt. *p*

Tbn. *ppp* *mp*

Perc. with bow *mp* I. v. with 2 bows (damp) *mp* *pp*

Cel. *mp* *mp* *mf*

Vln. I *p* *mp* *p* pont. → tasto

Vln. II *p* *mp* *p* (ord.) → tasto

Vla. *mp*

Vc. *mp* *p*

D.B. *mp* *p*

*a tempo*

(♩ = ♩)

*rit.* ..... \*

Fl. 13 (timbral trill with left hand middle finger) *p*

Ob. *pp*  $\leftarrow$  *mp*

B $\flat$  Cl. *p* *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 13 ( $\diamond$ ) *p*

B $\flat$  Tpt. *mp*

Tbn. *ppp*  $\leftarrow$  *mp*

Perc. 13 (with bow) *p* L. v. (with bow) *mp*  $\rightarrow$  *pp* (damp)

Cel. *mp* *mp* *p*

Vln. I 13 ord. *mp* (ord.)  $\rightarrow$  *tasto*

Vln. II ord.  $\rightarrow$  3 *mp* IV  $\rightarrow$  (ord.)  $\rightarrow$  *tasto*

Vla. II *mp*

Vc. III *mp*

D.B. II V *mp*

\* : no gap/caesura between *rit.* and *a tempo*

*a tempo* *rit.* ..... \* *a tempo*

16

Fl. *p mp p mp*

Ob. *p mp*

B $\flat$  Cl. *p mp*

B. Cl. *p mp pp*

Bsn. *p p*

Hn. *pp mp p*

B $\flat$  Tpt. *pp mp mp*

Tbn. *pp mp ppp mp*

Perc. *mp p mp*

Cel. *mf mp mp p*

Vln. I *pp mf pp mp mp*

Vln. II *p mp mp*

Vla. *mp mp pp mf*

Vc. *mp mp*

D.B. *mp*

with 2 bows

L.v. always with bow (damp)

"Wah-Wah" mute (Harmon-stem in)

tasto III 5 5 5 ord.

ord.

tasto 3 ord.

tasto II 6 6 6 ord.

I

I

\* : no gap/caesura between *rit.* and *a tempo*

*rit.* .....\* *poco più mosso* (♩ = 54) (♩ = ♩)

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

B♭ Cl. *p* *mf* *mp*

B. Cl. *p* *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mp* *p* *mf* *p*

B♭ Tpt. *mp* *mf* *p*

Tbn. *p* *mf* *p*

Perc. (with bow) (damp) with mallet l. v. with bow (damp)  
*mp* *pp* *mp* *mf* *pp*

Cel. *mp* *mf* *mp*

Vln. I *mp* *mf* *p* *mf*

Vln. II *mp* *mf* *mp*

Vla. *p* *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

\*: no gap/caesura between *rit.* and *poco più mosso*

23

Fl. *p* *mf* *p* *mp* *mp*

Ob. *mp* *p*

B♭ Cl. *mp* *pp* *mp* *mp*

B. Cl. *ppp* *mf* *p* *pp* *mf*

Bsn. *mp* *mp*

Hn. *mp* *mf* *p* *pp* *p*

B♭ Tpt. *p* < *mf* *mp*

Tbn. *p* *mf* *p* *pp* *mp*

Perc. always with bow (damp) L. v. (damp) *mf* *p*

Cel. *mf* *mp*

Vln. I *pp* *mf* *p* *pp* *mp*

Vln. II *pp* *mf* *p* *pp* *mp*

Vla. *p* *mf* *mp* *pp* *mp*

Vc. *p* *mf* *ppp* *mf*

D.B. *p* *mf* *pp* *mp*

*a tempo*

27

Fl. *mp* *p* *mf* *mp*

Ob. *pp* *mp* *p* *mf* *pp*

B♭ Cl. *pp* *p* *p* *mf*

B. Cl. *ppp* *mp* *mp*

Bsn. *mp* *p*

Hn. *mp*

B♭ Tpt. *pp* *mf* *p* *mp*

Tbn. *mf* *pp* *mf*

Perc. (always with bow) *mp* *mp* *mf*

Cel. *mf* *mp* *mf* *mp*

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *ppp*

Vla. (ord.) *mf* *p* *ppp*

Vc. *mp* *p* *pp*

D.B. *mf*

31

Fl. *mf* *p* *mf*

Ob. *mp*

B $\flat$  Cl. *mp* *p* *mf*

B. Cl. *pp* *mp*

Bsn. *p*

Hn. *pp* "echo horn" until bar 37 *mp*

B $\flat$  Tpt. *p* *mp* *pp*

Tbn. *p* *mp*

Perc. *f* *mf* with 2 bows *S* L. v. L. v. to Tam-Tam

Cel. *mf* *mp* *mf* *f* *f*

Vln. I *ppp* *mp* *ppp*

Vln. II *ppp* *mp* *p* *ppp* *mf* *mp*

Vla. *ppp* *mp* *ppp* *mf*

Vc. *p* *ppp* *mp* *ppp*

D.B. *mp* *mf* pizz. arco

(♩ = ♩)

34

Fl. *mf* *ppp*

Ob.

B♭ Cl. *mf*

B. Cl. *mp*

Bsn.

Hr. *pp* *p*

B♭ Tpt. *mf* *pp* *mp* *p*  
Harmon mute (stem out)

Tbn. *mf* *pp* *ppp* *p*  
Harmon mute (stem out)

Perc. Tam Tam with bow *f* Glockenspiel with bow *p* *pp*  
I. v. I. v.

Cel. *mf* *mp* *f* *mp*  
(Reo) \* Reo

Vln. I *mp* *pp* *mf* *pp* *mp* *mp*

Vln. II *mp* *f* *pp* *mf* *ppp*

Vla. *p* *f* *pp* *mf* *ppp*

Vc. *p* *ppp* *mf* *ppp* *p*

D.B. *p*

39

Fl. *p* *p* *mp* *pp* *p* *mp*

Ob. *mp* *pp* *mp*

B♭ Cl. *ppp* *mp* *p* *mp*

B. Cl. *pp* *mp*

Bsn. *pp* *mp*

Hn. *p* *pp* ♦ "echo horn" until bar 54

B♭ Tpt. *mp*

Tbn. *pp* *mp*

Perc. *mp* with mallet *p* with bow *p* with mallet *mp* with 2 bows *mp* I. v. *mp*

Cel. *mp* *mf* *mf* *mp* *mf* *mp*

Vln. I *pp* *mp* *mf* *pp*

Vln. II *mf* *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp*

Vc. *ppp* *mp* *p* *pp*

D.B. *ppp* *mp*





51

Fl. *ppp* *mp* *mp*

Ob. *mp*

B $\flat$  Cl. *ppp* *mp* *p*

B. Cl. *ppp* *p*

Bsn. *ppp* *p* *p*

Hn. *p* *p*

B $\flat$  Tpt. *mp* *mp*

Tbn. *ppp* *p* *p*

Perc. *mf* *p* *mp* *mf*

Cel. *mf* *mf* *mp* *mf*

Vln. I *ppp* *mp* *ppp*

Vln. II *p* *ppp* *mp* *ppp*

Vla. *ppp* *mp* *pp* *p* *ppp*

Vc. *ppp* *mp* *pp* *mf* *ppp*

D.B. *ppp* *mp* *pp*

Detailed description: This page of a musical score, numbered 14, covers measures 51 through 54. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinets, Bassoon) and brass (Horns, Trumpets, Trombone) sections play melodic lines with various dynamics and articulations. The strings (Violins I and II, Viola, Violoncello, Double Bass) provide harmonic support with sustained notes and dynamic shading. The percussion part includes complex rhythmic patterns. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Measure numbers 51, 52, 53, and 54 are clearly marked at the beginning of each system. Dynamics range from *ppp* (pianissimo) to *mf* (mezzo-forte). Articulations such as accents and slurs are used throughout. Some parts include fingerings (e.g., III, IV) and breath marks.

54

Fl. *ppp* *p*

Ob.

B♭ Cl. *ppp* *p*

B. Cl. *mp*

Bsn.

Hn. *mp*

B♭ Tpt.

Tbn.

Perc. *p* (lift pedal gradually) - - - \*

Cel. *mp* \*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*