COMPOSITION PORTFOLIO

Submitted in partial fulfilment of the degree of Masters of Music

at the Department of Music and Musicology

Rhodes University

Grahamstown

by

Paul Richard

Supervisor: Dr Clare Loveday

April 2015

I hereby declare that this is my own original work,

created by me for the purposes of this degree

ACKNOWLEDGEMENTS

Thanks to Dr Clare Loveday for her continuous support and help. It has been such an incredible experience working together.

Thanks to Dr Mareli Stolp to whom I am dedicating *Thanatos* for her expertise and input on the score.

Thanks to the Rhodes University Department and Dr Lee Watkins for facilitating the production of this portfolio.

INDEX

Thanatos for solo piano..... Page 5

Woundwind for Alto Saxophone and Percussion..... Page 21

Stupid Superstition for speaking choir..... Page 33

Cirque for Wind Sextet.....Page 56

THANATOS

for solo piano

by

Paul Richard

2014

Dedicated to Mareli Stolp

Instrumentation

piano

Duration

Approximately 9 minutes

Notes for Performers

Accidentals

Accidentals last the duration of the bar and apply only on the line they are written.

Composer's Notes

Thanatos is the Greek representation of Death on earth. This piece describes the journey that leads to Heaven after someone's passing. All along this path, *Thanatos* asks questions about our past and gives us time to think back on our lives. Each movement depicts a different mood or feeling.

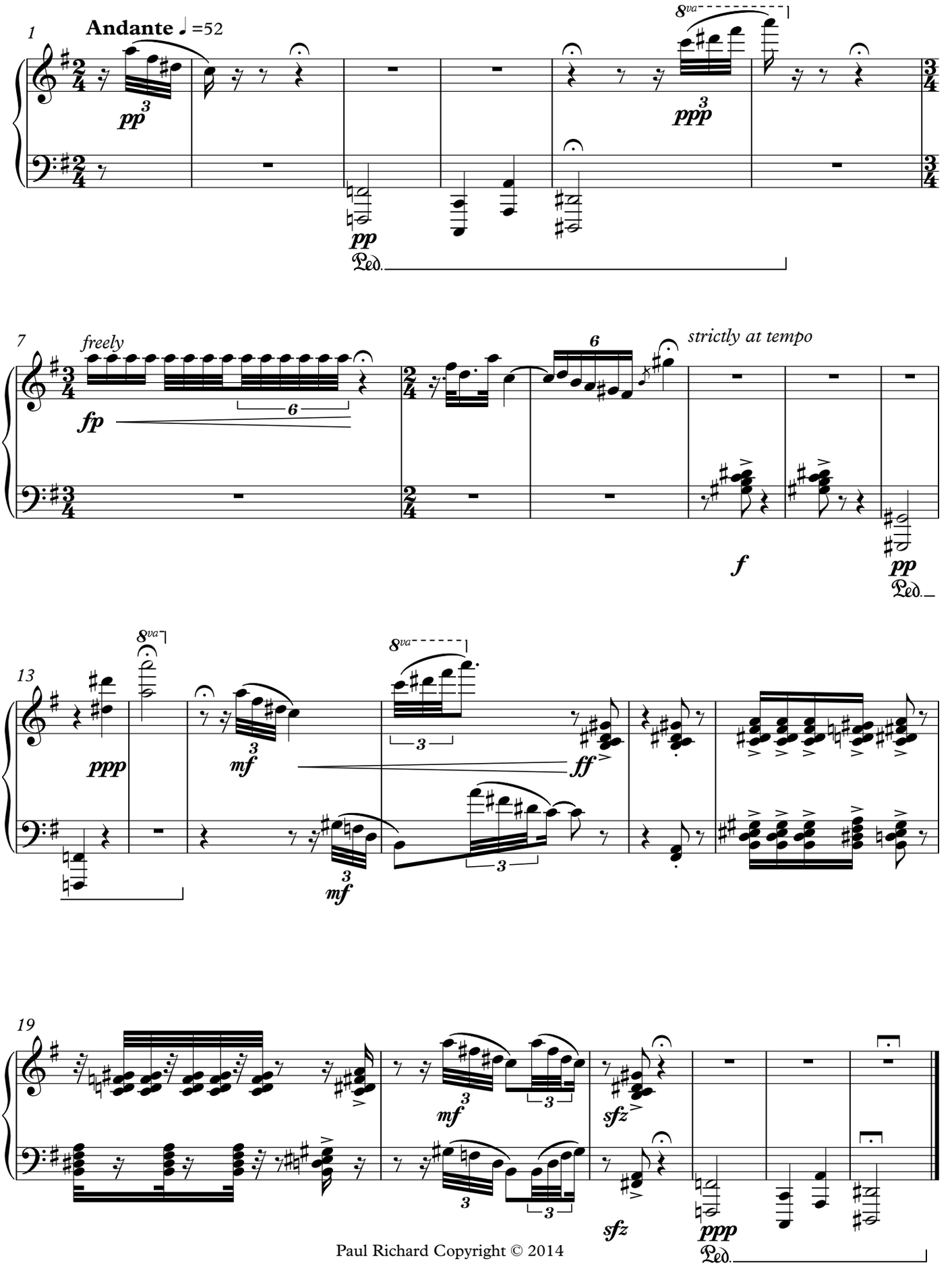
27 November 2014

To Mareli Stolp

THANATOS 1

Where everything started

Paul RICHARD



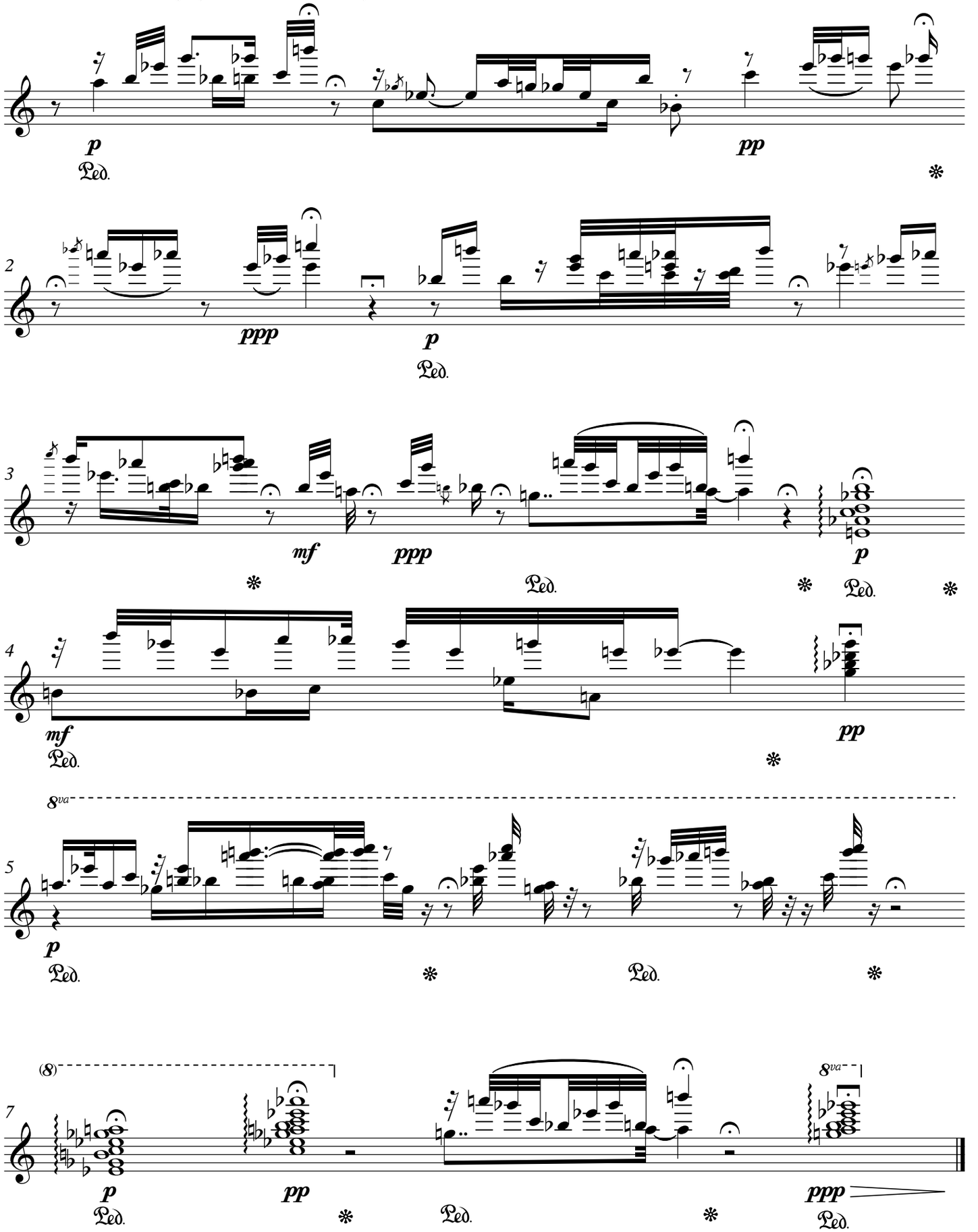
Paul Richard Copyright © 2014

THANATOS 2

Levitation

Paul Richard

Slow and freely (not mechanical)



Paul Richard Copyright © 2014

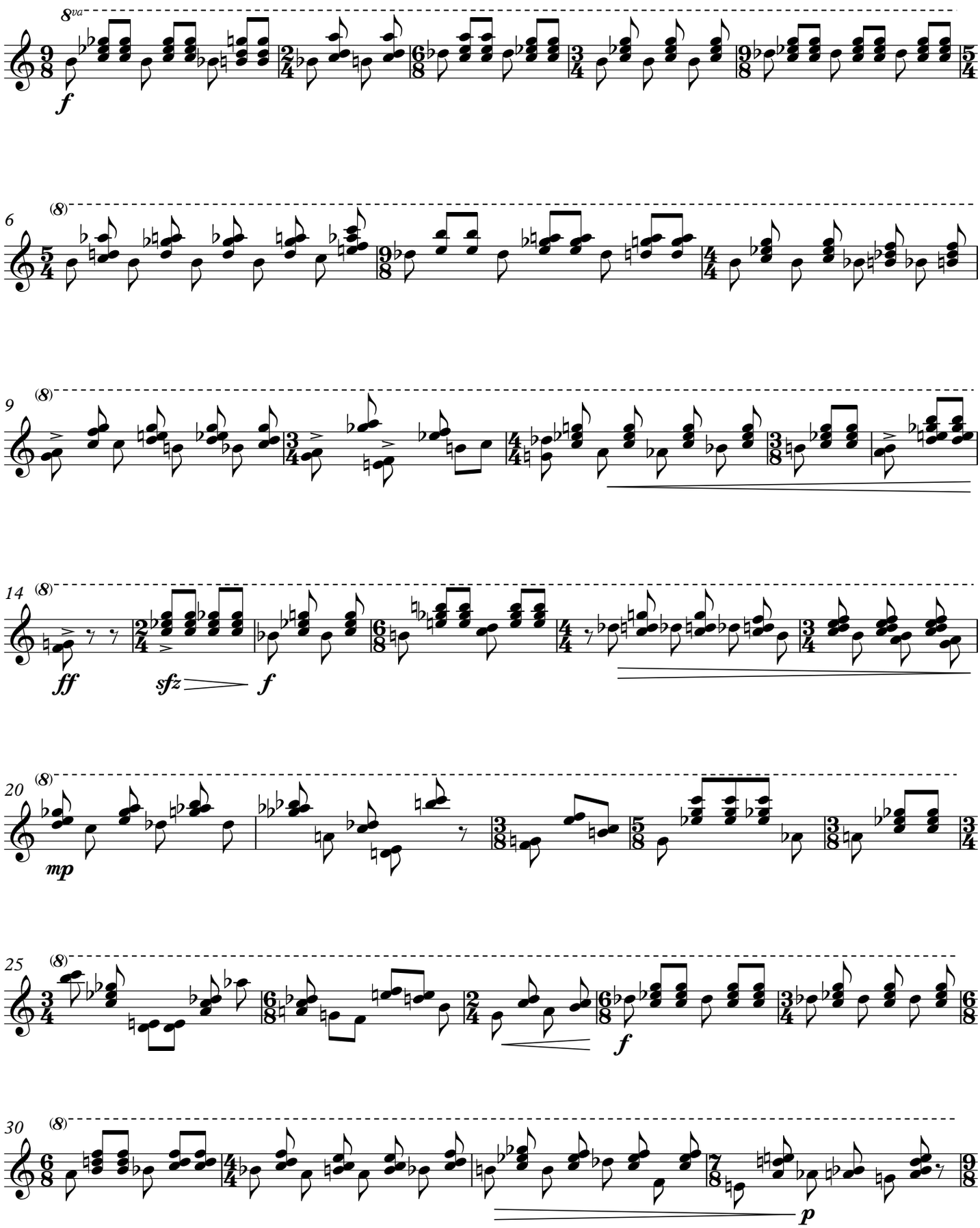
THANATOS 3

Emergency Exit

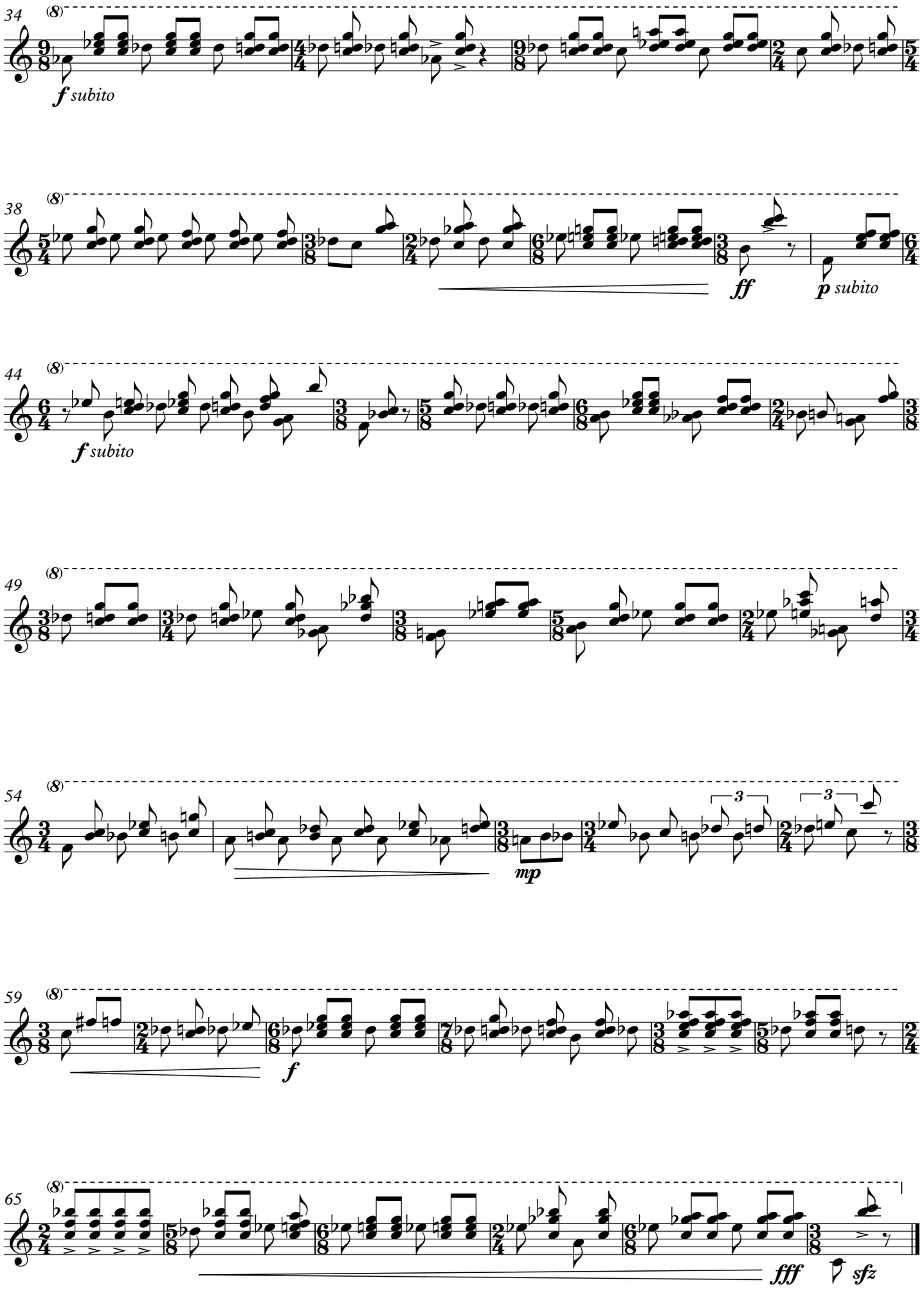
Paul Richard

♩. = 132 (♪=♪)

senza pedal



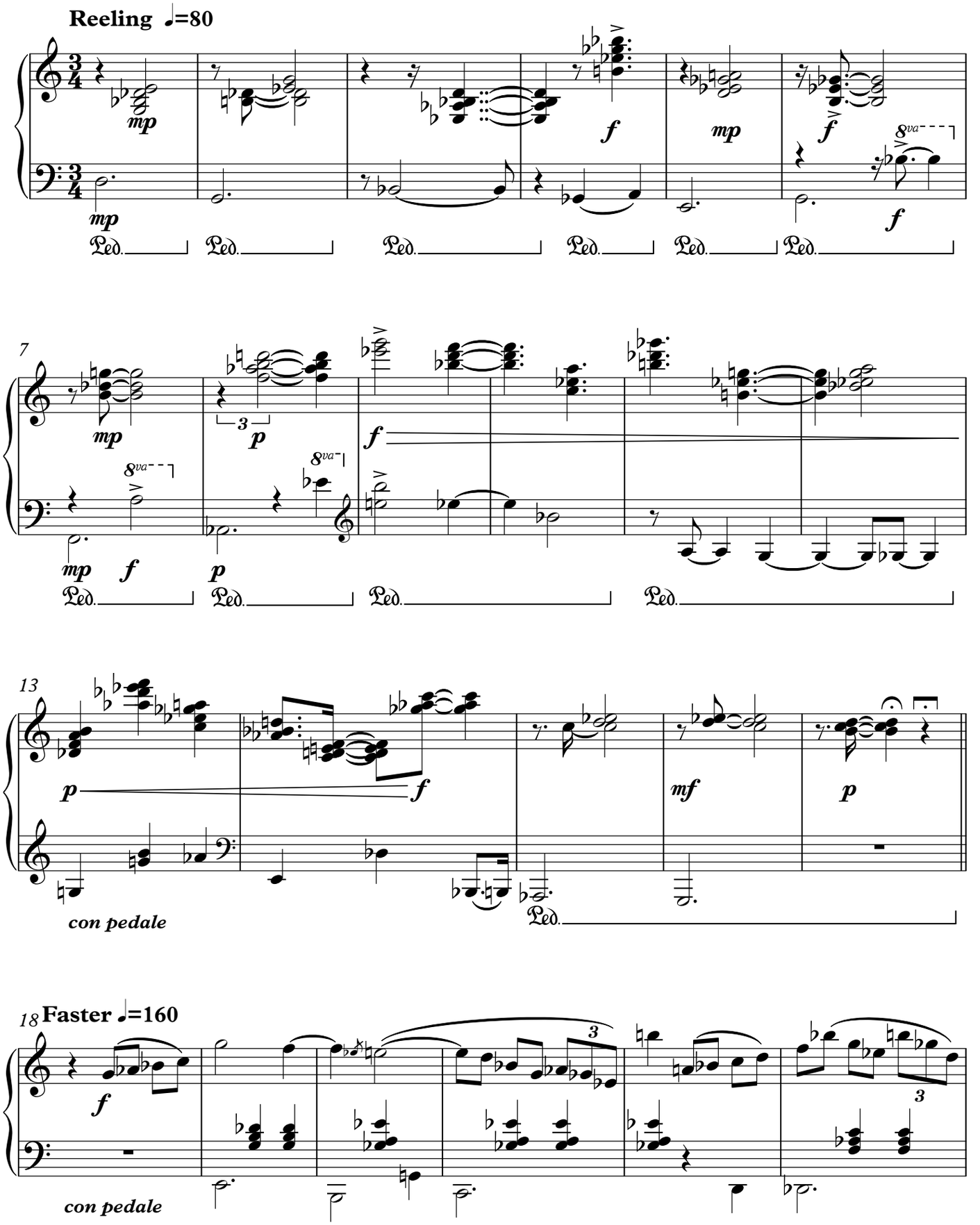
Paul Richard Copyright © 2014


34
(8)
f subito
38
(8)
ff
p subito
44
(8)
f subito
49
(8)
54
(8)
mp
59
(8)
f
65
(8)
fff
sfz

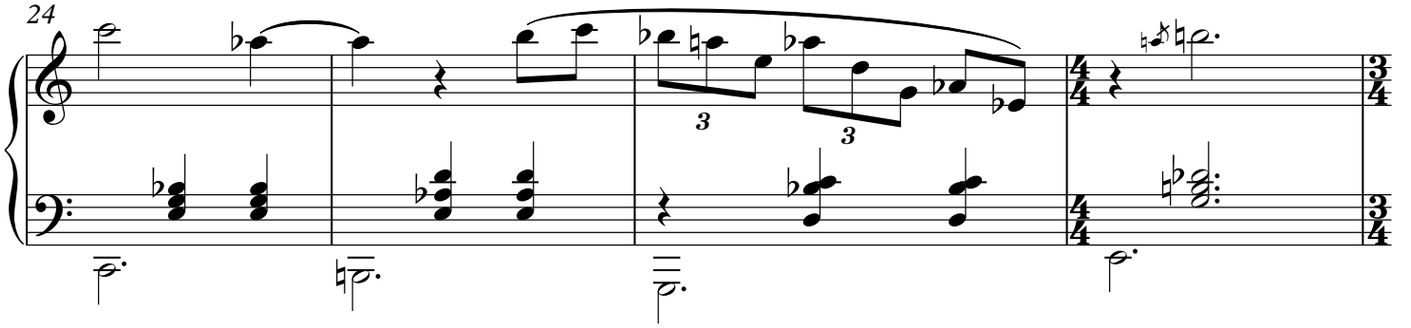
THANATOS 4

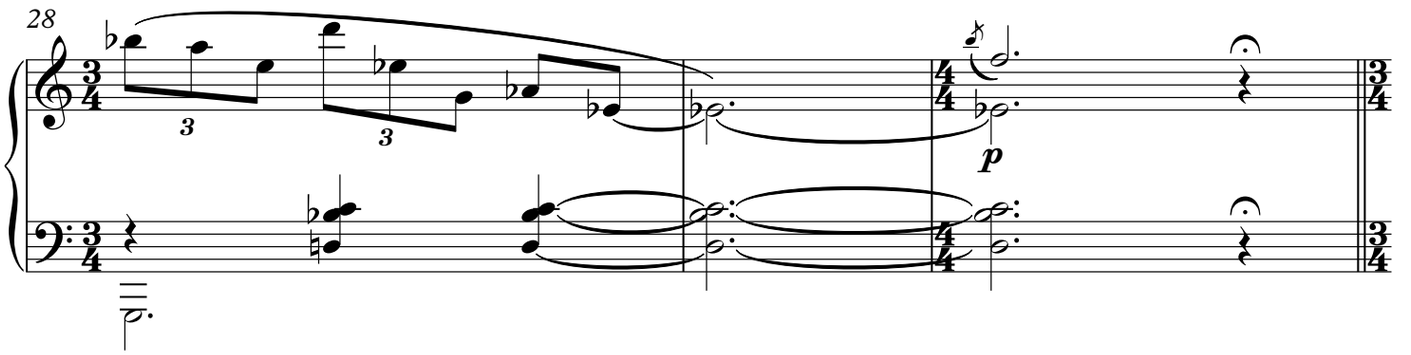
The drunken Waltz

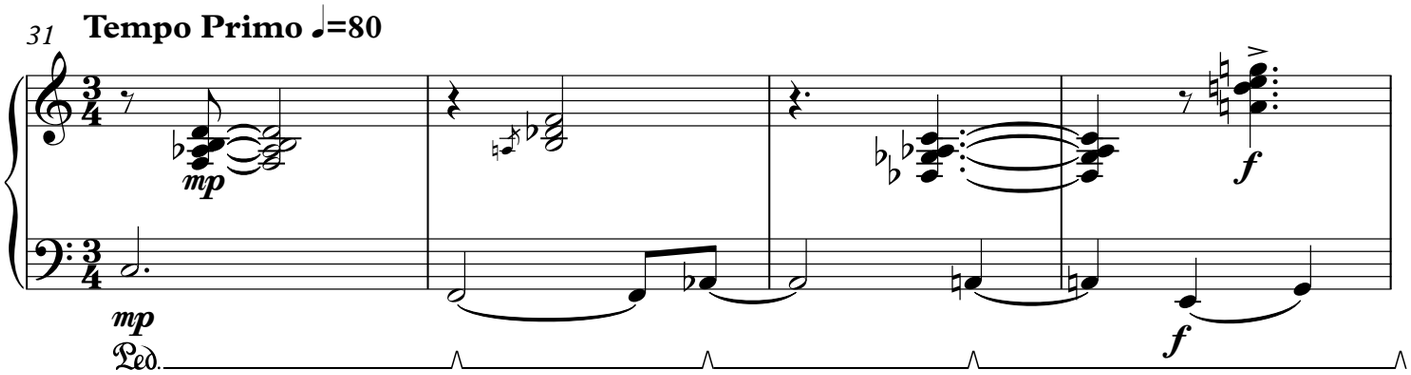
Paul Richard

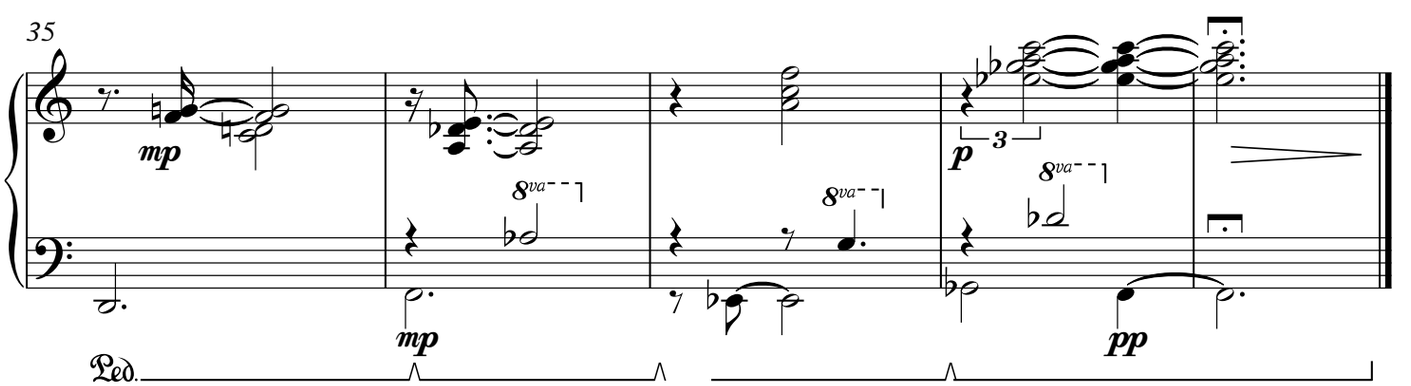


Paul Richard Copyright © 2014


24


28
p


31
Tempo Primo ♩=80
mp
mp
f
f
Ped.


35
mp
8va
mp
8va
p
8va
pp
Ped.

THANATOS 5

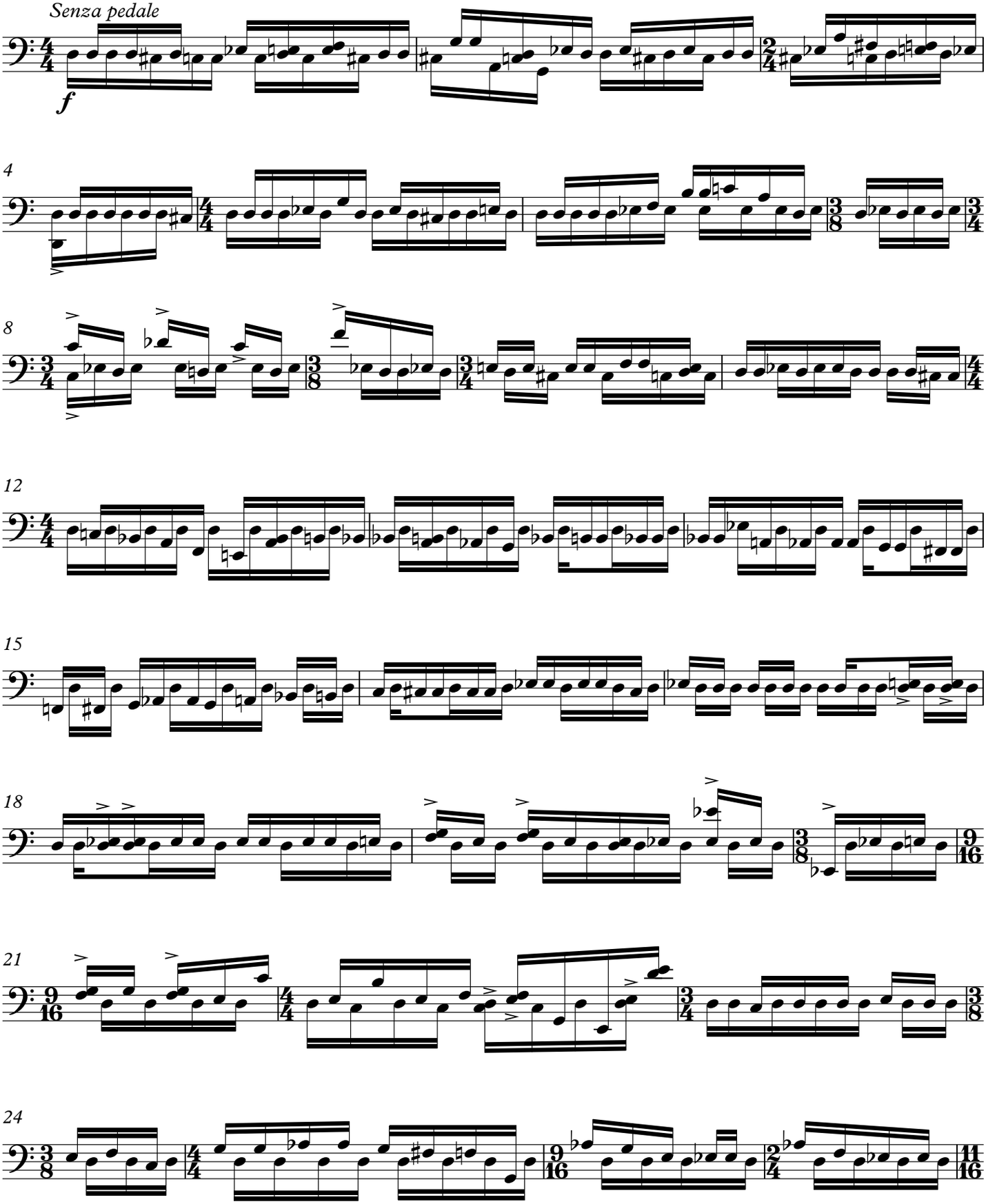
Trying to escape Fatality

Paul Richard

♩=128 Vif, Hysterical

Senza pedale

f



Paul Richard Copyright © 2014

28

32

35

38

rit.

Tempo I ♩=128

41

ff

44

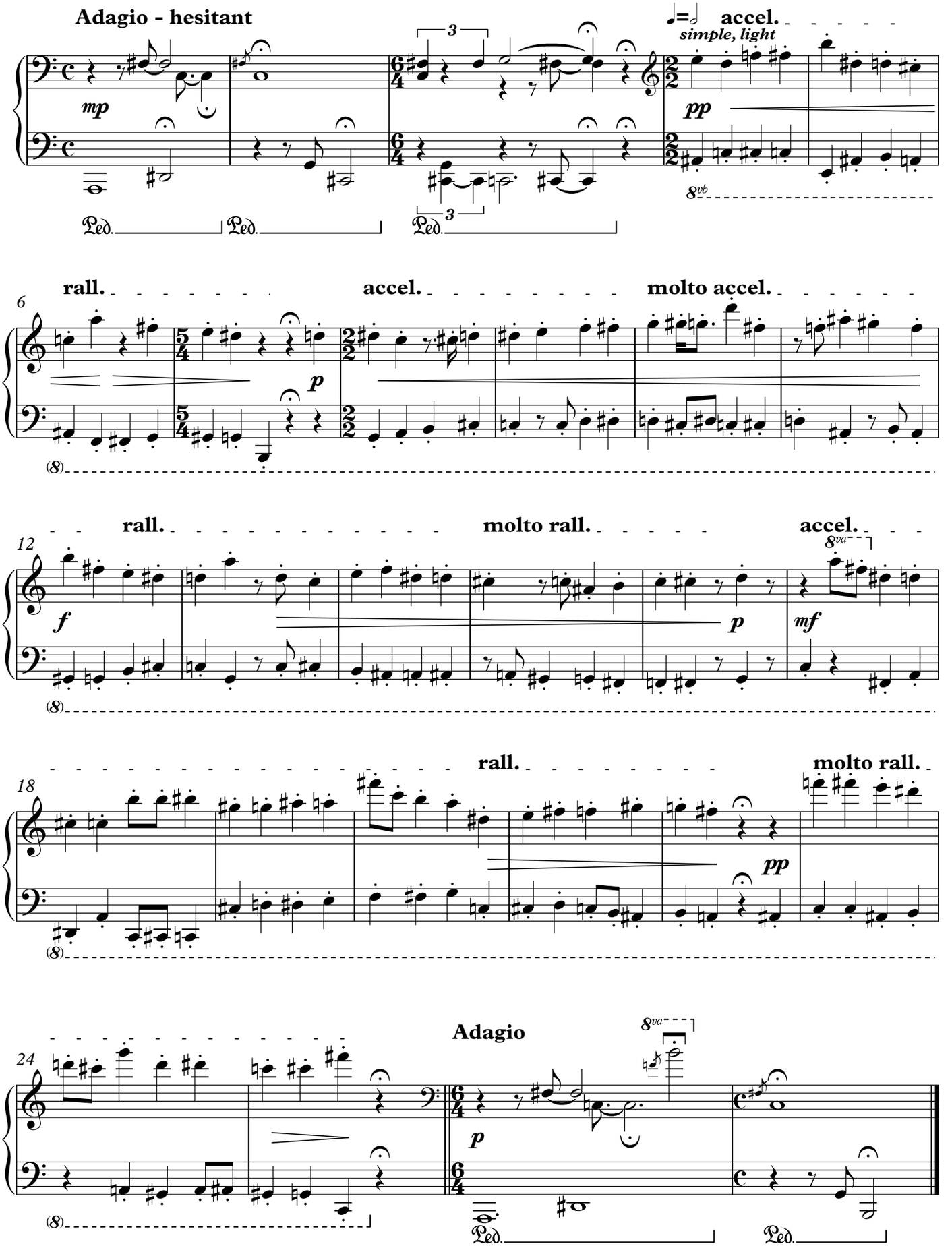
47

fff

THANATOS 6

Remorse

Paul Richard



Paul Richard Copyright © 2014

THANATOS 7

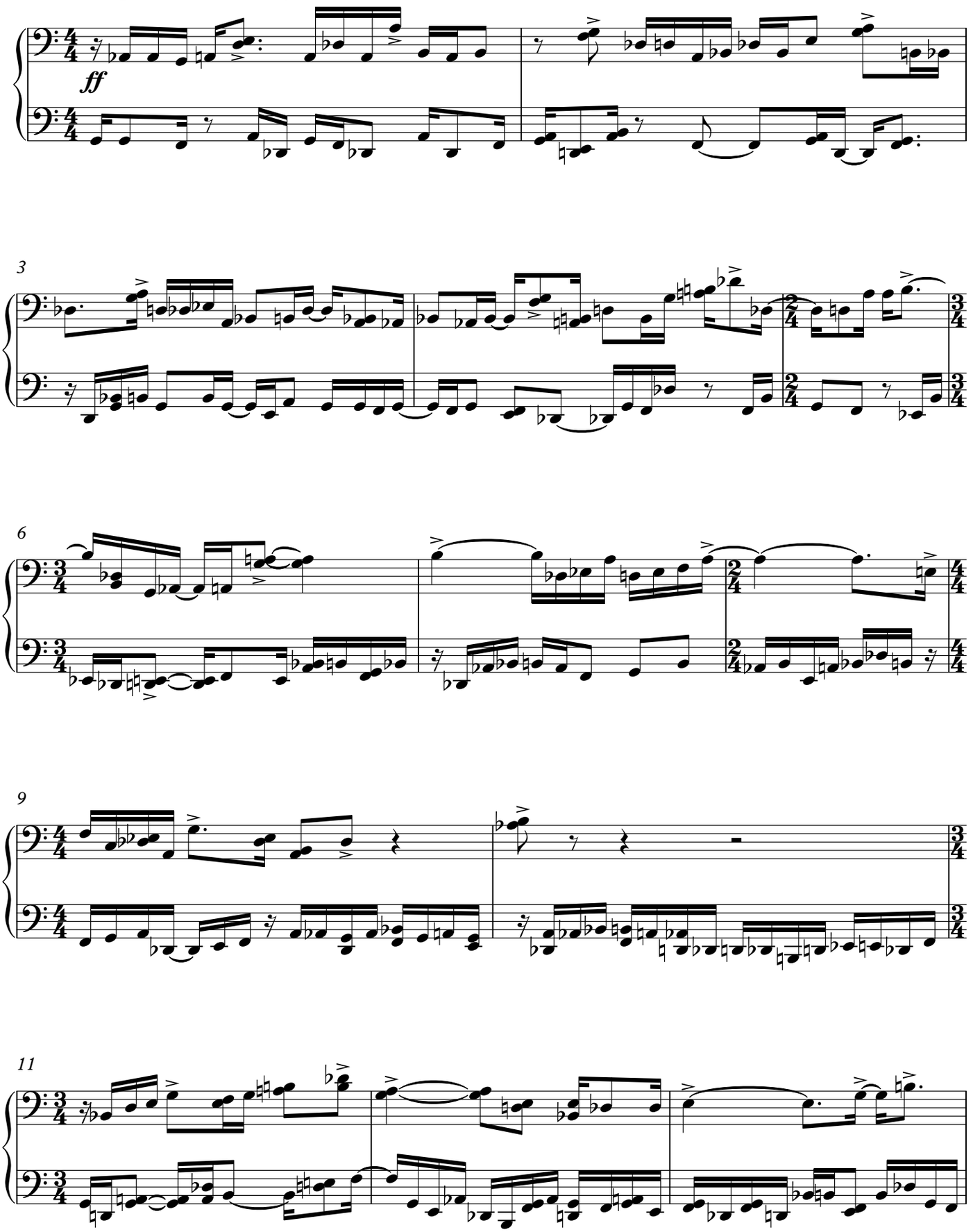
Oppressing Fatality

Paul Richard

♩=116

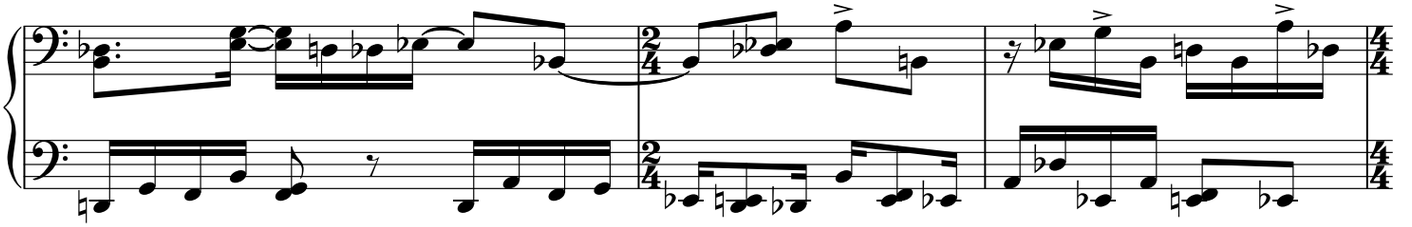
Rapide, Frantically

ff

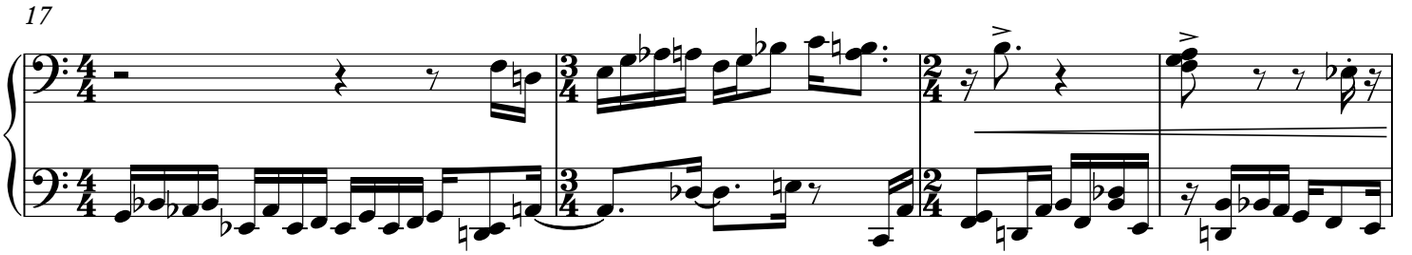


Paul Richard Copyright © 2014

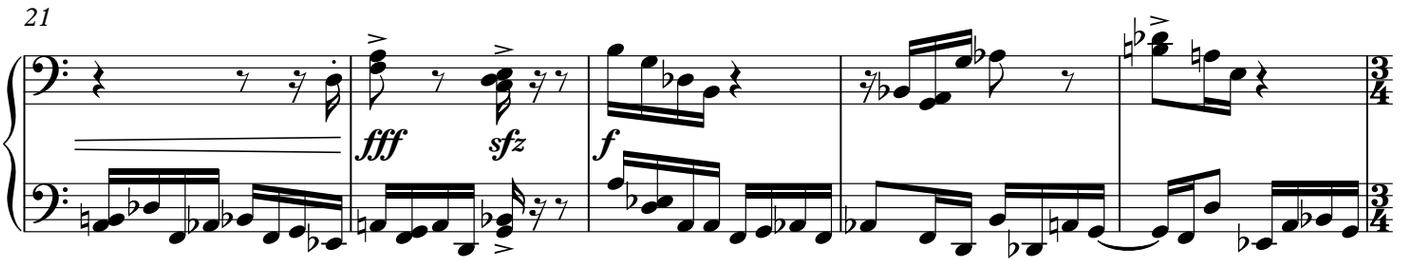
14



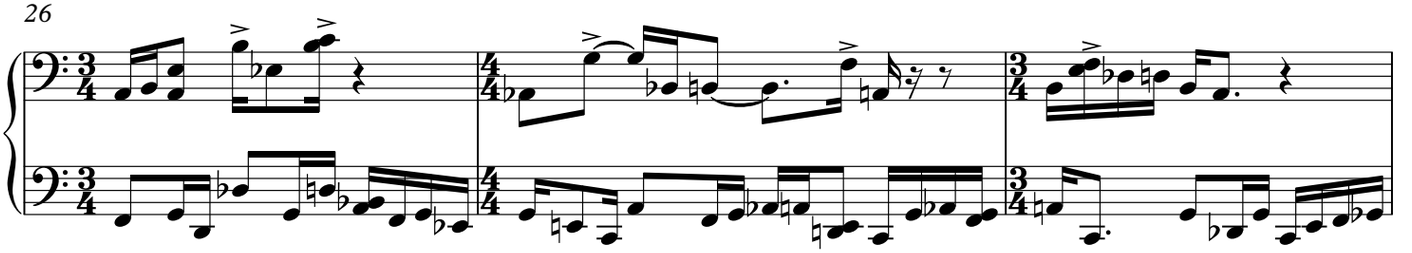
17



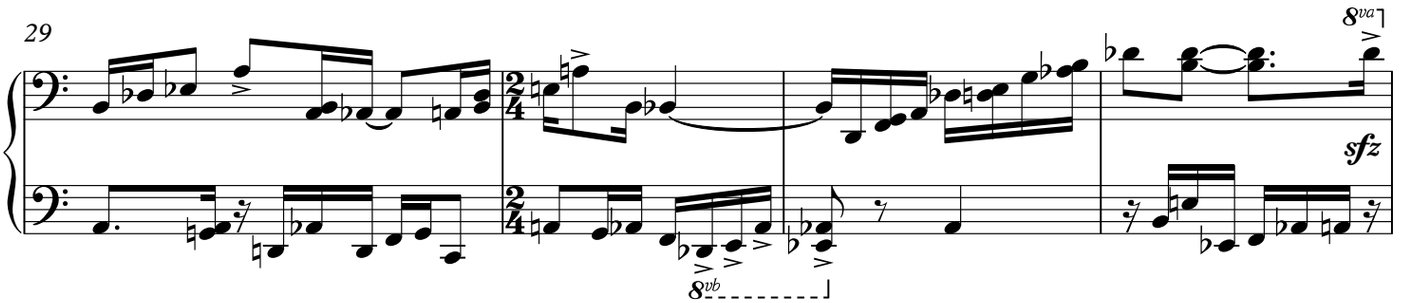
21

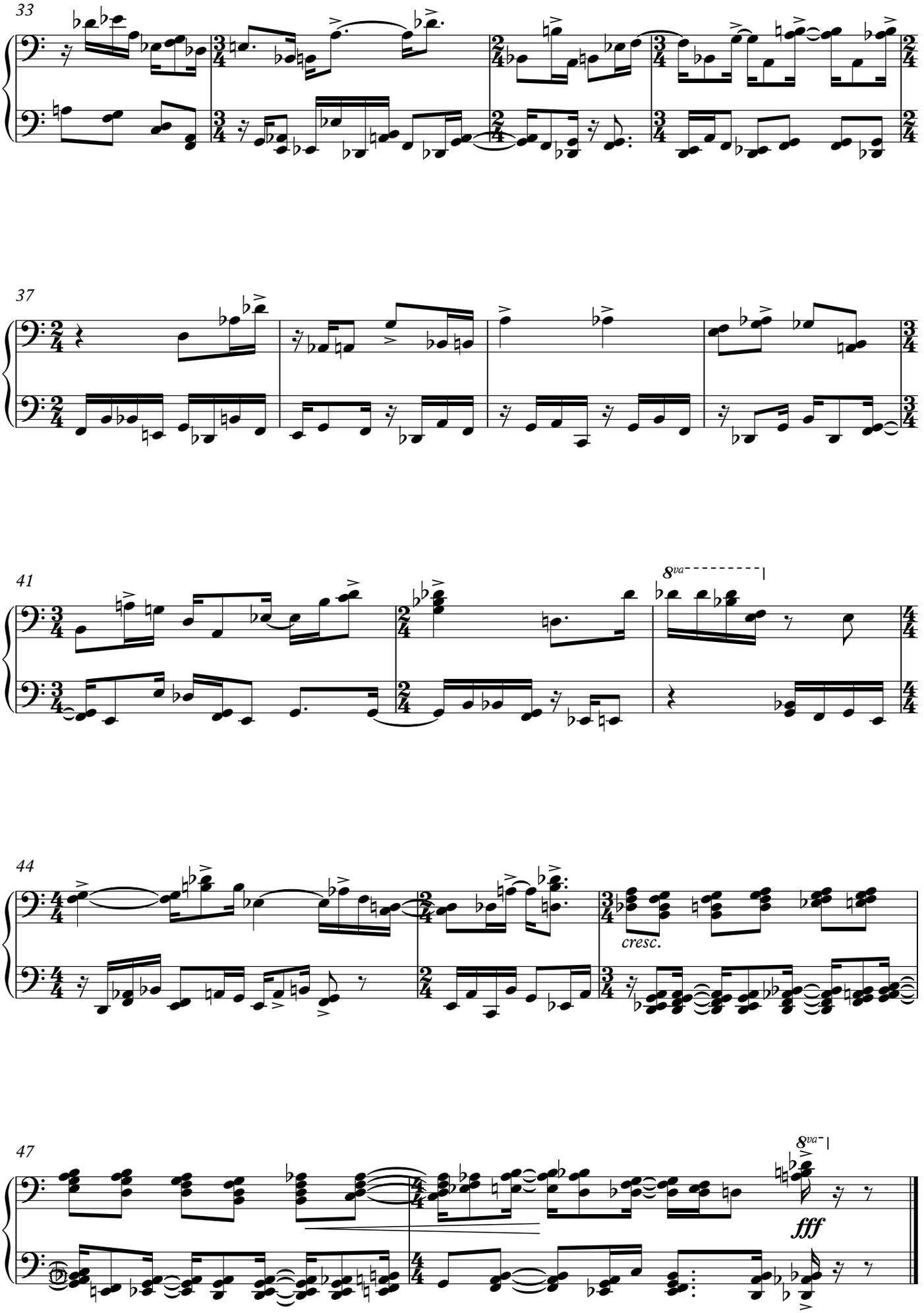


26



29

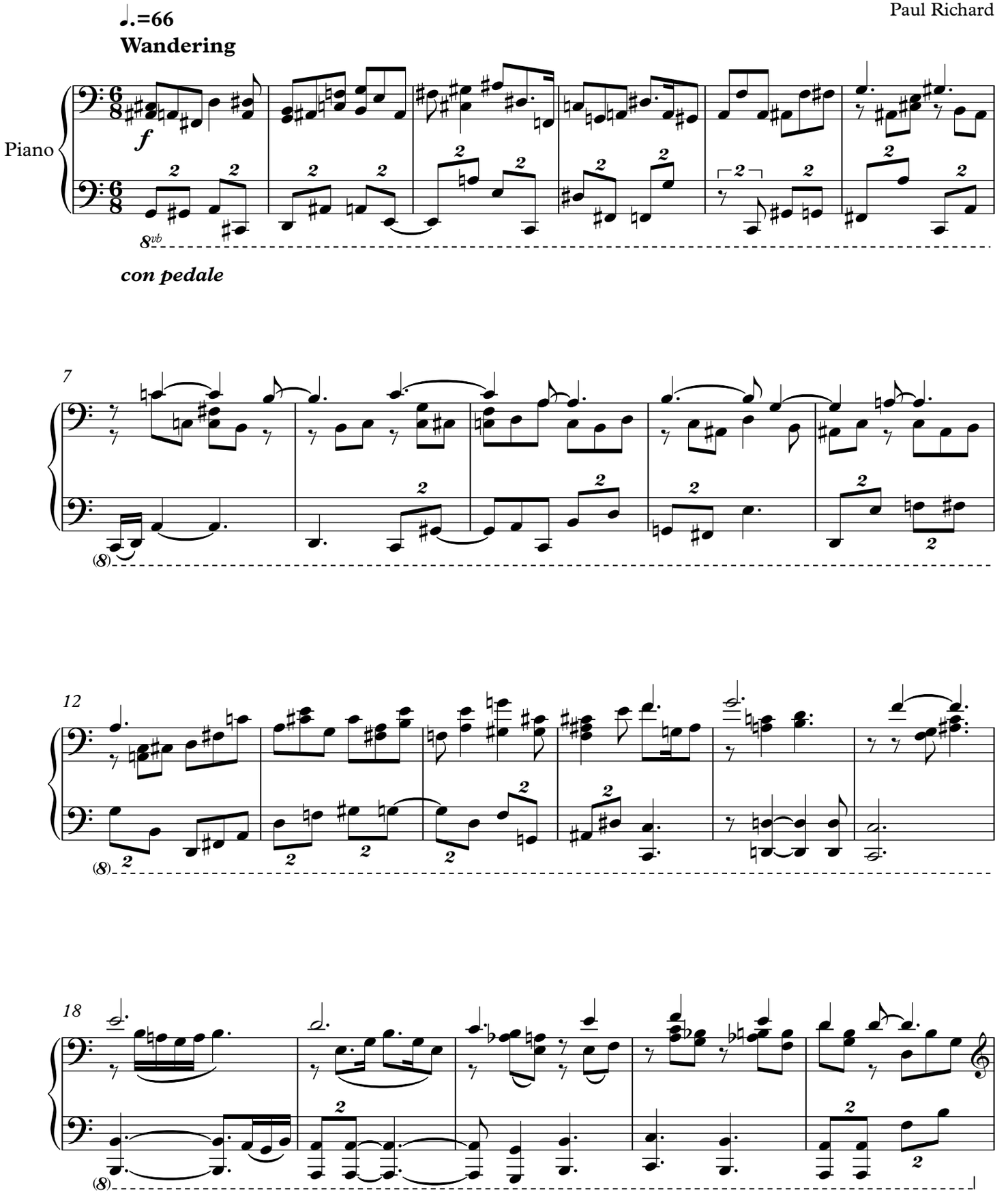



33
37
41
8va
44
cresc.
47
8va
fff

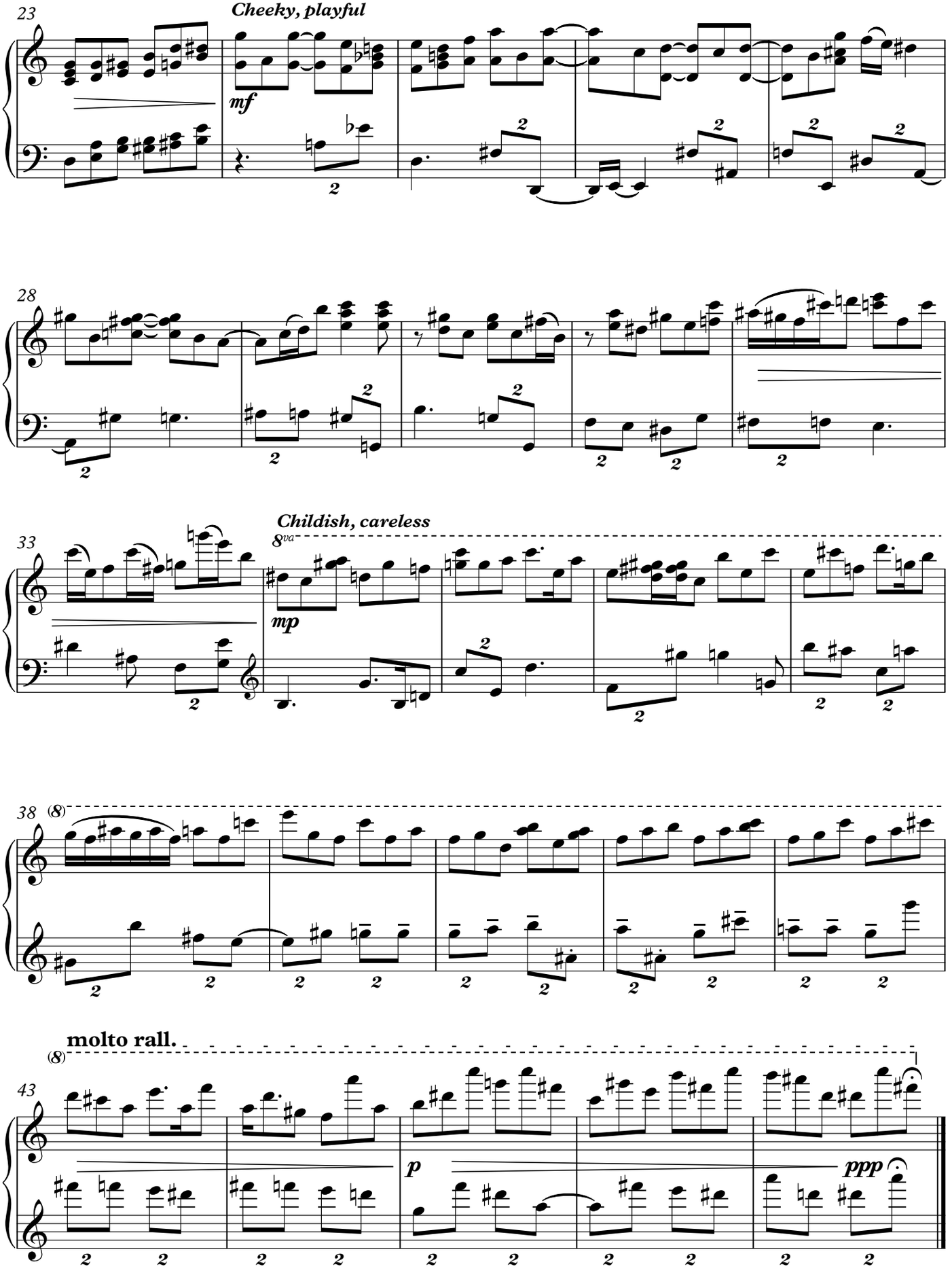
THANATOS 8

Peace at last?...

Paul Richard



Paul Richard Copyright © 2014


23
Cheeky, playful
mf
28
33
Childish, careless
8va
mp
38
(8)
molto rall.
(8)
43
p
ppp

WOUNDWIND

for Alto Saxophone,

Temple Block and Marimba

by

Paul Richard

2014

Instrumentation

alto saxophone

temple block

marimba

Duration

Approximately 5 minutes

Notes for Performers

Accidentals

Accidentals last the duration of the bar and apply only on the line they are written.

Symbols

(temple block) Play with the shaft of the mallet.

(marimba) Play on the edge of the .

(saxophone) Key noises. Follow the fingerings indicated on the score.

(saxophone) Slap tonguing.

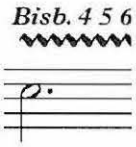
(saxophone) Key trill. Use right hand side keys.

(marimba) Play with the shaft of the mallet.

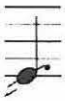
C5

(saxophone) Use side keys to play micro-tones.

(saxophone) Blow with no pitch. Blow into the mouthpiece to emphasize the sound



(saxophone) Change the timbre of the sound by trilling with extra keys as indicated in the



score.

(saxophone) Keep on playing the note and let air coming out of the mouth by opening slightly on one side.

Composer's Notes

Woundwind explores various extended techniques on the saxophone and the marimba.
The saxophone is used both as a percussive and lyrical instrument. The altissimo register should be very plaintive.
The piece describes the sounds one can hear late in the night when it seems to be quiet and calm but a light breeze is blowing, bringing all sort of sounds that become very suspicious almost instantly.

27 November 2014

WOUNDWIND

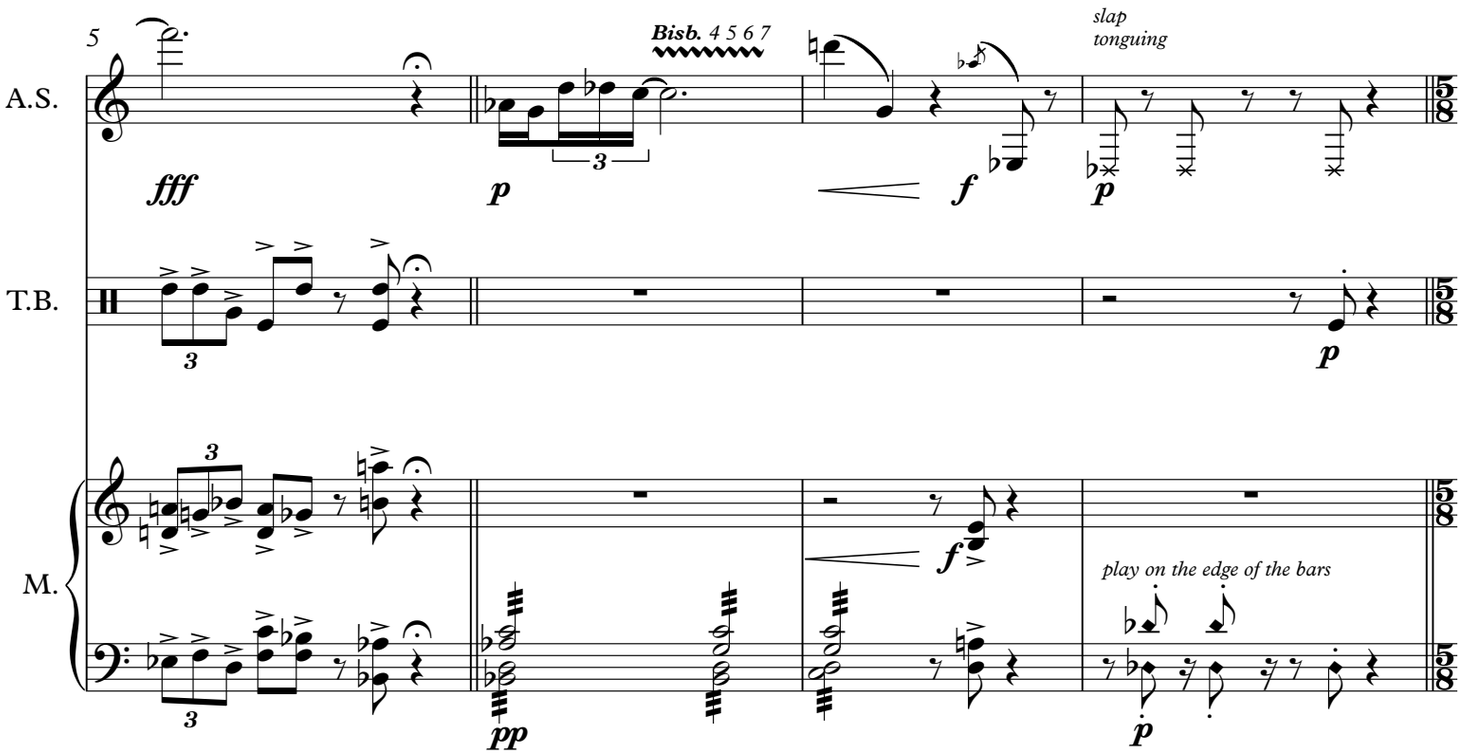
Paul Richard

♩=60
Plaintive

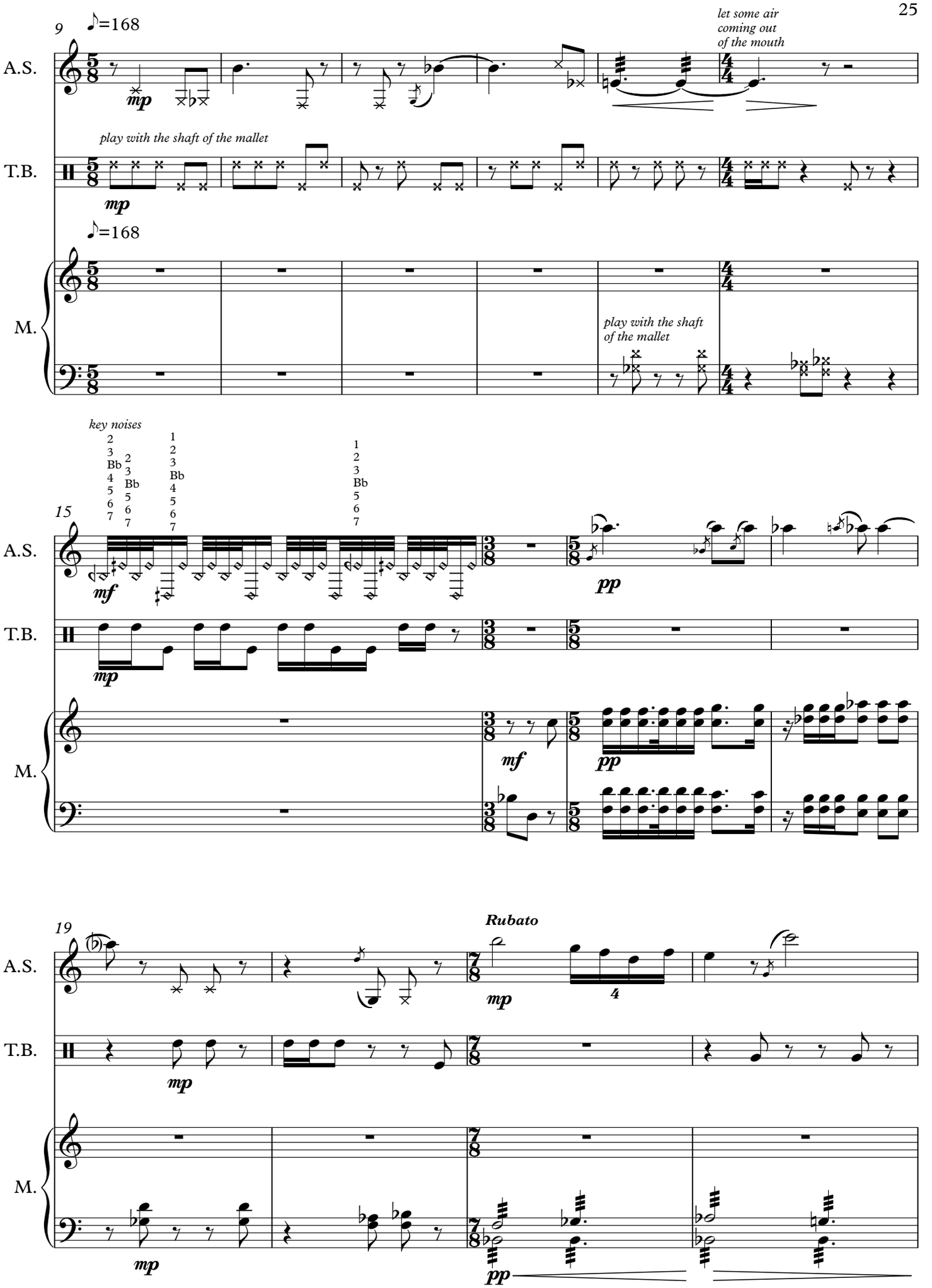
Alto Saxophone

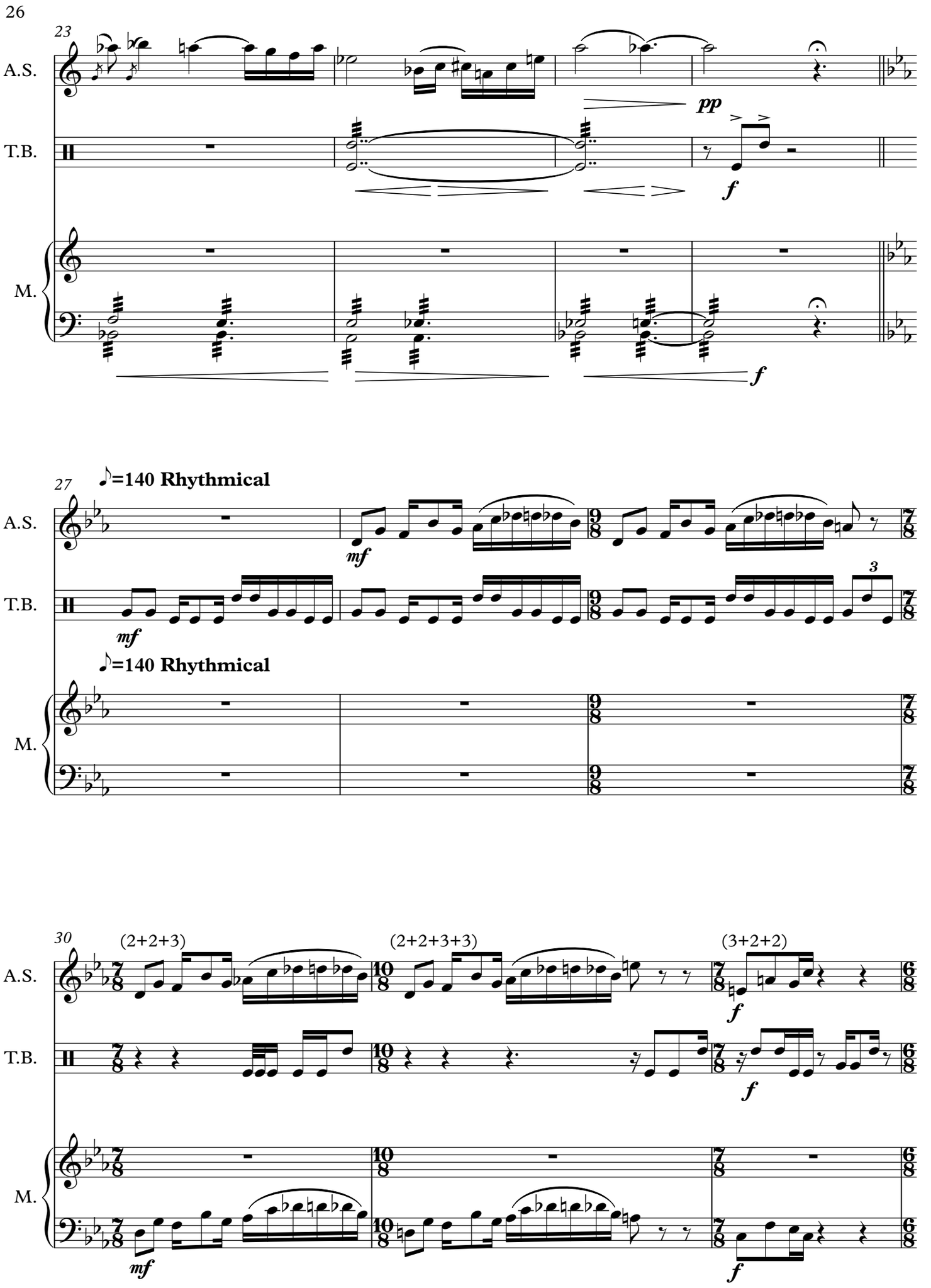
Temple Blocks

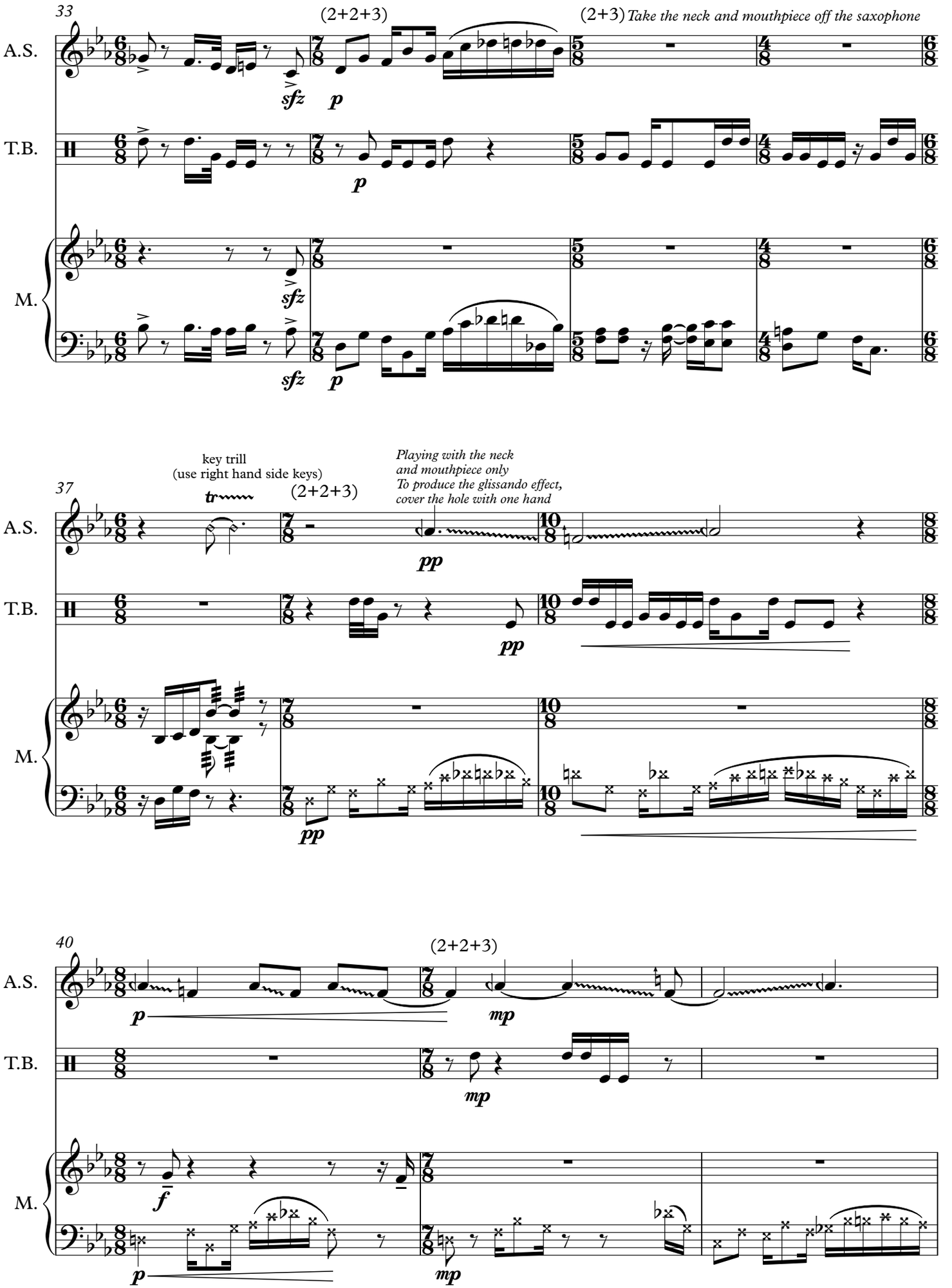
Marimba

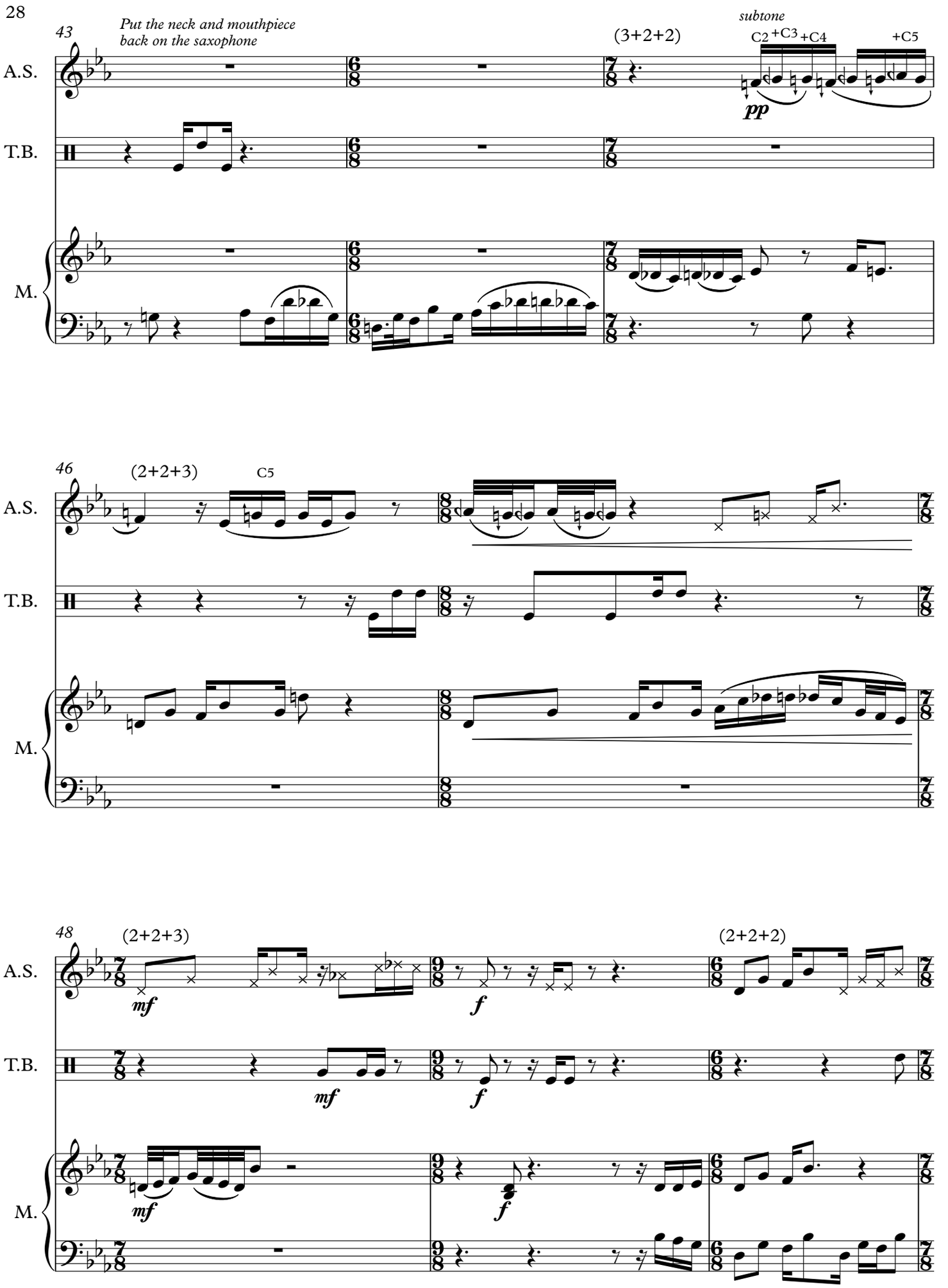


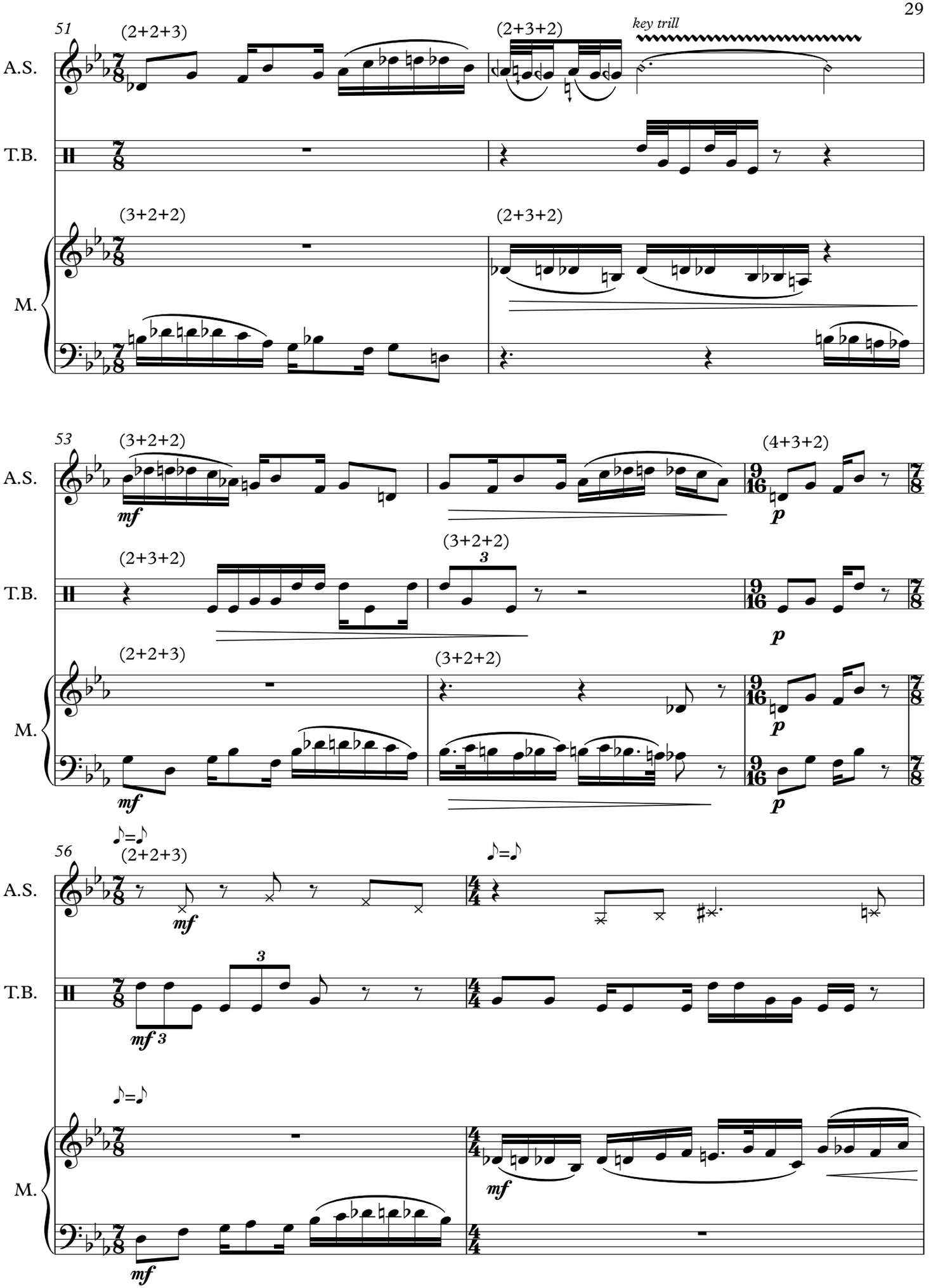
Paul Richard Copyright © 2014

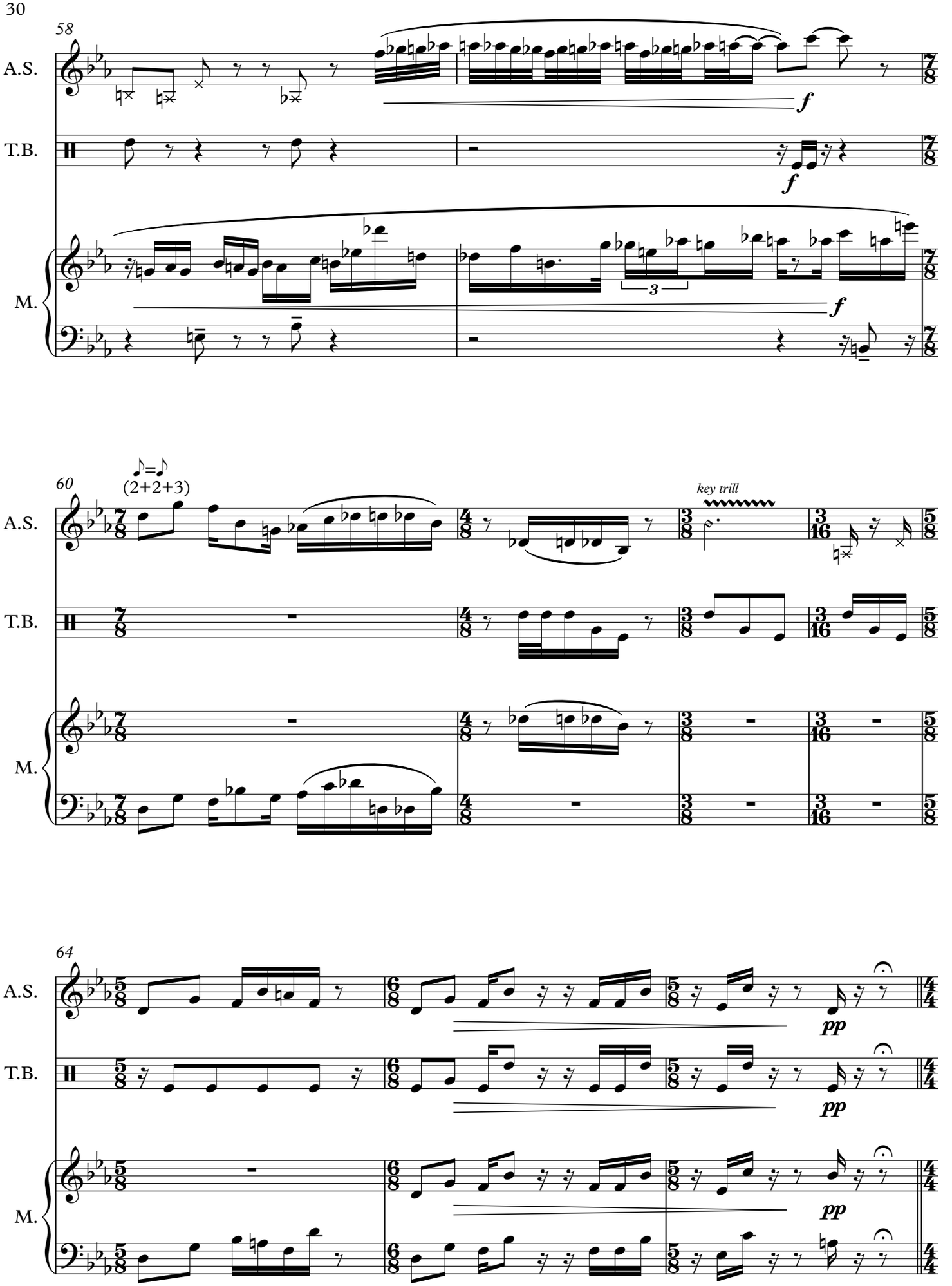

9
♪=168
A.S.
mp
let some air
coming out
of the mouth
play with the shaft of the mallet
T.B.
mp
♪=168
M.
play with the shaft
of the mallet
key noises
2
3
Bb
4
5
6
7
15
mf
pp
mp
mf
pp
19
Rubato
mp
4
mp
pp

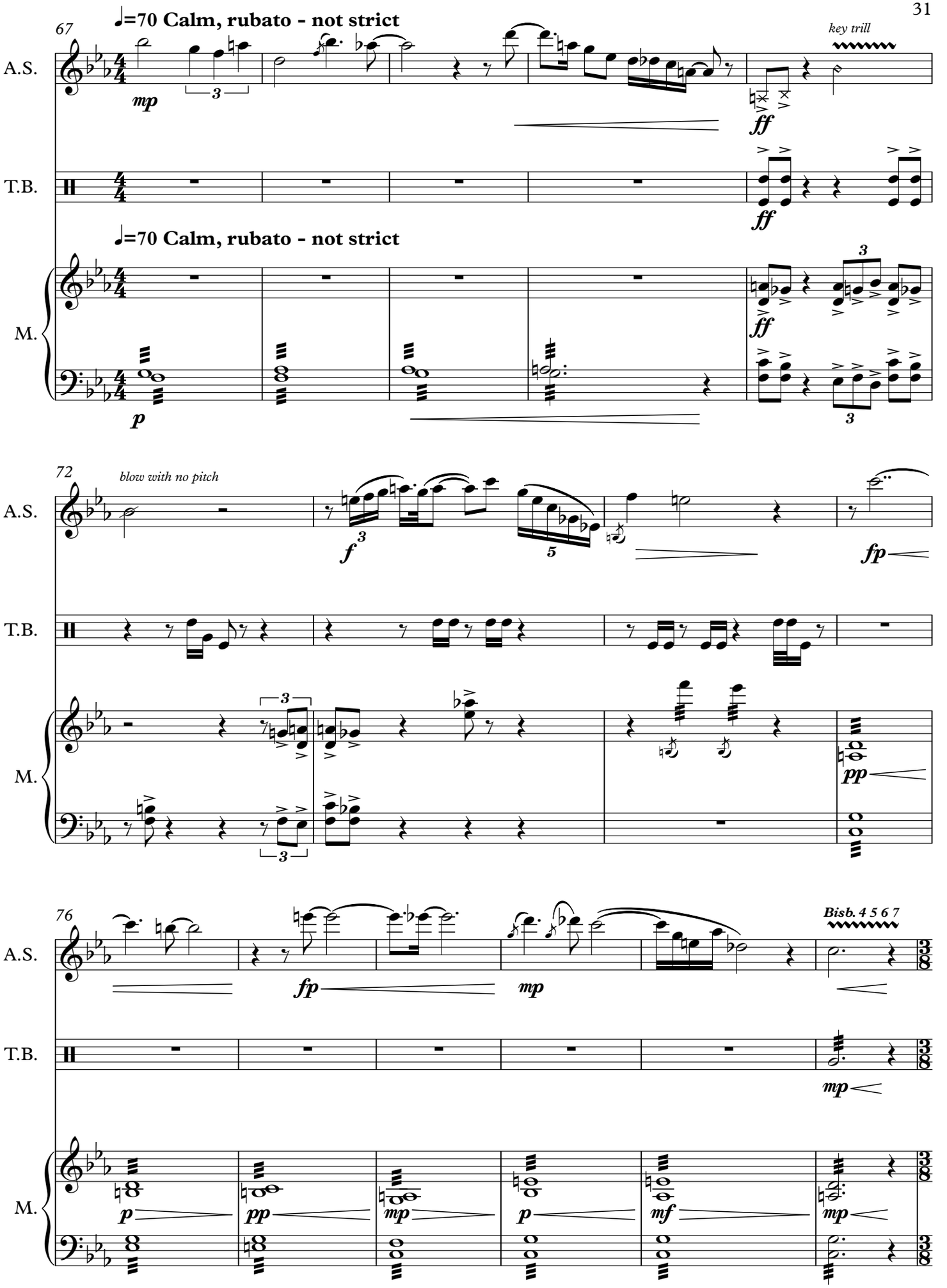

23
A.S.
T.B.
M.
pp
f
f
27
♪=140 Rhythmical
A.S.
T.B.
M.
mf
mf
3
♪=140 Rhythmical
30
(2+2+3)
(2+2+3+3)
(3+2+2)
A.S.
T.B.
M.
f
f
mf
f

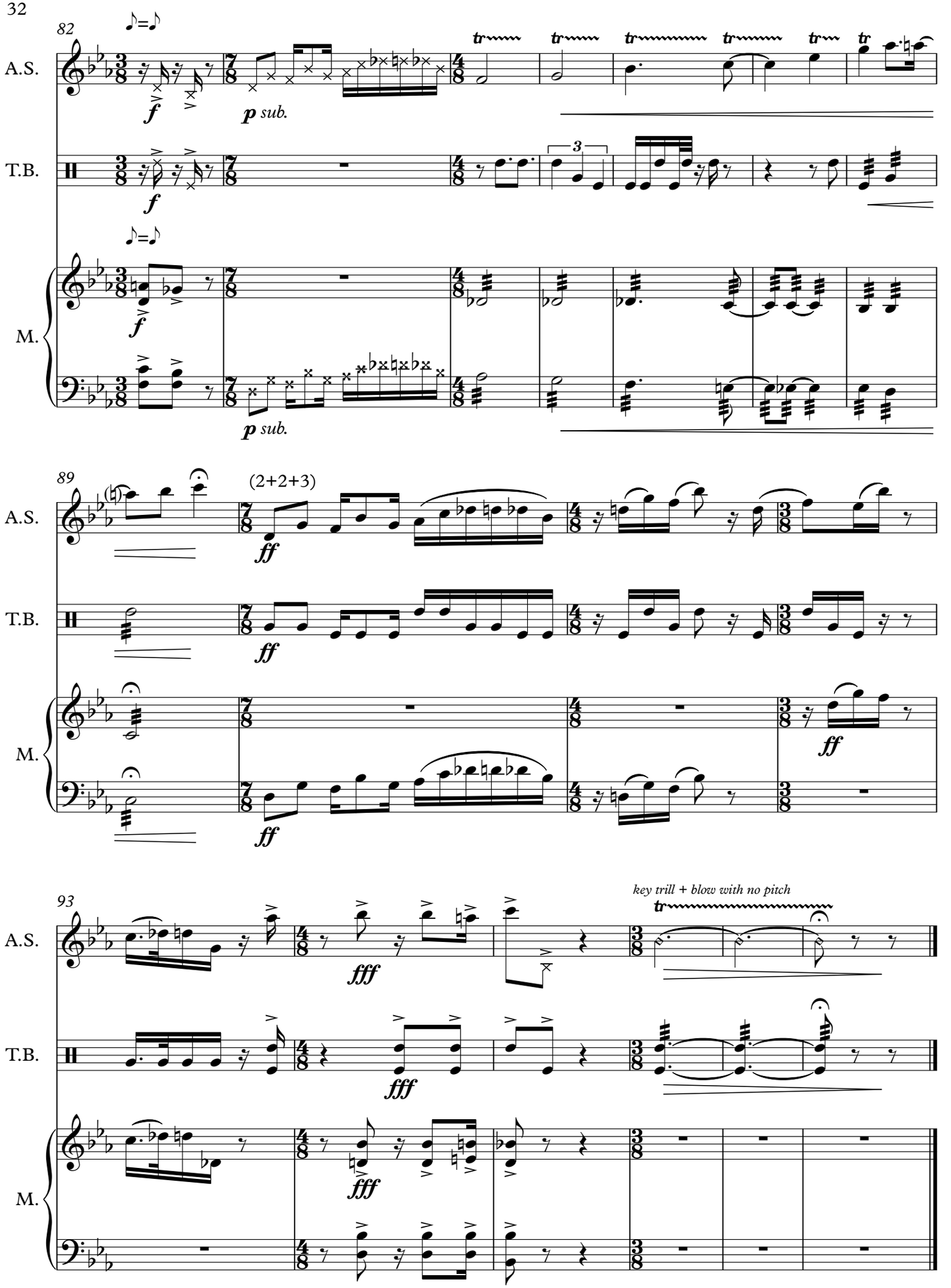

33
(2+2+3)
(2+3) Take the neck and mouthpiece off the saxophone
A.S.
T.B.
M.
sfz
p
37
key trill
(use right hand side keys)
tr
(2+2+3)
Playing with the neck
and mouthpiece only
To produce the glissando effect,
cover the hole with one hand
pp
40
(2+2+3)
mp
f


43
Put the neck and mouthpiece back on the saxophone
(3+2+2)
subtone
C2 +C3 +C4
+C5
pp
A.S.
T.B.
M.
46
(2+2+3)
C5
48
(2+2+3)
(2+2+2)
mf
f


51
(2+2+3)
(2+3+2)
key trill
A.S.
T.B.
(3+2+2)
(2+3+2)
M.
53
(3+2+2)
(4+3+2)
mf
p
(2+3+2)
(3+2+2)
3
(2+2+3)
(3+2+2)
56
(2+2+3)
♪=♪
mf 3


58
A.S.
T.B.
M.
f
3
60
♪=♪
(2+2+3)
key trill
64
pp


67
♩=70 Calm, rubato - not strict
key trill
A.S.
T.B.
M.
72
blow with no pitch
76
Bisb. 4 5 6 7


82
A.S.
T.B.
M.
f
p sub.
89
(2+2+3)
ff
93
fff
key trill + blow with no pitch
tr

STUPID SUPERSTITION

for speaking and percussive choir

by

Paul Richard

2014

Instrumentation

4-part SATB choir

Duration

Approximately 7 minutes

Notes for Performers

Accidentals

Accidentals last the duration of the bar and apply only on the line they are written.

Symbols

R indicates right

L indicates left

Hands tapping on stomach

Hands clapping

Hands tapping on lap

Hands tapping on shin

Hands tapping on chest

Feet stamping

Fingers clicking

Composer's Notes

Stupid Superstition is written for a speaking choir that uses body percussions as well. The ideal choir would be composed of 6 singers per voice. Although it is not essential to have an equal number of performers per voice, it is important that the balance is correct. You could have, for example 7 sopranos, 5 altos, 5 tenors and 6 basses, but not 9 sopranos, 4 altos, 7 tenors and 2 basses; this will detract from the essence of the piece.
The choir must stand in a semi-circle; this semi-circle could extend into the audience if necessary.

I based *Stupid Superstition* on two tongue twisters. It is essential for the performers to sing it very rhythmically.

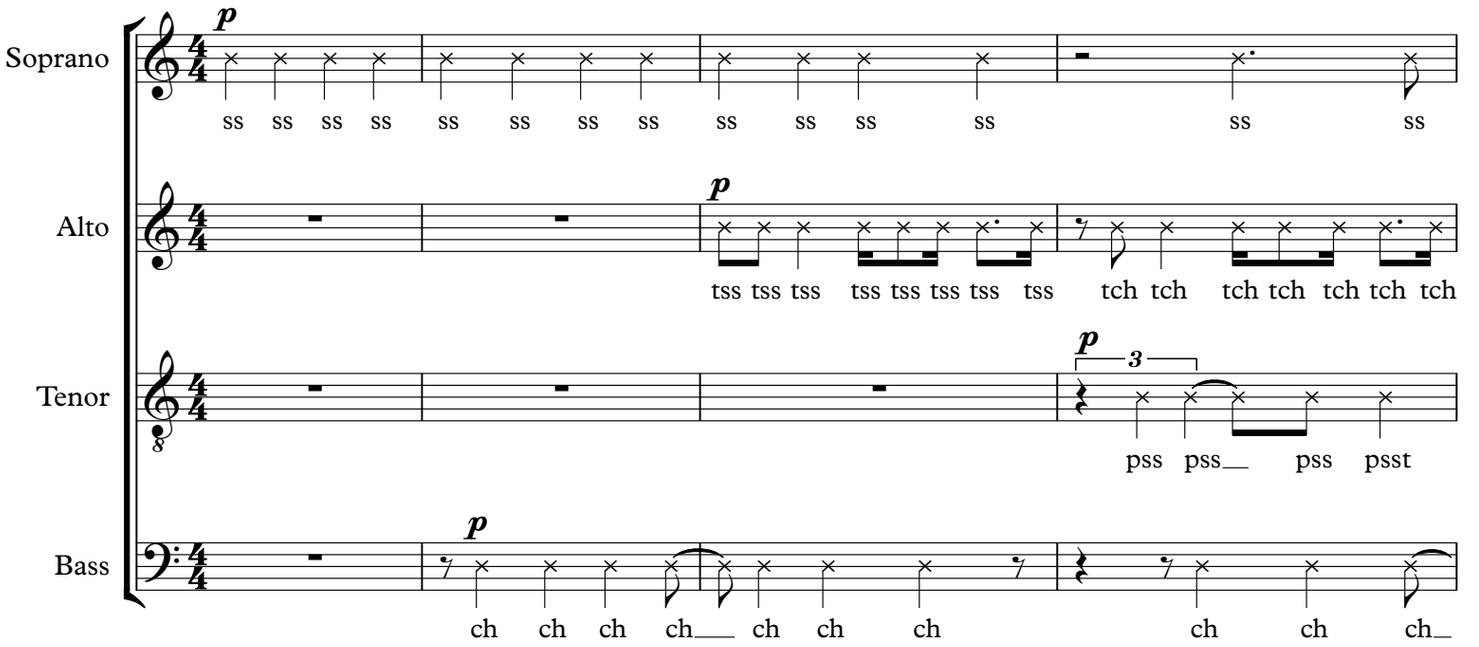
There is no proper pitch in this piece, the notes indicated are suggestive. Singers must therefore use their speaking voice and not try to sing the notes. It is indicated when the performers need to speak with a lower or higher voice. It is important for each singer not to imitate his/her neighbours' pitch.

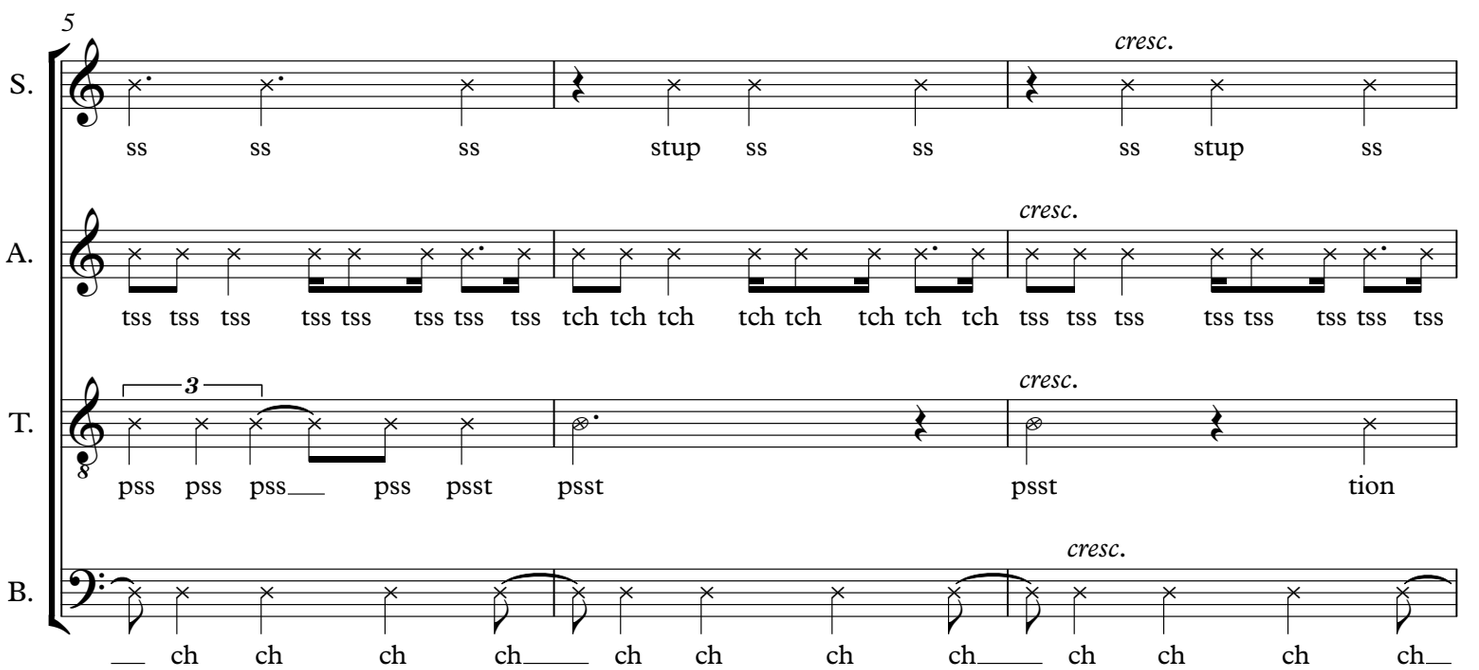
The sound "ch" is a more sustained sound (like "sh"); the sound "tch" is shorter and drier.

STUPID SUPERSTITION!

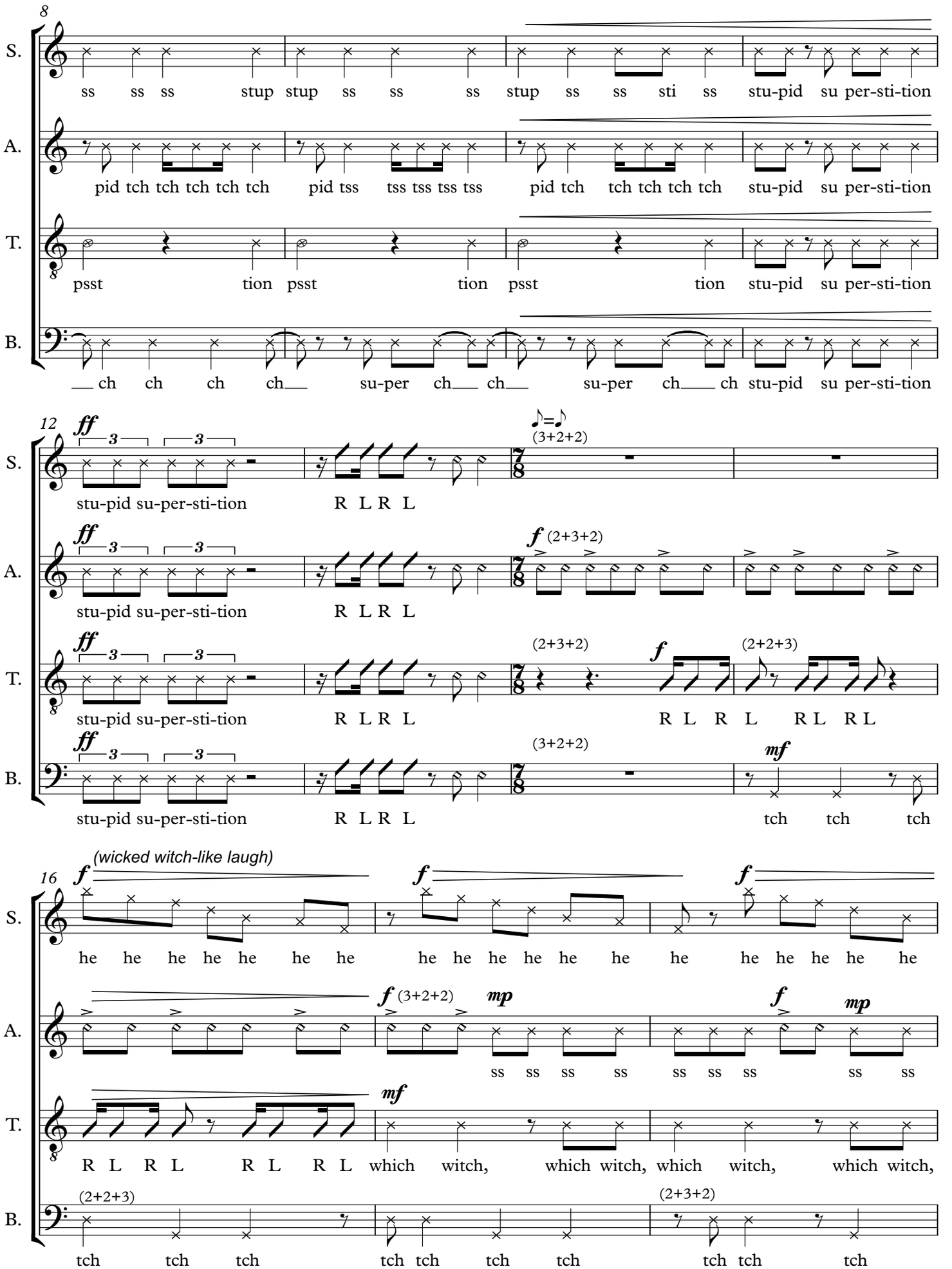
Paul Richard

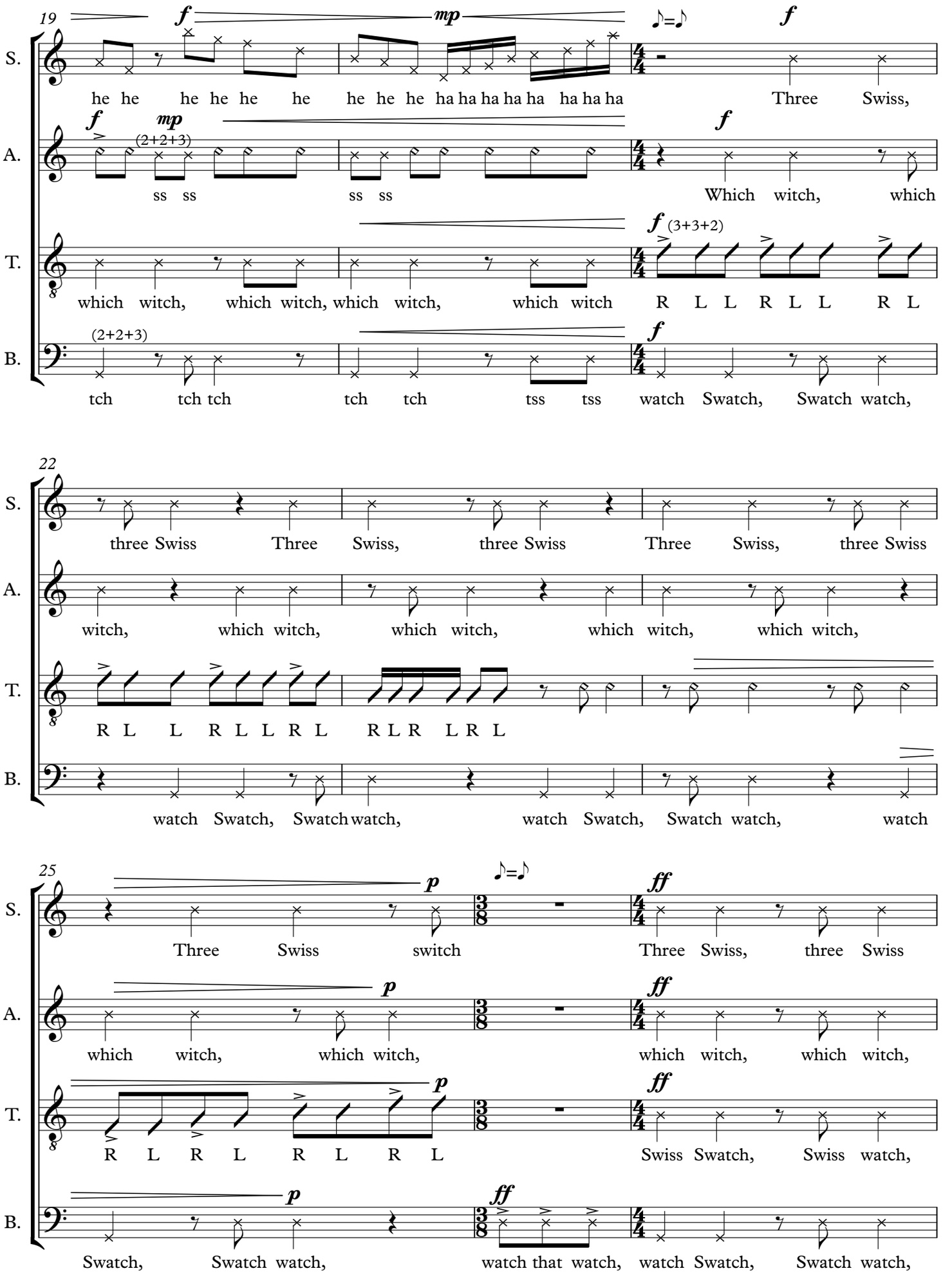
♩ = 102
Rhythmic

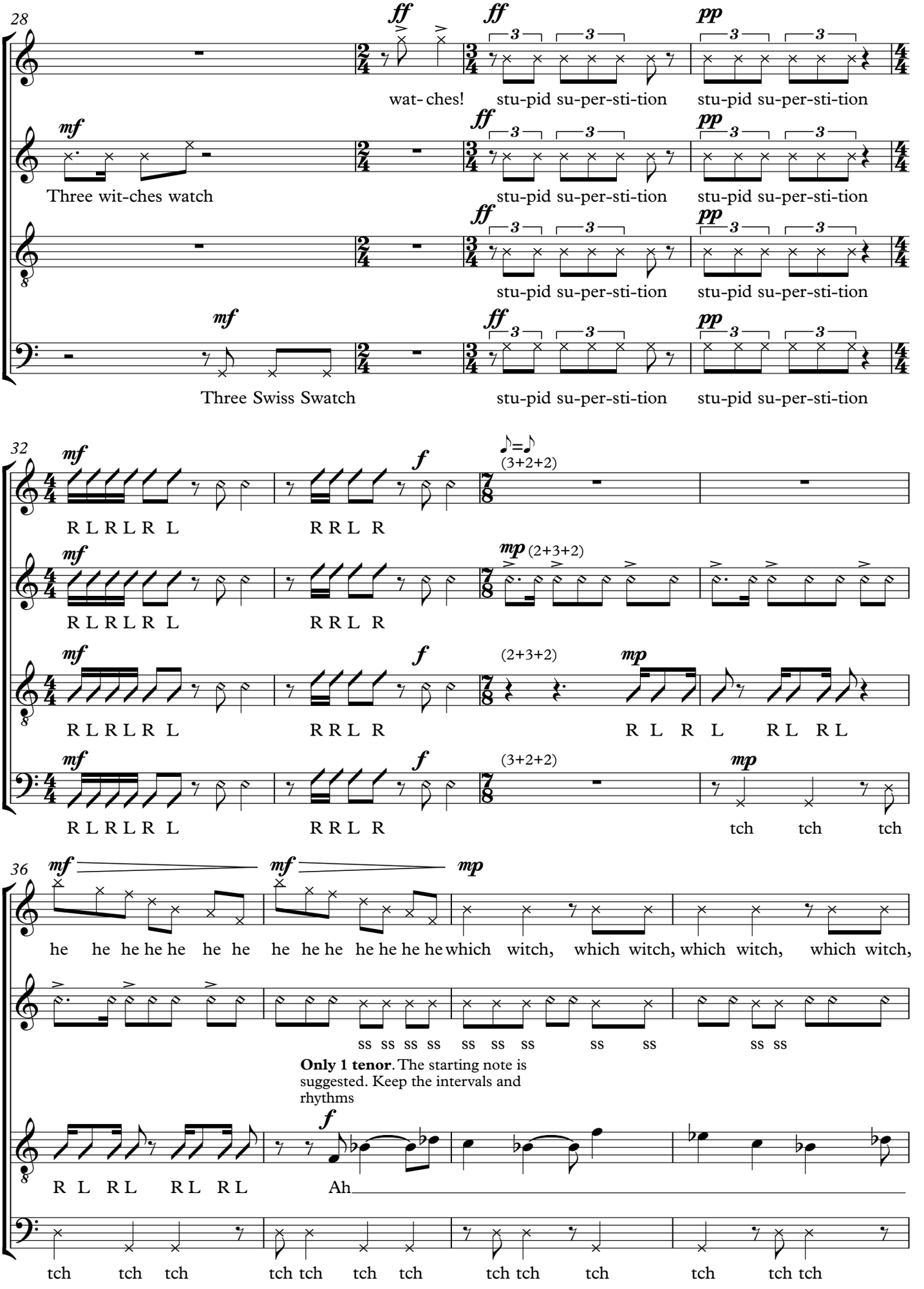


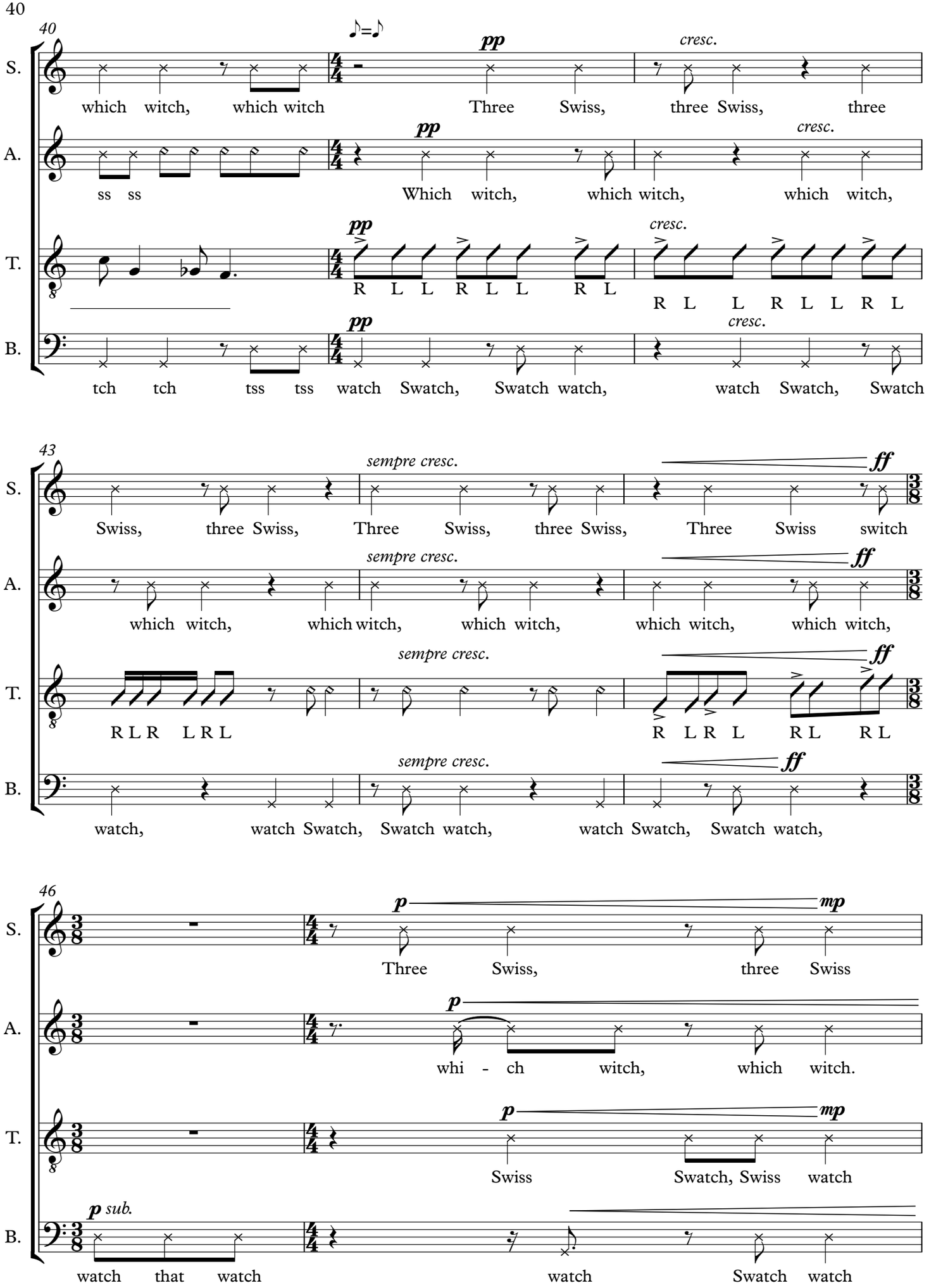


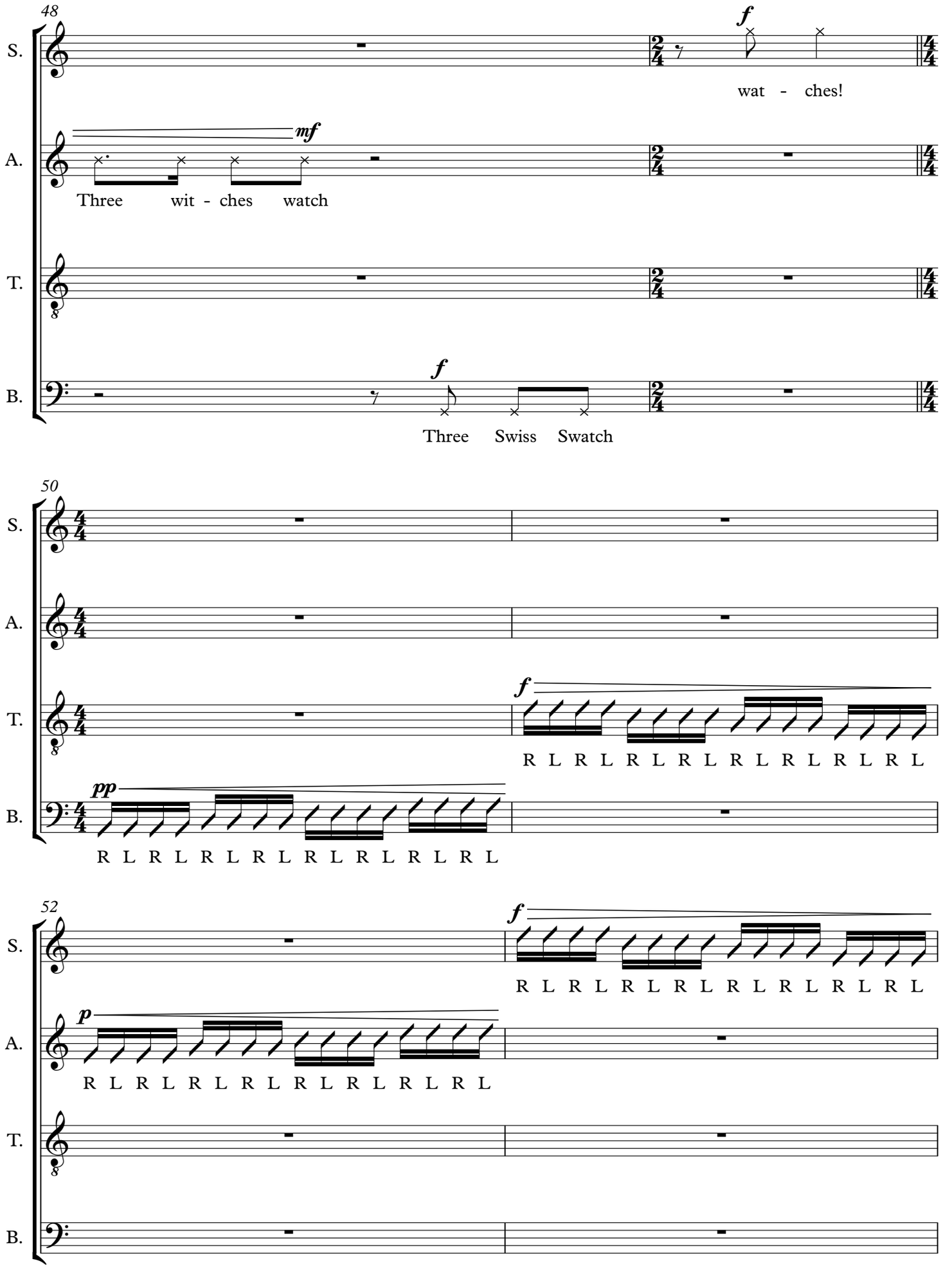
Paul Richard Copyright © 2014

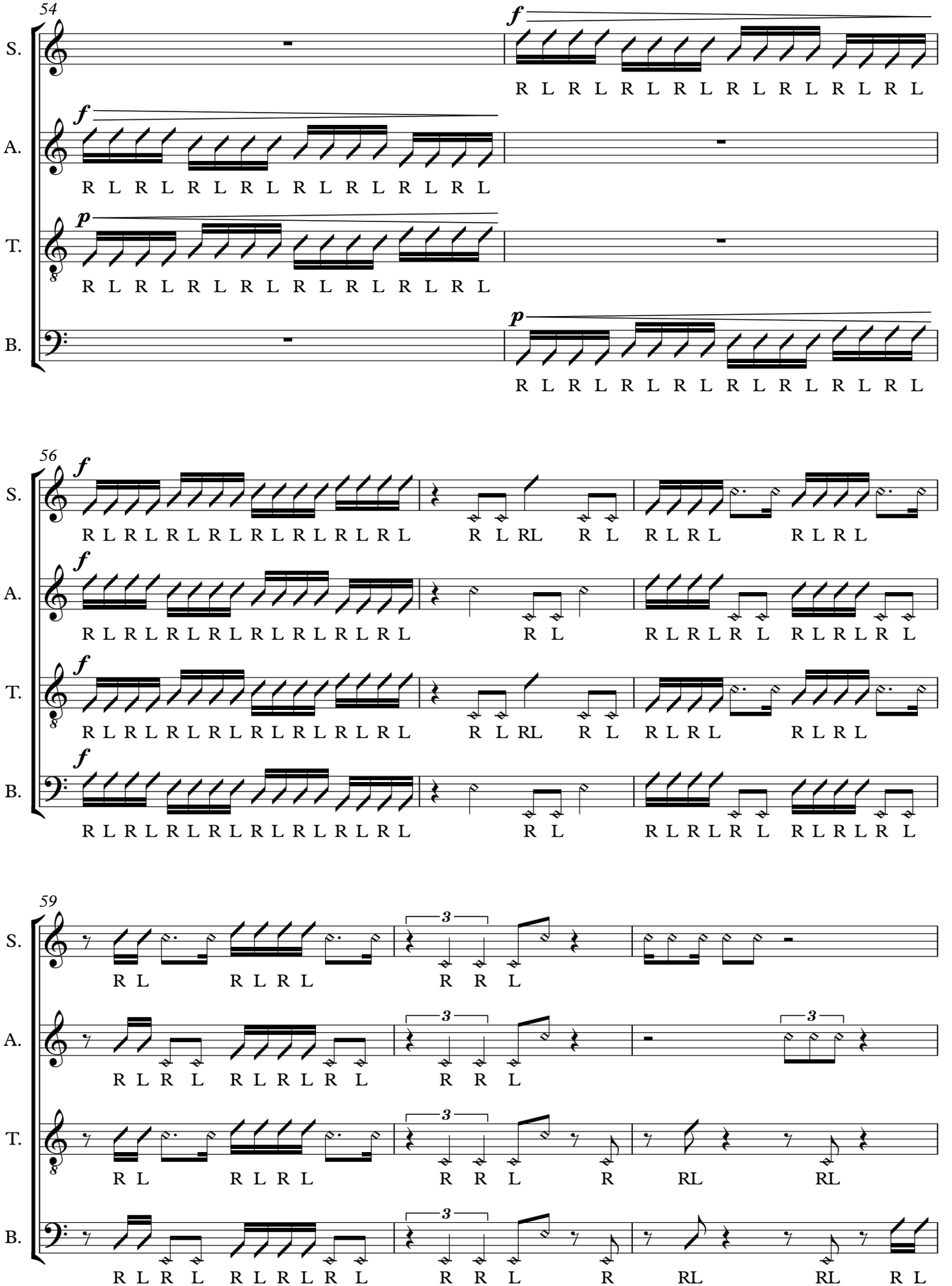

8
S.
ss ss ss stup stup ss ss ss stup ss ss sti ss stu-pid su per-sti-tion
A.
pid tch tch tch tch tch pid tss tss tss tss tss pid tch tch tch tch tch stu-pid su per-sti-tion
T.
psst tion psst tion psst tion stu-pid su per-sti-tion
B.
ch ch ch ch su-per ch ch su-per ch ch stu-pid su per-sti-tion
12
ff
stu-pid su-per-sti-tion R L R L
(3+2+2)
f (2+3+2)
(2+2+3)
mf
tch tch tch
16
(wicked witch-like laugh)
he he he he he he he
mp
ss ss ss ss ss ss ss ss ss
R L R L R L R L which witch, which witch, which witch, which witch,
tch tch tch tch tch tch tch tch tch

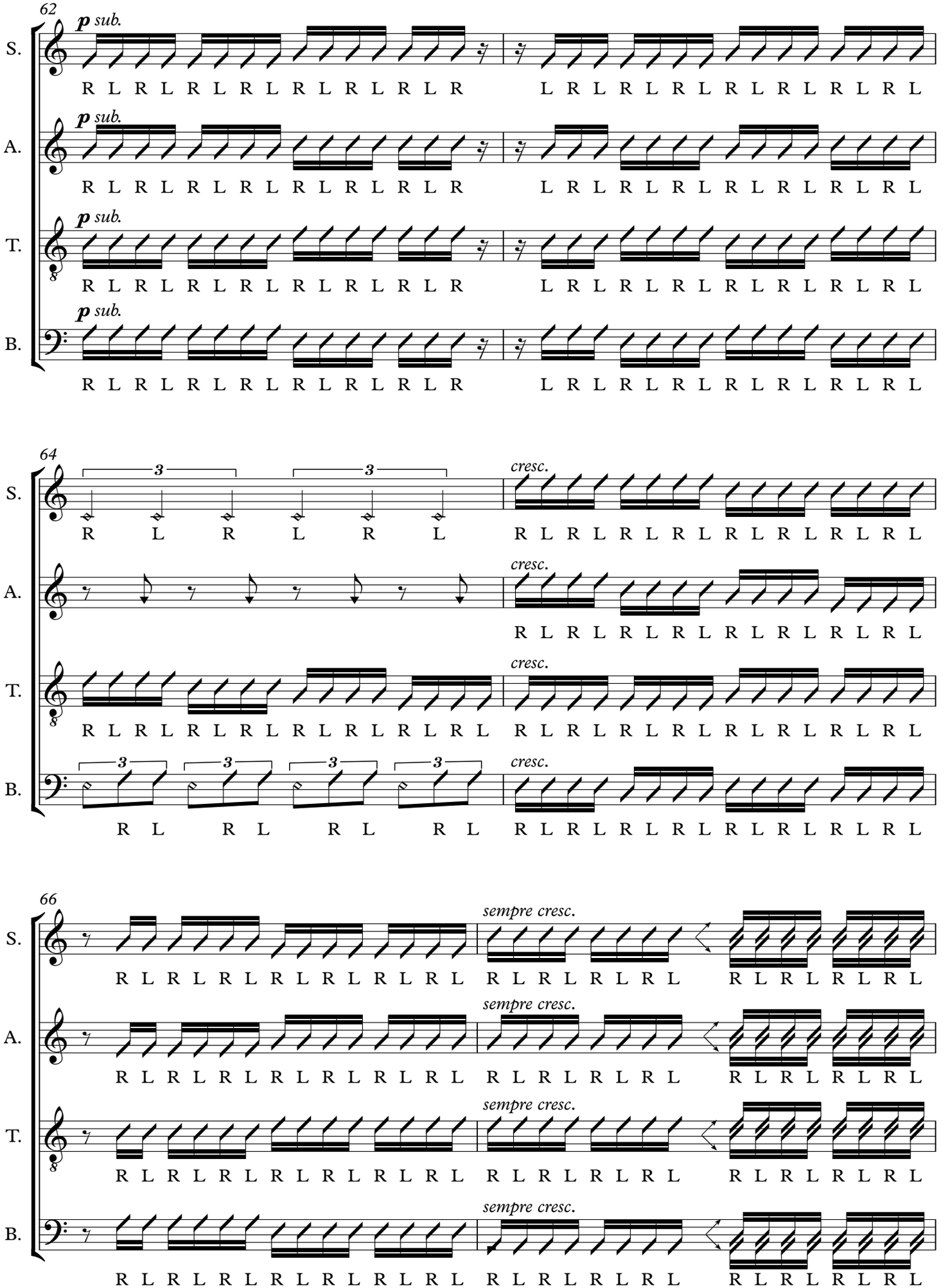

19
S.
he he he he he he he he he ha ha ha ha ha ha ha ha Three Swiss,
A.
ss ss ss ss Which witch, which
T.
which witch, which witch, which witch, which witch R L L R L L R L
B.
tch tch tch tch tch tss tss watch Swatch, Swatch watch,
22
S.
three Swiss Three Swiss, three Swiss Three Swiss, three Swiss
A.
witch, which witch, which witch, which witch, which witch,
T.
R L L R L L R L R L R L R L
B.
watch Swatch, Swatch watch, watch Swatch, Swatch watch, watch
25
S.
Three Swiss switch Three Swiss, three Swiss
A.
which witch, which witch, which witch, which witch,
T.
R L R L R L R L Swiss Swatch, Swiss watch,
B.
Swatch, Swatch watch, watch that watch, watch Swatch, Swatch watch,

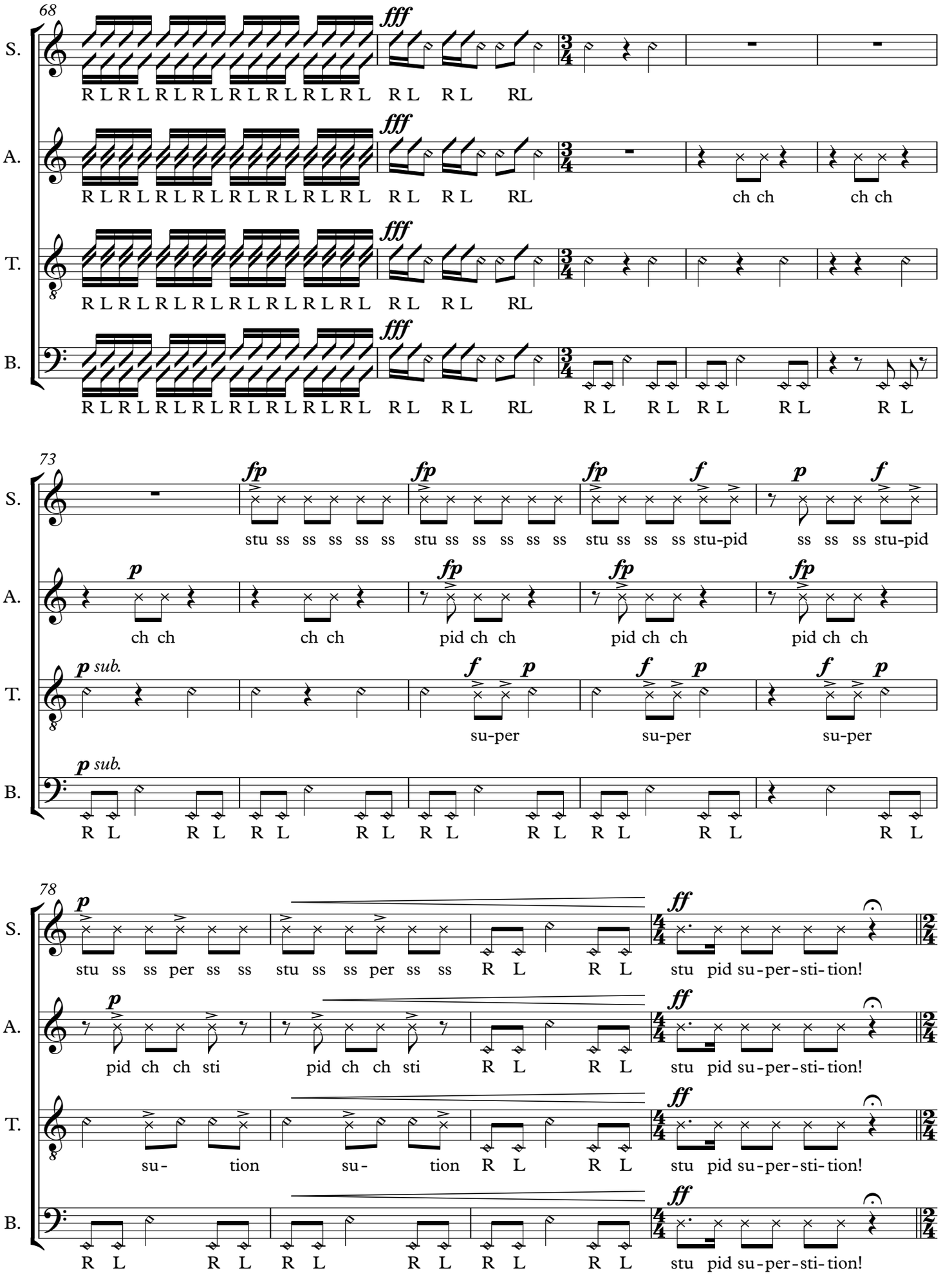

28
S.
A.
T.
B.
wat- ches!
stu-pid su-per-sti-tion
stu-pid su-per-sti-tion
Three wit-ches watch
stu-pid su-per-sti-tion
stu-pid su-per-sti-tion
stu-pid su-per-sti-tion
stu-pid su-per-sti-tion
Three Swiss Swatch
stu-pid su-per-sti-tion
stu-pid su-per-sti-tion
32
(3+2+2)
R L R L R L
R R L R
(2+3+2)
(2+3+2)
R L R L
tch tch tch
36
he he he he he he he he he he he he he he he he
which witch, which witch, which witch, which witch,
Only 1 tenor. The starting note is suggested. Keep the intervals and rhythms
Ah
tch tch tch tch tch tch tch tch tch tch tch tch

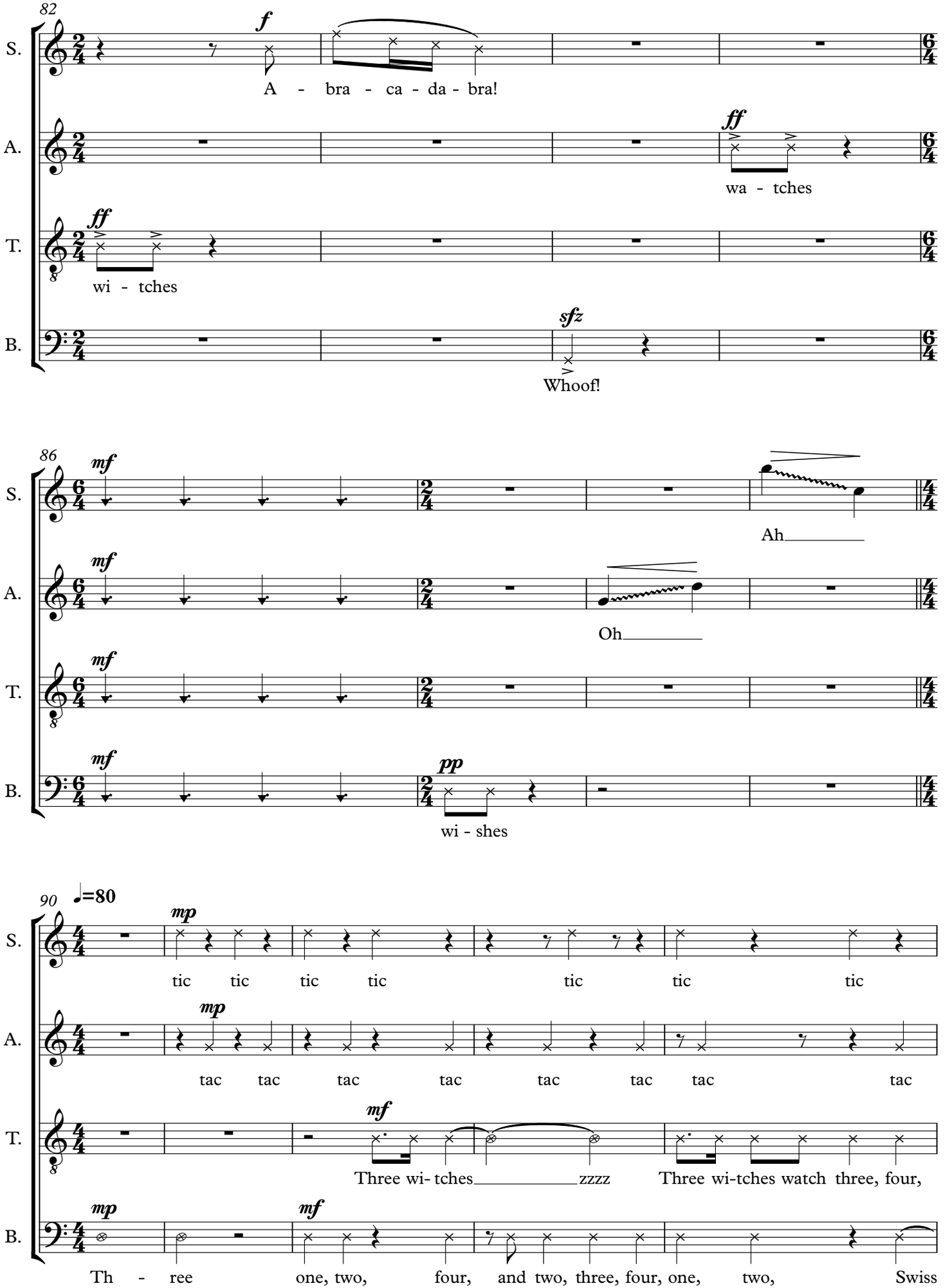

40
♪=♪
S.
A.
T.
B.
pp
cresc.
which witch, which witch Three Swiss, three Swiss, three
ss ss Which witch, which witch, which witch,
R L L R L L R L
R L L R L L R L
tch tch tss tss watch Swatch, Swatch watch, watch Swatch, Swatch
43
sempre cresc.
ff
Swiss, three Swiss, Three Swiss, three Swiss, Three Swiss switch
which witch, which witch, which witch, which witch, which witch,
R L R L R L
R L R L R L R L
watch, watch Swatch, Swatch watch, watch Swatch, Swatch watch,
46
p
mp
Three Swiss, three Swiss
whi - ch witch, which witch.
Swiss Swatch, Swiss watch
p sub.
watch that watch watch Swatch watch

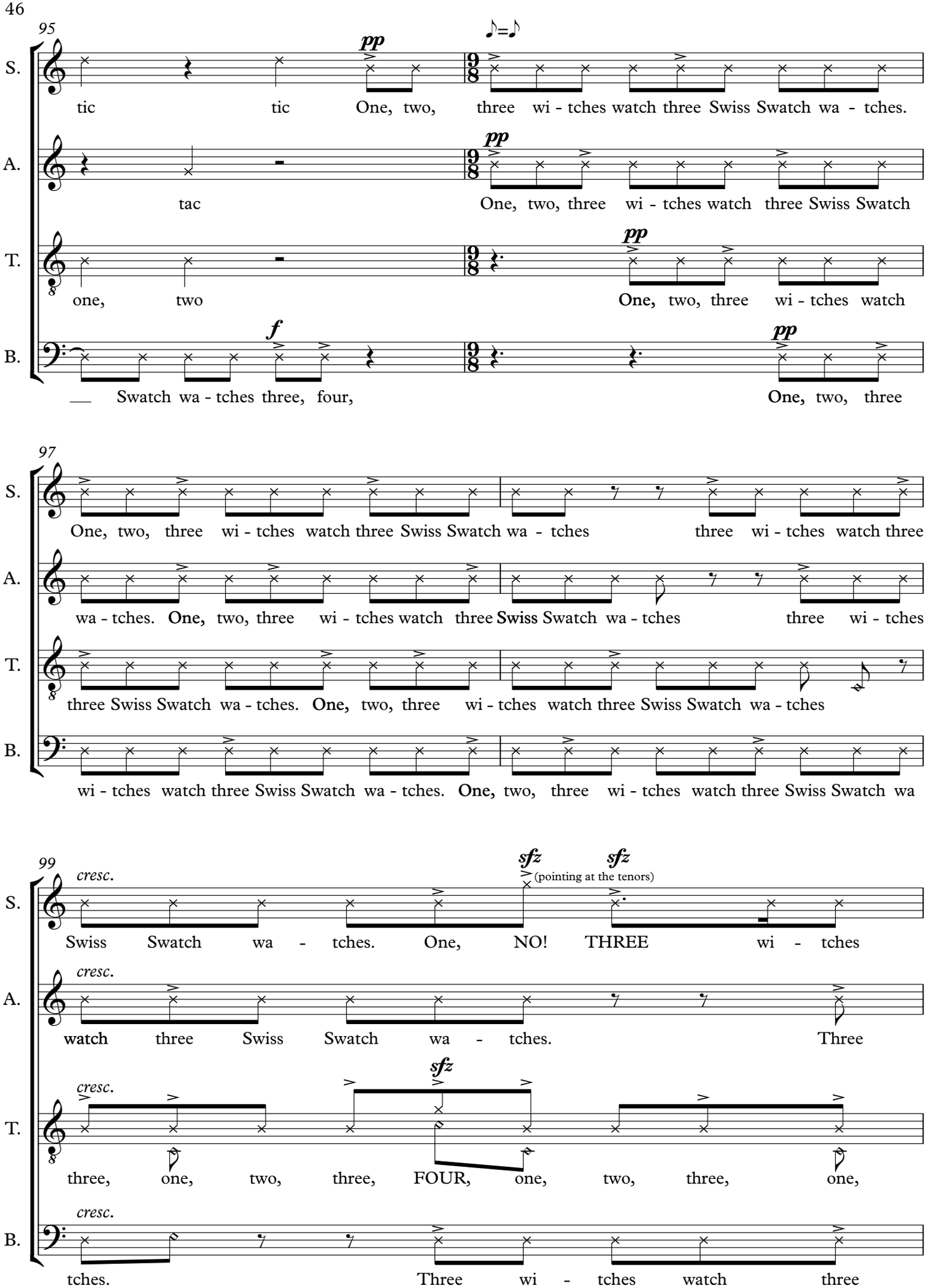

48
S.
A.
T.
B.
f
wat - ches!
mf
Three wit - ches watch
f
Three Swiss Swatch
50
S.
A.
T.
B.
f
R L R L R L R L R L R L R L R L
pp
R L R L R L R L R L R L R L R L
52
S.
A.
T.
B.
f
R L R L R L R L R L R L R L R L
p
R L R L R L R L R L R L R L R L

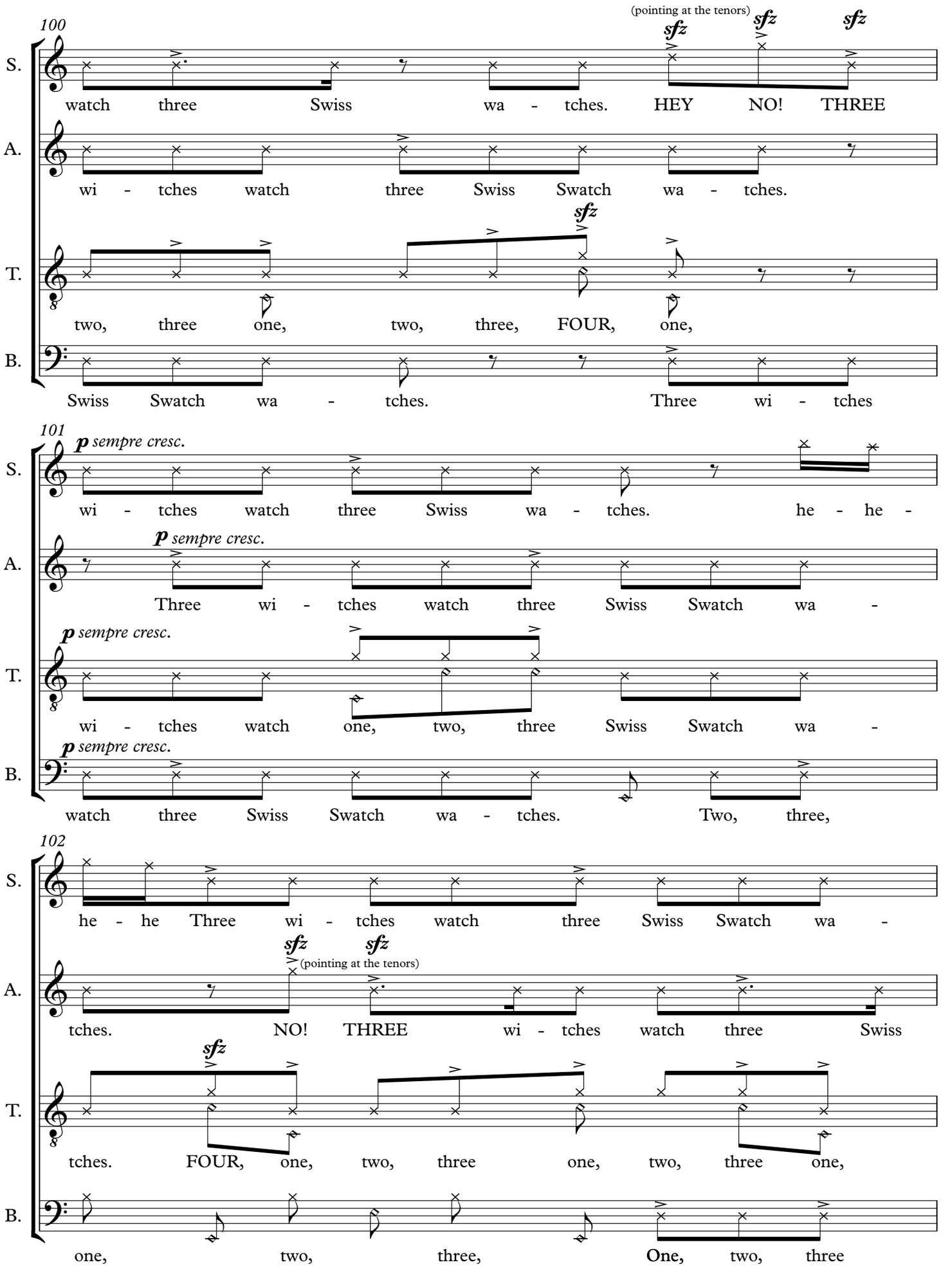

54
S.
A.
T.
B.
f
p
R L R L R L R L R L R L R L R L R L
56
59
3

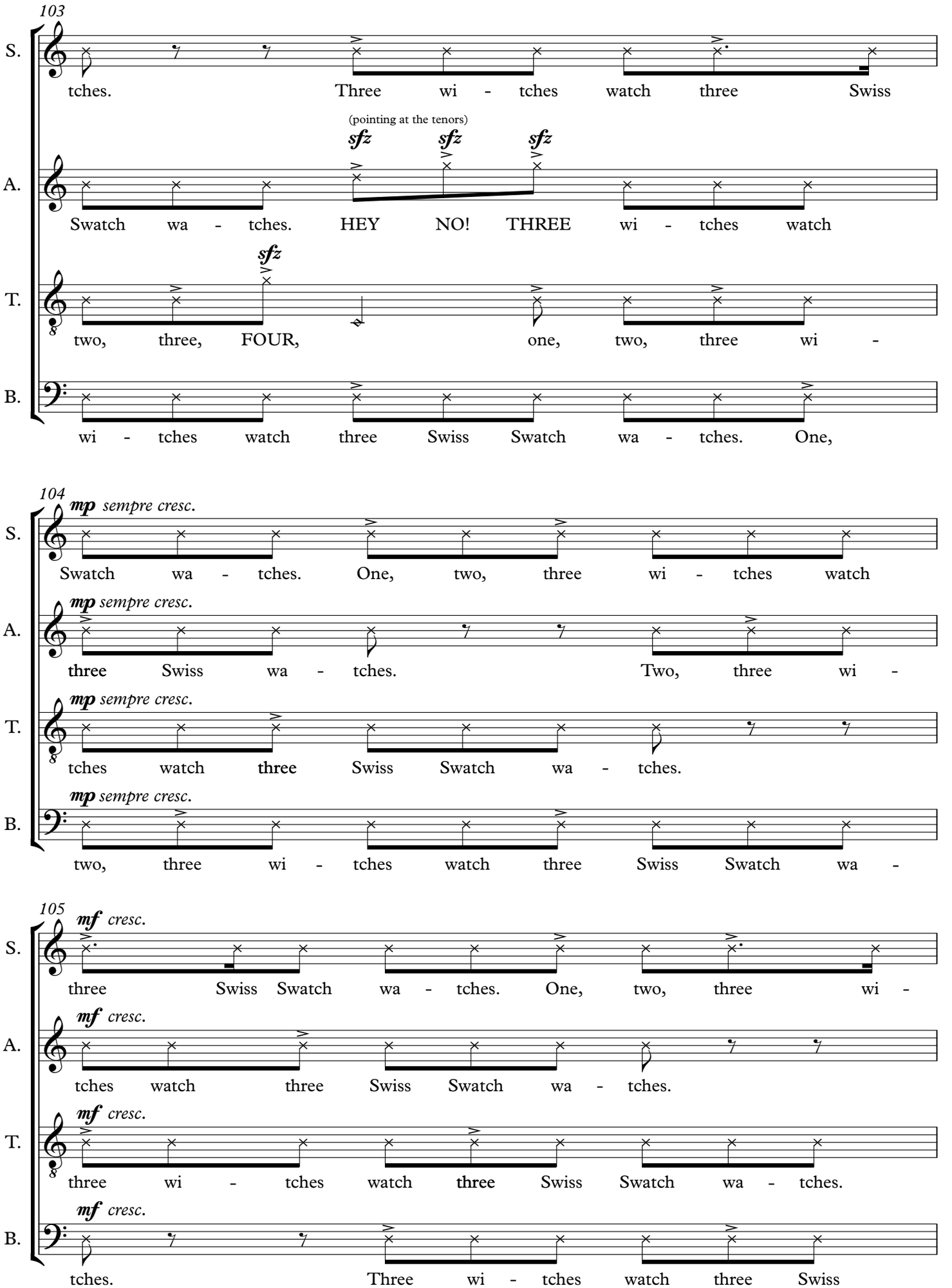

62
p sub.
S.
A.
T.
B.
R L R L R L R L R L R L R L R L R
L R L R L R L R L R L R L R L R L
64
3
cresc.
66
sempre cresc.

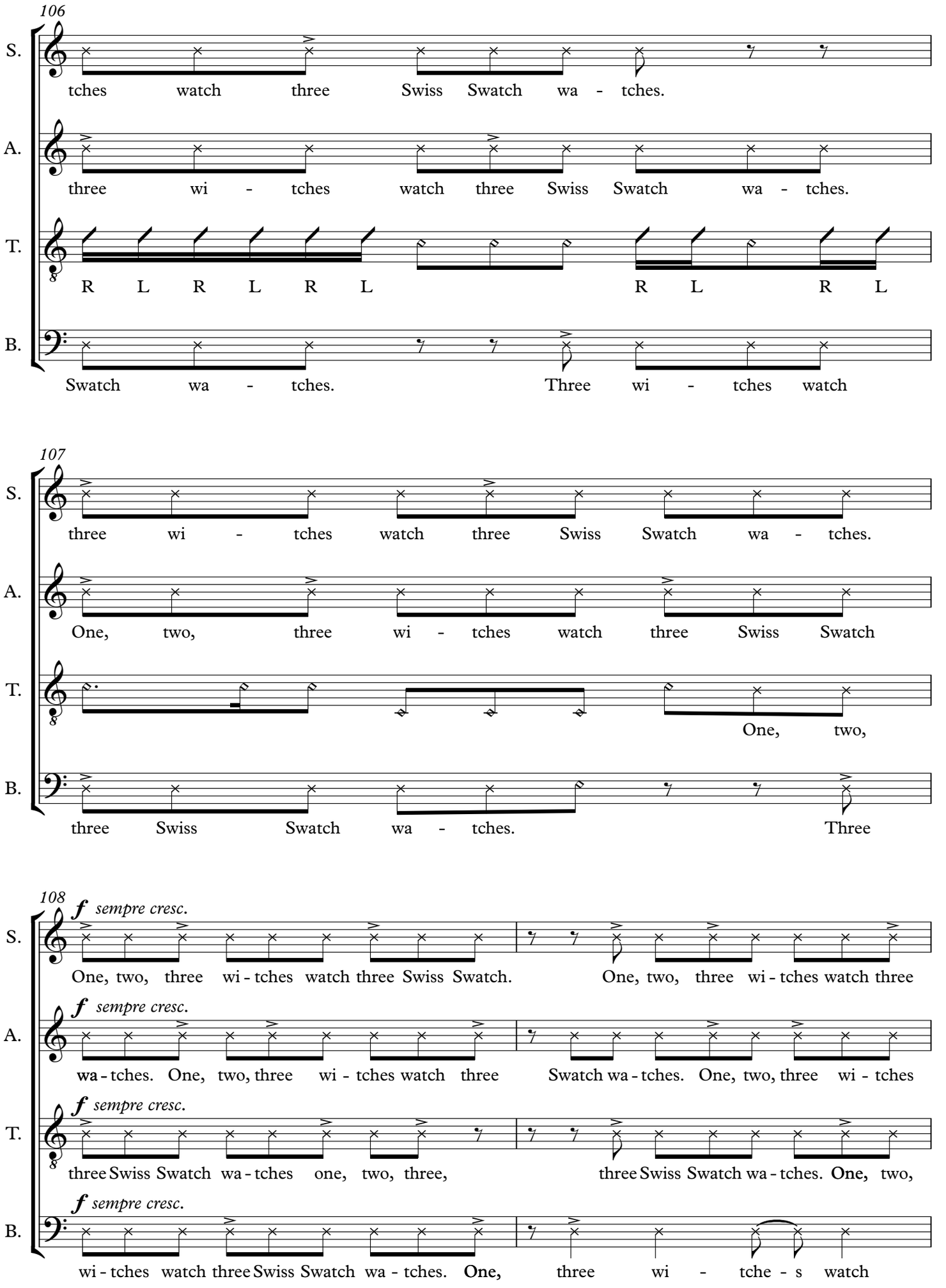

68
S.
A.
T.
B.
fff
R L R L R L R L R L R L R L R L R L R L R L
ch ch ch ch
73
fp f p
stu ss ss ss ss ss stu ss ss ss ss ss stu ss ss ss stu-pid ss ss ss stu-pid
ch ch ch ch pid ch ch pid ch ch pid ch ch
p sub.
su-per su-per su-per
78
ff
stu ss ss per ss ss stu ss ss per ss ss R L R L stu pid su-per-sti-tion!
pid ch ch sti pid ch ch sti R L R L stu pid su-per-sti-tion!
su- tion su- tion R L R L stu pid su-per-sti-tion!

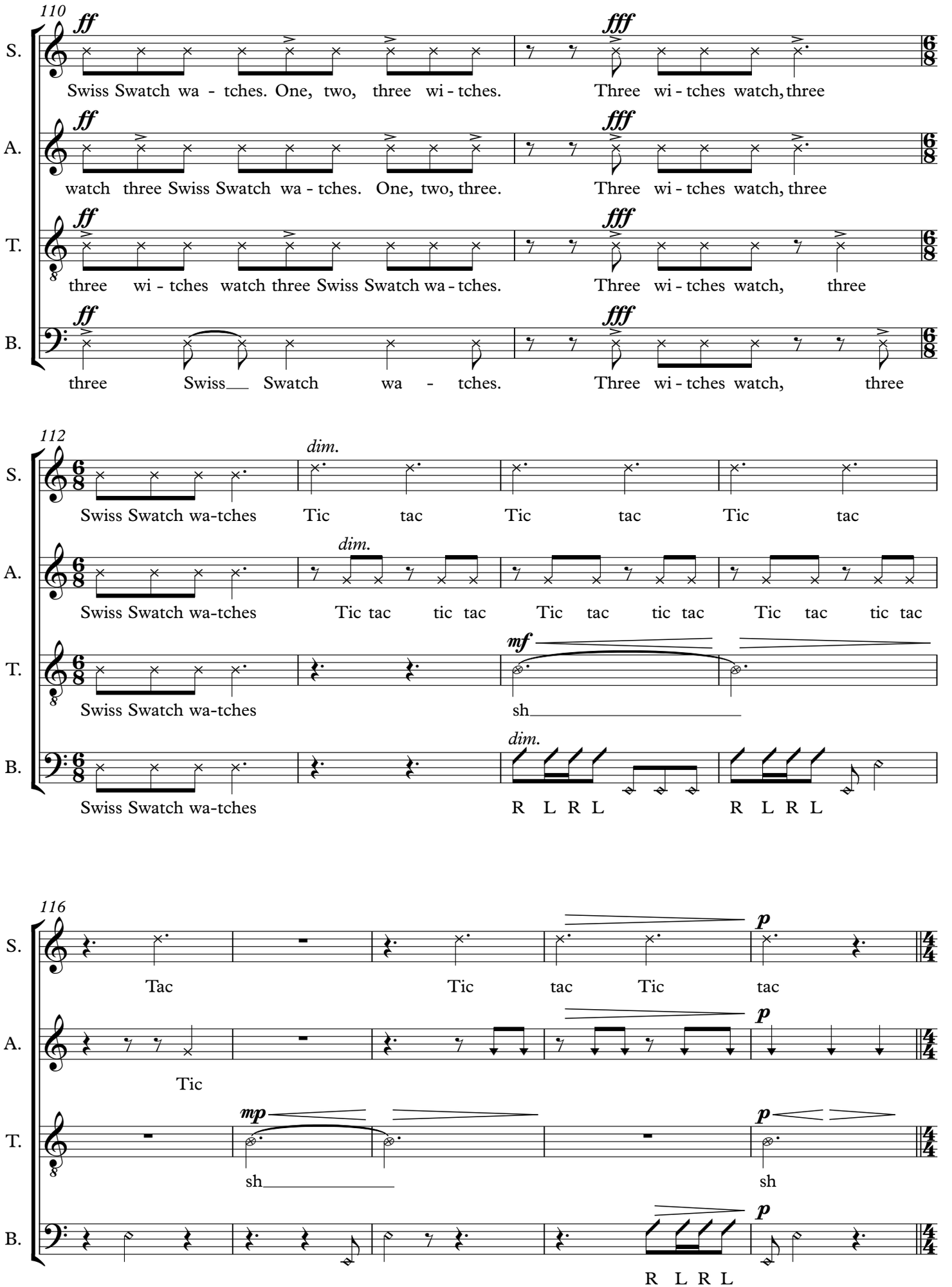

82
S.
A.
T.
B.
f
A - bra - ca - da - bra!
ff
wa - tches
ff
wi - tches
sfz
Whoof!
86
mf
Ah
Oh
pp
wi - shes
90
♩=80
mp
tic tic tic tic tic tic tic
tac tac tac tac tac tac tac tac
mf
Three wi- tches zzzz Three wi-tches watch three, four,
Th - ree one, two, four, and two, three, four, one, two, Swiss

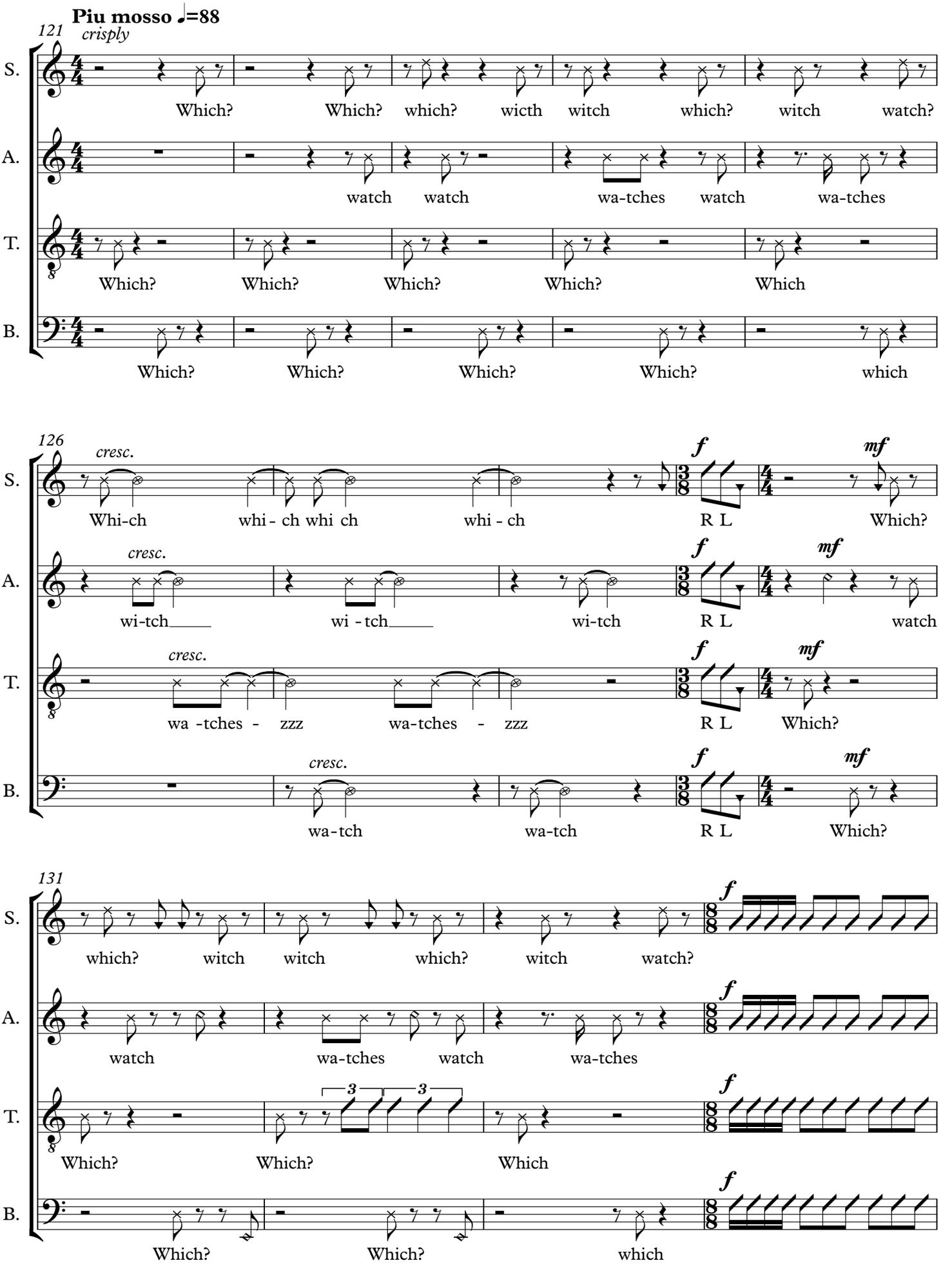

95
S.
A.
T.
B.
pp
♪=♪
tic tic One, two, three wi - tches watch three Swiss Swatch wa - tches.
tac One, two, three wi - tches watch three Swiss Swatch
one, two One, two, three wi - tches watch
f
pp
Swatch wa - tches three, four, One, two, three
97
One, two, three wi - tches watch three Swiss Swatch wa - tches three wi - tches watch three
wa - tches. One, two, three wi - tches watch three Swiss Swatch wa - tches three wi - tches
three Swiss Swatch wa - tches. One, two, three wi - tches watch three Swiss Swatch wa - tches
wi - tches watch three Swiss Swatch wa - tches. One, two, three wi - tches watch three Swiss Swatch wa
99
cresc.
sfz
(pointing at the tenors)
Swiss Swatch wa - tches. One, NO! THREE wi - tches
watch three Swiss Swatch wa - tches. Three
three, one, two, three, FOUR, one, two, three, one,
tches. Three wi - tches watch three

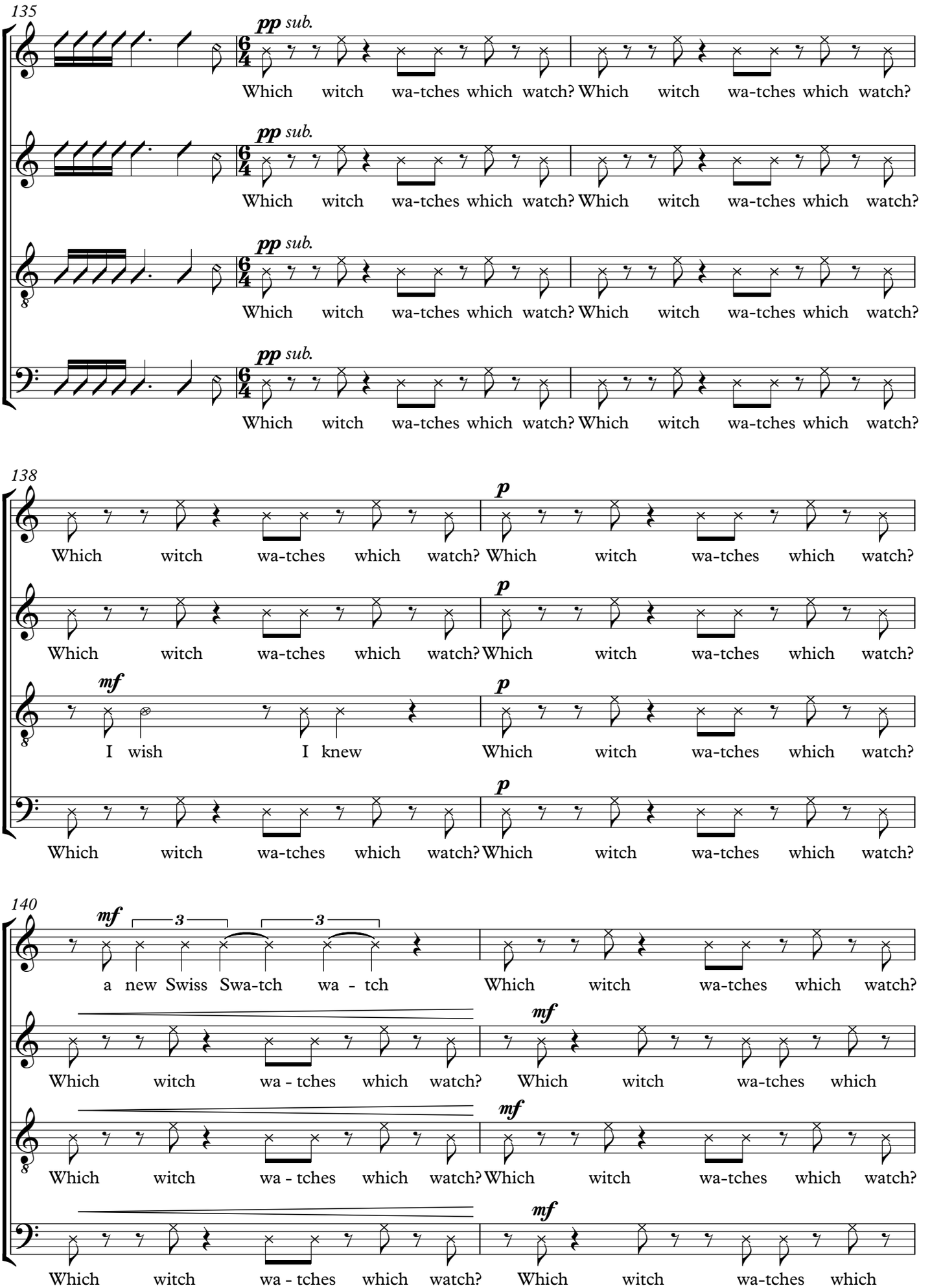

100
(pointing at the tenors)
sfz
sfz
sfz
S.
watch three Swiss wa - tches. HEY NO! THREE
A.
wi - tches watch three Swiss Swatch wa - tches.
sfz
T.
two, three one, two, three, FOUR, one,
B.
Swiss Swatch wa - tches. Three wi - tches
101
p sempre cresc.
S.
wi - tches watch three Swiss wa - tches. he - he -
p sempre cresc.
A.
Three wi - tches watch three Swiss Swatch wa -
p sempre cresc.
T.
wi - tches watch one, two, three Swiss Swatch wa -
p sempre cresc.
B.
watch three Swiss Swatch wa - tches. Two, three,
102
S.
he - he Three wi - tches watch three Swiss Swatch wa -
sfz
sfz
(pointing at the tenors)
A.
tches. NO! THREE wi - tches watch three Swiss
sfz
T.
tches. FOUR, one, two, three one, two, three one,
B.
one, two, three, One, two, three

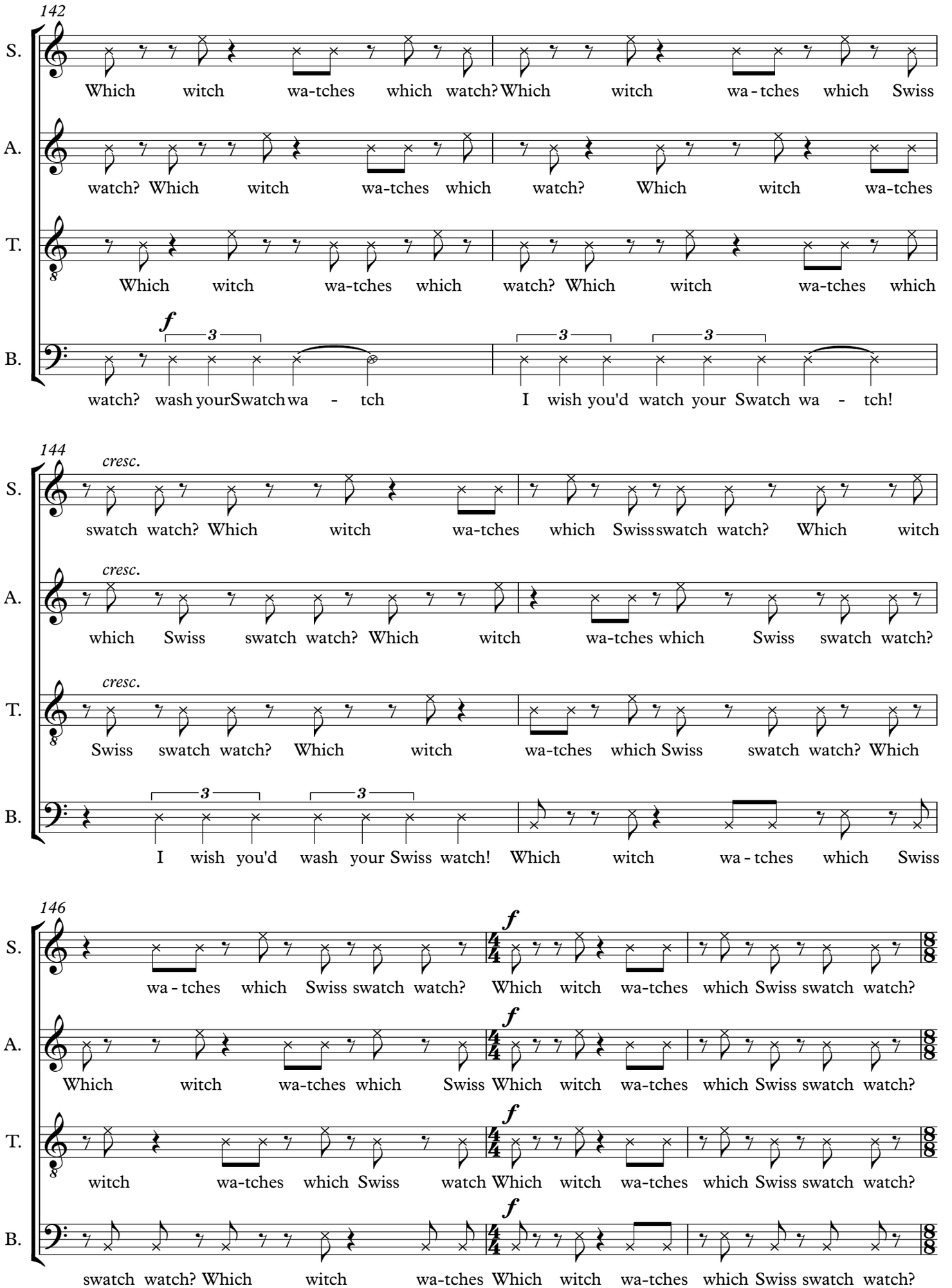

103
S.
tches. Three wi - tches watch three Swiss
(pointing at the tenors)
sfz sfz sfz
A.
Swatch wa - tches. HEY NO! THREE wi - tches watch
sfz
T.
two, three, FOUR, one, two, three wi -
B.
wi - tches watch three Swiss Swatch wa - tches. One,
104
mp sempre cresc.
S.
Swatch wa - tches. One, two, three wi - tches watch
mp sempre cresc.
A.
three Swiss wa - tches. Two, three wi -
mp sempre cresc.
T.
tches watch three Swiss Swatch wa - tches.
mp sempre cresc.
B.
two, three wi - tches watch three Swiss Swatch wa -
105
mf cresc.
S.
three Swiss Swatch wa - tches. One, two, three wi -
mf cresc.
A.
tches watch three Swiss Swatch wa - tches.
mf cresc.
T.
three wi - tches watch three Swiss Swatch wa - tches.
mf cresc.
B.
tches. Three wi - tches watch three Swiss

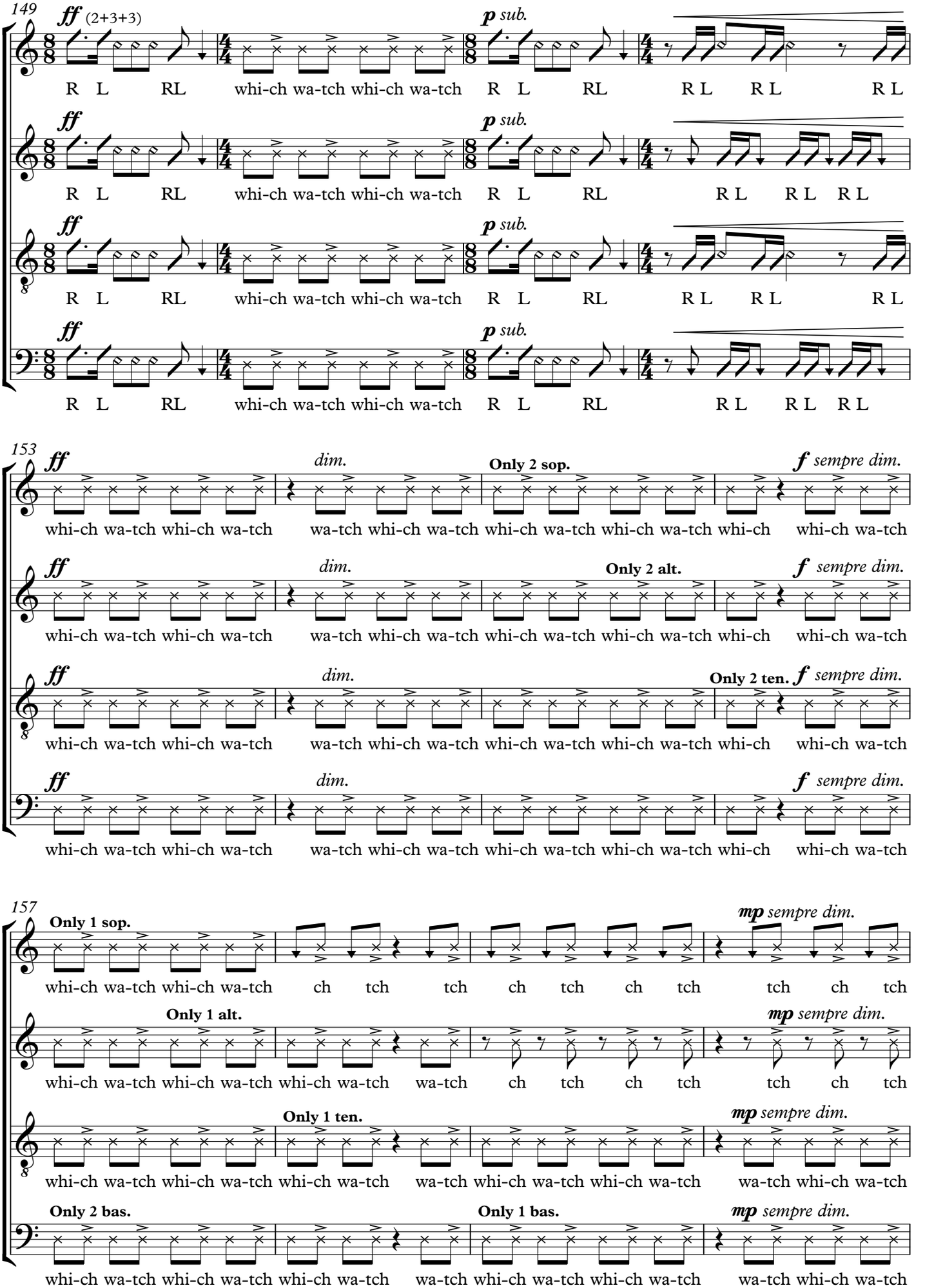

106
S.
tches watch three Swiss Swatch wa - tches.
A.
three wi - tches watch three Swiss Swatch wa - tches.
T.
R L R L R L R L R L
B.
Swatch wa - tches. Three wi - tches watch
107
S.
three wi - tches watch three Swiss Swatch wa - tches.
A.
One, two, three wi - tches watch three Swiss Swatch
T.
One, two,
B.
three Swiss Swatch wa - tches. Three
108
f sempre cresc.
S.
One, two, three wi - tches watch three Swiss Swatch. One, two, three wi - tches watch three
A.
wa - tches. One, two, three wi - tches watch three Swatch wa - tches. One, two, three wi - tches
T.
three Swiss Swatch wa - tches one, two, three, three Swiss Swatch wa - tches. One, two,
B.
wi - tches watch three Swiss Swatch wa - tches. One, three wi - tche - s watch

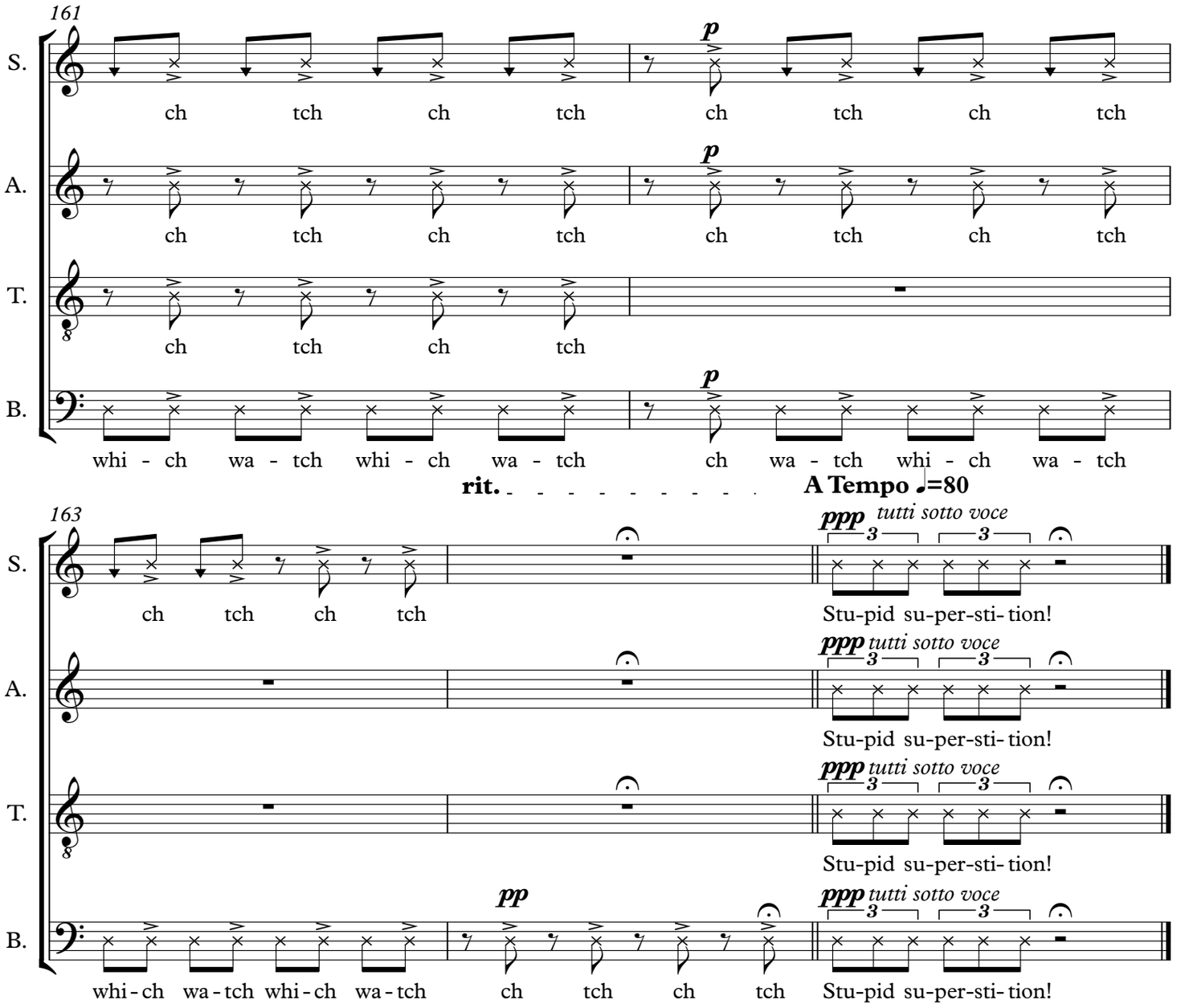

110
S.
A.
T.
B.
ff
fff
Swiss Swatch wa - tches. One, two, three wi - tches. Three wi - tches watch, three
watch three Swiss Swatch wa - tches. One, two, three. Three wi - tches watch, three
three wi - tches watch three Swiss Swatch wa - tches. Three wi - tches watch, three
three Swiss Swatch wa - tches. Three wi - tches watch, three
112
dim.
Swiss Swatch wa-tches Tic tac Tic tac Tic tac
Swiss Swatch wa-tches Tic tac tic tac Tic tac tic tac Tic tac tic tac
mf
sh
R L R L R L R L
116
p
Tac Tic tac Tic tac
Tic
mp
sh
R L R L


Piu mosso ♩=88
121
crisply
S.
A.
T.
B.
Which? Which? which? wicth witch which? witch watch?
watch watch wa-tches watch wa-tches
Which? Which? Which? Which? Which
Which? Which? Which? Which? which
126
cresc.
f
mf
Whi-ch whi - ch whi ch whi - ch R L Which?
wi-tch wi - tch wi-tch R L watch
wa -tches - zzz wa-tches - zzz R L Which?
wa-tch wa-tch R L Which?
131
which? witch witch which? witch watch?
watch wa-tches watch wa-tches
Which? Which? Which
Which? Which? which


135
S.
A.
T.
B.
pp sub.
Which witch wa-tches which watch? Which witch wa-tches which watch?
138
p
mf
I wish I knew
Which witch wa-tches which watch?
140
a new Swiss Swa-tch wa - tch
Which witch wa - tches which watch?
Which witch wa-tches which


142
S.
Which witch wa-tches which watch? Which witch wa - tches which Swiss
A.
watch? Which witch wa-tches which watch? Which witch wa-tches
T.
Which witch wa-tches which watch? Which witch wa-tches which
B.
f
3
watch? wash yourSwatch wa - tch I wish you'd watch your Swatch wa - tch!
144
cresc.
S.
swatch watch? Which witch wa-tches which Swiss swatch watch? Which witch
A.
which Swiss swatch watch? Which witch wa-tches which Swiss swatch watch?
T.
Swiss swatch watch? Which witch wa-tches which Swiss swatch watch? Which
B.
I wish you'd wash your Swiss watch! Which witch wa - tches which Swiss
146
f
S.
wa - tches which Swiss swatch watch? Which witch wa-tches which Swiss swatch watch?
A.
Which witch wa-tches which Swiss Which witch wa-tches which Swiss swatch watch?
T.
witch wa-tches which Swiss watch Which witch wa-tches which Swiss swatch watch?
B.
swatch watch? Which witch wa-tches Which witch wa-tches which Swiss swatch watch?


149
ff (2+3+3)
p sub.
S.
A.
T.
B.
R L RL whi-ch wa-tch whi-ch wa-tch R L RL R L R L R L
153
dim.
Only 2 sop.
Only 2 alt.
Only 2 ten.
f sempre dim.
whi-ch wa-tch whi-ch wa-tch wa-tch whi-ch wa-tch whi-ch wa-tch whi-ch wa-tch whi-ch wa-tch
157
Only 1 sop.
Only 1 alt.
Only 1 ten.
Only 2 bas.
Only 1 bas.
mp sempre dim.
ch tch tch ch tch ch tch tch ch tch


161
S.
A.
T.
B.
ch tch ch tch ch tch ch tch
ch tch ch tch ch tch ch tch
ch tch ch tch
whi - ch wa - tch whi - ch wa - tch ch wa - tch whi - ch wa - tch
p
rit.
A Tempo ♩=80
163
ppp tutti sotto voce
Stu-pid su-per-sti- tion!
pp
whi-ch wa-tch whi-ch wa-tch ch tch ch tch

CIRQUE

for Wind sextet

by

Paul Richard

2014

Instrumentation

flute

oboe

2 Bb clarinets

alto saxophone

bassoon

Duration

Approximately 10 minutes

Notes for Performers

Accidentals

Accidentals last the duration of the bar and apply only on the line they are written.

Symbols

R indicates right.

L indicates left.

Flutter tonguing.

Fast feet "drum roll like" stamping.

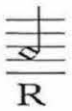
Take a loud breath as if frightened.

(saxophone) Use the indicated fingerings for multiphonics.

High pitched whistle

Feet stamping.

Hands clapping.



Hands tapping on lap.

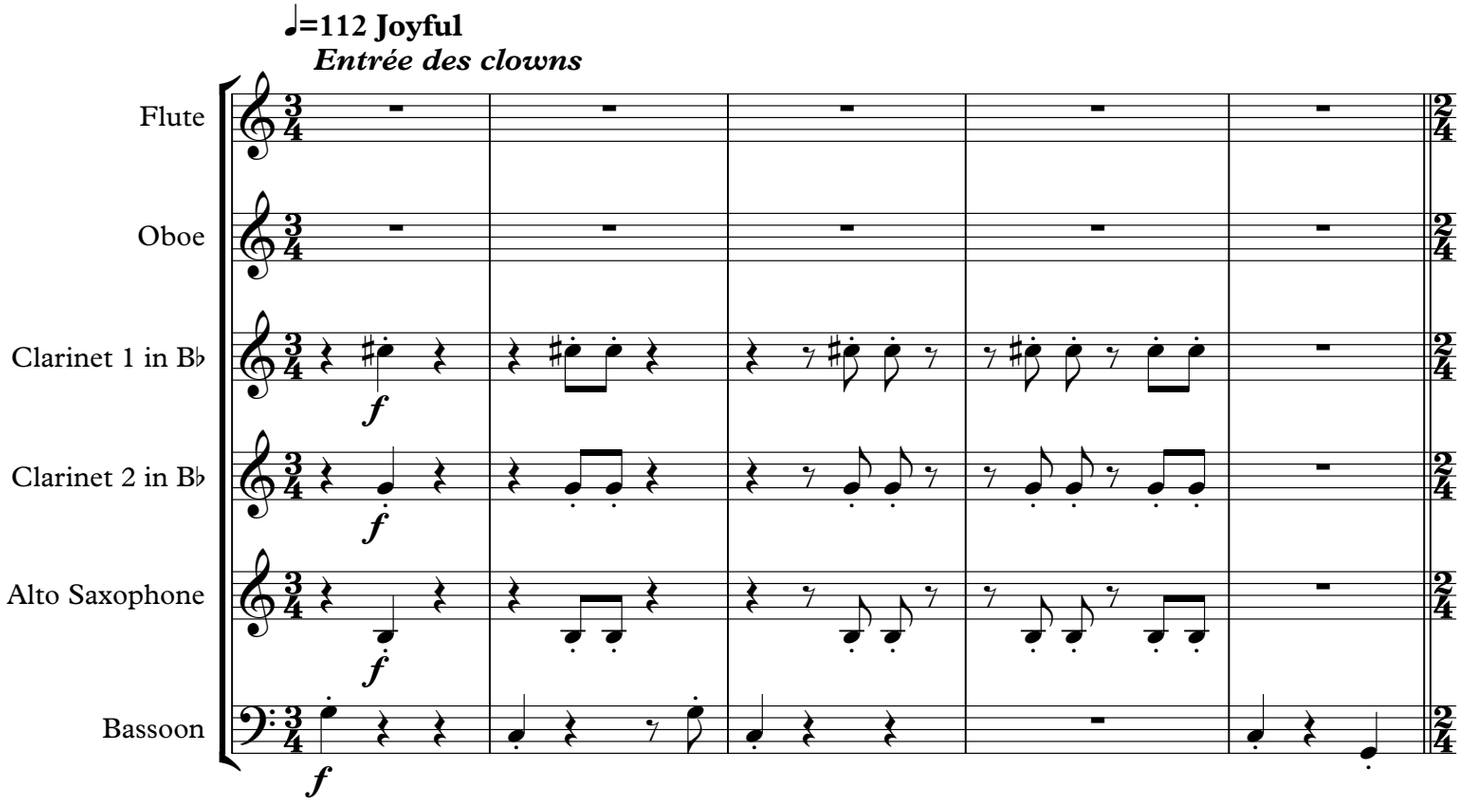
Composer's Notes

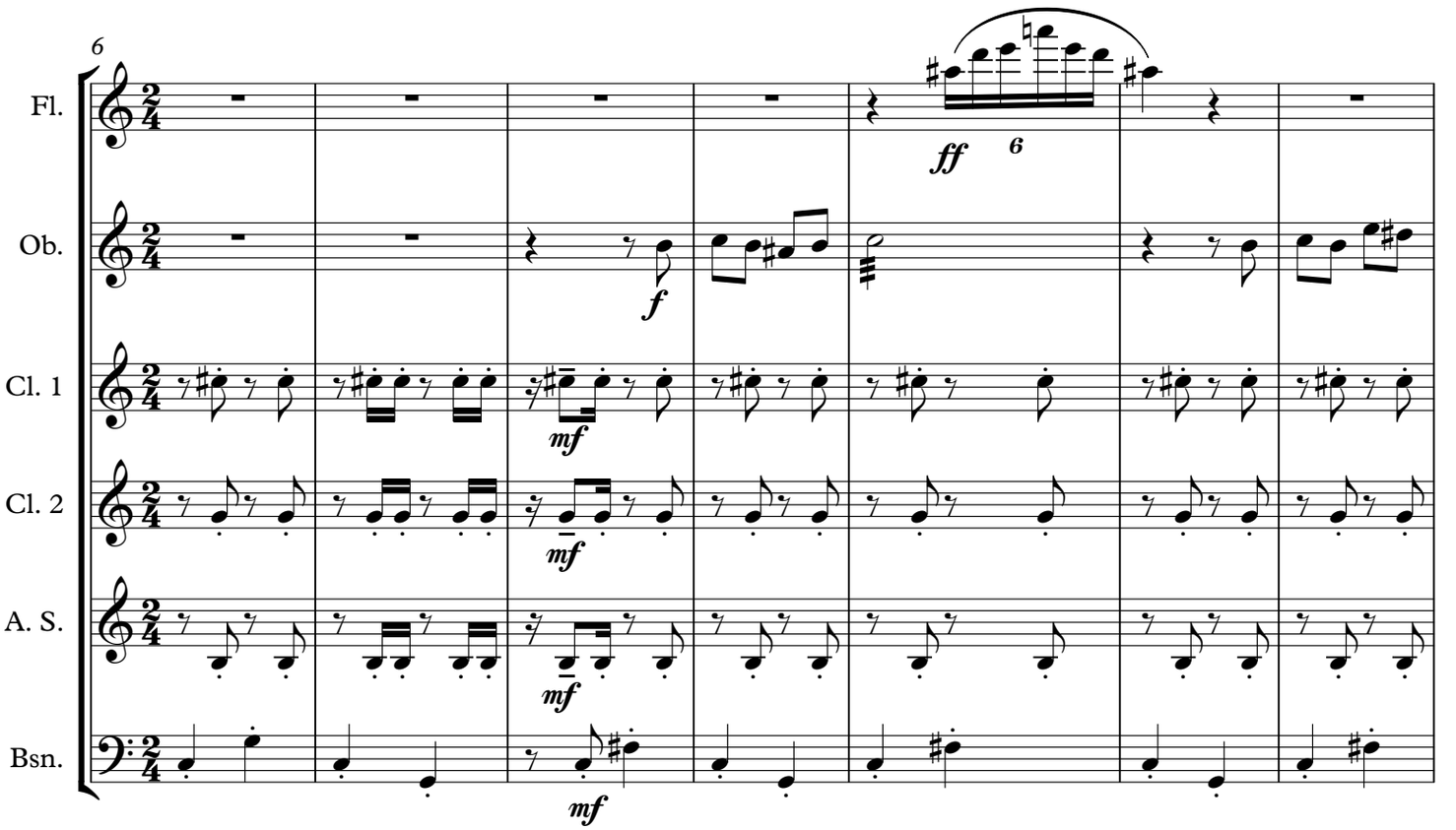
Cirque depicts various scenes of a circus.

27 November 2014

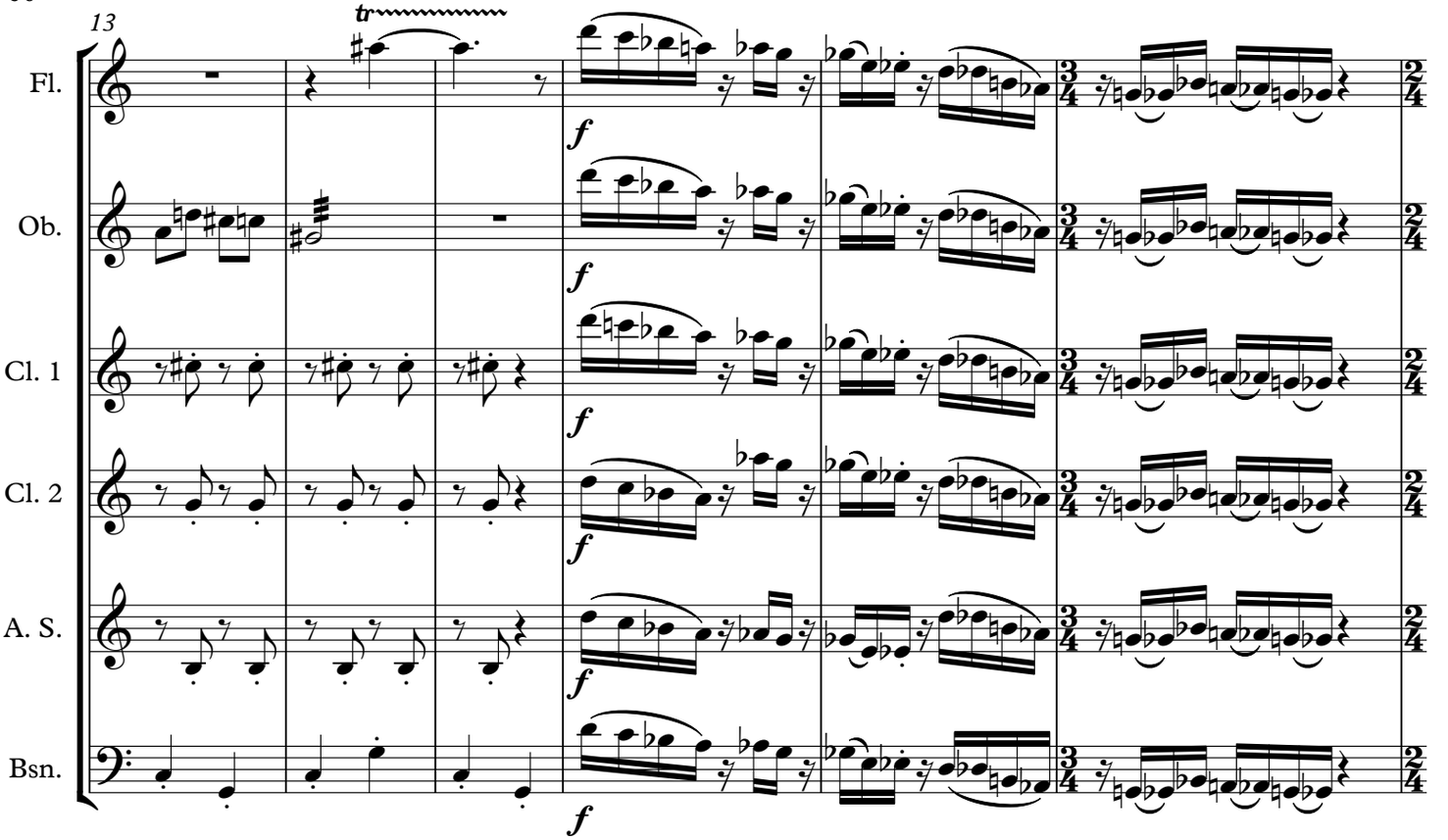
CIRQUE

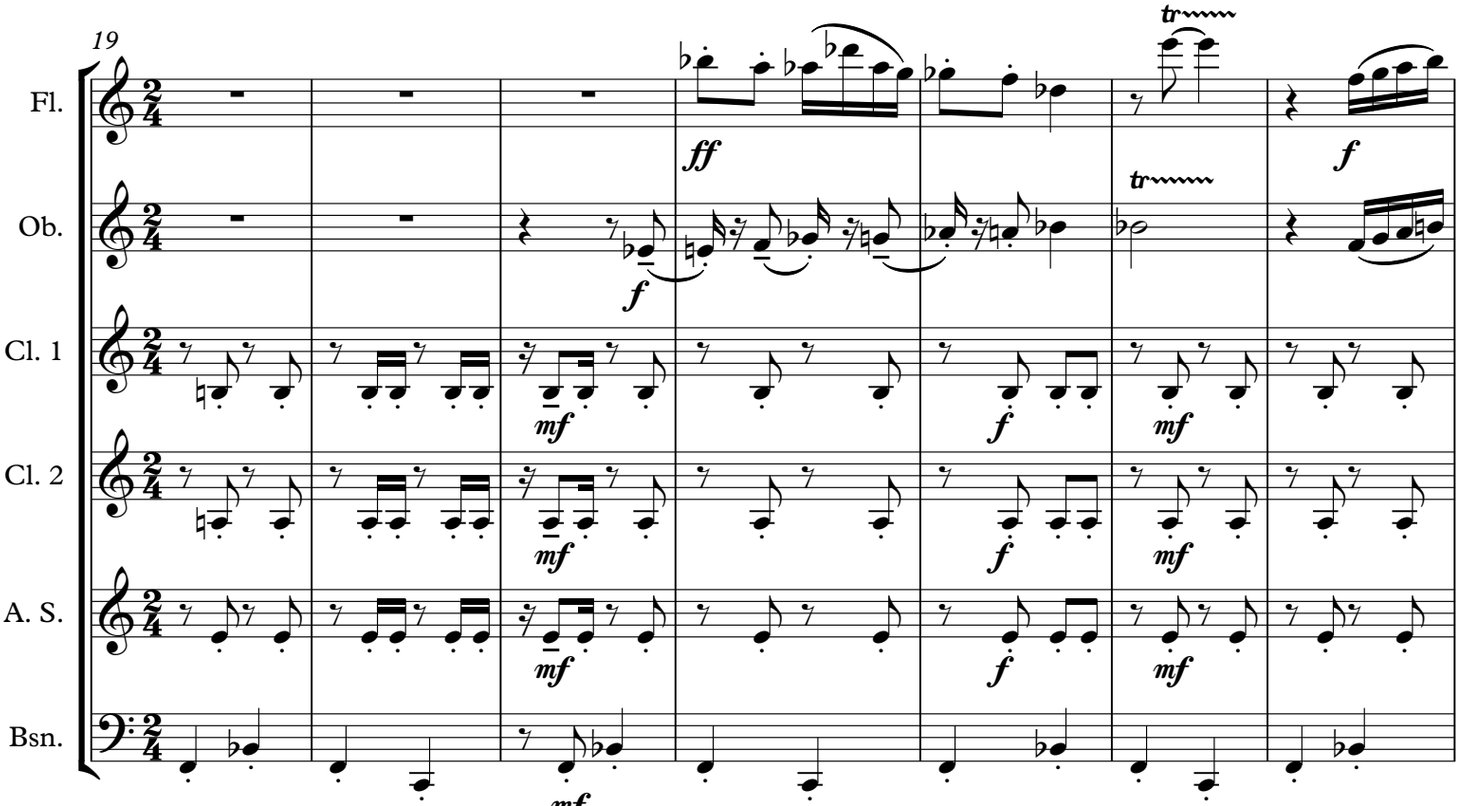
Paul RICHARD

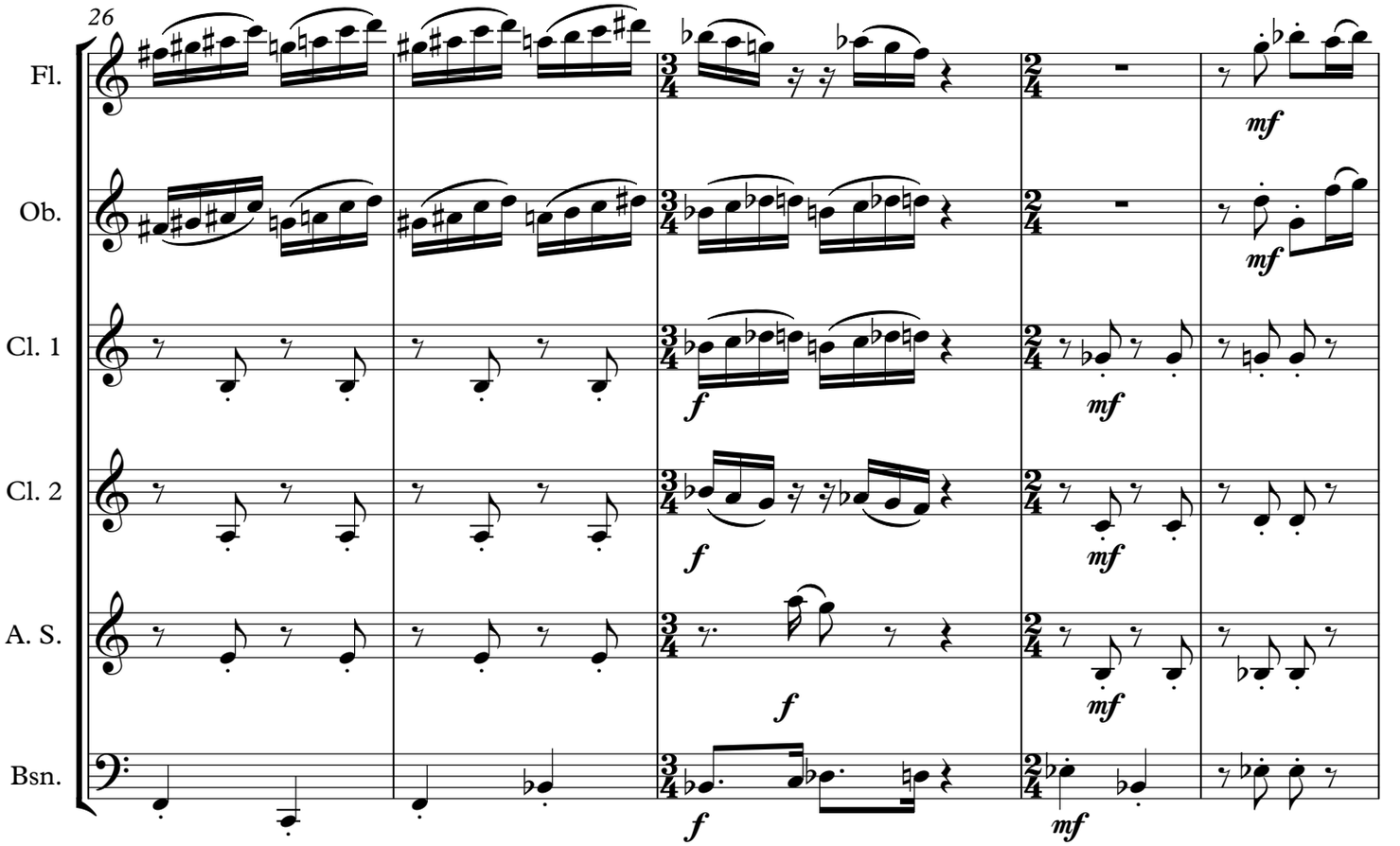


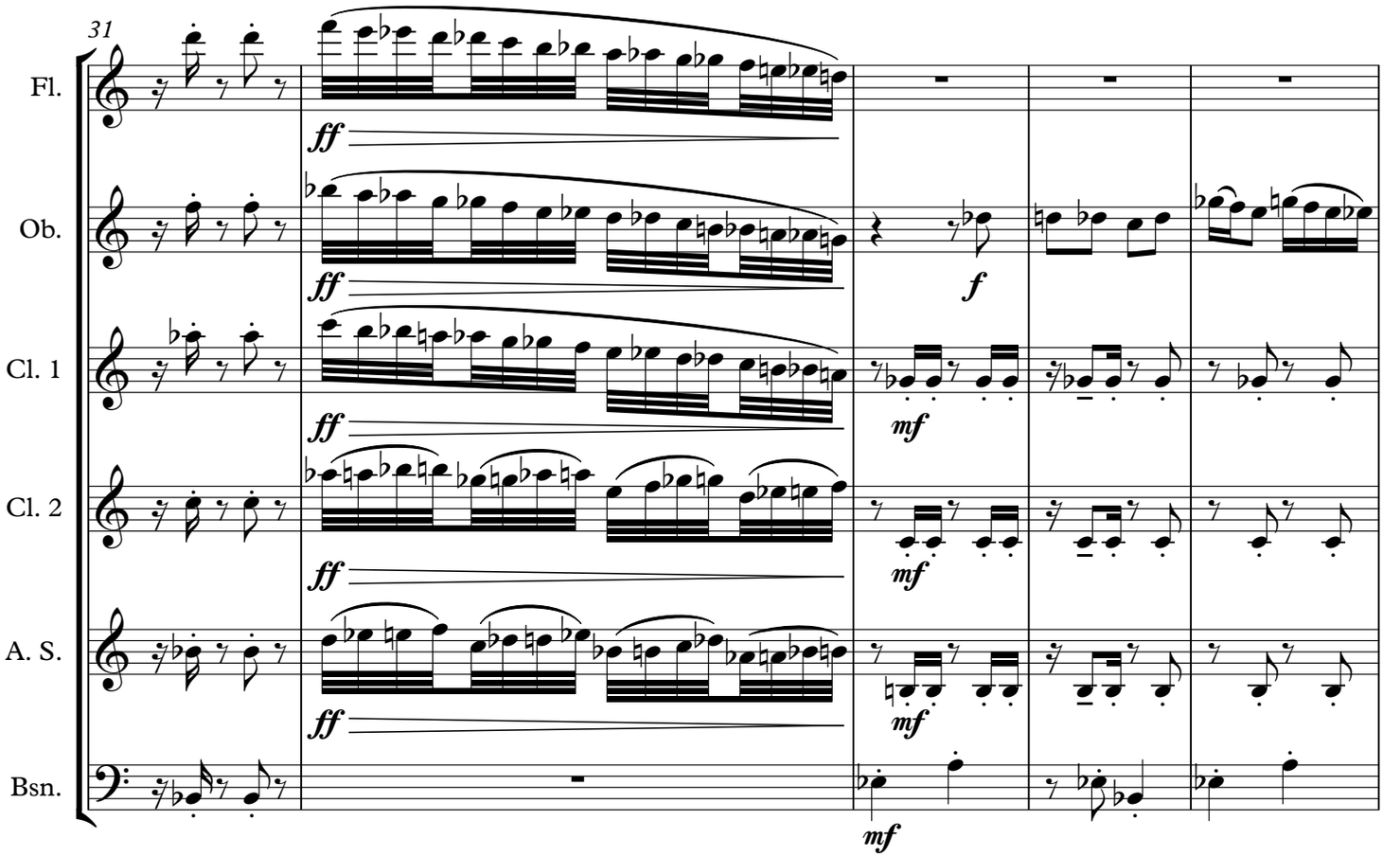


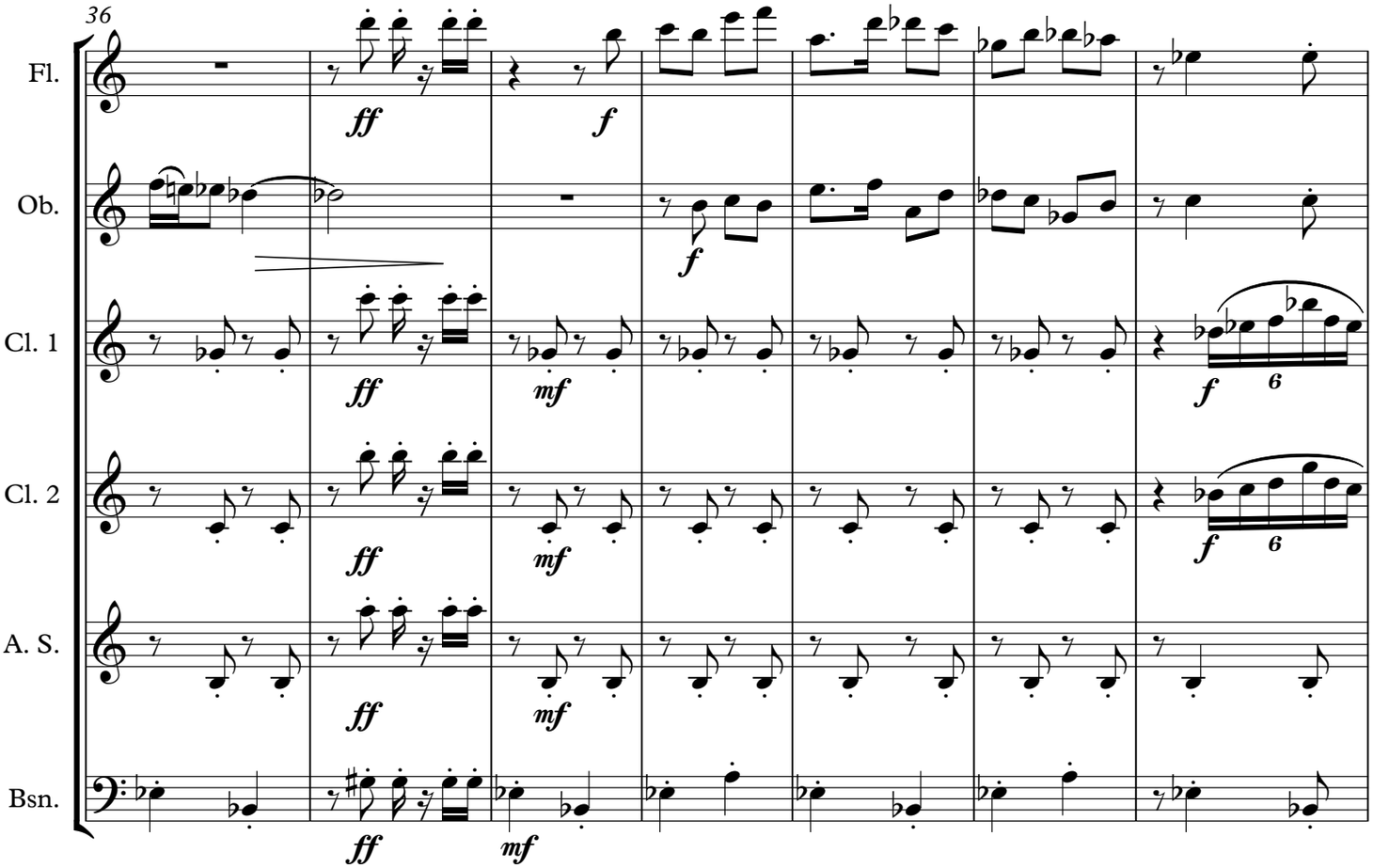
Paul Richard Copyright © 2014

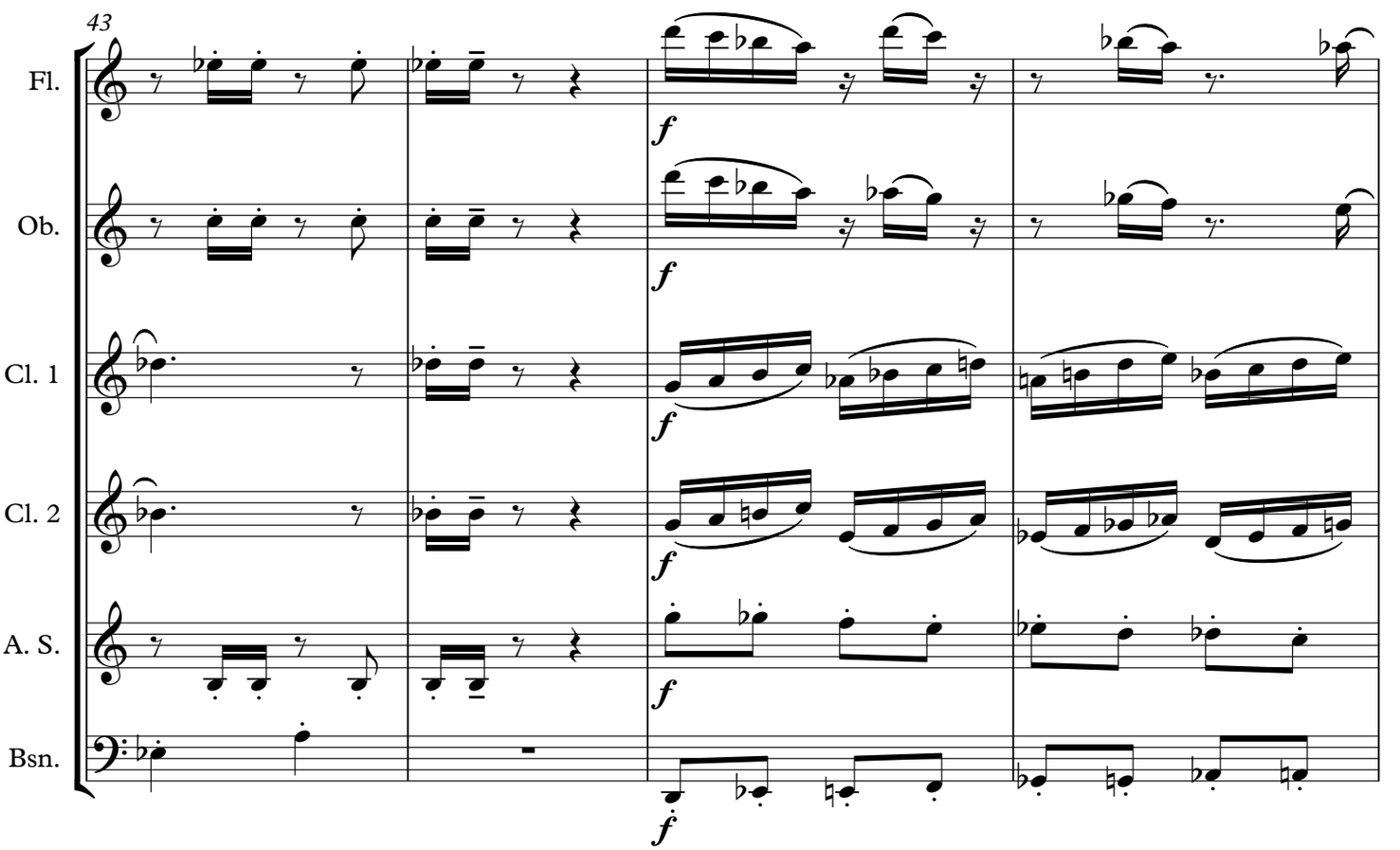

13
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
tr
f

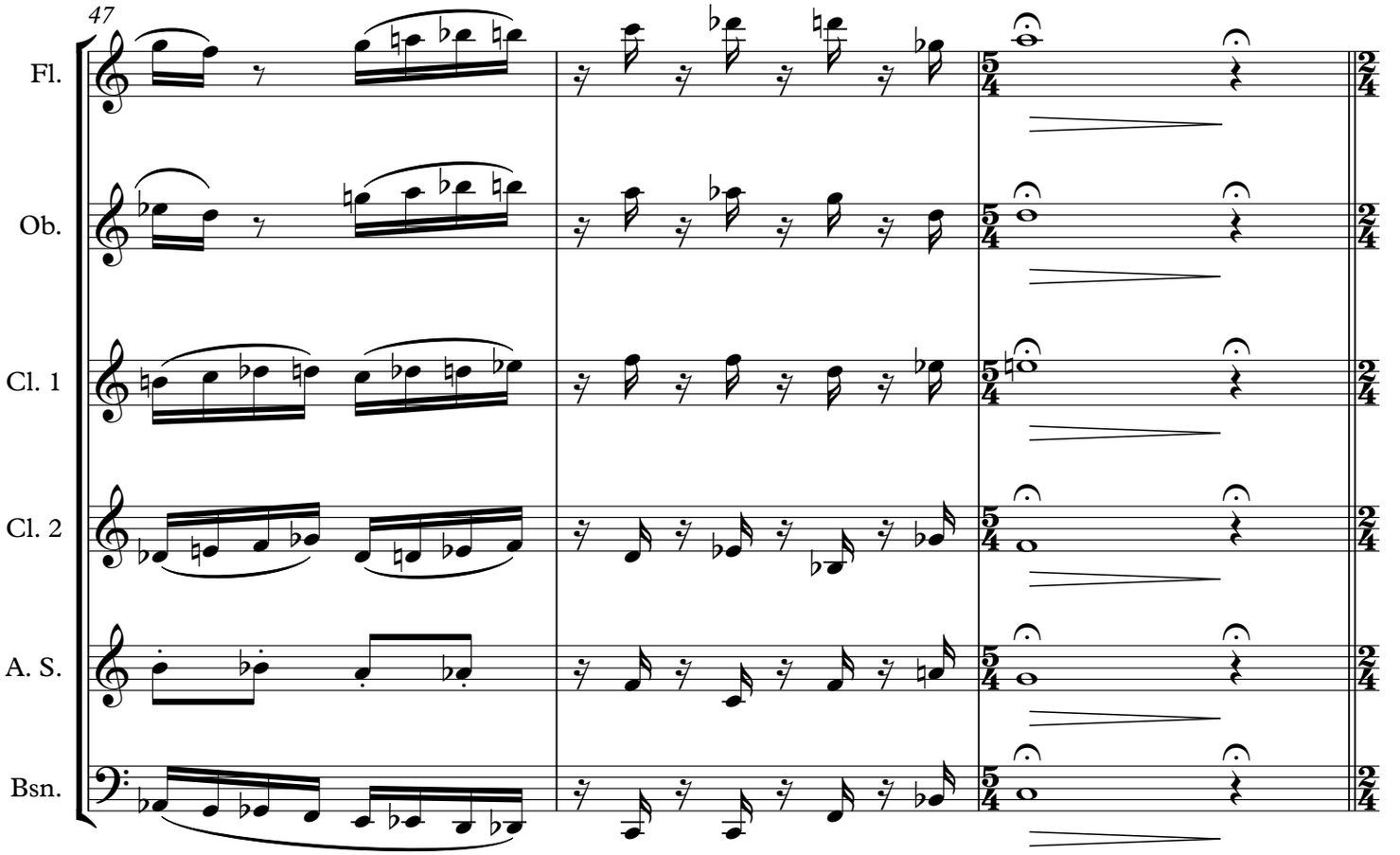

19
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ff
f
mf
tr

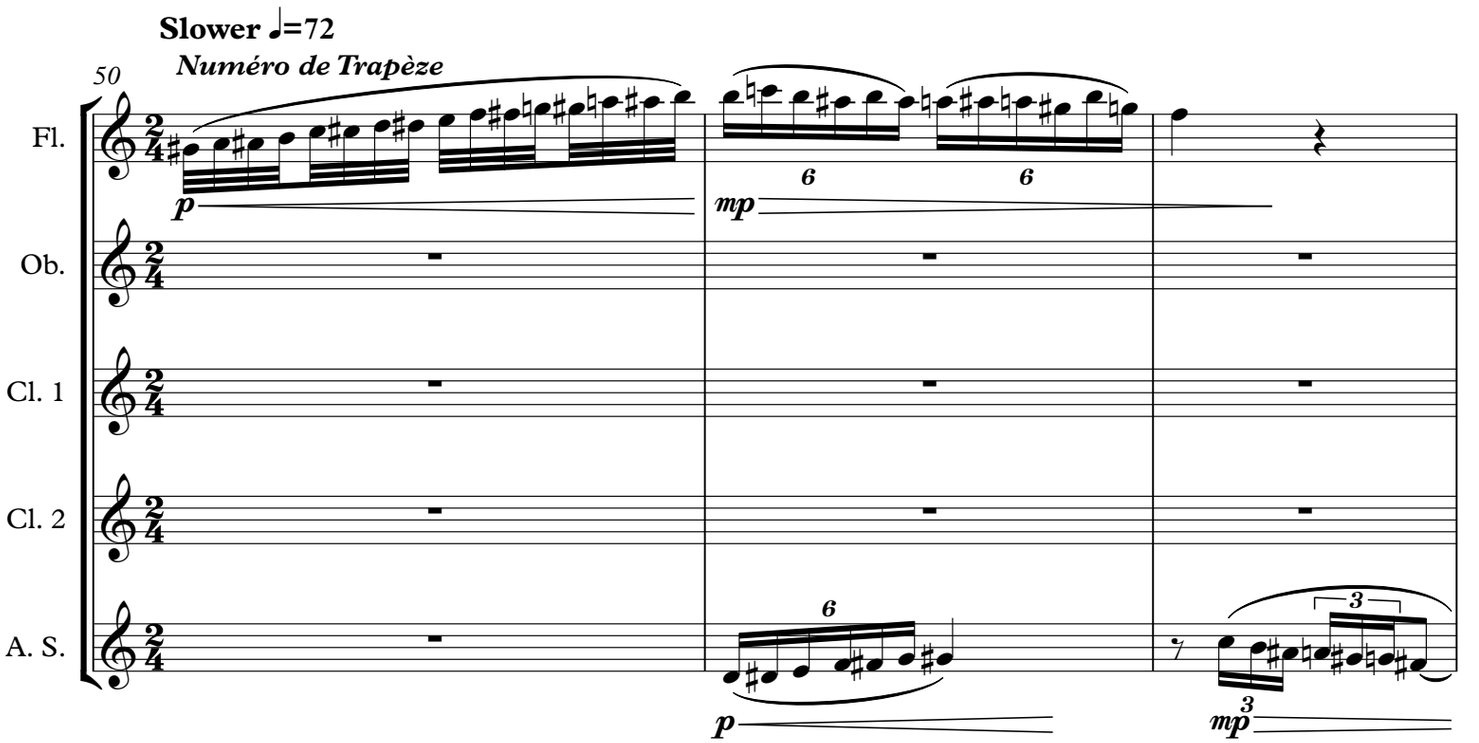

26
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
f
mf
f
mf
f
mf
f
mf

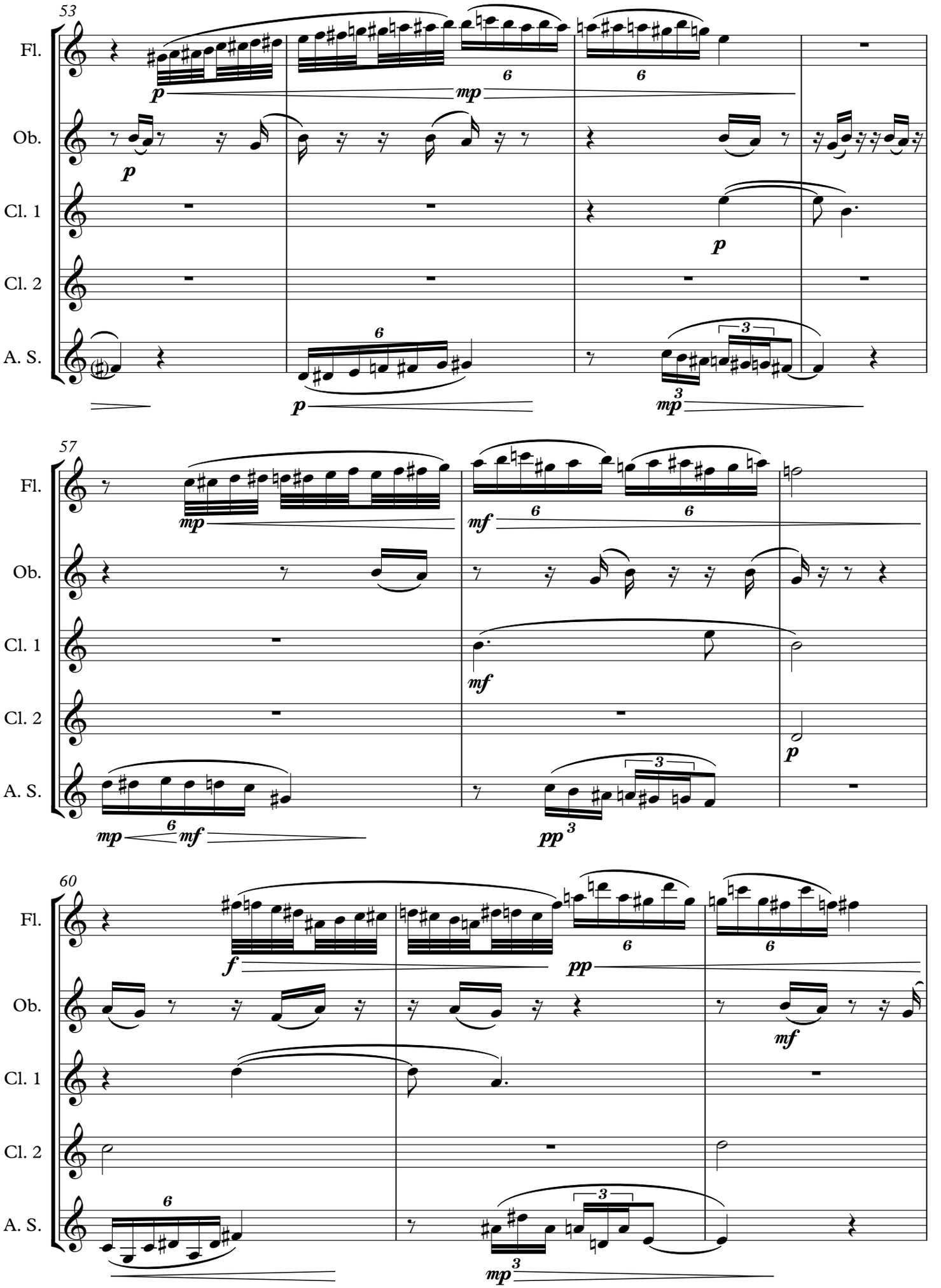

31
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ff
ff
f
mf
ff
mf
ff
mf
mf

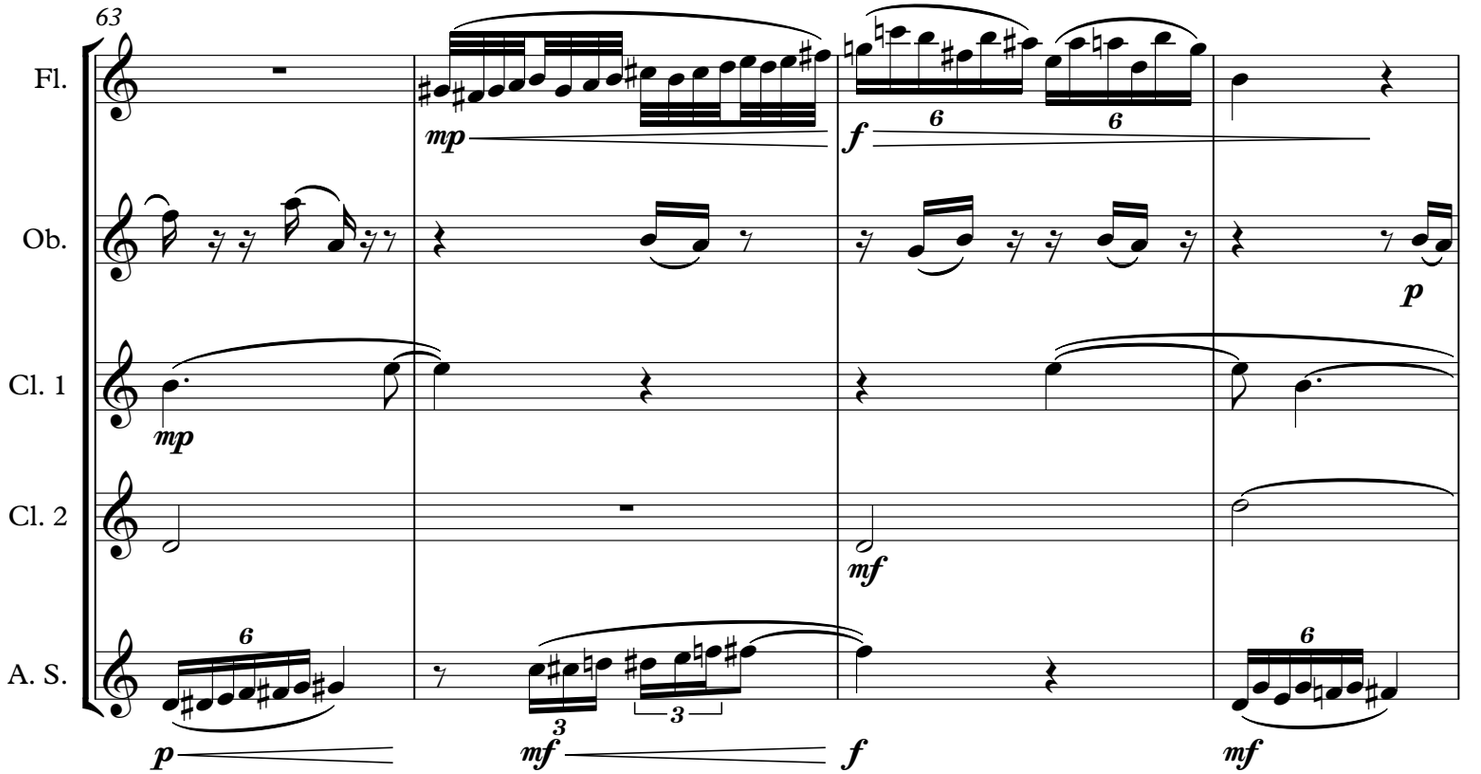

36
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ff
f
mf
6

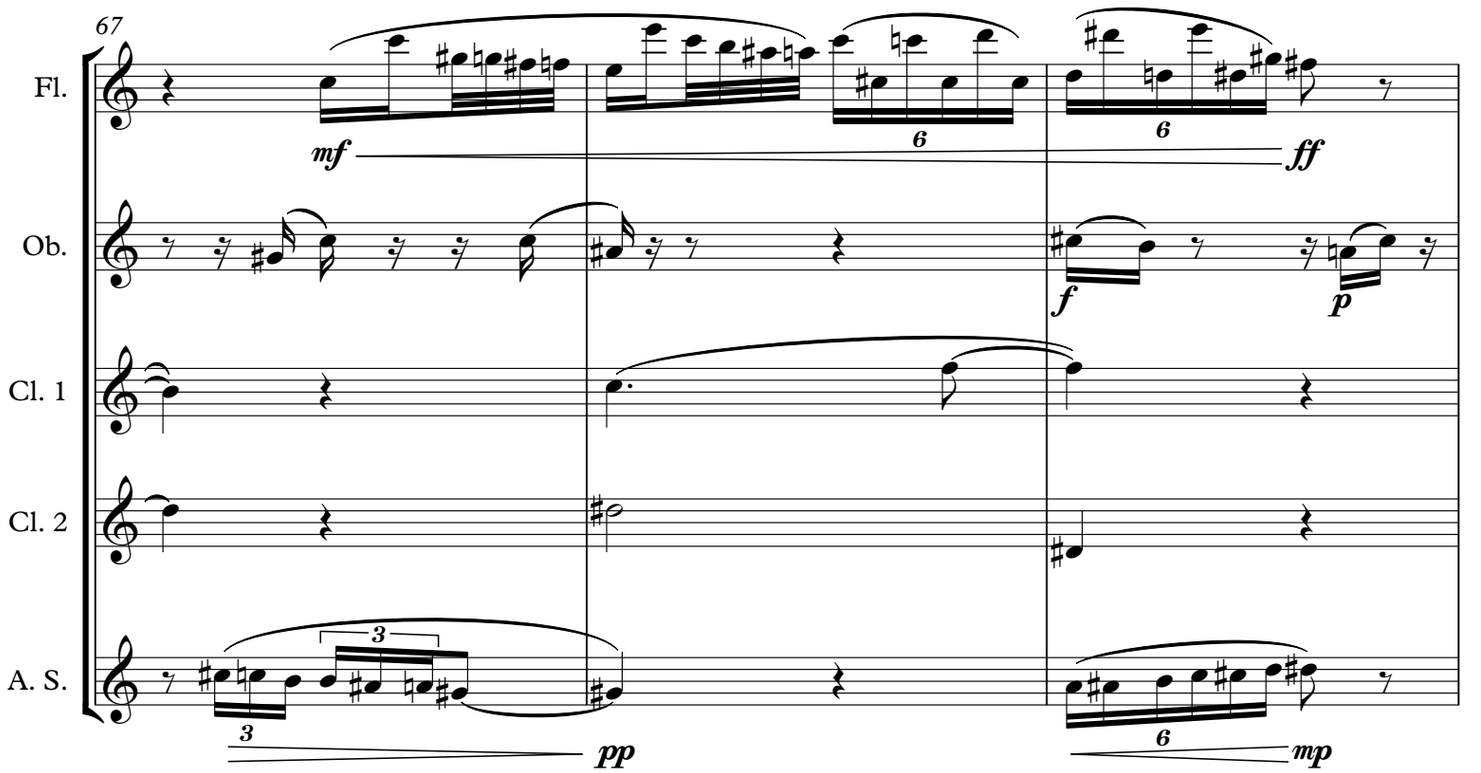

43
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f

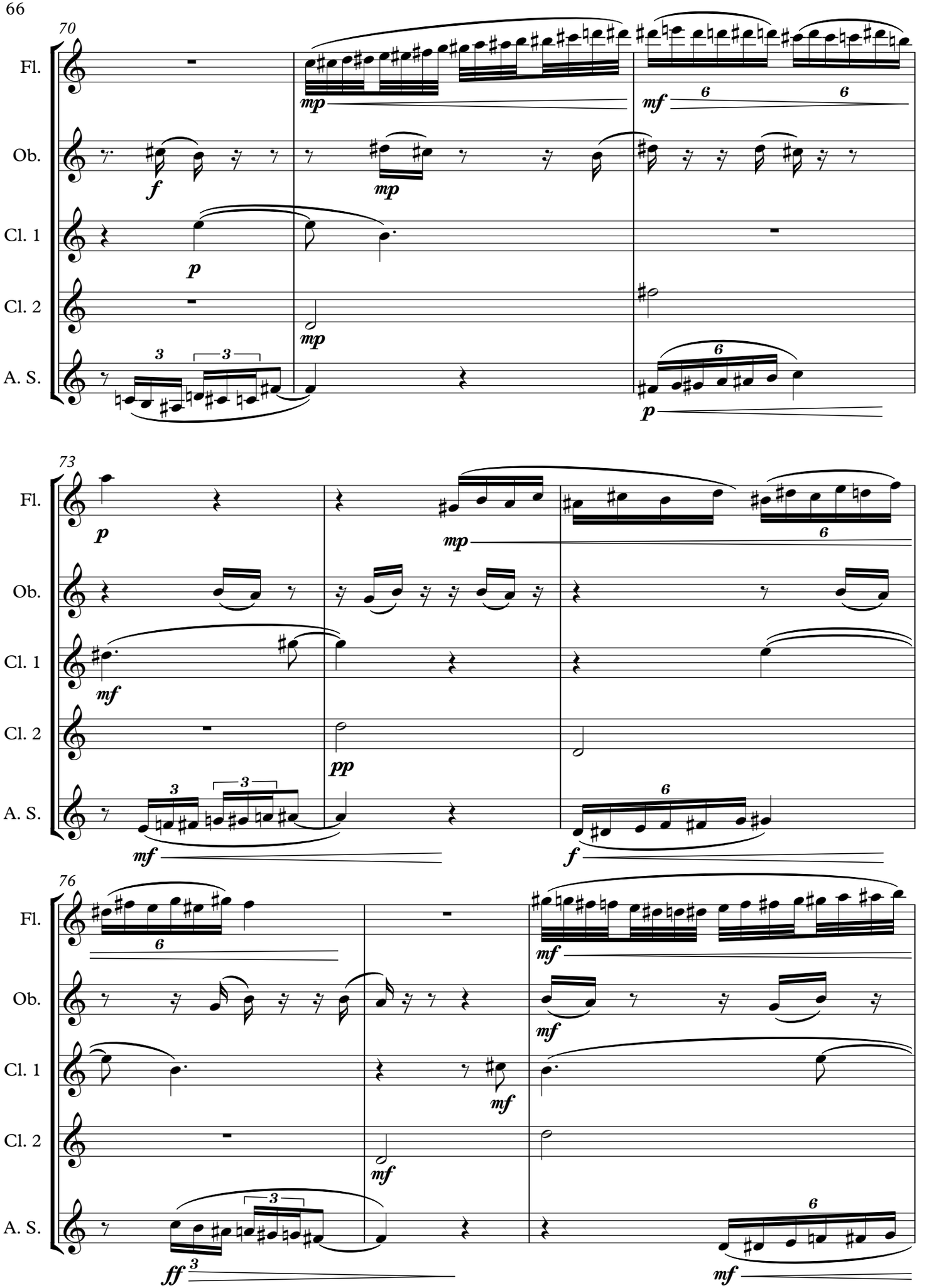

47
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.

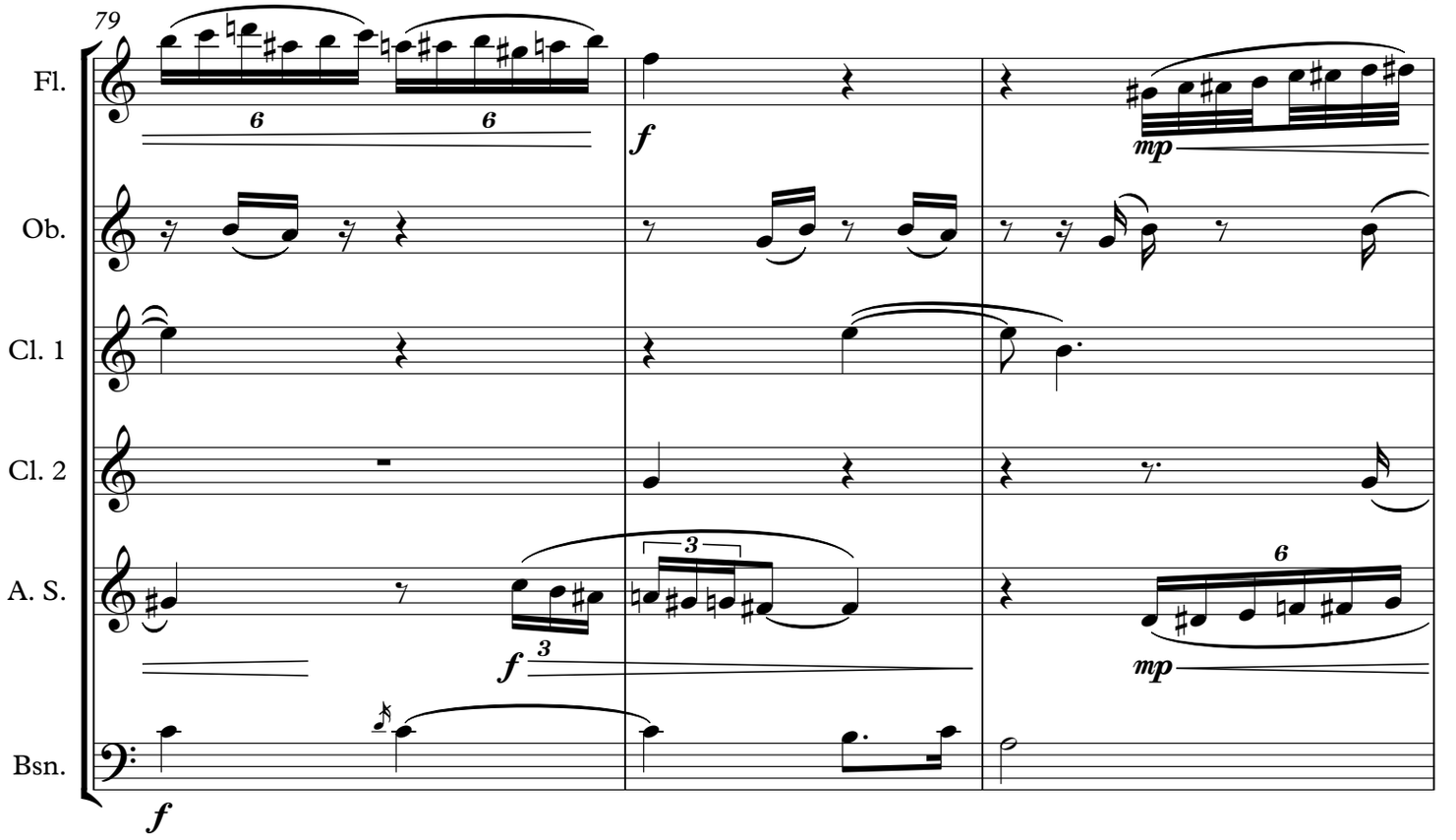

Slower ♩=72
Numéro de Trapèze
50
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
p
mp
6
6
6
3
p
3
mp

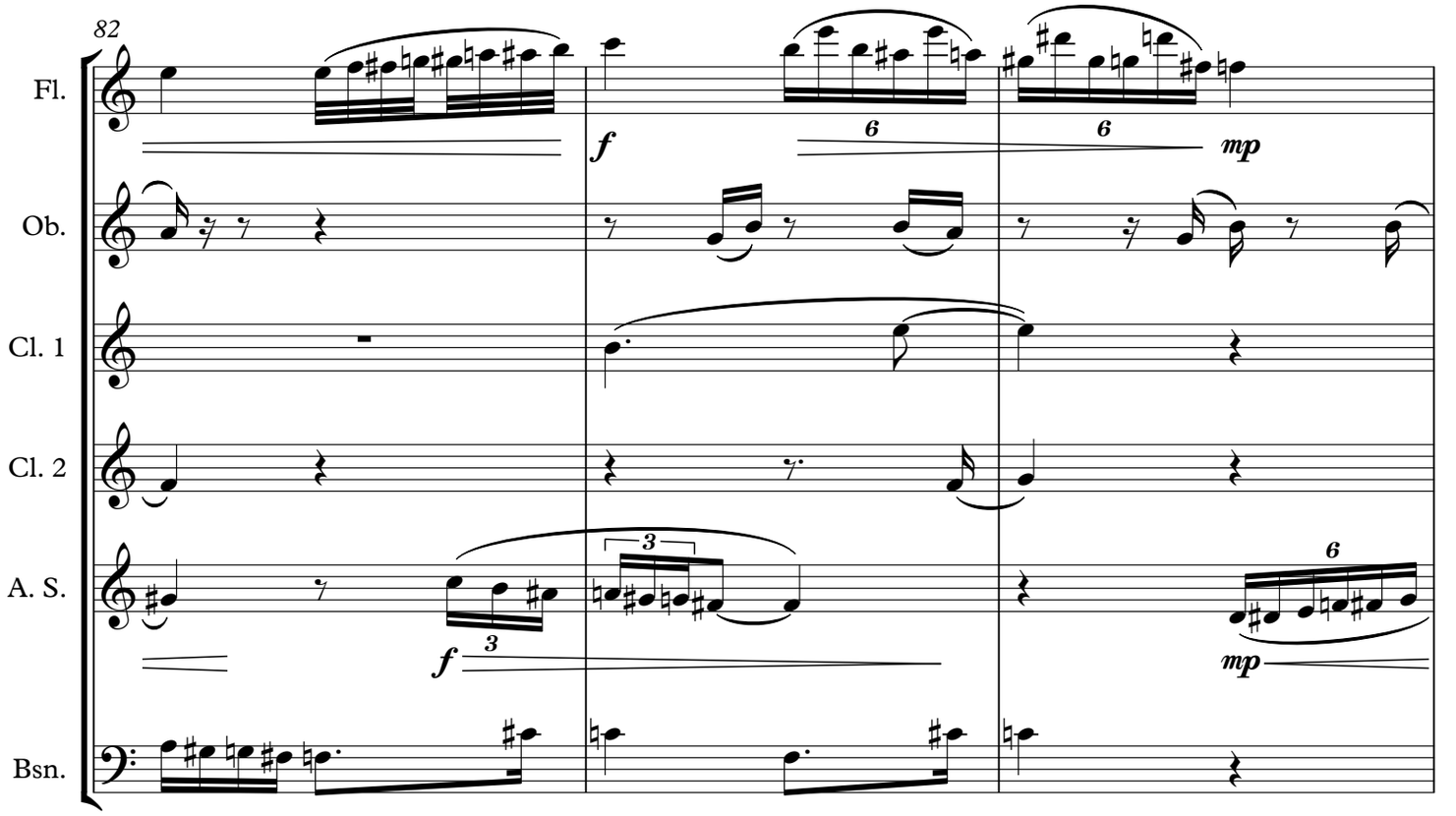

53
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
p
mp
6
3
57
mf
pp
60
f

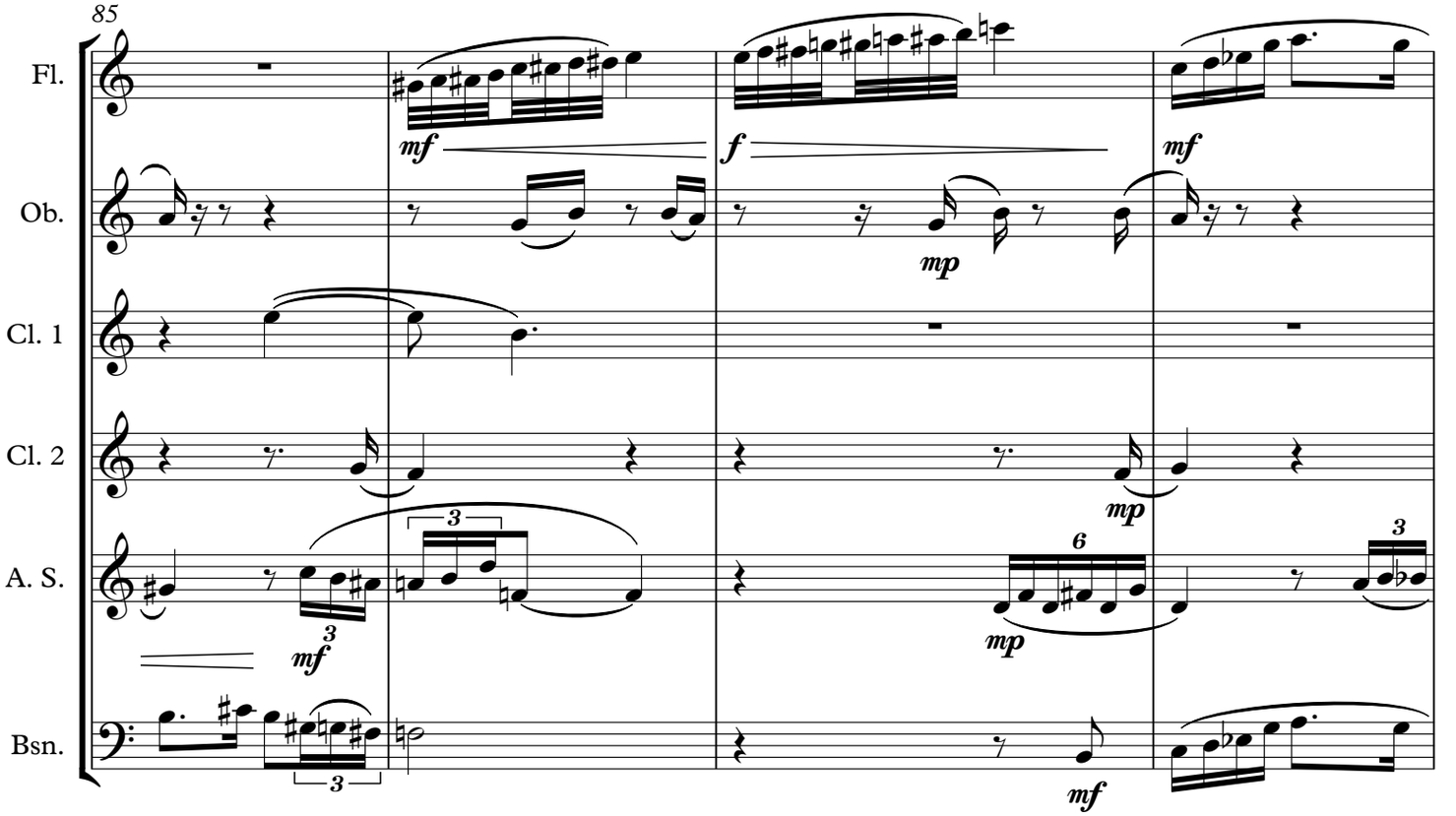

63
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
mp
f
p
mf
f
mf

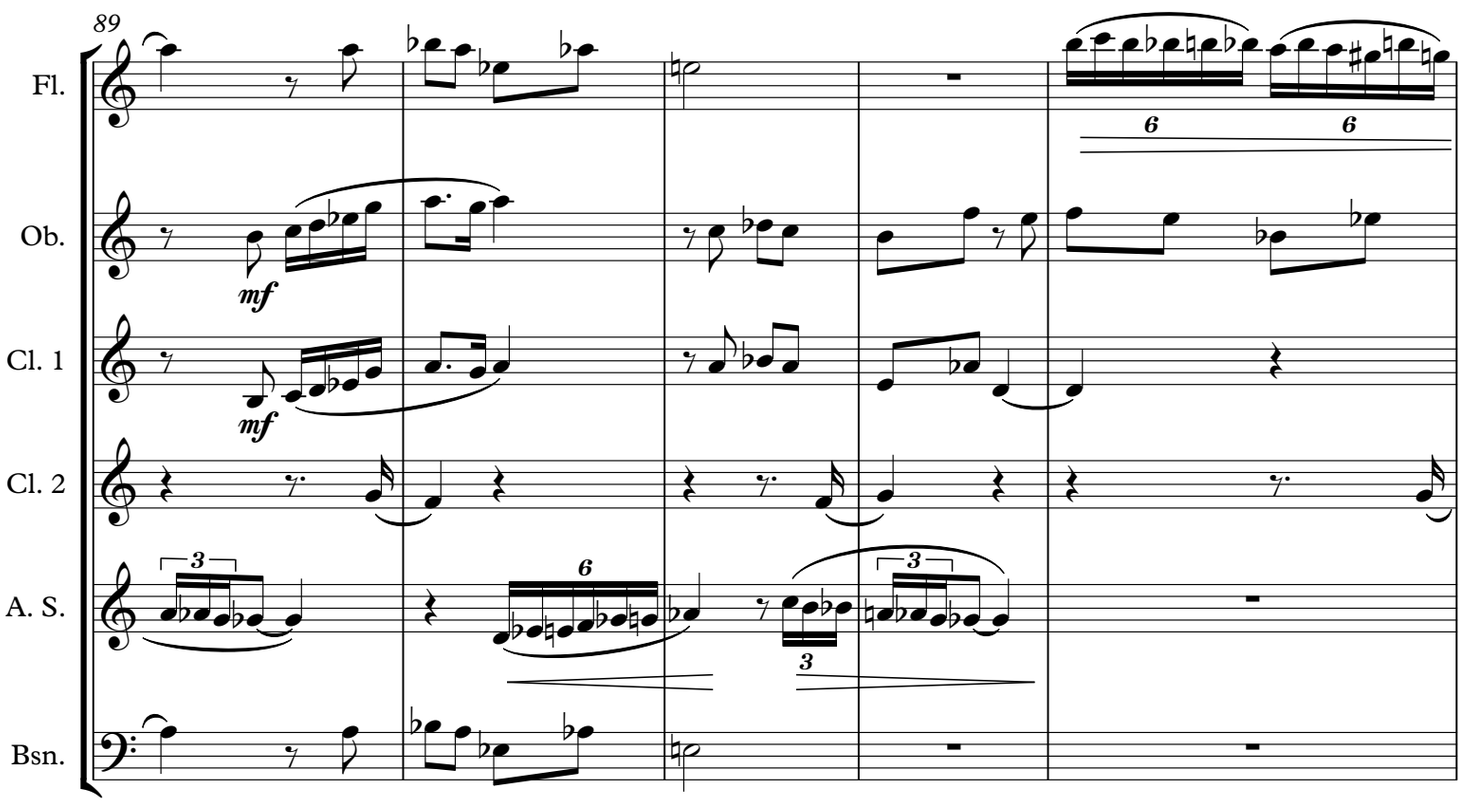

67
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
mf
ff
f
p
pp
mp

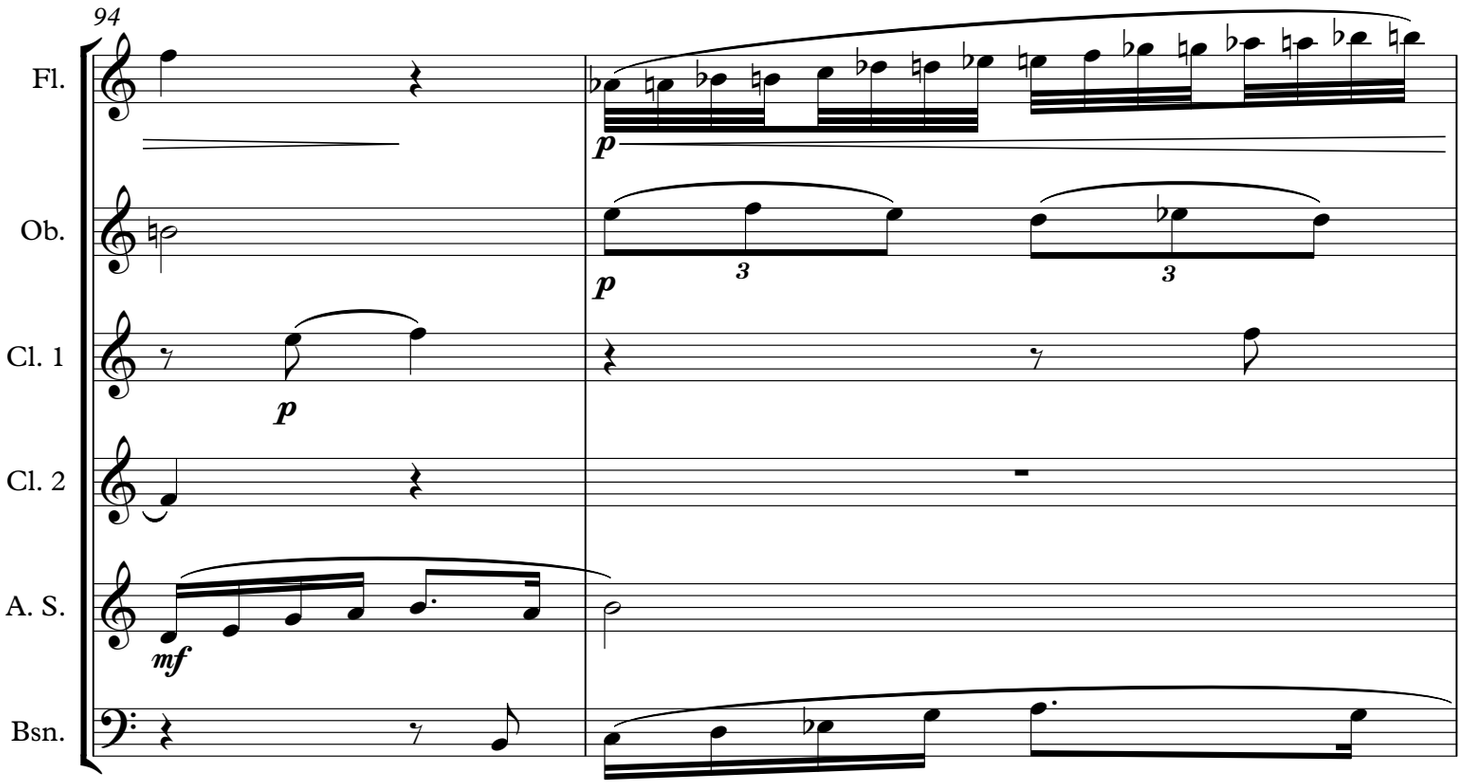

70
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
mp
mf
f
p
73
pp
ff
76

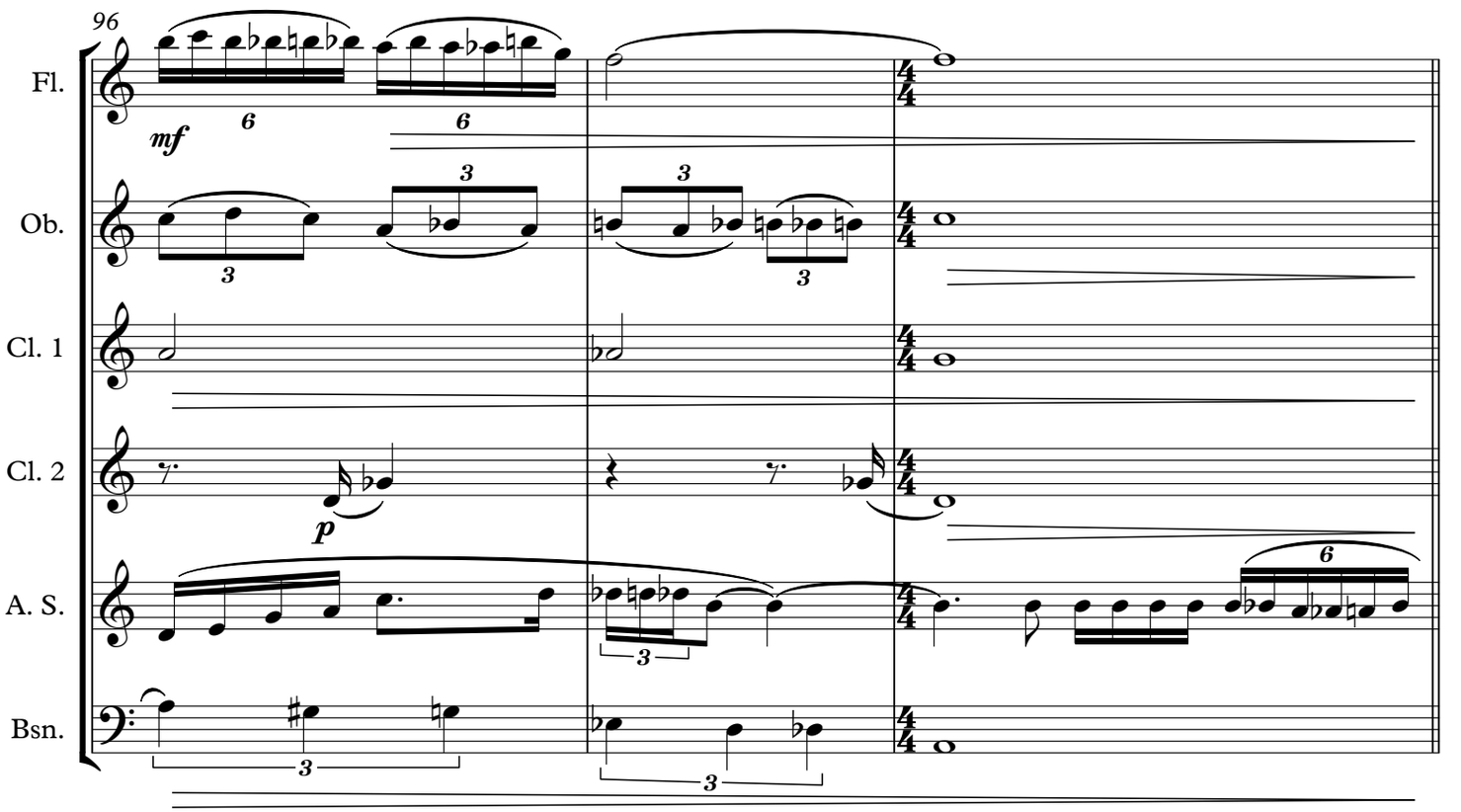

79
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
mp

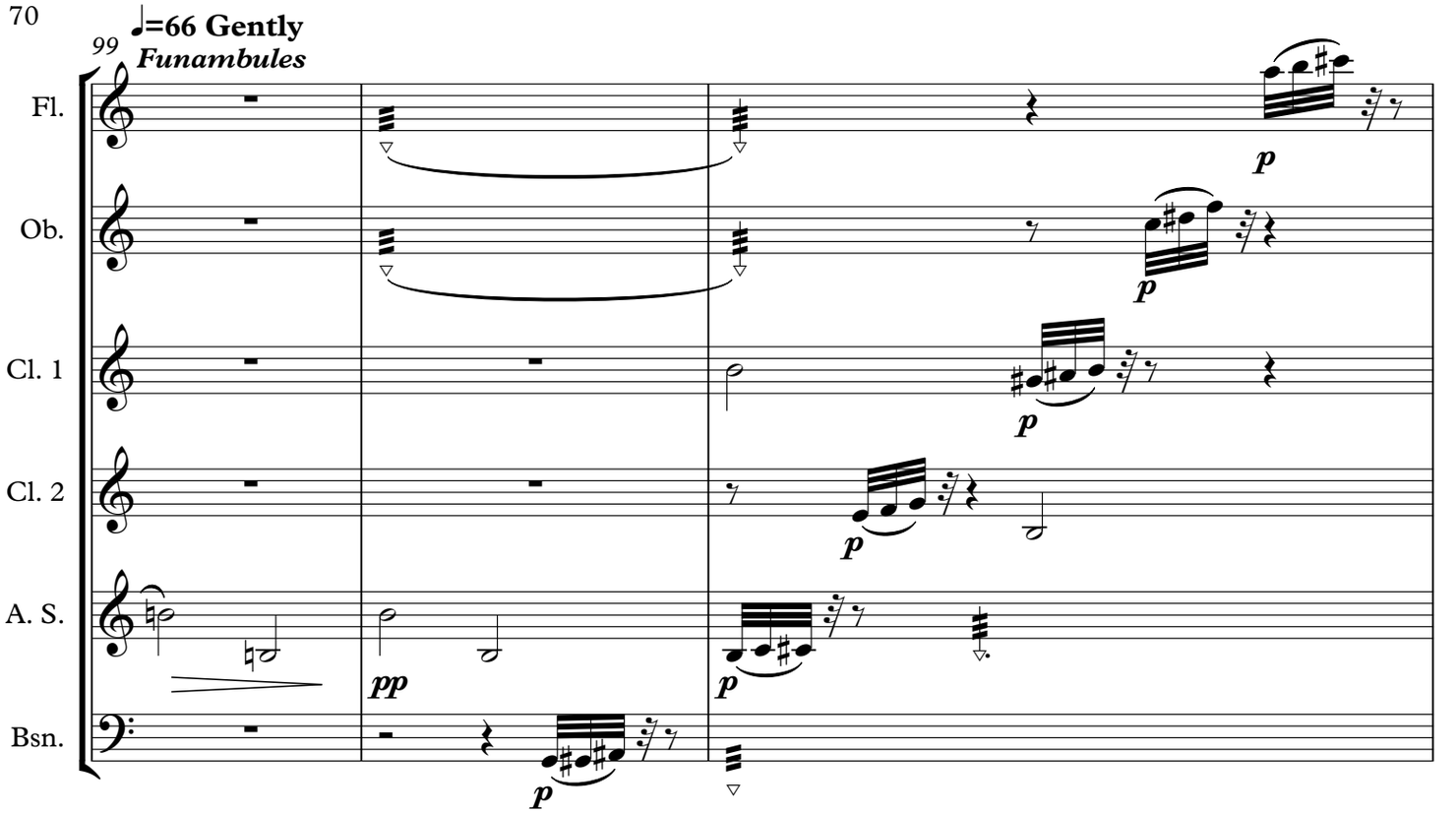

82
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
mp

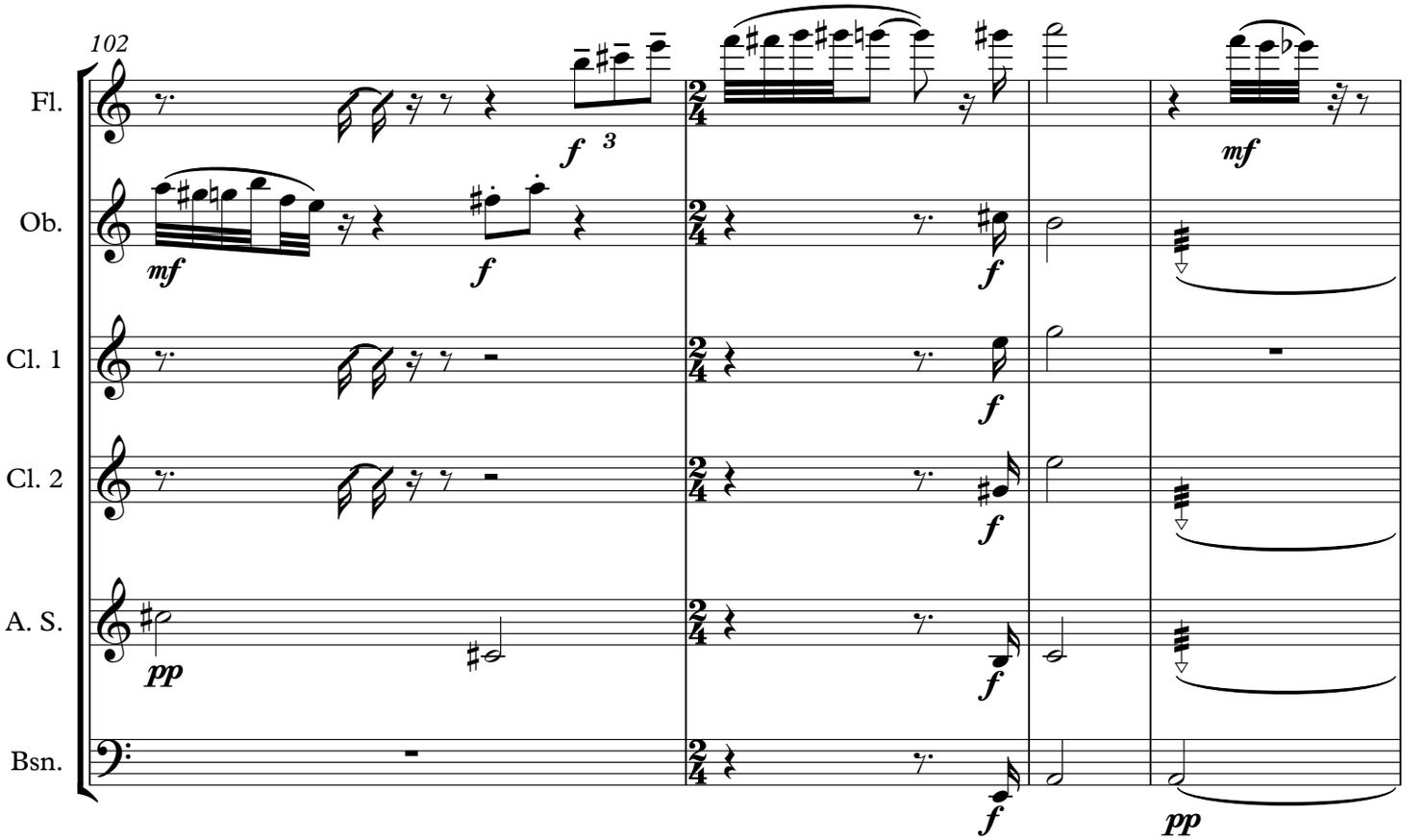

85
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
f
mf
mp
mp
mf
mp
mf

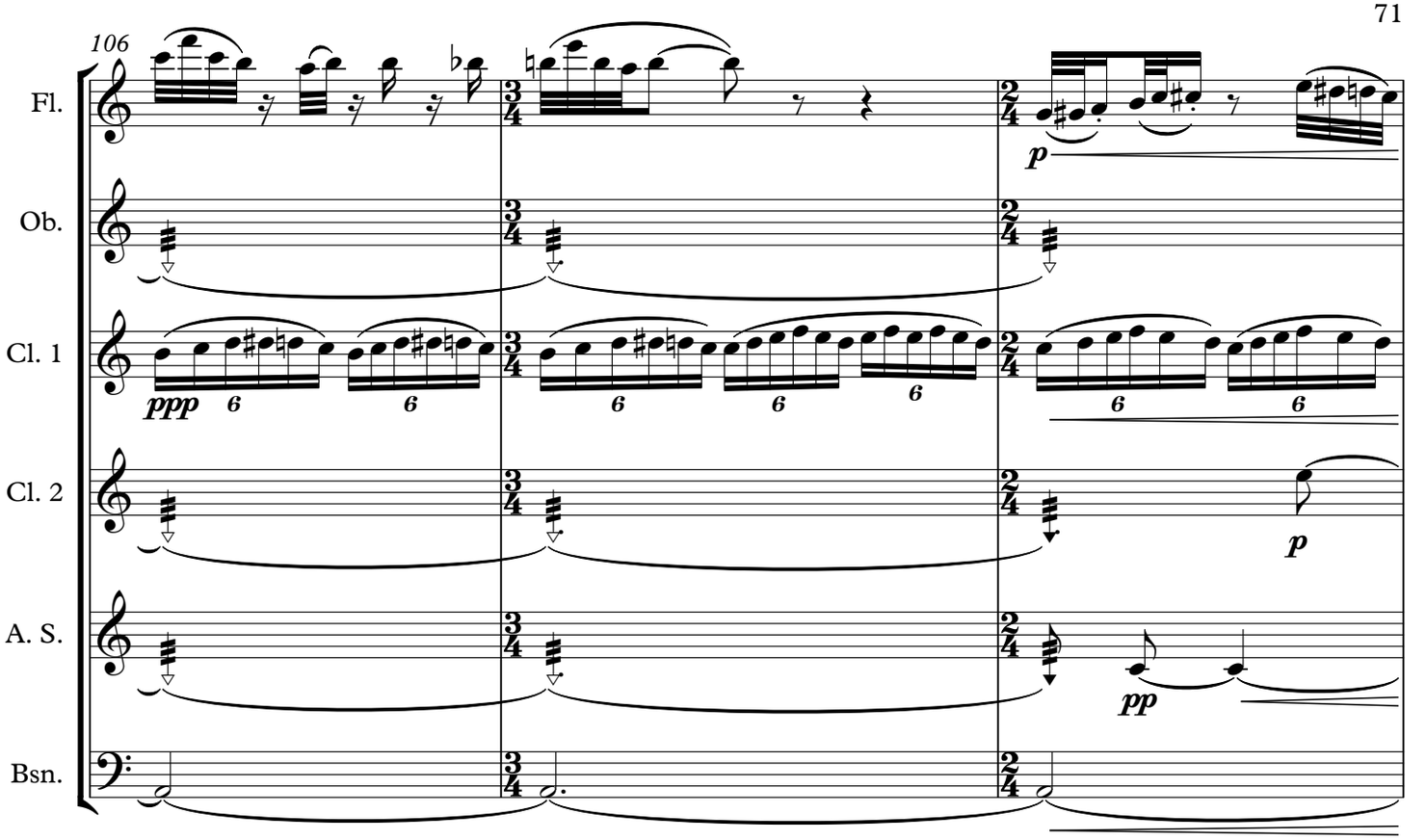

89
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
mf

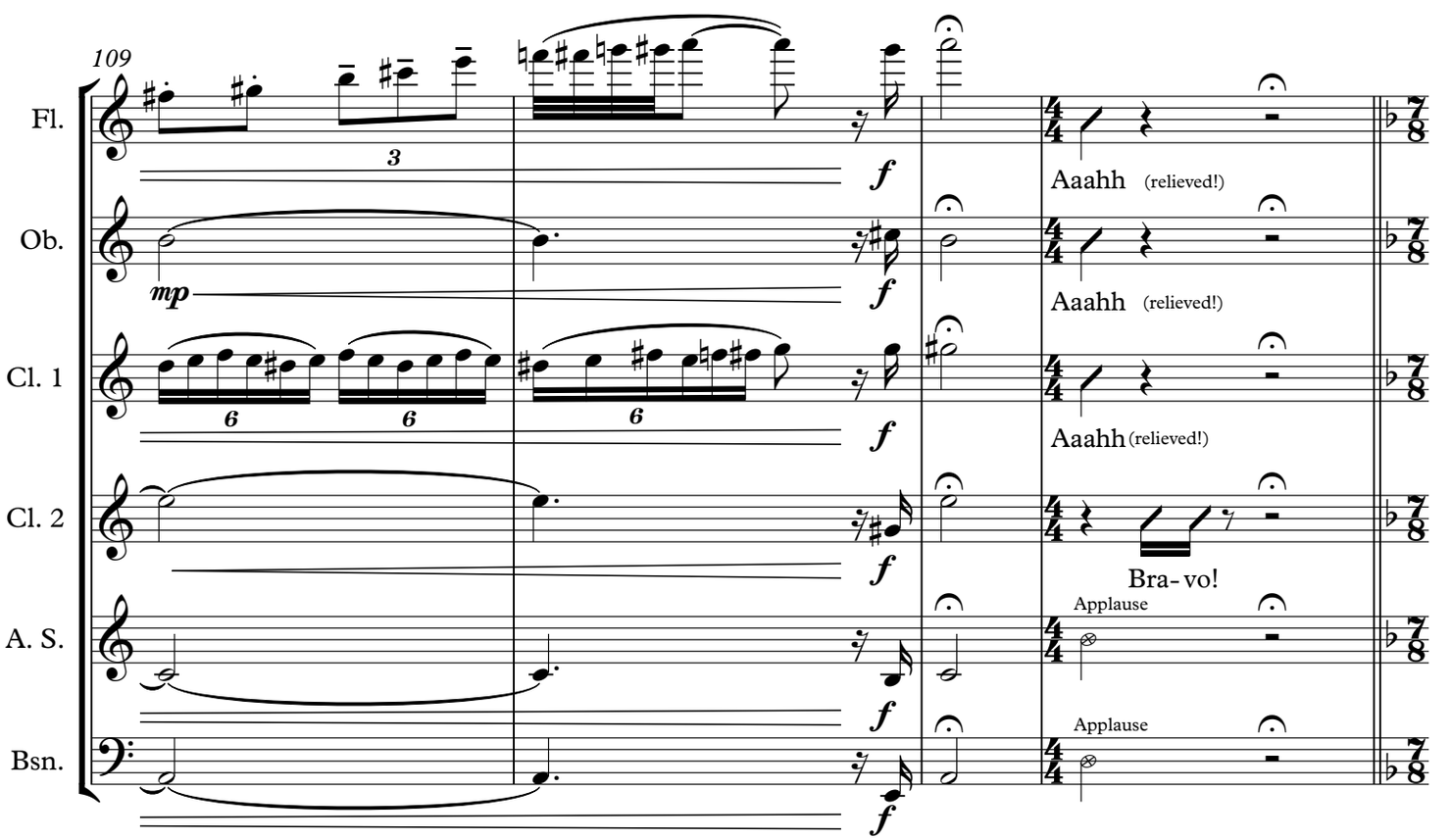

94
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
p
p
p
mf

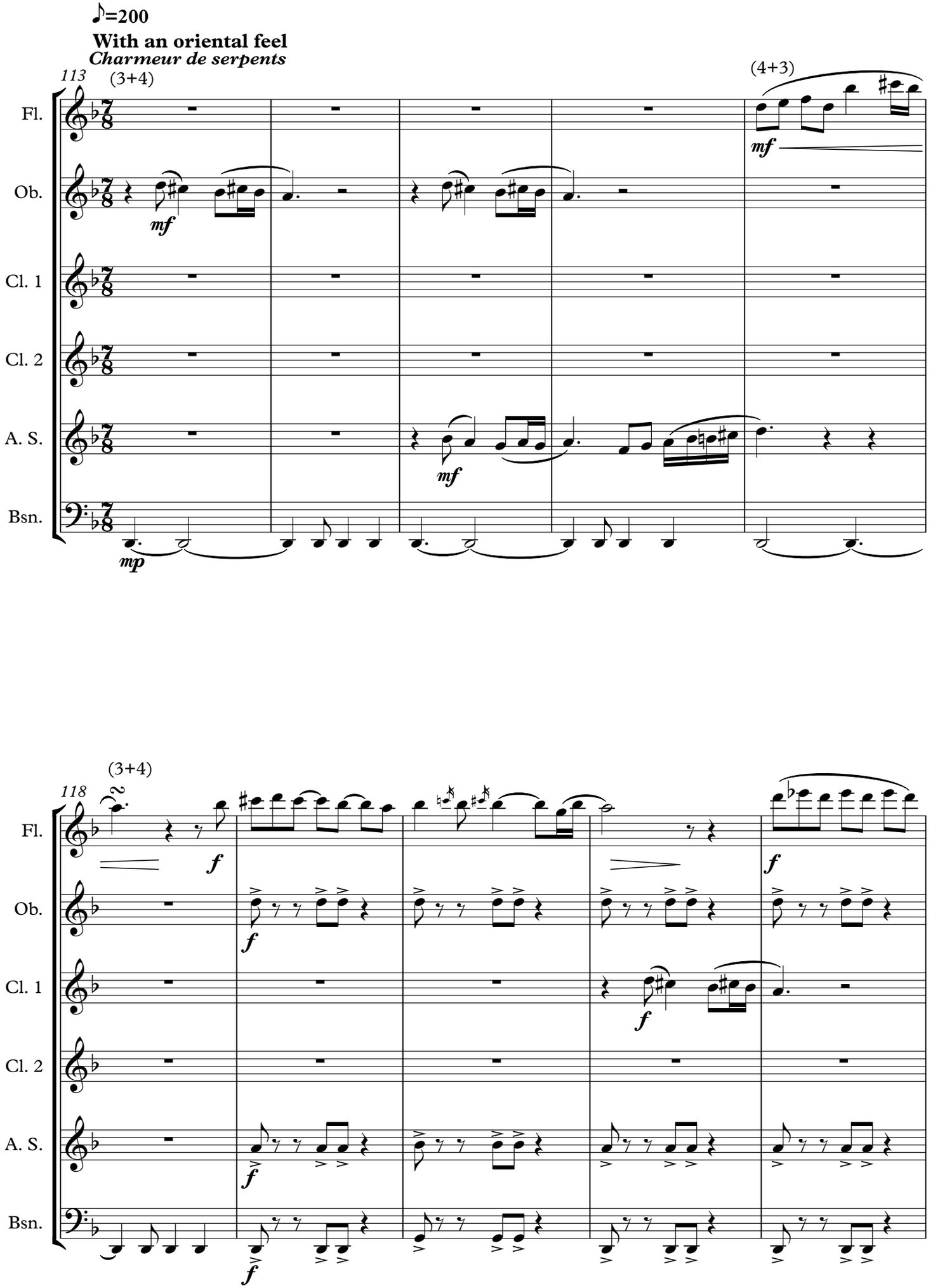

96
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
p

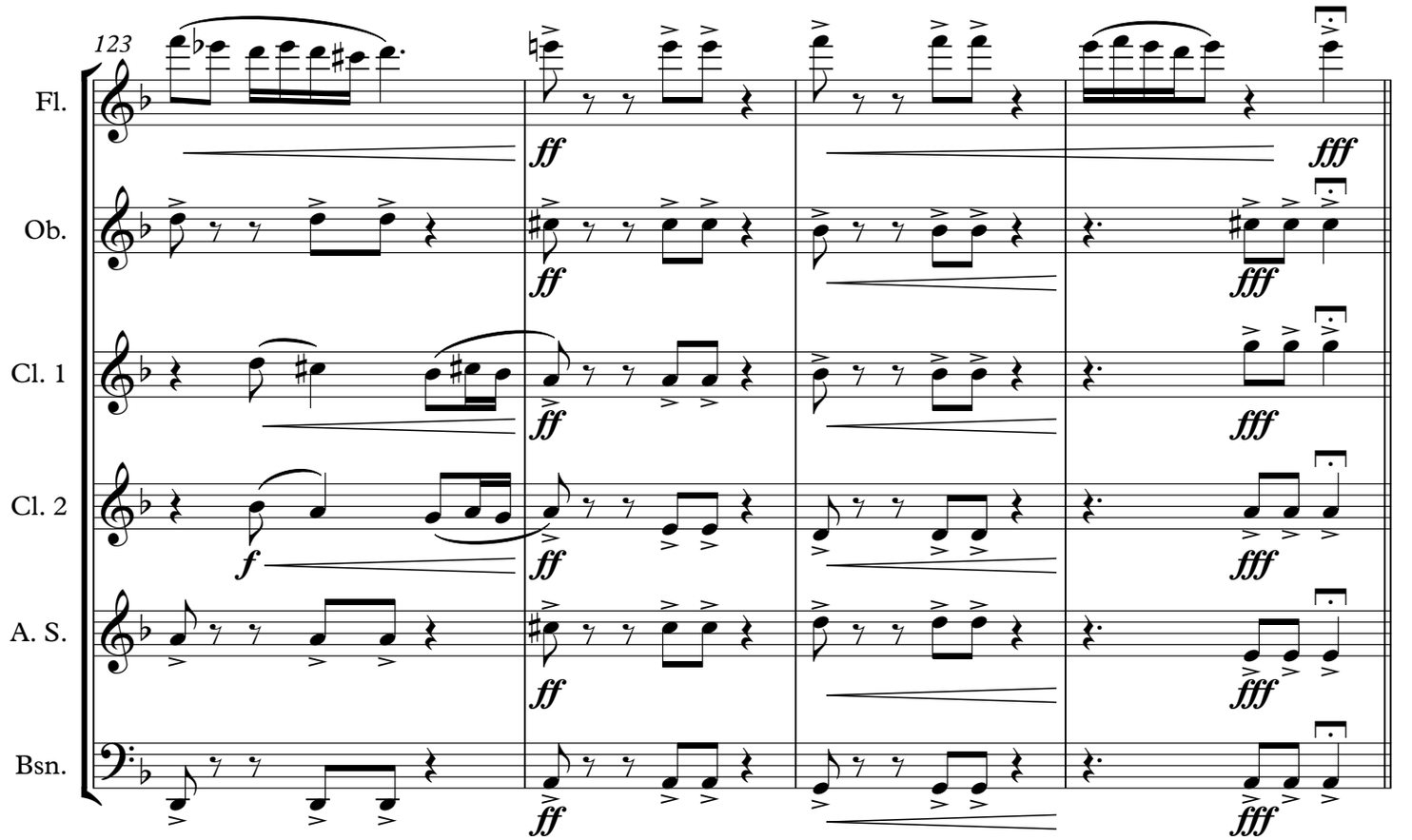

♩=66 Gently
Funambules
99
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
p
pp

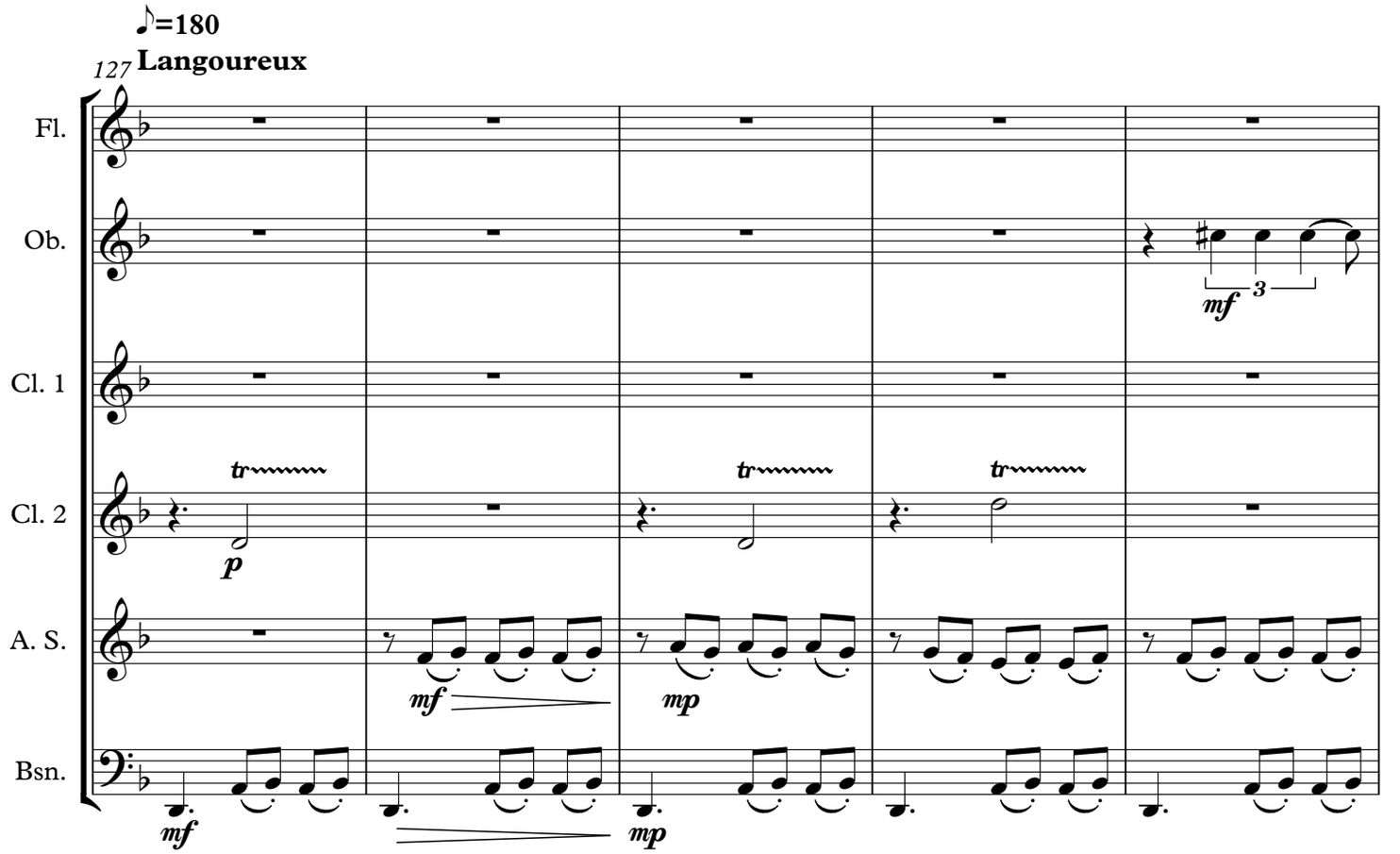

102
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
f
3
pp

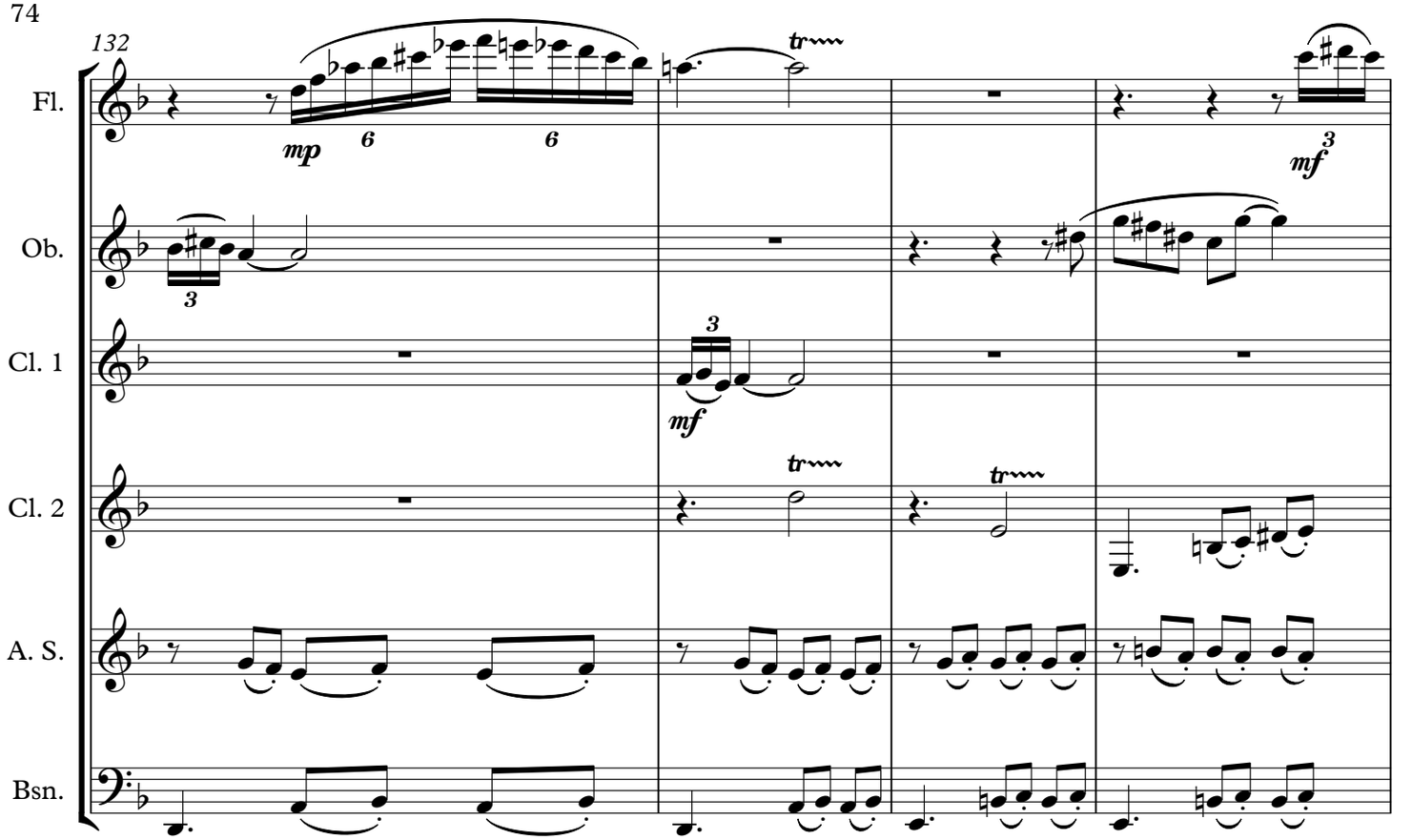

106
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ppp
p
p
pp

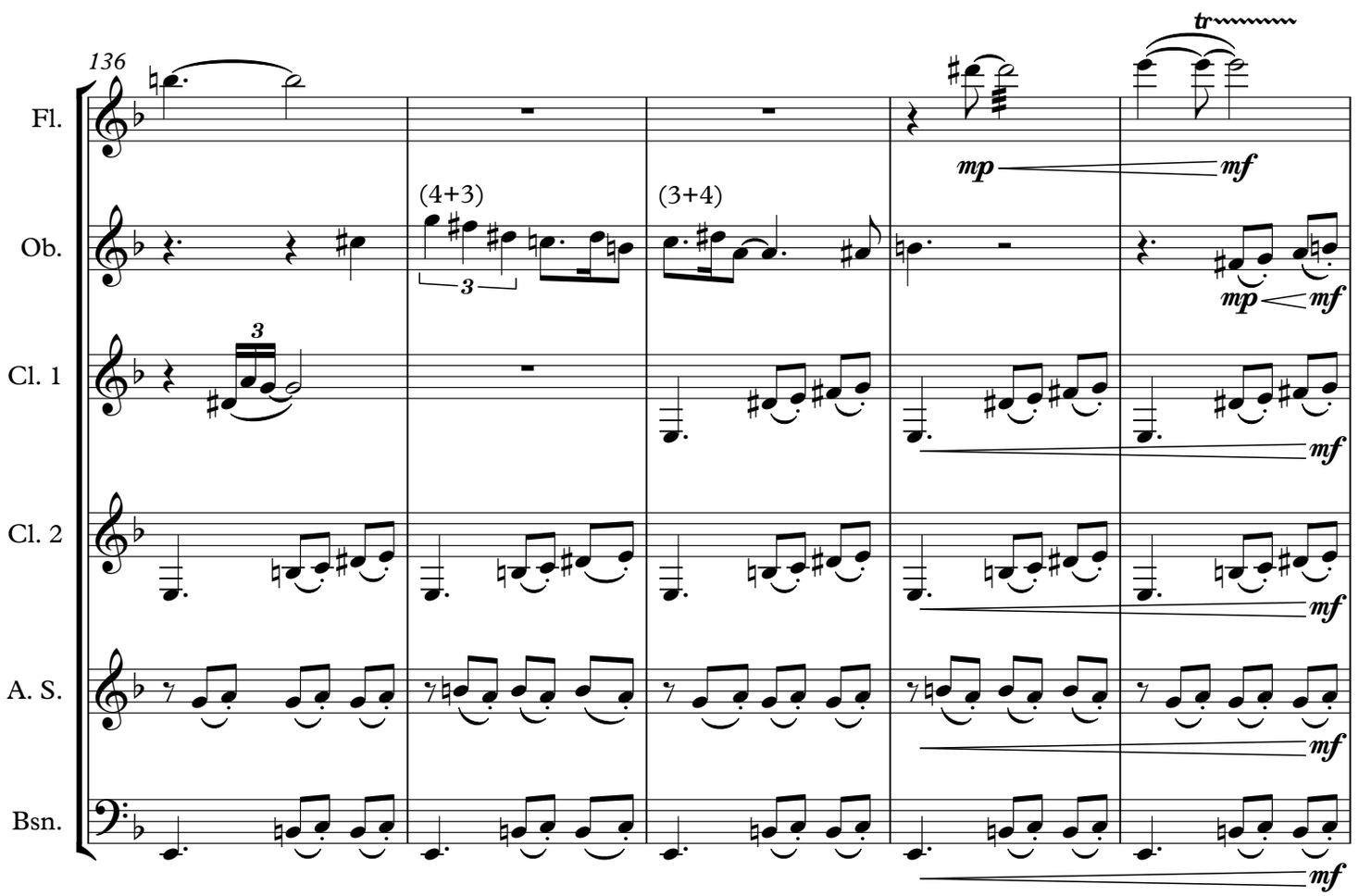

109
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mp
f
Aaahh (relieved!)
Aaahh (relieved!)
Aaahh (relieved!)
Bra-vo!
Applause
Applause

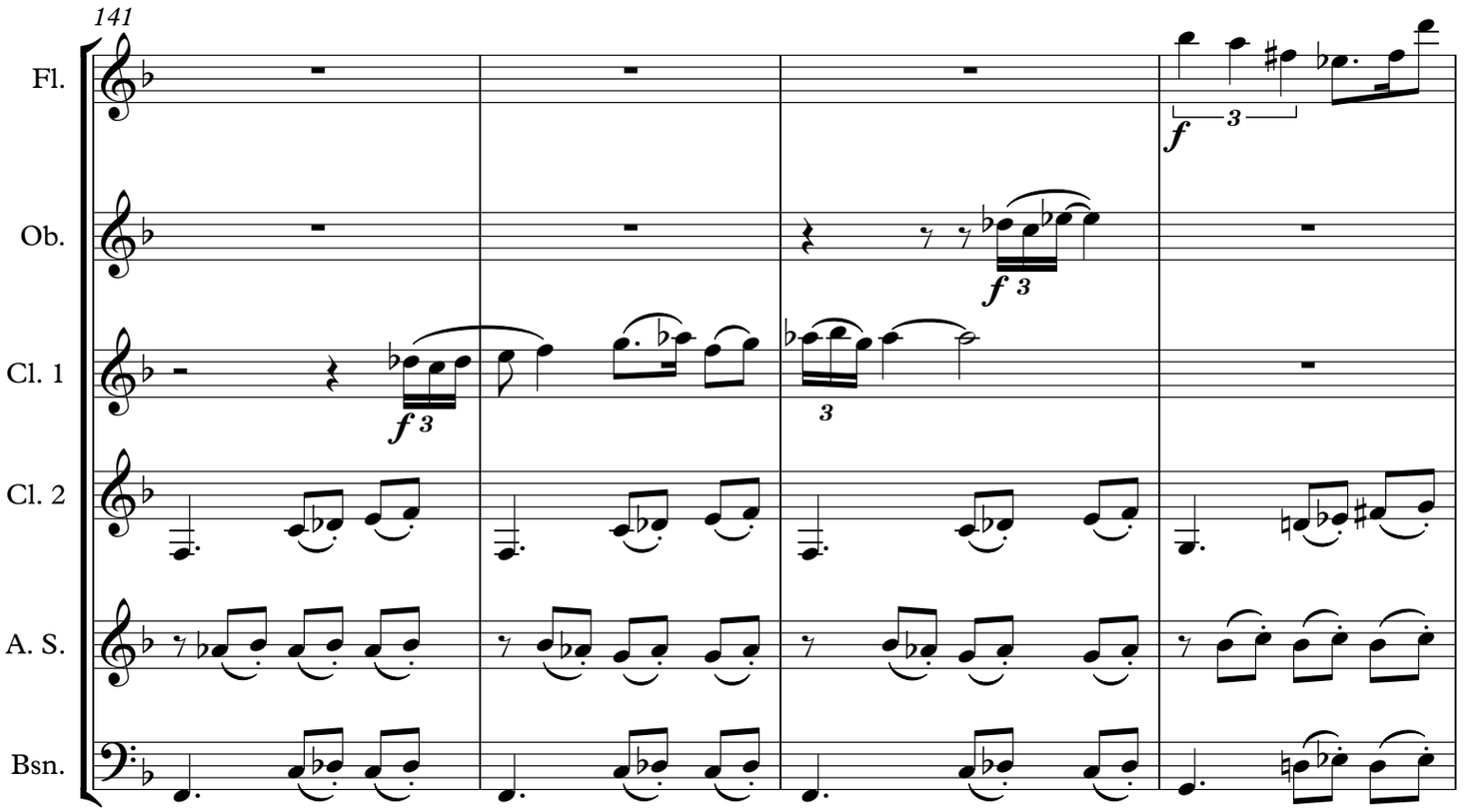

♪=200
With an oriental feel
Charmeur de serpents
113
(3+4)
(4+3)
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
mp
118
(3+4)
f

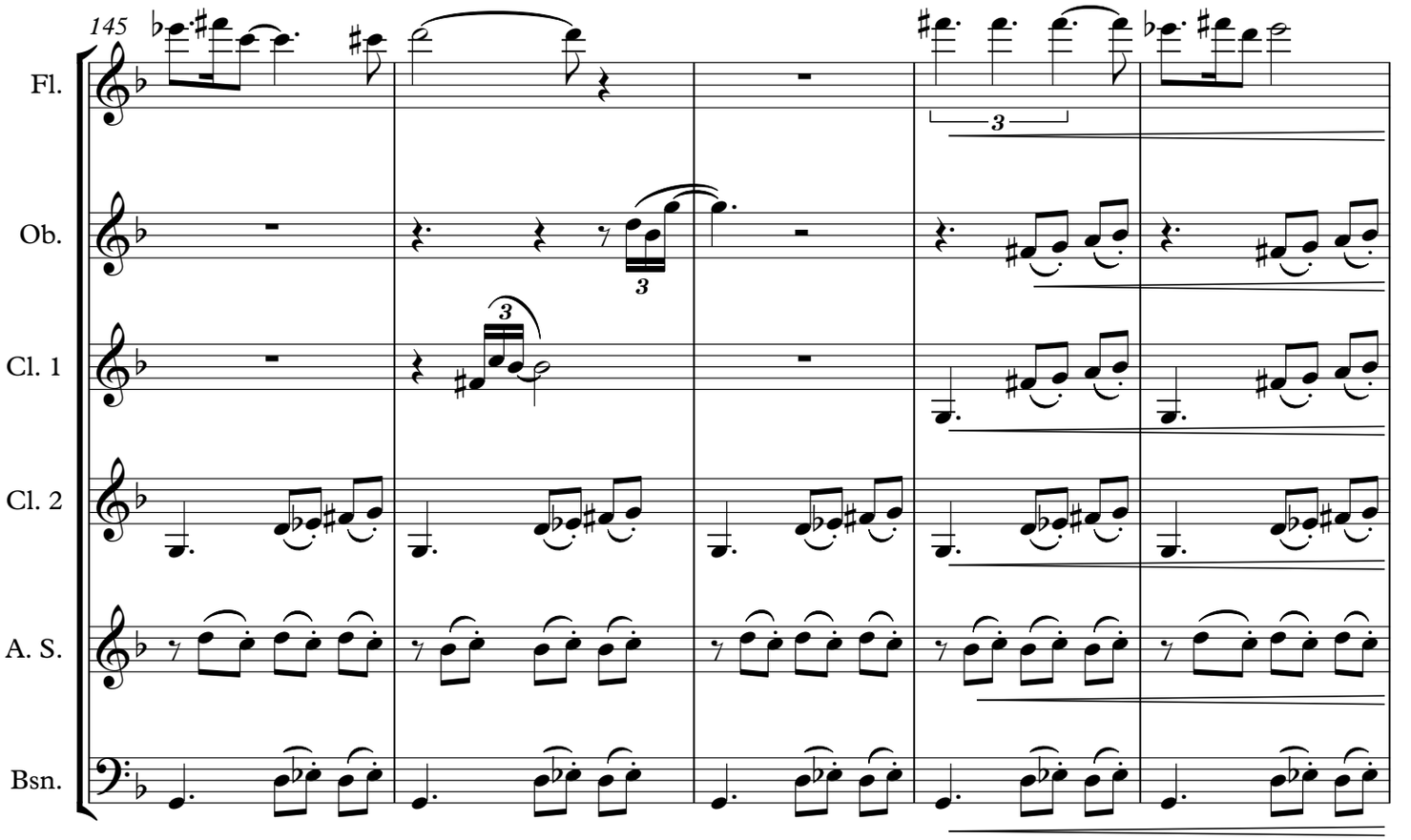

123
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ff
fff
f

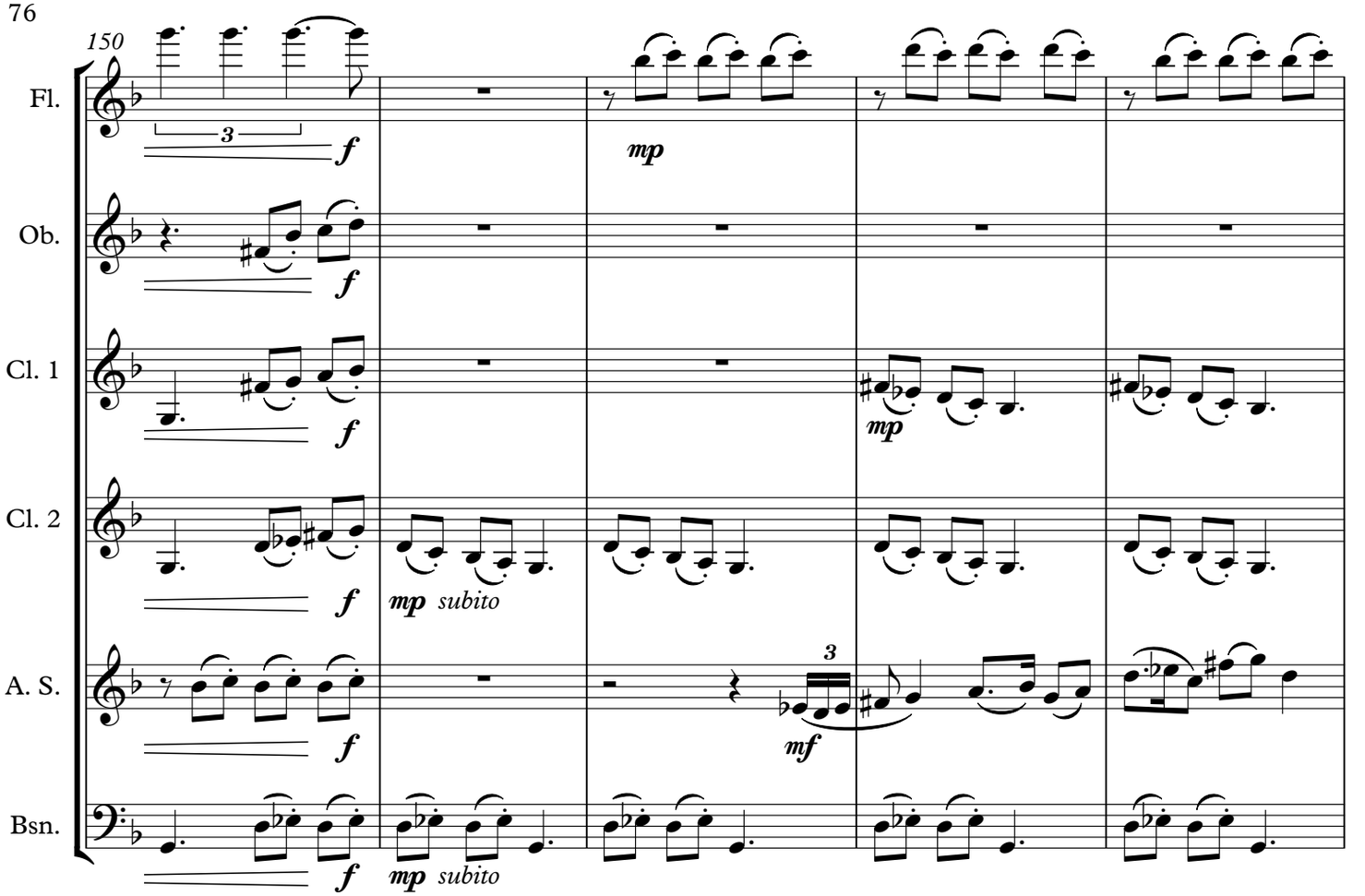

♪=180
127
Langoureux
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
tr
p
mf
mp
3

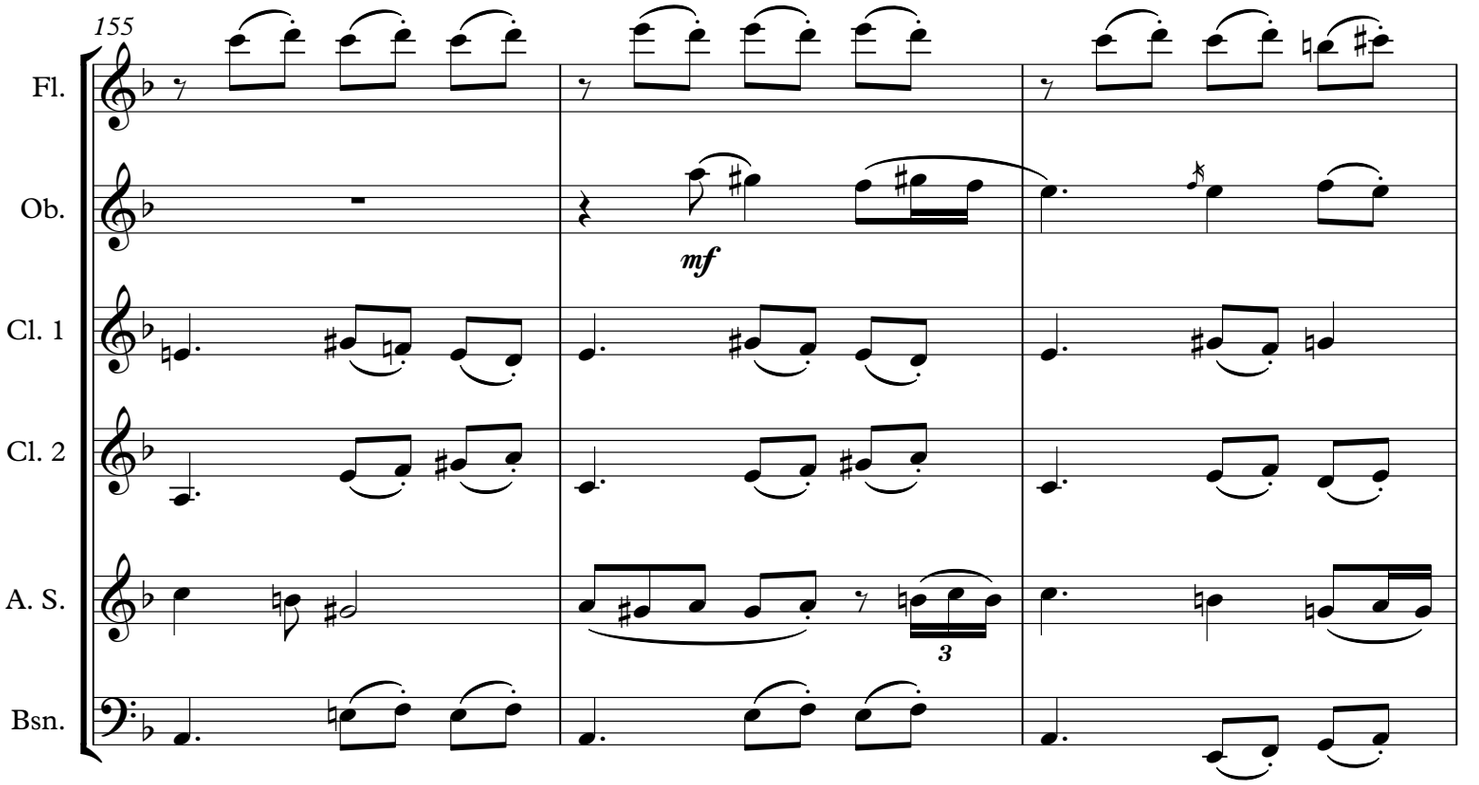

132
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mp
mf
tr

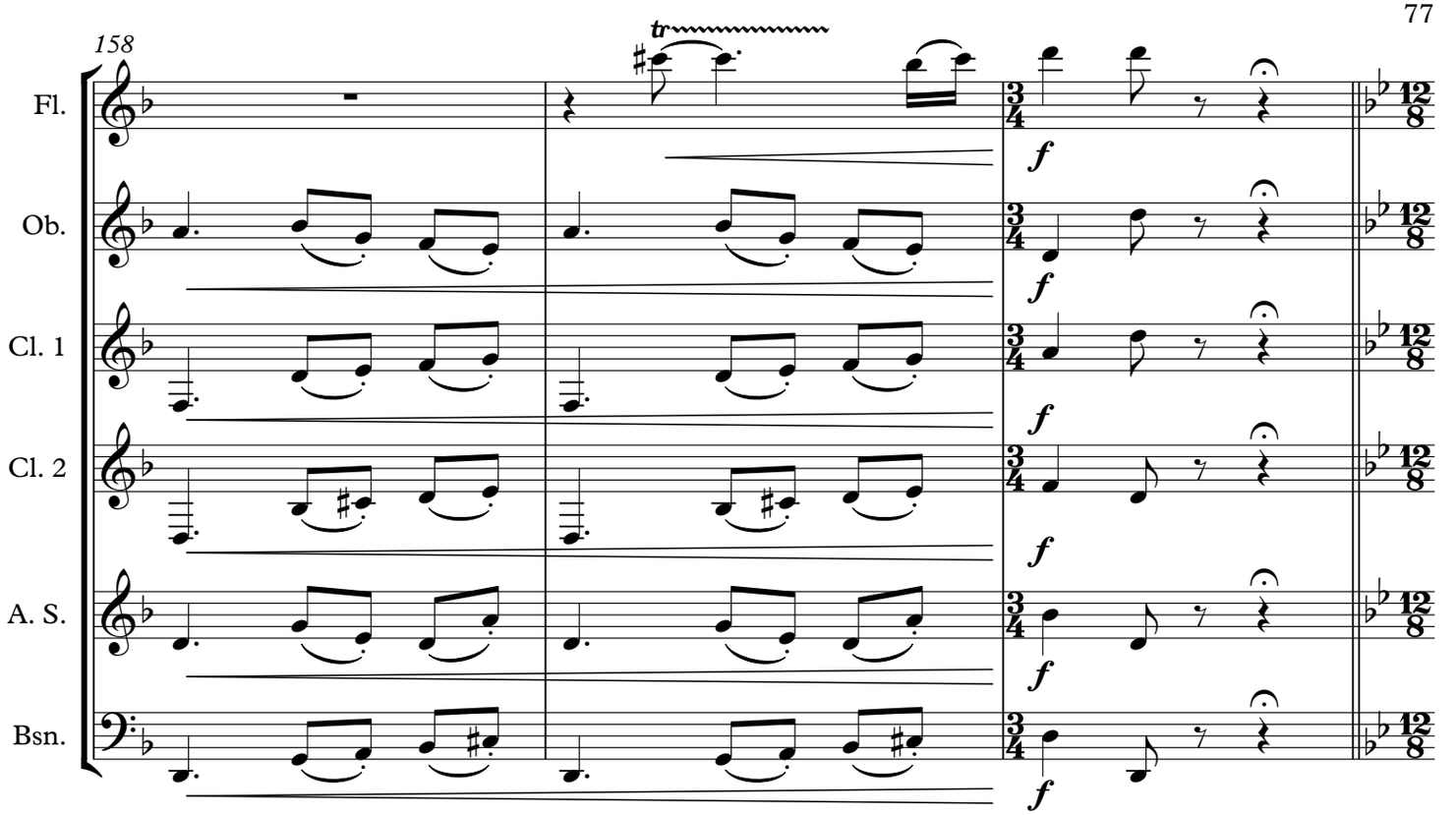

136
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
(4+3)
(3+4)
mp
mf
tr


141
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
3

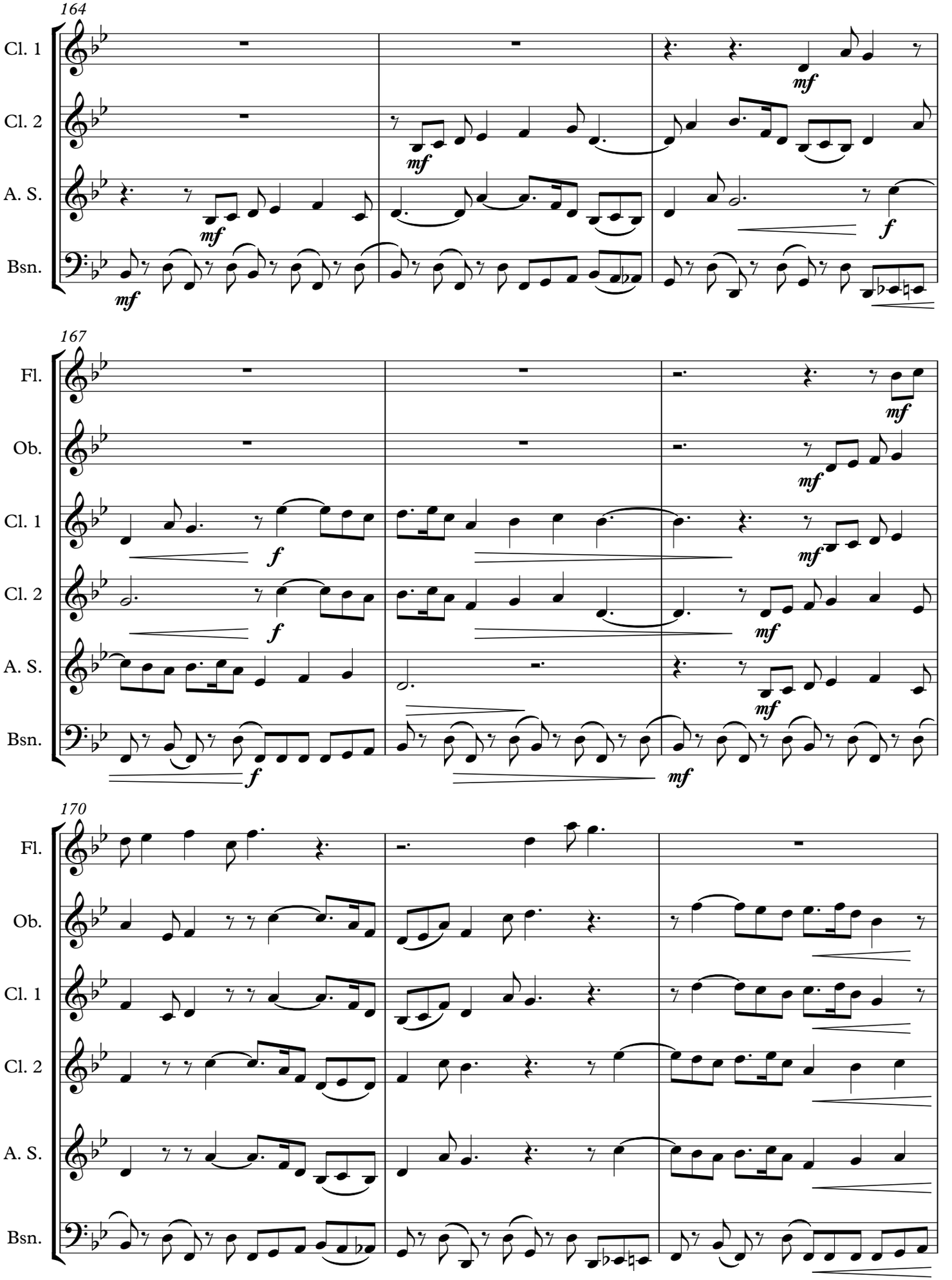

145
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
3

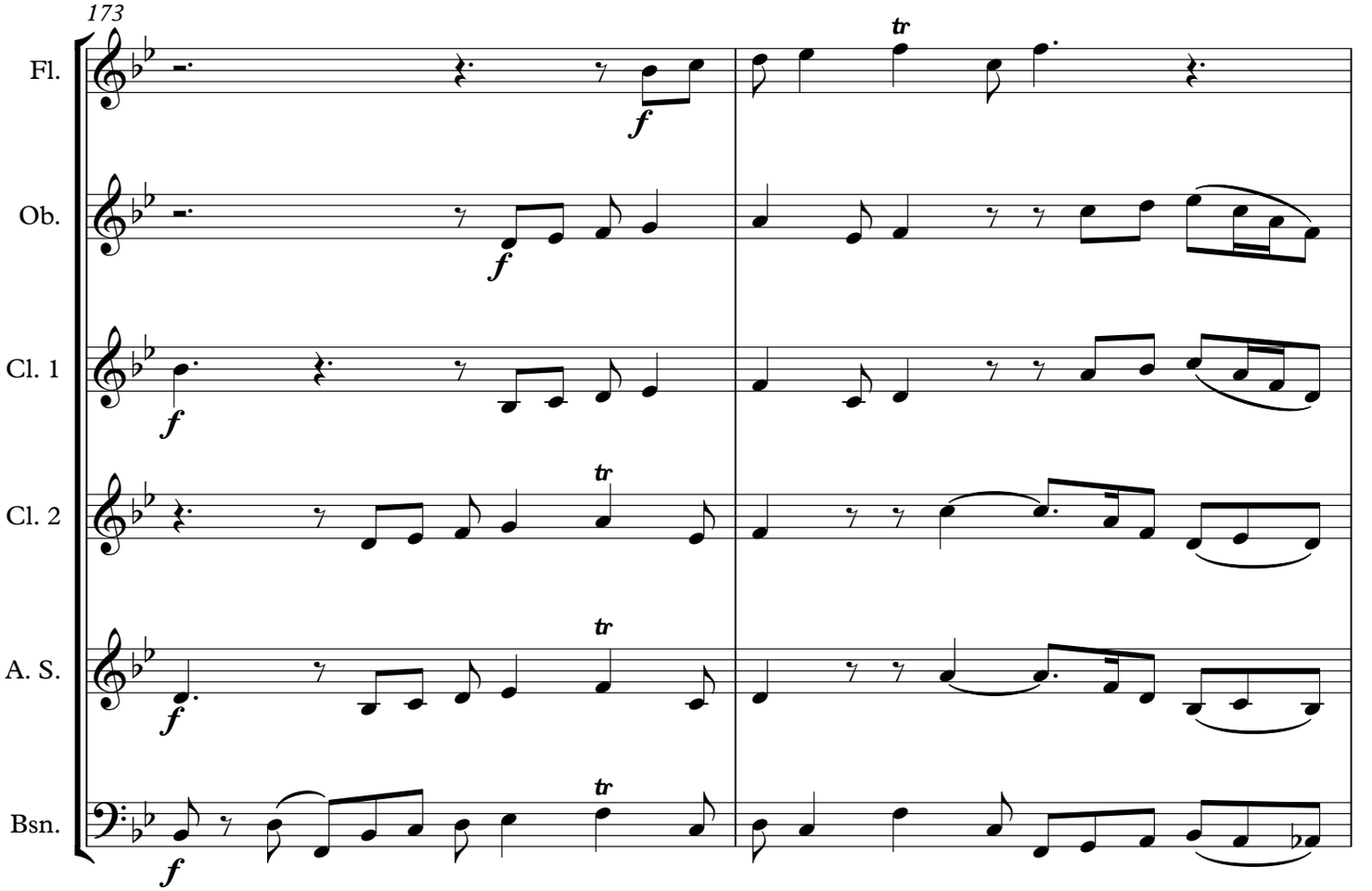

150
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
mp
mf
mp subito

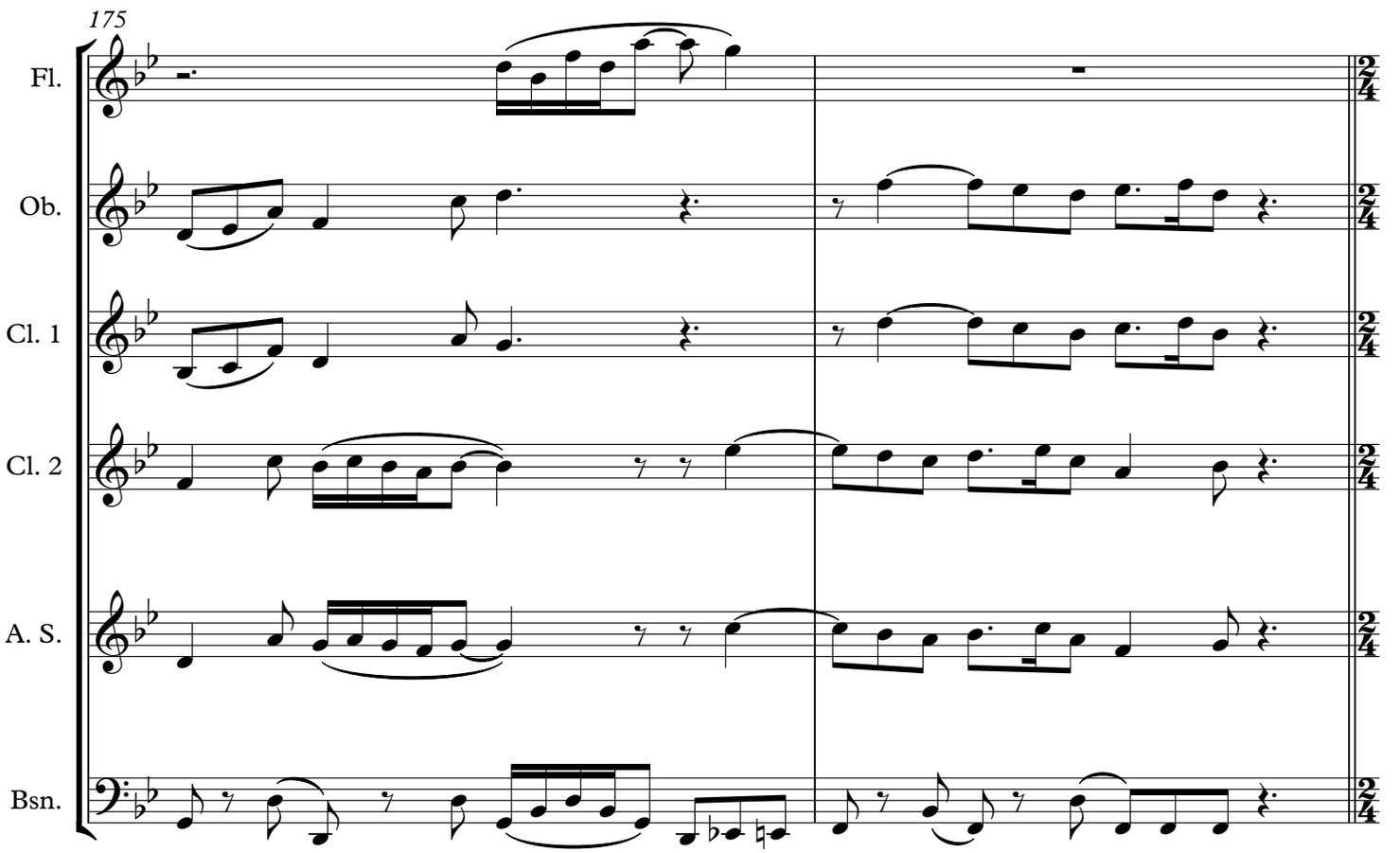

155
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf

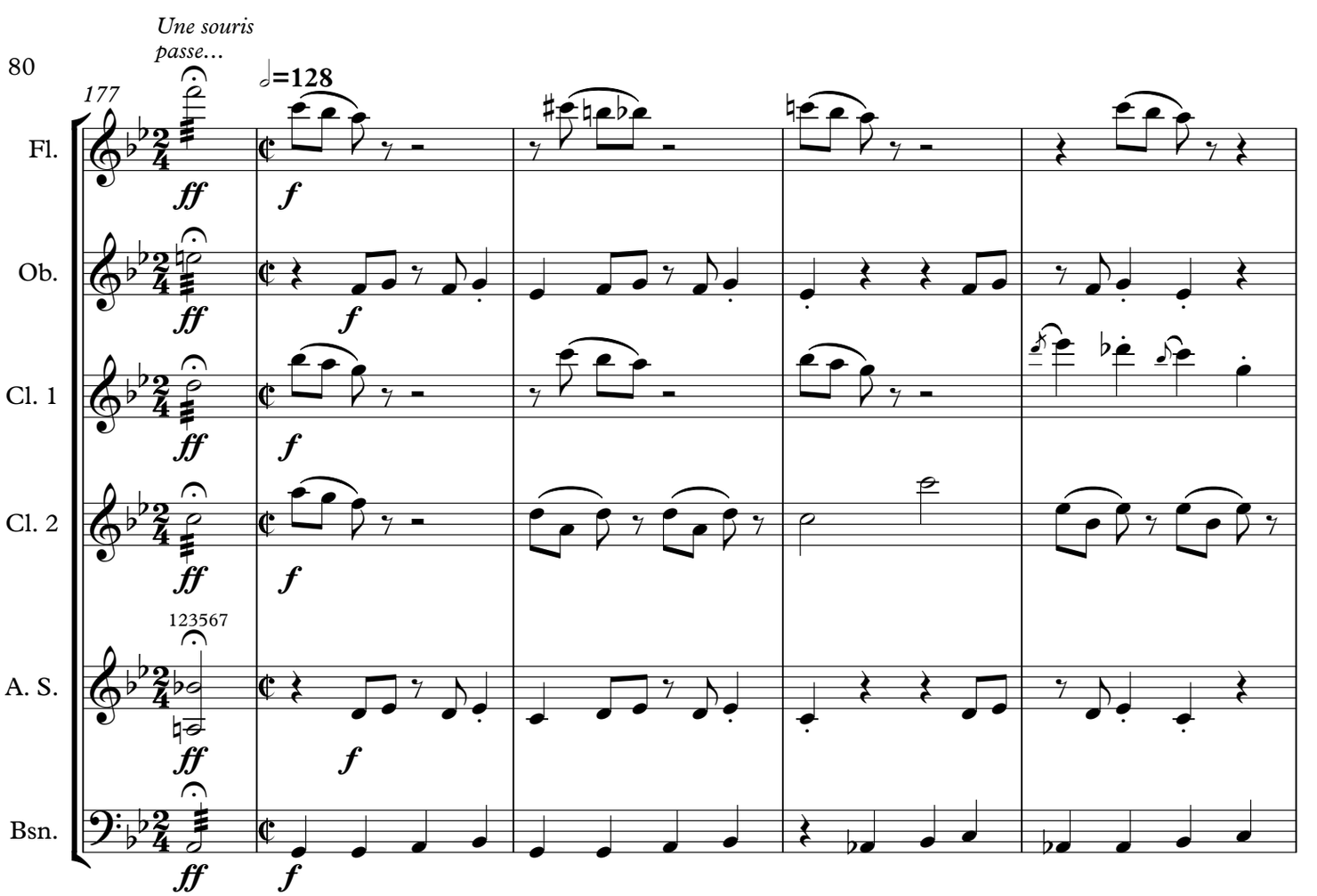

158
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
tr
f

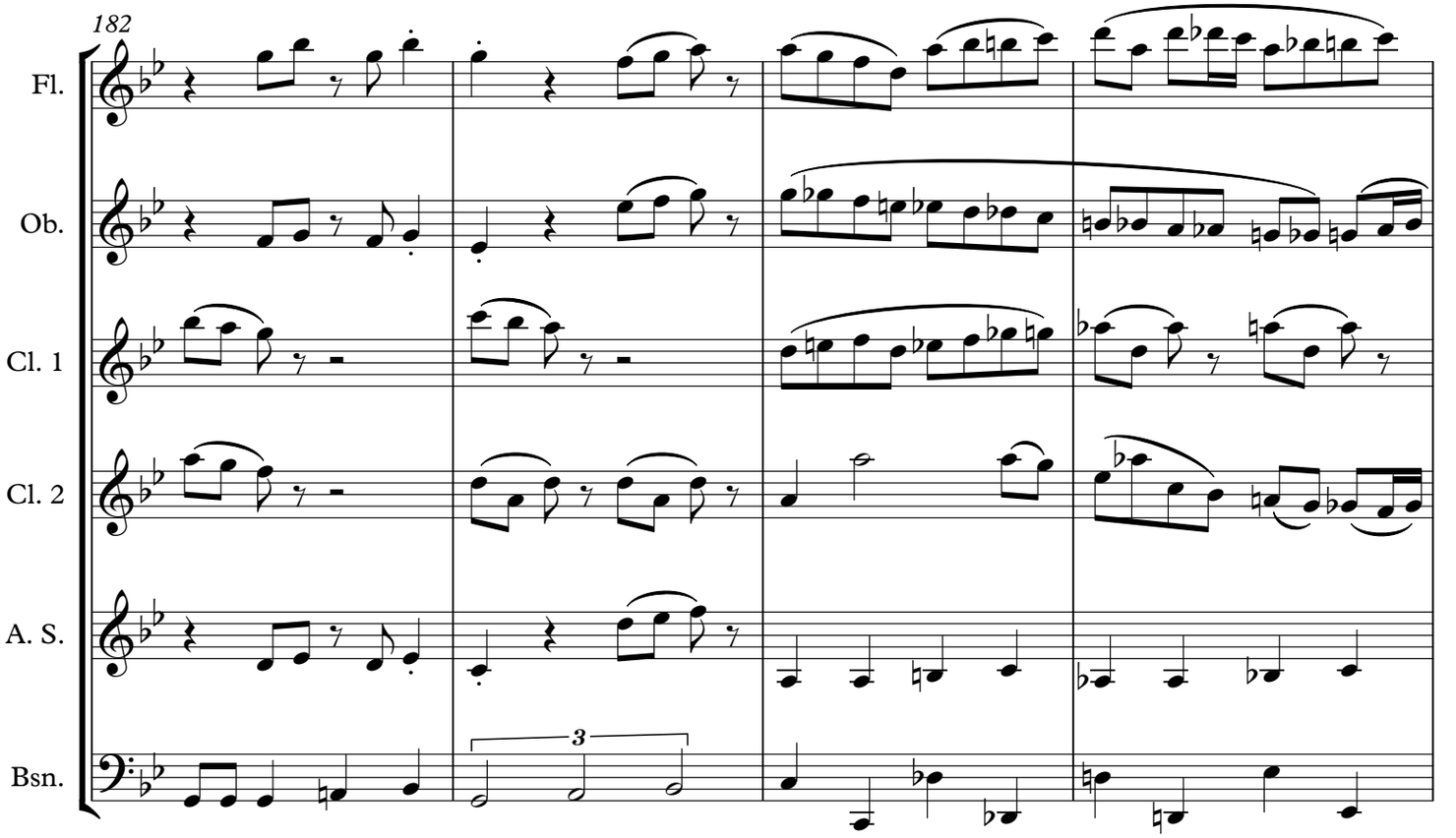
♩.=80
Pompous
Parade des Eléphants
161
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f

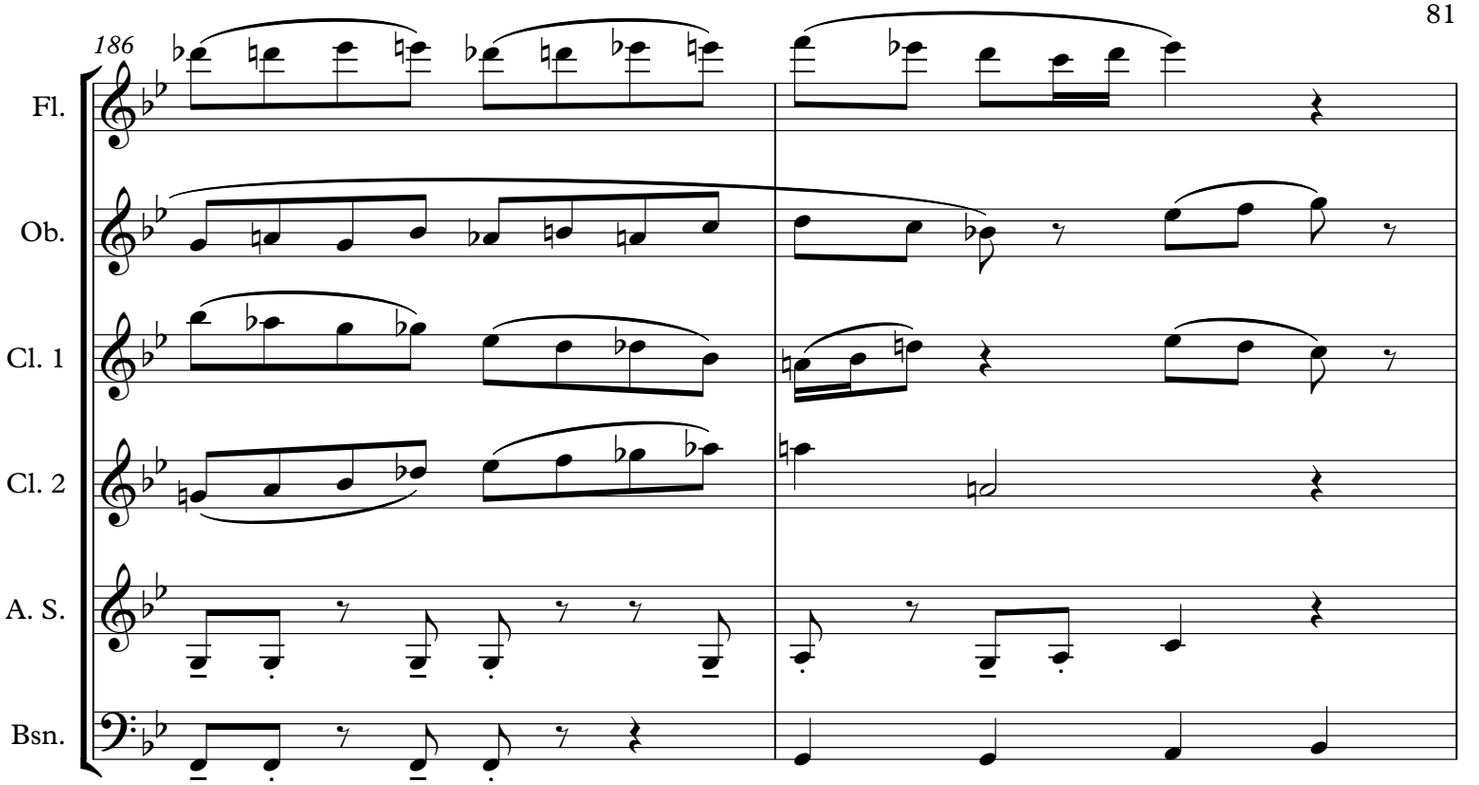

164
Cl. 1
Cl. 2
A. S.
Bsn.
mf
f
167
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
f
170
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.

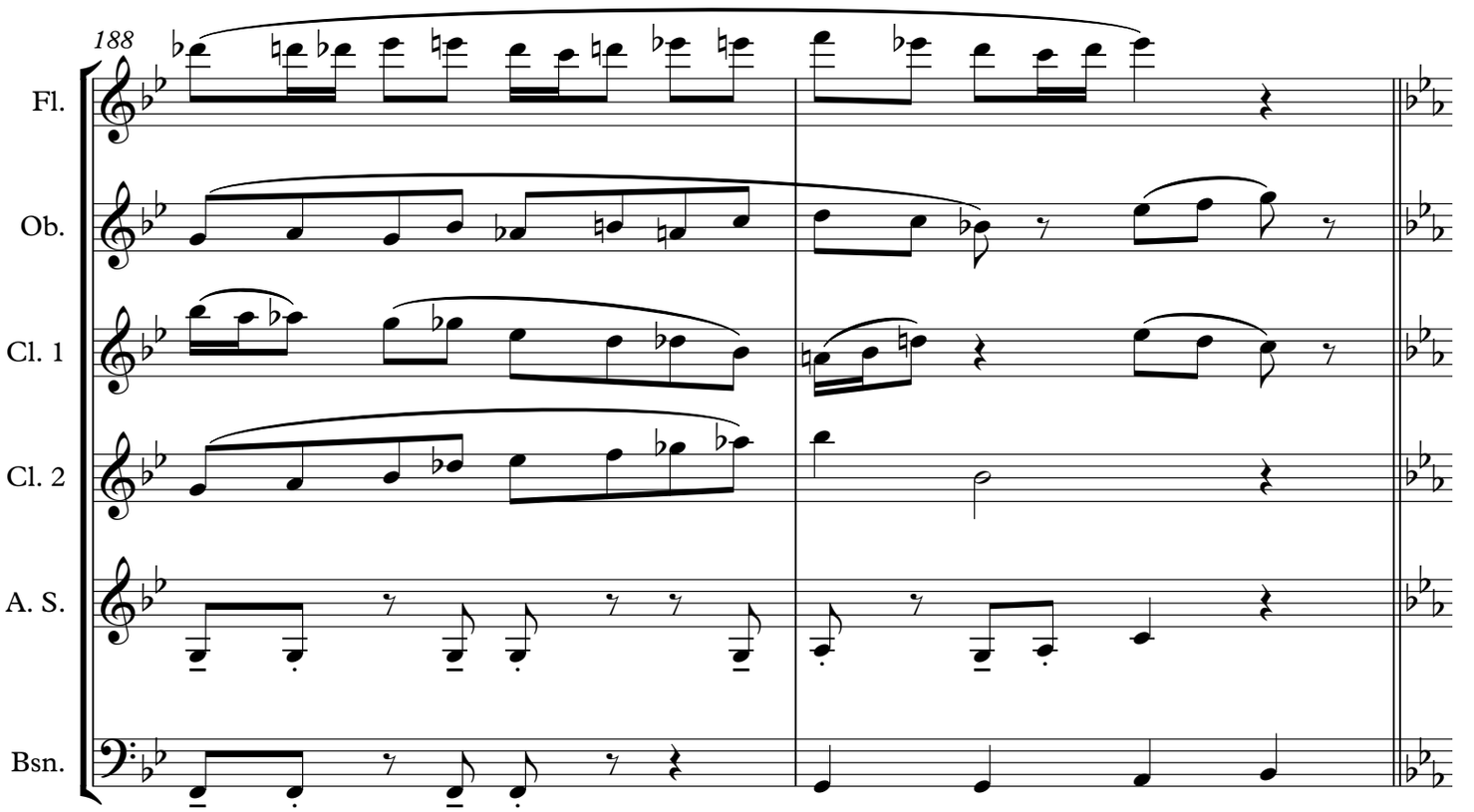

173
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
tr

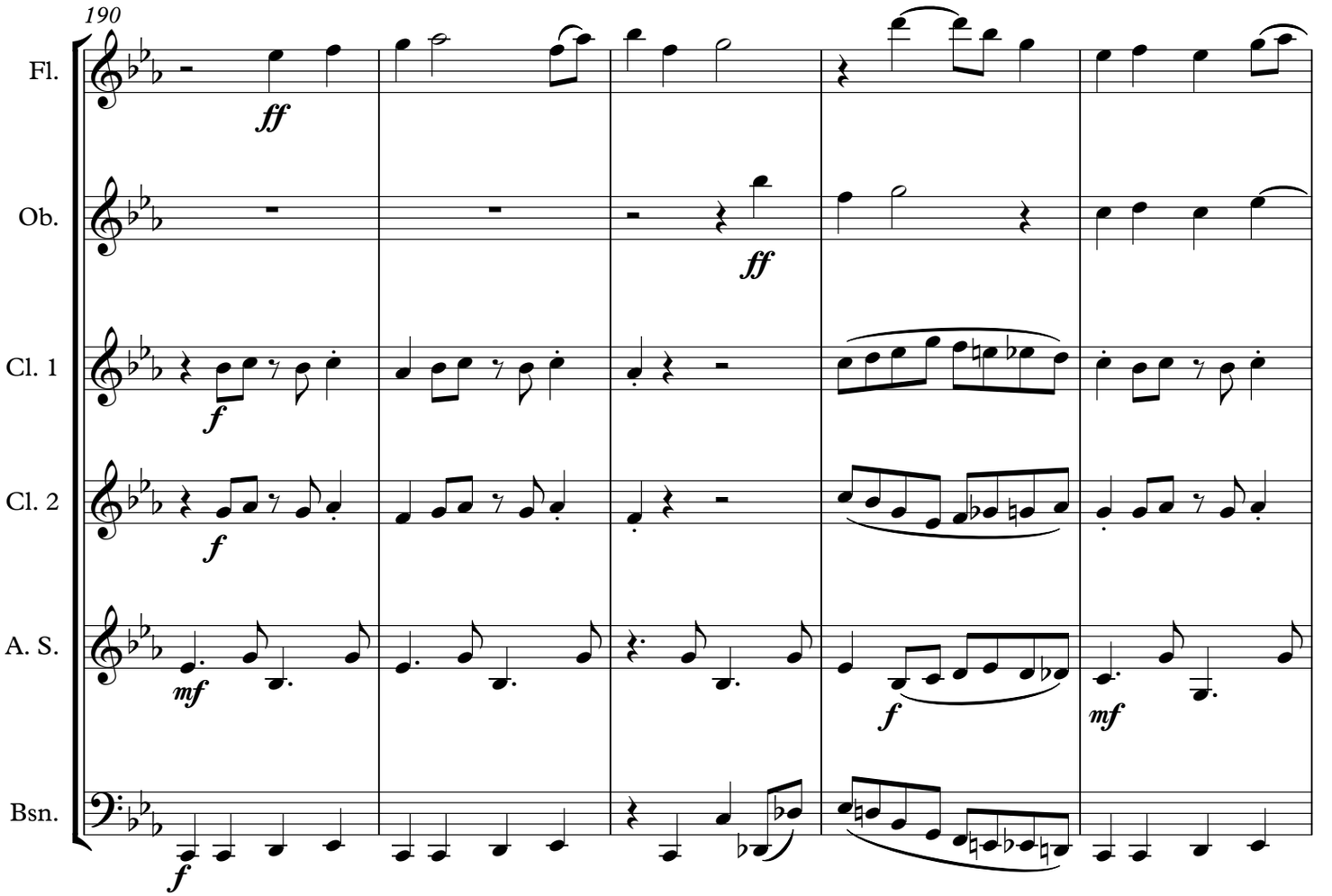

175
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
2/4

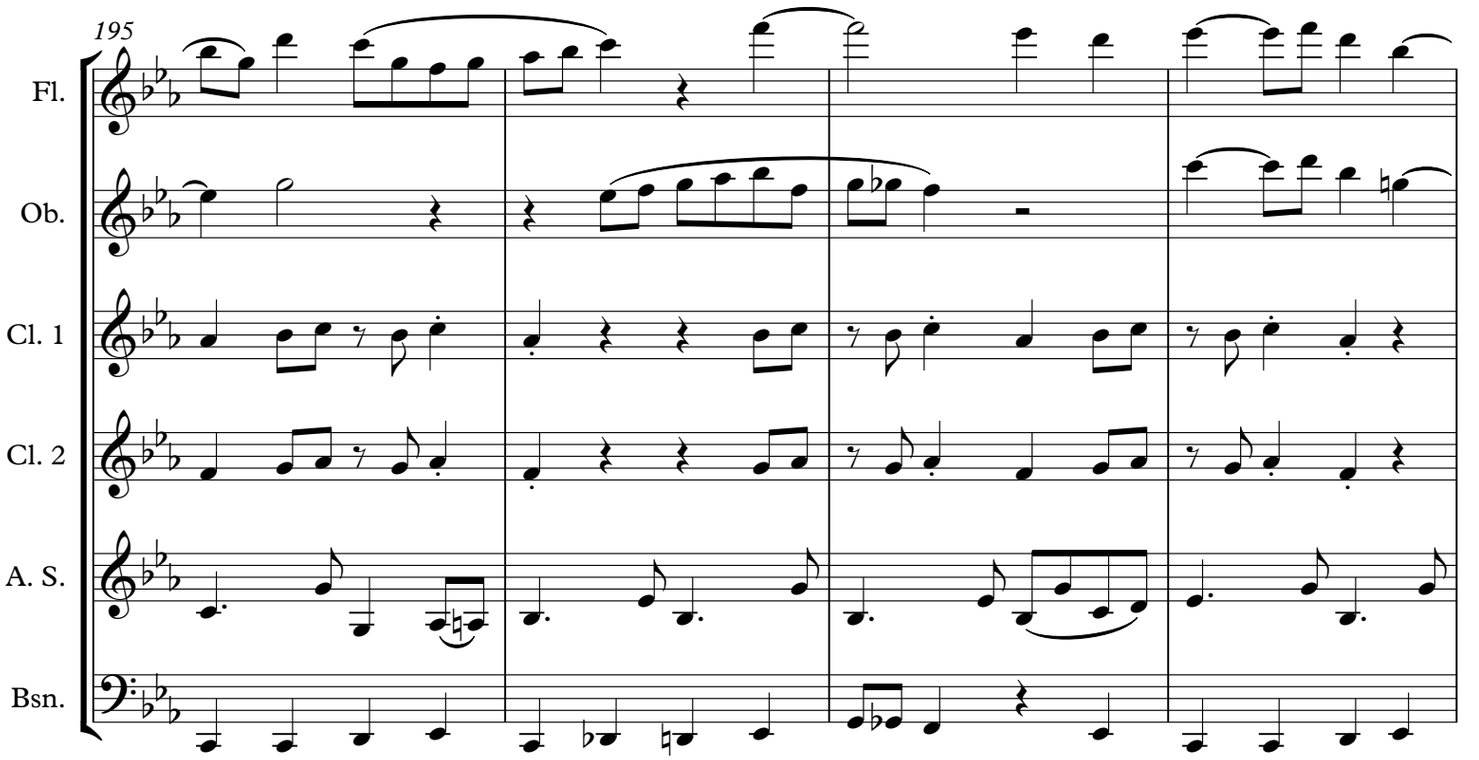

Une souris passe…
177
♩=128
Fl.
Ob.
Cl. 1
Cl. 2
123567
A. S.
Bsn.
ff
f


182
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
3


186
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.


188
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.


190
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ff
ff
f
f
mf
f
mf
f


195
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.

rall.

199

Fl.

Ob.

Cl. 1

Cl. 2

A. S.

Bsn.

♩.=80

205

Fl.

Ob.

Cl. 1

Cl. 2

A. S.

Bsn.

pp

208

La cage aux lions

Fl.

Ob.

Cl. 1

Cl. 2

A. S.

Bsn.

212

Fl.

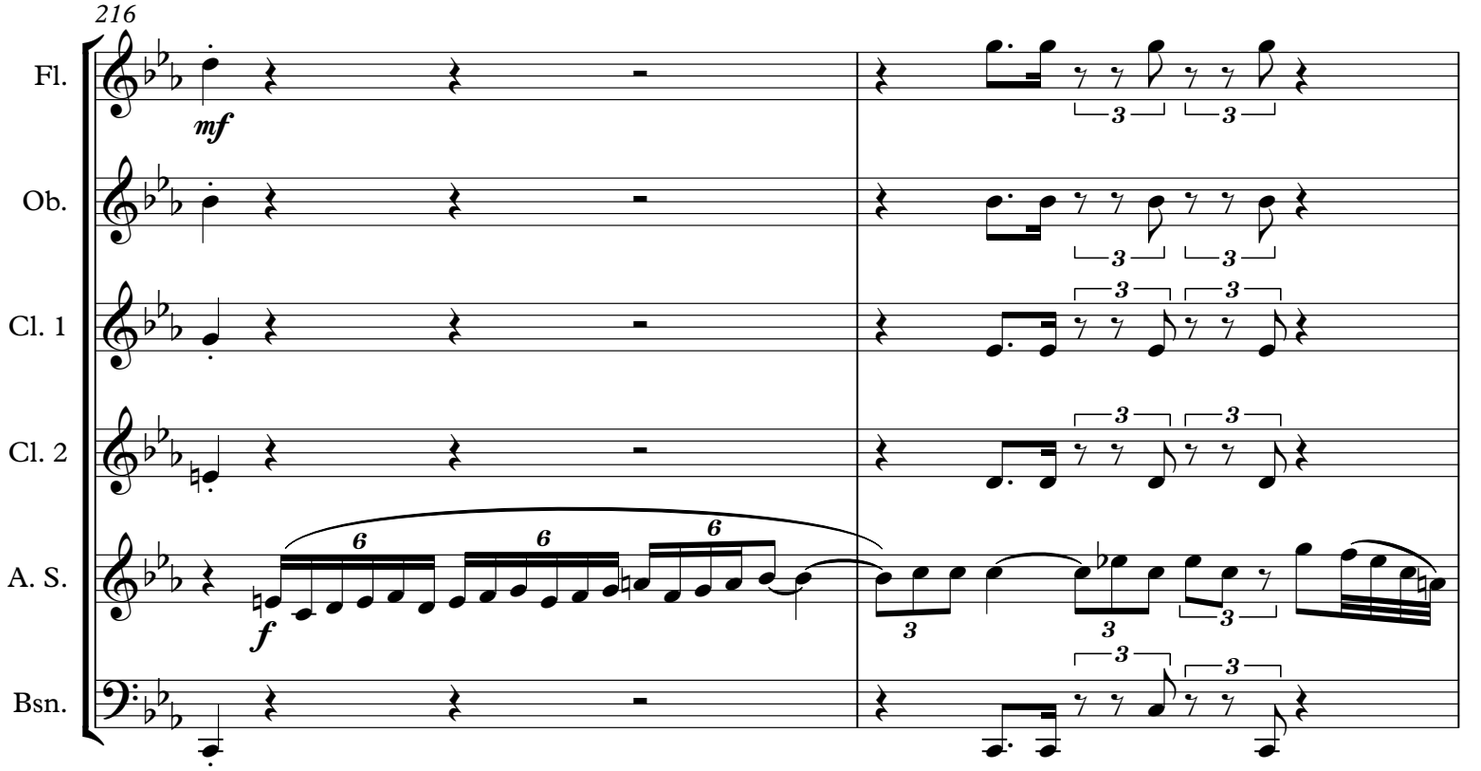
Ob.

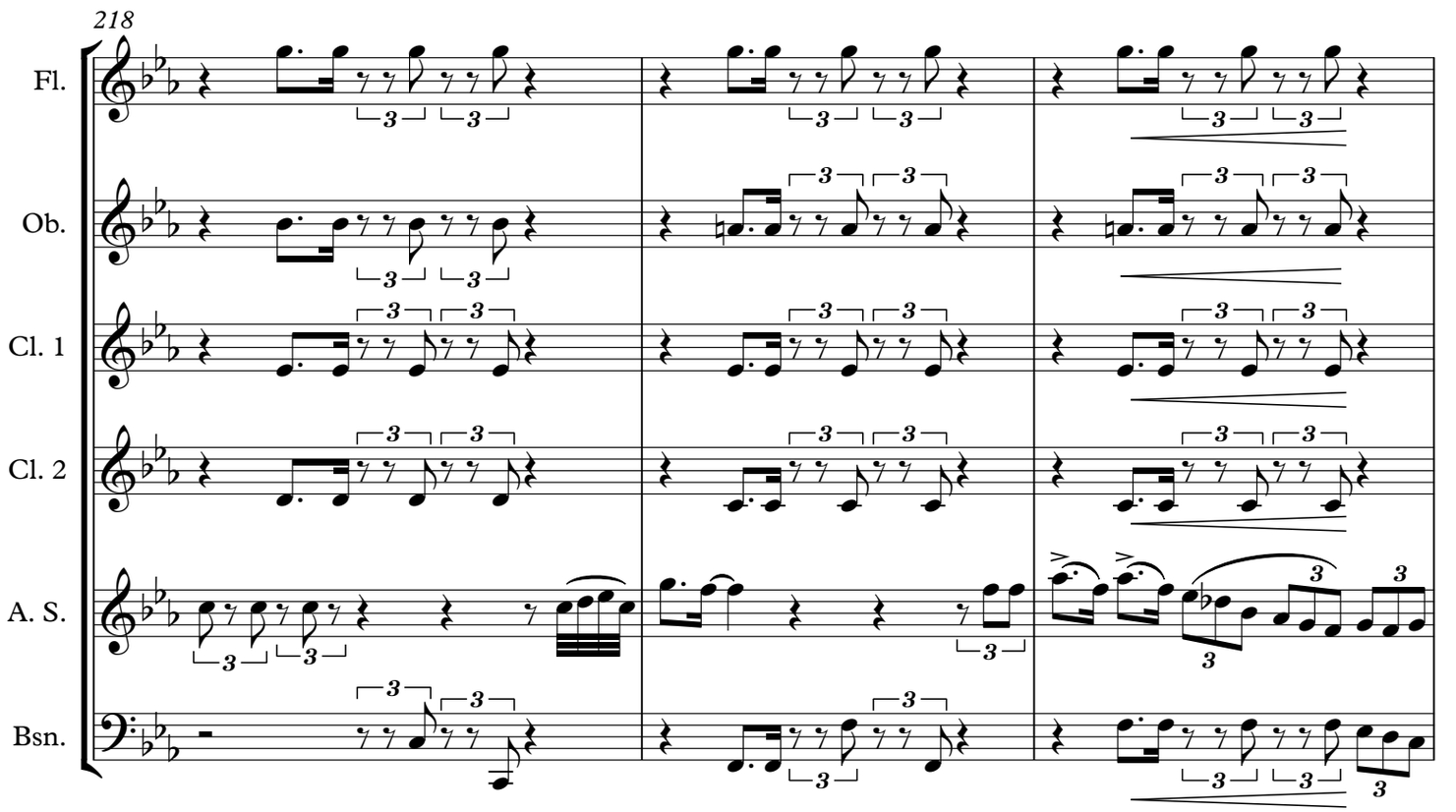
Cl. 1

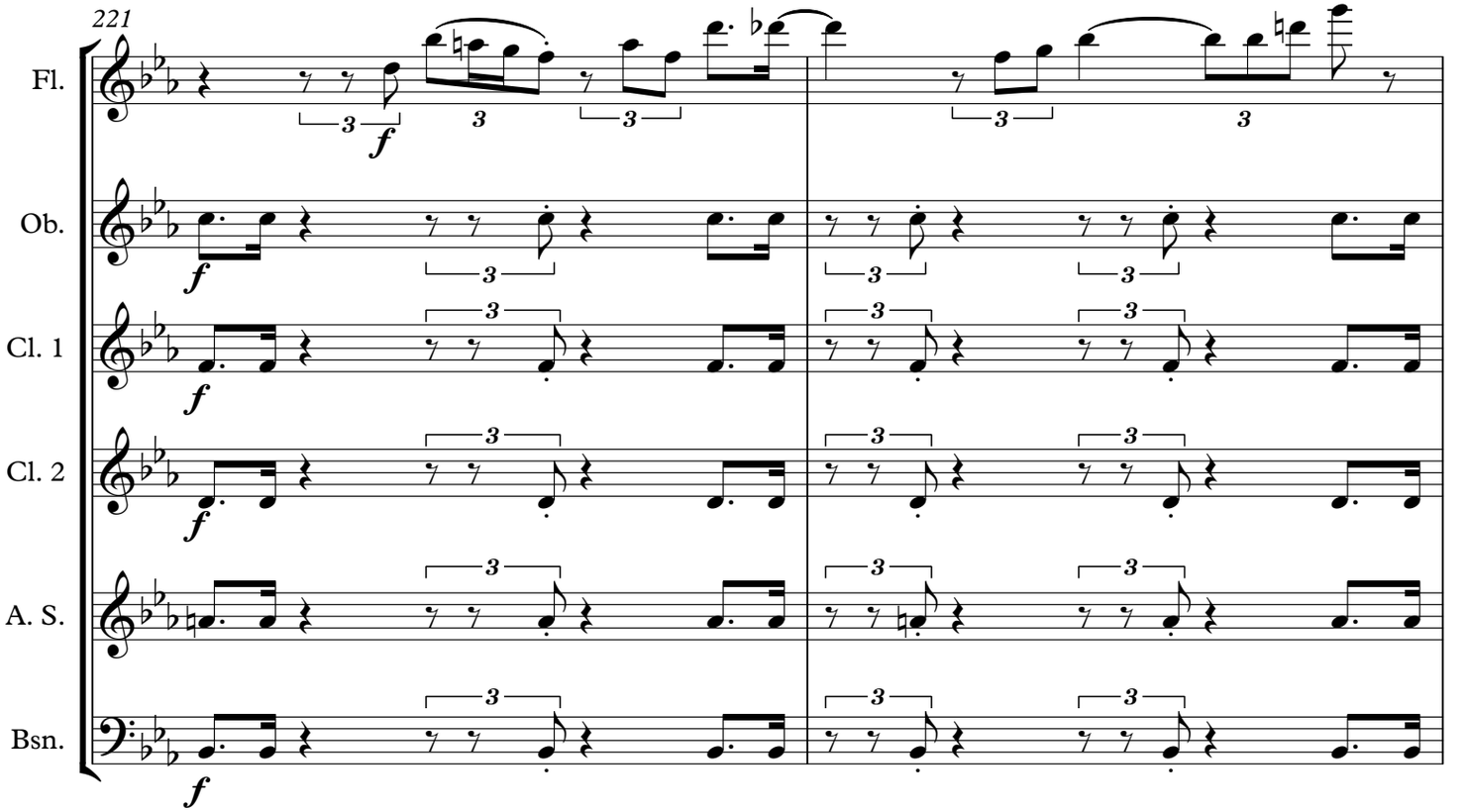
Cl. 2

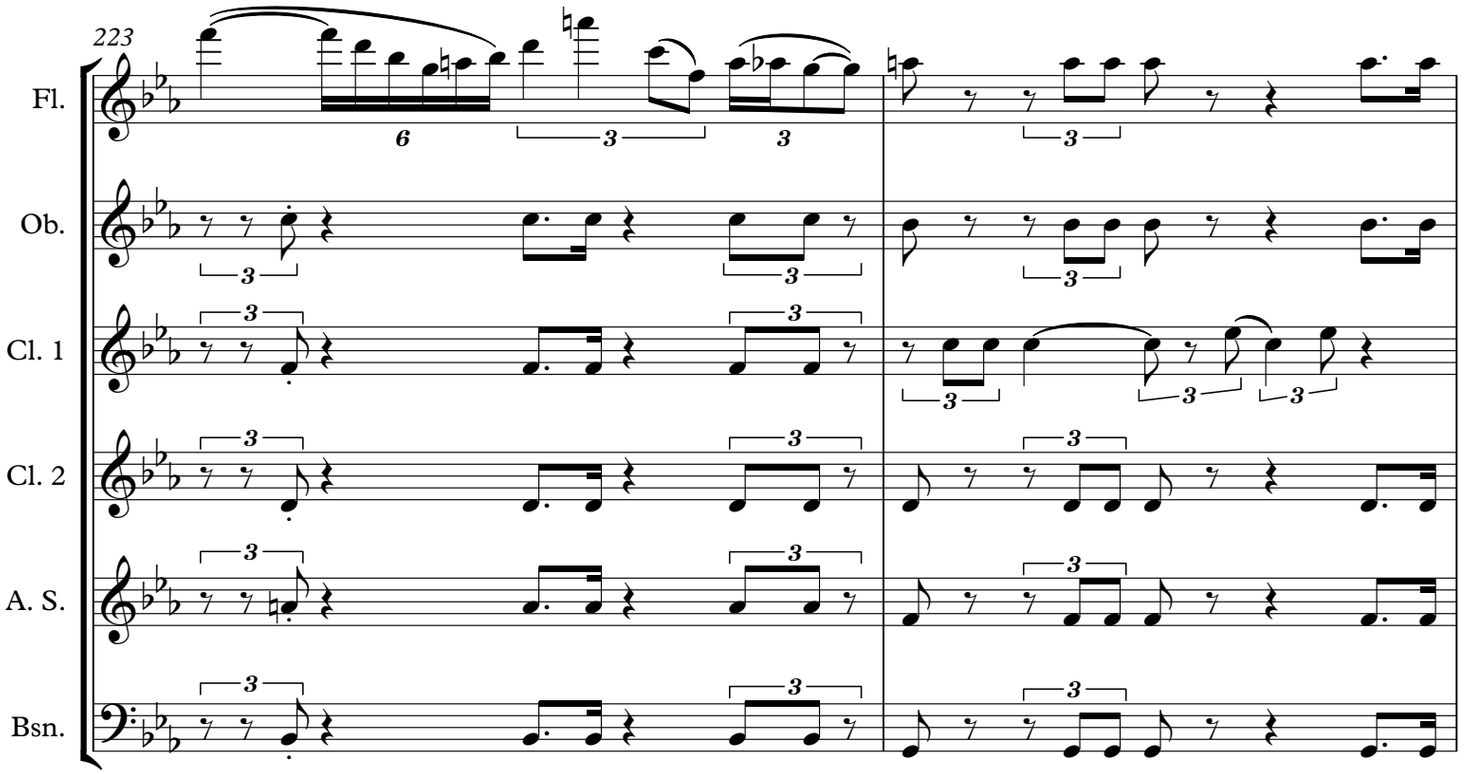
A. S.

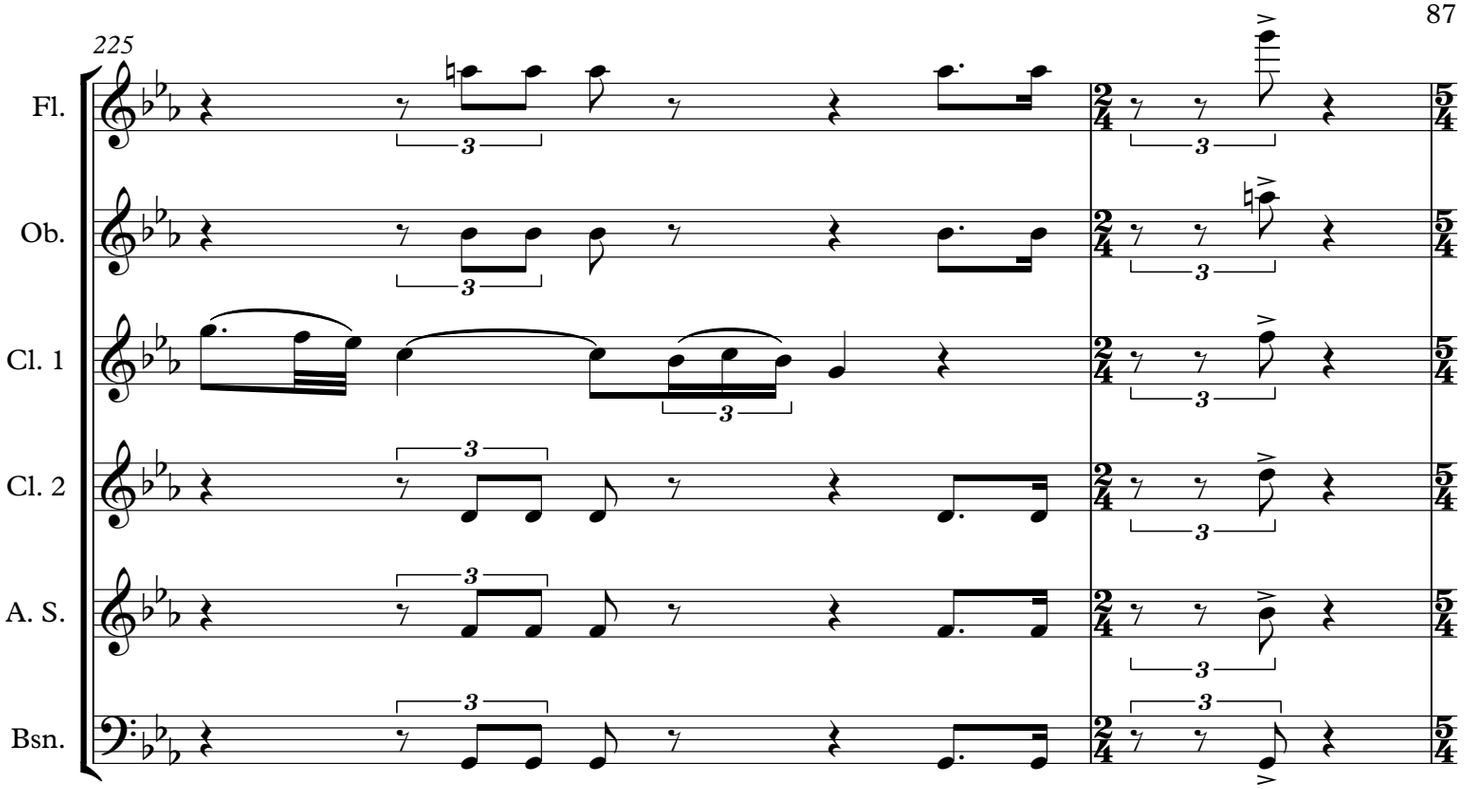
Bsn.

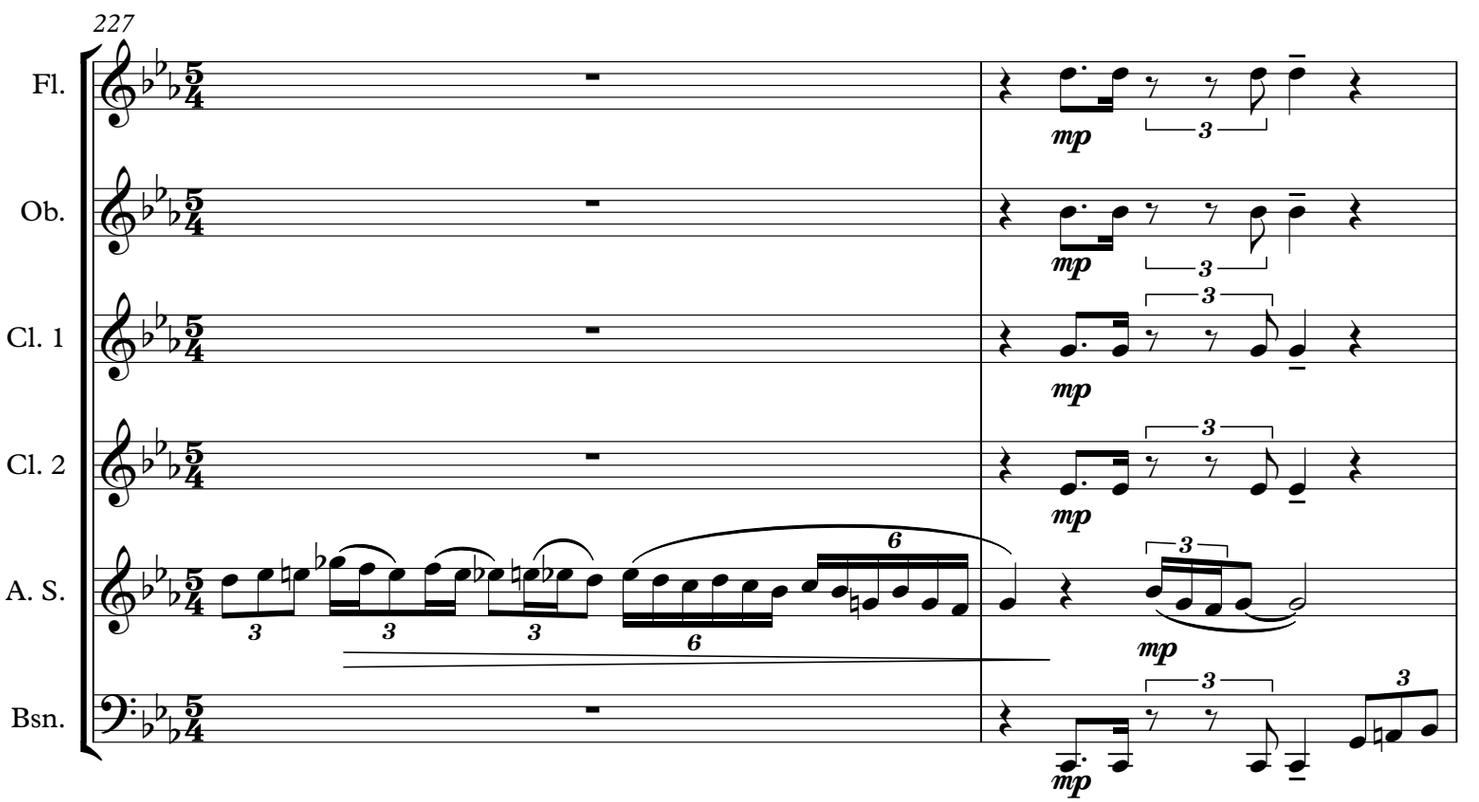

216
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
f

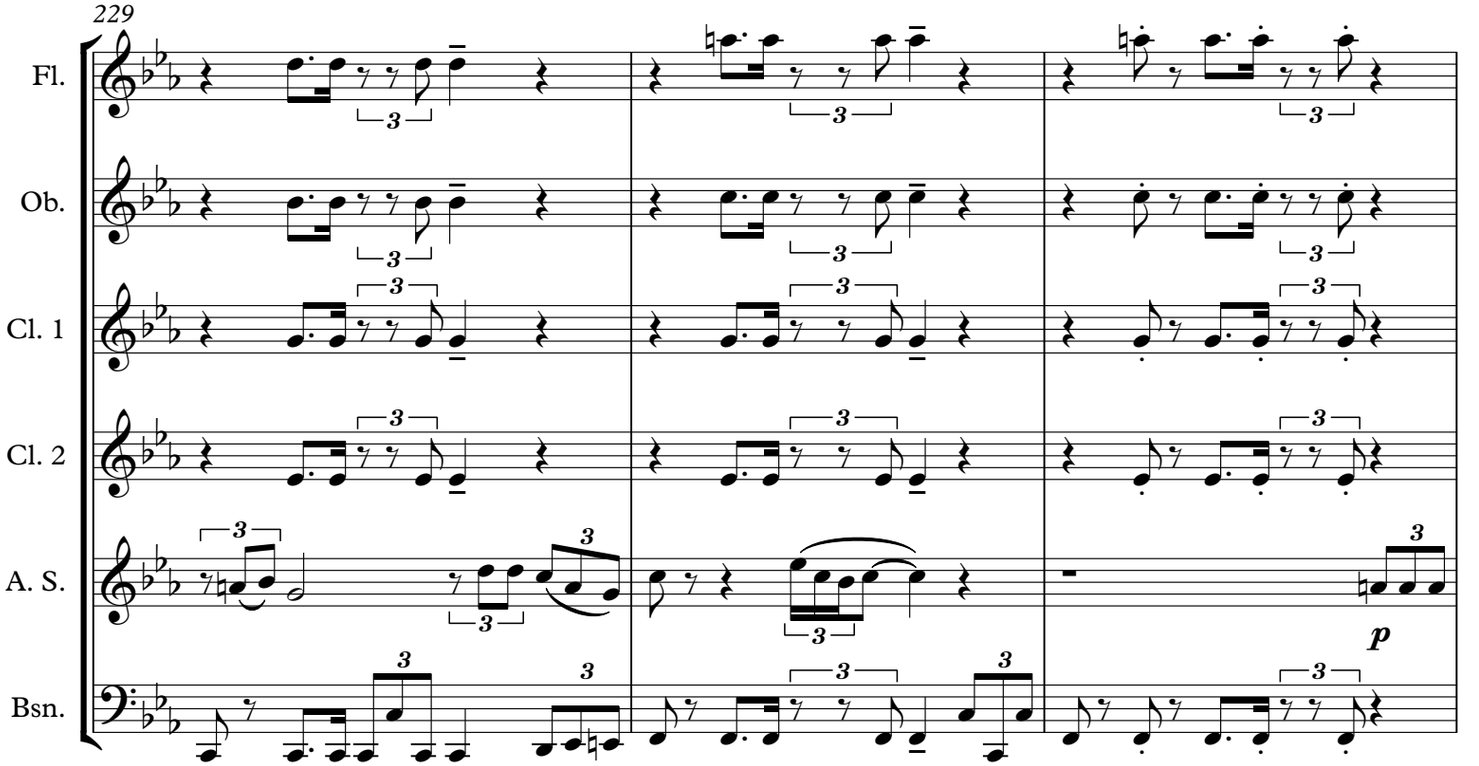

218
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.

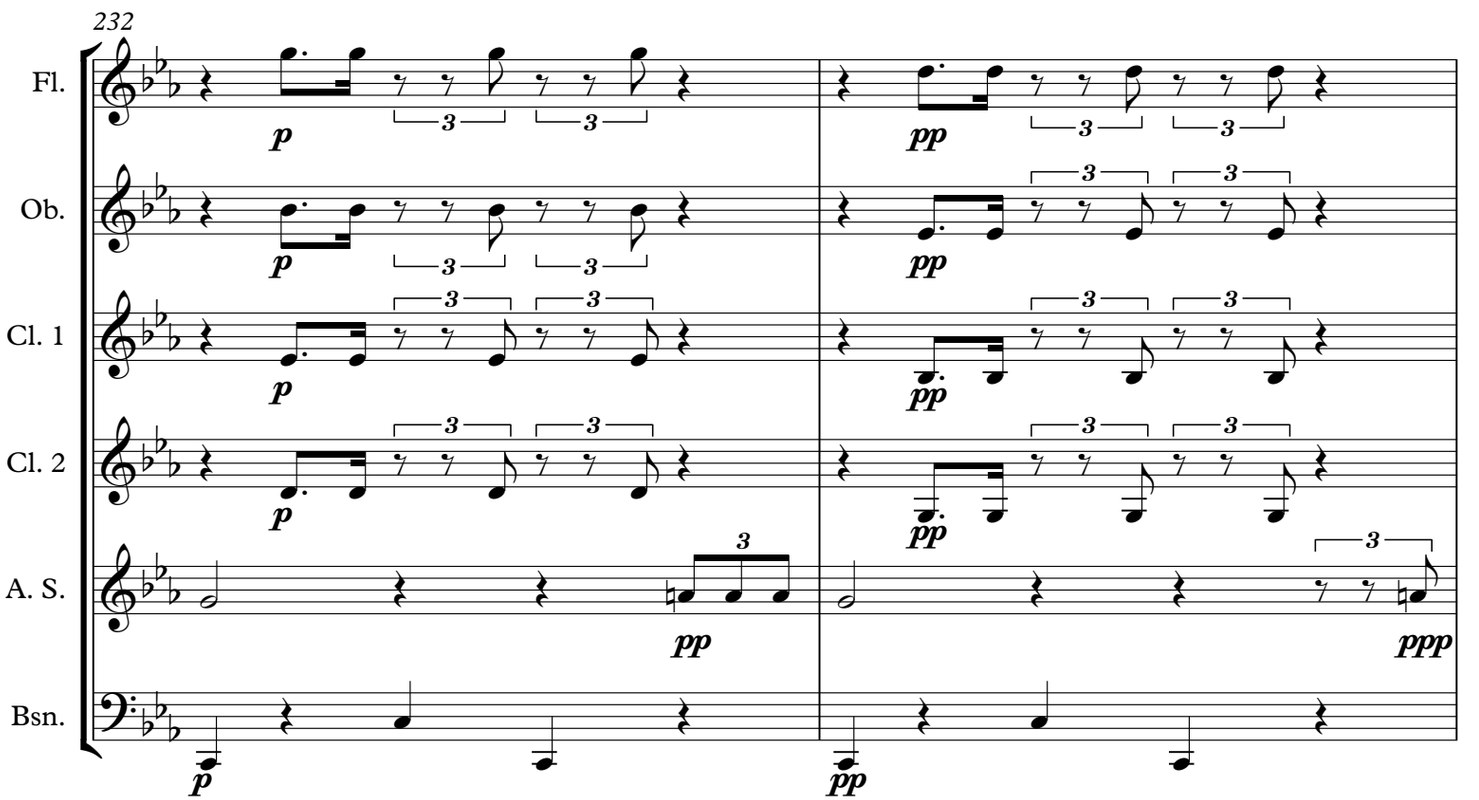

221
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f

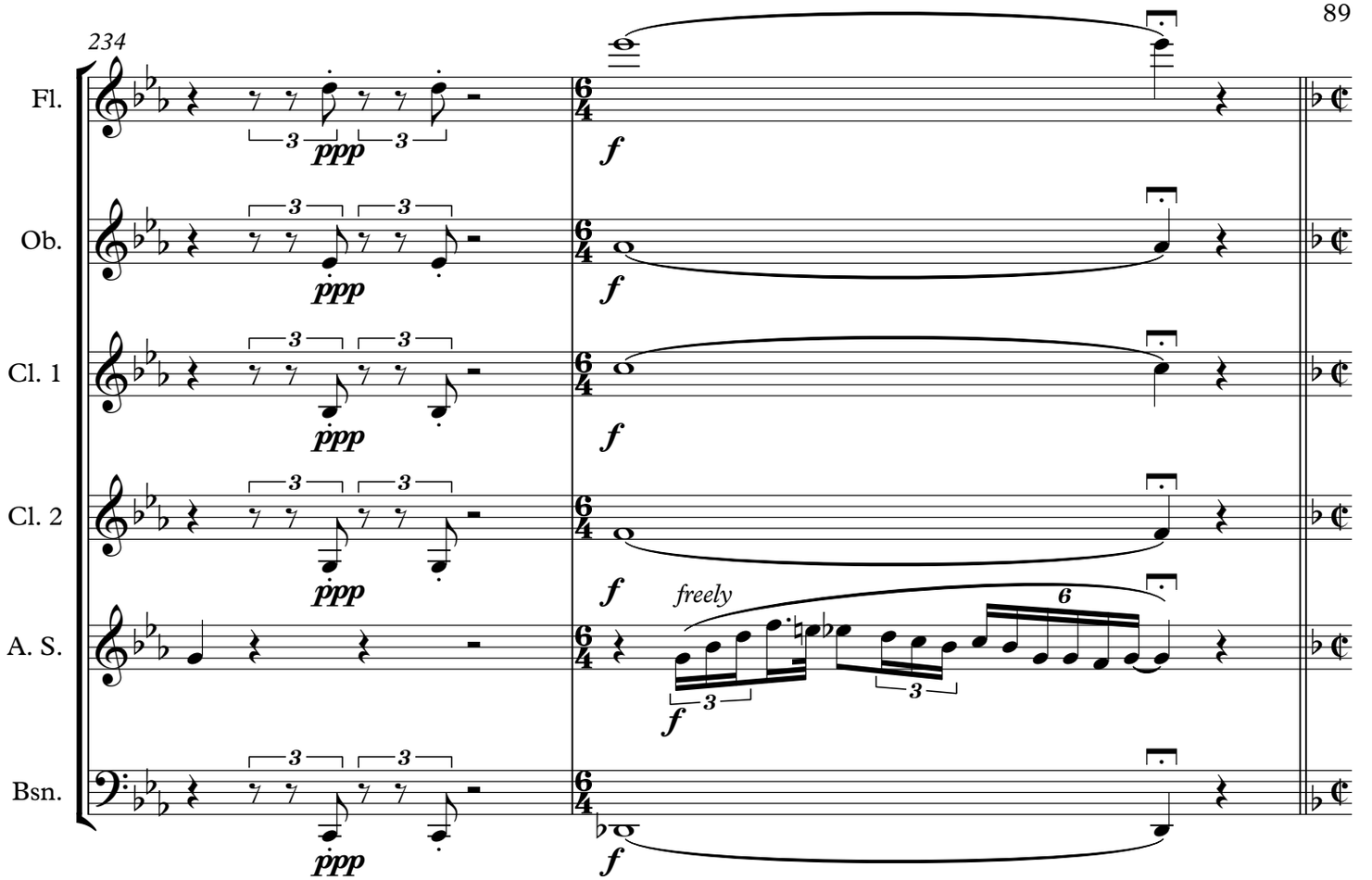

223
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.

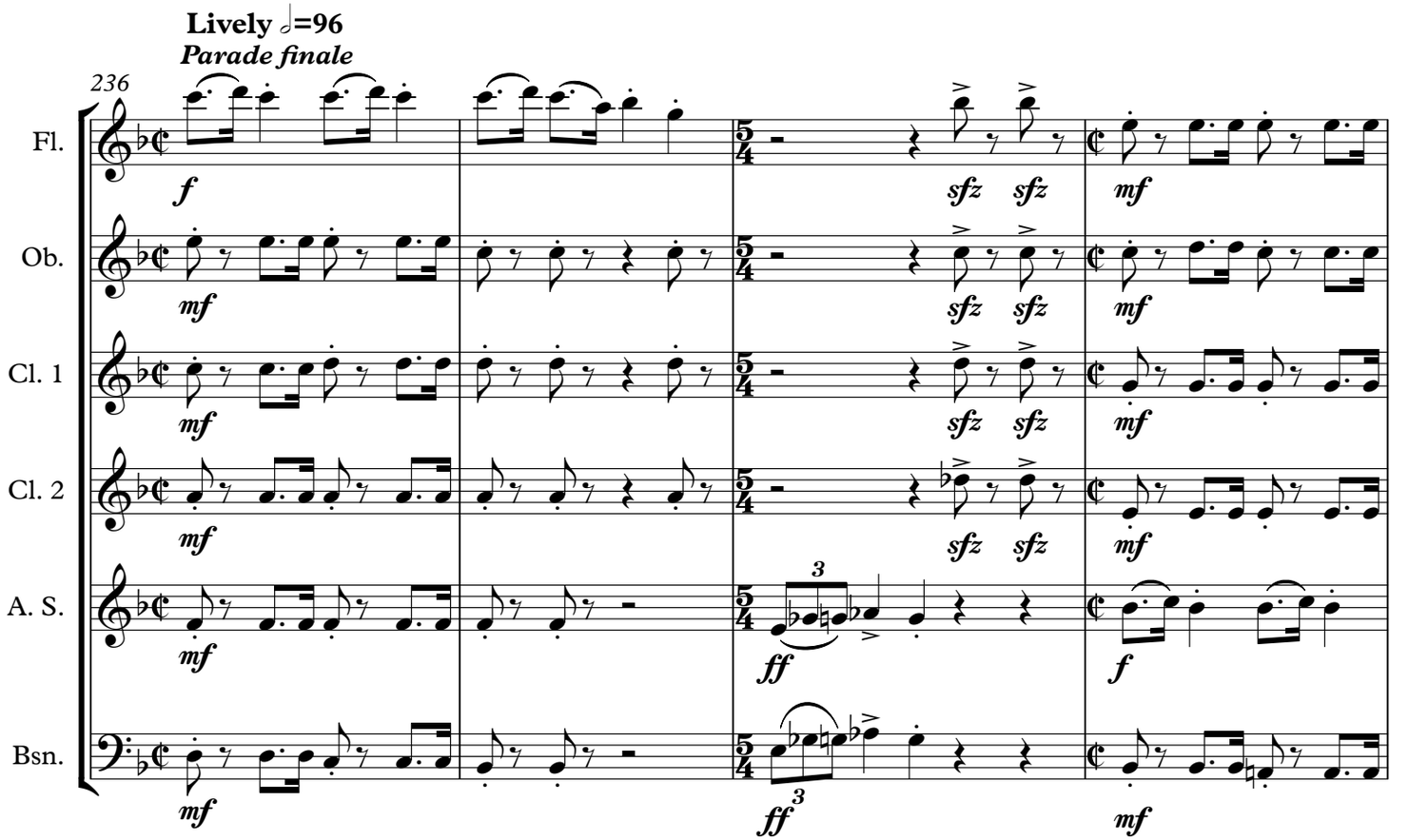

225
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.

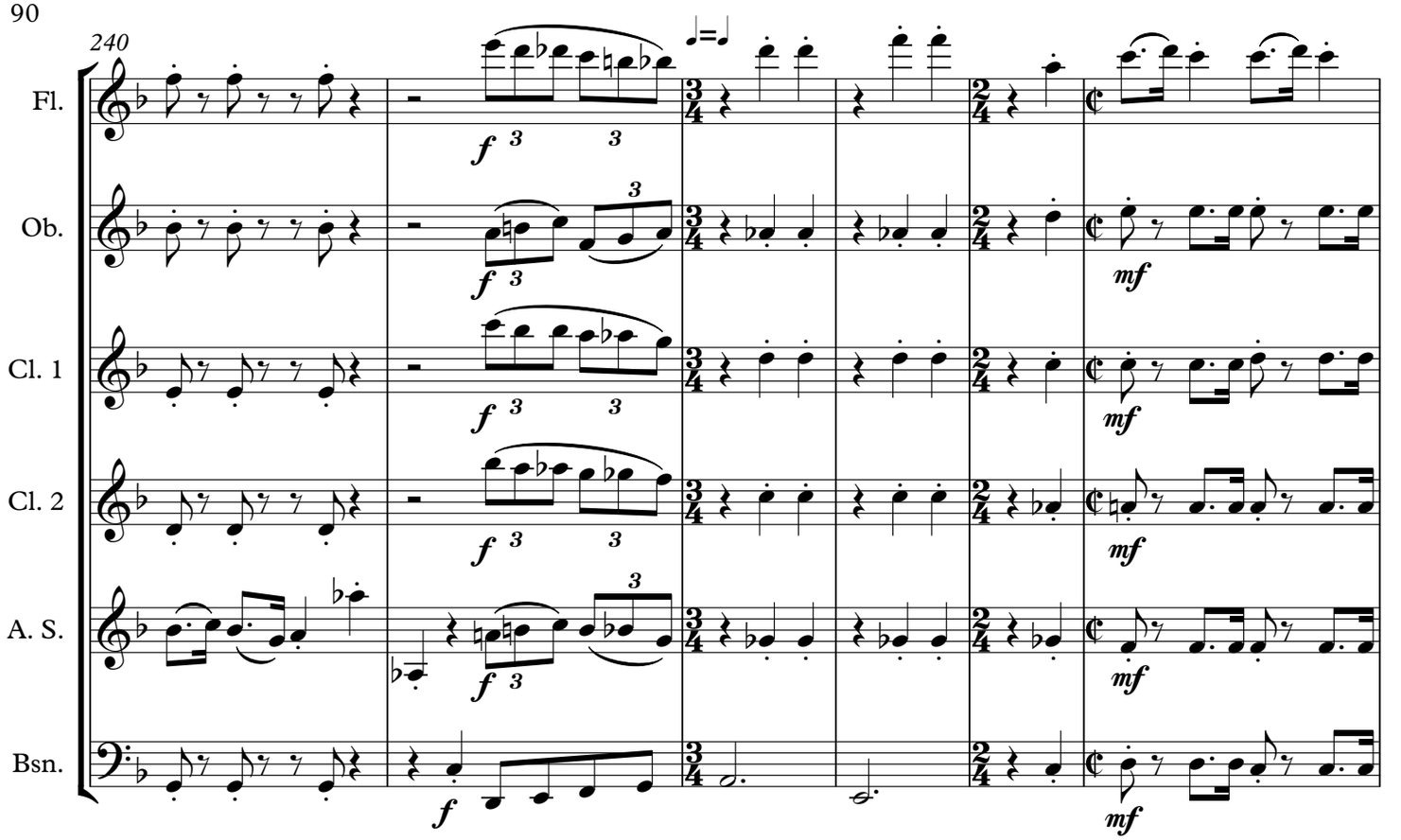

227
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mp

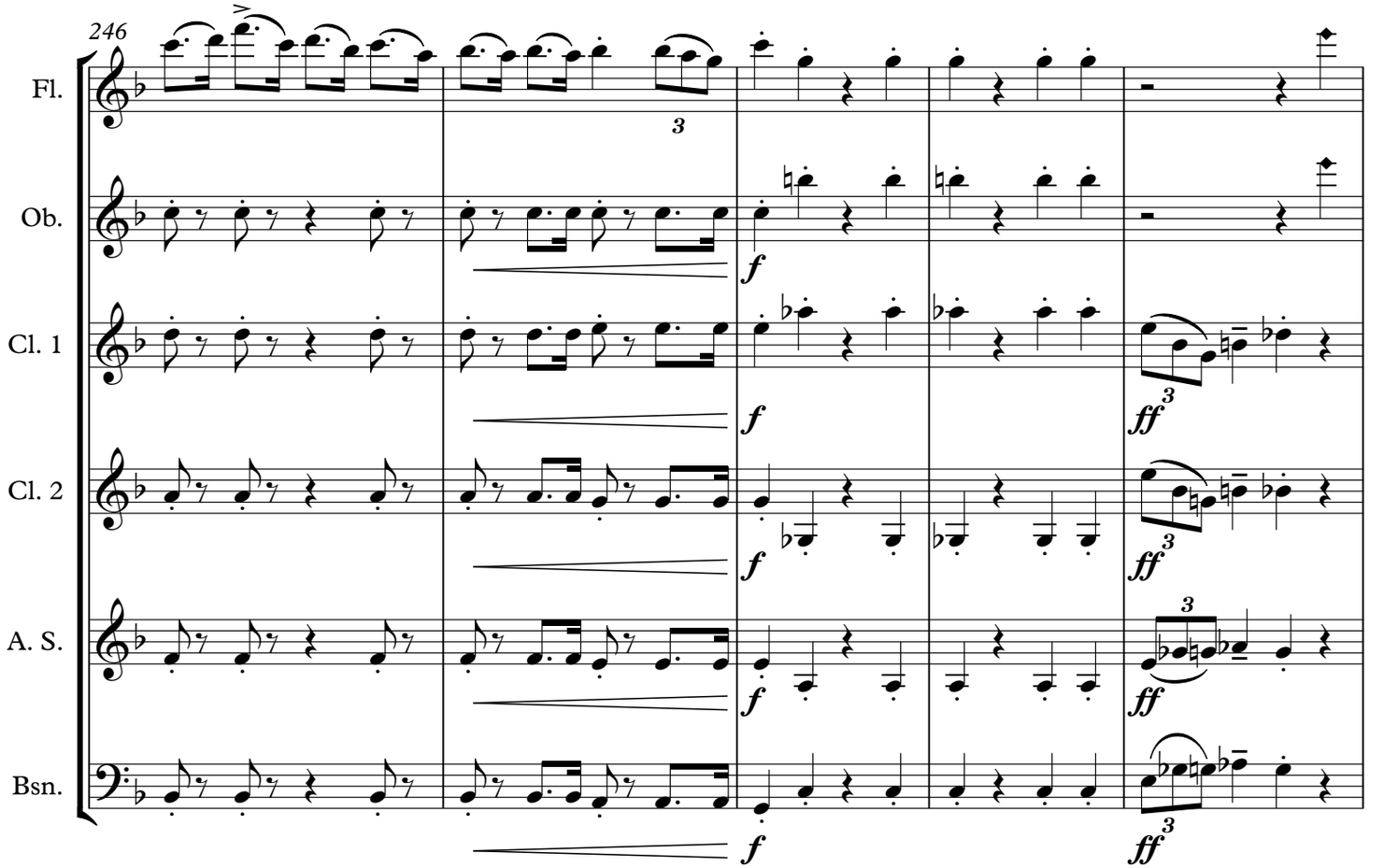

229
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
p

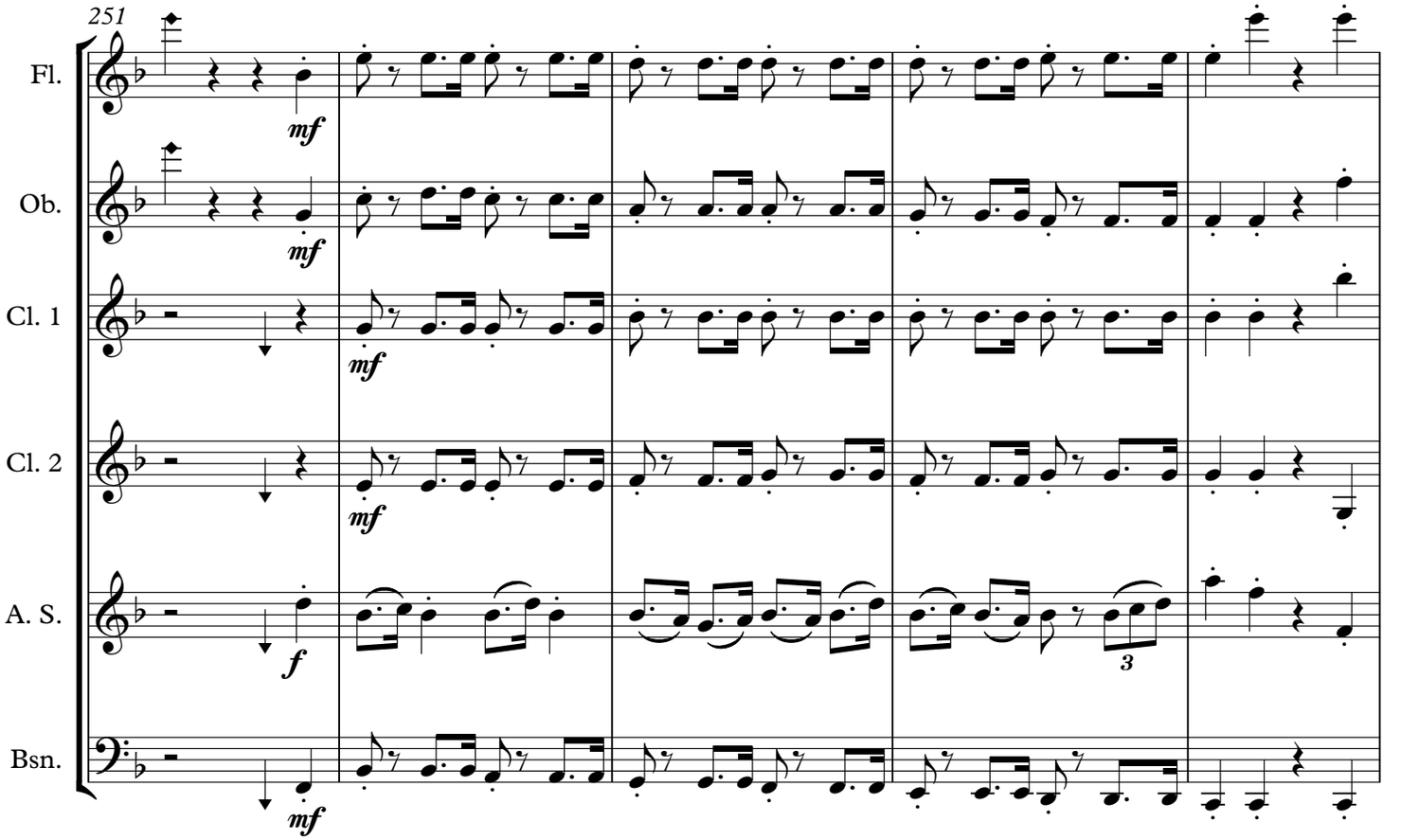

232
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
p
pp
ppp

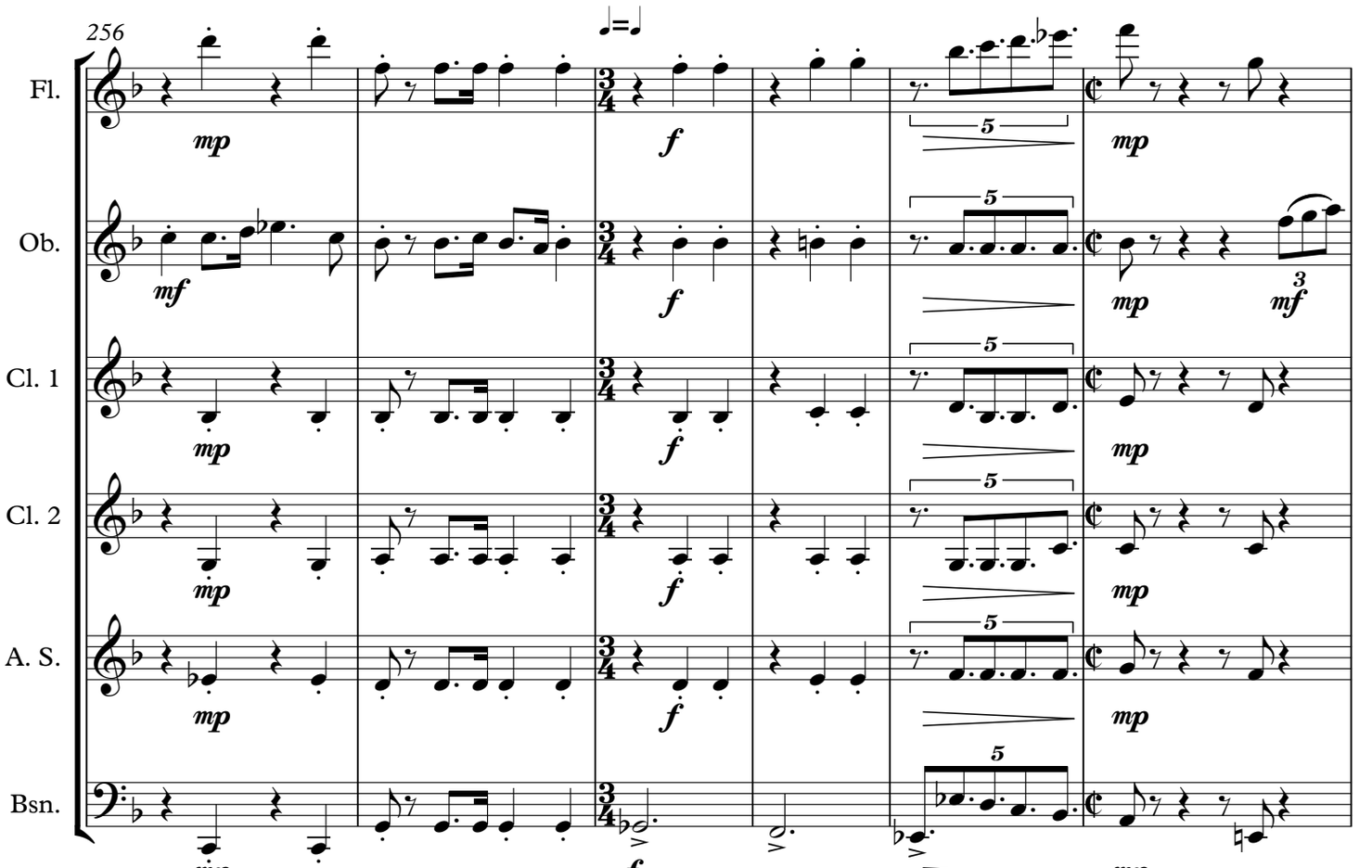

234
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ppp
f
freely

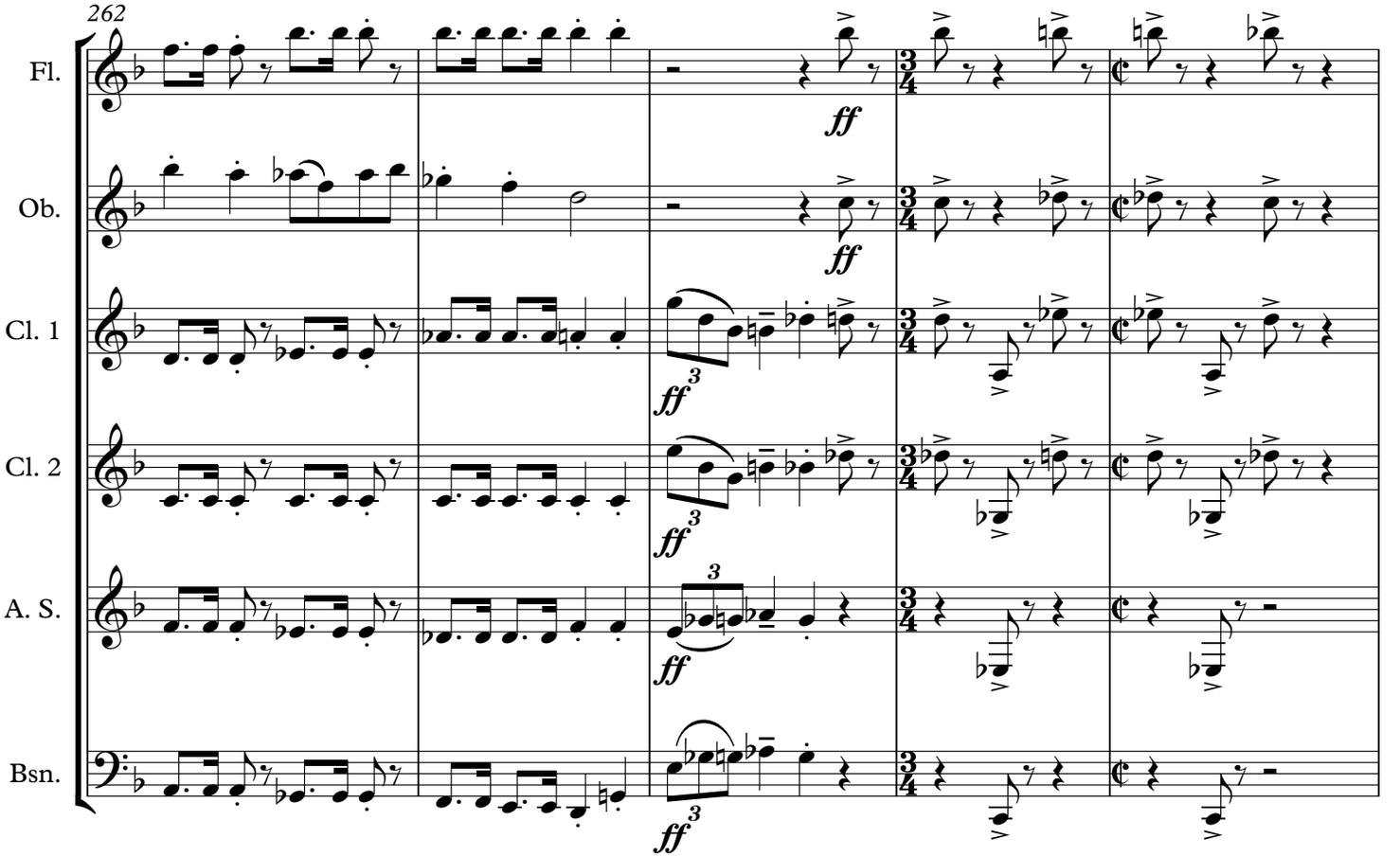

Lively ♩=96
Parade finale
236
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
mf
sfz
ff
mf

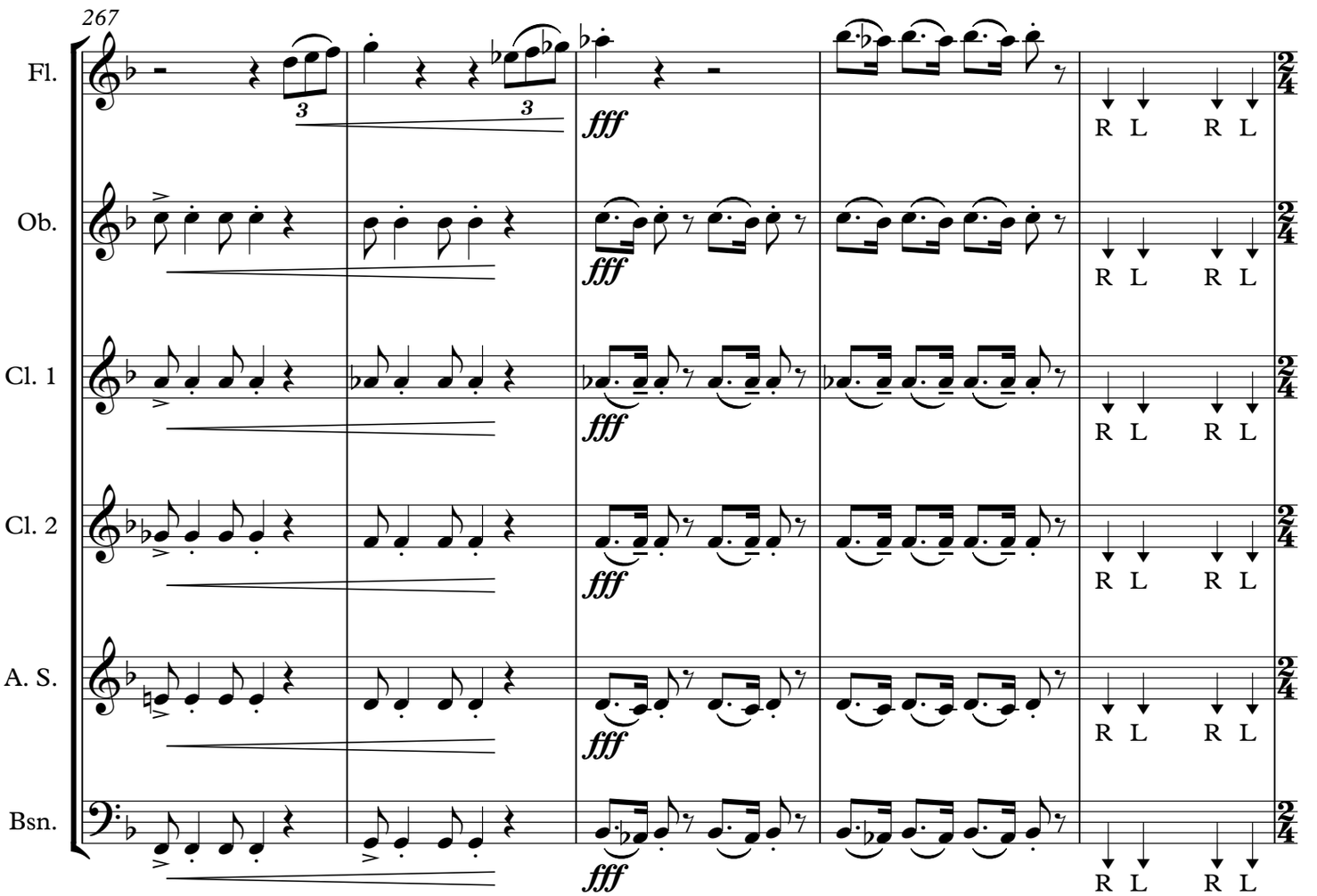

240
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
mf

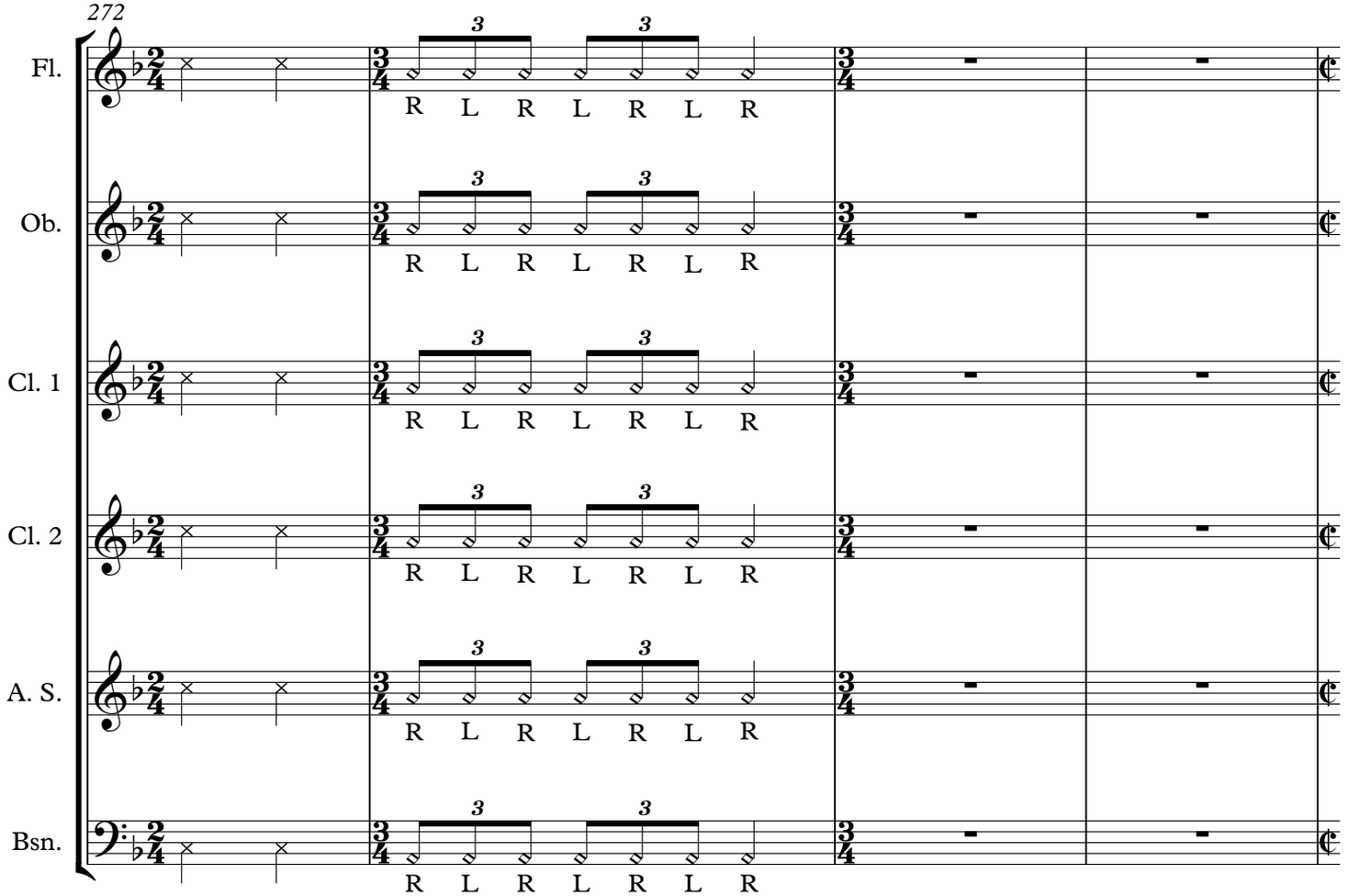

246
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
f
ff

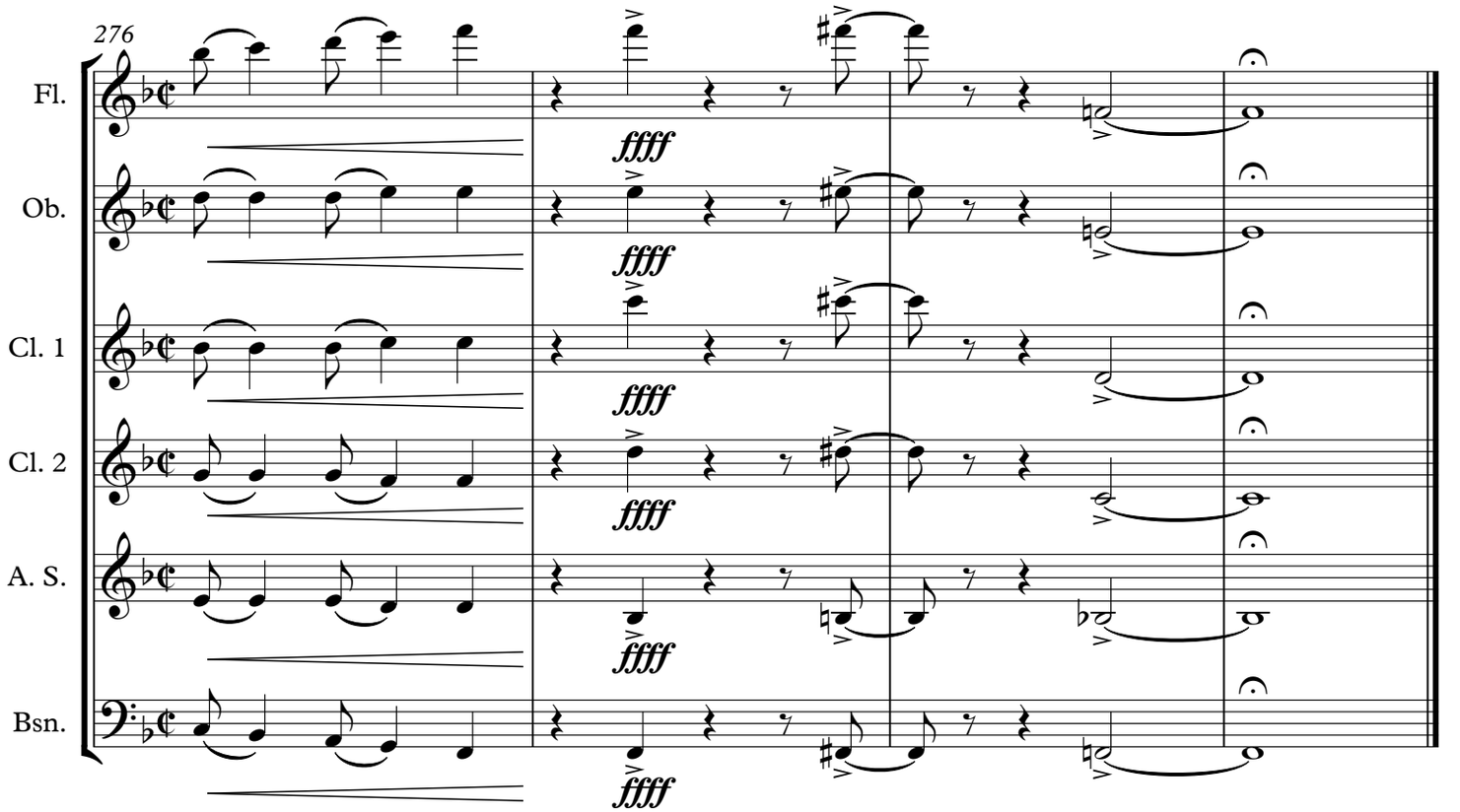

251
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mf
f
3


256
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
mp
mf
f
5
3


262
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ff
3


267
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
fff
3
R L R L


272
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
3
R L R L R L R


276
Fl.
Ob.
Cl. 1
Cl. 2
A. S.
Bsn.
ffff