

- I - Catastrophe

- In memoriam M.B. -
POUR GUIGNOL
pour dix instruments

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$\text{♩} = 84$

Piccolo 1
f *mf* *f* *mf*

Piccolo 2
f *mf* *f* *mf* *f*

Hautbois

Clarinette mi-

Clarinette contrebasse
mf *f* *mf* *f*

Contrebasson

Tuba

Contrebasse

Picc. 1
f *mf* *f* *ff* *f*

Picc. 2
mf *f* *ff* *f*

Hb.

Cl. Mi-
f *mf*

Cl. Cb.
mf *f* *mf* *f*

C.Bn.

Tba.

Cb.

Picc. 1 *ff* *f* *mf*

Picc. 2 *ff* *f* *mf*

Hb.

Cl. Mi♭ *f* *mf* *f* *mf*

Cl. Cb. *mf* *p*

C.Bn.

Tba.

Cb.

Picc. 1

Picc. 2

Hb.

Cl. Mi♭ *f* *mf* *f* *mf*

Cl. Cb.

C.Bn.

Tba.

Cb.

10 8

Picc. 1 *f* *ff*

Picc. 2 *f* *ff*

Hb.

Cl. Mi \flat *p*

Cl. Cb. *mf* *f*

C.Bn.

Tba.

Cb.

12 8

Picc. 1 *f* *mf* *f*

Picc. 2 *f* *mf* *f*

Hb.

Cl. Mi \flat

Cl. Cb. *mf* *f*

C.Bn.

Tba.

Cb. *f* *mf* *f*

This musical score page contains two systems of staves for various instruments. The first system covers measures 15 to 16, and the second system covers measures 17 to 18. The instruments are Piccolo 1, Piccolo 2, Clarinet in Bb, Clarinet in C, Bassoon, Trombone, and Contrabass. The score includes dynamic markings such as *mf*, *ff*, *f*, *p*, and *ff*, along with crescendo and decrescendo hairpins. The Piccolo parts feature rapid sixteenth-note passages. The Clarinet in Bb part has a melodic line with dynamic changes. The Clarinet in C part has a rhythmic accompaniment. The Trombone and Contrabass parts have melodic lines starting in measure 17.

System 1 (Measures 15-16):

- Picc. 1:** *mf* (measures 15-16), *ff* (measures 15-16)
- Picc. 2:** *mf* (measures 15-16), *ff* (measures 15-16)
- Hb.:** Rest
- Cl. Mi \flat :** *f* (measure 15), *mf* (measure 16), *f* (measure 15), *ff* (measure 16), *f* (measure 16)
- Cl. Cb.:** *mf* (measures 15-16), *p* (measures 15-16)
- C.Bn.:** Rest
- Tba.:** Rest
- Cb.:** *mf* (measures 15-16), *f* (measures 15-16), *mf* (measures 15-16), *p* (measures 15-16)

System 2 (Measures 17-18):

- Picc. 1:** *mf* (measures 17-18), *f* (measures 17-18)
- Picc. 2:** *mf* (measures 17-18), *f* (measures 17-18)
- Hb.:** Rest
- Cl. Mi \flat :** *ff* (measures 17-18), *mf* (measures 17-18), *f* (measures 17-18), *mf* (measures 17-18)
- Cl. Cb.:** Rest
- C.Bn.:** Rest
- Tba.:** Rest (measure 17), *mf* (measure 18), *f* (measure 18)
- Cb.:** Rest

19 8

Picc. 1 *mf* *f*

Picc. 2 *mf* *f*

Hb.

Cl. Mi \flat *f* *ff* *f* *mf*

Cl. Cb. *mf* *f*

C.Bn.

Tba. *mf* *f* *mf*

Cb.

21 8

Picc. 1 *mf* *f*

Picc. 2 *mf* *f*

Hb.

Cl. Mi \flat *p* *mf*

Cl. Cb. *ff* *mf* *f*

C.Bn.

Tba. *p*

Cb. *mf* *f* *mf*

23 8

Picc. 1 *mf* *f* *mf*

Picc. 2 *mf* *f* *mf*

Hb.

Cl. Mi \flat

Cl. Cb. *mf* *f* *mf*

C.Bn.

23

Tba.

23

Cb. *f* *mf*

25 8

Picc. 1 *f* *mf*

Picc. 2 *f* *mf*

Hb.

Cl. Mi \flat *f* *mf* *ff* *mf* *f*

Cl. Cb. *f* *mf* *f* *mf* *mp* *p*

C.Bn. *mf* *f* *mf*

25

Tba.

25

Cb. *f* *mp* *f* *mf*

28 8

Picc. 1 *f* *mf* *ff*

Picc. 2 *f* *mf* *ff*

Hb.

Cl. Mi♭ *ff* *f* *mf* *f* *ff* *f*

Cl. Cb. *mf* *f* *mf* *ff*

C.Bn. *f* *mf* *p*

Tba. *mf* *f* *mf* *f* *mf*

Cb.

31 8

Picc. 1 *f*

Picc. 2 *f*

Hb.

Cl. Mi♭ *ff* *f* *mf*

Cl. Cb. *mf* *f* *mf*

C.Bn.

Tba. *p*

Cb. *mf* *f* *mf* *f*

Picc. 1 *ff* *f*

Picc. 2 *ff* *f*

Hb.

Cl. Mi \flat

Cl. Cb. *f* *mf* *f* *mf*

C.Bn.

Tba. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Picc. 1 *mf* *mp* *p* *fffz*

Picc. 2 *mf* *p* *fffz*

Hb.

Cl. Mi \flat *f* *mf* *f* *mf* *mp* *ff* *fffz*

Cl. Cb. *f* *mf* *mp*

C.Bn.

Tba. *mf* *f* *mf* *mp*

Cb. *f* *mf* *mp* *p*

Poco più mosso

38 8 $\text{♩} = 96$

Picc. 1

Picc. 2

Hb. *ff* > *f*

Cl. Mi \flat

Cl. Cb. *p*

C.Bn. *p*

Tba. *p*

Cb. *p*

43 8

Picc. 1

Picc. 2

Hb.

Cl. Mi \flat

Cl. Cb. *sfz p*

C.Bn. *sfz p*

Tba. *sfz* > *p*

Cb. *sfz p*

Musical score for measures 48-51. The score includes parts for Picc. 1, Picc. 2, Hb., Cl. Mi \flat , Cl. Cb., C.Bn., Tba., and Cb. The key signature is one flat (B \flat). The time signature changes from 3/4 to 3/2 and back to 3/4. Measure numbers 48 and 8 are indicated at the start of the first staff. Dynamics include *sfz*, *p*, and triplets (3).

Musical score for measures 52-55. The score includes parts for Picc. 1, Picc. 2, Hb., Cl. Mi \flat , Cl. Cb., C.Bn., Tba., and Cb. The key signature is one flat (B \flat). The time signature changes from 3/4 to 3/2 and back to 3/4. Measure numbers 52 and 8 are indicated at the start of the first staff. Dynamics include *sfz*, *p*, and triplets (3).

56 8

Picc. 1

Picc. 2

Hb.

Cl. Mi \flat

Cl. Cb.

C.Bn.

Tba.

Cb.

Musical score for measures 56-58. The score includes parts for Picc. 1, Picc. 2, Hb., Cl. Mi \flat , Cl. Cb., C.Bn., Tba., and Cb. The key signature is one flat (B \flat). The time signature is common time (C). The Hb. part features a melodic line with slurs and accents, including a triplet in measure 57. The Cl. Cb. and C.Bn. parts have slurs and accents, with dynamic markings *sfz* and *p*. The Tba. part has slurs and accents, with dynamic markings *sfz* and *p*. The Cb. part has slurs and accents, with dynamic markings *sfz* and *p*.

59 8

Picc. 1

Picc. 2

Hb.

Cl. Mi \flat

Cl. Cb.

C.Bn.

Tba.

Cb.

Musical score for measures 59-61. The score includes parts for Picc. 1, Picc. 2, Hb., Cl. Mi \flat , Cl. Cb., C.Bn., Tba., and Cb. The key signature is one flat (B \flat). The time signature changes to 3/4 in measure 60. The Hb. part features a melodic line with slurs and accents, including a triplet in measure 59. The Cl. Cb. and C.Bn. parts have slurs and accents, with dynamic markings *sfz* and *p*. The Tba. part has slurs and accents, with dynamic markings *sfz* and *p*. The Cb. part has slurs and accents, with dynamic markings *sfz* and *p*.

Poco ritenuto

63 8

Picc. 1

Picc. 2

Hb.

Cl. Mi \flat

Cl. Cb.

C.Bn.

Tba.

Cb.

sfz *p* *sfz* *sfz* *p* *p*

sfz *p* *sfz* *p* *sfz* *sfz* *p* *sfz* *p*

sfz *p* *sfz* *sfz* *p* *sfz* *p*

sfz *p* *sfz* *sfz* *p*

Tempo primo
(♩ = 84)

66 8

Picc. 1

Picc. 2

Hb.

Cl. Mi \flat

Cl. Cb.

C.Bn.

Tba.

Cb.

f

f

mf *f* *ff* *f*

mf *f* *mf* *f*

This musical score page contains parts for Piccolo 1, Piccolo 2, Horn, Clarinet in Bb, Clarinet in C, Contrabass, Trombone, and Cello/Double Bass, covering measures 68 to 70. The score is divided into two systems. The first system covers measures 68-69, and the second system covers measures 70-71. Dynamics include *mf*, *f*, *ff*, *p*, and *mp*. The music features complex rhythmic patterns with many accidentals and slurs.

System 1 (Measures 68-69):

- Picc. 1:** *mf* (68) → *f* (69)
- Picc. 2:** *mf* (68) → *f* (69)
- Hb.:** Rest
- Cl. Mi \flat :** *mf* (68) → *ff* (69)
- Cl. Cb.:** Rest (68) → *f* (69) → *mf* (69)
- C.Bn.:** *mf* (68) → *f* (68) → *p* (69) → *f* (69)
- Tba.:** Rest
- Cb.:** *mf* (68) → *f* (69) → *mf* (69) → *f* (69) → *ff* (69)

System 2 (Measures 70-71):

- Picc. 1:** *mf* (70)
- Picc. 2:** *mf* (70)
- Hb.:** Rest
- Cl. Mi \flat :** *mf* (70) → *f* (70) → *mf* (71)
- Cl. Cb.:** *f* (70) → *mf* (70) → *f* (71) → *mf* (71) → *mp* (71)
- C.Bn.:** *mf* (70) → *f* (70) → *mf* (71)
- Tba.:** *f* (70) → *mf* (70) → *f* (71) → *mf* (71)
- Cb.:** *mf* (70) → *mp* (71) → *f* (71)

72 8

Picc. 1

Picc. 2

Hb.

Cl. Mi♭

Cl. Cb.

C.Bn.

Tba.

Cb.

mp *p* *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

74 8

Picc. 1

Picc. 2

Hb.

Cl. Mi♭

Cl. Cb.

C.Bn.

Tba.

Cb.

f *ff*

f *ff*

ff

f

mf

f *mf*

f *mf*

f *mf*

76 8

Picc. 1 *f*

Picc. 2 *f*

Hb.

Cl. Mi \flat *f* *ff*

Cl. Cb. *mf* *ff*

C.Bn. *mf* *f* *mf*

Tba. *ff* *mf*

Cb.

78 8

Picc. 1 *mf*

Picc. 2 *mf*

Hb.

Cl. Mi \flat *f* *mf* *ff* *f* *mf*

Cl. Cb.

C.Bn. *f* *p*

Tba. *mf* *f* *mf*

Cb. *mf* *f* *mf* *f*

80 8

Picc. 1 *f*

Picc. 2 *f*

Hb.

Cl. Mi \flat *f* *ff* *f* *mf*

Cl. Cb. *mf* *ff* *mf* *f*

C.Bn. *mf* *f* *mf*

Tba. *f* *ff* *f* *mf* *f*

Cb. *mf* *f* *mf*

82 8

Picc. 1 *mf*

Picc. 2 *mf*

Hb.

Cl. Mi \flat *f* *ff*

Cl. Cb. *mf* *ff* *f* *mf*

C.Bn. *f*

Tba. *mf*

Cb. *mp* *f* *mf*

84 8

Picc. 1 *f*

Picc. 2 *f*

Hb.

Cl. Mi♭ *mf* *f* *ff*

Cl. Cb. *mp* *mf* *f*

C.Bn. *mf*

Tba. *f* *mf*

Cb. *f* *mf*

86 8

Picc. 1 *ff* *mf*

Picc. 2 *ff* *mf*

Hb.

Cl. Mi♭ *f* *mf*

Cl. Cb. *mf* *f*

C.Bn. *mf* *ff*

Tba. *mp* *p* *f*

Cb. *p*

88

Picc. 1 *ff* *mf*

Picc. 2 *ff* *mf*

Hb.

Cl. Mi \flat *ff* *mf* *f*

Cl. Cb. *mf* *f* *mf*

C.Bn. *mf* *ff* *mf*

Tba. *mf* *f* *mf*

Cb. *mf* *f*

90

Picc. 1 *ff* *mf* *f* *ff*

Picc. 2 *ff* *mf* *f* *ff*

Hb.

Cl. Mi \flat *ff* *mf* *f* *ff*

Cl. Cb. *f* *f* *ff*

C.Bn. *ff* *mf* *f* *ff*

Tba. *f* *mf* *f* *ff*

Cb. *mf* *f* *ff*

♩ = 54

Hautbois
mf

Clarinette si b 1
mp > p
mf
pp
p

Clarinette si b 2
pp
mp
p
mp > pp

Tuba

Crotales
strictement les valeurs (étouffer)
f p f p

Harpe
mf mp p mf mp mf p

6

Hb.
mf > p
mp

Cl. Si b 1
mp
mp > p <
mp
pp
f
p

Cl. Si b 2
mp
pp
sfz
pp

6

Tba.

6

Cr.
f p

6

Hp.
mp

11

Hb. *mf* *p* *mf* *p*

Cl. Sib 1 *pp* *mp* *p* *mp* *p*

Cl. Sib 2 *mp* *p* *mp* *pp* *p* *pp*

Tba. *pp* *f* *f* *bd.*

Cr. *f* *p* *p* *f*

Hp. *mf* *p* *mp* *p* *mp* *p* *f*

Con sordina ₃

16

Hb. *mf*

Cl. Sib 1 *mp* *p* *mp* *fp*

Cl. Sib 2 *pp* *mp* *p* *mf*

Tba. *f*

Cr. *f* *mf* *p* *f* *p*

Hp. *mp* *p* *mp* *p* *mf* *p*

bisb.

21

Hb.

Cl. Sib 1

Cl. Sib 2

Tba.

Cr.

Hp.

Musical score for measures 21-24. The score is for a woodwind and brass ensemble with piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The instruments are Horn in B-flat (Hb.), Clarinet in B-flat 1 (Cl. Sib 1), Clarinet in B-flat 2 (Cl. Sib 2), Trombone (Tba.), Cor Anglais (Cr.), and Piano (Hp.).

Measure 21: Hb. *mp*; Cl. Sib 1 *p* (with *bisb.* marking), *mf*; Cl. Sib 2 *p*, *mf*; Tba. *f*; Cr. *p*; Hp. *f*, *mp*.

Measure 22: Hb. *mf*; Cl. Sib 1 *mf*, *mp*; Cl. Sib 2 *mf*, *p*; Tba. *f*; Cr. *f*; Hp. *p*, *mp*.

Measure 23: Hb. *mf*; Cl. Sib 1 *mp*, *p*; Cl. Sib 2 *mf*, *p*; Tba. *f*; Cr. *f*, *mf*; Hp. *f*, *mf*.

Measure 24: Hb. *mf*; Cl. Sib 1 *p*; Cl. Sib 2 *mf*, *p*; Tba. *f*; Cr. *mf*; Hp. *p*.

26

Hb.

Cl. Sib 1

Cl. Sib 2

Tba.

Cr.

Hp.

Musical score for measures 26-29. The key signature has one sharp (F#) and the time signature is 3/4. The instruments are Horn in B-flat (Hb.), Clarinet in B-flat 1 (Cl. Sib 1), Clarinet in B-flat 2 (Cl. Sib 2), Trombone (Tba.), Cor Anglais (Cr.), and Piano (Hp.).

Measure 26: Hb. *mp*; Cl. Sib 1 *mp*, *p*; Cl. Sib 2 *mp*, *p*, *pp*; Tba. *f*; Cr. *f*; Hp. *p*.

Measure 27: Hb. *mp*; Cl. Sib 1 *mp*, *p*; Cl. Sib 2 *pp*, *p*; Tba. *f*; Cr. *p*, *f*; Hp. *mf*, *mp*.

Measure 28: Hb. *mp*; Cl. Sib 1 *mp*, *p*; Cl. Sib 2 *pp*, *p*; Tba. *f*; Cr. *f*, *mf*; Hp. *mf*, *mp*.

Measure 29: Hb. *mp*; Cl. Sib 1 *mp*, *p*; Cl. Sib 2 *pp*, *p*; Tba. *f*; Cr. *p*; Hp. *mf*, *mp*.

31

Hb. *p* *mp*

Cl. Sib 1 *mp* *pp* *p* *pp* *p*

Cl. Sib 2 *mp* *pp* *mp* *p* *mp* *p*

Tba.

Cr. *f* *p* *f*

Hp. *p* *pp* *f* *mf* *p*

(Senza rit.)

37

Hb. *pp*

Cl. Sib 1 *mp* *p* *pp* *mp* *pp*

Cl. Sib 2 *mp* *p* *pp* *pp*

Tba.

Cr. *mf* *f* *f* *mf* *p*

Hp. *mf* *f* *mf* *p*

- III - Miroir

Flûte 1

Flûte 2

Clarinette si \flat 1

Clarinette si \flat 2

Tuba

Harpe

Très libre

mp

mf

ppp effleuré

mf très en dehors

morendo

do \sharp , ré, mi \sharp , fa \sharp ,
sol, la b, si \sharp 8^{va}-----

6

Fl. 1

Fl. 2

Cl. Si \flat 1

Cl. Si \flat 2

Tba.

Hp.

mp

f

mp

ff

24 *flatt. sempre*

10 $\text{♩} = 54$

Fl. 1 *pp* *flatt. sempre*

Fl. 2 *pp* *flatt. sempre*

Cl. Sib 1 *p* *pp*

Cl. Sib 2 *p* *pp*

Tba.

Hp. *mf* *p* *mp* *mp* *p*

13

Fl. 1

Fl. 2

Cl. Sib 1 *f* *mf*

Cl. Sib 2 *f* *>*

Tba.

Hp. *pp* *mp* *p* *mp* *mf* *Très libre*

18

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

18

Tba.

do#, ré, mi b, fa#,
sol, la, sib

8^{va}

Hp.

ppp effleuré

morendo

f *mf* *ff*

mf très en dehors

23

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Tba.

Hp.

mf senza dim.

mf senza dim.

f *p* *sfz*

f *p* *mp*

si#, do#, ré, mi
fa, sol b, la b

f *< mf*

♩ = 54

25

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Cl. Sib 1 *mp*

Cl. Sib 2 *p*

Tba.

Hp.

27

Fl. 1

Fl. 2

Cl. Sib 1 *f*

Cl. Sib 2 *p* *sfz* *f*

Tba.

Hp. *mp* *p* *mp* *p* *mp* *p* *f* *mf*

30

Fl. 1 *pp*

Fl. 2 *pp*

Cl. Sib 1 *mp* *mf*

Cl. Sib 2 *mp* *pp*

Tba.

Hp. *mp* *p* *mp*

Très libre

34 $\text{♩} = 54$

Fl. 1 *pp*

Fl. 2 *pp*

Cl. Sib 1 *p*

Cl. Sib 2 *p*

Tba. *pp*

Hp. *f* *mf* *mp* *mf* *p*

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Tba.

Hp.

39

♩ = 54

f *senza dim.*

ff

f *senza dim.*

mp *p* *mf* *p*

Très libre

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Tba.

Hp.

43

p *pp*

pp *mp* *p* *pp* *p*

pp *mf* *mp* *p* *mp* *pp* *mf*

47

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Tba.

Hp.

p

pp

p *pp*

mp *p* *pp*

pp *pp*

mp

mf *p* *mp* *f* *mp*

51

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Tba.

Hp.

p

mp *p*

p *pp*

mp *pp*

mp *p* *f* *ppp* *mf*

mf

8va *3* *do#, ré#, mi b, fa# / sol, la b, si#* *8va*

56

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Tba.

Hp.

f *sub. p* *p* *pp* *pp* *sfz* *p* *pp*

pp *ff* *mf* *p* *mp*

61

Fl. 1

Fl. 2

Cl. Sib 1

Cl. Sib 2

Tba.

Hp.

mp *pp* *p* *pp* *p* *pp*

p *mp* *pp* *pp*

p *pp*