

Xavier DAYER

# Contes de la lune vague après la pluie

Opéra de chambre

VERSION 2.0



Livret d'Alain Perroux, adaptation du scénario du film  
"Ugetsu Monogatari" de Kenji Mizoguchi

NOMENCLATURE :

Flûte (aussi piccolo et flûte basse)

Hautbois (aussi cor anglais)

Clarinette en sib (aussi clarinette basse)

Cor en fa

Trombone (ténor - basse)

Percussion (1 musicien) :

- 4 cymbales suspendues (petite, chinoise - moyenne, chinoise - large, ord. - très large, ord.)

- 1 triangle (aigu)

- crotales (2 octaves)

- 2 gongs graves accordés  $m\flat 2$  et  $mi 2$  :



- vibraphone

- cymbalum

- tam-tam (large)

- cloches tubulaires (2 octaves)

- caisse claire

- grosse caisse

- 5 temple-blocks (très aigu - aigu - medium - grave - très grave)

- 2 maracas (petit - large)

- wood chimes (large)

1 Violon

1 Violoncelle

1 Contrebasse

Commande soutenue par la Fondation Arthur Honegger, sous égide de la Fondation de France

CONVENTIONS :

Les trilles et tremoli sont toujours exécutés le plus vite possible.

Les altérations sont valables pour toute la mesure et ne concernent que l'octave indiqué

♯ = 1/4 de ton plus haut que ♮

## = 1/4 de ton plus haut que #

♭ = 1/4 de ton plus bas que ♮

♭♭ = 1/4 de ton plus bas que ♭

Voix :

+ = bouche fermée

DISTRIBUTION :

Ohama : soprano léger

La princesse Wakasa : soprano lyrique

Miyagi : mezzo-soprano

l'Homme sur le bateau, l'Armurier, le Marchand d'étoffes, la Nourrice,

le Commandant, le Prêtre : Haute-contre

Tobe : ténor

Genjuro : baryton

Durée 1ère partie : circa 45'

Durée 2ème partie : circa 40'

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Commande soutenue par la Fondation Arthur Honegger, sous égide de la Fondation de France

*Création :*

*le 20 mars 2015 à Rouen, Opéra de Rouen Haute Normandie*

*Ohama : Judith Fa*

*La princesse Wakasa : Luanda Siqueira*

*Miyagi : Majdouline Zerari*

*l'Homme sur le bateau, l'Armurier, le Marchand d'étoffes, la Nourrice,*

*le Commandant, le Prêtre : David Tricou*

*Tobe : Carlos Natale*

*Genjuro - à Rouen : Benjamin Mayenobe*

*Genjuro - à Paris (Opéra comique 18 et 19 mai 2015) : Taeill Kim*

*Ensemble LINEA*

*Direction : Jean-Philippe Wurtz*

*Mise en scène : Vincent Huguet*

# Contes de la lune vague après la pluie

Xavier DAYER (2014)

Opéra de chambre, première partie

PROLOGUE

*Devant la maison de Genjuro. Ce dernier finit d'empaqueter des poteries.*

**♩ = 60** **accel.** **♩ = 80**

Flûte  
Hautbois  
Clarinette en Sib  
Cor en Fa  
Trombone  
Percussion  
Violon  
Violoncelle  
Contrebasse

**4/4** **3/8** **3/4** **2/4** **4/4**

*mf* *pp* *mf* *pp* *mf* *pp*

*mf* *pp* *mf* *pp* *mf* *pp*

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

*ppp* *mf* *pp* *mf* *ppp*

*mf* *ppp*

*ppp* *mf* *pp* *mf* *pp* *mf*

*ppp* *mf* *pp* *mf* *pp* *mf*

*pp* *mf* *pp* *mf* *pp*

Cymbales

poco vibr. non vibr.

**A** ♩ = 52

Musical score for measures 7-10, featuring woodwinds and strings. The score includes parts for Flute (Fl.), Horn in B-flat (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Trumpet (Trb.), Percussion (Perc.), Vibraphone, Violin (Vln.), Viola (Vc.), and Cello (Cb.).

**Measures 7-10:**

- Fl.:** Measure 7: *ppp*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *mp* (triplets).
- Htb.:** Measure 7: *ppp* (triplets). Measure 8: *ppp*. Measure 9: *p*. Measure 10: *mp* (triplets).
- Cl.:** Measure 7: *ppp*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *p*.
- Cor:** Measure 7: *ppp*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *p*.
- Trb.:** Measure 7: *ppp*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *p*.
- Perc.:** Measure 7: *ppp* (triplets) → *p*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *ppp*.
- Vibraphone:** Measure 7: *ppp*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *ppp*.
- Vln.:** Measure 7: *p*, *ppp*, *p*. Measure 8: *ppp* (triplets). Measure 9: *p*. Measure 10: *p*.
- Vc.:** Measure 7: *ppp*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *mp*, *p* (triplets).
- Cb.:** Measure 7: *ppp*. Measure 8: *ppp*. Measure 9: *p*. Measure 10: *p*.

**Tempo and Rhythm:** The tempo is marked ♩ = 52. The time signature changes from 4/4 in measures 7-8 to 2/4 in measure 9, and returns to 4/4 in measure 10.

12

Fl. *p*

Hrb. *p*

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

Cor *ppp*

Trb. *pp*

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

**4/4** **3/4** ord. s.p. → ord. *pp* *mf* *p* *pp*

12 Vln. *mp* *pp* *pp* *pp*

Vc. *pp* *pp* *p* *pp*

Cb. *pp* *p* *pp*

pizz. arco

accel. . . . .

♩ = 100

rall. . . . .

16

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

Vln.

Vc.

Cb.

3/8 4/4 2/4 3/4

3/8 4/4 2/4 3/4

pp (pp) p p pp senza cresc. pp pp mf p ff mf

Tam-tam

Vibraphone

(8)

3 6 p p mf p

3 3

ff



♩ = 52

accel. . . .

**B**

♩ = 90

21

Fl. *p* 3 3 *ppp* *ppp* 3 *p*

**3/4**

Perc. 3 3 *mf* 5 *p*

21

Vln. *p* 3 3 6 *pp* 6 6 6 6

Vc. *f* *pp*

Cb. pizz. *f*



24

Fl. 6 *pp* 7 *f* *pp*

Perc. Caisse claire Temple-blocks *f* *p*

**3/8** **2/4** **4/4**

24

Vln. 6 *f* *p* 6 *f* 3

Vc. pizz. *f* 3 arco *p*

28

Fl. *ff* *f*

Perc. *mf* *ppp* *f*

Vln. *mf* *ppp* *ff* *f*

Vc. *pp* *f* *pp* *pp*

4/4 3/8 3/4 3/4

tr

6 6 3 3 6 6 6



31

Fl. *f* *ppp*

Perc. *ff*

Vln. *pp* *mf* *ppp* *f* *pp* *f*

Vc. *f* *f*

Cb. *f* pizz.

3/4 3/8 3/4

6 6 6 6 6 6 6

C

34

Fl. *f* *ff* *fff*

Htb.

Cl.

Cor.

Trb.

Perc. Cloches tubulaires *fff*

34

Vln. *pp* *ff* *fff*

Vc. *pp* 6 6 *fff*

Cb. *fff*

4/4

4/4

Detailed description: This page of a musical score covers measures 34 to 37. It features a woodwind section (Flute, Horns, Clarinet), brass section (Cor, Trumpet), Percussion (Cloches tubulaires), and string section (Violin, Viola, Cello). Measure 34 begins with a dynamic of *f* and a fingering of 5 for the flute. Measure 35 has a dynamic of *ff*. Measure 36 has a dynamic of *fff*. Measure 37 continues with *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The time signature changes to 4/4 in measure 37. A box labeled 'C' is located at the top right of the page.

♩ = 60 accel. . . .

38

Fl. *p* *sfffz* *ffp* *3* *ffp* *sfffz* *ppp* *p*

Htb. *p* *sfffz* *ff* *5* *p* *sfffz* *ppp* *p*

Cl. *ff* *5* *p* *sfffz* *sfffz* *p*

**3** **3** **2** **3**  
**16** **4** **4** **4**

Cor. *ff* *5* *sfffz*

Trb. *ff* *5* *sfffz*

Perc. Caisse claire *sfffz*

**3** **3** **2** **3**  
**16** **4** **4** **4** pizz.

38

Vln. *ff* *5* *p* *sfffz* *ff* *p* *fff* *p*

Vc. *ff* *p* *sfffz* *fff* *pizz.* *p*

Cb. *ff* *arco* *sfffz* *fff*

♩ = 100

**D** ♩ = 60

43

Fl. *f* *fffz* *fffz ff<sup>3</sup>*

Htb. *ff* *fffz* *fffz*

Cl. *ff* *p* *fff* *fffz* *fffz*

Cor. *fffz* *fffz*

Trb. *fffz* *fffz*

Perc. Triangle *fffz*

3 4

43

Vln. arco *fffz* *ppp* *mf* *ppp* *fffz* *ff<sup>3</sup>* *pp*

Vc. arco *fffz* *ppp* *mf* *ppp* *fffz* *pizz.* *p* *mf*

Cb. *fffz* *fffz*

3 4

47

Cl. *ppp* *p*

Cor *ppp* *p* *ppp*

Trb. *pp*

Perc. Wood chimes (mains) *mf*

Vln. *p* *pp* *mf* *pp* *p*

Vc. *p* *mf* *pp* *p* *pp*

Cb. *mf* *p* *p* *p*

Annotations: s.p. → ord., arco, pizz., sourdine cup, 3<sup>+</sup>, 3, 5, 7

53

Cl. *ppp* *p* *pp* *p* *pp*

Cor *ppp* *p* *p*

Trb. *p* *ppp* *p* *pp* *ppp*

Perc. Cloches tubulaires (l.v.) Grosse caisse *pp*

53 Vln. *ppp* (ppp sempre)

Vc. pizz. arco *ppp* *p*

Cb. *p* *mf*

3/4 4/4

3/4 4/4

s.t. *tr* 5

accel.

♩ = 100

58

Fl. *ppp* *p* *ppp* *sffz*

Cl. *p* *pp* *sffz*

Cor *pp* *p* *sffz*

Trb. *p* *ppp* *ppp* *p* *pp*

Perc. Cymbales *pp* *ff*

58 (tr) *ppp* *p* *ppp* *p* *ppp* *p*

Vln. *sffz* *pp*

Vc. *pizz.* *arco* *ppp* *mp poco espress.*

Cb. *arco* *ppp* *p*

4/4

4/4

ôter la sourdine



**E** ♩ = 60

62 Fl. *ppp* *p* *ff* *ppp* *p* *tr* *tr* *3*

4/4 3/8 2/4

Perc. *ppp* *mf*

4/4 3/8 2/4

Miyagi *p* *3* *3* *3* *3*  
Crois- tu... Crois-tu vrai- ment...

4/4 3/8 2/4

62 Vln.

Vc.

**accel.**

**♩ = 80**

Musical score for measures 65-67. The score includes parts for Flute (Fl.), Percussion (Perc.), Miyagi, and Genjuro.

- Fl.:** Measures 65-67. Dynamics range from *mf* to *f*. Includes trills, triplets, and arpeggiated chords. Rehearsal mark 101 is present.
- Perc.:** Measures 65-67. Features *Temple-blocks* in measures 66 and 67. Dynamics range from *mf* to *f*.
- Miyagi:** Measures 65-67. Lyrics: "Crois-tu vrai - ment \_\_\_\_\_ que tu pour-ras les ven-dre tou - tes?". Dynamics include *mf* and *f*. Includes a sixteenth-note arpeggio in measure 65 and a five-note pattern in measure 66.
- Genjuro:** Measures 65-67. Lyrics: "De - puis \_\_\_\_\_ que l'ar-mée du Seig-". Dynamics include *f* and *mf*. Includes a triplet in measure 65 and another triplet in measure 67.

**♩ = 60**

Musical score for measures 68-70. The score includes parts for Flute (Fl.), Percussion (Perc.), and Genjuro.

- Fl.:** Measures 68-70. Dynamics range from *mf* to *mf*. Includes a flattened note (flatt.) in measure 68 and triplets. Rehearsal mark 102 is present.
- Perc.:** Measures 68-70. Features *Grosse caisse* in measure 69. Dynamics include *mf*.
- Genjuro:** Measures 68-70. Lyrics: "neur Ha-shi - ba est en - trée dans la vil - le, on dit que les af-fai-res sont bon - nes.". Dynamics range from *p* to *mf*. Includes triplets and a *p legato* section in measure 70.

≡

accel. . . . . ♩ = 80

73

Fl. *ffp* *f* *f* *ffz* *ppp lontano* *ff*

(flatt.) (norm.)

Perc. *pp* *ff* *ppp* Cymbales

Genjuro *mf* *f* *mf* *p*

3/4 4/4 2/4

La guerre est aux por-tes de la vil - le. La guer - re se - ra pro



**F** ♩ = 52 accel. . . . . ♩ = 80

76

Fl. *mfp* *mfp* *sfz* *mfp* *p dolce*

Perc. *mf* *p* *f* *p* Vibraphone

Miyagi *mf* *f* *fp* *ff* *mf*

2/4 3/4 4/4 3/8 4/4

Lais-se - moi... ve - nir a-vec toi... +

pi - ce à nos af - fai - res. Non, La

81

Fl.

Perc.

Miyagi

Genjuro

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

*f* *pp*

*p* *f* *p* *f* *p*

vil - le est trop dan-ge - reu - se. Ces temps sont trop dan-ge - reux pour u - ne fem - me.

Detailed description of the musical score: The score is for a scene starting at measure 81. It features four parts: Flute (Fl.), Percussion (Perc.), Miyagi, and Genjuro. The Flute part begins with a rest, followed by a melodic line with trills and accents, marked with dynamics *fp*, *mf*, *mf*, *mf*, and *ppp*. The Percussion part has a trill at the start, followed by a sustained chord marked *f*, and a final chord marked *pp*. The Miyagi part plays a triplet of eighth notes. The Genjuro part has a triplet of eighth notes marked *p*, followed by a quarter note marked *f*, then another triplet marked *p*, and a final triplet marked *f* and *p*. The lyrics are: "vil - le est trop dan-ge - reu - se. Ces temps sont trop dan-ge - reux pour u - ne fem - me." Time signatures 3/16 and 3/4 are indicated for the Percussion part, and 3/8 for the end of the Flute part.

♩ = 52

85

Fl. (flatt.)

Perc. Crotales

Genjuro

Vln.

Vc.

Cb.

Et il faut que tu gar - des Ge - ni - chi.

3/8 3/4 3/4 2/4 3/4 2/4

ffp ffp ff p ffp

ff p f p

pp

pp

pp

ord.

pp

pp

pp

accel.

♩ = 80

90

Fl. *fp* *tr* *3*

Perc. *Grosse caisse* *p* *3*

Genjuro *f* *p* *f* *5* *5*

At - ten - dez moi tous les deux.

2/4 3/16 4/4

90 + s.p. ord.

Vln. *mf* *7* *(pression m.g. de moins en moins forte)*

Vc. *mf* *7* *(pression m.g. de moins en moins forte)*

Cb. *mf*



93

Fl. *fp* *p* *mf* *fnf* *3* *f sub.* *p* *fnf* *2* *3* *4* *16* *4*

Perc. *f* *Vibraphone* *p*

Genjuro *f* *p* *p* *f* *3* *mf espress.* *2* *p falsetto* *3* *16* *4*

Quand je re-vien-drai, nous se - rons ri - ches !

accel.

**G** ♩ = 92

97

Fl. *p* *f*

Cor *avec force* *ff* *(ff sempre)*

Trb. *avec force* *ffmf* *ffmf*

Perc. *f*

Ohama *ff con slancio* *5* *3*

Tobe et Ohama font irruption devant la maison de Genjuro.

Sa-mou-raï ? \_\_\_\_\_

4/4 3/4 2/4



99

Cor *ffp* *ff* *ffp*

Trb. *<ff* *ffp* *f* *fp*

Ohama *ff* *5* *3*

A quoi bon de-ve-nir sa - mou-raï ? \_\_\_\_\_

2/4 3/8 4/4 2/4 3/8 3/4

souffler dans l'embouchure,  
aucune hauteur perceptible.

104

Cor *ff*

Trb. *ff*

Ohama

Tobe

Sais - tu au moins te - nir u - ne lan - ce ?!

J'en ai as - sez de \_\_\_\_\_

*f* *p* *f* *p*

*mf* *f*

3/4 2/4 3/4 3/8 3/4



♩ = 52

♩ = 60

108

Fl.

Cor

Trb.

Tobe

la \_\_\_\_\_ mé - dio - cri - té ! Gen - ju - ro, \_\_\_\_\_ lais - se moi ve - nir \_\_\_\_\_ a - vec

*ffp* *mf*

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

*p dolce* *mf* *f*

(A Genjuro)

3/4 3/4 3/4 3/4



111

Fl. *p* *mf* *sfz* *p* *ff*

Ohama

Tobe *p* *mf* *p* *mf* *p*

toi ! Je ti - re - rai ta cha - ret - te, je ven - drai tes po - te - ri - es...

Gen - ju - ro,

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



accel. . . . . ♩ = 80

114

Fl. *p* *ff* *p* *ff* *p* *sfz* *ff* *f*

Ohama *p* *f* *p*

mon frè - re, ne l'é - cou - te pas ! Il rê - ve

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

117

Fl. *pp* *mf* *pp* *mf* *mf* *f* *p*

Ohama *mf* *p* *mf* *p* *mf* *f* *p*

d'al-ler à la vil - le pour y trou-ver la gloi - re. Mais la gloi - re est il - lu - sion.---

**2/4** **3/8** **3/4**

117

Vln. *p*

Vc. *p*

Cb. *p*

♩ = 52

accel. . . . .

**H** ♩ = 60

122

Fl. *ppp*

Perc. (vibraphone) *pp* *p* *ppp*

Genjuro *p*

Vln. *sfz in p* *pp* *p*

Vc. *sfz in p* *ppp* *p*

Cb. *sfz in p* *p*

Viens donc si tu le veux,

5/4 3/4 5/4 3/4

s.p. → ord. → s.p. ord.

jeté (arco norm.)



accel. . . . .

♩ = 80

125

Fl. *p* *mf* *mf* *pp*

Perc. *ppp*

Genjuro *p dolce* *f* *p* *mf* *p*

To - - be ! Tu ti-re-ras ma cha-ret - te, tu ven-dras les po-te-ries... a-vec

3/4 4/4 3/8 3/4 3/8

tr

♩ = 60

128

Fl. *pp* *mf* *p* *mf* *p*

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


Ohama A - dieu !

Miyagi *mf* Au re - voir, Gen - ju -

Tobe *mf* Au re - voir, O - ha - ma !

Genjuro *f* *mf* *p* moi... au re - voir, Mi - ya - gi !

131

Cl. 

Cor 

Perc. 

**2/4 4/4**

**2/4 4/4**

Ohama 

Miyagi 

Tobe 

# INTERLUDE

♩ = 60

*I*

Fl. *ppp*

Cl. *p* *pp* *tr*

**4/4**

Cor. *p* *mf* *mf* *mf* *pp* *mp*

Trb. *sourdine straight* *mf*

Perc. (vibraphone) *pp*

**4/4**

*I*

Vln. *ppp* *s.p.* *ord.* *s.t.* *sfz* *pp*

Vc. *pizz.* *p* *mf* *arco s.t.* *pp* *s.p.* *ord.* *6* *3* *sfzp*

Cb. *pizz.* *3* *mf*

3

Fl. *mf* *mf* *mf* *mf* *fp* *sfz*

Htb. *fp* *sfz*

Cl. (tr) *mf* *fp* *sfz*

Cor. *pp* *mp* *p* *mp* *p* *mf* (flatt.) *fp* *sfz*

Trb. *p* *mf* *f* *p* *ppp* *mf*

Perc. *mf* *pp* *sfz*

Vln. *pp sempre* *s.p.* *ord.* *sfz* (pizz.)

Vc. *fp* *s.p.* *ord.* *s.t.*

Cb. arco s.t. *fp* *s.p.* *ord.* *sfz* (pizz.)

2/4 3/8

2/4 3/8

accel. ....

**A**  $\text{♩} = 80$

6

Fl.  $\text{sfz-p}$   $\text{sfz-p}$   $[5]$

Htb.  $6$   $\text{mf}$   $\text{sfz-p}$   $3$

Cl.  $\text{ff p}$

Cor  $\text{sfz-p}$

Trb.  $\text{ff p}$   $\text{ppp}$   $p$

Perc. Cloches tubulaires  $\text{ff}$

Vln.  $6$  arco s.p.  $\text{pp}$   $\text{mf}$  ord.  $\text{sfz-p}$   $\text{pp}$

Vc. s.p.  $\text{sfz-p}$

Cb. arco s.p.  $\text{pp}$  ord.  $\text{sfz-p}$

$2/4$   $3/4$   $2/4$   $3/4$



10

Fl.

Htb.

Cl.

3  
4

Cor

Trb.

Perc.

Grosse caisse

10

3  
4

Vln.

Vc.

Cb.

*p*

*p*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pizz.*

*p*

*p*

*pp*

*pp dolce*

*ppp*

*ppp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

ôter la sourdine

accel.

♩ = 100

**B** ♩ = 52

12

Fl. *ppp* *pp* *fp* *pp* *mf*

Htb. *fp* *mf*

Cl. *p* *mfp* *ppp* *mf*

Cor. *mf* *p* *mfp* *mf*

Trb. (senza sord.) *mf* *mf*

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

12

Vln. *fp* *fp* *pp* *fp* *mf*

Vc. *mf*

Cb. arco *mf* *p* *mf* *p* *mf*

3/8 2/4 3/4

3/8 2/4 3/4

s.p. → ord.

accel. . . ♩ = 60

16

Fl. *pp* *pp* *p* *ppp*

Htb. *pp* 5 *ppp* *p*

Cl. *pp* *pp* *p* *ppp*

Cor. *pp* *pp* *p* *ppp* *p*

Trb. *pp* *p* *mf* *pp* *p*

Perc. Tam-tam *pp* *pp* Vibraphone *pp*

3/4 3/8 3/4

16

Vln. *pp* 5 *pizz.* *p* *arco* *ppp* *p*

Vc. *pp* *pizz.* *p* *arco* *ppp* *p*

Cb. *pp* *pizz.* *p* *arco* *f* *p*

accel. . . . . ♩ = 80

**C** ♩ = 52

Htb. *pp* *p* *f* *p* *p*  
Cl. *ppp* *p*

**3/4**

Cor. *pp* *ppp* *p* *ppp*  
Trb. *pp* *ppp* *p* *ppp*  
Perc. *p* *pp* *pp* *p* *ppp*

**3/4**

Vln. *ppp* *p* *(p)*  
Vc. *ppp* *p* *p poco espress.* *mf*  
Cb. *ppp* *p poco espress.* *mf* pizz.

accel. . . . . ♩ = 80

♩ = 52

27

Fl. *pp* *mf* *p* *p*

Htb. *ppp* *mf* *p*

Cl. *ppp* *mf* *p* *p*

Cor *ppp* *p*

Trb. *p espress.* *pp* *p*

Perc. **Grosse caisse** *pp* *mf* **Cloches tubulaires** *p*

27

Vln. *pp* *fp* *p*

Vc. *p* *f* *p* *fp* (*p*)

Cb. arco *p*

3/8 4/4

3/8 4/4

8va

accel.

$\text{♩} = 72$

rall.

32

Fl. *pp* *p*

Htb. *pp* *mf* *ppp* *pp*

Cl. *pp* *p*

Cor. *ppp* *p*

Trb. *pp* *p*

Perc. Cymbales *pp* *p*

34

Vln. *p sempre*

Vc. *p sempre*

Cb. *p sempre*

3/4 4/4 3/4

sourd. wha-wha (tube central ôté)

tr

**D** ♩ = 52

Musical score for measures 35-38, featuring woodwinds, brass, percussion, and strings. The score is in D major and 5/4 time. The tempo is marked as ♩ = 52. The dynamics range from *ppp* to *p*.

**Woodwinds:**

- Fl.** (Flute): Measure 35 has a quarter note D5. Measures 36-37 are rests. Measure 38 has a half note D5. Dynamics: *p*.
- Htb.** (Horn): Measures 35-37 have a melodic line starting on G4, moving to F#4, E4, D4. Measure 38 has a half note D4. Dynamics: *p*. A triplet of eighth notes is marked in measure 37.
- Cl.** (Clarinet): Measure 35 has a quarter note D5. Measures 36-37 are rests. Measure 38 has a half note D5. Dynamics: *p*.
- Cor.** (Cor Anglais): Measures 35-37 are rests. Measure 38 has a half note D5. Dynamics: *p*.
- Trb.** (Trumpet): Measures 35-37 are rests. Measure 38 has a half note D4. Dynamics: *p*.

**Percussion:**

- Perc.** (Percussion): Measure 35 has a rest. Measure 36 has a *ppp* dynamic marking. Measures 36-37 have a melodic line starting on G4, moving to F#4, E4, D4. Measure 38 has a half note D4. Dynamics: *p*. A box labeled "Grosse caisse" is present above the staff in measure 36.

**Strings:**

- Vln.** (Violin): Measure 35 has a quarter note D5 with a trill (tr) marking. Measures 36-37 have a melodic line starting on G4, moving to F#4, E4, D4. Measure 38 has a half note D5. Dynamics: *p*.
- Vc.** (Violoncello): Measures 35-37 have a melodic line starting on G4, moving to F#4, E4, D4. Measure 38 has a half note D4. Dynamics: *p*.
- Cb.** (Contrabass): Measures 35-37 have a melodic line starting on G4, moving to F#4, E4, D4. Measure 38 has a half note D4. Dynamics: *p*.

**Tempo and Rhythm:**

- Tempo: ♩ = 52
- Time Signature: 5/4
- Tempo markings: *ppp*, *p*
- Dynamic markings: *p*, *ppp*
- Triplet marking: 3
- Trill marking: (tr)

# SCENE 1

Devant la maison de Genjuro, quelques jours plus tard.  
Genjuro revient avec Tobe. En lieu et place des poteries, ils ramènent de nombreux cadeaux.

**♩ = 60**      wood chimes (mains)      **♩ = 80**

*I*

Perc. **3/8** **4/4** **3/4** **4/4**

Miyagi *p dolce*  
Toi! C'est toi! Gen-ju - ro, tu es de re - tour!

Genjuro *p dolce* *mf*  
Tu n'as ja-mais vu au-tant de ri-

*I*

Cb. *pizz.* *arco* *p* *pp* *pp* *p* *p*



*6*

Genjuro *p* *mf* *f* *mf* *p*  
ches ses, n'est-ce pas? J'ai des ca-deaux, j'ai des pré-sents pour toi et pour l'en-fant.

*6*

Cb. *pizz.* *arco* *s.p.* *ord.* *pizz.* *arco s.t.* **3/4**  
*mf* *pp* *mf* *p* *p* *pp*



**A** ♩ = 60

9

Fl.

Htb.

Cl.

*p*

*p*

*p*

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

Cor.

Trb.

*p*

senza sord.

*p*

Perc.

(wood chimes)

*p*

déballe un paquet que lui a tendu Genjuro  
et découvre un somptueux kimono

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

*p dolce*

Miyagi

U-ne soie lé - gé - re, Fraî- cheur et cha - leur mê - lées. Lu -

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

9

Vln.

Vc.

Cb.

*p*

(II)  
(III)

*p*

ord.

*mf* *fp* *fp*

14

Cl. *ppp* *p* *pp*

Cor *mf*

Trb. *mf*

Perc. Cymbales *ppp* *p*

Miyagi  
mière et cou-leur en - tre - la - cées. en - tre - la - cées. Lu - mière. et

14

Vln. s.t. *ppp* *p* *pp* ord. *tr*

Vc. *p*

Cb. *p*

accel.

17

Cl. *ppp* *p* *pp* *ppp*

Miyagi *pp* *p* *mf* *p* *p dolce*  
cou-leur en-tre-la-cées U-ne soie lé-gè-re U-ne

17

Vln. *s.t.* *tr* *ord.* *tr* *s.t.*  
*p* *pp* *mf* *mf*

Vc.

Cb.

♩ = 100

♩ = 52

20

Fl.

Htb.

Cl.

Perc.

Miyagi

soie lé-gè - re.

soie lé-gè - re.

Ce n'est pas ce kimono qui fait mon bonheur.

Mon bonheur, c'est ton retour. Quand tu es près de nous, je n'ai pas d'autre désir.

20

Vln.

Vc.

Cb.

**B**

♩ = 60

24

Fl.

Htb.

Cor

Trb.

Genjuro

Vln.

Vc.

Cb.

**3**  
**4**

**3**  
**16**

**4**  
**4**

*p*

*f*

*p* < *f*

*p* **3** *f* **16** **4**

*p* **3** *f* **16** **4**

Voi-ci en-core du pois-son sé-ché, et de l'hui - le, et de la pou-dre de riz.

24

27

Fl. *ppp* *fp*

Cl. *ppp* *fp*

**4/4**

Cor *mf* *f*

Trb. *mf* *mf*

Perc. Grosse caisse *ppp* *p* *f*

**4/4**

Genjuro *f* *p* *mf* *p* *f* *f*

Il faut que je tra - vaille en-core que je tra-vail-le tant et plus, Il

**4/4**

27

Vc. *ffp*

Cb. *ffp*

accel. . . . . **C** ♩ = 80

29

Fl.

Cl.

Ohama *houspillant Tobe* **f** *3* A-lors

Genjuro **ff** *3* **p** *3* **f** *5* *3* *3* **ff** *3* *3*

faut que je cui - se da-van-ta - ge de po - te - ries, ... Il faut que je re-tour - ne là - bas...

29

Vc. *s.p.* *ord.* **ppp** **mf**

Cb. **ffp** **ff** **ffmf** **ffmf** *3*

Le point d'orgue carré indique  
qu'il faut attendre la fin du  
texte parlé pour continuer la musique

32 Ohama *p* *ff* *mf* *f* *p*  
To - be, tu es de re- tour? La gloire a é - té bel - le?

Genjuro *p* *mf* parlé norm., sans presser  
La troupe de Samourai au marché..., Tobe les a poursuivis. Mais ne t'en fais pas, Ohama, les Samourai n'enrôlent pas de paysans déguenillés!

32 Cb. s.p. → ord. *ffp* (senza cresc.) (*p* sempre)

36 Ohama *f* *p* *ff* *p* *f* *ff*  
A - lors, To - be tu es de re- tour? La gloi - re a é - té bel -

Tobe *p* *f* *p* *f*  
détérimé, obsédé, comme s'il ne les entendait pas. Une ar - mu - re et u - ne lan - ce...

36 Cb. s.p. → ord. *fp*



39 Ohama *mf* *mf* *f* *ff*  
 - le ? tu es de re- tour ? La gloi - re a é - té bel -

Tobe *p* *f* *p* *f* *p* *f*  
 Il faut que je m'a-chè - te Une ar-mu - re et u-ne lan - ce...

39 Cb. *f* *p* *pp* *fp* *f* *ff*  
 jeté s.t. s.p. ord. (pizz.)

accel.  $\text{♩} = 100$

42

Fl. *ppp* *p* *f* *ff*

Hrb. *ppp* *p* *f* *ff*

Cl. *ppp* *p* *f* *ff*

Cor *ppp* *p* *f* *ff*

Trb. *ppp* *p* *f* *ff*

Perc. (grosse-caisse) *p* *f*

Ohama *mf* *ff*  
- le ?

Tobe *p dolce* *ff*  
A-lors je pour-rai me joindre à eux... Leur chef me l'a dit...

42

Vln. *ppp* *p* *ff*

Vc. *ppp* *p* *ff*  
arco

Cb. *ppp* *p* *ff*

**3/4** **3/16** **4/4**

**3/4** **3/16** **4/4**

Pauvre idiot, tu n'as pas de quoi t'acheter un manteau...

**D**

♩ = 80

rall.

♩ = 60

47 Miyagi

*p dolce*

Pour-quoi\_ re-tour-ner là - bas ?\_ La guer - re

47 Cb.

*ffmf fmf fmf* *f p*

accel.

51 Miyagi

fait ra - ge, le dan - ger\_ tou-jours vous guet - te !

51 Cb.

*(p sempre)* *ppp (senza cresc.)* *p* *ffmf p*

s.p. ord. pizz. arco s.p.

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

♩ = 80

55 Genjuro

*mf* *(senza cresc.)*

C'est grâce à la guer - re que les af - fai-res sont bon - nes ! Il faut en pro - fi - ter,

55 Cb.

*fff p* *f* *p* *ff* *ffmf* *ffmf*

ord. s.p. ord.

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

♩ = 60

58 Miyagi *p dolce*  
Gen-ju - ro, je t'en prie, ne re - pars pas...

58 Genjuro *mf*  
pau-vres gens que nous som - mes.

3/4 5/8 4/4

58 Cb. *p* *(p sempre)* s.p. →



**E** ♩ = 72

62 Miyagi *f* *p*  
Il faut res - ter — +

62 Tobe *p* *f > p* *f* *f*  
Il faut que je m'a-chè - te Une ar - mu - re et u - ne lan - ce... Il faut que je m'a

62 Genjuro *f* *p* *f* *ff*  
Il (l) faut que je tra-vail-le tant et plus. Il

62 Cb. *ord.* *pizz.* *arco* *s.p.* *ord.* *pizz.* *arco* *s.p.* *ord.* *s.p.* *ord.*  
*ff* *mf* *ppp* *f* *ppp* *mf* *p* *f*

65

Fl. *ppp* *pp*

Htb. *ppp* *pp*

Cl. *ppp* *pp*

Cor *ppp* *pp*  
sourdine straight

Trb. *ppp* *pp* *sfz-pp*

Perc. Vibraphone archet *p*

Miyagi *p* *f* *p*  
Il faut res - ter i - ci +

Tobe *ff > mf* *f* *ff* *mf* *f*  
chè - te une ar - mu - re et u - ne lan - ce... une ar - mu - re

Genjuro *p* *f* *fff* *p* *f* *ff*  
(l) faut que je tra - vil - le tan et plus Il (l) faut que je tra - vil - le tant et plus

65

Vln. *ppp* *pp*

Vc. *ppp* *pp*  
pizz.

Cb. arco *ff* *ff* *pp* *sfz-pp*

♩ = 60

68

Fl. *f* *pp* *p* *pp* *f* *pp*

Htb. *f* *p* *f* *p* *pp*

Cl. *f* *f* *p* *f* *p* *pp*

Cor *f* *p* *pp* *f* *pp*

Trb. *f* *p* *pp* *f* *pp*

Perc. *f* *f* *pp*

Ohama *p* *parlé, calmement*  
Pauvre idiot....

Vln. *f* *pp* *mf* *pp* *f* *pp*

Vc. *f* *f* *pp* *mf* *pp* *f* *pp*

Cb. *f* *f* *p* *f* *pp*

3  
4

3  
4

3  
4

# SCENE 2a

Dans l'atelier de Genjuro

**♩ = 100**

Miyagi

Vln.

Vc.

*ppp* *lontano*

**3/4** **3/8** **3/4** **5/8**

s.t. *ppp* 6 6 6

s.t. *ppp* 6 6 6

s.p. 6 6 6

*ppp* 6 3



4

Cl.

Miyagi

Genjuro

*ppp* 6 6

**5/8** **4/4** **2/4**

*p* *ff*

Fais tour-ner le tour...

4

Vln.

Vc.

ord. s.p. **4/4** ord.

*ff* *p* *ff* *p* *ff* *ppp*

ord. s.p.

*ff* 6 3 6 *p* 3

*ppp*

6

Cl. *ppp* 6 6 6

Miyagi 3

Genjuro *p* 5 *ff*  
Fais tour - ner le tour...

Vln. 6 *ppp* s.p.

Vc. ord. *p* 6 *ppp* 6

2/4 3/4

Detailed description of the musical score: The score is for five instruments: Clarinet (Cl.), Miyagi, Genjuro (voice), Violin (Vln.), and Violoncello (Vc.). The piece is in 2/4 and 3/4 time. The Cl. part starts with a rest in the first measure, then plays a sixteenth-note scale starting in the second measure, marked *ppp* and with six sixteenth-note groups. The Miyagi part has a triplet of eighth notes in the first measure. The Genjuro part has a rest in the first measure, then a five-note phrase in the second measure, marked *p* and *ff*, with the lyrics "Fais tour - ner le tour...". The Vln. part has a rest in the first measure, then a long note in the second measure, marked *ppp*, with a trill (tr) and a *s.p.* (sordano) effect. The Vc. part has a sixteenth-note scale in the first measure, marked *p*, and a sixteenth-note scale in the second measure, marked *ppp*.



8

Cl. *ppp* *tr*

Miyagi *ppp* +

Genjuro  
Tour - ner le tour...!

8

Vln. *ord.* *f* *f* *p* *s.t.* *ppp* 6 6 6

Vc. *s.t.* *ppp* 6 6 6

10

Cl. *(tr)* *6* *6* *6* *(ppp)* *6* *6* *3*

Miyagi

Genjuro *f* *3* *ff* *#2* *#2*  
 Plus vi - te... Plus vi - - - - te!

Vln. 10 *6* *6* *6* *ppp* *ord.* *ff subito*  
*s.p.* *tr* *ord.* *pizz.* *arco*

Vc. *f* *f* *p* *f* *ff* *ff*

**3** **4** **3** **4**

Detailed description of the musical score: The score is for five parts: Clarinet (Cl.), Miyagi, Genjuro (soprano), Violin (Vln.), and Violoncello (Vc.). The page number is 10. The Cl. part starts with a trill (tr) and sixteenth-note runs, marked with dynamics *ppp* and *6*. The Miyagi part has a triplet of eighth notes. The Genjuro part has lyrics: "Plus vi - te... Plus vi - - - - te!". The Vln. part has sixteenth-note runs, marked with *ppp*, *ord.*, and *ff subito*. The Vc. part has dynamics *f*, *f*, *p*, *f*, *ff*, and *ff*. There are large numbers **3** and **4** indicating time signatures or measures. Performance instructions include *s.p.*, *tr*, *ord.*, *pizz.*, and *arco*.

13 (norm.)

Cl. *tr* *tr* *tr*

Miyagi

Genjuro *f* *ff* *mf*

En - co - re plus vi - - - te

Vln. *ff* *ffmf* *ffmf* *ppp*

Vc. *s.t.* *ppp* 6 6 6 6

4/4 3/4 3/4 3/4

**A**

♩ = 60

**accel.** .....

15 Cl. *ppp* 6 6 6 *mf* 5

**3/4**

Miyagi *mf* 3  
Ne t'é - ner - ve pas !

Genjuro *mf* 3 *f*  
E - loi - gne l'en - fant

**3/4**

15 Vln. *ppp* 6 6 6

Vc. ord. *ppp* 3 *mf* *ppp* 6 6 6

♩ = 100

17 Cl. *fff* *p* *pp* *sfz*

Miyagi *p* 3 *pp* 3 4 *(p)* 3  
Tra - vail - ler en paix, vivre en paix

Genjuro *p* 5 *f*  
Fais tour-ner le tour...

17 Vln. 6 6 6 3 4 *(ppp)* 6 6 6 *(pression m.g. de moins en moins forte)* *8va* → +s.p.

Vc. pizz. *f*

20

Cl. *sfzp* *ppp*

Miyagi  
tous les trois

Genjuro  
*p* *ff*  
Fais tour - ner le tour...

20

Vln. *ppp* s.t.

Vc. arco *ppp* *mf* *ppp* *mf*  
6 6 6  
+s.p. (pression m.g. de moins en moins forte) ord.  
3 3 3

3 4

3 4

22

Cl. *mf* *fp*

Miyagi  
je ne de - man - de rien de plus

Genjuro  
(r) Plus vi - te...

Vln. *ppp* s.p. ord.

Vc. *ppp* *mf*

4/4 2/4 3/8

4/4 2/4 ord. 3/8

Detailed description of the musical score: The score is for five parts: Clarinet (Cl.), Miyagi (voice), Genjuro (voice), Violin (Vln.), and Violoncello (Vc.). The piece starts at measure 22. The Cl. part features sixteenth-note runs with sixteenth-note triplets, marked *mf* and *fp*. The Miyagi part has the lyrics "je ne de - man - de rien de plus" with a melodic line including a triplet. The Genjuro part has the lyrics "(r) Plus vi - te..." with a bass line including a triplet. The Vln. part has a sixteenth-note texture marked *ppp*, with a section marked "s.p." and "ord." in 2/4 time. The Vc. part has a triplet marked *ppp* and a sixteenth-note texture marked *mf*. Time signatures change from 4/4 to 2/4 and finally to 3/8. Performance markings include *ppp*, *mf*, *fp*, *tr*, and "s.p." (sotto voce).

24

Cl. *sfz* *mf*

Genjuro Plus vi - te Plus vite en - core

Vln. *ppp* *mfppp* *mf* *ppp*

Vc. pizz. *p* *mf* arco s.t. *ppp* *p*

3/4 s.p. ord.



♩ = 52

27

Cl. *ppp*

Perc. Maracas *pp* *mf* *fp* *ffp*

Vln. *ppp* *ppp*

Vc. *ppp* *ppp*

5/4 3/4

s.p. ord.



# SCENE 2b

Dans l'atelier de Genjuro, quelques jours plus tard.

$\text{♩} = 80$

**Fl.** *ff* 3 *fff* 3 *p* *pp* 6 6 3 *mf* (flatt.) *f* **accel.**

**Hib.** *ff* *p* 7 *ffmf*

**Cl.** *ffz* *p* 5 *ffz* *pp* 7 *f*

**Cor.** *ff* *pp* *ffz* *p* 3 3 3

**Trb.** *ff* 3

**Perc.** (maracas) *ff sub.* Gongs *f*

**Vln.** *ff* *p* *ff* *ff* *p* *ffp* s.p. ord. tr.

**Vc.** *ff* *p* *ff* *p* 3

**Cb.** (pizz.) *ff* arco *ff* *p* s.p.

Tempo markings: **3/4**, **3/8**, **3/4**

♩ = 100

39

{ 1 2 3 4  
2 3 4 5 }

4

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

Vln.

Vc.

Cb.

ord.

Caisse claire

(n° 134)

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

*f* *p* *ff* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *fff* *mf* *fff* *mf* *ff* *ff*

*f* *p* *ff* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

3/4 3/8 4/4

3/4 3/8 4/4





17

Cl. *pp*

Cor *sfz sfz mf sfz-p ff*

Trb. *sfz sfz-p ff*

Perc. *sfz sfz sfz p f*

Tobe *fff*  
 Les cris ! On at-ta-que no-tre vil-la-

(pizz.)  
 arco

17 Cb. *mf ppp mf ff ppp*





27

Fl. *ff deciso* 5 *fff*

Htb. *ff deciso* 5 *sffz-p* *fff*

Cl. *ff deciso* 5 *fff*

Cor *ff deciso* 5 *sffz-p*

Trb. *sffz* *sffz-p*

Perc. *sffz* *sffz*  $\phi$

Genjuro *sffz* 3/4

Pour - quoi.....

27

Vln. (tr) *sffz* *ff deciso* 5 *sffz-p* 3 *sffz-p* 5 *ff deciso* 3 *sffz-pp*

Vc. arco *sffz* *sffz* 3 *sffz* *sffz* 3 *sffz* 5 *ff deciso* 5

Cb. pizz. *sffz* arco *pp*



30

Fl.

tr.

*ppp* ————— *ff* *deciso*

*fffz* (flatt.)

Htb.

*ppp* ————— *ff* *deciso*

Cl.

*ff* *deciso*

Cor.

*sffz**p* *sffz**p* *sffz**p*

Trb.

*ff* *sffz**p*

Ohama

*ff* *fff*

Frère, ne reste pas ici ! Où est Mi - ya - gi ?

30

Vln.

*sffz* *ppp* ————— *ff* *deciso*

*s.p.*

Vc.

*sffz**p* *ff* *deciso* *sffz**mf*

*s.p.*

Cb.

(pizz.) *sffz*

3/4 3/4 3/4 3/4

# B

rall. . . . .

34

Fl. *fffz* *ff* *p*

Htb. *fffz* *ff* *p*

Cl. *fffz* *ff* *p*

Cor *fffz* *fff* *ff*

Trb. *fffz* *fff* *ff*

Perc. *ff* *fffz*

Grosse caisse

Ohama *ff* *ff* *p dolce*

Genjuro S'ils bri-sent mon four, a-dieu

34

Vln. *fff* *mf* *fff* *ff*

Vc. *fff* *mf* *fff* *ff* *p*

Cb. *ff* *fff* *ff* *p*

ord. s.p. ord.

ord. s.p. ord.

arco

5

5

5

♩ = 72

accel. . . . . ♩ = 100

38

Fl. *pp* *f* *fff* *p*

Hrb. *pp* *mp* *f* *fff* *p*

Cl. *pp* *mp* *f* *fff* *p*

3/4

Cor. *ffp* *(p)* *f*

Trb. *ff* *ppp* *f*

3/4

Genjuro  
for - tu - ne

3/4

Vln. *ffp* *fp* *ff*<sup>3</sup>

Vc. *ffp* *fp* *ff*<sup>3</sup>

Cb. *ff* *arco* *fp* *ff*

s.p. tr ord.

41

Fl. *ff*

Htb. *ff*

Cl. *ff*

Cor *ff* *ff*

Trb. *ff*

Perc. Cloches tubulaires *ff*

Miyagi *f* *ff*  
 Viens te ca - cher dans la mai - son ! Viens !

41

Vln. *ffp* *ffp* *ffp*

Vc. *ffp* *ffp* *ffp* *ffp*

Cb. *p*

3 4/4

3 4/4

3 4/4

3 4/4

44

Fl. *pp* 5 *mp* 5 6 6

Hrb. *pp* 3 *mp* 5 5

Cl. 3 *pp* *mp*

Cor *ff* 3 *fff*

Trb. *fff*

44 (tr) *ff* 3 3 *ppp* tr

Vc. (tr) *ff* 3 *fff* *ppp*

Cb. s.p. ord. s.p. 3 *fff* *p* 6

Detailed description of the musical score: The score is for a woodwind and brass section. It begins at measure 44. The Flute (Fl.) part features a melodic line with dynamics from *pp* to *mp* and includes quintuplets (5) and sextuplets (6). The Horn (Hrb.) part has a similar melodic line with dynamics from *pp* to *mp* and includes triplets (3) and quintuplets (5). The Clarinet (Cl.) part has a melodic line with dynamics from *pp* to *mp* and includes a triplet (3). The Cor Anglais (Cor) part has a melodic line with dynamics from *ff* to *fff* and includes a triplet (3). The Trombone (Trb.) part has a sustained note with *fff* dynamics. The Violin (Vln.) part has a melodic line with dynamics from *ff* to *ppp* and includes triplets (3) and a trill (tr). The Viola (Vc.) part has a melodic line with dynamics from *ff* to *ppp* and includes a trill (tr) and a triplet (3). The Cello/Double Bass (Cb.) part has a melodic line with dynamics from *fff* to *p* and includes a sextuplet (6) and a triplet (3). The score includes various musical notations such as slurs, accents, and dynamic markings.

45

Fl. (flatt.)

Htb.

Cl.

Cor.

Trb.

Perc. Cymbales

Vln. s.p. → ord.

Vc. ord.

Cb. pizz.

45

46

47

Fl. *p* *p* *mp* (norm.) 5 5 6 6

Htb. *p* *p* 3 5 *mp* 5

Cl. *p* 3 *p*

Cor. *p* *p* 3 *mp* **2/4** **3/4**

Trb. *mf*

Perc. *p*

47 Vln. + s.p. 6 6 6 6 *mf* **2/4** **3/4** *p* tr

Vc. (III) (II) +s.p. *mf* ord.

Cb. *mf*

49

Fl. *6* *7* *ff* *fff* *p* *8va*

Htb. *5* *6* *ff* *fff* *p*

Cl. *5* *ff* *fff* *p*

Cor. *3* *ff* *3/4* *2/4* *3/8* *3/4*

Trb. *f* *p* *ff*

Perc. *ff*

Vln. *3* *tr* *tr* *tr* *tr* *3* *ff* *p* *3/4* *2/4* *3/8* *3/4*

Vc. *3* *ff* *p*

Cb. *arco* *ff* *p*



# SCENE 2c

$\text{♩} = 80$

*Dans l'atelier de Genjuro, quelques heures plus tard*

*I*

Cor

Trb.

Perc.

Genjuro

*p dolce*

sourdine straight

*pp*

*p*

Gongs

Cymbales

*p*

*pp*

*p dolce*

**3/4** **2/4** **3/8** **3/4**

Cui - tes ! Les po - te - ri - es sont cui - tes !

Detailed description of the musical score: The score is for a scene titled 'SCENE 2c' with the subtitle 'Dans l'atelier de Genjuro, quelques heures plus tard'. The tempo is marked as quarter note = 80. The score is divided into four staves: Cor (Corno), Trb. (Tromba), Perc. (Percussion), and Genjuro (Soprano). The Cor part begins with a first ending bracket and plays a melodic line starting on a whole note, marked 'p dolce'. The Trb. part is marked 'sourdine straight' and plays a melodic line starting on a whole note, also marked 'p dolce'. The Perc. part includes Gongs and Cymbales. The Gongs part has a first ending bracket and plays a rhythmic pattern marked 'pp'. The Cymbales part plays a single note marked 'p'. The Genjuro part has a first ending bracket and plays a melodic line starting on a whole note, marked 'p dolce'. The time signatures are 3/4, 2/4, 3/8, and 3/4. The lyrics are 'Cui - tes ! Les po - te - ri - es sont cui - tes !'.

7

Cor

Trb.

Perc.

Tobe

Genjuro

Grosse caisse

Cymbales

*pp* *p* *p* *pp* *p*

*p dolce*

*p sempre*

3 3 3

3 4 3

16

Char-geons les\_ sur la char-ret - te !

Ils n'ont pas dét-ruit le four ! Mes po-te-ri-es sont in-tac-tes !

accel. . . . .

Clarinete basse  
en Sib

Cl. *II*

*f* *p*

Cor

3/16 3/4 2/4

*p* *f sub.* *f*

6 6 3

Trb.

*p* *f sub.* *p*

6 6 3 6

Grosse caisse

Perc.

*f* *p*

Tobe

3/16 3/4 2/4

*mf* *ff*

Mais com-ment i - rons - nous au mar- ché ? Il y a des sol -

Cb. *II*

3/16 3/4 2/4

(pizz.) *f*

♩ = 92

**A** ♩ = 52

15

Cor *p* *f sub.* *pp*

Trb. *f sub.* *pp*

Perc. *p* *f*

2/4 3/8 4/4

Tobe *8* dats par- tout...

Genjuro *p dolce* Nous ga-gne-rons une au-tre vil - le

19

Fl. *pp* *lontano* 5 5 5 5

Htb. *pp* *lontano* 3 5

Cor *pp* +

Trb. *pp*

Perc. Cymbales *p* *pp*

Genjuro *mf* 3 3 3 *p* 3 3 3 **3/4** **4/4**

par le lac U - ne vil-le plus gran - de en - core. Les af-fai - res y se-ront meil- leures !

19

Vln. *pp* *lontano* 6 3

Vc. *pp* *p*

Cb. arco *pp* *p*

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

**B**

accel. . . . .

23

Cl. B. *ppp* 6

4/4 2/4 3/4

Cor *p*

Trb. *p*

Perc. *p*

4/4 2/4 3/4

Genjuro *p dolce* *p*

Ta fem-me sau-ra nous y con - duire. Mi - ya - gi et l'en - fant vien-dront aus-si.

4/4 2/4 3/4

23

Vln. *p* *pp* *p* s.p. ord. s.p.

Vc. *p* *pp* *p* *pp* s.p. ord. s.p.

Cb. *pizz.* *p* *p*

♩ = 80

27

Fl. *ppp* 6 6

Cl. B. 6 6 6 *f* *fp*

Cor

Trb.

Perc. Tam-tam (frotter) *p* *mf*

Tobe 8 *f* 3 3  
Vi - dons le four!\_

27 ord. Vln. *mf* *sfz*

ord. Vc. *mf* *ppp* 6 6 6

arco ord. Cb. *mf* *pp* *sfz*

29

Fl.

*sfzpp*

*f* 5

Cl. B.

*ppp*

Genjuro

*ffp*

*f*

Oui, vi - dons le four...

3

3

3

4

29

Vln.

*sfzpp*

3

*sfzpp*

Vc.

*ppp*

3

3

3

Cb.

*sfzpp*



rall. . . . .

32

Fl. *ppp* *mf* *mf* *mp*

Cl. B. *mp*

Perc. *p*

3/4

3/4

32

Vln. *ffppp* *mf* *p* *mf* *p* *mp*

Vc. *tr* *s.p.* *ord.* (II)

Cb. *mf* *p* *mp*

Detailed description: This page of a musical score covers measures 32 to 34. The top staff is for Flute (Fl.), starting with a *ppp* dynamic and featuring sixteenth-note runs with sixteenth rests, marked with sixteenth notes and sixteenth rests. Dynamics increase to *mf* and *mp*. The Clarinet Bassoon (Cl. B.) staff has a *mp* dynamic. The Percussion (Perc.) staff shows a *p* dynamic. The Violin (Vln.) staff has a *ffppp* dynamic. The Viola (Vc.) staff features a trill (*tr*) and a section marked *s.p.* (sordid) and *ord.* (order), with dynamics *mf*, *p*, and *mp*. The Cello/Bass (Cb.) staff has dynamics *mf*, *p*, and *mp*. The time signature is 3/4. The tempo marking is *rall.* (rallentando).

♩ = 60

C

♩ = 52

35

Fl. *mp* *mf* *mp*

Hrb. *mp*

Cl. B. *mp*

Cor. *mp*

Trb. (sordine straight) *mp*

Perc. *p*

Vc. *mp*

2/4 3/4

2/4 3/4

(1)

Detailed description: This is a page of a musical score for a concert band or orchestra. It features seven staves: Flute (Fl.), Horn (Hrb.), Clarinet in B-flat (Cl. B.), Cor Anglais (Cor.), Trumpet (Trb.), Percussion (Perc.), and Voice (Vc.). The score is divided into two sections. The first section, starting at measure 35, has a tempo of 60 beats per minute. The Flute part begins with a melodic line marked *mp*, featuring a quintuplet and a triplet. The Horn and Clarinet parts have rests. The Cor and Trumpet parts also have rests. The Percussion part has a single note marked *p*. The Voice part has a melodic line marked *mp*. The second section starts at measure 40 and has a tempo of 52 beats per minute. The Flute part has a melodic line marked *mp*. The Horn part has a melodic line marked *mp*. The Clarinet part has a melodic line marked *mp*. The Cor part has a melodic line marked *mp*. The Trumpet part has a melodic line marked *mp* with the instruction "(sordine straight)". The Percussion part has a melodic line marked *p*. The Voice part has a melodic line marked *mp*. The time signature changes from 2/4 to 3/4 in the second section. A rehearsal mark (1) is placed above the first measure of the second section.

41

Fl. *mp*

Hrb. *mp*

Cl. B. *mp*

Cor. *mp*

Trb. *mp*

Perc. *mp*

Vc. *mp*

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

SCENE 3

Dans une barque sur le lac

♩ = 52

accel. . . . .

♩ = 60

*Fl.*  
p mp p mp p

*Htb.*  
p mp p mp p

*Cl. B.*  
p p mp mf

*Cor.*  
p p mf

*Trb.*  
p mp p mp p

*Perc.*  
p pp p p

*Vln. I*  
p ppp mp pp mp p p

*Vc.*  
p mp p mp pp mp p mf

*Cb.*  
p mp p mf

4/4 2/4 3/16 3/4 3/8 4/4 2/4

4/4 2/4 3/16 3/4 3/8 4/4 2/4

s.p. ord. s.p. ord. (II)

(surdine straight)

♩ = 52

7

Fl.

Htb.

Cl. B.

Cor

Trb.

Perc.

Miyagi

Vln.

Vc.

Cb.

2/4   3/16   3/4   4/4   3/4   4/4

2/4   3/16   3/4   4/4   3/4   4/4

Re - gar - de le lac

5 mf > p

5 mf > p

p

p

pp > mp > p

mf

ppp

p dolce

3

3

3

3

3

3

s.p. → ord.

s.p. → ord.

s.p. → ord.

ppp

pp

ppp

ppp

pp

ppp

p

p

mp

ppp

pp

ppp

p

p

p

ppp

pp

ppp

p

p

ppp

pp

ppp

p

p

ppp

pp

ppp

p

p

ppp

pp

ppp

p

12 *le plus lointain possible*

Fl. *ppp* *pp* *ppp* *pp*

Htb. *ppp* *pp* *ppp* *pp*

Perc. *pp*

Miyagi *mf* *mf* *f*

Ge-ni-chi. Il est beau n'est-ce pas? Et ce brouil

Vln. *p* *ppp* *p*

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

**4/4**

**A** ♩ = 60

15

Fl. *p*

Hrb. *p*

Cl. B. *mf* *pp* *mp*

Cor *mf* (senza sord.)

Trb. *mf* *p* *pp* *ppp*

Perc. Cloches tubulaires *mf*

Miyagi lard é- pais...

15

Vln. *ppp* *p* *mf* *espress.* *(mf)* *p*

Vc. *ppp* *tr* *ppp*

Cb. *mf* *pizz.* *arco* *s.p.* *ord.* *p*

20

Cl. B.

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

2/4 3/16 4/4

Cor

Trb.

*p*

Perc.

*mf*

2/4 3/16 4/4

Genjuro

*mf* *p*

De-main ma - tin, nous ar - ri - ve -

20

Vln.

*mf*

Vc.

(tr)

jeté

arco norm.

jeté

*mf* *p* *p* *mf* *p*

Cb.

pizz.

arco s.t.

*mf* *ppp*



accel. . . . .

23

Cl. B.

Trb.

Perc.

Genjuro

Vc.

Cb.

rons à O - mi - zo. Les af - fai - res se - ront bon - nes.

arco norm. ord. s.p. ord. tr. tr.

*mf* *p* *f* *p* *ppp* *p* *pp* *f* *f* *p* *fp* *fp* *f* *p*

♩ = 80

25

Cl. B.

Trb.

Perc.

Genjuro

Vc.

Cb.

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

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

ord. pizz. arco s.t. s.p.

Vous se - rez des fem - mes ri - ches !

accel. . . . .

27

Fl. *f* M

Htb. *ppp* *p* tr

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

Cor *f* *p* *f* *p* *p* *f* *p*

Trb. *mf* *p* *f* *p* *mf*

Perc. *pp* *f*

Tobe *mf* *f*

Et je pour-rai m'a-che-ter une ar - mu - - re et u - ne

27

Vln. *pp* *f*

Vc. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p*

ord. pizz.

Cb. *pp* *f*

3/8 3/4

♩ = 100

♩ = 72

30 M

Fl. *p* *f* *fff* (flatt.) *p*

Htb. *ff* *p* *f* *fff* *p*

Cl. B. *ppp* *f* *fff* *p*

Cor. *ffp* *fff* *p*

Trb. *pp* *mf* *ff* *p*

Perc. Caisse claire *mf* *ff*

Tobe *ff* lan - ce... Et je pour -

Genjuro *f* *p* Vous \_\_\_\_\_ se -

2/4 3/8 3/4

30

Vln. *f* *ff* *p* *ff*

Vc. *f* *ff* *p*

Cb. *p* *s.p.* *ord.* *ff*

arco (II) *s.p.* *ord.*

34

Tobe

rai m'a-che-ter une ar - mu - re et u - ne lan - ce... et u - ne

Genjuro

rez des fem-mes ri - ches ! Vous se - rez des fem-mes ri - ches ! des fem-mes

Detailed description of the musical score: The score consists of two staves. The top staff, labeled 'Tobe', is in treble clef and contains the vocal line. It begins with a triplet of eighth notes (F#, G, A) followed by a quarter note (Bb), then another triplet (Bb, C, D) and a quarter note (E). The lyrics are 'rai m'a-che-ter une ar - mu - re et u - ne lan - ce... et u - ne'. The bottom staff, labeled 'Genjuro', is in bass clef and contains the accompaniment. It features a triplet of eighth notes (F#, G, A) followed by a quarter note (Bb), then another triplet (Bb, C, D) and a quarter note (E). The lyrics are 'rez des fem-mes ri - ches ! Vous se - rez des fem-mes ri - ches ! des fem-mes'. Dynamic markings include *p* (piano) and *f* (forte) with hairpins. The key signature has one sharp (F#).

**B** ♩ = 52

38 prendre flûte basse

Fl. - - - - -

Htb. prendre cor anglais - - - - -

Cl. B. - - - - -

Cor. - - - - -

Trb. - - - - -

Perc. Cymbales Vibraphone

Ohama *p* parlé norm., sans presser *mf*

Chimère ! Mirage !

Le pays est en guerre,  
l'un rêve de richesse,  
l'autre de gloire...

Tobe lan - ce...

Genjuro *ff* ri - ches !

4/4 3/4 4/4 3/8 2/4 3/4 2/4

38

Vln. *pp* *p* *p*

Vc. (III) (IV) *pp* (IV) *pp* *pp*

Cb. *pp* *p* *p*

accel. . . . .

Flûte basse

45

Fl. b.

Cl. B.

Cor

Trb.

Perc.

Ohama

Tobe

45

Vln.

Vc.

Cb.

2/4 3/16 4/4 3/4 3/8 2/4 3/16

2/4 3/16 4/4 3/4 3/8 2/4 3/16

Je vois u-ne bar-que dans la bru-me...

C'est un bateau fantôme...Je...

2/4 3/16 4/4 3/4 (I) (II) 3/8 2/4 3/16

♩ = 80

51

Fl. b. *f* *pp* *p*

Cor anglais

C. ingl. *p* *mf* *p*

Cl. B. *pp*

3/16 4/4 3/8 3/4 2/4 3/4

Cor *f*

Trb. *pp* *mf* *p*

Perc. *pp*

3/16 4/4 3/8 3/4 2/4 3/4

Ohama *mf* *mf* *mf* *mf* *p*

Je Je Je Je vois u - ne bar - que dans la

Tobe *mf* *mf* *mf* *mf* *mf* *mf*

Je n'ai pas peur... Je n'ai

3/16 4/4 3/8 ord. 3/4 2/4 3/4

51

Vln. *p* *mf* *p*

Vc. *f* *pp*

Cb. *p* *mf* *p*

s.p. ord. s.t.



**C** ♩ = 52

**accel.**

56

Fl. b. *pp* *f* *pp* *mf* *pp*

C. ingl. *f*

Cl. B. *f*

3/4 2/4 3/8 4/4 3/8 4/4

Cor

Trb. *p* *f* ôter la sourdine

Perc. *pp* *p* *f* *p*

3/4 2/4 3/8 4/4 3/8 4/4

Ohama *f* bru - me...

Tobe *f* pas peur...

Genjuro *ff* Holà ! Qui va là !

3/4 2/4 3/8 4/4 3/8 4/4

56

Vln. *p* *f* *ppp* *f* *p* s.p. → ord.

Vc. *f* *ppp* *f* *p* ord.

Cb. *p* *f* *ppp* *f* *p* s.p. → ord.

♩ = 60

62

Fl. b. *p* *mf* *p* *mf* *p* *ppp* *p* *ppp* *p* (flatt.)

Perc. *f* *pp*

l'Homme sur le bateau  
8 De l'eau, Un peu d'eau, je vous en sup - plie, (e) Un peud'eau

Vln. *pp*

Vc. *pp*

4/4 2/4 4/4 2/4 4/4 2/4

65

Fl. b.

C. ingl.

Cl. B.

Cor

Trb.

Perc.

l'Homme sur le bateau

Vln.

Vc.

Cb.

5 6 *mf*

*p*

*mf*  $\rightarrow$  *p*

*mf*

*mf*

(senza sord.)

*mf*

*p*

Cymbales

*p*

*mf*  $\rightarrow$  *p*

(*p sempre*)

pour me sau-ver la vie. (e) Les pi - ra - - tes...

2/4 3/4 3/8 4/4 3/16 3/4

2/4 3/4 3/8 4/4 3/16 3/4

65

*ppp*  $\rightarrow$  *f*

*ppp*  $\rightarrow$  *f*

*p*

accel.  $\text{♩} = 80$

70

Fl. b.

C. ingl.

Cl. B.

Cor.

Trb.

Perc.

Gongs

l'Homme sur le bateau

Vln.

Vc.

Cb.

Le feu... Les cris... La guerre est par-tout,

s.p. ord.

76

Fl. b. *p* *f* *p* *p* *mf*

C. ingl. *p* *f* *mf*

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

4/4 3/8 2/4 3/16 4/4 3/4

Cor. *p* *p* *f* *p* *f* *mf*

Trb. *p* *p* *f* *p* *p* *mf*

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

Vibraphone *p* *mf* *f* *mf*

l'Homme sur le bateau dans la vi - lle, sur le lac... (c) Les pi - ra -

76

Vln. *fp* *f* *p* *p* *f*

Vc. *fp* *f* *p* *f* *mf*

Cb. *fp* *f* *p* *f* *mf*

accel. . . . . ♩ = 80

81

Fl. b. *pp* *ppp* *f* *pp* *pp*

C. ingl. *p* *f* *p* *pp* *mp*

Cl. B. *p* *ppp* *f* *pp* *pp*

3/4 4/4

Cor *p* *f* *p* *pp*

Trb. *p* *f* *pp*

Perc. *mf* *f*

3/4 4/4

l'Homme sur le bateau  
8 tes... Pre-nez garde aux pi - ra - tes, ils vous pren-dront

81

Vln. *p* *f* *p* *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *f* *p* *pp* *mp*

Cb. *p* *f* *pp*

rall. . . . .

♩ = 60

accel. . .

**E** ♩ = 80

84

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

C. ingl. *p* *mf* *p*

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

**3**  
**4**

Cor *p* *mf* *p*

Trb. *pp* *f* *p* *f* *p*

Perc. *pp* *f* *pp* *f*

Gongs

**3**  
**4**

l'Homme  
sur le bateau

*sub.* *tout.*

**3**  
**4**

84

Vln. *p* *mf* *p* *pp* *p* *pp* *p*

Vc. *pp* *mf* *p* *pp*

Cb. *mf* *p* *pp* *p*

s.t.





91

Fl. b. (flatt.) *p* *p* *mfp* *tr*

C. ingl. *p* *pp* *pp*

Cl. B. *p* *pp*

Cor *p* *pp*

Trb. *p*

Perc. *ppp* *p* *tr*

l'Homme sur le bateau *f*  
ils vous pren - dront

91

Vln. *tr* *s.p.* *ord.* *mfp*

Vc. *tr* *s.p.* *ord.* *mfp*

Cb. *s.p.* *ord.* *mf sub.*

93

Fl. b. *mf* *pp* *p* *ff*

C. ingl. *p* *ff*

Cl. B. *p* *mf* *pp* *ff*

Cor *mf* *pp* *mf* *pp* *ff*

Trb. *f*

Perc. *mf sub.* *ff*

l'Homme sur le bateau  
 vos vi - - - es...

93

Vln. *mfp* *mfp*

Vc. *mfp*

Cb. *pp* *mf* *p*

s.p. ord. s.p. ord. s.p. ord. s.p. ord.

(tr) 6 3 tr 6 6 6 6 7 3

95

Fl. B.

Cl. B.

Cor

Trb.

Perc.

l'Homme sur le bateau

Ar - rê - tez-vous N'a-llez pas plus loin ! Les fem - mes...

95

Vln.

Vc.

Cb.

s.p. → ord.

6

pp

mf

pp

ppp

mf

ppp

mf

mf

p

p

p

mf

f

ff

f

mf

mf

mf

mf

rall. **F** ♩ = 60

98

Fl. b. *ppp* *mf* *ppp* *pp* *mf* *p*

C. ingl. *pp* *mf* *p* *mf*

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

**4/4**

Cor *mf* *p*

Trb. *mf* *p*

Perc. *ppp* *mf* *p* *mf* archet (l.v.)

l'Homme sur le bateau *mf* *p* **4/4** *mf*

pre - nez garde à vos fem - mes... Par - tout des meur - tres...

**4/4**

98

Vln. *p* *mf* *pp*

Vc. *p* *mf* *pp*

Cb. *p* *mf* *pp*

102

Fl. b. *pp* *pp* *mf* *pp*

C. ingl. *p* *p* *pp*

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

Cor *pp* *mf* *mf* *p*

Trb. *ppp* *mp* *ppp* *mf* *p*

Perc. *p* *mf* *p* *pp possible* *f > p* (l.v.)

l'Homme sur le bateau  
 et pour-tant l'eau cou - le l'eau cou - le l'eau cou - le l'eau\_\_\_\_\_

102

Vln. *pp* *mf* *pp*

Vc. *pp* *pp* *mf* *pp*

Cb. *p* *pp*

**3/8** **4/4**

**3/8** **4/4**

**3/8** **4/4**

**3/8** **4/4**

106

Fl. b. *pp* *mf* *pp*

C. ingl. *mf* *p*

Cl. B. *mf* *p*

**4/4** **5/4**

Cor *mf* *p*

Trb. *pp* *mf* *pp*

Perc. (l.v.) *p* *mf* *p* *mf* **5/4**

l'Homme sur le bateau  
 cou-le dans la nuit. Boud-dha, prends pi-tié de nous... de nous...

*mf* *mf* *p* *mf*

**4/4** **5/4**

106

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

Vc. *mf* *p* *pp*

Cb. pizz. arco *mf* *pp* *mf* *pp* *pp*

*Le bateau disparaît dans la brume.*

110

Fl. b.

C. ingl.

Cl. B.

Cor

Trb.

l'Homme sur le bateau

Vln.

Vc.

Cb.

pp mf pp

pp mf pp

mf p

mf p

mf p

5/4 4/4 3/4 3/8 4/4

5/4 4/4 3/4 3/8 4/4

5/4 4/4 3/4 3/8 4/4

sourd. wha-wha  
(tube central ôté)

nous...

espress.

f 6 p ff pp

espress.

fp

114  
l'Homme  
sur le bateau

de \_\_\_\_\_ nous \_\_\_\_\_

*p*  $\rightarrow$  *f* *pp*

4/4

Vln. *f*  $\rightarrow$  *p* *f* *fff* *ppp*  $\rightarrow$  *p*

Vc. *fp* *ff* *ppp*

s.p.  $\rightarrow$  ord.

tr 6 7



116  
Miyagi

Ren- trons !

2/4 3/8 3/4

Vln. *ppp* *f* *f*  $\rightarrow$  *p* *f*  $\rightarrow$  *p*

Vc. *f*  $\rightarrow$  *p* *fp* *f*  $\rightarrow$  *p* *f*  $\rightarrow$  *p* *s.p.*  $\rightarrow$

tr 3 7 6 3 5 3 5 3



120

Miyagi *p dolce*  
Re tour-nons chez nous ! Ren-trons !

Genjuro *ffmf*  
Je

Vln. *f* *p* *f* *p* *ff* *ff* *pp*  
(pizz.) arco *tr*

Vc. *f* *f* *6* *p* *ff* *6* *p*

**3/4** **3/8** **4/4** **3/4**



123

Miyagi *p dolce*  
Re - tour - nons chez nous !

Genjuro *ffmf* *p* *f*  
vous ra - mè - ne sur la ri -

Vln. *f* *tr* *s.p.* *ord.* *f*  
**3/4** **2/4** **3/16** **4/4**

Vc. *f* *6* *p*

126

Miyagi

*p dolce*

nous nous

Tobe

*ffmf*

Oui, les fem-mes sur la ri-

Genjuro

*p*

ve. Pour

*ffmf*

126

Vln.

*f* *p* *f* *p* *ff* *ppp* s.t.

Vc.

*f* *p* *f* *p* *ff* *ppp* s.t.

129 *p sempre*

Miyagi  
Re - tour - nons chez nous

Tobe  
*p* ve. *ffmf* moi, *f* je viens a - vec toi. *f*

Genjuro  
*ffmf* moi, *f* je m'en re-mets au des-tin. *f*

129  
Vln. *ord.* *p* *f* *6* *p* *f* *3* *p* *f* *3* *p* *f* *3* *p* *f* *6* *p*

Vc. *ord.* *p* (*p sempre*) *f* *3* *p* *f* *3* *p* *ffmf*

Cb. *s.t.* *p* (*p sempre*) *ord.* *ffmf*

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It features five staves: Miyagi (Soprano), Tobe (Alto), Genjuro (Bass), Violin (Vln.), and Viola/Cello (Vc./Cb.). The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems. The first system covers measures 129-131. Miyagi's part is a melodic line with a *p sempre* dynamic. Tobe and Genjuro have lyrics: 've. moi, je viens a - vec toi.' and 'moi, je m'en re-mets au des-tin.' respectively. The instrumental parts include triplets and sextuplets. The second system covers measures 132-134. The dynamics range from *p* to *ffmf*. The Vln. part has a *ord.* marking. The Vc. part has a *s.t.* marking. The Cb. part has a *s.t.* marking.

132

Fl. b.

Cl. B.

Ohama

Miyagi

Tobe

Vln.

Vc.

Cb.

*fp*

*f*

*p*

*f*

*f > p*

*f*

*tr*

*tr*

*3*

*3*

*3*

*7*

*5*

Crois-tu que je vais te lais-ser re-par-tir ? Je viens a-vec vous, je t'ai à

s.p. ord.

**H** ♩ = 52

♩ = 60

135

Fl. b.

C. ingl.

Cl. B.

Cor

Trb.

Perc.

Ohama

Miyagi

Genjuro

Vln.

Vc.

Cb.

*p*

*pp*

*p*

*pp*

*f*

*p*

*p*

*mf*

*p*

*pp*

*pp*

*pp*

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

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

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

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

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

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

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

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

sourd. wha-wha  
(tube central ôté)

(vibraphone)

Tam-tam

l'œil !

A-lors je viens aus-si...

Non Miyagi,  
tu dois garder l'enfant.

Vous au - rez... quel-ques

135

141

Fl. b. *mf* *pp* *pp*

C. ingl. *mf* *pp* *pp*

Cl. B. *mf* *pp* *pp*

Cor *mf* *pp* *pp*

Trb. *mf* *pp* *pp*

Perc. *Grosse caisse* *Tam-tam* *mf* *pp* *pp*

Genjuro *mf* *pp* *pp dolce*

jours dif-fi-ciles à en-du-rer. Mais en-sui - te\_\_ nous se-rons ri - ches !

141

Vln. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

**4/4 3/8 4/4 2/4 4/4**

**4/4 3/8 4/4 2/4 4/4**

**4/4 3/8 4/4 2/4 4/4**

146

Fl. b. *pp*

C. ingl. *pp*

Cl. B. *pp*

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

Cor. *pp*

Trb. *pp*

Perc. Triangle *p* Tam-tam *pp*

Gongs *p*

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

146

Vln. *pp sempre*

Vc. *pp sempre*

Cb. *pp sempre*

ôter la sourdine

153 **I**

Fl. b. *mf* *p* *f* *p*

C. ingl. *mfpp*

Cl. B. *mfpp*

3/4 2/4 4/4

Cor. *mfpp*  
(senza sord)

Trb. *mfpp*

Perc. Triangle *p* Tam-tam *p*  
Gongs *p*

Miyagi *mf*  
So - yez pru - dents !\_

3/4 2/4 4/4

153 Vln. *p* *pp* *mfpp*

Vc. *mfpp*

Cb. *p* *pp* *mfpp*



accel.

♩ = 80

♩ = 60

157

Fl. b. *fp* *f*

C. ingl.

Cl. B.

Cor

Trb.

Perc. Triangle *p* Gongs *p*

Miyagi *mf* *pp* *mf*  
Au-de - là du brouil-lard, + Au - de - là

157

Vln. *p* *ppp*

Vc.

Cb. *p* *ppp*

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

160

Fl. b.

C. ingl.

Cl. B.

Cor

Trb.

Perc.

Miyagi

Vln.

Vc.

Cb.

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

*p*

*p*

*p*

*p*

*p*

Tam-tam

*p*

*mf*

*pp*

*mf*

du brouil-lard, un broui-llard + + + plus

*p*

*p*

*p*

160

**J**

164

Fl. b. *pp*

C. ingl. *pp*

Cl. B. *pp*

Cor *pp*

Trb. *pp*

Perc. *pp*

Miyagi

pro-fond en-core\_

164

Vln. *pp*

Vc. *pp*

Cb. *pp*

**3/4 2/4 4/4 3/8 3/4 2/4**

Cloches tubes Crotales

Cloches tubes Crotales

♩ = 52

170 *prendere piccolo*

Fl. b. *mp* *ppp*

C. ingl. *mp* *ppp*

Cl. B. *mp* *ppp*

Cor. *mp* *ppp*

Trb. *mp* *ppp* *pp*

Perc. *Cloches tubes* *Vibraphone*  
*mf* *p* *mf* *p*

2/4 4/4 3/4

170 *arco* *s.p.* → *ord.*  
*pp* *mf* *p*

Vln. *mp* *ppp* *pp*

Vc. *mp* *ppp* *pp*

Cb. *mp* *ppp* *pp*

**K** $\text{♩} = 60$ 

175

Cl. B.

Cor

Trb.

Perc..

175

Vln.

Vc.

Cb.

The musical score consists of seven staves. The first staff (Cl. B.) has dynamics *ppp*, *p*, *pp*, and *mf*. The second staff (Cor) has dynamics *p*, *mf*, *mf*, *mf*, *pp*, *mp*, *pp*, *mp*, *p*, *mp*, *p*, *mf*. The third staff (Trb.) has dynamics *mf*, *p*, and *mf*. The fourth staff (Perc.) has dynamics *pp*, *mf*, and *pp*. The fifth staff (Vln.) has dynamics *ppp*, *sfz*, *pp*, and *pp sempre*. The sixth staff (Vc.) has dynamics *p*, *mf*, *pp*, *sfzp*, and *pp*. The seventh staff (Cb.) has dynamics *mf* and *pp*. The score includes various articulations such as *pizz.*, *arco s.t.*, *s.p.*, and *ord.*, as well as fingerings and slurs.

accel. . . . .

178

C. ingl. *fp* *sffz* *mf* 6

Cl. B. *fp* *sffz*

Cor (flatt.) *fp* *sffz* +

Trb. *f* *p* *ppp* *mf* 3 3

Perc.. *sfz*

2/4 3/8

178

Vln. *sffz* *pp* arco s.p.

Vc. *fp* ord. s.t. s.p.

Cb. *fp* ord. (pizz.) *sffz* arco s.p. *pp*

♩ = 80

181

C. ingl. *sffz* *p*

Cl. B. *ff* *p*

Cor *sffz* *p*

Trb. *ff* *p* *pp* *p* ôter la sourdine

Perc.. Cloches tubulaires *ff*

2/4 4/4 3/8

181

Vln. ord. *mf* *sffz* *p*

Vc. ord. *sffz* *p*

Cb. ord. *sffz* *p*

SCENE 4a

$\text{♩} = 170$

Sur le marché d'Omizo, devant l'étalage de Genjuro.

The musical score consists of four staves:

- Cl. B. (Clarinet B-flat):** Features a melodic line with triplets and dynamic markings of *p*, *fsub.*, *p*, and *fsub.*
- Perc. (Percussion):** Includes a *Caisse claire* (snare drum) with a dynamic marking of *p*.
- Tobe (Trumpet):** Features a melodic line with dynamic markings of *f* and *fp*. The lyrics "Po - te - ries" and "de" are written below the staff.
- Vc. (Violoncelle):** Features a bass line with dynamic markings of *pizz.*, *p*, *fsub.*, *p*, and *fsub.*, and an *arco* section.





9

Picc. *p* *f sub.* *p* *mf*

Perc. *f* *p* *mf*

Tobe *fp* *f*

Vln. *p* *f sub.* *p* *mf*

de Shi-ga-ra-ki!

5/16 3/16 4/8 3/8 5/16

5/16 3/16 4/8 3/8 5/16

9

Vln. *p* *f sub.* *p* *mf*

s.p.

3/16 ord. 4/8 3/8 5/16



13

Picc. *f sub.* *p* *f sub.* *ffp*

Tobe *f* *p* *f*

Vln. *f* *p* *f sub.* *ff*

A - che - tez les po - te - ries de Shi - ga - ra - ki !

5/16 3/8 4/8 3/16 3/8 3/8

5/16 pizz. 4/8 arco 3/16 ord. 5/8 8va

13

**A** ♩ = 52

18

Picc. *mf*

Vibraphone

Perc. *p*

Wakasa *p*

le visage recouvert d'un voile,  
on n'entend que sa voix.  
Elle est accompagnée de sa vieille nourrice

Je dé - si - re vous a - che - ter... ce vase à fleurs. Et aus - si...

18

Vln. *ppp*

Vc. *ppp*

24

Perc. *p* *pp*

Wakasa *(p sempre)*

Genjuro *p senza espress.*

Vln. 24

Vc.

ces cou - pes Et ces bols à riz... Com-me vous vou-drez.

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

3 3 3 3

5

♩ = 60

28

Cl. B.

Musical staff for Clarinet B (Cl. B.). The staff contains a melodic line starting with a half note G3, followed by a half note F3, and a half note E3, all tied together with a slur. The dynamic marking is *pp*. The time signature is 3/4.

Trb.

Musical staff for Trumpet (Trb.). The staff contains a melodic line starting with a half note G3, followed by a half note F3, and a half note E3, all tied together with a slur. The dynamic marking is *p*. The instruction "(senza sord.)" is written above the staff. The time signature is 3/4.

La nourrice

Musical staff for La nourrice (Vocal). The staff contains a vocal line with lyrics: "Vous li-vre-rez tout ce-la au pa-lais Kut-su-ki, der-rière la col-li-ne." The lyrics are written below the staff. The dynamic marking is *p*. There are performance markings: a slur over the first six notes, a "6" above a sixteenth-note triplet, and a "3" above a triplet of eighth notes. The time signature is 3/4.

Genjuro

Musical staff for Genjuro (Vocal). The staff contains a vocal line with lyrics: "En-ten-du." The lyrics are written below the staff. The dynamic marking is *p*. There is a performance marking: a slur over a five-note eighth-note triplet. The time signature is 3/4.

3/4

2/4

3/4

28

Vc.

Musical staff for Violoncello (Vc.). The staff contains a melodic line starting with a half note G3, followed by a half note F3, and a half note E3, all tied together with a slur. The dynamic marking is *pp*. The time signature is 3/4.

Cb.

Musical staff for Contrabasso (Cb.). The staff contains a melodic line starting with a half note G3, followed by a half note F3, and a half note E3, all tied together with a slur. The dynamic marking is *pp*. The time signature is 3/4.

**B** ♩ = 170

33

Picc. *p* *f sub.* *p*

C. ingl. *f sub.*

Cl. B. *f sub.* *p* *f sub.*

Perc. **3/4** **4/8** Caisse claire **3/16** **3/8** **5/16** **3/8** Grosse caisse *f* Ohama entre

Ohama *Les deux femmes disparaissent dans la foule.*

33

Vln. *pizz.* *p* *f sub.* *arco* *pp*

Vc. *f sub.*

Cb. *f sub.* *pizz.* *p*

38

C. ingl. *f sub*

Cl. B. *f sub*

Cor *f sub*

Trb. *f sub*

Perc. *f*

Ohama

Genjuro

Vln. *f sub.*

Vc. *p*

Cb. *p*

**15** **3** **5** **5**

**16** **8** **16**

**15** **3** **5** **5**

**16** **8** **16**

**15** **3** **5** **5**

**16** **8** **16**

Genjuro, mon frère,  
aide-moi à retrouver Tobe !

*ne prêtant aucune attention à Ohama*

*pp lontano*

der - rière la col - li -

arco  
s.p.

ord.

*f sub.*

42

Picc. *ff sub.*

C. ingl. *ff sub.*

Cl. B. *ff sub.*

Cor

Perc. *ff sub.* Cymbales

Ohama

Genjuro

Vln.

Vc.

Cb.

5/16 4/8 3/8 7/16 3/8

5/16 4/8 3/8 7/16 3/8

ne... +

Quand le seigneur du château est passé à cheval, il a poursuivi une troupe de Samourai.

Cet argent, nous avons eu tant de peine à le gagner, je ne veux pas qu'il soit dépensé pour une armure !

*p calme*

*p sempre*

*f sub.* *fpp* *ff sub.* *pp sub.*

*pp* *ff* *pp sub.*

*p*

s.t.

s.t.

42



47

Picc. *p* 3 3 3 3

C. ingl. *p*

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

Cor

Trb. *p* 3 3 3

Genjuro

der - rière la col - lin - - - - -

47

Vln. *ff* *pp* *p*

Vc. *ff* *mf* col legno batt.

Cb. *3 p sempre*

5/16 ord. 8va

s.p. *tr* s.p. *tr*

51

Picc. *fp* *ff sub.* *ffp* *ffp*

C. ingl. *ff* *p* *ffp*

Cl. B. *f* *p* *ff* *ff sub.*

Cor *fp* *ffp* *ff sub.*

Trb. *f* *p* *ff*

Genjuro -ne...

Vln. *ff*

Vc. arco norm. *ffp* *ff* *ff*

Cb. pizz. *f* *f* *fff* *p* *ord.* *ff*

**3/16** **3/8** **4/8** **3/16** **4/8**

Detailed description of the musical score: The score is for a woodwind and string ensemble. It consists of nine staves. The Piccolo part starts with a *fp* dynamic and features a melodic line with triplets and accents. The Clarinet in G part has a melodic line with a *ff* to *p* dynamic change and a *ffp* section. The Clarinet in B part has a rhythmic pattern starting with *f* and *p*, then *ff* and *ff sub.*. The Cor Anglais part has a melodic line with *fp*, *ffp*, and *ff sub.* dynamics. The Trombone part has a rhythmic pattern with *f*, *p*, and *ff* dynamics. The Bassoon part has a rhythmic pattern with *f* and *ff* dynamics. The Genjuro part has the text "-ne...". The Violin part has a melodic line with triplets and a *ff* dynamic. The Viola part has a rhythmic pattern with *ffp*, *ff*, and *ff* dynamics. The Cello/Double Bass part has a rhythmic pattern with *f*, *f*, *fff*, *p*, and *ord.* dynamics. Time signature changes are indicated by large numbers: 3/16, 3/8, 4/8, 3/16, and 4/8.

**C**

56

Picc. *p*

C. ingl. *ff sub.* *ffp*

Cl. B. *p*

**4** **8** **3**

Cor. *p*

Trb. *ffp*

Perc. Cloches tubulaires *ff* *p*

**4** **8** **3**

56

Vln. *p*

Vc. *p*

Cb. *ff* *arco* *ppp*



# SCENE 4b

Dans la boutique d'un armurier

$\text{♩} = 60$

*I*  
Cl. B. Prendre clarinette sib  
*ff* *p*

**4/4**  
Cor *ff* *ppp*

Trb. *ff* *pp* *ppp*

Perc. Cloches tubulaires *ff* **4/4**

Tobe *mf* (revêtu d'une armure)  
Qu'en di tes vous? Est-ce que j'ai l'air d'un Sa-mou-

**4/4**  
*I*  
V. *ff* *p* *mp* *pp* s.p. ord.

Vc. *ff* *ppp* *pp* pizz. arco s.t. s.p. (senza cresc.)

4

Cor *pp* *ppp* *ff*

Trb. *pp* *ppp* *ff*

Perc. *pp* *ff*

L'Armurier *p* *5* **3/4** *5* **4/4**  
 Il vous manque u - ne lan - ce pour ce - la...

Tobe *mf* *6* *3*  
 raï ? Don-ne moi u - ne lan - ce...

V. *pp* s.p. *mp* *pp* *ff* ord.

Vc. ord. *pp* *ff* pizz.

Cb. *pp* *pp* *ff* pizz.

Detailed description of the musical score: The score is for page 146 and consists of seven staves. The top staff is for Cor (Trumpet), starting with a 4-measure rest, then playing a triplet of eighth notes (pp), followed by a long note (ppp), and ending with a triplet of eighth notes (ff). The second staff is for Trb. (Trumpet), starting with a 4-measure rest, then playing a long note (pp), followed by a long note (ppp), and ending with a triplet of eighth notes (ff). The third staff is for Perc. (Percussion), starting with a 4-measure rest, then playing a triplet of eighth notes (pp), followed by a long note (ff). The fourth staff is for L'Armurier (Violin), starting with a 4-measure rest, then playing a triplet of eighth notes (p), followed by a long note (5), then a triplet of eighth notes (5), and ending with a long note (ff). The fifth staff is for Tobe (Violin), starting with a 4-measure rest, then playing a long note (mf), followed by a triplet of eighth notes (6), and ending with a long note (3). The sixth staff is for V. (Violin), starting with a 4-measure rest, then playing a triplet of eighth notes (pp), followed by a long note (s.p.), then a long note (mp), then a long note (pp), and ending with a long note (ff). The seventh staff is for Vc. (Violoncelle), starting with a 4-measure rest, then playing a triplet of eighth notes (pp), followed by a long note (ord.), then a long note (ff), and ending with a long note (pizz.). The eighth staff is for Cb. (Violoncelle), starting with a 4-measure rest, then playing a triplet of eighth notes (pp), followed by a long note (pp), then a long note (ff), and ending with a long note (pizz.).



11

Fl. *fp* *p*

Htb. *p* *pp dolce*

Cl. *p* *ppp*

Cor. *ppp* *pp*

Trb. *p* ôter la sourdine

Perc. Grosse caisse *p*

V. *pp* *fp* *fp* *fp* *fp* *fp* *fp*

Vc. *ppp* *p*

Cb. *p* pizz.

3/4 3/4



accel.

♩ = 100

14

Fl. *ppp* *pp* *fp* *pp* *mf*

Hrb. *fp* *mf*

Cl. *p* *mfp* *ppp* *mf*

Cor *mf* *p* *mfp* *mf*

Trb. *mf* *mf*

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

V. *fp* *fp* *pp* *fp* *mf*

Vc. *mf*

Cb. *arco* *mf* *p* *mf* *p* *mf*

3/8 4/4 3/4

3/8 4/4 3/4

s.p. → ord.

# SCENE 4c

Dans la boutique d'un marchand d'étoffes. Genjuro montre un kimono au marchand

**1**  $\text{♩} = 52$

Htb. *p espress.*

Perc. **3/4** Cymbales *pp* **2/4** **3/4** *(pp sempre)*

Le Marchand d'étoffes **3/4** **2/4** **3/4** *mf* on ne le voit pas, on n'entend que sa voix  
C'est ce - la\_ que tu vould

**6** **3/4** **2/4** **3/4** *ffmf* *ffmf* *ffmf* *fnf* **3** *pp*

Perc. Temple-blocks  $\uparrow$  *p < ff* *pp*

Le Marchand d'étoffes rais a - che - ter ? Trop cher pour toi !

Genjuro *p* *ff* *p* Ça dé-pend du prix... +

**6** **3/4** **2/4** **3/4** *pp* *8va* *tremolo* *(e)*

♩ = 80

rall.

♩ = 52

accel.

10

Fl. *ff* *pp*

Htb. *p* *ff* *p espress.*

Cl. *p* *ff* *pp*

Cor *p* *ff* *pp*

Trb. *p* *ff* *pp*

Perc. Cymbales *p* *pp*

Le Marchand d'étoffes

8

Genjuro

*f*  
J'ai de l'ar - gent, vous sa - vez...

*Il continue d'examiner les étoffes.  
Une femme ressemblant à Miyagi apparaît,  
elle est en train d'examiner les étoffes elle aussi.*

10

V. *ff pp* *fp* *p* *ff* *pp*

Vc. *p* *ff*

Cb. *p* *ff*

**A** ♩ = 80

15

Fl. *ffp*

Cl. *ffp*

**3/4**

Cor. *ffp*

Trb. *ffp*

Perc. *ff*

**3/4**

Genjuro *p* 5  
Mi - ya - gi

**3/4**

15

V. *ffp* *pp* *fp*

Vc. *ffp*

Cb. *ffp*

rall.  $\text{♩} = 52$

17

Fl. *p*

Htb. *p*

Cl. *p*

Cor *p*

Trb. *p*

Perc. *p* *ff* Grosse caisse

Genjuro *p* *pp* *pp*

c'est \_\_\_\_\_ toi \_\_\_\_\_

*La femme ne réagit pas et disparaît.  
Genjuro se tourne vers l'endroit  
où elle a disparu.*

4/4

4/4

17 (8)

V. *ppp* *mp* *ppp*

Vc. *p* *ff*

Cb. *p* *ff* *pizz.*

# SCENE 4d

Une petite chambre avec un lit défait, dans un bordel

$\text{♩} = 90$

*1*

Fl.

Perc.

Ohama

Cinq piè - ces

4/4 Caisse claire

3/8

3/4 Cymbales

**A**

6

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

Ohama

V.

Vc.

Cb.

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

*mf* *ff*

*p* *mf* *p* *f* *ff*

d'ar-gent... Pas plus, pas moins. Cinq pié-cés

Caisse claire

6

3/8 4/4 3/8 3/4 3/8 4/4

3/8 4/4 3/8 3/4 f ff 3/8 4/4

6

3/8 4/4 3/8 3/4 3/8 4/4

*ff* *pp* *p*

*ff* *pp* *p*

arco *ff* *pp* *p*

12

Fl. *pp* *ffp* *ff*

Perc. Cymbales *p*

Ohama *p* *ff* *p* *f* *mf* *f* *p*

d'ar- gent... Il faut bien vi - vre! Cinq pe - ti - tes piè - ces d'ar

V. *pp*

Vc. *pp*

Cb. *pp*

4/4 2/4 4/4

4/4 2/4 4/4

4/4 2/4 4/4



**B**

15

Fl. *mf*  $\triangleright$  *p* (*p sempre*) *p*  $\triangleright$  *pp* *p pp p*  $\triangleright$  *pp p*

Htb. *mf*  $\triangleright$  *p* *p*  $\triangleright$  *pp*

Cl. *mf*  $\triangleright$  *p* *p*  $\triangleright$  *pp* *p pp p*  $\triangleright$  *pp p*

Cor *pp*

Perc. *p*  $\triangleright$  *mf* *pp* Tam-tam

Ohama *ff* *p*  $\leftarrow$  *f*  $\triangleright$  *p* *f* presque en criant  
gent... Cinq pe-ti-tes piè-ces... Tout ce que vaut un corps.

3 4  
16 4

3 4  
16 4

15

V. *pizz.* *mf* *pp* *arco* *tr* (*pp sempre*)

Vc. *pp*

Cb. *pp*

rall. . . . .

20

Fl. *pp p* *pp p* *pp* *ff*

Htb. *ff* *p lointain*

Cl. *pp p* *pp p* *pp mf* *p* *ff* *ppp*

Cor

Ohamo *ff* *p* *ff* *f* *p* *3/4* *4/4*  
Cinq pe-ti-tes piè - ces Tout ce que vaut un corps.

20

V. *tr* *tr* *ppp*

Vc. *ppp*

Cb. *mf* *pp* *ff*

♩ = 60 *le plus lointain possible* accel. . . ♩ = 90

23

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

Grosse caisse

Ohama

Pen-dant que tu cours ap-rès la gloire, To - be, To - - - be,

V.

Vc.

Cb.

pizz.

4/4 2/4 3/4 3/8

4/4 2/4 3/4 3/8

4/4 2/4 3/4 3/8

ppp p ppp p ppp

ppp p ppp

p ppp

pp mf p

pp mf p

pp mf p

mf dolce

ff > p

ff

p

pp

mf p

f

f

28

Fl.

Htb.

Cl.

Trb.

Ohama

Vc.

Cb.

*mf*

*mf*

*mf*

*p*

*mf*

*f*

*ff*

si tu vo - yais ce que ta fem - me

*p*

*pp*

*mf*

arco  
jeté

*p*

*pp*

3

4/4

4/4

4/4

3

5

3

3

3

3

5

30

Fl. *pp*

Htb. *pp*

Cl. *pp*

Trb. *pp*

Ohama *mf*  
est de - ve - nue!

V. *pp*

Vc. *pp*

Cb. (arco norm.) *p pp*

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

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

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

# SCENE 5

$\text{♩} = 52$  Dans le palais de Wakasa. Sentiment d'un lieu vaste et délabré, plongé dans l'obscurité.

*I*

Fl. *ff* *p sub.* *ppp* *p* *mf*

Htb. *ff* *p sub.* *p* *p* *mf* *pp* *mf* *p*

Cl. *ff* *p* *ppp* *p* *mf* *pp*

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

V. *ff* *pp* *mf* *ppp* *p* *pp* *mf* *pp* *mfpp*

Vc. *p* *mfpp* *mfpp*

**4/4**

Cymbales

Vibraphone

ord. s.p. → ord. s.p. → ord. s.p. → ord.

4

Fl. *pp* *p dolce* *f*

Htb. *fpp* *f* *ppp* *f*

Cl. *f* *pp*

Cor. *f* *pp*

Trb. *f* *pp*

Perc. *p* *f*

Gong

V. *f* *ppp* *fpp* *f* *p* *pp*

s.p. → ord. *jeté* *arco norm.*

Vc. *f* *pp* *pp*

Cb. *f* *pp*

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

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

7

Fl. *p* *f* *p*

Cl. *p* *pp* *mf*

Cor. *p espress.* *mf* *p*

Trb. *p* *mf*

Perc. Cloches tubulaires *p*

V. *ppp* *mf* *p* *mf* s.p. → ord.

Vc. *pizz.* *p* *arco* *p* *mf*

Cb. *s.p.* *ppp* *mf* *ord.* *pizz.* *mf*

$\frac{4}{4}$   $\frac{3}{16}$   $\frac{4}{4}$



10

Fl.

Htb.

Cl.

4/4

Cor.

Trb.

Perc.

10

V.

Vc.

Cb.

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

*f* *p* *f* *p* *f* *p* *f* *p*

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

*f* *p* *f* *p* *pp* *mf* *ppp* *ff*

*f* *pp* *mf* *f* *ppp* *ff*

*f* *pp* *mf* *f* *ppp* *ff*

*en dehors*

Tam-tam

jeté

arco norm.

s.p. → ord.

s.p. → ord.

s.p. → ord.

arco

accel.

♩ = 72

12

Fl. *ff* *p* *pp* *ff* *fff*

Htb. *ff* *pp* *ff* *fff*

Cl. *ff* *p* *pp* *ff* *fff*

Cor

Trb. *fff*

Perc. **Vibraphone** *ff* *fff*

12

V. *ff* *p* *ff* *pp* *fff* + s.p. ord.

Vc. *p* *fff*

Cb. *p* *fff* (pizz.)

3/4 4/4

15

Fl. *p* *fff* *pp*

Htb. *p* *fff* *pp*

Cl. *p* *fff* *pp*

Cor. *p*

Trb. *p* *fff* *pp*

Perc. *ff* *p*

Grosse caisse  Crotales

3/4 4/4 3/4

15

V. *p* *fff* *pp* *p* *ppp*

Vc. *mf* *p* *mf* *p* *fff* *pp*

Cb. *ppp* *mf* *p* *fff* *pizz. norm.*

arco s.p. → ord. s.p. → ord. (pizz.)

3

**A**  $\text{♩} = 60$

19

Fl. *pp*

Htb. *pp*

Cl. *pp*

Cor. *p* *mfpp*

Trb. *p* *mfpp*

Vibraphone *p* *mf* *p* *f*

3/4 3/8 3/4 3/8 4/4

19

V. *pizz.* *p* *pp* *p* *pizz.* *mf* *pp* *mf*

Vc. *pizz.* *p* *arco* *pp* *p* *pizz.* *mf* *arco* *s.t.* *pp* *mf*

Cb. *arco* *pp* *p* *arco* *s.t.* *pp* *mf*

Detailed description: This page of a musical score covers measures 19 to 24. It features a woodwind section (Flute, Horn, Clarinet), brass (Cornet, Trombone), Percussion (Vibraphone), and a string section (Violin, Viola, Cello). The woodwinds play a melodic line with triplets and a *pp* dynamic. The brass parts include a Cornet line with a *p* to *mfpp* dynamic range and a Trombone line with a *p* to *mfpp* dynamic range, both featuring triplets. The Percussion part consists of a rhythmic pattern on the Vibraphone with dynamics *p*, *mf*, *p*, and *f*. The string section includes Violin, Viola, and Cello parts, with dynamics ranging from *p* to *mf*. The Violin and Viola parts alternate between *pizz.* and *arco* playing, while the Cello part is primarily *arco*. The score is divided into four measures, with time signatures changing from 3/4 to 3/8 and back to 3/4, and finally to 4/4 at the end of the section.

accel.  $\text{♩} = 80$

23

Fl. *f sub.*

Htb. *f sub.*

Cl. *f sub.*

Cor *f*

Trb. *f*  
ôter la sourdine

La nourice  
8  
Je vous pri - e d'en-tre-r. La de-moi-sel - le Wak-a - sa vous at - tend.

Genjuro  
Genjuro porte un paquet avec les poteries commandées par Wakasa  
*f*  
Wa-ka - sa?

V. *f sub.* ord.

Vc. *f sub.* ord.

Cb. *f sub.* *p*

4/4 3/4 4/4 3/4

4/4 3/4 4/4 3/4

4/4 3/4 4/4 3/4

4/4 3/4 4/4 3/4

accel. . . . .  $\text{♩} = 100$

27

Fl. *fff marcato* 3 3 3

Htb. *fff marcato* 3 3 3

Cl. *fff marcato* 3 3 3

**3**  
**4**

Cor *fff marcato*

Trb. (senza sord.) *ff marcato* 5 5 5

Perc. Caisse claire *ff*

Genjuro *p* *mf = p* *p* 5 3 3 3  
Est-ce la nob-le da - me qui é - tait au mar-ché a - vec toi ?

**3**  
**4**

27

V. *fff-mf* *fff marcato* 3 3

Vc. *fff marcato* 3 pizz.

Cb. pizz. *fff marcato*

♩ = 52

accel. . . . . ♩ = 60

30

Fl.

Htb.

Cl.

Perc.

La nourrice

Cymbales

*ppp*

*p* 3

*p* 3 3

*ff* 5

C'est la fil - le du dé-funt sei-gneur\_\_ Kut-su-ki Sa-e-mon. A -van cez-vous, elle est i - ci.

**B** ♩ = 52

34

Fl. *ffp* *ffp* *ff* *p* *pp*

Htb. *ffp* *ffp* *ffp* *ff* *p* *pp*

Cl. *ffp* *ff* *ff* *p* *pp*

Trb. *f* *p*

Perc. Tam-tam *ppp* (*ppp*)

Wakasa *mf* très calme  
Vous é - tes bien

La nourrice *pp*

34

V. *ffp* *ffp* *ff* *pp* s.p. ord. s.t.

Vc. *pp* s.t.

Cb. arco *fff* *fff*



accel.  $\text{♩} = 72$

38

Fl. *ff* *p*

Htb. *ff* *p*

Cl. *ff* *p*

4/4 3/4

Cor *ff* *p*

Trb. *ff* *p*

Perc. Cloches tubulaires *ff* *pp* *p*

4/4 3/4

Wakasa *ff*  
Mon - sieur Gen-ju - ro de Ki-taô- mi ?

La nourice

Genjuro *f*  
Com-ment sa-vez-vous mon nom ?

38

4/4 3/4

V. ord. *ff* *p*

Vc. ord. *ff* *p*

Cb. *ff* *p* pizz.

41

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

Wakasa

V.

Vc.

Cb.

3/4

2/4

4/4

3/4

2/4

4/4

3/4

2/4

4/4

pp

p

ffpp

pp

p

ffpp

pp

p

ffpp

pp

p

ffpp

pp

p

ffpp

mf

f

mf

f

ffpp

pp

f

ffpp

f

s.p

ord.

s.p

ord.

f

f

f

Lors - que j'ai vu vos po - te - ri - es dans la co - hue de la vil - le,

41

44

Fl. *pp*

Htb. *pp*

Cl. *pp*

Cor *pp*

Trb. *pp*

Perc. Triangle *p*

Wakasa *mf* *ff* *p* *pp*

je n'en ai pas cru mes yeux. Com-ment pou-vez vous cré-er tant de beau -

V. *tr* *p* *pp*

Vc. *tr*

Cb. *p*

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

47

Fl. *p* *pp*

Hib. *pp*

Cl. *p* *pp*

Perc. **4/4** **3/4** **2/4** **3/4** **3/8**  
 Vibraphone *pp* *pp*

Wakasa  
 té ?

Genjuro  
*p* *mf*  
 Je n'ai pas de don par-ti-cu-li-er. On do - se le ver-nis, on fa-çon - ne

**4/4** **3/4** **2/4** **3/4** **3/8**

V. *p* *p* *pp*

Vc. *p* *pp*

Cb. arco *p* *ppp* *p* s.t. *pp* *p*

accel.  $\text{♩} = 120$  **C**  $\text{♩} = 60$

52 Fl. *p* *ff*

Htb. *p* *ff*

Cl. *p* *ff*

Cor

Trb. *ff*

Perc. *f*

Wakasa *p* ...se - lon l'ex-pé - rien

Genjuro *p* se-lon l'hab-i - tu - de...

52 V. *p* *ff*

Vc. *ff*

Cb. ord. *mp* *mf* *ff*

3/8 3/16 2/4 2/4 3/4 2/4

Grosse caisse

8va

accel. . . . ♩ = 72

Crotales

57 Perc.

Wakasa

57 V.

Cb.

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

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



62 Cor

Perc

Genjuro

62 V.

Cb.

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

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

accel. . . . . ♩ = 80

67

Fl. *pp* *ff* *sub.* 3

Cl. *pp* *ff* *sub.* 3

Cor *pp* 3 4

Trb. *pp* 3 4

Perc. Tam-tam *ppp* *pp* 3 4

Genjuro *p dolce* 3 5 *mf* 5 *f* 3  
Sa - voir que vos mains dé - li - ca - tes vont les tou - cher, dans ce pa - lais splen - di -

67

V. *pp* 3 4

Vc. *pp* 3 4

Cb. arco *pp* 3 4

**D** ♩ = 60

71

Fl. *pp*

Htb. *pp*

Cl. *pp*

Cor *pp*

Trb. *pp*

Perc. **Gong** *pp*

Wakasa *p* *p dolce*  
Ne di-tes pas ce-la. Ces œu - vres\_ dans les -

Genjuro *p senza espress.*  
- de... Il n'y a pas de plus grand hon - neur.

71

V. *pp*

Vc. *pp*

Cb. *pp*



74

Fl.

Htb.

Cl.

Cor.

Perc.

Wakasa

V.

Cb.

*p* 3

*p*

*p*

*mf*

Vibraphone

quel - les vous a - vez mis vo - tre coeur, ces oeu - vres doi - vent dé - ses - pé - rer de se

**3**  
**4**

**3**  
**4**

**3**  
**4**

*p* 3

*p*

77

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

Wakasa

re-trou-ver en - tre les mains d'u-ne per - son-ne dé-chue. Bu - vez.

V.

Vc.

Cb.

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

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

77

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

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

accel. . . . . ♩ = 80 rall. ♩ = 60

81

Fl. *p* *ff* *pp* *ff*

Htb. *ff* *pp* *ff*

Cl. *p* *ff* *pp* *ff*

Cor *p* *f sub.*

Trb. *p* *f sub.*

Wakasa *p* *pp possibile*  
un peu de sa-ké a-vec moi. Ne

Genjuro *mf dolce*  
Comme el-les sont bel-les,

81

V. *p* *ff* s.p. → ord.

Vc. *p* *f sub.*

Cb. *p* *f sub.*

85

Fl. *p*

Hib. *p*

Cl. *p* *pp*

Perc. **4/4** *p* **Vibraphone**

Wakasa **4/4** *pp*  
 — lais - sez — pas — vo - tre don dé - pé - rir

Genjuro *p*  
 mes po - te - ries en - tre vos mains. La beau té des per - son - nes, la beau - té des cho - ses, cet - te beau

85 **4/4** *s.t.* *pp*

V. *s.t.* *pp*

Vc. *s.t.* *pp*

Cb. *pizz.* *p* *p*

**E** (♩ = 60)

88

Fl. *p*

Htb. *fp*

Cl. *p*

Cor. *fp*

Trb. *p*

Wakasa *fp*  
Ne\_\_lais-sez pas\_\_vo-tre don dé-pé-rir\_\_

Genjuro  
té ne tient qu'à l'en-droit où elles se trou-vent.

88

V. *ord.*

Vc. *ord. pizz. p*

Cb. *(pizz.) p*

accel. . . . .

90

Fl. *p sempre*

Htb. *p*

Cl. *p sempre*

Cor. *p*

Trb. *ff* *p*

Perc. Grosse caisse *ff*

Wakasa *f marcato* *pp* *f*  
dans l'ob-scu-ri-té de la cam-pa-gne. Cul-ti-vez-le, en-ri-chis-sez le

Genjuro *ff*  
com-ment

90

V. *p* *p sempre*

Vc. *p* *p sempre* *ff*

Cb. *mf* *arco* *ff* *p* *ff*

**3**  
**4**

**3**  
**4**

**3**  
**4**

**3**  
**4**

♩ = 80

93

Fl.

*ff* > *p* *fff*

Htb.

*ff* > *p* *fff*

Cl.

*p* *fff*

3/4 4/4 3/4

Cor.

*ff* > *p*

Trb.

*ff* > *p* *fff*

Perc.

Crotales

3/4 *p*

La nourrice

De-meu-rez

Genjuro

le cul - ti - ver ? Com - ment l'en - ri - chir ?

3/4 4/4 3/4 ord.

93

V.

*f* *fff* *p* *fff* *p*

Vc.

*p* *fff* s.p. → ord.

Cb.

*fff* *p* *fff* pizz. *p*

96

Htb. *p* *ff*

Trb. *fff* *p* *mf*

La nourice *mf* *mf*

a - vec la de-moi-sel - le Wa - ka - sa. U - nis-sez-

96

V. *pp*

Vc. *fff* *p* *mf*

Cb. *fff* *mf* pizz. norm.





104

Fl. *p*

Hrb. *ff* *p*

Cl. *fff* *pp* *ff* *pp* *ff* *p* *ff*

Cor. *mf*

Trb. *p*

V. *pp sempre* *mf*

Vc. *mf*

Cb. *p* *mf* *p*

3/4 4/4

3/4 4/4

(tr) *tr* s.p. ord. 6

107

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

La nourice

V.

Vc.

Cb.

*mf* *espress.*

*ff* > *p*

*ff* > *p*

*ff* > *p*

*ff*

*ff*

Caisse claire

*ppp*

*ff*

*p* calmement

Désignant un casque et un sabre de samouraï posé dans un renforcement de la pièce

La famille Kutsuki a été exterminée par Nobunaga. Nous sommes les seules survivantes, la demoiselle Wakasa et moi. Ce sabre seul témoigne de la grandeur passée des Kutsuki.

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

s.t.

s.p.

ord.

8<sup>me</sup>

*f*

*p*

*ff*

*ff*

*ff*

*ff*

111

Fl. *pp* *p*

Hrb. *p* *p*

Cl. *mf* *f* *p*

Cor. *p*

Trb. *f* *p* *f sub.*

La nourrice

Le cœur de mon défunt seigneur  
demeure encore dans son palais,  
et il palpite de joie quand sa fille  
danse ainsi.

V. *pp* *p* *f sub.* *p*

Vc. *f* *p* *pp*

Cb. *p*

ord. *8va*

ord. *s.t. tr*

3/4 2/4 3/8 3/4 2/4

3/4 2/4 3/8 3/4 2/4

3/4 2/4 3/8 3/4 2/4

ord. *8va*

ord. *s.t. tr*

116

Fl. *pp*  $\overset{7}{\rule{1.5cm}{0.4pt}}$  *mf* *p* *mf* *p* *f*

Htb. *mf*  $\overset{5}{\rule{1.5cm}{0.4pt}}$  *p*

Cl. *mf*  $\overset{5}{\rule{1.5cm}{0.4pt}}$  *p*  $\overset{3}{\rule{1.5cm}{0.4pt}}$  *mf* *p*

Cor. *p* *mf* *p* *f*

Trb.  $\overset{3}{\rule{1.5cm}{0.4pt}}$  *mp* *pp* *mf*  $\overset{3}{\rule{1.5cm}{0.4pt}}$  *p*

Perc. *Vibraphone* *p*

V. *p* *s.p.*

Vc. *(tr)* *(b)* *ord.*  $\overset{3}{\rule{1.5cm}{0.4pt}}$  *mp*  $\overset{5}{\rule{1.5cm}{0.4pt}}$  *pp* *mp*

Cb. *pizz.*  $\overset{3}{\rule{1.5cm}{0.4pt}}$  *mp* *mp*

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



accel.

♩ = 80

126

Fl. *pp* *f sub.* *p*

Htb. *f* *pp* *p* *p*

Cl. *pp* *mf* *p*

4/4 3/4

Cor *mf*

Trb. *pp* *mf* *p*

Perc. *p* *Vibraphone*

126 4/4 3/4

V. *mf* *pp* *mf* *pizz.*

Vc. *pp* *mf* *pp* *mf* *mf*

Cb. *pp* *mf* *pp*

s.p. ord. s.t. pizz.

130

Fl.

Htb.

Cl.

Cor

Trb.

Perc.

La nourrice

V.

Vc.

Cb.

*pp*

*mf*

*pp*

*mf*

*pp*

*pp*

*mf*

*pp*

*pp*

*mf*

*f*

*p*

*pp*

*p*

*mf*

*mf*

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

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

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

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

Crotales

La nourrice fait signe à Genjuro de se lever.

Pre - nez la main de vo - tre fem - me re - joi - gnez - la dans son bain.

arco

arco

ord.



**H** ♩ = 52

134

Fl. *pp*

Htb. *pp*

Cl. *pp*

Cor *pp*

Perc. Wood chimes (mains) *mf* Cymbalum *f*

Wakasa *p* *fp* *mf* *p* *f* *p*

La nourrice

V. 134

Vc. *pp* s.t. *pp*

Cb. *pp*

4/4 3/4 3/8 3/4

4/4 3/4 3/8 3/4

La La La plus La plus bel - le



accel. . . . . ♩ = 60

144

Fl. *pp*

C. ingl. Cor anglais *f* *p* *f* *p* *mf*

Cl. *f* *p*

Cor *pp*

Trb. *pp*

Cymb. *f* *p* *f* *ff* *pp*  
*p* *ff sub.*

Wakasa *p* *f* *p* *pp* *mfp* *mfp* *dolce*  
fa - ne se fa - ne se fa(ne) et dé-pé-rit,

144 → s.p. → s.t.

V. *f* *f* *f*

Vc. *f* *f* *f*

Cb. *pp* *pp*

2/4 6/8

2/4 6/8

2/4 6/8

rall. . . . .

149

Fl. *mf* *ff* *mf* *p*

Cl. *p* *pp*

Cor *ffp*

Trb. *ff* ôter la sourdine

6/8 2/4 4/4

Cymb. *mf* *ff* *mf* *p* *pp*

*p* *p*

6/8 2/4 4/4

Wakasa *f* *p* *mf*

Com-me fe-ra ma vi - e, La

6/8 2/4 4/4

149

V. *mf* *ppp* *p* *pp*

Vc. *mf* *ppp* *pp*

Cb. *mf* *p*

ord. pizz. arco s.p. → ord. pizz. ord. s.t. arco

6/8 2/4 4/4





**I**

157

Fl. *pp* *f* *pp* *mf*

C. ingl. *pp* *f* *pp* *mf* 3

Cl. *pp* *f* *pp* *mf* 3

**4/4**

Cor 3+ *p*

Cymb. *p* 5 *f* 3

**4/4**

Wakasa *p* *f* *p*

se 5 se 6 7 fa - ne

**4/4**

157

V. *p* s.t. ord. pizz. *p* 3

Vc. *f* (pizz.) (II) (I) *p* 3 (II) 3

Cb. *pp* ord. (I) (II) (III) *p* *f* *p* 3

160

Fl.

C. ingl.

Cl.

Cor

Cymb.

Wakasa

V.

Vc.

Cb.

et dé - pé - rit, com - me fe - ra ma vi - e, ma vi -

*p* *f* *p* *f* *p* *p*

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

*f* *p* *f* *p* *f* *p*

**3**  
**4**

**3**  
**4**

**3**  
**4**



♩ = 52

162

Fl.

C. ingl.

Cl.

Cor.

Cymb.

Wakasa

V.

Vc.

Cb.

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

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

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

*p*

*mf*

*ff*

*p*

*mf*

*p*

*f*

*p*

*f*

*ff*

*ppp*

*ppp*

*ppp*

arco

arco

arco

e, La plus bel - - - le des soies soies soies

162

accel. . . . .

165

C. ingl.

4/4

*f* *p* *f* *p*

Cymb.

3 *f* *p* *f*

Wakasa

4/4

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

3 3 3

choi - si - es se se se

165

V.

*p*

Vc.

*p*

Cb.

*p*

♩ = 80

167

Fl.

C. ingl.

Cl.

Cymb.

Wakasa

fa - ne se fa - ne et dé - pé - rit, Com-me fe - ra ma vi -

167

V.

Vc.

Cb.

rall. . . . . ♩ = 52

accel. . . . .

170

Fl.

C. ingl.

Cl.

Cor

Cymb.

Wakasa

170

V.

Vc.

Cb.

*f* *ff* *mf* *mf* *mf* *pp* *f*

*ff* *p* *p* *p*

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

*ffpp*

*ffpp*

♩ (pizz.)

*ff*

♩ = 60

173

Fl.

C. ingl.

Cl.

Cor

Cymb.

Wakasa

173

V.

Vc.

Cb.

*p*

*p*

*p*

*p*

*pp* *f* *p* *pp*

*p* *ff*

*f* *p* *f* *p*

Ô mon ai - mé Ô si un jour tu me tra-his.

*pp* *fpp* *p*

*pp* *pp* *pp*

arco *p* *pp*

176

Fl. *p*

C. ingl. *pp sempre*

Cl. *p*

Cor

Cymb. *(senza cresc.)*

Wakasa *fpp* *pp sempre*

176

V. *pp* *tr*

Vc. *(tr)* *pp sempre*

Cb. *mf* *pp*

Detailed description of the musical score: The score is for measures 176, 177, and 178. It features eight staves: Flute (Fl.), English Horn (C. ingl.), Clarinet (Cl.), Cor Anglais (Cor), Cymbal (Cymb.), Wakasa, Violin (V.), Viola (Vc.), and Contrabass (Cb.).  
 - Flute: Measure 176 has a triplet of eighth notes with a slur and dynamic *p*.  
 - English Horn: Measure 177 has a triplet of eighth notes with a slur and dynamic *pp sempre*.  
 - Clarinet: Measure 176 has a slur with dynamic *p*.  
 - Cor Anglais: Measure 176 has a slur.  
 - Cymbal: Measure 176 has a chord with dynamic *(senza cresc.)*.  
 - Wakasa: Measures 176-178 have a complex rhythmic pattern with triplets and a quintuplet, with dynamics *fpp* and *pp sempre*.  
 - Violin: Measure 176 has a triplet with a slur and dynamic *pp*.  
 - Viola: Measures 176-178 have a complex rhythmic pattern with triplets and a quintuplet, with dynamic *(pp sempre)*.  
 - Contrabass: Measures 176-178 have a long note with a slur, with dynamics *mf* and *pp*.

**J** (♩ = 60)

179

C. ingl.

Cl.

Cor

Cymb.

Wakasa

Genjuro

Crotales

*p*

*mf*

*mf*

(voix parlée ord.)

Ce palais...  
est-ce le paradis ?

179

V.

Vc.

Cb.

*mf* *pp*

*mf* *pp* *p*

*mf* *pp* *mf-p*

jeté

pizz.

arco

*mf* *mf* *p*

184

Fl.

C. ingl.

Cl.

Cor

Trb.

Perc.

Wakasa

V.

Vc.

Cb.

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

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

*p*

*mf*  $\rightarrow$  *p*

*mf*  $\rightarrow$  *p*

*mf*  $\rightarrow$  *p*

sourdine cup

*mf*  $\rightarrow$  *p*

*mf*

*ff*

*ff*

*fff*

Dé - sor - mais, vous de - vrez me con - sa -

184

*fff*

*mf*

arco norm.

*p*

*fff*

*fff*



Whistle-tone

189

Fl.

Flute staff with notes and dynamics *p*, *pp*, *pp*. A whistle-tone is indicated above the staff.

C. ingl.

C. ingl. staff with notes and dynamics *p*, *pp*. Instruction: Prendre hautbois

Cl.

Cl. staff with notes and dynamics *p*, *pp*, *mf*, *p*

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

Cor

Cor staff with notes and dynamics *p*, *pp*, *mf*, *p*

Trb.

Trb. staff with notes and dynamics *p*, *pp*, *mf*, *p*. Instruction: ôter la sourdine

Perc.

Perc. staff with notes and dynamics *p*, *pp*. Instruments: Vibraphone, Grosse caisse

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

Wakasa

Wakasa staff with notes and dynamics *p*. Lyrics: crer vo-tre vie.

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

189

V.

V. staff with notes and dynamics *p*, *pp*. Instruction: arco s.p.

Vc.

Vc. staff with notes and dynamics *p*, *mf*, *p*. Instruction: arco

Cb.

Cb. staff with notes and dynamics *p*, *mf*, *p*

195

Fl. *pp* Whistle-tone

Cl. Prendre clarinette

Perc.

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

ppp

195

Cb. *pp*

*FIN de la première partie*

# SCENE 6a

Dans la tente du commandant d'une troupe de samourai

♩ = 100

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flûte**: Treble clef, dynamic markings *fff*, *p*, *fffz*, *ffp*, *ffp*, *fffz*.
- Hautbois**: Treble clef, dynamic markings *fff*, *p*, *fffz*, *ff*, *p*, *fffz*.
- Clarinete en Sib**: Treble clef, dynamic markings *fff*, *ff*, *p*, *fffz*, *fffz*.
- Cor en Fa**: Treble clef, dynamic markings *fff*, *ff*, *fffz*. Includes the instruction "(senza sord.)".
- Trombone**: Bass clef, dynamic markings *fff*, *ff*, *fffz*.
- Perc.**: Treble clef, includes "Cloches tubulaires" and "Caisse claire". Dynamic marking *fffz*.
- Tobe**: Treble clef, includes the instruction "entre, joyeusement excité". Dynamic markings *f*, *ff*. Lyrics: "Com-man-dant !", "Com-man-dant !".
- Violon**: Treble clef, dynamic markings *fff*, *ff*, *p*, *fffz*, *ff*, *p*, *fff*.
- Violoncelle**: Bass clef, dynamic markings *fff*, *ff*, *p*, *fffz*, *fff*.
- Contrebasse**: Bass clef, dynamic markings *fff*, *ff*, *fffz*, *fff*. Includes the instruction "pizz." and "arco".

Tempo and meter markings are present below the percussion and soloist parts:

- Tempo: *fff* (under Cloches tubulaires), *f* (under Tobe).
- Meters:  $\frac{4}{4}$ ,  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ .

♩ = 52

accel. . . . .

5

Fl.

Htb.

Cl.

cor

Trb.

Le commandant

V.

Vc.

C. B.

*ppp* *p* *f* *sffz*

*ppp* *p* *ff* *sffz*

*p* *ff* *p* *fff* *sffz*

*sffz*

*sffz*

**2**  
**4**

**3**  
**4**

*p* *f*

Qu'y a t'il ?

*pizz.* *p* *sffz*

*pizz.* *p* *sffz*

*sffz*

arco

arco

*sffz*

**A** ♩ = 100

8

Fl.

Htb.

Cl.

cor

Trb.

Perc.

Triangle

Vibraphone

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

Le commandant

U-ne têt-te tran-chée ? \_\_\_\_\_

Tobe

lui tend un sac

Re-gar-dez vous mè - me !

V.

Vc.

C. B.

12

Fl. *p* *f*

Htb. *p*

Cl. *p*

cor *p* *f*

Trb. *f*

Le commandant *f* *ff* *p* *ff* *3*

Où l'as-tu\_\_ trou-vée?\_

Tobe *f* *ff* *6* *3*

Je ne l'ai pas trou-vée: c'est moi\_\_

V. *p* *f* *ff* *p*

Vc. *f* *f* *p*

C. B. *ff* *pizz.*

**B** (♩ = 100)

16

Fl. *mf* *p sub.*

Htb. *mf* *p sub.*

Cl. *mf* *p sub.*

cor *p sub.*

Trb. *p sub.*

Perc. *p*

Le commandant *p* *f*  
Tais-toi, men- teur !

Tobe *8va*  
qui l'ai tran- chée !

V. *p* *mf* *p sub.* (*p*)

Vc. *p sub.*

C. B. *p sub.* *f*

**3**  
**16**

**3**  
**8**

**3**  
**4**

♩ = 60

21

Fl. *fff sub.* *pp*


Htb. *fff sub.* *pp* *fffp*

Cl. *f* *fff sub.* *pp* *fffp*

cor *fff sub.* *pp* *fffp*

Trb. *fff sub.* *pp* *fffp*

Perc. *ff* *fff*

Grosse caisse 

Le commandant *p dolce* *f* *p*

C'est la tête d'un général bien supérieur à un simple soldat

V. *fff sub.* *pp* *fffp*

Vc. *(p)* *fff sub.* *pp* *fffp*

C. B. *f* *fff sub.* *arco* *fffp*

2/4 3/4 2/4 3/4 3/8



**C** ♩ = 100

26

Htb.

Cl.

cor

Trb.

Perc.

Le commandant

Tobe

V.

Vc.

C. B.

Caisse claire

*fff*

*ff*

*p*  
*sub.*

*fff*

*dolce*

*f espress.*

com-me toi. Où l'as tu trou - vée ?

*ff*

Non, je ne mens pas ! Cet-te tê - te,

*fff*

*pp*

*pp*

arco



33

Fl.

Htb.

Cl.

cor

Trb.

Perc.

Le commandant

V.

Vc.

C. B.

*fff* *ff* *mf* *mf* *ffp* *ff* *ff* *ff* *arco* *ff sempre* *ff*

Men-son - - - ge ! Tu crois vrai-ment que Fu - wa Kat - si - shi

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

35

Fl.

Htb.

Cl.

cor

Trb.

Perc.

Le commandant

V.

Vc.

C. B.

*fff* *p* *ff* *fff* *mf < ff* *fff*

*fff* *p* *ff* *fff* *mf < ff* *fff*

*fff* *p* *ff* *fff* *p* *fff*

*fff* *fff* *p* *ff*

*fff* *fff* *mf < ff*

*fff*

*fff* *p* *f*

se se-rait lais-sé tu-er par un sim-ple sol- dat ?

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

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

**3**  
**4**

**4**  
**4**



♩ = 60

accel. . . . .

42

Fl. *fp*

Cl.

cor *ff* *p* *ffp* *f*

Trb. *ff* *p* *ffp* *f*

Perc. Cymbales *ff*

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

Le commandant

Tobe *p* *<f* (*f*) *p dolce*

Un che - val, u - ne cui - ras - se et des ser - vi -

V. *ff* *p* *fp* *ffp*

Vc. *ff* *p* *ff* pizz.

C. B. arco *ff* *p* *f* pizz.



# SCENE 6b

Sur le chemin qui mène au palais Kutsuki. Genjuro rentre avec ses étoffes. Il croise un prêtre.

♩ = 52

1

Cl. *fp*

V. *mf* *p* *mf* *p* *p*

Vc. *p* *mf*

C. B. arco *p* *fp*

4/4 2/4 4/4 3/8



**A** ♩ = 60

5

Cl. *p* *mf* *pp* *pp*

Le Prêtre *fp*

V. *p* *f* *mf* *f*

Vc. *mf* *pp* *mf*

C. B. pizz. *mf* *f* *p* *mf* arco *pp* *mf*

3/8 2/4 4/4 3/8 3/4 2/4 3/4

se retourne sur son passage et appelle Genjuro

Ho - la,



12

Cl. *p*  $\longrightarrow$  *ppp*

Le Prêtre *p dolce* ar - rê - te - toi !  $\longrightarrow$  Quel-que cho-se de ter-ri-fiant *f* i - ci,  $\overset{3}{\curvearrowright}$

Genjuro *p* Qu'y-a- t'il ?  $\overset{>}{\curvearrowright}$

V. *p*  $\longrightarrow$  *mf*  $\overset{3}{\curvearrowright}$  *mf*  $\longrightarrow$  *p* *mf*  $\longrightarrow$  *p* *mf*  $\longrightarrow$  *p* *mf*  $\overset{3}{\curvearrowright}$  *mf*

Vc. *mf*  $\longrightarrow$  *p* *mf*  $\longrightarrow$  *p* *mf*  $\longrightarrow$  *p*  $\overset{3}{\curvearrowright}$  *mf*

16

Cl.

cor

Perc.

Le Prêtre

V.

Vc.

C. B.

quel-que cho-se de dé-mo-nia - que. Mon-tre moi ton vi - sa - ge. Ton vi - sa - ge

*mf* *f* *p* *dolce* *mf* *p*

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

Cymbalum

2/4 4/4 2/4

s.p. → ord.

21

Cl. *p* *p*

cor *p* *p*

Cymb. *f* *mf* *f*

Le Prêtre  
 por-te l'em-prein-te de la mort.\_\_\_\_  
 Ces - se tes va-et-vient,

V. *ppp*

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

C. B.

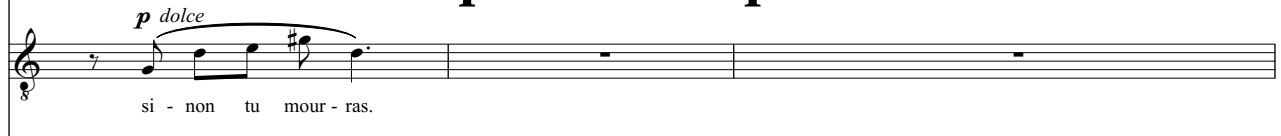
accel. . . . .

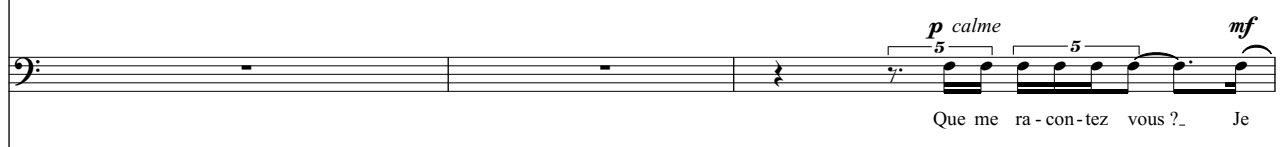
25

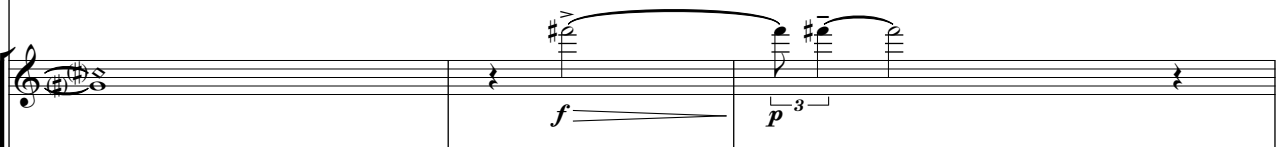
Cl. 

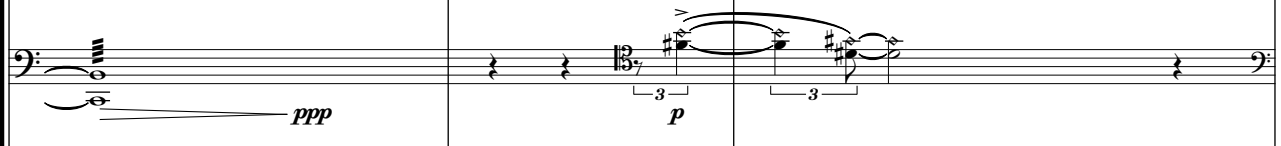
cor 


**3**  
**4**                      **4**  
**4**

Le Prêtre 

Genjuro 

V. 

Vc. 

C. B. 

♩ = 72

28

Cl.

Genjuro

V.

Vc.

C. B.

pas - se des jours heu - reux\_ aup - rès de la de-moi-sel - le

*p*

*mf*

*pp*

*p*

*mf*

*pp*

*mf*

*p*

*f*

arco

pizz.

arco

30

Cl. *p* *f* 3 5

Cymb. *f*

Le Prêtre 8 *f* 5 *p* 3 *f* 4

Genjuro *f* 3 *p* 5 *f* 5

V. *f* *p* *f* *fp*

Vc. *p* 3 *p* *f* *fp*

C. B. 5 *fp*

Wa - ka - sa - au pa-lais de Kut-su- ki...  
La de-moi-sel - le Wa - ka - sa ?\_\_

Detailed description: This is a page of a musical score, page 234. It features six staves: Clarinet (Cl.), Cymbal (Cymb.), Le Prêtre (voice), Genjuro (voice), Violin (V.), and Violoncelle/Bass (Vc./C. B.). The score is in common time (C) with a tempo of 80 beats per minute. The key signature has one sharp (F#). The piece starts at measure 30. The Clarinet part has a triplet of eighth notes (p) followed by a quarter note (f). The Cymbal part has a single cymbal stroke (f). The Le Prêtre part has a rest for 8 measures, then a melodic line starting with a quarter note (f), followed by a half note (p), and then a quarter note (f). The Genjuro part has a melodic line starting with a quarter note (f), followed by a half note (p), and then a quarter note (f). The Violin part has a melodic line starting with a quarter note (f), followed by a half note (p), and then a quarter note (f). The Violoncelle/Bass part has a melodic line starting with a quarter note (p), followed by a half note (p), and then a quarter note (f). The score includes various musical notations such as triplets, slurs, and dynamic markings. The lyrics are in French and Japanese.

**D**

34

Cymb.

Measures 34-36 of the percussion part. Measure 34: Bass drum (b) has a half note G2 with dynamic *p*. Measure 35: Rest. Measure 36: Cymbal (c) has a half note G4 with dynamic *p*; Bass drum (b) has a half note G2 with dynamic *p*.

Le Prêtre

Vocal line for the priest. Measure 34: 4/4 time signature, dynamic *p*, notes G4, A4, B4, C5, dynamic *f*. Measure 35: 3/4 time signature, rest. Measure 36: 4/4 time signature, dynamic *p*, notes G4, A4, B4, C5, dynamic *f*, triplet of G4, A4, B4.

C'est l'â - me d'u - ne mor - te ! Tu as ou - bli - é dans les

Genjuro

Genjuro's part. Measure 34: Rest. Measure 35: Rest. Measure 36: Bass note G2 with dynamic *f en pressant*. Below the staff is a box containing the text "Folle superstition !".

V.

Violin part. Measure 34: Whole note G4. Measure 35: Rest. Measure 36: Whole note G4 with dynamic *p*.

Vc.

Violoncello part. Measure 34: Whole note G2. Measure 35: Rest. Measure 36: Whole note G2 with dynamic *p*.

C. B.

Double Bass part. Measure 34: Whole note G2. Measure 35: Rest. Measure 36: Whole note G2 with dynamic *p*.

37

Cymb.

Le Prêtre

bras de la mort que tu a - vais u - ne fem - me et un en - fant. Ils ont be - soin de toi !

V.

Vc.

C. B.

*p sempre*

*f*

*pp*

*pp*

s.t.



41

Cymb.

A single chord on a cymbal staff, marked with a piano (*p*) dynamic.

Le Prêtre

Vocal staff with lyrics: "Si tu veux cou-rir à Kut-su - ki, vas - y, mais viens d'a - bord a - vec moi. Je vais". The music includes various dynamics (*mf*, *p*, *f*) and articulations (accents, slurs).

V.

Violin staff with notes and dynamics, including *ord.* and *p*.

Vc.

Violoncello staff with notes and dynamics, including *s.t.*, *pp*, and *p*.

C. B.

C. B. staff with notes and dynamics, including *pizz.* and *p*.

44

Cl. *p* *pp* *p*

Cymb. *p*

Le Prêtre *p* sans presser

chas - ser les e - sprits des morts, et tu reviendras à la réalité.

V. *p* *pp* 3 3

Vc. 3 *p* 3

C. B. arco *mf* *p* *pp* pizz. *p*

**4/4**

**E** ♩ = 60 accel.

47

Fl. *sfz*

Hrb. *sfzp* *mf* 6

Cl. 3 5 *pp* *sfz*

cor *sfz*

Trb. *sfzp* sourdine straight

Le Prêtre *mf* sur le souffle  
 Viens, suis-moi...

V. *mf* *p* *pp* *pp* s.p. *pp* 7

Vc. *p* *pp* s.p.

C.B. arco *mf* pizz. *mf* arco 5 *pp* arco s.p. *pp*



accel.

54

Fl. *p* *ppp* *pp* *fp* *pp*

Htb. *pp dolce* *fp*

Cl. *ppp* *p* *mfp* *ppp*

cor *pp* *mf* *p* *mfp*

Trb. (senza sord.) *mf* *mf*

Perc. *p* *mf* *mf*

V. *fp* *fp* *fp* *fp* *pp* *fp*

Vc. *p* *mf*

C. B. *mf* *p* *mf*

55

♩ = 100

**F** ♩ = 80

57

Fl. *mf* *ff* *fff* *p* *pp*

Htb. *mf* *ff*

Cl. *mf* *sfz* *p*

cor *mf* *ff* *pp sub.*

Trb. *ff*

Perc. *p* *mf* *ff* Gong

V. *mf* *ff* *p*

Vc. *ff* *p*

C.B. *p* *mf* *ff* (pizz.)

(multiphonique n° 134  
Veale - Mahnkopf)

s.p. → ord.

3/8 2/4 3/4

60

(flatt.)

Fl.

Htb.

Cl.

cor

Trb.

Perc.

V.

Vc.

C. B.

arco

6

3

*mf*

*f*

*p*

*ffmf*

*ffz*

*pp*

*f*

*ffz*

*p*

*f*

*ff*

*ff*

*p*

*ffp*

*f*

*ff*

*p*

*f*

*ff*

*p*

*f*

Caisse claire

s.p.

ord.

3

3

4

*pp sub.*

# SCENE 6c

*A une table, dans un bordel*

$\text{♩} = 90$

1

Fl. *ppp* *p* *pp*

Perc. (Caisse claire) *pp* *f*

V. *pp* *f*

Vc. *f* pizz.

**3/4**



4

Fl. *f* *p* *pp*

Perc. Temple-blocks *p*

Tobe *f* parlé

V. *ppp* *p* *p* *f*

Vc. *p* arco

*s'adresse à des interlocuteurs que nous ne voyons pas*

Oh, vous savez,  
c'est une question  
d'intelligence.

**2/4** **3/8** **2/4** **4/4**



8

Fl. *ff*

Perc. *mf* *ppp*

Tobe *p* *mf* *f* *p dolce*

U - ne ques-tion de cou - ra - ge. Et de for-ce phy - si- que !

V. *mf* *ppp* *tr* *ff*

Vc. *pp* *f* *pp*

4/4 3/8 3/4 2/4 3/4

12

Fl. *f*

Perc. *f*

Tobe *f*

V. *f*

Vc. *pp*

Le mon - - - de, il faut le re - gar - der d'en haut.

**3/4** **3/4** **3/8**

*pp* **6** *mf* **6** *ppp* **6**

*f*

**A**

14

Fl. *f* *ppp* *f*

Perc. *ff* 3/8 3/4

Tobe

V. *f* *pp* *f* *pp*

Vc. *f* *pp*

C. B. pizz. *f*

Detailed description: This is a page of a musical score for a symphony orchestra, starting at measure 14. The score is divided into six staves: Flute (Fl.), Percussion (Perc.), Trombone (Tobe), Violin (V.), Viola (Vc.), and Cello/Bass (C. B.). The Flute part begins with a dynamic of *f*, followed by a rest, then a triplet of notes marked *ppp*, and finally a five-note phrase marked *f*. The Percussion part features a *ff* dynamic and a change in time signature from 3/8 to 3/4. The Trombone part has a few notes in the first measure. The Violin part starts with *f*, followed by sixteenth-note passages marked *pp* and *f*, and ends with *pp*. The Viola part has a few notes in the first measure, then a *f* dynamic, and finally a sixteenth-note passage marked *pp*. The Cello/Bass part has a *pizz.* (pizzicato) instruction and a *f* dynamic in the first measure, followed by rests.

17

Fl. *ff* *pp*

Perc. Cymbales *pp senza cresc.* *pp senza cresc.*

Tobe *p sans presser* *mf*

V. *ff* *pp* *pp*

C. B. *f* arco

Et il faut étudier les sciences  
de la guerre. Connaissez-vous  
les écoles de Kusunoki et de Kôshû ?  
Sans oublier Kanamaru...

Vous ne les connaissez pas ?

22

Fl. *f* *p*

Perc. *pp senza cresc.*

Tobe *f*

V. *ff* *pp*

Vc. *f* *ffp* *ffp* *ff* *ff* *p*

Non, je ne dirais pas que c'est  
un exploit, de décapiter  
un général ennemi.  
Il faut juste faire preuve  
de sang froid et d'instinct stratégique.



26

Fl. *f* *p*

Perc. *pp senza cresc.*

V. *f* *ppp* *p*

Vc. *f* *p* *ff*

C. B. *p* *f* *p* *ff*

**B**

29

Fl. *f* *p* *p*

Perc. *pp* *pp*

T. *p* *f* *p* **3/4** *f* **2/4** *p sans presser* **4/4**

Et Son-shi de Chi - ne, vous le connaissez ? Ah, Sonshi de Chine, le maître de l'escrime...

V. *f* *ppp* *p*

Vc. *ppp* 6 6

33

Fl. *f*

Perc. *f* *pp senza cresc.*

4/4

Tobe *ff*  
moi \_\_\_\_\_

V. *f*

Vc. *f* *p* *ppp* 6 3 6

35

Fl. *ppp*

Perc.

Tobe *ppp* *p*  
 To - - - be, je vous le dis :

V. *ppp*

Vc. *ppp*

C. B. *ppp*

3/4 3/4 4/4

3 6 6 3 6



37

Fl. *mf* *pp* *mf*

Perc. *pp* *ff*

Tobe *f* *f* *p*  
 au - cun ex - ploit pos - sib - - le sans con - naî - tre Son-shi de

V. *mf* *pp* *pp* *mf*

Vc. *mf* *pp* *mf*

C. B. *mf* *pp* *mf*

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

39

Fl. *ppp* *p* *pp*

Perc. Caisse claire *f*

Tobe *f* *f* **3/4** **2/4**  
 Chi - ne ! OÙ sont les filles  
 de cet établissement ?

V. *pp* *f*

Vc. *ff* *p*

C. B. *f*

*pizz.*

43

Fl.

**C**

*f* *pp*

Perc.

Temple-blocks

*p* *mf* *ppp*

**2/4** **3/8** **2/4** **4/4** **3/8**

Tobe

*ff* *f* *ff*

To - be a be-soin de

V.

*pp* *p* *f* *mf* *ppp*

Vc.

*p* *fp* *pp*

C. B.

*f sempre*

47

Fl. *ff*

Cl. *p* 3

Perc. *ff* *ppp*

Tobe *p* *ff*  
 — se dé - las - ser

V. *ff* *pp* 3<sup>da</sup> 3 3 3 3 3

Vc. *f* 3 3 3 *pp* *f*

C. B. arco *f*



55

Cl. *ppp* *pp*

cor *ppp* *pp*

Perc. Vibraphone *ppp* *pp*

Ohama

vo- leur ! Tu me l'as don-né, tu me le dois !

V. *ff* *p* *ff*

Vc. *ff* *ff* *p* *mf* *ff*

C. B. *ff* *ff* pizz.

**3/8** **3/16** **4/8** **5/16** **3/4**

**D** ♩ = 52

♩ = 90

60  
Cl.

cor

Perc.

**3**  
**4**

**2**  
**4**

**3**  
**4**

**3**  
**8**

Ohama   
*Ohama entre en trombe*

Tobe   
*p* *f* *p*  
O-ha- ma ? O-ha- ma ? C'est toi ! \_\_\_\_\_

V.   
*mf* *pp*

Vc.   
*mf* *pp* *ppp* 6 6 6

C. B.   
arco  
*mf* *pp*

65

Fl.

Htb.

Cl.

cor

Perc.

Ohama

V.

Vc.

C. B.

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

**3** **3** **6** **4**

*mf calme*

[Cette voix... Tobe, c'est toi ?]

*ppp* *ff*

*ff* *p*

pizz. *ff*



**E** ♩ = 52

accel. . . . .

68

Fl. *ff* *pp* *mf* *p* *mf* (flatt.)

Htb. *ff* *mf*

Cl. *ff* *p* *mf* *p* *mf* *ppp*

cor *ff* *ppp* *p*

Trb. *ff*

Perc. *ff*

Ohama *p* *f* *f* *p* *f*

Ainsi, tu es devenu quelqu'un ! To - - be, c'est toi ?

V. *ff* *ppp* *p* *ppp* s.p.

Vc. *ff* *ppp*

C. B. *ff* *ppp*

arco

♩ = 60

72

Fl. *ppp*

Htb. *p*

Cl. *p* *ppp*

cor *ppp*

Perc. *pp* *ff* *archet*

Ohama *p dolce*  
Ain - si, tu es de-ve-nu quel-qu'un ! Tu \_\_\_\_\_ as

Tobe *p dolce*  
O - ha - ma, \_\_\_\_\_

V. *p* ord.

Vc. *p* *ppp* *p* s.p. ord.

C. B. *p*

76

Fl. *ff* > *p* *ff* > *p*

Htb. *ff* > *p* *ff* > *p*

Cl. *ff* > *p* *ff* > *p*

cor *ff* > *p* *ff* > *p*

Trb. *ff* > *p* *ff* > *p*

Perc. *pp* < *ff* *pp* < *ff*

Ohama  
ré - a - li - sé ton rêve ! — Moi, j'ai fait un au-tre rêve,

V. *pp* *ff* > *p* *p* *ff*

Vc. *ppp* *ff* > *p* *ff*

C. B. *ff* > *p* *ff*

Fl.

Htb.

Cl.

cor

Trb.

Ohama

*mf*

un cauchemar.

Tobe

*p dolce*

par-don-ne moi ! Ma vie ne vaut rien

V.

*s.t.*  
*pp*

Vc.

*s.t.*  
*pp*

C. B.

*s.t.*  
*pp*

84

*(p sempre)*

*p dolce*

Tobe

si je ne suis pas au-près de toi. Je vou - lais que tu m'a - dmi - res. Mais

V.

Vc.

C. B.

accel. . . . .

87

Fl.

Htb.

Tobe

V.

Vc.

C. B.

*p*

*ppp*

*ppp*

*ppp*

5 5 6

je ne sa-vais pas ce que tu é-tais de-ve-nue..

ord.  
tr

3

3/4 2/4 3/8

7 7

**F** ♩ = 80

90

Fl. *fp* *fff* *fff* *fff p*

Htb. *f* *fff* *fff* *fff p*

Cl. *fff* *fff* *fff*

cor *fff* *fff*

Trb. *fff* *fff*

Ohama

**3** **2** **3** **2**

*p* *f* *p dolce* *f*

J'ai de beaux vè-te-ments, n'est - ce pas ? Et des pou-dres co-lo-rées

V. *f* *fff* *fff* *fff*

Vc. ord. *fff* *fff*

C. B. ord. *fff* *fff*









**H** ♩ = 60

107

Fl. *f* *ff* *p*

Htb. *f* *p*

Cl. *p*

cor *p*

Trb. *p*

Perc. *p* *p* Grosse caisse

Ohama *f* je te ré - com - pen - se - rai de tes ex - ploits !

V. *f* *p* *p* *p*

Vc. *p* *p* *p*

C. B. *f* *p* *p*

arco

3/8 3/16 4/8 4/4 3/4

112  $\text{♩} = 160$

Fl. *ff*  $\text{pp}$

Htb. *ff*  $\text{pp}$

Cl. *p*  $\text{pp}$  *p* *f*

cor *p*  $\text{pp}$

Trb. *ff*  $\text{pp}$  *f*

Perc. *ff*  $\text{pp}$  *p* *f* Cymbales

Tobe *p sans presser* *f très animé*

V. *ff*  $\text{pp}$

Vc. *ff*  $\text{pp}$  *f sub.* *f sub.*

C. B. *ff*  $\text{pp}$  *f sub.* *f* pizz.

Mais je ne savais pas ce que tu étais devenue.

Cet exploit que tous admire, je ne l'ai pas accompli, c'est un mensonge.

**I** ♩ = 60

116

Trb. *f<sub>sub</sub>* *p*

Perc. Tam-tam *p* *mf*

Ohama *p* 5

Tobe *p sans presser*  
La tête du général,  
je l'ai volée à un soldat  
qui dormait. Je ne suis rien !...

Vc. *p* *f<sub>sub</sub>* *p* *ppp* *p* *mf*

C. B. *f<sub>sub</sub>* *p* *mf*

2 3 3 4

Perc. *mf*

Ohama  
Com - bien de fois ai - je vou-lu mou - rir. Mais\_

Tobe.  
je n'ai rien fait de glo-ri- eux ! je ne suis rien + je\_

Vc. *p*

C. B. *mf* arco *p*

126

Perc. *mf* *mf*

Ohama *fp* *mf* *p* *ffmf* *ff*  
 je ne par - ve - nais pas à mou - rir. Non, je ne par - ve - nais pas

Tobe. *fp* *p*  
 je ne suis rien +

C. B. *mf* *p* *mf*



129

cor *ppp* <

Ohama *p*  
 à mou - rir. +

Tobe. *p*

C. B. *p*

**3**  
**4**

# SCENE 7

Dans le palais Kutsuki Wakasa admire les étoffes que Genjuro lui a rapportées.

$\text{♩} = 60$

**I**

Fl. *f* *p* *mf* *p*

Htb. *pp* *mf* *pp* *p*

Cl. *pp* *f* *p* *p*

cor *pp* *f* *p* *p*

Trb. *pp* *f* *p* *p*

Cymb. Cymbalum *pp* *f* *p*

**3/4** **5/4** **3/4** **3/8** **3/4**

V. *s.t.* *pp* *f* *p* *pp* *p*

Vc. *s.t.* *pp* *f* *p* *p*

C.B. *s.t.* *pp* *f* *p* *p*

*ord.*

*soudrine straight*





**A****accel.** . . . . .

12

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

Htb. *pp* *p* *pp*

Cl. *pp* *p* *pp* *pp* (senza cresc.)

cor *pp* *p* *pp* *pp*

Trb. *fp* *pp*

Cymb. *p*

3/4 *p* *mf* *p* *p* 4/4 *f* 2/4

Wakasa  
 Qu'el-les sont bel-les, ces é - tof - fes... Vous a - vez tant tar - dé...

V. *pp* *p* *pp*

Vc. *pp* *p* *ff*

C. B. *ff* *p* *pp*



20

Fl. *pp*

Cl. *pp*

cor *pp*

Trb. *p*

Cymb.

**3/4**

Wakasa

*p* *3* *dolce* *3*

Mais qu'a-vez-vous, Gen-ju-ro? Vous sem-blez fa-ti-gué...

La nourrice

*p* *3*

Dé-sor-

V. *pp*

Vc. *pp*

C. B. *pp* *f*

23

Fl. *p*

Htb. *p* (*p sempre*) *pp* *p*

Cl. *p* (*p sempre*)

cor (*p sempre*)

Trb. *f sub.*

Cymb. *p*

Le Prêtre  
 mais il ne fau-dra plus sor - tir. Not-re fa-mille a é - té ex - ter - mi - née.

V. *p* (*p sempre*) *p*

Vc. *p* *p* *5*

C.B. arco *p* *p* *5*

**4/4**



**B**

29

Fl. *p*

Htb.

Cl. *p*

cor *p*

Trb. ôter la sourdine (senza sord.) *p*

Cymb. *p*

Wakasa *mf* **3/4** *p* **4/4** *mf* *pp*  
et ren - trons au pa - ys, — sei-gneur Gen-ju - ro ! —

V. *p* *p sempre*

Vc. *pizz.* *p*

C. B. arco *p*

Fl.

Htb.

Cl.

cor

Trb.

Cymb.

Wakasa

3/4

4/4

*p* *f* *p*

Que di - tes vous, Gen - ju - ro ?

Genguro

*p* très calme

Pardonnez-moi,  
princesse Wakasa,  
mais je dois vous quitter.  
Je vous ai menti.

V.

Vc.

C. B.

arco

pizz.

arco

*f* *f* *pp*



38

Fl. *fp* *ffp*

Htb. *fp* *ffp*

Cl. *fp* *ffp*

cor *fp* *ffp*

Trb. *fp*

Cymb. *f* *ff*

Wakasa  
 Vous ê - tes tou - te ma vie ! Non, \_\_\_\_\_ vous vien - drez a - vec moi,

Genguro *f* très calme

Je vous ai menti.  
 J'ai une femme, j'ai un enfant.  
 Je les ai laissés dans un pays en guerre.  
 Je dois les retrouver.

V. *fp* *ffp*

Vc. *fp* *ffp*

C. B. *fp*

42

Fl. *ffp*

Htb. *ffp*

Cl. *p* *f*

cor *p* *f*

Trb. *ffp* *f*

Cymb. *ff* *p* *f* *p*

Wakasa *p* *mf* *p dolce*

ren-trons dans mon pa - ys ! — Ve - nez près de moi, —

V. *ffp* *f*

Vc. *ffp* *f*

C.B. *ffp* *f* pizz.

accel. . . . .

45

Fl. *ff* *p* *p* *ff* *p* *ff*

Htb. *p* *f* *p* *f* *ff* *p* *ff*

Cl. *ff* *p* *f* *ff* *p* *ff*

cor *p* *f* *ff* *p* *f* *p* *ff*

Trb. *p* *f* *ff* *p* *ff*

Cymb. *ff* *f* *ff*

Wakasa *f* *3* *3* *3* *Il se détourne. Elle aperçoit alors son dos, paré du tatouage de l'exorciste.*  
re-ve-nez dans ma cou-che.

V. *p* *f* *ff* *p* *ff* *p* *ff*

Vc. *p* *f* *ff* *p* *ff*

C. B. *f* *ff* *ff* *f* *ff* (pizz. ord.)



**C** ♩ = 80

49

Fl.

Hrb.

Cl.

cor

Trb.

Cymb.

Wakasa

V.

Vc.

C. B.

*fff*

*ffp*

*p* *ppp*

*fff*

*ffp*

*p*

*fff*

*ffp*

*p*

*fff*

*ffp*

*p*

*fff*

*ff*

*ff*

*p*

*fff*

*ffp*

*p* *pp*

*fff*

*ffp*

arco

*fff*

*ffp*

*fff* crier

Ah!

Qui y a- t-il

sur vot-re peau ?

D'ou vien-nent

3/8

3/4

5/4

3/4

Htb. *ppp*

Cl. *p ppp*

cor *ppp*

Trb. *ppp*

Wakasa *f p f*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *Wakasa tombe à ses genoux*  
 ces si-gnes ma-lé - fi - ques ? Ils me brû-lent les yeux, ils con - su - ment mon cœur.\_\_\_\_\_

V. *ppp*

Vc. *ppp*

C. B. *ppp*

**D** ♩ = 72

57

Htb. *f* *pp*

Cl. *f* *p*

cor *f* *pp*

Trb. *f* *pp*

Cymb. *f* *p*

Le Prêtre *p* *3* *4* *3* *4*

*s'approche de Genjuro et lui murmure l'histoire de Wakasa*

La de-moi-sel - le Wa - ka - sa

V. *f* *p*

Vc. *f* *p* *f* *p* *ff*

C.B. *f* *p* *pizz.* *f* *3*

60

Fl. *mfpp* *mfpp*

Cl. *ppp* *mfpp*

Cymb. *mf*

Le Prêtre

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

*mf* *mf* *(mf sempre)*

a vé - cu l'ex - is - ten - ce é - phé - mère du pa - pil - lon sans ja -

V. *mfpp* *mfpp* *mfpp* *mfpp*

Vc. *ppp* *pp*

64

Fl.

Htb.

Cl.

cor

Trb.

Cymb.

Le Prêtre

mais co - naî - tre le bon-heur d'être fem-me.

**3**  
**4**

**2**  
**4**

**8**  
**4**

*mf calme*

Je voulais lui faire connaître ce bonheur,  
alors nous sommes apparues ici, âmes errantes  
dans les débris d'une grandeur perdue.

V.

Vc.

C. B.

*mfpp*

*mfpp*

*mf*

*ppp*

*mf*

s.p. → ord.

s.p. → ord.

arco  
s.p. → ord.

*ppp*

*mf*

*ppp*

*mf*

sourdine cup

*mf*

*pp*

*ppp*

*mf*

*ppp*

*mf*



67

Fl. *pp* *mf* *pp* *pp*

Htb. *pp* *mf* *pp* *pp*

Cl. *pp* *mf* *pp* *pp*

cor *mf* *pp* *pp*

Trb. *ppp* *mf* *pp* ôter la sourdine

Cymb. *mf*

La nourrice

Vous êtes le seul bonheur que la demoiselle a connu. N'éprouvez-vous pas de remords ?

N'a-vez vous point de reg- ret ? Sei-gneur Gen-ju-ro, je vous en con-ju - re,

**4/4** *p* 3 5 5 3

V. s.p. → ord. *ppp* *mf* *pp*

Vc. s.p. → ord. *ppp* *mf* *pp*

C. B. s.p. → ord. *ppp* *mf* *pp*

accel. . . . ♩ = 80 rall. . . ♩ = 60 accel. . . . ♩ = 72

70 La nourrice

so-yez à el - le pour l'é-ter - ni - té ! Pour l'é - ter - ni - té !

V. *ppp* *mf > p* *ppp* *mf* *pp* *f sub.*

C. B. *ff* *mf* *f* *fp*

**E**

75

Fl. *p* *mf* *pp*

Htb. *p espress.* *pp*

Cl. *p* *mf* *pp*

cor *p* *mf* *pp*

La nourrice  
Pour l'é - ter - ni - té ! Pour l'é - ter - ni - té !

Genguro  
Wak - a - sa, Wa - ka - sa,

V. *ppp* *p*

C. B. *pp-p* *p*

**3**  
**8**

**3**  
**4**

**4**  
**4**

accel. . . . . ♩ = 80

80

Fl.

Htb.

Cl.

Trb.

Cymb.

Genjuro

V.

Vc.

(senza sord.)

Grosse caisse

4/4

3

3

f

8va

tr

mf

5 fpp

f

pp

fff

p

ff

ff

fff

sau-rez vous me par-don- ner ?

Detailed description: This is a page of a musical score for an orchestra and voice. The page is numbered 80 at the top left. The tempo is marked 'accel.' and the metronome marking is ♩ = 80. The score is arranged in systems for Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Trombone (Trb.), Cymbal (Cymb.), Double Bass (Genjuro), Violin (V.), and Violoncello (Vc.). The Flute, Horns, and Clarinet parts have dynamics of *fff* followed by *p*. The Trombone part has a dynamic of *p < f* and includes the instruction '(senza sord.)'. The Cymbal part has a dynamic of *f* and includes the instruction 'Grosse caisse' with a box icon. The Double Bass part has a dynamic of *f* and includes a 4/4 time signature, triplet markings, and a dynamic of *f*. The Violin part has dynamics of *mf*, *5 fpp*, *f* followed by *pp*, and *fff* followed by *p*. The Violoncello part has dynamics of *ff*, *ff*, and *fff*. The voice part (Genjuro) has the lyrics 'sau-rez vous me par-don- ner ?' and includes an 8va marking and a trill ornament.

♩ = 60

accel.

83

Fl.

Htb.

Cl.

cor.

Trb.

Perc.

V.

Vc.

C. B.

*pp* *ff*

*f*

*ff* *p*

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

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

*ff* *mf* *ff* *pp*

Cymbales

arco

3

4

3

3

3

4

♩ = 80

88

Fl. *f* *p sub.* *fff* *mf* *f*

Htb. *f* *p sub.* *fff* *mf* *f*

Cl. *f* *p sub.* *fff* *mf* *f*

cor *f* *p sub.*

Trb. *f* *p sub.* *fff* *f*

Perc. *f* *fff* *f*

Grosse caisse

Wakasa *fp* *fp* *fp* *fp* *fp* *ff* *p*

Je Je Je Je Je vous en con-ju - re,

V. *f* *p sub.* *fff* *f* *f* *f*

Vc. *f* *p sub.* *fff* *f*

C. B. *f* *p sub.* *fff* *f*

rall. . . . . ♩ = 60

93

Fl.

Htb.

Cl.

cor

Trb.

Perc.

Wakasa

V.

Vc.

C. B.

*p* *fff* *fff* *fff* *mfpp*

*p* *fff* *fff* *pp*

*p* *fff* *fff* *pp*

*fff* *fff* *pp*

*ff* *fff* *pp*

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

*f* *p* *mf* *pp* *pp* *possibile*

sei-gneur Gen - ju - ro... Sei - gneur Gen - ju - ro...

*fff* *fff* *fff* *mfpp*

*fff* *fff* *pp* *mfpp*

*fff* *fff* *pp* *mfpp*

97

Fl. *pp* *ppp* prendre piccolo

Htb. *p* *mf* *p*

Cl. *pp* *ppp* prendre clarinette basse

cor *pp* *ppp* sourdine straight

Trb. *pp* *ppp*

Perc. *pp* *pp* *pp* Tam-tam

Ohama

Wakasa *ppp* possible Gen - ju - ro... Genjuro continue de donner des coups de sabre dans le vide, puis s'effondre de fatigue.

V. *pp* *pp* *ppp* s.t.

Vc. *pp* *pp* *ppp* s.t.

C. B. *pp* *pp* *ppp* s.t.

**3**  
**4**



# SCENE 8a

Genjuro gît dans un champ de ruine où la végétation recouvre les pierres.  
Le Prêtre apparaît, saisit le sabre que Genjuro a laissé choir à côté de lui et entreprend de réveiller Genjuro.

$\text{♩} = 52$

1

Htb. *p*  $\text{3}$

Cl.b. *p*  $\text{3}$

cor *pp* *mf* *p*  $\text{3}$

Trb. (sourdine straight) *pp*  $\text{3}$

Perc. *mf* *p* *mf* *p*  $\text{3}$   $\text{5}$  *f*  $\text{5}$

Vibrapone  $\text{1}$

V.  $\frac{3}{4}$  ord. arco s.p.  $\rightarrow$  ord.  $\text{3}$   $\text{5}$  *pp* *mf* *p*  $\text{3}$   $\text{6}$

Vc. ord. *pp*  $\text{3}$   $\text{3}$  *p*  $\text{3}$  *mf* *pp* *p*  $\text{3}$  *mf*  $\text{3}$  *p*

C. B. ord.  $\text{3}$  *pp* *p* *pp* pizz. arco s.p.  $\rightarrow$  ord.



10

Picc. *p*

Cl.b. *sfz p* *f p*

Perc. *p sempre*

Le Prêtre  
 Ré-veil-le toi, vo-leur ! Com-ment as-tu o-sé dé-ro-ber ce sa-bre

V. *p sempre*

Vc. *p sfz p* *f p dolce*

C. B. *sfz* *f* *pp*

*pizz.* *arco*

accel.

♩ = 100

♩ = 72

13

Picc. *pp*

Htb. *pp*

Cl.b. *ff* *ff* *ff* *pp*

cor *mf*

Perc. *ff* *mf*

Grosse caisse

Vibraphone

Le Prêtre *fp* *f*  
ce sa - bre sa - cré ?

Genjuro *mf* *5* *3*  
Que me vou-lez- vous ? Ce sa - bre

V. *pp*

Vc. *ff* *ff* *ff* *pp* *p*

C.B. *ff* *ff* *ff* *mf*

16

Picc. *p*

Htb.

Cl.b. *pp*

cor *ppp*

Perc. *p* Crotales

Genjuro  
 se trou-vaît chez la de-moi-sel - le Wa - ka - sa au pa -

V. *pp sempre* *ppp*

Vc. *ppp* *p espress.*

C. B. *ppp*

**B** ♩ = 52

accel. . . . .

19

Picc. *ffp* *mf*

Htb. *ffp* *mf*

Cl.b. *p* *p* *mf*

cor *ffp* *mf*

Trb. (senza sord.) *ffp* *mf*

Perc. *ff* *mf*

Grosse caisse

Le Prêtre *f* *p*

Kut-su- ki ? Mais ce pa - lais n'est qu'u-ne rui - ne

Genjuro *sffz p*

lais de \_\_\_ Kut-su- ki...

V. *ffp* *mf*

Vc. *sffz p* *ffp* *mf*

C. B. *ffp* *mf*



26

Picc.

Perc.

Le Prêtre

V.

Vc.

C. B.

*p*

*p* *mf* *p*

**2**  
**4**

*p* *f* *mf*

**3**

*p* *mf* *p*

*p* *f* *mf*

*pp* (*senza cresc.*)

*p*

a é - té ex-ter-mi - née\_ il y a long - temps ? Ne sais - tu pas



C

29

Picc. *fff pp*

Htb. *fff pp*

Cl.b. *fff pp* *ppp*

Perc. *f*

Grosse caisse

Le Prêtre  
que per - son - - ne n'en ré - chap - pa ? Re - gar - de au - tour de toi,

V. *fff sub. pp* *fff*

Vc. *fff pp*

C. B. *f pp* arco

3/4 3/4

Picc. *fff* *p*

Htb. *fff* *p*

Cl.b. *pp* *fff* *fff* *p* *f*

cor *ffpp* *f*

Perc. *ff* *p* *f*

Vibraphone

Le Prêtre *3* *6* *3* *5* *5* *3*

tu ver-ras les ves-ti- ges du pa-lais. Tu ne vas pas me di-re

V. *fff* *fff* *p* *f*

Vc. *fff* *fff* *p* *f*

C. B. *f*

**3/4** *p* *f* *p* **4/4**

35

Picc. *p*

Htb. *p*

Cl.b. *ff*

cor *ff*

Perc. *p*

Le Prêtre

**4/4** *mf* *f* *p* *f* *p* *f* *p*

que tu as trou-vé le sa - bre du seig-neur Kut-su - ki dans cet a - mas de pier - re !

V. *p* *ff* *p* *ff* *ff*

Vc. *ff*

C. B. *ff*

**D** ♩ = 52

**accel.**

37

Picc. *pp* *mf* *p* *fff* *ff*

Htb. *pp* *mf* *p* *fff* *ff*

Cl.b. *pp* *mf* *p* *fff* *p*

cor *pp* *mf* *p* *fff* *p*

Trb. *mf* *p* *fff* *ff*

Perc.. *pp* *mf* *p* *ff* *ff*

Le Prêtre *pp* *f*

V. *pp* *mf* *p* *fff* *p*

Vc. *pp* *mf* *p* *fff* *p* *ff*

C.B. *pp* *mf* *p* *fff* *p* *ff*

Grosse caisse

On l'a dé-ro-bé au tem - ple il y a plu-sieurs se-mai - nes. Rends-moi ce sa - bre,

♩ = 100

41

Picc. *pp*

Htb. *pp*

Cl.b. *pp* *ff* *pp* *p* *tr*

cor *ff*

Trb. *pp* *ff* *pp*

Perc.. *ff* *ff*

Le Prêtre  
vo - leur !  
*p* *f*  
Il pointe le sabre sur le cou de Genjuro

V. *ffp* *ffp* *ffp* *ff* *pp* *mfp*

Vc. *pp* *ff* *p* *ff*

C.B. *pp* *ff* *ffp* *ffp* *ff*

**E** ♩ = 52

44

Picc. *mf* *f* *pp*

Htb. *mf* *p* *pp*

Cl.b. *mf* *p* *pp*

cor *f* *p*

Trb. *f* *p*

Perc. Crotales Cymbalum *f* *pp*

Le Prêtre

Genjuro *f* Vous vous trompez... Genjuro reste seul, désespéré.

V. *mf* *f* *mf* *pp*

Vc. *mf* *mf*

C. B. *mf* *f* pizz. *p*



accel.

55

Htb. *fp* *mf* *pp* *pp* *mf* *pp*

Cl.b. *mf p*

cor *p* *mf* *ppp*

Cymb. *p*

Wakasa *fpp* *p* La plus bel-le des soi - es

V. *pp* *p* *pp* *mf* *p*

Vc. *pp* *p* *pp* *mf p*

Detailed description: This is a page of a musical score, page 55, featuring seven staves. The top staff is for Horn in B-flat (Htb.), the second for Clarinet in B-flat (Cl.b.), the third for Cor Anglais (cor), the fourth for Cymbal (Cymb.), the fifth for a vocal part (Wakasa), the sixth for Violin (V.), and the seventh for Violoncello (Vc.). The score includes various musical notations such as triplets, quintuplets, and slurs. Dynamics range from fortissimo (fp) to pianissimo (ppp). The vocal line includes the lyrics 'La plus bel-le des soi - es'. The tempo is marked 'accel.' at the top. The page number '55' is in the upper left corner.



♩ = 60

58

Htb. *mf* *ppp*

Cl.b. *p sempre* *ppp*

Cymb. *ppp* *f* *p* *pp* *f*

Wakasa *mf* *p* *f* *pp* *f* *p* *mf* *f* *p* *mf* *pp*

choi-sies + Se fa - ne et dé-pé-rit, Com - me fe-ra +

V. *mf* *p*

Vc. *f* *p* *mf*

C. B. *f* *arco* *mf*

62

Cl.b.

Cymb.

Wakasa

V.

Vc.

C. B.

*p* *f*

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

ma vie Ô mon ai - mé, Si tu me

*fp* *fp* *f* *p*

*p* *fp* *f*

*p* *fp* *f* *pizz.*

64

Htb. *f* *ppp* *p*

Cl.b. *ppp* *p*

Cymb. *f* *p* *p*

Wakasa *f* *p*  
 tra - - his.

V. *ppp* *p*

Vc. *ppp* *p*

C. B. *p*

**3** **4**

# SCENE 8b

Sur le bateau qui le ramène chez lui, Tobe regarde le lac où il vient de jeter son armure et sa lance.

♩ = 52

accel. . . . .

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. (Flute):** Part 1 (I). Dynamics: *p*, *mp*, *p*. Includes a triplet of eighth notes.
- Htb. (Horn):** Dynamics: *p*, *mp*, *p*. Includes a triplet of eighth notes.
- Cl.b. (Clarinet):** Dynamics: *p*, *mp*. Includes a triplet of eighth notes.
- cor (Cor):** Dynamics: *p*, *mp*. Includes a fermata.
- Trb. (Trumpet):** Marking: "sourdine straight". Dynamics: *p*, *mp*, *p*. Includes a fermata.
- Perc. (Percussion):** Marking: "Vibraphone". Dynamics: *p*, *mp*, *p*. Includes a fermata.
- V. (Violin):** Dynamics: *p*, *mp*, *pp*, *mp*. Includes a triplet of eighth notes and a fermata.
- Vc. (Viola):** Dynamics: *p*, *mp*, *p*, *mp*, *pp*, *mp*. Includes a triplet of eighth notes and a fermata.
- C.B. (Cello/Bass):** Marking: "arco". Dynamics: *p*, *p*. Includes a fermata.

Tempo and Rhythm changes:

- Tempo:  $\text{♩} = 52$
- Time Signature:  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{16}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{4}{4}$
- Performance directions: "s.p." (sotto piano), "ord." (ordinario)

♩ = 60

6  
Fl. *ppp* *p*

Htb. *p*

Cl.b. *pp* *p* *mp*

cor *pp* *p*

Trb. *pp* *p* *pp* *p*

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

4/4

V. *pp* *p espress.* *pp* *mp*

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

C.B. *pp* *p* *pp* *p*

7 8 9

accel. . . . . ♩ = 72

II

Fl. *ppp* *mp* *p*

Htb. *mf* *p*

Cl.b. *mf* *p*

cor *mf* *p*

Trb. *mp* *p* *pp* *mp* *p* ôter la sourdine

Perc. *p* *mf*

4/4 2/4 3/16 3/4 4/4 3/4

Tobe *mf* *3* U - ne

V. *p* *p* *mf* *p* *ppp* *pp* s.p. ord.

Vc. *mp* *p* *mf* *p* *mp* *ppp* *pp* ord. (II) s.p. ord.

C.B. *mp* *p* *mf* *p*

16

Fl.

Htb.

Cl.b.

Perc.

Tobe

V.

Vc.

C. B.

si be - le lan - ce, con - dam - née à re - po - ser au fond du lac.

*ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *p* *ppp* *p* *ppp* *f*

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

*tr* *tr*

*pizz.*

**A**

19

Fl. *p*

Htb. *ppp* *p* *p*

Cl.b. *mp* *pp* *mfp*

cor *mfp*

Trb. *mfp* *p*

Perc. Cloches tubulaires *mf*

Ohama *mf*  
Que veux-tu, tu ne vou-lais rien en -

Tobe *f* *p*  
Si ce n'est pas mal-heu - reux...

V. *p* *ppp* *p*

Vc. *p* *ppp*

C.B. *mf* arco *p* s.p.

**3** **3**  
**16** **4**



23

Cl.b. *pp* *mp*

cor

Trb. *pp* *ppp* *p*

Ohama  
ten - dre. tu ne vou-lais rien en - ten - dre.

Tobe  
La guer - re a

V. *mf espress.* *(mf)* *p*

Vc. *tr* *ppp*

C. B. ord.

**2/4** **3/16** **4/4**

27

Cl.b. *p* *mp* *p* *f* *p* *p* *mf* *p* *f* *p*

cor

Trb. *ppp*

Perc. *mf*

Ohama **4/4** *f*  
 tu ne vou-lais rien en - ten - dre.

Tobe *p* *f* *fp*  
 tor - du nos rê - ves. Si - ce n'est pas

V. *mf*

Vc. *mf* *p* *p* *mf* *p* *p* *mf* *p*  
 jeté arco norm. jeté arco norm. ord. s.p. ord.

C.B. *mf* *ppp* *p*

accel.  $\text{♩} = 80$

29

Cl.b.

Trb.

Perc.

Gongs

Ohama

Tobe

Vc.

C. B.

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

*pp* *f* *fp* *f* *p* *fp* *ppp*

*fp* *fp* *f* *f* *p* *f* *ppp*

*f* *pizz.* *arco* *ppp*

tu ne vou - lais rien en - ten - dre.

ma - ma - mal - heu - reux...

(tr) *tr*

accel. . . . .

31

Htb. *ppp*

Cl.b. *p* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

cor *f* *p* *f* *p* *p* *f*

Trb. *p* *pp* *mf* *p*

Perc. *pp*

Ohama  
Il a fal - lu tous ces mal - heurs

V. *pp*

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

C.B. *p* *pp*

s.p. → ord.

**3**  
**4**

34

Fl. *M* *f* *M* *p*

Htb. *p* *tr* *ff* *p*

Cl.b. *f* *pp* *p* *pp* *ppp*

cor *p* *ffp*

Trb. *f* *p* *mf* *pp*

Perc. *f*

Ohama **3/4** *f* *3* *3* **2/4**  
 pour que tu com - mences à com-pren - - - dre...

V. *f*

Vc. *f* *p* *6* *s.p.* *6*

C.B. pizz. *f* arco (II) *3* *p*

♩ = 100

**B** ♩ = 52

(flatt.)

prendre flûte basse

prendre cor anglais

Fl.

Htb.

Cl.b.

cor

Trb.

Perc.

Caisse claire

Cymbales

Ohama

Tobe

V.

Vc.

C.B.

*f* *fff* *p*

*f* *fff* *p*

*f* *fff* *p*

*mf* *ff* *p*

*mf* *ff* *p*

*mf* *ff* *p*

*pp*

*f* *ff* *p* *ff* *p*

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

ord.

s.p.

ord.

(III)

(IV)

Il est temps de re - ntrer.

La guer-re a tor-du nos rê - ves

2/4 3/8 4/4 3/4 4/4

40

Cl.b. *pp*

cor *pp*

Trb. *pp* *pp*

sourd. wha-wha  
(tube central ôtê)

Perc. *pp* *mfp* *mf*

Vibraphone

Ohama

V. *f* *p* *mfp* *mf*

Vc. (III) (IV) *pp* *pp* (II) (III) *pp*

C.B. *f* *p* *mfp* *mf*

**4/4** **3/8** **2/4** **3/4** **2/4** **3/16** **4/4** **3/4**

accel. . . . . ♩ = 80

Flûte basse

47

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Perc.

V.

Vc.

C. B.

pp ————— f ————— pp ————— p

Cor anglais

p — 3 ————— mf — 5 ————— p

pp ————— pp

pp ————— f

pp ————— mf > ————— p

pp ————— pp

$\frac{3}{4}$     $\frac{3}{8}$     $\frac{2}{4}$     $\frac{3}{16}$     $\frac{4}{4}$    s.p. →  $\frac{3}{8}$  ord.    $\frac{3}{4}$     $\frac{2}{4}$

(I) pp ————— p ————— mf > ————— p

(III) pp ————— f ————— pp

pp ————— p ————— mf > ————— p



C ♩ = 52

accel.

54

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Perc.

V.

Vc.

C. B.

*pp* *f* *pp* *mf* *pp*

*p* *f*

*pp* *p* *f* *p*

*p* *f* *ppp* *f* *p*

*p* *f* *ppp* *f* *p*

*p* *f*

ôter le sourdine

s.p. → ord.

2/4 3/4 2/4 3/8 4/4 3/8 4/4

61  $\text{♩} = 60$  **accel.** (flatt.)

Fl. b. *p* *mf* *p* *mf* *p* *ppp* *p* *ppp* *p*

Perc. *f* *pp*

V. *pp*

Vc. *pp*

$\frac{4}{4}$   $\frac{2}{4}$

♩ = 80

♩ = 60

accel.

64

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Perc.

V.

Vc.

C. B.

*mf*

*p*

*mf* *p* *fff*

*mf* *mf*

*mf*

(senza sord.)

*mf*

*p* *p*

**2/4** **3/4** **3/8** **4/4** **3/16** **3/4** **3/8**

*ppp* *f* *fff*

*ppp* *f* *fff*

*p*

♩ = 80

70

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Perc.

V.

Vc.

C. B.

Goong

*p* *mp* *p* *f* *ff*

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

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

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

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

*p* *pp* *mf*

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

*p* *mf* *fp*

*p* *s.p.* *ord.* *mf* *fp*

**3/8** **4/4** **3/8** **2/4** **3/4** **4/4**

75

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Perc.

Cymbales

V.

Vc.

C. B.

*p* *f* *f* *pp* *fp* *f* *f* *f*

5 3 3 3 3 3 3 3

4/4 3/4 4/4

# SCENE 8c

Chez Genjuro. Il fait sombre. On voit Miyagi préparer la cuisine. Genjuro entre silencieusement dans la pièce.

$\text{♩} = 52$

*1*

Fl. b. *ppp* *p* *ppp*

Cl. b. *p*

cor *ppp* *p* *ppp*

Trb. *p* *p*

Perc. Wood chimes (mains) *f*

V. *ppp* *p* *ppp* *p* *pp* <sup>3</sup>

Vc. *pp* 5 5 3

C. B. *p* *p* *sempre* *p* *f* *sub.*

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

s.t. ord. <sup>8va</sup>

pizz. arco

*3*

6

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Perc.

V.

Vc.

C. B.

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

*f* *p*

*f* *p*

*f* *p*

*f* *p*

Cymbalum

*p*

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

*mf* *ppp* *f*

*ppp* *f* *p*

*ppp* *f*

accel. ....

**A** ♩ = 72

11

Fl. b. *mf* *f* *fff* *p* *fp*

C. ingl. *mf* *f* *p* *fp*

Cl. b. *mf* *f* *p* *fp*

cor *mf* *f* *fff* *fp*

Trb. *mf* *f* *fff* *f*

Cymb. *mf* *f* *fff*

**4/4**

V. *mf* *f* *fff* *pp* *fp*

Vc. *mf* *f* *fff* *f* pizz.

C. B. *mf* *f* *fff* *p < f* *mf* *f*



♩ = 60

14

Fl. b. *f* *ff* *pp*

C. ingl. *f* *ff* *pp*

Cl. b. *f* *ff* *pp*

cor *f* *pp*

Trb. *p*

Cymb.

Miyagi *ff* laissant tomber ses baguettes, de surprise  
Ah!

Genjuro *f* *p*  
Mi-ya- gi ! Je me suis fait at-ten - dre

V. *fp* *ff* *p* *pp*  
arco

Vc. *f*

C. B. pizz. *p*

♩ = 80

21

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Cymb.

Miyagi

Genjuro

V.

Vc.

C. B.

*f* *pp*

*f* *pp*

*f*

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

Grosse caisse

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

*pp* *mf*

*pp* *mf*

(pizz.) *f* arco *f*

Par - don - ne - moi \_\_\_\_\_

Toi ! \_\_\_\_\_



♩ = 80

31

Fl. b.

Trb.

Miyagi

Genjuro

V.

Vc.

C. B.

*pp* 6 *p* 3

*ff* **4** *ff*

*mf* 3

Et moi aus - si. Quel - le chan -

*p* 5

pizz.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 4/4 time, with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The instruments are Fl. b., Trb., Miyagi, Genjuro, V., Vc., and C. B. The vocal soloist (Genjuro) has the lyrics 'Et moi aus - si. Quel - le chan -'. The score includes various musical notations such as dynamics (*pp*, *p*, *ff*, *mf*, *p*), articulation (*pizz.*), and performance instructions (trills, slurs, and fingerings). The page number 31 is in the top left corner.

33

Fl. b.

*pp* *p* *pp*

Cymbalum

Cymb.

Genjuro

- ce, quel-le chan - ce, rien de gra - ve n'est ar-ri - vé !

V.

*p*


Vc.

*p*

C. B.

*p*

C ♩ = 52

Crotales 

36



Cymb. *pp* *pp* *pp*

Miyagi *p*  
Il dort...

Genjuro *pp* *p*  
Où est Ge-ni-chi... Mi-ya-gi, je... J'ai com-mis u-ne

V. *pp* *pp* 3

Vc. *pp* 3

C. B. *pp* 3

41 Perc. *pp*

Miyagi *p*  
 Ne t'ex-cu-se de rien, main-te-nant que tu es ren-tré.

Genjuro  
 gran-de fau - te...

V. *(pp sempre)*

Vc. *(pp sempre)*

C. B. *(pp sempre)*

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

accel. . . . . ♩ = 72

♩ = 60

44

Fl. b. *pp*  $\underbrace{\dots}_{3}$   $\underbrace{\dots}_{3}$

C. ingl. *pp*  $\underbrace{\dots}_{3}$

Cl. b. *pp*

cor *pp*

Miyagi *p*  $\underbrace{\dots}_{5}$   $\underbrace{\dots}_{3}$   $\underbrace{\dots}_{3}$   
 Ne par-le pas ain-si... Tu... tu... dois... ê -

Genjuro *p*  
 J'ai re-cou-vré la rai-son.

V.  $\underbrace{\dots}_{3}$   $\underbrace{\dots}_{3}$  s.t. *pp*

Vc.  $\underbrace{\dots}_{3}$  s.t. *pp*

C. B. arco  $\underbrace{\dots}_{3}$  *pp*



**D**

47

Fl. b. *pp* *pp*

C. ingl. *pp* *pp*

Cl. b. *pp* *pp*

cor *pp*

Trb. *pp*

soudrine cup  
ôter la sourdine

Miyagi  
- tre\_\_ fa - ti - gué. + +

Genjuro  
Je\_\_\_\_\_ suis re-ve-nu au pa - ys.

V. *(pp sempre)*

Vc. *(pp sempre)*

C. B. *f*

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

51

Fl. b. *fpp* *pp* *pp* *fpp*

C. ingl. *fpp* *p* *fpp*

Cl. b. *fpp* *pp* *fpp*

cor *fpp* *fpp* *fpp*

Trb. (senza sord.) *f*

Cymbal. *f* *pp*

4/4 *p* *f* *pp* *p* *mf* *f* *p* *mf*

Miyagi  
Viens... te... re - po - ser. te re-po-ser... te... Viens

Genjuro  
Je... suis... re-ve-nu... +... au pa-ys...

V. ord. *fpp* *fpp*

Vc. *pp* *pp* *fpp*

C. B. *pp*

54

Fl. b. *fp* *p* 3

C. ingl. 3 (*pp*) *fp*

Cl. b. 3 (*pp*) *fp* 3 (*p*)

cor *fp* (*p*)

Trb. *fpp* *fp*

Miyagi *f* *p* *f* 6 *pp* *p*  
 te re - po - ser. Viens te re-po-ser

Genjuro *f* 3 3 *f* 6 *pp* *f* 3 *pp*  
 Je suis re-ve-nu au pa - ys Je Je

V. 3 (*pp*) *f* *fp* *fp* 3

Vc. *pp* *fp* (*p*)

C. B. pizz. *f* *f* *f* arco (*p*)

rall.  $\text{♩} = 60$

57

Fl. b. *mf* *pp* 3 *pp* 3 3 3

C. ingl. 3 *pp*

Cl. b. *pp*

cor

Trb. 3 *pp*

Cymb. 5 *pp*

Miyagi Viens *p* Viens

Genjuro *p* Me voi - ci de re - tour. 3

V. *mf* 3 *pp* 3 5 3 3 (*pp*)

Vc. 3 *pp*

C. B. pizz. *pp* 3 3

**3**  
**4**

# SCENE 9

$\text{♩} = 80$

*Chez Genjuro. Il dort. Il est seul. Tobe s'approche et le réveille.*

*1* Prendre flûte

Fl. b.

C. ingl.

Cl. b.

cor

Trb.

Cymb.

(Cymbalum)

V.

Vc.

C. B.

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

*f* *p* *f* *pp* *f* *p* *f*

*pp*

*pp* *f* *p*

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

*f* *f* *pp* *f* *f*

*f* *arco* *pizz.* *arco*

**3/4** **3/8** **4/4** **3/4**

♩ = 60

7

C. ingl.

Cl. b.

cor

Trb.

Cymb.

V.

Vc.

C. B.

*pp* *f* *p* *f* *p*

*pp* *f* *pp*

*pp* *f* *pp*

*pp* *p*

*pp* *mf* *pp* *pp* *f*

*f* *pp* *f*

*pp* *pp* *f*

3 3

8 4

accel. . . . ♩ = 80

♩ = 60

13

Fl.

5 trill

*f* *p*

*p*

C. ingl.

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

3 3

prendre clarinette

Cl. b.

*f* *p*

cor

*f* *p*

Trb.

*f* *p*

Cymb.

*p*

**4/4**

V.

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

Vc.

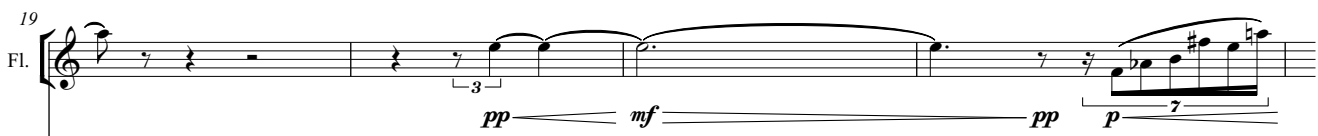
*f* *p*

C. B.

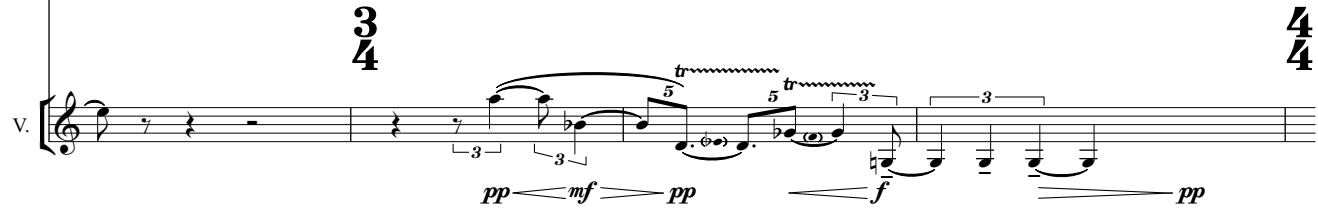
pizz.

*f*

accel. . . . .

19 Fl. 

Cymb. 

V. 



**E** ♩ = 80

23

Fl.

*f* *p*

*p* 3 3

C. ingl.

*f* *p*

Cl. Clarinette en Sib

*f* *p*

3 *p*

cor

*f* *p*

Trb.

*f* *p*

Perc. Grosse caisse

*f* *pp* *mf*

4/4 2/4

Tobe

*f* 3 *p* 3 *f* *p*

Gen-ju - ro, c'est toi! Gen - ju - ro, ré-veil-le - toi!\_

V.

*f* *p*

3 *p*

Vc.

*f* *p* 5 3 *f* 3 *p* 3 *p* 3

*t* *t* *t*

C.B.

pizz. arco

*f* *mf*

26

Fl.

C. ingl.

Cl.

cor

Trb.

Perc.

Tobe

V.

Vc.

C. B.

Caisse claire

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

*f* *ff* *p dolce* *fp*

2/4 4/4 2/4 3/8 3/4

Ho-la, O-ha - ma,

*f* *p* *fp*

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

rall. . . . .

30

Fl.

C. ingl.

Cl.

cor

Perc. Vibraphone

Tobe

V.

Vc.

C. B.

*p* *fp* *fp* *p* *mf* *mf* *p* *mf* *pp* *mf* *p* *p* *p*

*p dolce* *mf* *p*

3 3 3

3/4 2/4 3/4

viens voir !\_ Gen - ju - ro est de re - tour, Gen-ju - ro est par - mi nous !

**F**  $\text{♩} = 72$

35

Fl.

C. ingl.

Cl.

cor

Trb.

Perc.

Ohama

Tobe

Genjuro

V.

Vc.

C. B.

Prendre hautbois

*p*

*pp*

*p*

sourdine straight

*p*

*p*

*p dolce* 3

**3**

**16**

**4**

*pp* 3

Gen - ju - ro ! C'est toi ! Gen - ju - ro ! C'est toi !

*p* 3

Gen-ju-ro ! Ré - veil - le - toi !

*f*

*p*

To - - - be ! O -

*ppp* *mf* *p* *mf* *pp*

*ppp* *mf* *p* *mf* *pp*

*ppp* *mf* *p* *pizz.* *pp*

*pizz.*

*arco* 3

*arco* 3

*pizz.* 3



**G** ♩ = 72

43

Fl.

Htb.

Cl.

cor

Trb.

Perc.

Ohama

Tobe

Genjuro

V.

Vc.

C. B.

*pp* 3

*f sub.*  $\rightarrow$  *pp*

*f sub.*  $\rightarrow$  *pp*

*f sub.*  $\rightarrow$  *pp*

*f sub.*  $\rightarrow$  *pp*

*f*

*pp*

*f* 3

*pp*

*f sub.*  $\rightarrow$  *pp*

*pp*

*f sub.*  $\rightarrow$  *pp*

*f sub.*  $\rightarrow$  *pp*

*f sub.*  $\rightarrow$  *pp*

*pp*

*f* 3

*pp*

*f sub.*  $\rightarrow$  *pp*

*pp*

Cloches tubulaires

ju - - ro ! Gen - - ju - -

veil - le toi ré -

Nous voi-ci ré - u - nis comme a - vant. Mi - ya - gi !

*Il cherche Miyagi du regard et ne la trouve pas.*

*arco*

accel. . . . .

46 (tr) *ppp* *pp*

Htb. *pp* *pp* *sempre*

Cl. *pp*

cor *pp* *sourdine cup*

Trb. *pp*

Perc. Triangle *pp*

Ohama ro ! Gen - ju - - ro !

Tobe *ppp* *p* *f*

Genjuro Mi - ya - gi ! Viens - - - - - donc que je vous re-voie tous !

V. *pp* *sempre*

Vc. *pp* *sempre*

C. B. *pp* *sempre*

♩ = 80

49

Fl. *p* *f* *p*

Htb. *f* *p*

Cl. *mfpp* *f* *p*

cor

Trb. ôter la sourdine

Perc. *pp*

Ohama *(pp)*  
Gen - ju - ro

Tobe *pp*  
— ré - veil - le - toi !

Genjuro *P* *ff*  
— Mi-ya- gi ! où es - tu ? Miyagi, où es-tu ?

V. *(pp)*

Vc. *mfpp* *p* *f*

C. B. *(pp)* *p* *f*

4/4 3/8 4/4



**H** ♩ = 60

rall. ....

53

Fl. *pp* *p*

Cl. *f* *p*

cor *f* *p*

Trb. (senza sord.) *f* *p*

Perc. Grosse caisse *f* *pp*

4/4 *mf*

Tobe

Genjuro *mf*

V. *p* *mf* *p*

Vc. *f* *pp* *mf* *pp* *mf*

C.B. pizz. *f* arco *mf* *p*


Genjuro... Rêves-tu ?

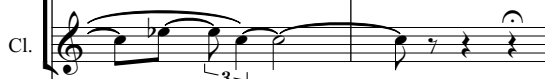
Moi, rêver ? Oui, en quelque sorte, je retrouve le bonheur après ce que nous avons vécu...

♩ = 52

♩ = 80

56

Fl. 

Cl. 

**3/4**

**2/4**

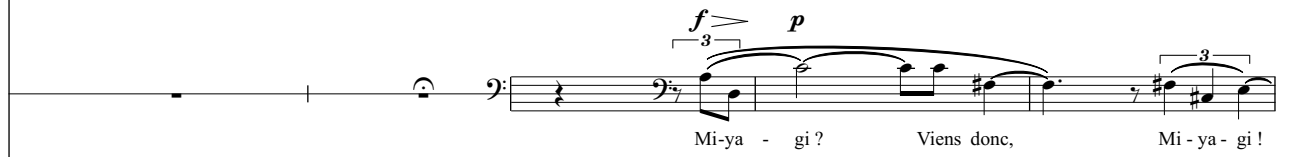
**4/4**

Ohama



Gen - - ju - ro,

Genjuro



Mi-ya - gi? Viens donc, Mi - ya - gi!

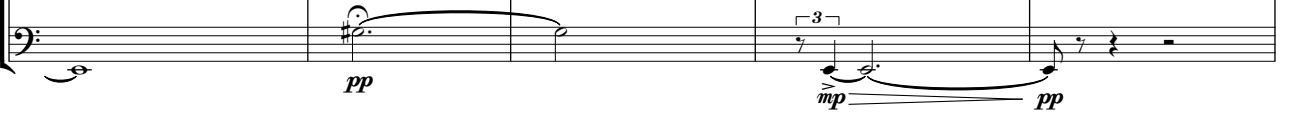
V.



Vc.



C. B.



61

Cl. *ffp*

cor *ff*

Perc. *f* Caisse claire

Ohama *mf*

Genjuro *f* Que dis-tu O -

V. *ppp* *mf* *pp* *pp*

Vc. *p f* *ppp* *mf* *p* *pp* (senza cresc.)

C. B. pizz. *p f* arco *pp* *p* pizz. *pp*

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

réveille-toi !  
Miyagi a été tuée par des soldats.

66

Fl. *p* *pp* *ppp*

Htb. *ffp* *p* *pp* *ppp*

Cl. *pp* *p* *pp* *ppp*

cor. *ff* *p* *pp* *ppp*  
sourd. wha-wha  
(tube central ôté)

Trb. *p* *pp* *ppp*

Perc. *p* *pp*

Ohama *mf* *mf*

Genjuro - ha - ma ?

V. *p* *pp* *p* *ppp*

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

C. B. *pp* *p* *p* *pp* *p* *ppp*

arco pizz.

Crotales Gongs

3/4 4/4

Lorsque nous avons laissé Miyagi débarquer avec Genichi et qu'elle est retournée vers le village, elle a rencontré des soldats qui l'ont tuée.

Genichi a survécu et le chef du village l'a retrouvé.

accel. . . . . ♩ = 72

73

Fl.

Htb.

Cl.

cor

Trb.

Genjuro

V.

Vc.

C. B.

ôter la sourdine

*p* *espress.*

*p* *pp* *ppp*

*p* *pp*

*p* *pp*

*ppp*

s.p. ord.

s.p. ord.

Mor - te, Mi-ya - gi Mais\_ cet - te fem - me que j'ai vue hier soir

♩ = 52

77

Fl. *(p espress.)* 3

Htb. *p* 3

Cl. *pp* 3 *mf > pp* *mf* 3 5

cor. *p* +

Trb. 3 3 *pp* *p*

Tobe *mf*

Genjuro *pp* 3 *mf > pp* *p* 3 5

V. *pp* 3 *mf > pp* *p* 3 5

Vc. *pp* 3 *mf > pp* *p* *f*

C. B. *pp* 3 *mf > pp*

Il n'y a personne dans la maison. Tu as rêvé, Genjuro...

dans la mai-son ?

82

Fl. *pp*

Htb. *pp*

Cl. *> p* *pp* *ff* *pp* *pp*

cor *pp* *ff* *pp*

Trb. *pp* *ff* *pp*

Cymb. *pp* *pp*

Ohama

Tobe

Genjuro

V. *pp* *ff* *p* *pp*

Vc. *p* *pp* *ff* *pp*

C. B. *pp* *ff* *pp*

Cymbalum

3/4 4/4

Pre-nez pi - tié d'el - le. Boud

Ré - veil - le - toi,

Mi - - -

pizz. arco

accel. . . . . ♩ = 72

86

Fl.

Htb.

Cl.

cor

Trb.

Ohama

Tobe

Genjuro

V.

Vc.

C. B.

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

3 3 4 4

- dha, pre - nez pi-tié d'el - - - le... Mo - rte,

Gen - ju - ro ! - - - Ré-veil - le - toi,

- - ya - gi ? Mi - - ya - - gi ?



accel. . . . . ♩ = 80

91

Fl. *p* *fpp* *fpp*

Htb. *p* *fpp* *fpp*

Cl. *fpp* *fpp*

cor *ppp* *fpp*

Trb. *p* *ppp* *fpp*

Cymb. *(p)*

4/4

Ohama *(p)* *f*  
Mi - ya - gi est mo - rte. Pre - nez pi - tié d'el - le. Mo - rte,

Tobe *(p)* *f* *f*  
Mor - - - te, Mi - ya - gi est mor - te. Ré - veil - le

Genjuro *(p)* *f*  
Pour - - - quoi es - tu mor - te, Mi -

V. *p* *fp*

Vc. *f* *p* *fp* *fp*

C. B. *p* *f* pizz.

94

Fl. *fpp* *fpp*

Htb. *fpp* *fpp*

Cl. *fpp* *fpp*

cor *fpp* *fpp*

Trb. *pp*

Ohama  
Mi-ya-gi est mor - te.

Tobe  
toi, Gen - ju - ro! Tu as fait un rê - ve.

Genjuro  
- ya - gi? +

V. *p dolce* *(p)*

Vc. *fp f p* *ppp*

C. B. *f*

**3** **4**  
**8** **4**

99

Fl.

Htb.

Cl.

Cymb.

V.

Vc.

*p dolce*

*p*

*mf*

*pp*

*pp*

*p*

Cymbales

*ppp*

*mf*

*ppp*

*ppp*

*pp*

*pp*

*p*

# L

103

Fl. *pp*

Htb. *pp*

Cl. *pp*

Perc. *(senza cresc.)*

Miyagi *p* Mor - te? Je ne suis pas mor - te. *f* Je suis\_ *p* à vos cô-tés, je suis\_

V. *pp*

Vc. *pp*

M

107

Trb.

Trumpet staff with notes and dynamics. The staff is in bass clef. It contains several measures of rests followed by notes in the final measures. Dynamics include *p*.

Perc.

Percussion staff with Tam-tam and dynamics. It features a Tam-tam symbol and notes with dynamics *ppp* and *p*.

Miyagi

Miyagi vocal line with lyrics and dynamics. The lyrics are: "a - vec vous... Ne crai-gnez rien, je suis au-près de vous. Mor - tes...". Dynamics include *pp*, *mf*, and *p*. There are also triplets and a 3/16 time signature.

C. B.

C. B. bass line with dynamics and articulation. It includes dynamics *f* and *pp*, and articulation markings *pizz.* and *arco*. There is also a triplet marking.

accel. . . ♩ = 72

113

Cl. *p* *mf* *pp*

Trb.

Perc. Cymbales *pp* (senza cresc.)

Miyagi Vos il - lu - sions sont mor - tes. Sur les pier - res, sur la pous - siè - re,

Vc. pizz. arco *p* *pp* *p*

C. B. *p*

2/4 3/4 2/4 3/16 4/4

accel. ....

120

Fl. *p*

Htb. *p*

Cl. *p*

cor *p*

Trb. *p*

Perc. *p*

Miyagi  
plui - e d'au - tom - ne. Re - ve - nez i - ci, d'où vous *f*

V. *p* (*p*)

Vc. (*p*)

C. B. *p* *pizz.* arco (*p*)

♩ = 80

**N** ♩ = 60

123

Fl.

Htb.

Cl.

cor

Trb.

Perc.

Miyagi

V.

Vc.

C. B.

*ppp* *mf* *pp*

*ppp* *mf* *pp*

*mf* *pp*

*pp*

*f* *p*

*mf* *pp* *pp*

*mf* *pp* *pp*

n'au-riez ja-mais dû par - tir, Re- viens, Gen-ju - ro !

3 4





131

Fl. *p* *ppp* *p* *ppp* *p* *pp* prendre flûte basse

Htb. *p* *pp* *p* *pp* *p* *pp* prendre cor anglais

Cl. *p* *pp* *p* *pp* *p* *pp* prendre clar. basse

cor *p* *pp* *p* *pp* *p* *pp*

Trb. *p* *ppp* *p* *pp*

Perc. *(senza cresc.)* *p* Crotales

V. *p* *ppp* *p* *ppp* *p* *pp*

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

C. B. *p* *ppp* *p* *pp* (IV) (III)

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

EPILOGUE

Genjuro travaille seul auprès de son tour. Le fantôme de Miyagi l'encourage avec bienveillance.

$\text{♩} = 60$

Clarinette basse en Si $\flat$

Cl. b.

cor

Trb.

Perc.

Wood chimes (mains)

$\frac{4}{4}$

V.

Vc.

C. B.

*ppp*

*ppp* *p* *ppp*

*pp*

*mf*

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

pizz. *p* *mf* *p* *mf* *pp*

arco *pp*

pizz. *mf* *p*

sourine cup

s.p. ord. s.p. ord.

3 3 3 3 3 3 5 7

7

Flûte basse

Fl.b.

Cl.b.

cor

Trb.

Perc.

Cloches tubulaires (l.v.)

Grosse caisse

V.

Vc.

C. B.

Musical score for measures 7-11, featuring parts for Flute Bass (Fl.b.), Clarinet Bass (Cl.b.), Cor Anglais (cor), Trumpet (Trb.), Percussion (Perc.), Violin (V.), Viola (Vc.), and Cello/Double Bass (C. B.).

**Flute Bass (Fl.b.):** Starts with a triplet of eighth notes (*ppp*), followed by a half note (*p*), and then rests.

**Clarinet Bass (Cl.b.):** Features a half note (*p*), a triplet of eighth notes (*ppp*), and a half note (*p*), with a *pp* dynamic in the final measure.

**Cor Anglais (cor):** Includes a half note (*ppp*), a half note (*p*), and a half note (*p*).

**Trumpet (Trb.):** Plays a half note (*p*), a triplet of eighth notes (*ppp*), and a half note (*p*), with a *pp* dynamic in the final measure.

**Percussion (Perc.):** Features tubular bells (*pp*) and a snare drum (*pp*) in the final measure.

**Violin (V.):** Includes a triplet of eighth notes (*ppp*) and a half note (*ppp sempre*).

**Viola (Vc.):** Starts with a half note (*p*) and a half note (*pp*), followed by a half note (*pizz.*), and a half note (*arco*) with a triplet of eighth notes (*ppp*).

**Cello/Double Bass (C. B.):** Features a triplet of eighth notes (*p*), a half note (*mf*), and a half note (*p*), with a triplet of eighth notes (*mf*) in the final measure.

Performance instructions include *s.p.* (sordando) and *ord.* (ordinario) for the Viola, *pizz.* (pizzicato) for the Viola, and *arco* (arco) for the Viola.

Time signatures  $\frac{3}{4}$  and  $\frac{4}{4}$  are indicated.

accel.

♩ = 100

13

Fl.b. *p* *pp*

Cl.b. *ppp* *p* *sfz*

cor *pp* *p* *sfz*

Trb. *p* *ppp* *ppp* *p* *pp*

Perc. *pp* *ff*

V. *tr* *ord.* *tr* *sfz* *pp* *s.t.*

Vc. *pizz.* *arco* *ppp* *mp poco espress.*

C. B. *arco* *p* *ppp* *p*

Cymbales

ôter la sourdine

17

Fl.b. *ppp* *pp* *ppp* *ppp*

C. ingl. *pp* *pp* *pp* *pp*

Cl.b. *ppp* *pp* *ppp*

cor *ppp* *pp*

Perc. *tr* *pp*

V. *(pp sempre)*

Vc. *pp* (non vibr.) s.p. ord.

C. B. pizz. *pp* arco

Fl.b. *pp* *ppp* *f sub.*

C. ingl.

Cl.b. *pp* *pp* *f sub.*

cor *ppp* *pp* *f sub.*

Trb. (senza sord.) *pp* *f sub.*

Perc. Grosse caisse *pp* *pp* *f sub.*

**3/4      4/4**

V. *ppp* *p* *pp* *p* *pp*

Vc. *f sub.*

C. B. *f sub.*

**O** ♩ = 52

28

Fl.b. *p*

C. ingl. *p*

Cl.b. *p*

cor *p*

Trb. *p*

Perc. Triangle  Grosse caisse  *p*

Miyagi *p dolce* *mf* *p*

Fais tour-ner le tour... Fais\_\_ tour-ner le tour... Les\_\_\_\_\_ for-mes sont bel- les...

V. *p* *pp*

Vc. *p* *pp*

C. B. *p* *pp*



Perc. *f*

Miyagi *f* *p* *mf* *p*

Je suis impatient de voir ces poteries

V. *pp* *p* *pp* s.p. ord.

Vc. *mf* *p* 3

35

Fl.b.

C. ingl.

Cl.b.

cor

Trb.

Perc.

Miyagi

V.

Vc.

C. B.

*mf* *p* **3** **4** **4** *p* *3* *3*

*es* *ter-mi-né - es.* *Tra-vai-ller en paix,*

*s.p.* *ord.* *p* *ppp* *sffz mf* *pp*

*arco* *pp* *s.p.* *ord.* *pizz.* *arco* *sffz* *ppp*

*pizz.* *f* *p* *mf* *sffz*



**P**

43

C. ingl.

Perc.

Miyagi

V.

Vc.

C. B.

Cymbalum

*pp*

*p*

*p*

*pp sempre*

*pp sempre*

*pp sempre*

Nous a-vons vu d'é-tran-ges cho - ses, n'est-ce pas ? Main-te-nant que tu es de-ve-nu l'hom - me

46

Cymb.

Miyagi

que je rê-vais que tu sois, Main-te- nant... moi, je ne suis plus par-mi vous \_\_\_\_\_

*pp*

**4**  
**4**

V.

ord.

Vc.

C. B.

*f*

*f*

*f*

49

Fl.b. *p*

Cl.b. *p*

cor *p* *pp* *mf*

Trb. *p* *pp* *mf*

Cymb. *pp* Grosse caisse

Miyagi *p* 3 3  
 Mais c'est ain-si que va la vie, n'est-ce pas ?

V. *pp* *p* 3

Vc. *pp* *p*

C.B. *pp* *p*