

113039

SYLVIO LAZZARI



EFFET DE NUIT

Tableau Symphonique

D'APRÈS UNE POÉSIE DE

PAUL VERLAINE

Partition d'Orchestre

ALPHONSE LEDUC 
3, Rue de Grammont, PARIS

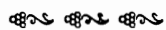
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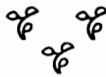
Liste


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Effet de Nuit



La nuit. La pluie. Un ciel blafard qui déchiquette
De flèches et de tours à jour la silhouette
D'une ville gothique éteinte au lointain gris.
La plaine. Un gibet plein de pendus rabougris
Secoués par le bec avide des corneilles
Et dansant dans l'air noir des giges non pareilles,
Tandis que leurs pieds sont la pâture des loups.
Quelques buissons d'épines épars, et quelques houx
Dressant l'horreur de leur feuillage à droite, à gauche,
Sur le fuligineux fouillis d'un fond d'ébauche.
Et puis, autour de trois livides prisonniers
Qui vont pieds nus, deux cent vingt-cinq pertuisaniers
En marche, et leurs fers droits, comme des fers de herse,
Luisent à contre-sens des lances de l'averse.

Paul Verlaine (Eaux-Fortes)

Nachtstimmung

Nacht. — Eisger Regen. — Ein bleifahler Himmel,
Zerfetzt von den Turm=und Dachreiterspitzzen
Der grau verschwimmend fernen gothschen Stadt. —
Dort, in der Ebne Einsamkeit, ein Galgen;
Unheimlich schwärmen Raben um inn her
Und die Gehängten baumeln in der Luft
Vollführead einen unerhörten Reigen;
An ihren Füßen aber nagt der Wolf.
Ein karg Gesträuch. Stechpalmen da und dort,
Die aus der dürrn Heide drohend spriessen. —
Und sieh! Ein Zug gar seltsam in der Ferne
Drei arme Schächer führen sie zum Richtplatz.
Er nähert sich; die Hellebarden blitzen
Und unter schweren Schritten dröhnt die Erde.

(Frei nach der Dichtung von Paul Verlaine)

Nota



A défaut de Contrebasses à 5 cordes, la moitié des Contrebasses baissera la 4^e corde à l'*ut* jusqu'au n^o 1.



A défaut d'un Contrebasson, on fera jouer la partie par deux bassons.



Les Harpes joueront alternativement les passages à brusque modulation (pages 4, 14—18).



A défaut d'une très bonne Clarinette Basse on fera jouer les deux soli (pages 2—3, et 37) par le Violoncelle Solo.



Pour obtenir le grand diminuendo page 12, on ne fera jouer que la moitié des Violoncelles et des Contrebasses à partir de la 3^e mesure.

EFFET DE NUIT

TABLEAU SYMPHONIQUE

SYLVIO LAZZARI

Lento. (52 = ♩)

2^{es} Flûtes

3^e Flûte
Petite Flûte

2 Hautbois

Cor Anglais

2 Clarinettes
en Si^b

Clarinette Basse
en Si^b

2 Bassons

C.-Basson
3^e Basson

Lento. (52 = ♩)

4 Cors à pistons
en Fa

3 Trompettes
en Fa

3 Trombones
et Tuba

Timbales
La-Ut-Mi

Tambour

Triangle

6^{ss}e Caisse
et Cymbales

Lento. (52 = ♩)

2 Harpes

Lento. (52 = ♩)

1^{rs} Violons

2^{ds} Violons

Altos

Violoncelles

C.-Basses
à 4 et à 5 Cordes

Divisi.

pp

Fl.

H.

C.A.

Cl. 1^o p

Cl. bass. p

Bons. 1^o p

C.Bon.

Cors. p

Tromp.

Tromb.

Tuba

Timb. *tr* *sf*

HARPES *mf* *p* *sf* *pp*

à 2

2^o SOLO

1^o SOLO

p *sf* *pp* *Très calme.*

Changez le LA en LA^b.

6 6 6 6 6 6

pp *Très calme.*

This musical score page features multiple staves for various instruments. The instruments listed on the left are Flute (Fl.), Horn (H.), Clarinet Alto (C.A.), Clarinet (Cl.), Clarinet Bass (Cl. ass.), Bassoon (B^{on}), Bassoon (B^{on}), Cor Anglais (Cors), Trumpet (Tromp.), Trombone (Tromb.), Tuba (Tuba), and Euphonium (imb.). The score is divided into three measures. The first measure includes dynamic markings of *mf* and a *3^o* fingering instruction for the Flute. The bottom section of the page contains complex bass line passages with sixteenth-note patterns and slurs, with the number '6' appearing below several notes.

Elargissez un peu.

Poco accel.

Rit.

The musical score is arranged in a standard orchestral layout. The vocal soloist part is written in a single staff with lyrics in French and Italian. The instrumental parts are grouped by instrument type. The woodwinds (Flute 1, Horn, Clarinet in A, Clarinet in Bass, Bassoon, Contrabassoon) and strings (Horn, Trombone, Tuba, Timpani) have parts that correspond to the vocal lines. The score includes various performance markings such as *Poco accel.*, *Elargissez un peu.*, *Rit.*, *f*, *p*, and *Dim.*. There are also numerical markings like 1^o, 2^o, 3^o, 4^o and 3^o indicating specific passages or techniques. The lyrics for the vocal soloist are: *Poco a poco crescen-do.* and *Elargissez un peu.* The score is for the instrument A.L. 10, 837.

Fl. *p*

H. *p*

C.A. *p*

Cl. *p*

Cl. Bass. *p*

Rein. *p*

Cors. *p*

pp

2 Più lento. (60 = ♩)

C.A. *pp* *En dehors.*

Cl. Bass. *pp*

Cors. *1^o Molto espress. p*

Tromp. *1^o Molto espress. p*

2 Più lento. (60 = ♩)

pp

pp

pp

pp

pp

Fl.

H.

C.A. *En dehors.* *Cresc. e poco accel.*

Cl.

Cl. Bass. *p Cresc. e poco accel.*

Bons.

C.Bon. *Prenez le 3^e Bon.* *p Cresc. e poco accel.*

Cors.

Tromp.

Tromb.

Tuba

Timb.

pp *pp* *pp* *pp* *pp*

Dim. *Dim.*

12 *12* *12* *6* *12*

Appass. *Cresc. e poco accel.* *Cresc. e poco accel.* *Cresc. e poco accel.* *Cresc. e poco accel.*

Rit. *Rit.* *Rit.*

3

1^o tempo.

Poco animato. (80 = ♩)

Fl.

H.

C.A.

Cl.

Cl. Bass.

B.ons

1^o tempo.

Poco animato. (80 = ♩)

Cuivrez

Cresc.

Cors

Tromp.

Tromb.

Tuba

Fimb.

3

1^o tempo.

Poco animato. (80 = ♩)

Encore un peu plus animé. (92 = ♩)

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page: Fl. (Flute), H. (Horn), C.A. (Clarinet in A), Cl. (Clarinet), Cl. bass (Clarinet in Bass), B. (Bassoon), Cors (Trumpet), Tromp. (Trumpet), Tromb. (Trumpet), Tuba, Timb. (Timpani), and 4^{me} Corde (Violin). The score is divided into measures, with various performance markings such as *Leggiero*, *pp*, *f*, *Cresc.*, *Marc.*, *Pizz.*, and *Cresc.* indicating dynamics and articulation. The tempo marking at the top is *Encore un peu plus animé. (92 = ♩)*. The score includes complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like *pp*, *f*, *Cresc.*, and *Marc.*. The woodwind and string sections have specific markings like *1^o Leggiero*, *2^o*, and *3^o* indicating different parts or techniques. The brass section has markings like *Marc.* and *f*. The string section has markings like *Marc.*, *f*, and *Pizz.*.

Fl. *mf Cresc.* *f* *ff* 2^a colla 1^a

H. *Cresc.* *mf* *f* *ff* 3^o

Cl. A. *mf* *f* *ff*

Cl. Bb. *mf Cresc.* *f* *ff*

Bass. *mf* *f* *ff*

Cous. *mf* *f* *ff*

Cora. *mf* *f* *ff*

Tromp. *Cresc.* *f* *ff*

Tromb. *ff*

Tuba *ff*

Timb. *ff*

Tri. *ff*

Cym. *ff*

Arco. *ff*

Avec la baguette en feutre.

4 1^o tempo. (Lento)

Fl.

H.

C.A. *Calme.*
p

Cl.

Cl. bass *Calme.*
p

Bons *2^o Calme.*
p

C.Bon

Cors

Tromp.

Tromb.

Tuba

Timb.

4 1^o tempo. (Lento)

Arco.
pp
Arco.
pp
pp
pp

pp

This page of a musical score, numbered 14, features a rehearsal mark of 5 in a box. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Horn (H.), Clarinet in A (C.A.), Clarinet in C (Cl.), Clarinet in Bass (Cl. bass), Bassoon (Bous.), Contrabassoon (C.B.), Cor Anglais (Cora.), Trumpet (Tromp.), Trombone (Tromb.), Tuba, and Timpani (Timb.). The Harp (HARPES) is positioned below the woodwinds. The bottom section includes strings: Violin I, Violin II, Viola, Violoncello (Cello), and Double Bass (Bass).

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The music is marked with dynamics such as *pp* (pianissimo) and *p* (piano). Performance instructions include *Espress.* (Espressivo) and *4^e* (fourth finger). The Harp part features a complex, arpeggiated texture with sixteenth-note patterns. The woodwinds and strings provide harmonic support and melodic lines, with some instruments playing *pp* throughout the piece.

Fl.

H.

C.A.

Cl.

Cl. bass.

Bass.

Cor.

1^{re} Espress. p

Tromp.

Tromb.

Tuba

Timb.

2^e

1^{re} Cresc.

2^e

Cresc.

Cresc.

Cresc.

Cresc.

Fl.

H. *Cresc. molto.*

C.A. *Cresc. molto.*

Cl. *Cresc. molto.*

Cl. bass.

Bon. *Cresc. molto.*

C.Bon.

Corn. *Cresc. molto.*

Tromp. *Cresc. molto.*

Tromb. *2^a Cresc.*

Tuba *Cresc.*

Timb.

1^{re} *Cresc.*

2^e

3^e

4^{re}

Molto espress.

p Cresc. molto.

12

p Cresc. molto.

12

Cresc. molto.

Cresc. molto.

Cresc. molto.

Fl.

H.

Cl. A.

Cl. bass.

Bass.

C.Bass.

Tromp.

Tromb.

Tuba

Timb.

à 2

1^{re}

2^e

3^e

Prenez le 3^e B⁰⁰

Changez le LA^b en LA^c.

f

p *Espress.*

pp

7 Lento. (54=♩) Animato non troppo. (96=♩)

Fl. *ff* 6 6 6 6

Fl. *ff*

H. *ff* 6 6 6 6

C.A. *ff* 6 6 6 6

Cl. *ff* 6 6 6 6

Cl. bass. *ff*

Bass. *ff*

C.B^{na} *ff*

Cors. *ff* Lento. (54=♩) Animato non troppo. (96=♩)

Cuivrez. *f* 1^{re} *mf* Bouché.

Tromp. *ff* *f*

Tromb. *ff*

Tuba *ff*

Fiab. *ff*

HARPES

Changez DO-SI# MIb-RE# SOLb-FA#

7 Lento. (54=♩) Animato non troppo. (96=♩)

8^e Largement.

Arco. *ff* *fp* *pp*

Arco. 6 6 6 6 *ff* *fp* *pp*

Arco. *ff* *fp* *pp*

Arco. *ff* *fp* *pp*

p 3 3 3 3

Lento.

Animato non troppo.

Fl. *ff* *ff* *f*

Pte Fl. *ff* *ff* *ff*

H. *ff* *ff* *f*

C.A. *ff* *ff* *f*

Cl. *ff* *ff* *f*

Cl. bass *ff* *ff* *f*

Bons *ff* *ff* *mf*

C.B^{on} *ff* *ff* *mf*

Cois *ff* *ff* *f* *1^o + +* *mf* *Bouché* *p*

Tromp. *ff* *ff* *p*

Tromb. *ff* *ff* *p*

Tuba *ff* *ff* *p*

Timb. *ff* *ff* *p*

Cym. *f* *ff* *p*

Changez le D0 en D0#

Changez

DO# - Réb
Mi - Fab
SOL
LA# - Sib

Gliss.

Lento. *ff* *ff* *pp*

Animato non troppo. *pp* *p* *p*

8

a 2

FL. *ff* *fff* Col 1^{re} Fl.

H.

C.A.

Cl. *ff* *Molto marc.* *fff*

Cl. bass.

Bons. *fff* *f Dim.* *à 2*

C. Bop.

Cors. *ff* *Molto marc.* *fff* *f Dim.*

Tromp. *ff* *Molto marc.* *fff*

Tromb.

Tuba

Timb. *fff* *f* *Molto dim.*

Tri.

Cym.

Tam tam.

8

Changez DO# en MI

fff *f* *f Dim.* *f Dim.* *f Dim.*

Cédez un peu. *A tempo.* *à 2* *p* *Cédez.* *mf* *A tempo.*

Fl.

Pte Fl.

H.

C.A.

Cl.

Cl. bass.

Bons.

C. Bon.

Cors.

Tromp.

Tromb.

Tuba.

Timb.

Tri.

Cym.

Tam. Jam.

Cédez un peu. *A tempo.* *p* *Cédez.* *mf* *A tempo.* *Cresc.*

Arco. *Pizz.* *p* *Cresc.* *mf* *Cresc.*

Fl. *f* *Dim. sempre.* *p*

Picc. Fl. *f* *Dim. sempre.* *p*

H. *f* *Dim.* *f* *1^o* *2^o Cresc.* *mf*

C.A. *f* *Dim. sempre.* *f* *3* *2^o Cresc.* *mf*

Cl. *f* *Dim. sempre.* *f* *3* *2^o Cresc.* *mf*

Cl. Bass. *f* *Dim. sempre.* *f* *3* *2^o Cresc.* *mf*

Bass. *f* *Dim. sempre.* *f* *1^o* *3* *2^o Cresc.* *mf*

Tromp. *f* *Dim. sempre.* *f* *3* *2^o Cresc.* *mf*

Tromb. *f* *Dim. sempre.* *f* *3* *2^o Cresc.* *mf*

Tuba *ff* *Dim. sempre.* *ff* *tr* *tr* *tr* *tr* *tr* *Cresc. poco a poco.* *p*

Tia.b. *ff* *Dim. sempre.* *ff* *tr* *tr* *tr* *tr* *tr* *Cresc. poco a poco.* *p*

Avec sourdines Pizz. 3 *pp* *Otez les sourdines.*

Avec sourdines. Pizz. 3 *pp* *Otez les sourdines.*

pp *Pizz. 3* *Cresc. poco a poco.* *Arco. 6* *6*

pp *Arco.* *Dim. sempre.* *ff* *Dim. sempre.* *pp* *Cresc. poco a poco.*

ff *Dim. sempre.* *pp* *Cresc. poco a poco.*

9 Molto agitato.

Fl. 3^e G^{de} Fl. *f* *Cresc.* *ff*

H. *f* *Cresc.* *ff*

C.A. *ff*

Cl. *ff*

Cl. bass. *ff*

FR^{ns} *f* *Cresc.* *ff*

C.B^{ns} *f* *Cresc.* *ff*

Cors *Cresc.* *ff* *Molto agitato.*

Tromp. *Cresc.* *ff*

Tromb. *p* *Cresc.* *ff*

Tuba *p* *Cresc.* *ff*

Timb. *tr* *ff* *Changez le MI en RÉ et le LA en SOL*

Tri. *p* *Cresc.* *ff*

Molto agitato.

Riten.

à 2

The score is arranged in two systems. The top system includes staves for Flute (Fl.), Horn (H.), Clarinet in A (C.A.), Clarinet in G (Cl.), Clarinet in Bass (Cl. bass), Bassoon (Bass), Contrabassoon (C.Bass), Cor Anglais (Cora), Trombone (Tromp.), Trombone (Tromb.), Tuba, Snare Drum (Tamb.), Triangle (Tri.), and Cymbals (Cym. G.C.). The bottom system is for the Piano (P).

Key markings and features include:

- Tempo:** Tempo di Marcia funebre (72 = ♩)
- Performance Instructions:** *Riten.* (Ritardando) and *f* (forte).
- Rehearsal Mark:** A boxed number '10' indicating the start of the main section.
- Instrumentation:** Full orchestral and piano ensemble.
- Complexity:** The piano part features intricate rhythmic patterns, including triplets and sixteenth-note runs.

Fl.

H.

C.A.

Cl.

Cl. bass.

Bass.

C. Bass.

Cors.

Tromp.

Tromb.

Tuba.

Cmb.

Tam.

Tri.

Gym.

Cymb. et G. C.

Changez le RÉ en FA.

This musical score is for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are Flute (Fl.), Horn (H.), Clarinet Alto (C.A.), Clarinet (Cl.), Clarinet Bass (Cl. bass), Bassoon (Bass.), Contrabassoon (C. Bass.), Cor Anglais (Corns), Trumpet (Trump.), Trombone (Tromb.), Tuba, Tom-tom (Tomb.), and Tam-tam (Tam.). The score is written in 3/4 time and features a variety of dynamics and articulations. Key markings include *Cresc.*, *Molto cresc.*, *Marc.*, *Appass.*, and *Molto cresc.*. The percussion parts include a snare drum and a tam-tam. The woodwinds and brass parts show complex rhythmic patterns and melodic lines. The score is divided into measures, with some measures containing multiple rests or specific articulations. The overall texture is dense and dynamic, with a clear progression from *p* to *Molto cresc.* throughout the piece.

Poco allarg.

11

Rall.

A tempo.

Fl. *ff*

H. *ff*

C.A. *ff*

Cl. *ff*

Cl. bass. *ff*

B^{ons} *ff*

C. Bon *ff*

Cors *ff*

Tromp. *ff*

Tromb. *ff*

Tuba *ff*

Timb. *ff*

Tam *ff*

Cym. *ff*

Soutenez le son.

Rall. *sf*

A tempo. *p*

3^u

Poco allarg.

11

Rall.

A tempo.

Fl. *ff*

H. *ff*

C.A. *ff*

Cl. *ff*

Cl. bass. *ff*

B^{ons} *ff*

C. Bon *ff*

Cors *ff*

Tromp. *ff*

Tromb. *ff*

Tuba *ff*

Timb. *ff*

Tam *ff*

Cym. *ff*

Rall. *p*

A tempo. *p*

This page of a musical score, numbered 34, features a variety of instruments. The top staves include Flute (Fl.), Horn (H.), Clarinet in A (C.A.), Clarinet in C (Cl.), Bassoon (Bous), and Contrabassoon (C.B^o). The middle section contains the Horns (Corns), Trumpets (Tramp.), Trombones (Tromb.), and Tubas. The bottom section includes Timpani (Tam.) and a string section with four staves. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. It includes several dynamic markings: *p* (piano), *mf* (mezzo-forte), and *Cresc.* (crescendo). Articulation markings such as *1º*, *2º*, *3º*, and *4º* are used to indicate first, second, third, and fourth endings. The music shows a general upward trend in volume and intensity across the page.

Fl. *f* *ff* *ff* *ff*
 H. *f* *ff* *ff* *ff*
 C.A. *f* *ff* *ff* *ff*
 Cl. *f* *ff* *ff* *ff*
 Cl. bass. *f* *ff* *ff* *ff*
 Bsns. *f* *ff* *ff* *ff*
 C.Bsn. *f* *ff* *ff* *ff*
 Cors. *f* *ff* *ff* *ff*
 Tromp. *f* *ff* *ff* *ff*
 Tronb. *f* *ff* *ff* *ff*
 Tuba *f* *ff* *ff* *ff*
 Tnab. *f* *ff* *ff* *ff*
 Tam. *f* *ff* *ff* *ff*
 Tri. *f* *ff* *ff* *ff*
 Cym. G.C. *f* *ff* *ff* *ff*

Rit. A tempo. Rit. A tempo. Rit. A tempo.

Fl. *pEspress.*

Cl. *p*

B^{on} *p* *Espress.*

Cors *p*

Tromp. *pp*

Otez la sourdine.

Otez la sourdine.

Otez la sourdine.

Sempre dim.

Sempre dim.

Sempre dim.

3^e 4^e Cors *Morendo.*

Tromp. *Morendo.*

Rit.

