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RÉCIT
DES DERNIERS
TEMPS DE LA
CITÉ D'ANI

- pour Quatuor de Violoncelles -

- opus 9 -

(1993/97, rév.2001 – durée : ca. 17')

RÉCIT DES DERNIERS TEMPS DE LA CITÉ D'ANI

A Adagio sostenuto (♩=48)

durée : 17'

4 + 6 + 4

Violoncelle I

Violoncelle II

Violoncelle III

Violoncelle IV

pizz. *pp*

IV° c, scordatura : Do => Si♭ *pizz.* (sons réels ; seule la partie séparée est notée en transposition avec doigtés ordinaires)

pp

5 + 5 + 6

I

II

III

IV

IV° c. *Glissando* *pp*

poco p

p

p

B 4 + 4 + 6

I

II

III

IV

arco *pp*

arco *ppp* *con sordino*

poco p *pp* *ppp*

3 + 4 + 4

6 + 6

5.

I

II

III

IV

sul pont.

ord.

poco p

pp

sul pont.

pp

arco con sordino

ppp

$$3 + 5 + 4$$

The first system of the musical score for 'The Swan' from 'The Nutcracker' consists of four staves, labeled I, II, III, and IV. Staff I (Treble clef) begins with a measure marked '6' in a box, followed by a melodic line with a 'sul pont.' (sulf ponticello) instruction. Staff II (Bass clef) provides harmonic support. Staff III (Bass clef) includes a triplet marked 'ord.' and 'poco p'. Staff IV (Bass clef) features a triplet. The system concludes with a double bar line.

4 + 4 + 5

7

I *p* *mp*

II *poco p*

III *mp* *p*

IV *pp* *poco p*

3 + 3 + 6

8

I *pp*

II *pp* *8va*

III *sul pont.* *ord.* *poco p*

IV *pp*

6 + 4 + 3

9

I *poco p* *p*

II *8va - sul pont.* *ord.* *poco p* *p*

III *p*

IV *p* *Gliss.* *mp*

5 + 5 + 7

10

I *mp* *p* *ff*

II *p* *ff*

III *mp* *sf* *mp* *ff*

IV *ff*

C Misterioso et inquieto (♩=42)

11

I *pp* 4 + 8

II *pp* senza vibrato

III *pp* senza vibrato

IV *pp* *pizz.*

12

I 7 + 5

II *pp* *sul tasto*

III *pp* *sul tasto*

IV *pp* *arco sul tasto*

4 + 3 + 5

13

sul tasto

pp

8 + 4

14

p

3 + 5 + 4

15

ord.

p

mp

poco sf

pp

p

pp

ord.

mp

ord.

ord.

4 + 5

16

I *mp espress.*

II *senza sord.*

III *poco mf* *poco p*

IV *sul pont.* *mp* *pp*

mp

4 + 4 + 4

- - - en serrant un peu - - -

17

I *mf*

II *p* *mp* *mf*

III *poco p* *mf*

IV *senza sord. ord.* *pp* *mf*

D Largo, ad libitum

7 + 3 + 3

18

I

II *morendo*

III *senza sord.* *pp* *8va*

IV *f* *pp* *ppp*

19

I *p*

II

III *sul tasto*
ppp *pp*

IV *Glissando* 3

20

I *sul pont.*

II *ppp* 3

III *ppp* 4 5 5

IV 3

21

I *ord.*
mp *p* *mp* 3

II *p* 5 *mp*

III *p* *mp* 4 3

IV *p* *mp* 3

- - - *en serrant brusquement* - - -

5 + 6

[illegible]**E** Implacabile (♩=98)[illegible]

26

I

II

III

IV

arco

poco mf

f

pizz.

arco

f

poco mf

f

28

I

II

III

IV

sul pont.

ord.

30

I

II

III

IV

32

I

II

III

IV

34

I

II

III

IV

mf

36

I

II

III

IV

mp

38 Poco meno mosso (♩=88)

First system of musical notation (measures 38-39) for four staves (I, II, III, IV). The key signature has one sharp (F#) and the time signature is 4/4. Measure 38 features a half rest on staff I, a half note on staff II, and a half note on staff III. Measure 39 features a half note on staff I, a half note on staff II, and a half note on staff III. Dynamics include *mp* (mezzo-piano) and *poco p* (poco piano).

Second system of musical notation (measures 40-41) for four staves (I, II, III, IV). The key signature has one sharp (F#) and the time signature is 4/4. Measure 40 features a half note on staff I, a half note on staff II, and a half note on staff III. Measure 41 features a half note on staff I, a half note on staff II, and a half note on staff III. Dynamics include *p* (piano) and *poco p* (poco piano). A *Glissando* is indicated on staff IV.

F Largo, ad libitum

Third system of musical notation (measures 42-43) for four staves (I, II, III, IV). The key signature has one sharp (F#) and the time signature is 4/4. Measure 42 features a half note on staff I, a half note on staff II, and a half note on staff III. Measure 43 features a half note on staff I, a half note on staff II, and a half note on staff III. Dynamics include *pp* (pianissimo) and *poco p* (poco piano). The instruction *quasi psalmodando* is present. A large **5 + 5 + 3** is written across the staves. A *quasi psalmodando* instruction is also present on staff IV. A *5* (finger number) is indicated on staff IV.

43

I

4 + 4 + 4

II

poco p

III

pp

IV

pp

44

I

mp

poco mf

II

morendo

III

morendo

IV

G Très retenu (♩ = 44)

45

I

II

sul tasto

pp

III

poco p espress.

IV

ppp mormorando

47

I

II

III

IV

poco p

*p*₃

pp $\flat$

49

I

II

III

IV

mf subito

sul tasto

pp

pp

pp

H Poco più mosso ma sempre rubato (♩=48)

51

I

II

III

IV

poco p

poco p

4 + 4

52

5 + 5

I

II

III

IV

ord.

poco mf

Glissando

poco mf

53

5 + 6

I

II

III

IV

(molto vibrato)

mp

54

3 + 5

I

II

III

IV

mf

Glissando

Poco più animato (♩=52)

55

First system of musical notation (measures 55-56). It features four staves (I, II, III, IV) with various musical notations including treble and bass clefs, key signatures, and dynamic markings such as *f*, *mp*, and *(molto vibrato)*. The notation includes slurs, ties, and triplets.

56

Second system of musical notation (measures 56-57). It continues the musical piece with four staves (I, II, III, IV) and various musical notations including slurs, ties, and triplets.

4 + 4

--- en serrant un peu ---

57

Third system of musical notation (measures 57-58). It features four staves (I, II, III, IV) with various musical notations including *pizz.*, *f*, *mp*, *mf*, and *poco p*. The notation includes slurs, ties, and triplets.

I Drammatico (♩ = 64)

4 + 5

3 + 6

arco

58

I

II

III

IV

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

b *o*

4 + 6

Un peu plus serré (♩ = 69)

60

I

II

III

IV

3 *5* *declamando* *sffz* *f* *5*

5 + 5

61

I

II

III

IV

f *poco mf* *mf* *f* *8va* *poco f*

62 4 + 4 + 4

I *mf*
 II *mp*
 III *poco mf*
 IV *mf*

5 + 5

I
 II
 III
 IV *poco mf*

4 + 5 - - - en serrant brusquement - - -

I *mp*
 II
 III *mp*
 IV *en dehors* *mf* *poco f* *sf*

Très retenu (♩=44)

65

6 + 5

p

mp

pp

J Molto febrile (♩=104)

66

pp

pizz.

mf

pp

pp

68

arco ord.

mf

arco sul tasto

pp

pizz.

f

arco ord.

pp

sul tasto

ord.

pp

poco sf

70

poco mf

sul pont.

ord.

pp

ord.

poco p

pizz.

mf

72

ord.

f

pp

p

pp

pp

arco

pizz.

mf

arco

pp

74

f en dehors

pp

pp

76

I *poco f* 3 *mf*
 II *sul pont.* 6 6 *poco p* *sul tasto* *pp* 3 6
 III 6 *pp* 6
 IV *pp* 6 6 3 6

78

I *ff*
 II *pp* 6 6
 III *ord.* 6 6
 IV 6 3 *sul pont.* 6 *poco p*

80

I *mf*
 II
 III
 IV *ord.* 6 *pp* *sul tasto* 3

K Minaccioso (♩=44)

4 + 6

82

I *ff*

II *ord.* *ff*

III *ord.* *ff*

IV *ord.* *ff* *sffz attacca*

5 + 4

84 *sul pont.*

I *mf*

II *mp* *sul pont.*

III *sul pont.* *mp* *mf*

IV *mf* *mp*

ord.

85

I *poco mf*

II *ord.* *poco mf*

III *sul pont.* *ord.*

IV *poco mf* *poco f*

4 + 4

86

I

II

III

IV

poco mf

--- en serrant peu à peu ---

87

I

II

III

IV

f

88

I

II

III

IV

3 + 3

89

First system of musical notation (measures 89-90). It consists of four staves labeled I, II, III, and IV. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. A double bar line is present between measures 89 and 90.

Dynamic markings: *f* (forte) in measure 89, *IV°* (quarta diminuita) in measure 90.

90

Second system of musical notation (measures 90-91). It consists of four staves labeled I, II, III, and IV. The music continues from the previous system. A double bar line is present between measures 90 and 91.

Dynamic markings: *poco f* (poco forte) in measure 90, *Glissando* in measure 91.

91

Third system of musical notation (measures 91-92). It consists of four staves labeled I, II, III, and IV. The music continues from the previous system. A double bar line is present between measures 91 and 92.

Dynamic markings: *ad lib.* (ad libitum) in measure 91, *ff* (fortissimo) in measure 92.

A Tempo Largo

92

sul pont. **ff** *ord.* **pp**

sul pont. **ffz** *ord.* **pp**

sul pont. **ff** *ord.* **pp**

sul pont. **ff** *ord.* **pp**

L Vivace inquieto (♩=104)

93

pizz. **mf** *arco sul tasto* **p** *3*

sul tasto **pp** *3*

sul tasto **pp** *3*

sul tasto **pp** *3* *mf*

sul tasto **pp** *3* *f* *pizz.*

95

pizz. *arco sul pont.* *ord.* *3* *pizz.* *Glissando*

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

pizz. *arco* **poco mf** **f** **p** *3*

pizz. *arco sul pont.* *ord.* *3* *Col legno* **f**

arco sul pont. *ord.* *3* *pizz.* *Glissando* *arco sul tasto* *5* *Col legno* *pizz.* *3* **f**

97 *arco* *Col legno* *arco*

I *f* *mp*

II *pizz.* *f* *arco sul tasto* *mp*

III *pizz.* *mp* *arco sul tasto*

IV *arco* *mp*

99 *en retenant quelque peu* **A Tempo Largo**

I *p* *ord.* *ff*

II *Col legno* *p* *poco mf* *arco ord.* *ff*

III *p* *ord.* *ff subito*

IV *ord.* *ff subito*

M **Presto frenetico possibile**

101

I *pizz.* *pp* *p* *arco*

II *pizz.* *p* *arco* *pizz.*

III *pizz.* *pp* *p*

IV *pizz.* *p*

103

pizz.

mf

mp

arco 3

mp

sf *Gliss.*

p

105

pizz.

Glissando

mp

mp

sf *Gliss.*

pizz.

mp

arco 3

pizz.

poco mf

Gliss.

107

pizz.

Gliss.

arco

pizz.

poco mf

p

f subito

p

mp

Gliss.

109

I *Gloss.* *poco f* *arco* *pizz.* *poco mf* *Gloss.* *Sub*
 II *Glissando* *sffz* *mp*
 III *f subito* *mp*
 IV *Glissando* *poco mf* *arco* *pizz.* *Glissando* *mp*

111

I *sffz* *mp*
 II *Glissando*
 III *arco* *pizz.* *poco mf* *f*
 IV *poco mf* *arco* *pizz.*

113

I *Glissando* *arco* *pizz.* *poco f* *f* *Glissando*
 II *arco* *pizz.* *poco f* *mp*
 III *arco* *pizz.* *poco f*
 IV *arco sul pont.* *pizz. ord.* *poco f* *mp* *poco f*

115

- - - en serrant un peu - - -

I *arco* 3 *pizz.*
 II *arco sul pont.* *pizz. ord.*
 III *arco* 8va *pizz.*
 IV *poco f*
sffz *poco f*

117

I *arco* *pizz.*
 II *poco f*
 III *sffz*
 IV *sffz* *poco f* *arco* 5 *pizz.*
ff

119

I *8va* *sffz* *f* *arco*
 II *ff*
 III *arco* 5 *pizz.* *sffz*
 IV *f* *arco* *pizz.* *arco* 5 *pizz.* *sffz*

N Ad libitum : Prestissimo possibile (ca 30'')

121

I *pp* *Glissando*

II *pp* *Glissando*

III *pp*

IV *pp*

($\cap$ = légers et prestes coups de doigts en trémolos sur les cordes)

122

I *Glissando*

II *Glissando* *Glissando*

III

IV

- - - poco a poco rit. - - -

123

I *perdendosi sin al niente*

II *Glissando* *perdendosi sin al niente*

III *perdendosi sin al niente*

IV *perdendosi sin al niente*