

Score

# Le temps disparut

## Romance pour bansuri & orchestre

Lades Neffous & Clakos'sanseï

♩ = 90

Piccolo

Bansuri

Flute

Oboe

Bass Oboe

Clarinet in B<sup>flat</sup>

Bass Clarinet

Bassoon

English Horn

Horn in F

Vibraphone

Classical Guitar Y.SOROKA 1

Harp

Strings I

Strings II

Strings III

Strings IV

Strings V

©Lades Neffous & Clakos'sanseï

## Le temps disparut

Musical score page 2 for "Le temps disparut". The score consists of 15 staves, each with a key signature of two sharps (F major). The measures shown begin at measure 7.

- Picc. (Piccolo):** Playing eighth-note pairs with grace notes.
- Fl. (Flute):** Playing eighth-note pairs with grace notes.
- Ob. (Oboe):** Playing eighth-note pairs with grace notes.
- B♭ Cl. (B-flat Clarinet):** Playing eighth-note pairs with grace notes.
- B. Cl. (Bass Clarinet):** Playing eighth-note pairs with grace notes.
- Bsn. (Bassoon):** Playing eighth-note pairs with grace notes.
- E. Hn. (E-flat Horn):** Playing eighth-note pairs with grace notes.
- Hn. (Horn):** Playing eighth-note pairs with grace notes.
- Vib. (Vibraphone):** Playing eighth-note pairs with grace notes.
- Cl. Gtr. Y.SOROKA I (Clarinet/Guitar Y.SOROKA I):** Playing eighth-note pairs with grace notes.
- Hp. (Harp):** Playing eighth-note pairs with grace notes.
- Str. I (String I):** Playing eighth-note pairs with grace notes.
- Str. II (String II):** Playing eighth-note pairs with grace notes.
- Str. III (String III):** Playing eighth-note pairs with grace notes.
- Str. IV (String IV):** Playing eighth-note pairs with grace notes.
- Str. V (String V):** Playing eighth-note pairs with grace notes.

Measure 7 starts with a measure of rest followed by a measure of eighth-note pairs with grace notes. Measures 8 through 10 show a repeating pattern of eighth-note pairs with grace notes. Measures 11 through 13 show a similar pattern. Measures 14 through 16 show a different pattern. Measures 17 through 19 show another pattern. Measures 20 through 22 show yet another pattern. Measures 23 through 25 show a final pattern before the section ends.

## Le temps disparut

3

13

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

20

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

5

25

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

30

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

7

36

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

36

37

## Le temps disparut

*41*

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

9

47

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

52

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

11

56

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

56

56

56

56

56

56

56

56

56

56

56

56

pp

## Le temps disparut

6l

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

*p*

68

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl. *pp*

Bsn.

E. Hn. *pp*

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

74

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

15

8I

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

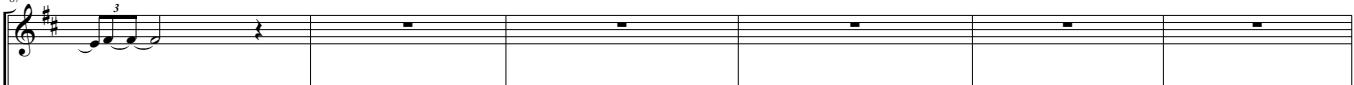
Str. III

Str. IV

Str. V

## Le temps disparut

87

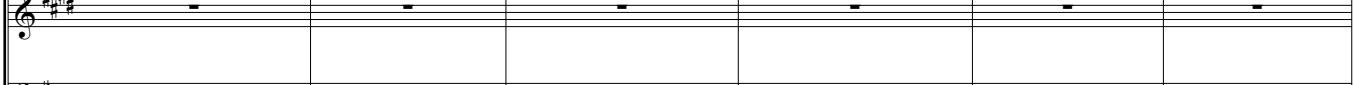
Picc. 

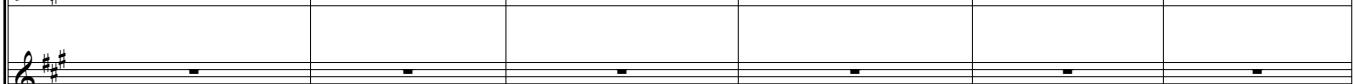
Fl. 

Ob. 

B♭ Cl. 

B. Cl. 

Bsn. 

E. Hn. 

Hn. 

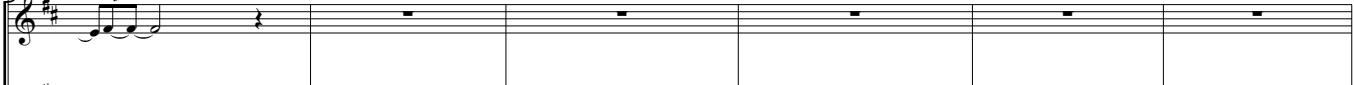
Vib. 

Cl. Gtr.  
Y.SOROKA I 

Hp. 

Str. I 

Str. II 

Str. III 

Str. IV 

Str. V 

93

Picc. -

Fl. -

Ob. -

B♭ Cl. -

B. Cl. -

Bsn. -

E. Hn. -

Hn. -

Vib. -

Cl. Gtr.  
Y.SOROKA I

Hp. -

Str. I -

Str. II -

Str. III -

Str. IV -

Str. V -

**p**

**pp**

**B**

## Le temps disparut

99

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn. *p*

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

This musical score page shows a multi-part arrangement for orchestra and strings. The instrumentation listed includes Piccolo, Flute, Oboe, Bassoon, Bass Clarinet, Clarinet Y. SOROKA I, Horn, Vibraphone, Double Bass, and Strings (Str. I, Str. II, Str. III, Str. IV, Str. V). The time signature is 99, and the key signature is two sharps. The strings (Str. III and Str. IV) feature intricate sixteenth-note patterns, while the woodwind section (Clarinet Y. SOROKA I, Bassoon, Bass Clarinet, Horn, and Vibraphone) provides harmonic support. The double bass part is also present. The score is written on multiple staves, with dynamic markings like 'p' for piano and specific articulations such as grace notes and slurs.

## Le temps disparut

19

104

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

109

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

II4

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

## Le temps disparut

119

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

123

Picc.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), B. Cl. (Bassoon), Bsn. (Bassoon), E. Hn. (E-flat Horn), Hn. (Horn), Vib. (Vibraphone), Cl. Gtr. Y.SOROKA I (Y.SOROKA's Cello), and Hp. (Double Bass). The score is numbered 123 at the beginning of each staff. The instrumentation includes woodwind, brass, and string sections. The strings consist of five staves labeled Str. I through Str. V. The music features various rhythmic patterns, including sixteenth-note figures and sustained notes, with some measures containing rests. Measure numbers 3 and 3 are indicated above certain notes in the woodwind and brass sections.

## Le temps disparut

128

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

This musical score page shows a complex arrangement for orchestra and piano. The top section includes parts for Piccolo, Flute, Oboe, Bassoon, Bassoon/Corno, Clarinet/Y.Soroka I, Horn, Vibraphone, Double Bass/Violoncello, and Piano. The bottom section includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 128 time, with measures 1 through 10 shown. The piano part (Piccolo) has two staves: the upper staff uses treble clef and the lower staff uses bass clef. The strings (Violins I, II, Violas, Cellos, Double Bass) have four staves each, using both treble and bass clefs. The woodwind and brass parts (Flute, Oboe, Bassoon, Clarinet, Horn, Vibraphone) have single staves using either treble or bass clef. Measure 1 starts with a rest followed by eighth-note patterns in the woodwinds and brass. Measures 2-3 show more intricate patterns, including sixteenth-note figures in the woodwinds and brass, and eighth-note chords in the strings. Measures 4-5 continue with similar patterns, with some changes in dynamics and articulation. Measures 6-7 show more sustained notes and sustained chords. Measures 8-9 show more rhythmic complexity, with sixteenth-note figures and eighth-note chords. Measure 10 concludes with a final set of patterns.

134

Picc.

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

E. Hn.

Hn.

Vib.

Cl. Gtr.  
Y.SOROKA I

Hp.

Str. I

Str. II

Str. III

Str. IV

Str. V

This musical score page contains two measures of music, numbered 134 and 135. The instrumentation listed on the left includes Picc., Fl., Ob., B♭ Cl., B. Cl., Bsn., E. Hn., Hn., Vib., Cl. Gtr. Y.SOROKA I, Hp., Str. I, Str. II, Str. III, Str. IV, and Str. V. Measure 134 consists primarily of rests across all parts. Measure 135 begins with a dynamic of 8. The strings (Str. II, Str. III, Str. IV, Str. V) play eighth-note patterns, with Str. II and Str. IV featuring grace notes and slurs. The woodwind and brass parts remain mostly silent or play single notes.