

G rard ZINSSTAG

Divagations
(2021)

RICORDI

Formation

1 flûte (flûte alto et piccolo)

1 lupophone :



1 clarinette en si bémol (aussi clarinette basse et clarinette contrebasse en si bémol)

1 basson (contraforte ou à défaut un contrebasson)

1 percussion (1 exécutant)

1 grosse caisse symphonique

1 plaque tonnerre (thunder sheet) & Sandblock

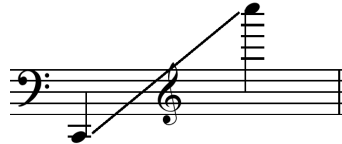
1 grande cymbale

1 tam-tam (assez grave)

1 jeu de roto-toms (4 hauteurs)

1 glockenspiel

1 grand marimba (5 octaves) :



1 harpe (légèrement amplifiée si possible)

[1 CD, optionnel]

1 piano

1 violon

1 alto

1 violoncelle

Les instruments sont écrits en sons réels.
Les altérations valent pour toute la mesure.
Durée d'exécution : environ 25 minutes

Besetzung

1 Flöte (Altflöte und Piccolo)

1 Lupophon :



1 Klarinette in b (auch Bassklarinette in b und Kontrabassklar. in b)

1 Fagott (Kontraforte oder Kontrafagott)

1 Schlagzeug (1 Spieler) :

1 grosse Trommel

1 Donnerblech (thunder sheet) & Sandblock

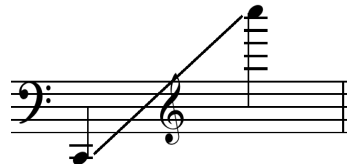
1 grosser Becken

1 tamtam (ziemlich tief)

1 Set Rototoms (4 Höhen)

1 Glockenspiel

1 grosser Marimba (5 Oktaven) :



[CD, optional]

1 Harfe (möglichst leicht verstärkt)

1 Klavier

1 Geige

1 Bratsche

1 Cello

Die Instrumente sind klingend notiert.
Die Vorzeichen gelten für den ganzen Takt.
Aufführungsdauer : etwa 25 Minuten

Linard Bardill gewidmet

Dédié à Linard Bardill

I Lento / Agitato.....	1
II Agitato / Comodo.....	52
III Inquieto / Agitato.....	88

*Kompositionsauftrag des World Ethic Forum Pontresina
mit der Unterstützung der SUISA Stiftung*

*Commande du World Ethic Forum Pontresina
avec la soutien de la fondation SUISA*

Divagations

dédié à Linard Bardill

Gérard ZINSSTAG

3/4 Lento (♩ = 56) **I** **4/4** Subito agitato (♩ = 116)

Flûte

Lupophone

Clarinette basse en sib

Basson

Grosse caisse
ppp

Thunder Sheet (Sandblock)

Cymbale
ppp

Tam-tam
mf

Roto-toms

Glockenspiel

Marimba
ff

3/4 Lento (♩ = 56) **4/4** Subito agitato (♩ = 116)

Harpe
mp

Piano
p, *f*, *ff*

Accordéon
ppp

3/4 Lento (♩ = 56) **4/4** Subito agitato (♩ = 116)

Violon

Alto

Violoncelle

5

Fl.

Lupoph.

Cl. B.

Bsn.

Gr. C.

Cymb.

Mar.

Hp.

P.

Acc.

VI.

Alto

Vc.

3/4 Lento (♩ = 56)

4/4 Agitato (♩ = 116)

ff

f

ppp

pp

mp

f

f

pp

ppp

f

pp

mp

f

pp

ppp

f

pp

ppp

f

ff

28.6"
9.2.82
Montage 01

3
4 Lento (♩ = 56)

4
4 Agitato (♩ = 116)

Fl. *f* *ff* *ff*

Lupoph. *f* *ff* *ff*

Cl. B. *ff* *ff* *ff*

Bsn. *ff* *ff* *ff*

Thunder *p* *f*

Cymb. *f*

Mar. *f*

3
4 Lento (♩ = 56)

4
4 Agitato (♩ = 116)

Hp. *f*

P. *f* *ff* *ff*

Acc. *p* *f*

3
4 Lento (♩ = 56)

4
4 Agitato (♩ = 116)

VI. *ff* *ff* *ff*

Alto *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

12

Fl. $\frac{3}{4}$ Lento ($\text{♩} = 56$) $\frac{4}{4}$
pp

Lupoph. *p*

Cl. B. *pp*

Bsn. *pp*

Gr. C. *pp*

Thunder *pp* \rightarrow *f*

Mar. *ff*

$\frac{3}{4}$ Lento ($\text{♩} = 56$) $\frac{4}{4}$

Hp. *f* *ff* *mf*

P. *ff*
Ped. Red. 8va

Acc. *ff* *mf* *ff* *pp*

$\frac{3}{4}$ Lento ($\text{♩} = 56$) $\frac{4}{4}$

VI. *ff* *p*

Alto *ff* *p*

Vc. *ff* *p*

15 **4/4** Agitato (♩ = 116)

Fl. *ff* *p*

Lupoph. *ff* *p*

Cl. B. *ff* *p*

Bsn. *ff* *p*

Gr. C. *fff* *pp*

Mar. *f* *p*

4/4 Agitato (♩ = 116)

Hp. *f*

P. *f* *mf* *ff* *mp* *ff*

Acc. *ff* *mp* *mp*

4/4 Agitato (♩ = 116)

VI. *ff* *mp* *mf*

Alto *ff* *mp* *mf*

Vc. *ff* *mp* *mf*

18

Fl. *p* *f* *ff*

Lupoph. *p* *f* *ff*

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

Bsn. *p* *f* *ff*

Gr. C. *f* *pp*

Roto-t. *f* *mp*

3/4 Lento (♩ = 56) 4/4 Agitato (♩ = 116)

Hp. *f* *mp* *f*

P. *ff* *ff*

Acc. *pp*

VI. *p* *ff*

Alto *p* *ff*

Vc. *p* *ff*

21 Fl. 3/4

Lupoph.

Cl. B.

Bsn.

Roto-t. *ff* *f* *mp* *ff* *f* *mp*

Hp.

P. *f* *Red.*

Acc. *ff* *pp*

VI. *f* *ff* pizz.

Alto *f* *ff* pizz.

Vc. *f* *ff* pizz.

22

23

24

25

3/4 Lento (♩ = 53) **5/4** **4/4**

Fl.

Lupoph.

Cl. B.

C. Bsn. *Muta in Contraforte (C. Bsn.)*

Gr. C.

Tam.

Mar. *(frotter avec le bâton cannelé)*

3/4 Lento (♩ = 53) **5/4** **4/4**

Hp.

P.

Acc.

3/4 Lento (♩ = 53) **5/4** **4/4**

VI.

Alto

Vc. *arco*

29

Fl. *p*

Lupoph. *pp* *p*

Cl. B. *pp* *p*

C. Bsn. *p*

Mar. (simile) *p* *mp*

Hp. *mf*

P. (ordin.) *mf*

Acc. (loco)

VI. arco (léger. agité, rubato assai ed espr.) *p* (léger. trop bas)

Alto arco (léger. agité, rubato assai ed espr.) *p*

Vc. sul pont. ordin. (léger. agité, rubato assai ed espr.) *p*

Detailed description: This page of a musical score covers measures 29 to 32. It features ten staves for various instruments. The Flute (Fl.) part begins with a *p* dynamic and includes a triplet in measure 30. The Lupophony (Lupoph.) part starts with *pp* and moves to *p*. The Clarinet Bass (Cl. B.) and Bassoon (C. Bsn.) parts also feature *p* dynamics and triplets. The Maracas (Mar.) part is marked (simile) and includes *p* and *mp* dynamics. The Horns (Hp.) part has a *mf* dynamic. The Piano (P.) part is marked (ordin.) and *mf*. The Accordion (Acc.) part is marked (loco). The Violin (VI.) part includes the instruction 'arco (léger. agité, rubato assai ed espr.)' and 'léger. trop bas'. The Alto part includes 'arco (léger. agité, rubato assai ed espr.)'. The Viola (Vc.) part includes 'sul pont.' and 'ordin. (léger. agité, rubato assai ed espr.)'. Dynamics range from *pp* to *mf*. Performance instructions include triplets, *loco*, *arco*, and *sul pont.*

33

Fl. *mf* *mp*

Lupoph. *p*

Cl. B. *pp*

C. Bsn. *mp*

Mar. *pp* *mf* (bâton cannelé) *p* *f*

Hp. *sf* *mf* (ord.)

P. *sf* *sf* (étouffer juste devant l'agraffe) (étouffer un peu plus haut)

Acc. *mf*

VI. *mf*

Alto *mf*

Vc. *mf*

Detailed description: This page of a musical score, numbered 10, contains measures 33 through 35. It features ten staves for various instruments: Flute (Fl.), Lupophone (Lupoph.), Clarinet in Bass (Cl. B.), Bassoon (C. Bsn.), Maracas (Mar.), Harp (Hp.), Piano (P.), Accordion (Acc.), Violin (VI.), Alto, and Viola (Vc.). The Flute part begins with a triplet of eighth notes and continues with a melodic line, marked *mf* and *mp*. The Lupophone part has a long note followed by a rest and then a note marked *p*. The Clarinet in Bass part has a long note followed by a rest and then a note marked *pp*. The Bassoon part has a long note followed by a rest and then a note marked *mp*. The Maracas part starts with a rest, followed by a note marked *pp*, then a note marked *mf*, and later a note marked *p* and *f* with the instruction "(bâton cannelé)". The Harp part has a rest, followed by a note marked *sf* with an 8th octave marking, and later a note marked *mf* with an 8th octave marking and the instruction "(ord.)". The Piano part has a rest, followed by a note marked *sf* with a 2nd octave marking, and later a note marked *sf* with the instruction "(étouffer un peu plus haut)". The Accordion part has a triplet of eighth notes followed by a note marked *mf*. The Violin, Alto, and Viola parts all have triplet markings and melodic lines. The Viola part has a 5th octave marking.

36

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

Lupoph. *mf* *p* *mp* *p*

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

C. Bsn. *p* *pp* *mp* *pp* *mp*

Mar. *p* *lento* — *rapido* (sim.) *p*

Hp. *mf* (ord.) *mp* *mf*

P. (ordin.) *mf* *mp* (loco) *p* (agraffe) *sf* (ordin.) *mf* 3

Acc. *f* *mp*

VI. arco *p* *f*

Alto arco *p < f* *p* *f* *p < f* *p f* *p f* *p f* *p* 5

Vc. *pp* *f* *sf* *pp* estr. pont. →

39

Fl. *pp* *mp* *pp* *mp*

Lupoph. *pp* *p*

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

C. Bsn. *mp* *f* *mf* *pp*

Tam. *p* *p* *mf* *mp*

Mar. *mf mp p* *mp* *mf* *mf* *mp*

Hp. *mp* *sf* *mf*

P. *mp* *f* *mf*

Acc. *p* *pp* *f* *mf*

VI. *p* *mp* *p* *pp*

Alto *p* *p* *pp*

Vc. ordin. *p* *f* estr. pont. *p* ordin. *pp*

frotter le rebord (bag. du marimba)

3

5

5

6

6

8^{va}

Meno lento (♩ = 60)

42

Fl. *p* *mp* *mf*

Lupoph. *pp* *f*

Cl. B. *pp* *f*

C. Bsn. Muta in Basson (Basson) *mf*

Gr. C. *mp*

Tam. (cf. mes. 40) 5 *p*

Mar. 6 *p* *mf*

Meno lento (♩ = 60)

Hp. *sf* *sf* *mf*

P. *mp* *f* 6 *8^{va}* *ped.*

Acc. *p* *p*

Meno lento (♩ = 60)

VI. *ppp*

Alto *pp* *p* *mf*

Vc. *p* *p* *pp* *estr. pont.* *pizz.* *ff* *arco* *f*

45

Fl. *mp*

Lupoph. *mp* *p* *ppp* Muta in Hautbois

Cl. B. *mf* *mp* *ppp*

Bsn. *mp* *ppp*

Gr. C. *mp* *mf* *pp*

Tam. (frotter) 5 *pp* (batt.) 5 *mp*

Hp. *mf* *mp*

P. *mp* 6 *pp* 6 *pp* 6 *pp* 8^{vb}

Acc. *ppp* *p* *mp* *mf*

VI. *mf* *mp* *pp*

Alto *mp* *pp*

Vc. *mp* *pp*

48

Fl. *PPP* **3/4** Muta in Piccolo **4/4** *fp* *ff*

Htb.

Cl. B. Muta in Clarinette sib *fp* *ff*

Bsn. *fp* *ff*

Gr. C. marc. *mp* *pp* *ff*

Tam. (frotter) 5

Hp. **3/4** **4/4** *ff*

P. *p* *pp* (loco) *ff*

Acc. *pp* *mp* *f* *p* *f* *p*

VI. *mp* *PPP* **3/4** **4/4** *fp*

Alto *fp*

Vc. *fp*

Detailed description: This page of a musical score, numbered 15, contains staves for Flute (Fl.), Horn in B-flat (Htb.), Clarinet in B-flat (Cl. B.), Bassoon (Bsn.), Grand Cymbal (Gr. C.), Tam-tam (Tam.), Harp (Hp.), Piano (P.), Accordion (Acc.), Viola (VI.), Alto Saxophone (Alto), and Violoncello (Vc.). The score is divided into two main sections by a double bar line. The first section is in 3/4 time, and the second is in 4/4 time. The Flute part starts at measure 48 and includes a key signature change to one sharp (F#) for the second section. Dynamics range from *ppp* to *ff*. The Piano part features complex rhythmic patterns, including triplets and sixteenth-note runs, with a 'loco' section. The Harp part has a 'frotter' effect in the first section. The Grand Cymbal and Tam-tam parts have specific performance instructions like 'marc.' and '5'. The Viola and Alto Saxophone parts have long, sustained notes. The Violoncello part also has long, sustained notes. The score concludes with a repeat sign.

♩ = ♩
Stesso tempo, ma agitato assai (♩ = 120)

51

Picc. *ff* *mf* *mp* *f* *p*

Htb. *ff* *mf* *mp* *f* *p*

Cl. *ff* *mf* *mp* *f* *p*

Bsn. *ff* *mf* *mp* *f* *p*

4/4

Mar. *ff* *mf* *p* *mf*

Stesso tempo, ma agitato assai (♩ = 120)

Hp. *mf* *mp*

4/4

(loco)

P. *ff* *f* *mf* *mp*

8^{va} *ff* *f* *mf* *mp*

Acc. *ff* *mf*

Stesso tempo, ma agitato assai (♩ = 120)

VI. *ff* *f* *mf* *p* (senza)

Alto *ff* *f* *mf* *p* (senza)

Vc. *ff* *f* *mf* *p* (senza)

4/4

53 **4/4** **3/4**

Muta in Flauto gr.

Picc. *p* *ppp*

Htb. *p* *ppp*

Cl. *p* *ppp*

Bsn. *pp* *ppp*

Gr. C. *mf*

Thunder *pp*

Cymb. *pp*

Mar. *mp* *ff*

4/4 **3/4**

Hp. *mp* *f*

P. *mf* *8va... Ped.*

Acc. *f* *p* *mp* *pp* *p* *pp*

4/4 **3/4**

VI. *mf* *mp* *p* *pp*

Alto *mf* *p*

Vc. *mf* *mp* *gliss.*

3/4

57

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

Hrb. *p* *pp* *p* *pp*

Cl. *p* *mp* *pp*

Bsn. *p* *mp* *p* *pp*

Gr. C. *pp* *pp*

Cymb. *l. vibr.*

3/4

Hp. *mp*

P. *mp*

Acc. *p* *mf* *mp* *p* *mp* *p*

3/4

VI. *mp* *p* *pp* *mp*

Alto *p* *ppp*

Vc. *f* *p* *mp* *mp*

estr. pont. → ord. → estr. pont. → ord. → estr. pont. → ord.

tenuto

4
4

61

Fl.

Htb.

Cl.

Bsn.

Thunder

Tam.

Mar.

p

f

f

mp

pp

mf

5

6

4
4

Hp.

P.

Acc.

p

f

ff

mp

f

mf

f

8^{va}

Red.

4
4

VI.

Alto

Vc.

pp

ff

f

mp

pizz.

arco

3

64

Muta in Piccolo

Fl. *p* *pp*

Hrb. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Gr. C. *mp* *pp*

Hp. *f* *f*

P. *mf* *mf* *p* *mp* *p*

Acc. *mf* *mp* *mp* *p*

VI. *p* *pp*

Alto *pp* *pp*

Vc. *pp* *pp*

66

Picc. *pp* *mp* *pp*

Htb. *mp* *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Cymb. *pp* *mp* *pp*

Tam. *pp* *mp* *pp*

3/4

Harp. *f* *f* 5

P. *p* *mp* *Red*

Acc.

3/4

VI. *p* *pp* *mp*

Alto *pp* *mp*

Vc. *pp* *mp*