

PEUPLADES VI

POUR TIMBALES

Πέλοψ

GILLES RAYNAL 2023

PEUPLADES VI

Pélops pour Timbales

Le Péloponnèse, magnifique péninsule grecque, possède un relief montagneux et des côtes extrêmement découpées qui nous offrent de merveilleux paysages.

Son nom vient de Pélops, personnage important de la mythologie grecque, connu pour son habilité dans les courses de chars.

Cette région, péninsule devenue île avec le canal de Corinthe, a motivé la majeure partie de mes voyages. Elle est pour moi, une source d'inspiration sans limite, et j'ai donc entrepris, ce mois d'août 2023, d'écrire une oeuvre pour percussion, dédiée à mon cher ami Attilio Terlizzi .

B Vers le bord

C Au centre

N Position Normale

Durée 9 mn

PEUPLADES VI

Pélops pour Timbales

PER IL MIO CARO AMICO ATTILIO TERLIZZI

GILLES RAYNAL LE 1er SEPTEMBRE 2023

♩ = 68

Timpani

1 3 4

5 N B .rit.

pp p

2 Glissando B

pp p pp pp

3 p ff

Glissando N B rit.

subito p

6 sempre p rit. a tempo accel. —

8 IL PIÙ RAPIDAMENTE POSSIBILE p

SENZA BRIO

cinque a sol

4
9 (B) Tranquillo fuori dal tempo poco piu mosso

Timp. *rit.* *pp* *p* *pp*

Timp. 11 *a tempo* *rit.* *a tempo* *mp*

Timp. 13 (B) *a tempo* *rit.* (N) *a tempo* *rit.* *p* *pp* *mp*

Timp. 15 *a tempo* *rit.* *mp*

Timp. 16 (B) *a tempo* *rit.* (B) *a tempo* *rit.* (N) *mf* *p* *pp* (N) *mf* *p* *pp*

Timp. 18 (B) *a tempo* *rit.* (N) *a tempo* (N) *mf* *p* *pp* (N) *mf* *p* (N) *mf* *p*

Timp. 20 (N) (B) *rit.* (N) *a tempo* (B) *rit.* (N) *mf* *p* *pp* (N) *mf* *p* (N) *mf* *p* *pp*

Timp. 22 (N) *a tempo* *rit.* (N) *mf* *p* (N) *mf* *p* (N) *mf* *p* *pp*

23 Timp. *p* **(B)** *p* **(N)** *pp* **(B)** *rit.*

25 Timp. *mp* **(B)** *a tempo* *mf* **(N)** *p* *mf* *a tempo*

27 Timp. *p* **(B)** *pp* **(N)** *mp* *a tempo* *rit.*

29 Timp. *mf* *p* *mf* *p* *mf* *p* *pp* *rit.*

30 Timp. *mf* *p* *pp* *mf* *p* *pp* *a tempo* **(B)** *rit.*

32 Timp. *mf* *p* *mf* *p* *pp* *mf* *a tempo*

34 Timp. *mf* *p* *pp* *mf* *p* *mf* *p* *pp* *a tempo* **(B)** *rit.*

36 Timp. *mf* *p* *mf* *p* *mf* *p* *pp* *Ad lib.*

6 $\text{♩} = 120$
37

Timp. **B**
p

Timp. **B** *p*
N *mf* *mf* *mf* *mf*

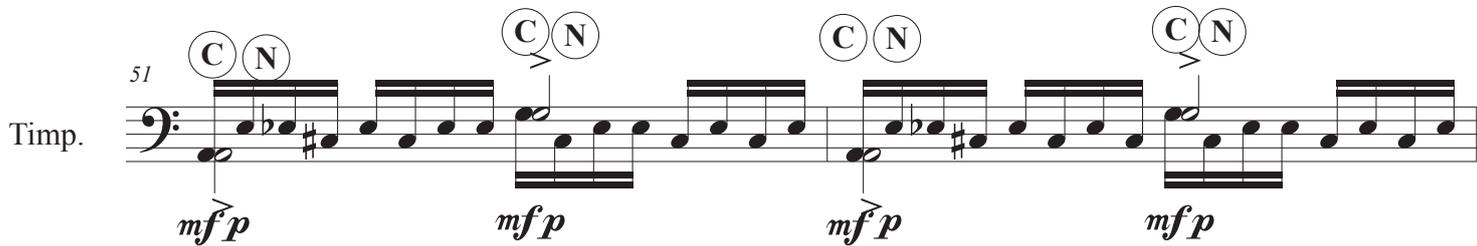
Timp. *p* *p* *p* *p* *p* *p*
mf *mf* *mf* *mf* *mf* *mf*

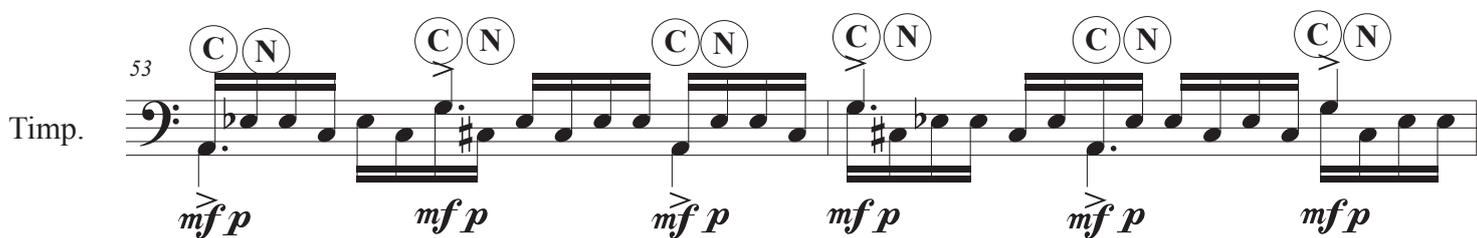
Timp. *p* *p*
mf *mf* *mf* *mf* *mf* *mf*

Timp. *f* *f* *f* *f* *f* *f* *ff*

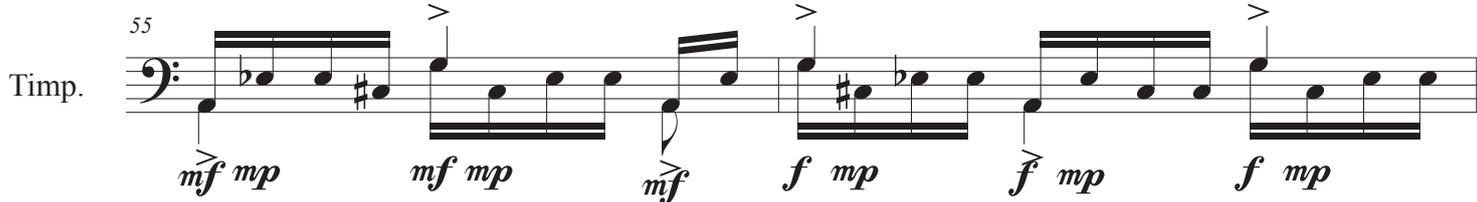
Timp. *ff* *rit.*

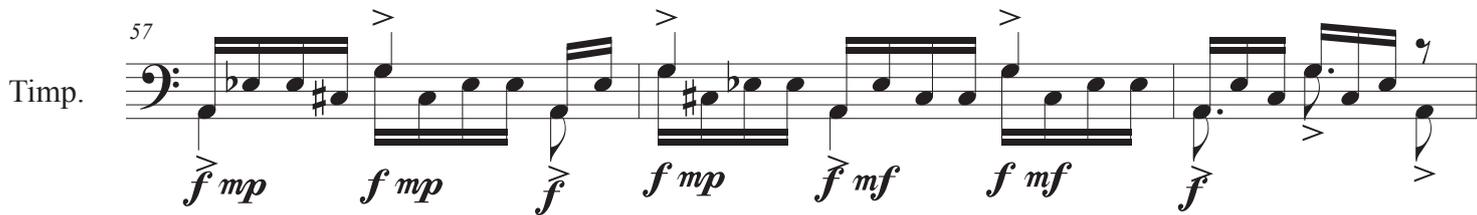
Timp. 
subito p

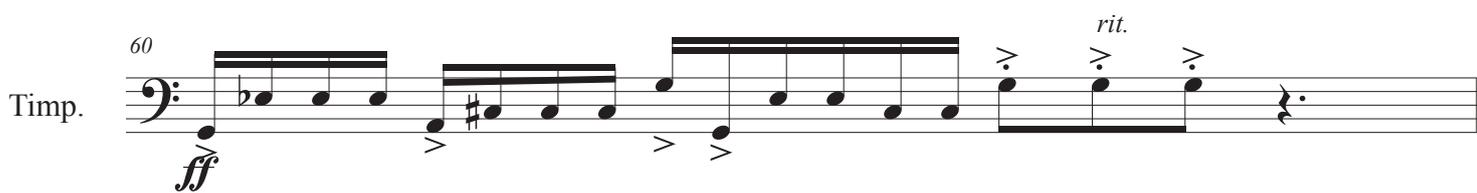
Timp. 
mf p *mf p* *mf p* *mf p*

Timp. 
mf p *mf p* *mf p* *mf p* *mf p* *mf p*

cresc. -----

Timp. 
mf mp *mf mp* *f* *f mp* *f mp* *f mp*

Timp. 
f mp *f mp* *f* *f mp* *f mf* *f mf* *f*

Timp. 
ff *rit.*

8
61 (N) AGITATO

Timp.

pp mf < pp mf < pp mf <

(B) (N) (B) (N) (B)

Detailed description: This block shows the first staff of music for measure 61. It is written in bass clef with a key signature of one flat. The notation consists of eighth notes with stems pointing up, followed by sixteenth notes with stems pointing down. The dynamic markings are *pp* at the start, followed by *mf* < *pp*, *mf* < *pp*, and *mf* <. Above the staff, circled letters indicate articulation: (N) at the beginning, and (B), (N), (B), (N), (B) for the subsequent groups of notes.

62 (N)

Timp.

pp mf < pp mf < pp mf <

(B) (N) (B) (N) (B)

Detailed description: This block shows the second staff of music for measure 62. The notation is similar to measure 61. The dynamic markings are *pp* at the start, followed by *mf* < *pp*, *mf* < *pp*, and *mf* <. Above the staff, circled letters indicate articulation: (N) at the beginning, and (B), (N), (B), (N), (B) for the subsequent groups of notes.

63

Timp.

f

Detailed description: This block shows the third staff of music for measure 63. The notation consists of eighth notes with stems pointing up, followed by sixteenth notes with stems pointing down. The dynamic marking is *f* at the start. There are accents (>) under the first and last notes of each eighth-note group.

64 (N)

Timp.

mp mf < pp mf < pp mf <

(B) (N) (B) (N) (B)

Detailed description: This block shows the fourth staff of music for measure 64. The notation is similar to measure 61. The dynamic markings are *mp* at the start, followed by *mf* < *pp*, *mf* < *pp*, and *mf* <. Above the staff, circled letters indicate articulation: (N) at the beginning, and (B), (N), (B), (N), (B) for the subsequent groups of notes.

65 (N)

Timp.

pp mf < pp mf < pp mf <

(B) (N) (B) (N) (B)

Detailed description: This block shows the fifth staff of music for measure 65. The notation is similar to measure 61. The dynamic markings are *pp* at the start, followed by *mf* < *pp*, *mf* < *pp*, and *mf* <. Above the staff, circled letters indicate articulation: (N) at the beginning, and (B), (N), (B), (N), (B) for the subsequent groups of notes.

66

Timp.

ff

Detailed description: This block shows the sixth staff of music for measure 66. The notation consists of eighth notes with stems pointing up, followed by sixteenth notes with stems pointing down. The dynamic marking is *ff* at the start. There are accents (>) under the first and last notes of each eighth-note group.

67 Timp. *ff*

68 Timp. *ff* *a tempo* *rit.*

69 Timp. *p a tempo* *rit.* *a tempo* *rit.*
 (B) *mf* Glissando *pp* (N) *mf* *pp*

71 Timp. *a tempo* *rit.* *a tempo*
mf p *mf p* *pp* *mf p* *mf p*

73 Timp. *rit.* *a tempo* *rit.*
 (B) *mf p* *pp* *mf p* *mf p* *pp*

75 Timp. *a tempo* *rit.*
mf p *mf* *mf p* *pp*

94
Timp. *mp*

97
Timp. *mf*

100
Timp. *sfff sf mp ppp mf p mf p*

103
Timp. *mf p mf p mf p mf p mf p mf*

106
Timp. *mf p mf p mf p f p f p f f p f*

109
Timp. *subito p mf*

112
Timp. *f ff f mp p pp*

12
116

5

♩ = 58

3 4

Timp.

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

120

5

Conserva il la per il 5

2 L.V.

1 2 1 4 3

Timp.

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

123

1 2 4 2 1 4 3 5 2

Conserva il sol per il 2

Timp.

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

126

Conserva il ré per il 1

Timp.

p *ff* *ff* *ff*

127

accel. a tempo

Timp.

ff *sfz* *pp*

129

3

Timp.

sempre pp

IL PIÙ RAPIDAMENTE POSSIBILE

131

SENZA BRIO

Timp.

p

132 Timp. *p*

133 Timp. *p* *ppp*

134 Timp. *p* *pp* *p* $\text{♩} = 58$

138 Timp. *p* *sf* *p* *sempre p*

141 Timp. *p* *f*

142 Timp. *f* *sfz* *sfz* *ff*

♩ = 120
14 (N) AGITATO
143

Timp. *mf*

Timp. 144

Timp. 145 *f*

Timp. 146 (N) (B) (N) (B) (N) (B) *mp* *mf* *p* *mf* *p* *mf*

Timp. 147 (N) (B) (N) (B) (N) (B) *p* *mf* *p* *mf* *p* *mf*

Timp. 148 *ff*

MOLTO AGITATO

Timp. 149 *ff*

Timp. 150

Timp. 151 *fff*