

Michel Gotteville

Browsing Agon

for 10 instrumentalists and 1 conductor

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Browsing Agon

The starting idea was to write a series of miniatures, quickly, for the whole group of 10 musicians of Aventa's workshop. And the next step was (through their conductor William Linwood) to ask each musician of the ensemble to send me by email one single idea.

And this is what I got :

Krakatoa (from Miranda Wong, piano)
Zéphyr, or Amnesia (from Darnell Linwood, horn)
Bisbigliando (from Darren Buhr, contrabass)
Sushi (from Masako Hockey, percussion)
Flamenco (from AK Coope, clarinet)
Newt (from Mark McGregor, flute)
Hocketus with some Klangfarben (from Al Money, cello)
Hot sandy beach, with sporadic raindrops (from Micah Kohut, alto)
Multiphonics (from Russel Bajes, oboe)
Shoes, Turkey - the country - and Wine (from Muege Buyukcelem, violin)

and

Agon (from William Linwood himself)

I couldn't get over the idea of making a one movement piece out of all this, instead of a series of short pieces separated by silence. But how do you make a whole out of such disparateness ? Well, the idea was there, with Bill's suggestion that Agon become the "overall theme".

Agon : not only the greek God of wrestling, match and competition, a characteristic expressed here by the idea of centering each miniature on the instrument of the person who proposed its thematic idea, and sometimes also by some sort of musical opposition (of ideas, of instrumental subgroups). But *Agon* is also this fantastic ballet by Stravinsky for Balanchine, a turning point in Stravinsky's production, started in 1954 but finished three years later, as the composer had jumped into his last period inspired by Webern's serialism. Despite the shift of technique, a undeniable sense of coherence can be perceived in that work. In 1971 (the year of Stravinsky's death), Henri Pousseur and André Boucourechliev have written important articles showing the profound unity of Stravinsky's output, the first on the harmonic level in *Agon*, the second on the stylistic level for the whole corpus of his works.

Well... a kind of historical validation of eclecticism was there..., with an inspiring model !

So each one of Aventa's miniatures became for me a pleasurable exploration of some of the numerous resources present in *Agon*, from melodic contour to harmonic or formal ideas, etc, etc, guided by the (sometimes extra-musical) thematic proposals from the musicians. For some, you would recognize the source, for others not. But each should stand alone, as a little expressive moment. As for the unity of it all, it became a secondary matter for me, and the browsing gesture itself left its trace through a kind of pointilistic refrain between each miniature, like if we were quickly jumping from one channel or web page to the other before finally stopping on one. (Of course, one may think of a 2008 adaptation of the *Promenade*, from Mussorgsky's *Pictures of an exhibition...*)

All oppositions and browsings resolved, the piece finishes like it started...

Dedicated to Aventa and its conductor and founder, William Linwood.

Michel Gonneville

Instrumentation

Flute
Oboe
Clarinet in Bb

French Horn in F

Percussion (1 instrumentalist)

Piano

Violin
Alto
Cello
Contrabass

Percussion instruments

Glockenspiel
Xylophone
Marimba
7 Crotales (may be replaced by Glockenspiel)
1 high Bongo
1 low Tom-tom
1 large Timpani (low F and F#)
1 low Bass Drum
1 large Cymbal
1 large Tam-tam
Table Castanets
Sandpaper blocks
1 high Wood-Block

The score is written as it sounds (in C), with the sole following exceptions :

Xylophone (sounds an octave higher than written),
Glockenspiel and Crotales (sound two octaves higher than written)

Accidentals at a given octave apply for the whole measure.

Duration : approx. 15 minutes.

Notation for microtonal inflexions

↓4 = approx. one quarter tone lower (−49 cents, like a 11th harmonic)

↑5 = approx. one fifth of a tone higher (+40 cents, like a 13th harmonic)

↓6 = approx. one sixth of a tone lower (−31 cents, like a 7th harmonic)

For accuracy, a tuning rehearsal could be held, using as examples the corresponding natural harmonics of the empty strings of the Cello or Contrabass or by blocked harmonics in the strings of the piano.

Browsing Agon

Michel Gotteville

Tuning

All musicians but percussion start a tuning routine at the A 440 given by the piano.

$\text{♩} = 69$

When the conductor starts beating this measure, all musicians but piano and percussion start a gradual restriction of the tuning routine and should be back unissono on the A 440 on the 5th beat.

Browsing

Krakatoa

$\text{♩} = 138$

Flûte

Hautbois

Clarinette en Si \flat

Cor en Fa

Percussion

Marimba

Timpani

Low Bass Drum

Piano

Violon

Alto

Violoncelle

Contrebasse

1 2 3 4 5 6 7

Browsing Agon

This page of the musical score for 'Browsing Agon' features the Percussion and Piano parts. The Percussion part includes staves for Large tam-tam, Large Cymbal, and Low Bass Drum. The Piano part consists of four staves. The score is marked with measures 8 through 14. The Percussion part shows a sequence of sounds: a *ff* Large tam-tam at measure 8, a *ff* Large Cymbal at measure 11, and a *mp* Low Bass Drum starting at measure 12 and fading out with the instruction *dim. poco a poco* through measure 14. The Piano part features complex chordal textures and melodic lines, with dynamics ranging from *ff* to *mp*.

Fl.

Hrb.

Cl.

Cor

Perc.

Pno

Vln.

Alt.

Vcl.

Cbs.

8 9 10 11 12 13 14

Large tam-tam *ff*

Large Cymbal *ff*

Low Bass Drum *mp* *dim. poco a poco*

Browsing Agon

6

Fl.

Htb.

Cl.

Cor

Perc.

Pno

Vln.

Alt.

Vcl.

Cbs.

15 16 17 18 19 20 21 22

p *dim. poco a poco* *pp*

(8va)

Detailed description: This page of a musical score covers measures 15 through 22. The instruments listed on the left are Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Viola (Vcl.), and Cello (Cbs.). The Percussion part features a complex rhythmic pattern with a wavy line above it, and includes dynamic markings *p* and *dim. poco a poco*. The Piano part has a treble and bass clef, with dynamic markings *p* and *pp*. The Violin part has a treble clef and dynamic marking *pp*. The other instruments (Fl., Htb., Cl., Cor, Vln., Alt., Vcl., Cbs.) have empty staves with a flat line, indicating they are silent during these measures. Measure numbers 15 through 22 are printed below the Piano staff.

Browsing Agon

Fl.

Htb.

Cl.

Cor

Perc.

Pno

Vln.

Alt.

Vcl.

Cbs.

23 24 25 26 27 28 29 30 31 32 33 34 35

pp

ppp

pp

Browsing

Zéphyr (Amnesia)

Browsing Agon

♩ = 69 Ral. ----- ♩ = 42

♩ = 84

tongue ram
(pizz with embouchure
covered by mouth)

Fl. *mp*

Htb. *mp* *p* spoken Un-a-ble *mp* to re-mem-ber.

Cl. *mp* breath sound with note *p*

Cor. *mp* breath *p* sung in the instrument or played *con sordino* *pp* played normally (*senza sordino*) *p* T1 T12 T1 T13
↑5 0 ↓6

Perc. Mar. Sandpaper blocks *p*

36 37 38 39 40 41 42 43 44 45

Pno. *mp* *

Vln. *pizz. mp* *arco pp* *p*

Alt. *mp* *pp* *p*

Vcl. *mp* *arco pp* *p*

Cbs. *pizz. mp* *arco pp* *p*

breath sound with note

Fl. *mp* *mf* *f* *mf* *mp*

Htb. *mf* *mp*

Cl. *mp* *mf* *f* *mf* *mp*

Cor
T1 T23 T1 T23 T1 T2 T1 T12 T13 T23 T13 2 T2 T12 T2 2 T23 T13 T0 1 1 T12 T23 2 0 3 3 3 1
0 ↓6 0 ↑5 0 ----- ↓6 ----- ↓4 ↑5 ↓4 ↓6 0 ↓6 0 ↑5 ↓6 ↑5 ↓4 ↓4 ↓4 ↓4 0 ↓6 0 ↑5 ↓6 ↑5 ↓4 ↓4 ↓4 ↓4 ↓4 ↓6 0

Perc. 46 47 48 49 50 51 52 53

Pno

Vln. *mp* *mf* *f* *p* *mf* *mp* *mp*

Alt. *mp* *mf* *f* *p* *mf* *mf* *mp* *mp*

Vcl. *mp* *mf* *f* *mp* *mp* *mp*

Cbs. *mp* *mf* *f* *mf* *mp* *mp* *mp*

Browsing Agon

Browsing

Accel.-----

♩ = 168

Bisbigliando

a = alternative fingering

↑4 ↑6

Fl. *p* *mp* *<mf f>mp* *mf* *a* *a* *↑4* *↑6* *a* *↑4* *↑6* *a*

Htb. *p* a win - d *mp*

Cl. *p* *mp*

Cor *mp*

Perc. **Marimba** *mp* **Crotales** (sounds 15^{ma}) *mf*

Pno *mp* *mf* + = play note on keyboard with r.h. while damping the string near the bridge with l.h.

Vln. *mp* pizz. *mp*

Alt. *mp*

Vcl. *mp* natural harmonics --> I ↓4 (II) ↓6 II (III) ↓4

Cbs. *mp* pizz. *mf* arco I ↓4 (II) ↓6 II (III) ↓4

54 55 56 57 58 59 60 61 62 63 64 65 66

Browsing Agon

Fl. ¹⁶ a ¹⁴ ¹⁶ ¹⁴ ¹⁶ ¹⁴ ¹⁶ ¹⁴ ¹⁴ ¹⁴ a a ¹⁴ a a ¹⁴ a a ¹⁶ ¹⁶ ¹⁶ ¹⁶

Htb. - - - - -

Cl. - - - - -

Cor - - - - -

Perc. - - - - -

67 68 69 70 71 72 73 74 75

Pno - - - - -

Vln. - - - - -

Alt. - - - - -

Vcl. - - - - -

Cbs. (I) (III) ¹⁴ (III) (II) ¹⁶ (IV) ¹⁴ (IV) ¹⁴ (IV) (II) ¹⁶ (IV) ¹⁶ (IV) ¹⁶

Browsing Agon

12

The musical score is arranged in a standard orchestral format. The Flute part (Fl.) is the primary melodic line, featuring various ornaments such as accents (a), grace notes (↑4, ↑6), and slurs. The woodwind section (Htb., Cl., Cor) and strings (Vln., Alt., Vcl., Cbs.) provide harmonic support. The Percussion (Perc.) part includes a snare drum and a bass drum. The Piano (Pno) part has a single note in the bass clef at measure 80. The Contrabass (Cbs.) part includes fingering numbers (II, IV, III, I) and bowing directions (↓4, ↓6). Measure numbers 76 through 85 are printed below the piano part.

Browsing Agon

Fl. *f* *mf*

Htb.

Cl.

Cor

Perc. *f*

86 87 88 89 90 91 92 93 94

Pno

Vln.

Alt.

Vcl.

Cbs. *f > mf*

Browsing Agon

Musical score for measures 95-103 of 'Browsing Agon'. The score includes parts for Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor, Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Violoncello (Vcl.), and Cello (Cbs.).

Measure numbers: 95, 96, 97, 98, 99, 100, 101, 102, 103.

Flute (Fl.) part includes dynamic markings *mf* and *f*, and articulation marks $\uparrow 4$, $\uparrow 6$, and *a*.

Percussion (Perc.) part includes dynamic markings *mf* and *f*.

Piano (Pno) part includes dynamic markings *f*, *mf*, and *mf*, and articulation marks $+$.

Cello (Cbs.) part includes dynamic markings *f*, *mf*, and *mf*, and articulation marks $\downarrow 6$, $\downarrow 4$, and Roman numerals (III), (II), (IV).

Browsing Agon

Browsing

♩ = 40

♩ = 168

The musical score is arranged in a standard orchestral layout. The top staff is for Flute (Fl.), followed by Horns (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto Saxophone (Alt.), Viola (Vcl.), and Cello/Double Bass (Cbs.). The score is divided into measures 104 through 112. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 3/2, then 5/4, then 4/4, and finally back to 3/4. The Flute part features trills (marked with '16' and '14'), accents (marked with 'a'), and dynamic markings of *f* and *p*. The Percussion part includes a Marimba section with a *f* dynamic. The Piano part has a *f* dynamic in the right hand and a *f* dynamic in the left hand. The Violin part has a *f* dynamic and a *pizz.* marking. The Alto Saxophone part has a *f* dynamic. The Viola part has a *f* dynamic. The Cello/Double Bass part has a *f* dynamic and a *pizz.* marking. The score includes various musical notations such as trills, accents, and dynamic markings.

Browsing Agon

16

♩ = 40

Sushi

Fl.

Htb.

Cl.

Cor.

Xylophone
(sounds 8^{va})

Wood-Block

Xylo. (8^{va})

W-BI.

Perc.

Marimba

Bongo

Mar.

Bongo

Pno

Vln.

Alt.

Vcl.

Cbs.

mp

ff

f

pp

ff

f

ff

mp

ff

mp

ff

mp

113

114

115

116

117

This musical score page, titled "Browsing Agon" and numbered 17, contains ten staves of music. The instruments and parts are as follows:

- Fl.** (Flute): Rests throughout the piece.
- Htb.** (Horn): Part 1 (measures 117-118) starts with a triplet of eighth notes (*mp*), followed by a sixteenth-note run (*ff*). Part 2 (measures 119-120) features a sixteenth-note run (*ff*) and a triplet of eighth notes (*mp*).
- Cl.** (Clarinet): Part 1 (measures 117-118) starts with a triplet of eighth notes (*ff*), followed by a sixteenth-note run (*mp*). Part 2 (measures 119-120) features a sixteenth-note run (*mp*) and a triplet of eighth notes.
- Cor.** (Cornet): Part 1 (measures 117-118) starts with a triplet of eighth notes (*ff*), followed by a sixteenth-note run. Part 2 (measures 119-120) features a sixteenth-note run (*mp*).
- Perc.** (Percussion): Includes Xylo. (8^{va}), W-BI. (Washboard), Xylo. (8^{va}), Mar. (Maracas), and Bongo. Measure 118 has *ff* for Mar. and *ff* for W-BI. Measure 119 has *ff* for Bongo and *p* for W-BI. Measure 120 has *ff* for Mar. and *ff* for Xylo. (8^{va}).
- Pno.** (Piano): Part 1 (measures 117-118) has *f*. Part 2 (measures 119-120) includes a vocal line: "sung (approx. note) keyboard" with notes "Yo - a" and *f*.
- Vln.** (Violin): Part 1 (measures 117-118) starts with a triplet of eighth notes (*mp*), followed by a sixteenth-note run. Part 2 (measures 119-120) features a sixteenth-note run (*mp*) and a triplet of eighth notes (*ff*).
- Alt.** (Alto Saxophone): Part 1 (measures 117-118) starts with a triplet of eighth notes (*ff*), followed by a sixteenth-note run (*mp*). Part 2 (measures 119-120) features a sixteenth-note run (*mp*).
- Vcl.** (Violoncello): Part 1 (measures 117-118) starts with a triplet of eighth notes (*mp*), followed by a sixteenth-note run. Part 2 (measures 119-120) features a sixteenth-note run (*ff*).
- Cbs.** (Cello): Rests throughout the piece.

Browsing Agon

Fl.

Htb.

Cl.

Cor

Perc.

Pno

Vln.

Alt.

Vcl.

Cbs.

W-BI.

Bongo

Mar.

Xylo.

mp

ff

p

ff

ff

pp

f

f

ff

mp

ff

mp

121

122

123

124

This page of the musical score for 'Browsing Agon' features the following instruments and parts:

- Fl.** (Flute): Rests throughout the page.
- Htb.** (Horn): *mp* in 3/4, *ff* in 3/4, *ff* in 5/16, *ff* in 3/4.
- Cl.** (Clarinet): *ff* in 3/4, *mp* in 3/4, *ff* in 5/16, *ff* in 3/4.
- Cor.** (Cor Anglais): *ff* in 3/4, *mp* in 3/4.
- Perc.** (Percussion): *ff* Xylo. (3) in 3/4, *ff* W-BI. in 5/16, *ff* Bongo in 3/4.
- Mar.** (Maracas): *ff* in 3/4, *ff* in 3/4.
- Pno.** (Piano): *f* in 3/4, *f* in 3/4, *ff* keyboard in 3/4.
- Vln.** (Violin): *mp* in 3/4, *mp* in 3/4, *ff* in 5/16, *ff* pizz. in 3/4.
- Alt.** (Alto): *mp* in 3/4, *ff* in 3/4, *ff* pizz. in 3/4.
- Vcl.** (Violoncello): *mp* in 3/4, *mp* in 3/4, *ff* pizz. in 3/4.
- Cbs.** (Cello): Rests throughout the page.

Measure numbers 125, 126, 127, 128, and 129 are indicated. Measure 129 includes the instruction 'sung (approx. note)' and the vocal line 'Yo - - - a'.

Browsing Agon

20

Browsing

Flamenco

♩ = 80 Accel. ----- ♩ = 92 ♩ = 92 (♩ = 184)

Fl. *ff* > *f* *f*

Htb. *ff* *mp* *f*

Cl. *ff* *mp* *f* *mp*

Cor *ff* *mp* *f* *mp*

Perc. *f* *f*

Marimba *ff* *mp* 131 132 133 134 135 136 137 138 139

Pno *ff* *mp*

Vln. *ff* *mp* *f*

Alt. *ff* *mp* *f*

Vcl. *ff* *mp* *f* *pizz. gliss.* *gliss.* *gliss.*

Cbs. *ff* *mp* *f* *mp*

Castanets Palms

Fl. *mf* Palms

Htb. *mf* Palms

Cl. *f*

Cor. *f* Heels (hard, on wooden floor)

Perc. *mf*

Pno

140 141 142 143 144 145

Vln. *mf* Palms

Alt. *f* Heels (hard, on wooden floor)

Vcl. *f* *mf* *f* *mf* *f* *mf*

Cbs. *f* Heels (hard, on wooden floor)

Browsing Agon

Browsing

♩ = 92 Poco accel.-----

Fl. *f* *f* *ff* *pp*

Htb. *f* *f* *ff*

Cl. *ff* *pp*

Cor *f* *f* *ff*

Perc. *p* *pp*

Pno

Vln. *f* *f* *ff*

Alt. *f* *ff* *pp* arco

Vcl. *f* *f* *ff* *p* *mf* *pp* arco

Cbs. *f* *f* *ff*

Measures: 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158

Performance instructions: Heels, Palms, Castanets, arco, gliss., *f*, *ff*, *pp*, *p*, *mf*

Browsing Agon

Newt

$\text{♩} = 116$

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute (Fl.):** Starts with a *pizz.* marking and a dynamic of *mp*. It features a melodic line with a slur and a fermata.
- Horn (Htb.):** Starts with a dynamic of *pp*. It has a melodic line with a slur and a fermata. An alternative fingering 'a' is indicated for a later passage.
- Clarinet (Cl.):** Features a melodic line with a slur and a fermata.
- Cor Anglais (Cor):** Starts with a dynamic of *pp*. It has a melodic line with a slur and a fermata. A section starting at measure 163 is marked *mp* and includes a slurred sixteenth-note figure with fingerings 2, 4, 6, and 4, and a 's' marking.
- Percussion (Perc.):** Features a Marimba part starting at measure 162 with a dynamic of *pp*.
- Piano (Pno):** Starts with a dynamic of *pp*. It has a melodic line with a slur and a fermata. A later section is marked *pp*.
- Violin (Vln.):** Starts with a dynamic of *pp*. It has a melodic line with a slur and a fermata. A later section is marked *pp* and includes markings for *sul tasto* and *normal*.
- Alto Saxophone (Alt.):** Starts with a dynamic of *pp*. It has a melodic line with a slur and a fermata. A later section is marked *pp*.
- Viola (Vcl.):** Starts with a dynamic of *pp*. It has a melodic line with a slur and a fermata.
- Cello (Cbs.):** Starts with a dynamic of *pp*. It has a melodic line with a slur and a fermata.

Measure numbers 159, 160, 161, 162, 163, 164, 165, and 166 are indicated at the bottom of the score.

Browsing Agon

24

Fl. *mp*

Htb. *mf* *a*

Cl.

Cor *mp* T3 46 5

Perc.

167 168 169 170

Pno *pp*

Vln.

Alt.

Vcl.

Cbs. *pp* pizz.

Detailed description: This page of a musical score for 'Browsing Agon' spans measures 167 to 170. The Flute part features a melodic line with a dynamic of *mp* and an accent (*a*) in measure 169. The Horns play a rhythmic pattern of eighth notes with a dynamic of *mf* and accents (*a*). The Clarinet and Cor Anglais parts are mostly silent, with the Cor Anglais playing a short melodic phrase in measure 169 marked *mp*. The Percussion part is silent. The Piano part has a few notes in measure 169, marked *pp*. The Violin, Alto, and Viola parts play a complex rhythmic accompaniment of sixteenth and thirty-second notes. The Cello part has a few notes in measure 169, marked *pp* and *pizz.*

Fl. *mp*

Htb. *mf* *a*

Cl.

Cor *mp* *s* 23 44 15 46

Perc.

Pno *pp* 171 172 173 174 *pp*

Vln. *pp*

Alt.

Vcl.

Cbs. *pp*

Browsing Agon

Fl.

Htb.

Cl.

Cor

Perc.

Pno

Vln.

Alt.

Vcl.

Cbs.

ff

f

mp

swa

T2

↓6

175

176

177

178

179

a

a

s

The musical score is arranged in a standard orchestral format. The Flute part features a melodic line with a first octave trill (T2) and a sixteenth-note grace note (↓6) in the final measure. The Horn part has a dynamic marking of *ff* in the first measure and *f* in the last. The Clarinet and Cor Anglais parts are mostly silent, with the Cor Anglais playing a short melodic phrase in the final measure marked *mp*. The Percussion part is silent. The Piano part has a dynamic marking of *swa* (sustained with accents) in the final measure. The Violin and Viola parts play a complex, rhythmic accompaniment of sixteenth-note chords. The Violoncello and Contrabass parts are mostly silent, with the Contrabass playing a few notes in the final measure.

Musical score for measures 180-184. The score includes parts for Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Percussion (Perc.), Piano (Pno), Violin (Vln.), Viola (Alt.), Violoncello (Vcl.), and Contrabass (Cbs.).

Measures 180-184 are indicated below the Percussion staff.

Fl. *mp*

Htb. *f* *a* *a*

Cl.

Cor

Perc.

180 181 182 183 184

Pno *pp*

Vln.

Alt.

Vcl.

Cbs.

Browsing Agon

Hocketus

♩ = 112

♩ = approx.

Browsing

Fl. *mp* *mf*

Htb. *ff* *mf* *mp* *mp*

Cl. *mf*

Cor *mp* *mf* *pp*

Perc. *mf* Marimba

Pno *ff*

Vln. *ff* *pizz.* *mf* *pp* *arco*

Alt. *ff* *pizz.* *mf* *p* *arco*

Vcl. *mf* *mp* *mp*

Cbs. *ff* *mf* *mp*

185 186 187 188 189 190 191 192

Musical score for 'Browsing Agon', page 29, measures 193-197. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Violoncello (Vcl.), and Double Bass (Cbs.). The music is in 7/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamic marking *mp* (mezzo-piano) is present in the Cor and Vln. parts. The Percussion part is marked with a rest throughout the measures. The measures are numbered 193, 194, 195, 196, and 197 at the bottom of the score.

Browsing Agon

This musical score page, titled "Browsing Agon", is numbered 30. It features ten staves for various instruments: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto Saxophone (Alt.), Violoncello (Vcl.), and Contrabass (Cbs.). The score is divided into four measures, each with a different time signature: 7/4, 4/4, 5/4, and 7/4. The Flute, Clarinet, and Alto Saxophone parts are mostly silent. The Horn part has a melodic line with triplets and quintuplets. The Cor Anglais part features a rhythmic pattern with triplets and accents. The Percussion part is silent. The Piano part is silent. The Violin part has a melodic line with triplets and quintuplets. The Violoncello part has a rhythmic pattern with triplets and accents. The Contrabass part is silent. Measure numbers 198, 199, 200, and 201 are indicated below the Percussion staff.

Browsing Agon

Fl. *pp* *pp* *pp*

Htb.

Cl. *pp* *pp* *pp*

Cor.

Perc. *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Perc. 211 *ppp* 212 213 214 215 216 217 218 219 220 221 222 *mp*

Pno *ppp* *ppp* *ppp*

Vln.

Alt. *gliss.* *pp* *mp* *pizz.* *arco* *mp* *p* *mp* *mp*

Vcl.

Cbs. *pizz.* *arco* *pp* *pp* *pp* *pp*

This musical score page, titled "Browsing Agon" and numbered 33, features a multi-staff arrangement. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line in 4/4 and 3/4 time signatures, marked *pp* (pianissimo).
- Clarinet (Cl.):** Mirrors the flute's melodic line, also marked *pp*.
- Percussion (Perc.):** Includes a snare drum part with dynamics *ppp*, *mp*, and *ppp*, and a cymbal part marked *ppp*. Measure numbers 223 through 236 are indicated below the staff.
- Piano (Pno):** Features a piano accompaniment with dynamics *ppp* and *ppp*.
- Violin (Vln.):** Plays a melodic line with dynamics *p*, *mf*, and *pp*.
- Cello (Cbs.):** Provides a bass line with dynamics *pp* and *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The time signature changes from 4/4 to 3/4. The overall mood is delicate and expressive, as indicated by the *pp* and *ppp* markings.

Browsing Agon

Multiphonics

♩ = 104

This musical score is for the piece "Browsing Agon" and is part of a section titled "Multiphonics". The tempo is marked as ♩ = 104. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Dynamics range from *pp* to *mf*.
- Htb.** (Horn): Dynamics range from *pp* to *mf*.
- Cl.** (Clarinet): Dynamics range from *pp* to *mf*.
- Cor.** (Cor Anglais): Dynamics range from *mf* to *pp*.
- Perc.** (Percussion): Dynamics range from *pp* to *mf*.
- Pno** (Piano): Dynamics range from *mf* to *pp*.
- Vln.** (Violin): Dynamics range from *mf* to *pp*.
- Alt.** (Alto Saxophone): Dynamics range from *pp* to *mf*.
- Vcl.** (Violoncello): Dynamics range from *pp* to *mf*.
- Cbs.** (Contrabass): Dynamics range from *mf* to *pp*.

The score is divided into measures 250 through 261. Measure 250 is marked with *mf*. The score includes various dynamic markings such as *pp*, *mf*, *mp*, and *mf*. There are also performance instructions like *arco* and *arco* *arco*. The score is written in a complex rhythmic structure with multiple time signatures (3/4, 4/4, 3/4, 2/4, 3/4, 2/4, 3/4).

Browsing Agon

This musical score page, numbered 36, is titled "Browsing Agon". It features ten staves for various instruments: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor, Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Violoncello (Vcl.), and Contrabass (Cbs.). The score is divided into measures 262 through 272. The Flute and Horn parts are the most active, with dynamic markings such as *mp*, *mf*, and *ff*. The Piano part includes articulation marks like accents and slurs. The Violoncello and Contrabass parts also feature dynamic markings like *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Browsing Agon

This page of the musical score for 'Browsing Agon' contains measures 273 through 281. The score is written for a full orchestra and piano. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with various ornaments and slurs, including a trill (tr) in measure 278.
- Horn (Hrb.):** Provides harmonic support with sustained notes and some melodic fragments, including a trill (tr) in measure 278.
- Clarinet (Cl.):** Remains silent throughout this section.
- Cor Anglais (Cor):** Remains silent throughout this section.
- Percussion (Perc.):** Two staves, both of which are silent.
- Piano (Pno):** Features a complex accompaniment with chords and arpeggiated figures in both hands, including a trill (tr) in the right hand in measure 278.
- Violin (Vln.):** Remains silent throughout this section.
- Alto (Alt.):** Features a melodic line with slurs and ornaments, including a trill (tr) in measure 278.
- Viola (Vcl.):** Features a melodic line with slurs and ornaments, including a trill (tr) in measure 278.
- Cello (Cbs.):** Features a melodic line with slurs and ornaments, including a trill (tr) in measure 278.

The score includes various musical notations such as slurs, ornaments, and trills. Measure numbers 273, 274, 275, 276, 277, 278, 279, 280, and 281 are clearly marked below the piano part.

Browsing Agon

This musical score page, numbered 38, is titled "Browsing Agon". It features a full orchestral arrangement with the following instruments: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor, Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Viola (Vcl.), and Cello (Cbs.). The score is written in 3/4 time and consists of 13 measures, numbered 282 through 294. The Flute part begins with a forte (*f*) dynamic, while the Horn part starts with fortissimo (*ff*). The Piano part provides a harmonic foundation with chords and arpeggiated figures. The Violin, Alto, Viola, and Cello parts have various dynamics and articulations, including accents and slurs. The Alto and Cello parts include specific performance instructions: "no accents!" and "no accents!". The score includes various musical notations such as slurs, accents, and dynamic markings like *mp*, *f*, *mf*, and *ff*. The Flute part has a *f* dynamic in measure 282, *mp* in 285, *f* in 288, *mf* in 290, and *mp* in 292. The Horn part has *ff* in 282, *f* in 285, *ff* in 288, *f* in 290, and *mf* in 292. The Piano part has *f* in 282, *mf* in 285, *ff* in 288, *f* in 290, and *mf* in 292. The Violin part has *mf* in 285, *ff* in 288, and *mf* in 292. The Alto part has *f* in 282, *mf* in 285, *ff* in 288, and *mf* in 292. The Viola part has *mf* in 285, *ff* in 288, and *mf* in 292. The Cello part has *ff* in 285, *ff* in 288, and *mf* in 292.

Browsing Agon

Browsing

Musical score for the section "Browsing" from Agon, measures 295-305. The score is written for a full orchestra and piano. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is divided into measures 295 through 305. The instruments are: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Violoncello (Vcl.), and Contrabass (Cbs.). The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings such as accents and slurs. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion part is mostly silent, with some light effects indicated by the *f* marking.

295 296 297 298 299 300 301 302 303 304 305

Turkey, shoes, wine...

♩ de 5:4 = ♩ = 126

Fl. *f* *p*

Htb. *f*

Cl. *f* *p*

Cor *f* *f* *mp*

Perc. *f* *f*

Perc.

Pno *f* *f*

Vln. *f* *f* *p* *mf*

Alt. *f* *p*

Vcl. *f* *pizz.* *p*

Cbs. *f* *f*

306 307 308 309 310 311 312 313 314 315 316

Mouth on the mouthpiece :
 ▲ = a short aspirated "t"
 ▽ = "smack" tone (like a short kiss)
 ø = percussion with nail or a wooden marble on the bell (click)

Browsing Agon

42

This musical score page, numbered 42, is for the piece "Browsing Agon". It features a variety of instruments including Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor, Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Violoncello (Vcl.), and Contrabass (Cbs.). The score is written in a key signature of one flat and a 3/4 time signature. The Flute and Clarinet parts are highly active, with many notes beamed together and marked with accents and slurs. The Percussion part includes a bass line with notes numbered 325 through 331. The Violin part features complex rhythmic patterns with triplets and slurs. The other instruments (Horn, Cor, Pno, Alt., Vcl., Cbs.) are mostly silent, indicated by rests. The page is divided into measures, with some measures containing multiple staves for different instruments.

This page of the musical score for 'Browsing Agon' includes the following parts and markings:

- Flute (Fl.):** Starts with a melodic line in measures 332-333, marked *mf* with a hairpin crescendo.
- Clarinet (Cl.):** Enters in measure 332 with a *p* dynamic, marked *gl.* (glissando).
- Cor Anglais (Cor):** Features a rhythmic pattern of eighth notes with accents, marked *pp* with a hairpin crescendo.
- Percussion (Perc.):** Includes a snare drum pattern and a cymbal, marked *ff* (fortissimo).
- Violin (Vln.):** Features a complex melodic line with triplets and fourteenth notes, marked *pp* and *mp* with hairpins.

Measure numbers 332 through 342 are indicated at the bottom of the page.

Browsing Agon

♩ = 104 ♩ = 112 ♩ = 112 ♩ = 116 ♩ = 92 ♩ = 40

The score is for the piece 'Browsing Agon' and consists of ten staves. The instruments and parts are: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor Anglais (Cor), Glockenspiel, Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto (Alt.), Violoncello (Vcl.), and Contrabass (Cbs.). The score is divided into six measures, each with a different tempo: 104, 112, 112, 116, 92, and 40. The key signature is one sharp (F#). The time signature changes from 3/8 to 2/4, then 3/8, 2/4, 3/4, and finally 2/4. Dynamics range from *ppp* to *ff*. Performance instructions include *arco*, *pizz.*, and *arco*. The Percussion part includes Marimba, Castanets, and Xylophone (8^{va}). The Piano part includes Marimba and Castanets. The Violoncello part includes *pizz.* and *arco*. The Contrabass part includes *arco*. The score includes various musical notations such as slurs, accents, and fingerings.

Fl. *mf* *pp* *f* *mp*

Htb. *f* *mf* *mp* *mp*

Cl. *pp* *ff*

Cor *mp* *mp* *mp*

Perc. Glockenspiel (15^{ma}) *ppp* Xylo. (8^{va}) *ff*

Marimba *ppp* Castanets *f* *ff*

Pno *mp* *ppp* *p* *ff*

Vln. *mp* *pp* *mp*

Alt. *mf* *f* *mp* *p* *pp* *ff*

Vcl. *mf* *f* *mp* *p* *mp*

Cbs. *mf*

Browsing Agon

Agon ?

Multiphonics

Turkey, shoes, wine...

♩ = 168

♩ = 84

♩ = 138

♩ = 126

♩ = 104

Fl. *ff* *mp* *mf*

Hrb. *ff* *ff* *mf*

Cl. *ff* *mp*

Cor. *f* *p* *ff* *mp*

Perc. *f* *ff* *mp* *mp*

Pno *mp* *ff* *mp*

Vln. *mp* *ff* *ff* *mf* *ff*

Alt. *mp* *ff* *mf*

Vcl. *mp* *ff* *mf*

Cbs. *ff* *mp* *ff* *mf*

Crotales (15^{ma}) *f*

Marimba *ff*

(hand) Low Tom *mp*

Bongo *mp*

(hand) Timpani *mp*

358 359 360 361 362 363 364 365 366 367 368

Browsing Agon

Hot sandy beach (with sporadic raindrops)

Hocketus

♩ = 56

♩ = 112

Fl. *pp*

Htb. *mp*

Cl. *pp*

Cor *pp* *mp*

Perc. Glockenspiel (*15^{mo}*) *ppp* *ppp*
Marimba *ppp* *mp ppp*

Pno *ppp* *ppp*

Vln. *pp* *mp* arco

Alt. *ff* *mp* *p* *f* gliss. pizz.

Vcl. *ff* *mp*

Cbs. *p* pizz. *p*

369 370 371 372 373 374 375 376 377 378

Browsing Agon

Newt

$\text{♩} = 116$

Fl. *ff* *mp* 74 74 0

Htb. 3 3 3 3

Cl.

Cor *mp* 0 46 44 5

Perc.

379 380 381 382 383 384 385

Pno *p* *ff*

Vln. *p* *ff* pizz.

Alt. *p* *ff* pizz.

Vcl. *f* (pizz.)

Cbs. *ff*

Browsing Agon

Flamenco

♩ = 92

Musical score for 'Browsing Agon' (Flamenco), measures 386-394. The score includes parts for Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cor Anglais (Cor.), Percussion (Perc.), Piano (Pno), Violin (Vln.), Alto Saxophone (Alt.), Violoncello (Vcl.), and Contrabass (Cbs.).

Measures 386-387: Flute and Horn play a melodic line with *ff* dynamics. Clarinet and Cor Anglais are silent.

Measure 388: Percussion enters with *f* Castanets. Flute, Horn, and Cor Anglais play *f* Palms. Clarinet plays *f*. Piano is silent.

Measure 389: Flute, Horn, and Cor Anglais play *f* Palms. Clarinet plays *ff*. Percussion is silent.

Measure 390: Flute, Horn, and Cor Anglais play *f* Palms. Clarinet plays *pp*. Percussion is silent.

Measure 391: Flute, Horn, and Cor Anglais play *f* Palms. Clarinet is silent. Percussion plays *p* Palms.

Measures 392-394: Flute, Horn, and Cor Anglais play *f* Palms. Clarinet is silent. Percussion plays *p* Palms.

Browsing Agon

Sushi

♩ = 40

Bisbigliando

♩ = 168

a = alternative fingering

The musical score is arranged in a standard orchestral layout with the following parts and markings:

- Fl.**: Flute part with dynamics *mf* and *f*. Includes fingerings $\uparrow 4$ and $\uparrow 6$, and alternative fingering 'a'.
- Htb.**: Horn in B-flat part with dynamic *mp*.
- Cl.**: Clarinet in B-flat part with dynamics *f* and *ff*.
- Cor.**: Cor Anglais part with dynamic *mp*.
- Perc.**: Percussion part including:
 - Xylo. (8va)**: Xylophone with dynamic *ff*.
 - Wood-Block**: Wood-block with dynamic *ff*.
 - Crotales (15ma)**: Crotales with dynamic *f*.
 - Mar.**: Maracas with dynamic *ff*.
 - Bongo**: Bongo drums with dynamic *pp*.
- Pno**: Piano part with dynamics *f* and *ff*.
- Vln.**: Violin part with dynamics *f* and *mp*. Includes markings *pizz.* and *arco*.
- Alt.**: Viola part with dynamics *f* and *ff*. Includes markings *pizz.* and *arco*.
- Vcl.**: Violoncello part with dynamic *mp*.
- Cbs.**: Contrabass part with dynamics *mf* and *f*. Includes markings *arco*, *pizz.*, and *natural harmonics*. Includes fingerings $\downarrow 4$ and $\downarrow 6$.

Measure numbers 395 through 402 are indicated below the Percussion and Piano staves.

Browsing Agon

Krakatoa

Zéphyr (Amnesia)

♩ = 84

Fl.

Htb.

Cl.

Cor

Perc.

Pno

Vln.

Alt.

Vcl.

Cbs.

mf *4:3*
Tum-ble-wee-ds

mf
un-der—

T1 T2 T1 T12 T13 T23 T13 2 T2 T12 T2 2 T23 T13 T12 2 T1 T1 T1 T12 1 T23 T13 T1 1 1
0 ----- 46 44 45 44 46 45 46 44 44 46 0 46 0 45 44 46 45

ff *mf* *p* *mp* *f*

403 404 405 406 407 408

ff

mf *f* *p* *gliss.*

mf *f* *p* *gliss.*

arco *mf* *f* *gliss.*

Browsing Agon

Solo for conductor. During this solo, all instrumentalists must close their eyes. Each one must play, at the threshold of audibility, one short but evocative excerpt of his or her solo. All open back their eyes at the audible signal of the conductor (1st beat of measure 424)

♩ = 60 ♩ = 126 ♩ = 104 ♩ = 56 ♩ = 112 ♩ = 116 ♩ = 92 ♩ = 40 ♩ = 168 ♩ = 84 ♩ = 138

Fl. *ff*

Htb. *ff*

Cl. *ff*

Cor. *ff*

Perc. *ff*

Timpani

Low Bass Drum *ff*

Large Tam-tam *ff*

Pno *ff*

Vln. *ff*

Alt. *ff*

Vcl. *ff*

Cbs. *ff*

409 410 411 *ff* 412 413 414 415 416 417 418 419 420 421 422 423

Browsing Agon

Conductor : audible signal on first beat of the measure
(snap of finger, vocal signal, tap of the baton, etc)

↓
x
= 60

Tuning

All musicians but percussion start a tuning routine at the A 440 given by the piano, with the habitual *cresc* and *dim* in dynamics and activity. When the routine is finished, the conductor turns to the audience to mark the end of the piece.

Fl. *pp*

Htb. *pp*

Cl. *pp*

Cor *pp*

Marimba *pp* *mf*

Perc.

Pno 424 425 426 427 *pp* *mf*

Vln. *pp.* pizz. arco

Alt. *pp*

Vcl. *pp*

Cbs. *pp*