Concerto

pour orchestre à cordes

Edition révisée 2008

(opus 48)

Hidayat I. Khan

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op. 48

musique de

Hidayat I. Khan

Concerto

pour orchestre à cordes
opus 48

by

Hidayat I. Khan

Orchestration:
violons I, violons II, altos,
violoncelles, contrebasses

This music is available as a printed and/or digital version (PDF)

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Pictured Analysis of the Score 'Concerto' op. 48 for String Orchestra

1. Mouvement - Le Chant du Coeur

The first movement is a musical illustration of various states of mind and feelings:

Page 5 starts with a „Call of the heart“, unfolding at the double bar into an emotional dialogue, which becomes more and more pathetic up to the „Sostenuto“ on page 14.

Page 14, the „Sostenuto“, denotes a feeling of relief,
followed by great firmness felt in the „Molto cantabile“ on page 16.

Page 20, the „Appassionato Rubato“ is a „Love Song“ with profound emotion and passion, culminating in an outburst at the double bar of the „Risoluto“ on page 26.

Page 27 is the re-exposition section.

Page 29, starting at the double bar, the Cello has an important thematic part to sing.

Page 35, starting as of the double bar at the „Molto cantabile“,
the Alto has an extremely important part to sing.

Page 46, at the „Molto sostenuto“ and into the „Molto Lento“, the main theme of the third movement is already heard. These measure are played with feelings of devotion, as in a prayer.

Page 46, at the „Molto Lento“, the First Violins are carrying one up into heaven.
The Second Violins and the Altos are playing fingered over tones.

2. Mouvement - Marche Rituelle sous pluie et tempête:

The second movement is to be understood as being a procession leading to the house of prayer.
It is played very rhythmically and with great firmness.

Page 53, at the „Scherzando“, the fine „spiccato“ - play illustrates a rainfall,
which gets heavier as it unfolds to the double bar on page 56

Page 57, „Appassionato“ illustrates a thunderstorm,
which ends suddenly at the double bar on page 60.

Page 60, at the short Coda the procession resumes its marching to the house of prayer.

Pictured Analysis of the Score 'Concerto' op. 48 for String Orchestra

3. Mouvement - Une Ancienne Légende:

The third movement is very prayerful and meditative, starting with the „Call for Prayer“ heard during the first six measures, and which is played by the Alto (molto cantabile).

Page 63, as of the double bar, „Poco più Andante“, the Prayer itself unfolds, ending at the double bar on page 64.

Page 65, starting at the „Più Andante“, the prayer theme develops gradually, unfolding into an outburst of heart longing.

Page 68, this heart longing is expressed in special glissandos played by the First Violins in measure 41. Glissandos are also heard in the following measure played by the other strings. Same on page 69. These Glissandos are meant to be emphasized in the Tzygane style.

Page 71, there is an important „stringendo“, 3 measure before number 7, which illustrates a feeling of despair.

Page 72, here again an important „stringendo“ expressing the same feelings of despair, unfolding this time into a passionate outburst at the double bar of the „Allegro appassionato“, 2 measures before number 8.

Page 74, the first measure is played at the heel of the bow (Talon) all the way till the double bar on page 75.

Page 75, the „Andante“ starts again with the „Call for Prayer“, and in the fourth measure after the double bar, the prayer itself is heard.

Page 77, the „Adagio“ is played with great inner intensity and serenity.

4. Mouvement - Cinq Danses orientales

The fourth movement represents a succession of five small sacred Hindu dances, each preceded by a characteristic „Thematic model“, which comes back each time in slightly different structurings.

Danse 1 is on page 80, (four measures before number 2)
Danse 2 is on page 84, (six measures before number 5)
Danse 3 is on page 90, (ten measures before number 9)
Danse 4 is on page 95 (one measure before number 12)
Danse 5 is on page 102 (twelve measures before number 17)

Page 104, at the double bar, the „Lento“ is played in deepest serenity and absolute inner and outward peace.

Concerto

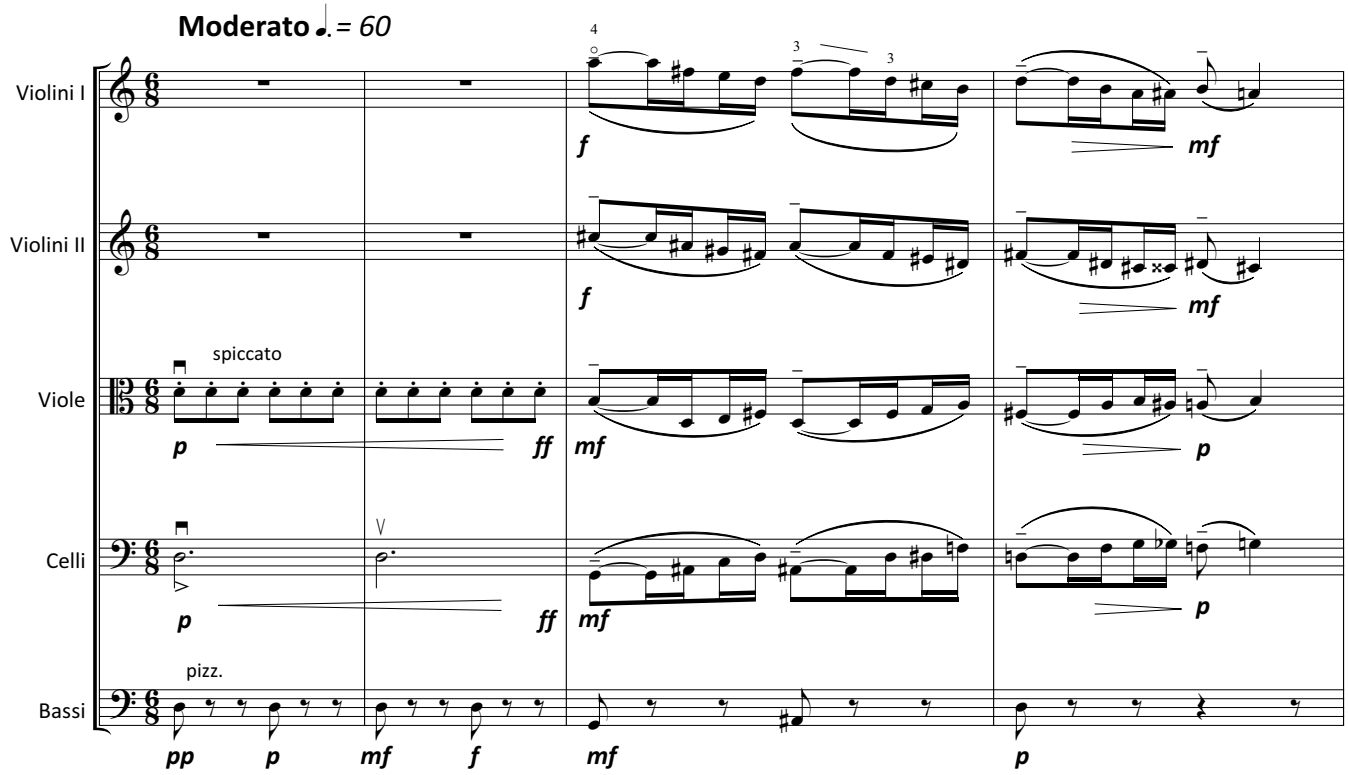
Partition

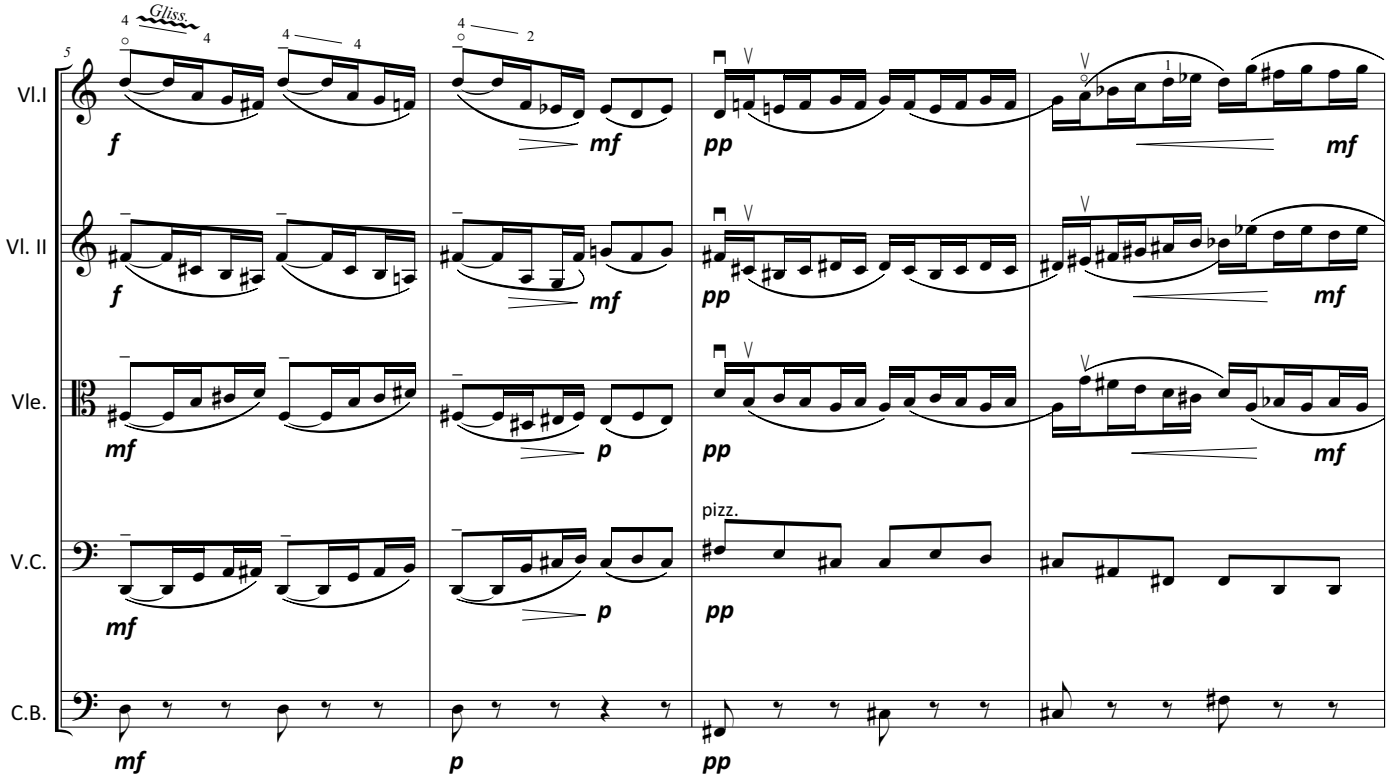
Edition révisée 2008

opus 48

I. Mouvement - Le Chant du Coeur

Hidayat I.Khan





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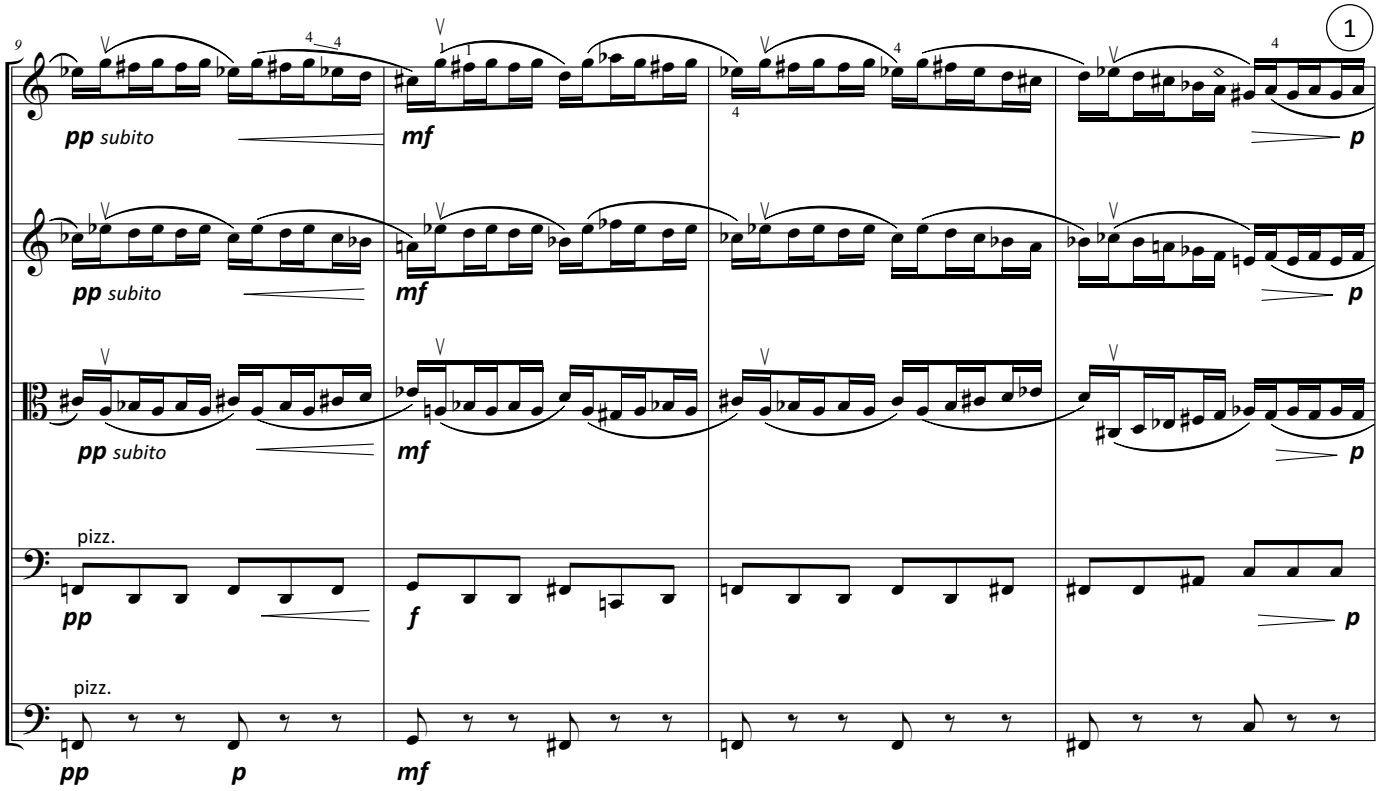
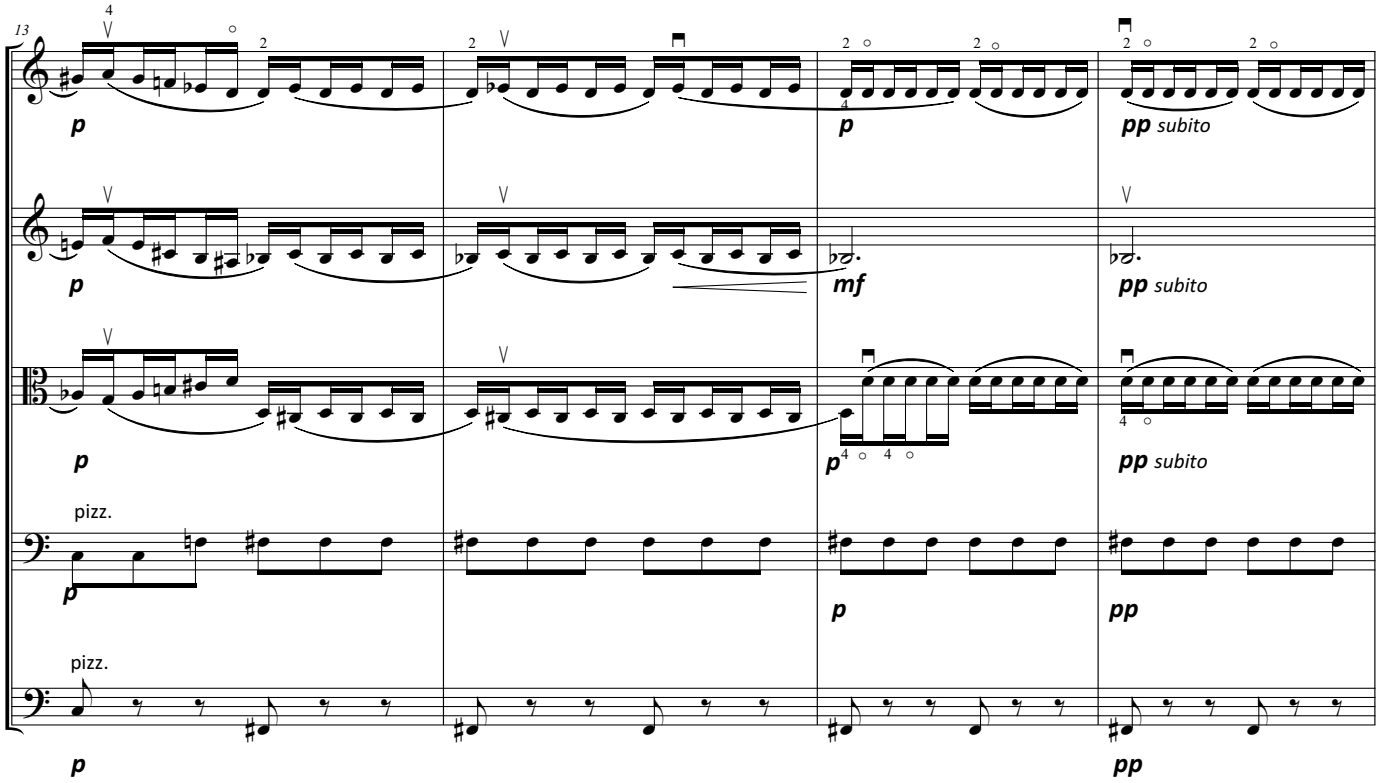
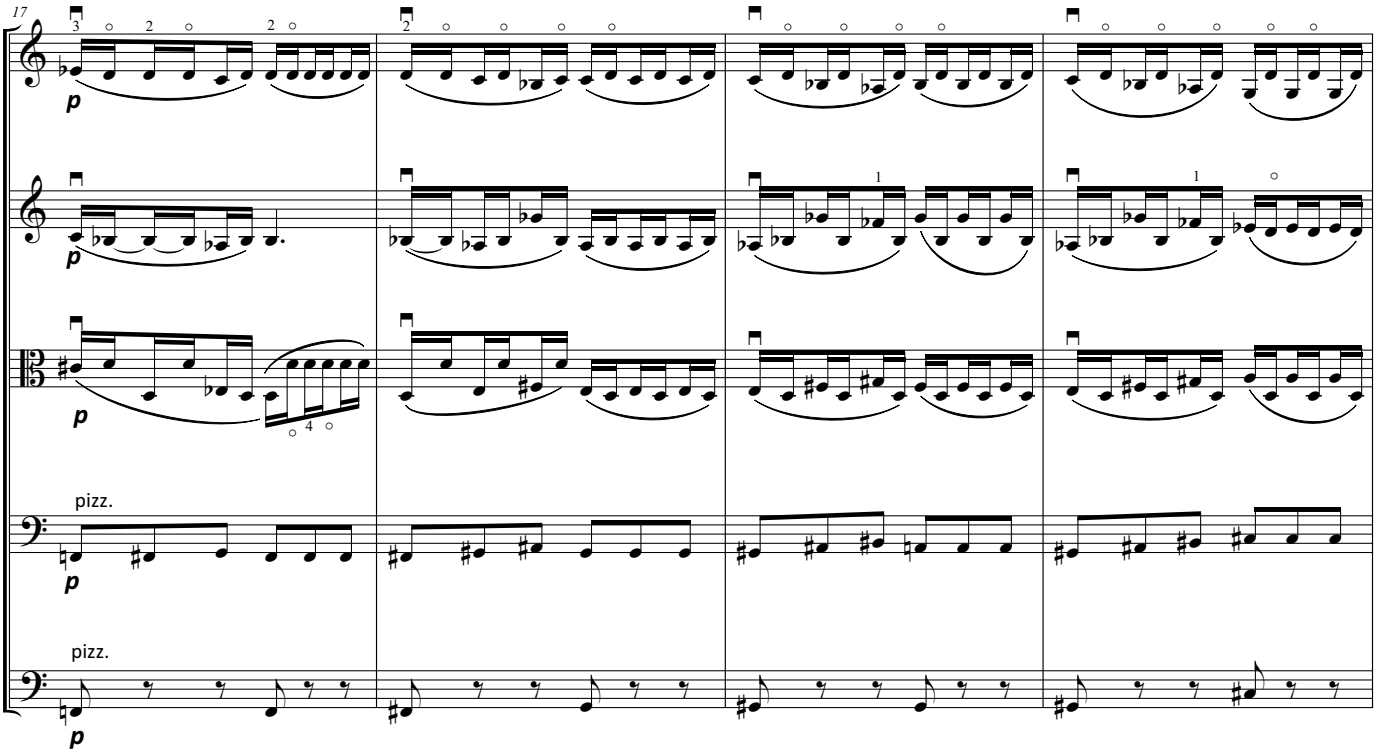

1
9
Vl.I
Vl. II
Vle.
V.C.
C.B.
pp subito
mf
p
pizz.
pp
f
pp
p
mf


13
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
pp subito
pizz.
pp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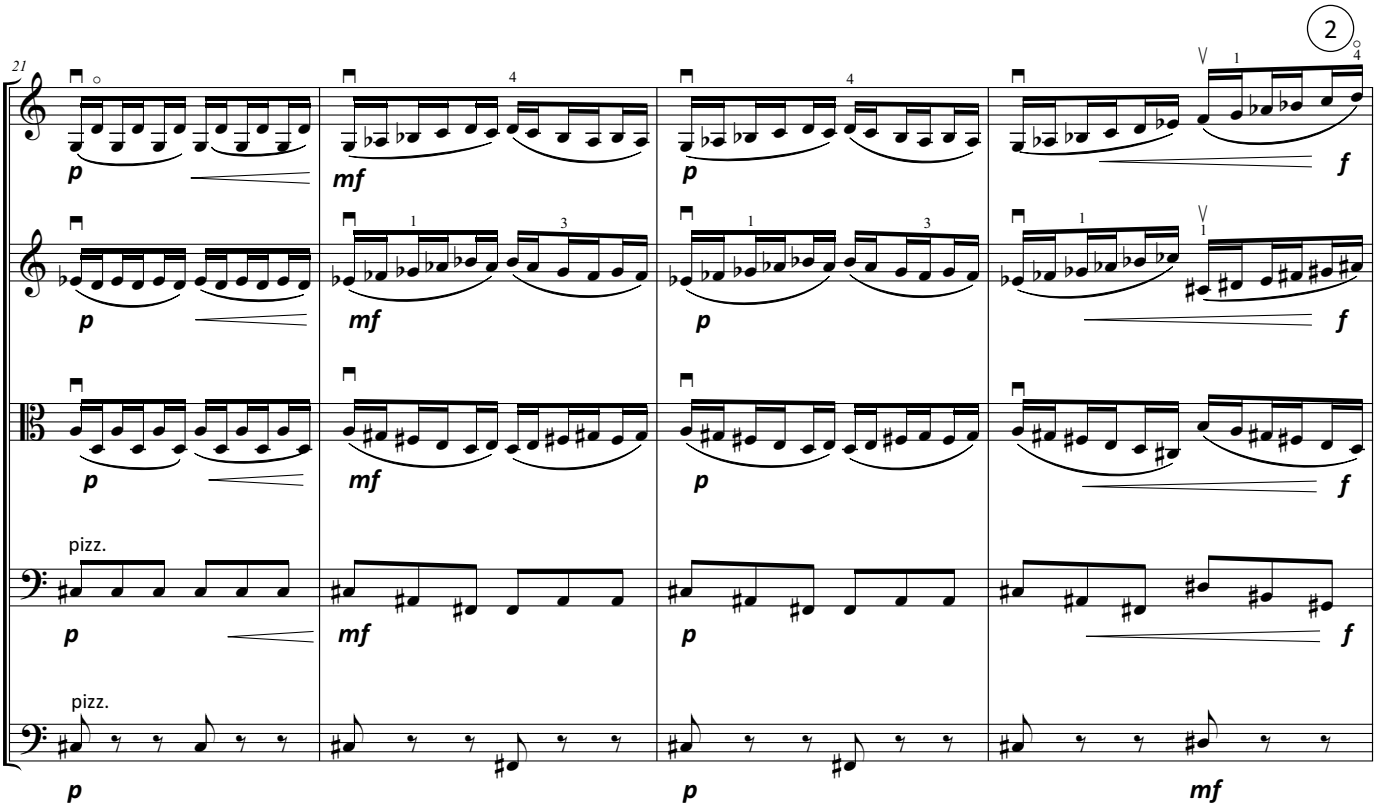
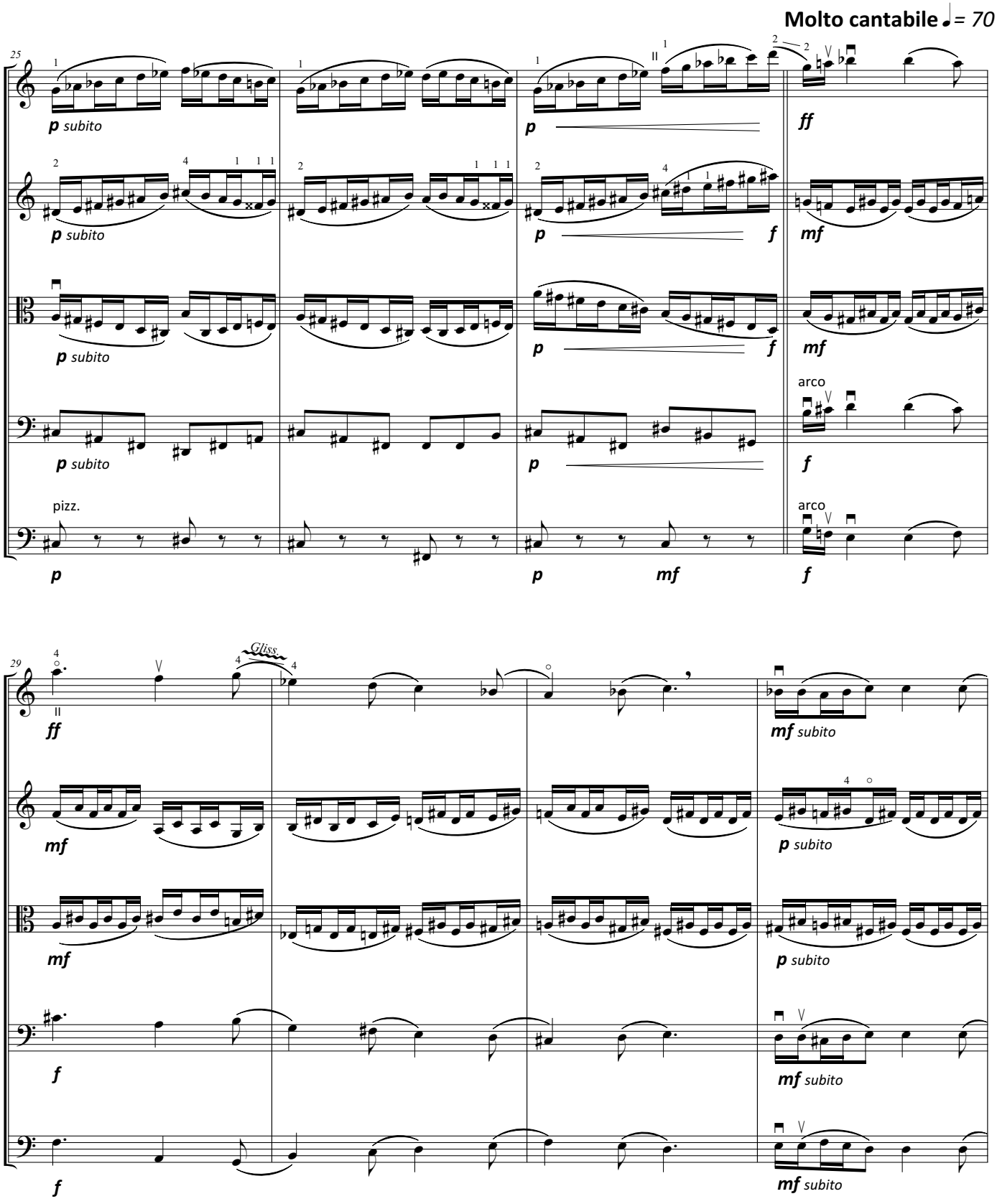
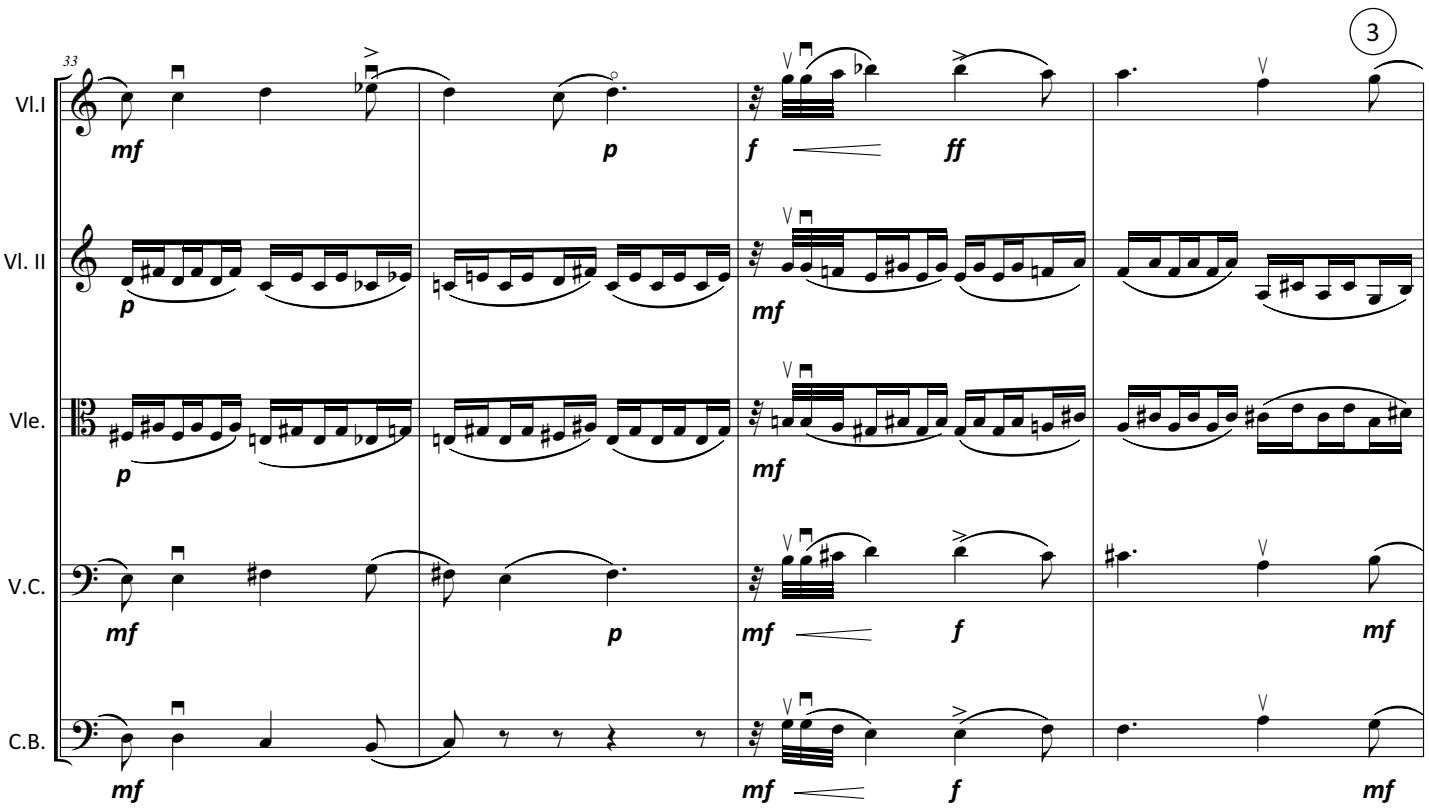
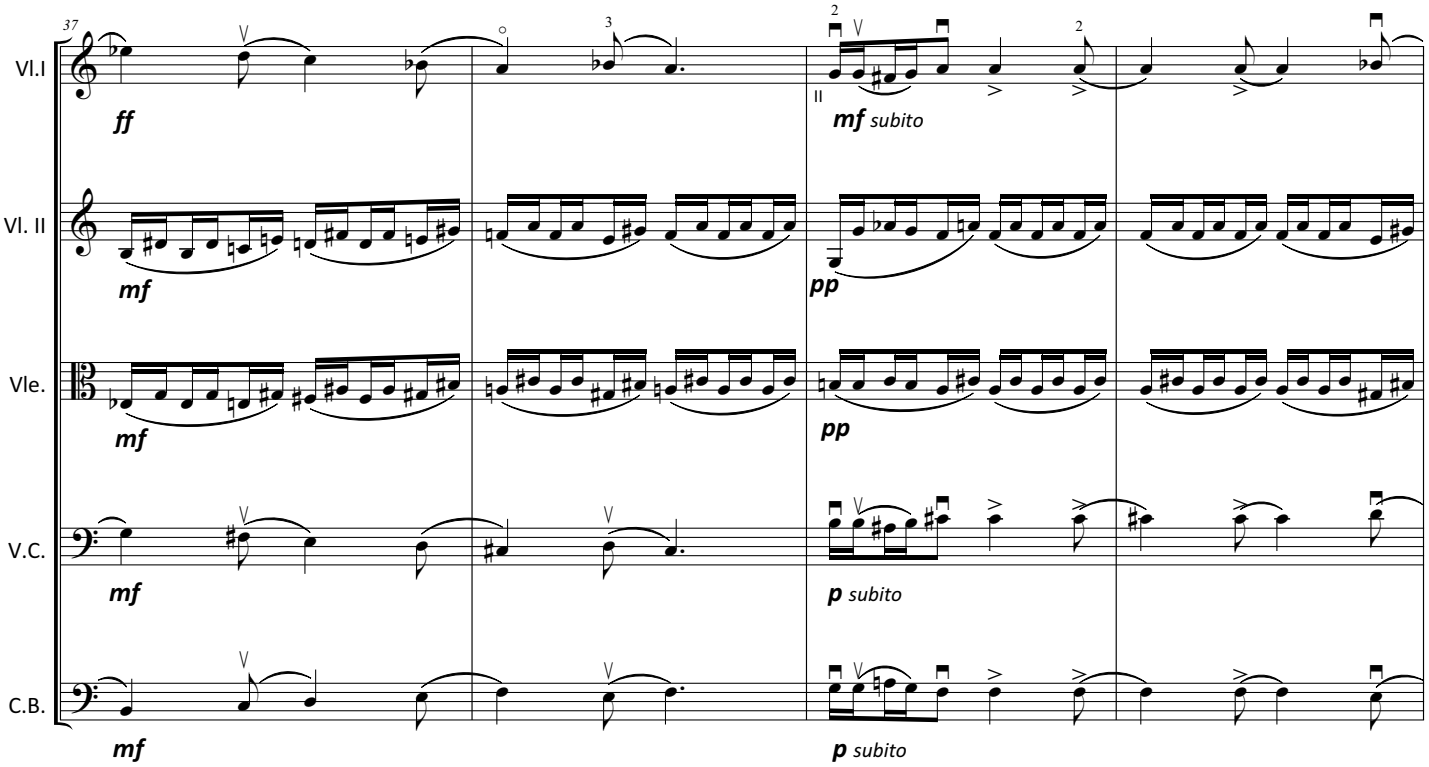
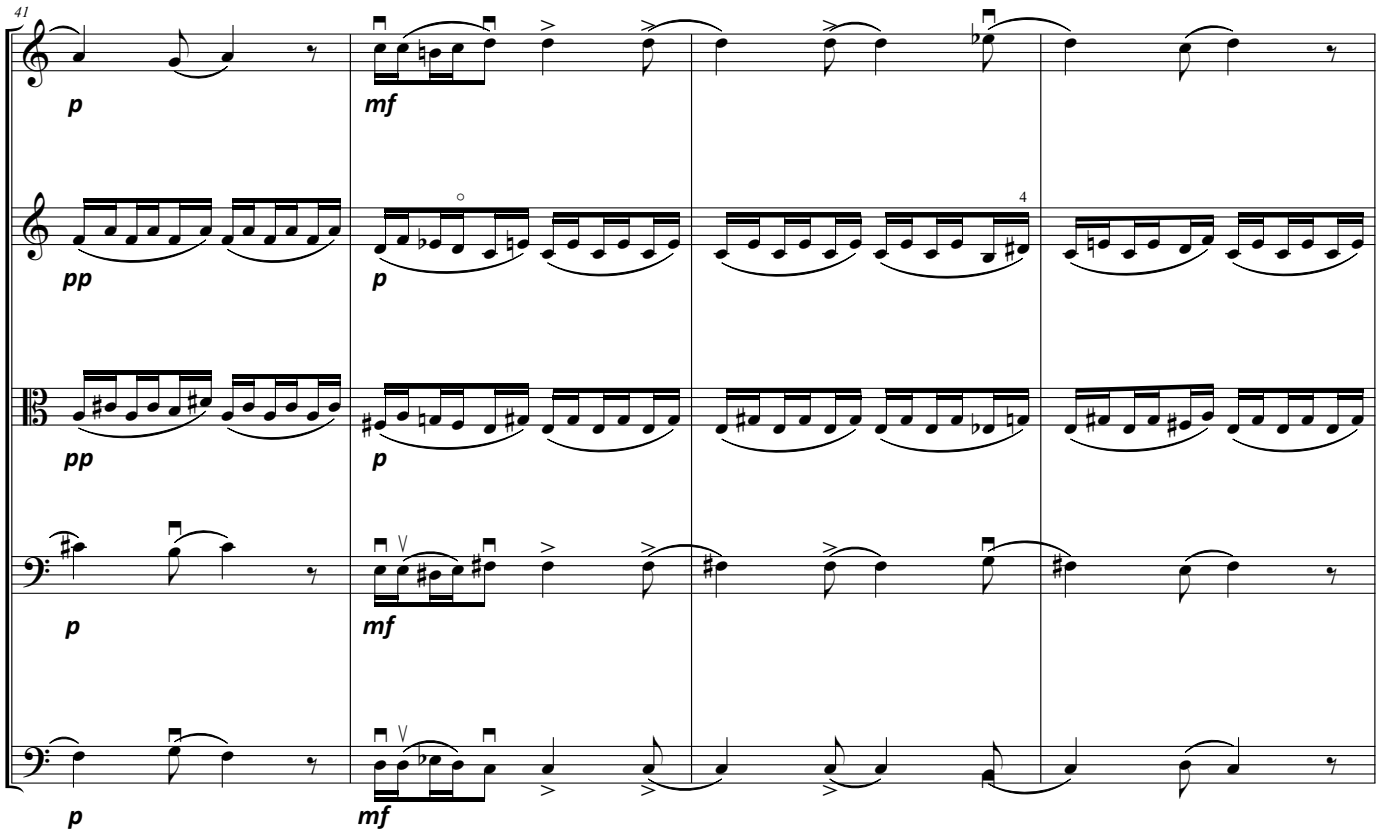
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
pizz.
p


21
2
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
pizz.
p
mf
f
mf


Molto cantabile ♩= 70
25
Vl.I
Vl. II
Vle.
V.C.
C.B.
p subito
p
ff
mf
f
pizz.
arco
29
Gliss.
mf subito


33
3
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
f
ff


37
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
mf subito
mf
pp
p subito


41
Vl.I
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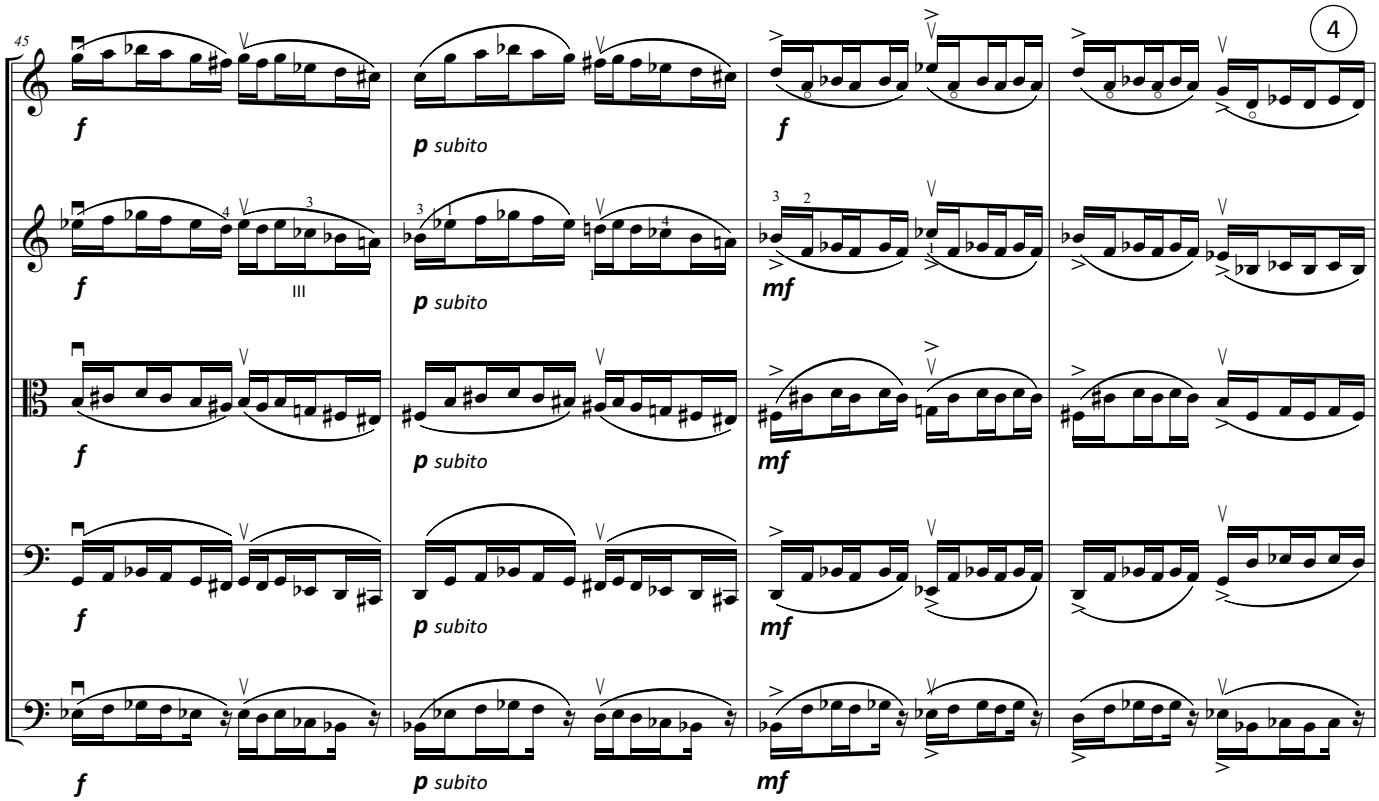
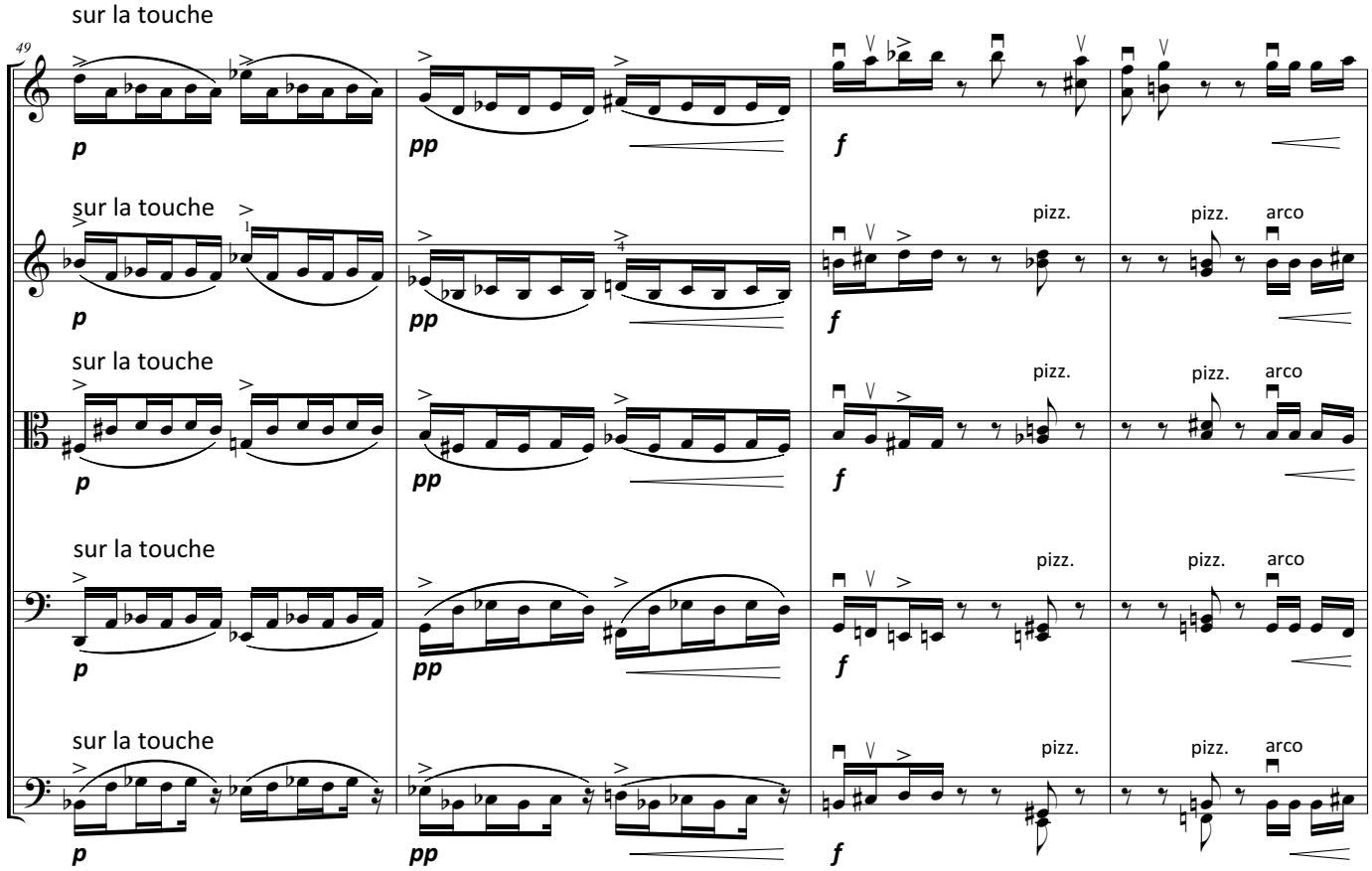
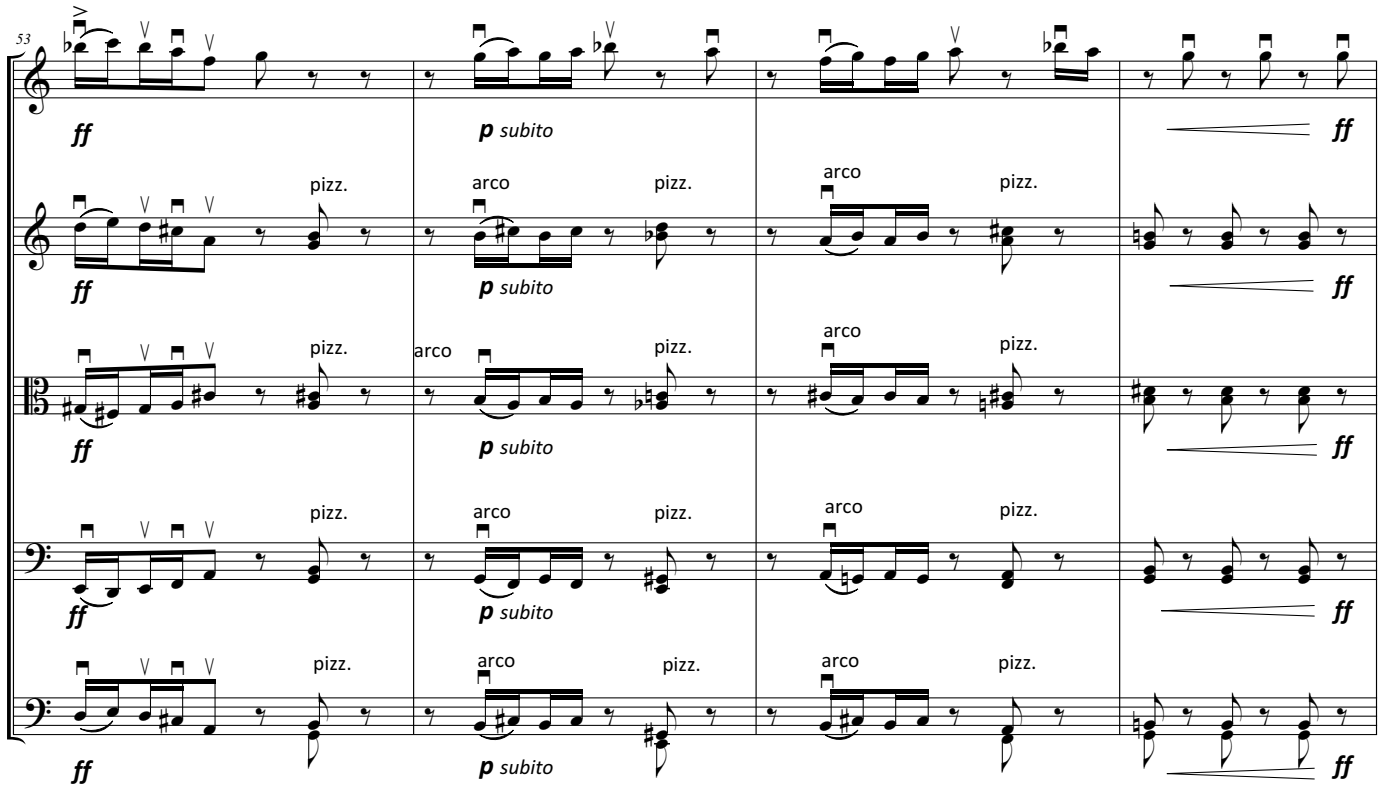
Vle.
V.C.
C.B.
p
mf
pp
p
pp
p
p
mf
p
mf


45
4
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
p subito
f
f
p subito
mf
f
p subito
mf
f
p subito
mf
f
p subito
mf


49
Vl.I
Vl. II
Vle.
V.C.
C.B.
sur la touche
p
pp
f
pizz.
arco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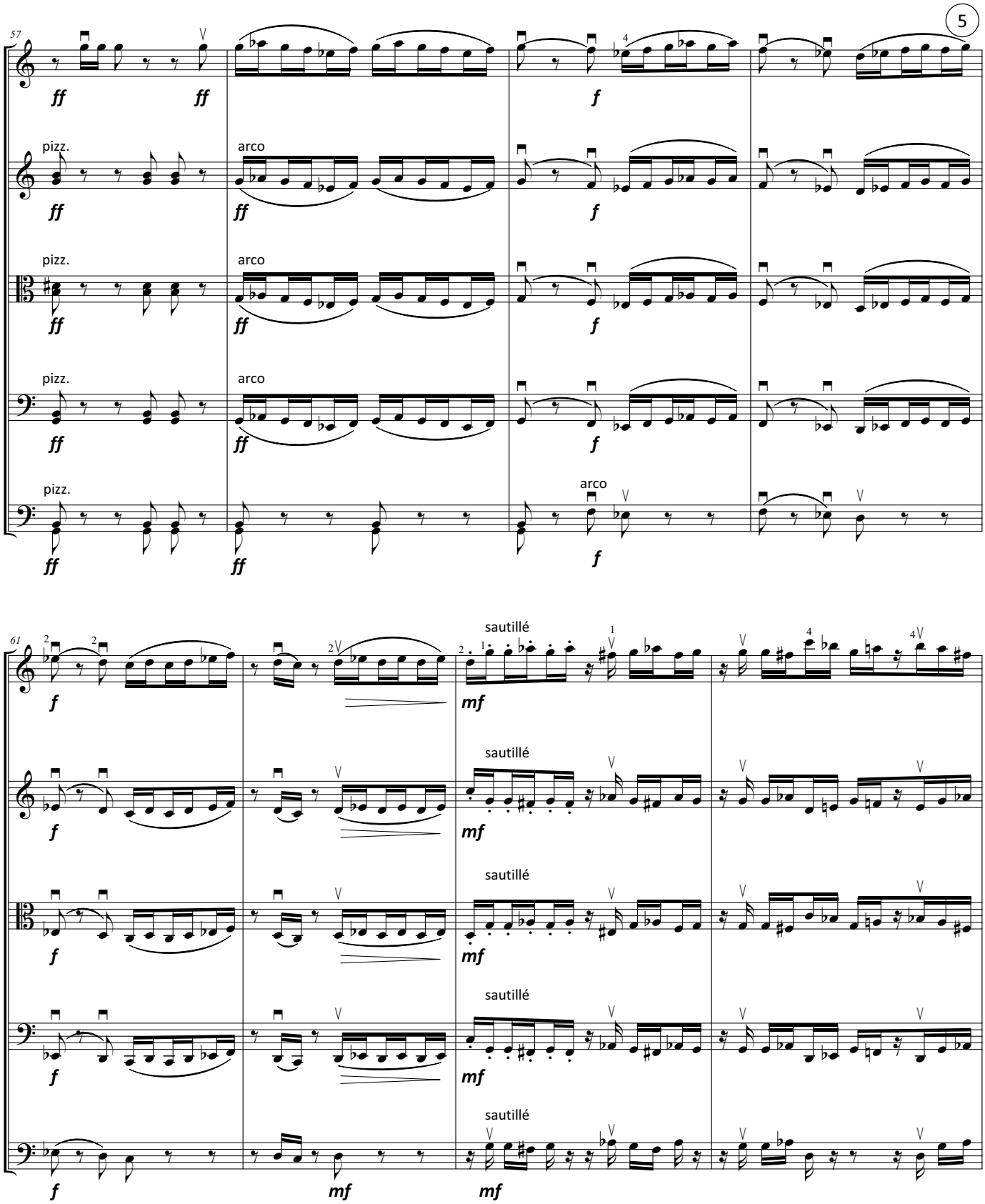
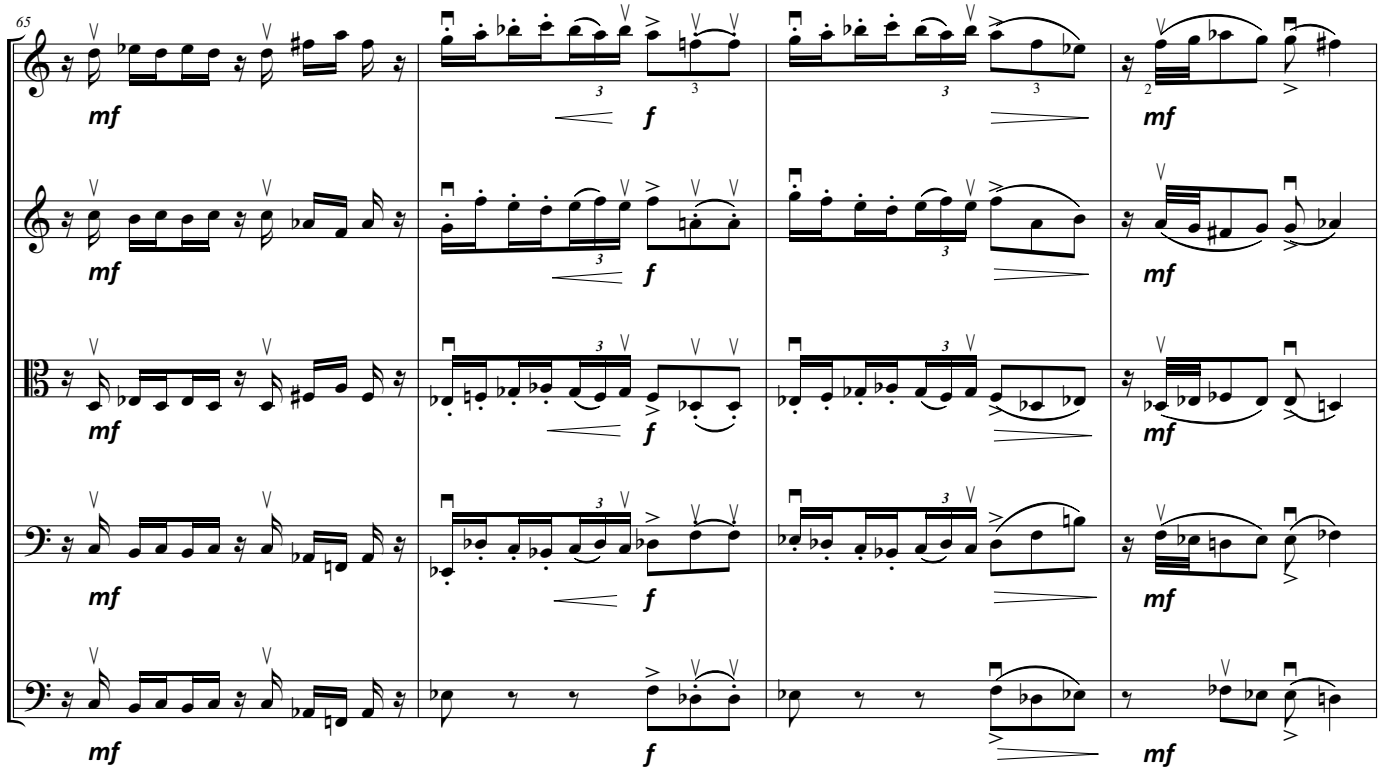
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
p subito
pizz.
arco


5
57
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
arco
ff
f
61
sautillé
mf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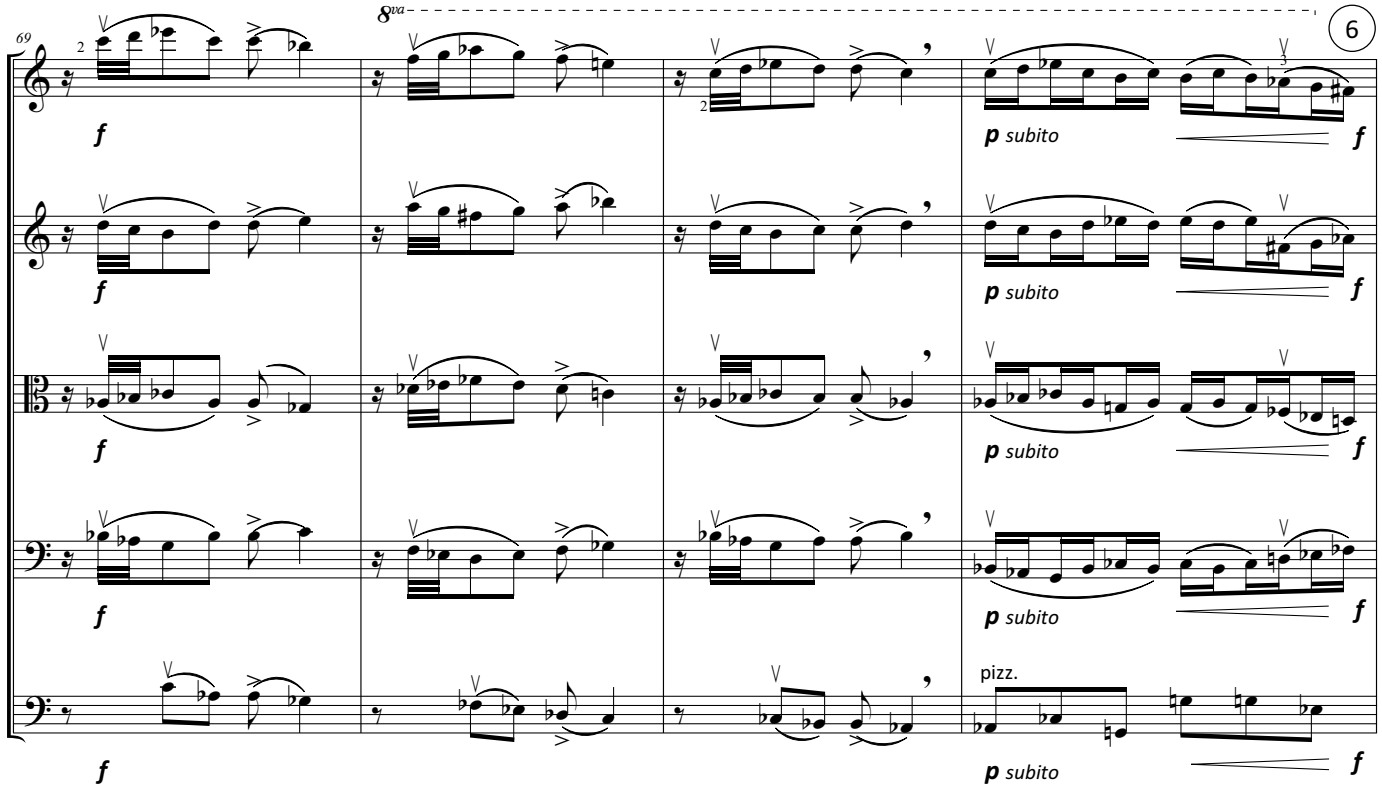
Vle.
V.C.
C.B.
mf
f
mf


69
8va
6
Vl.I
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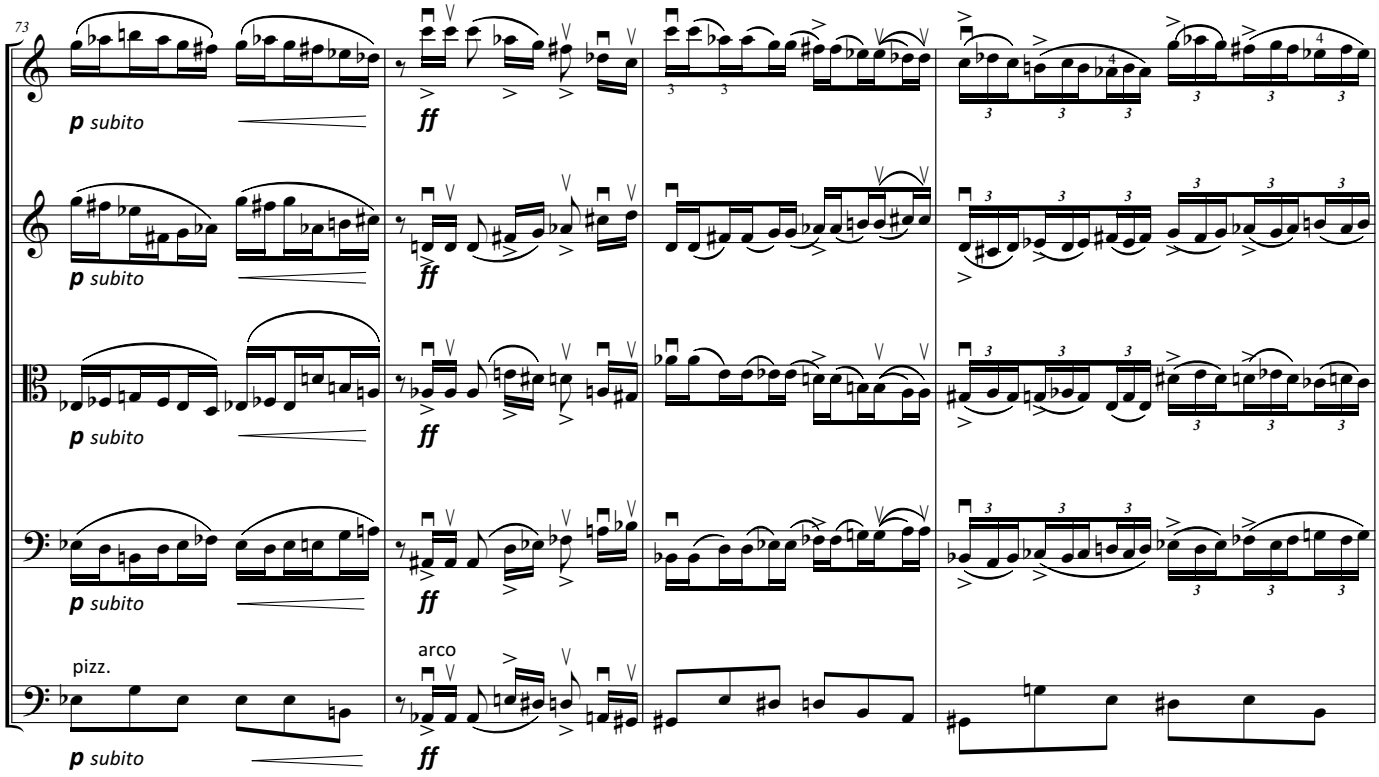
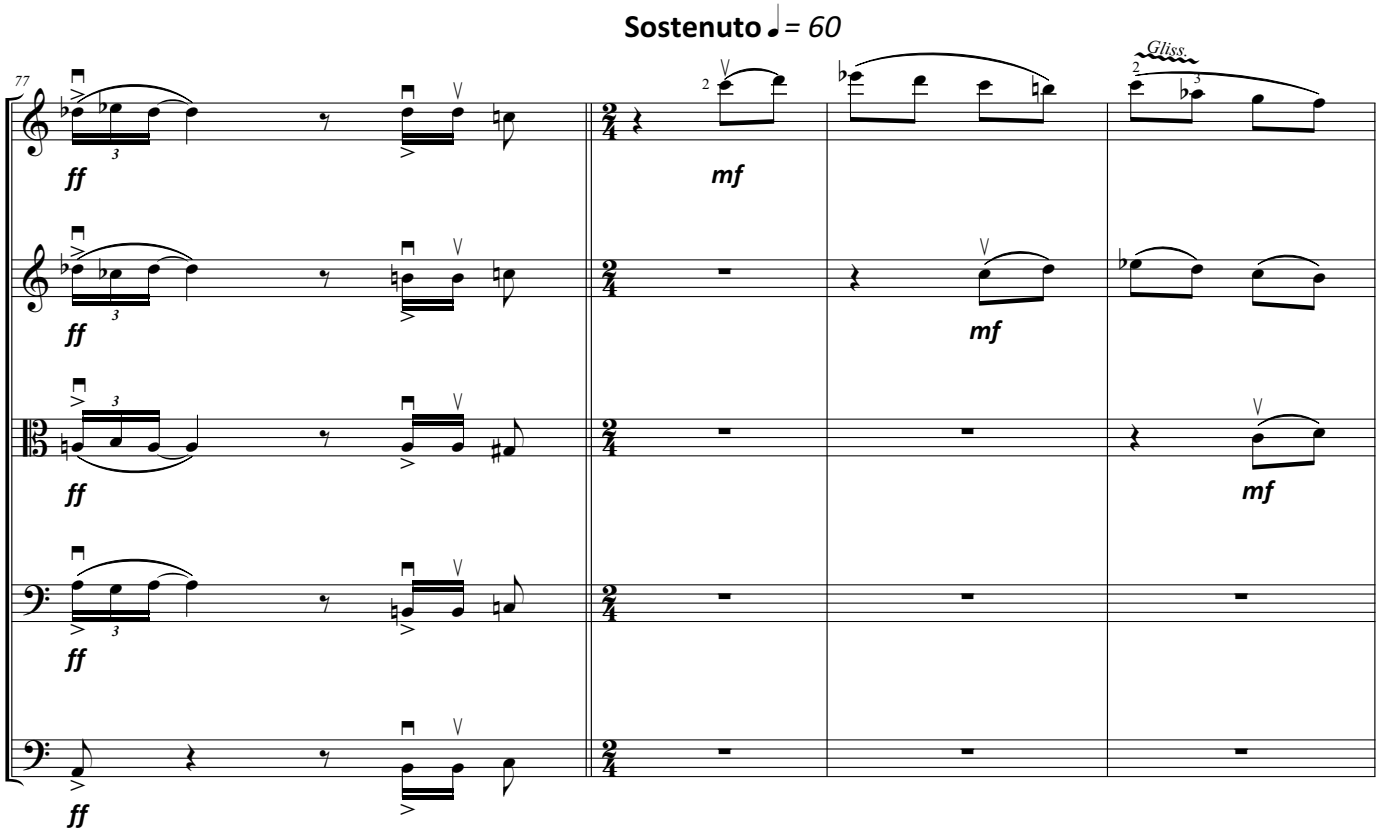
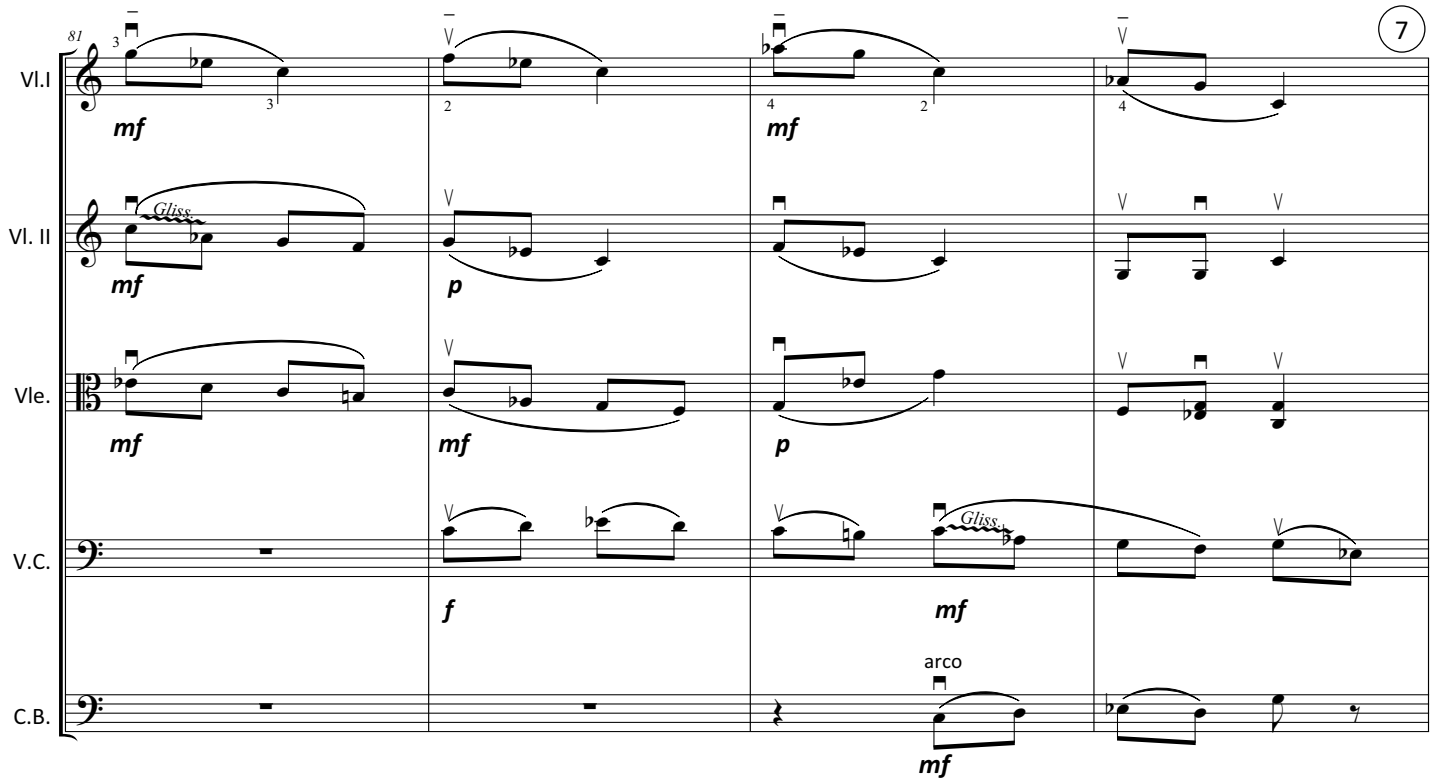
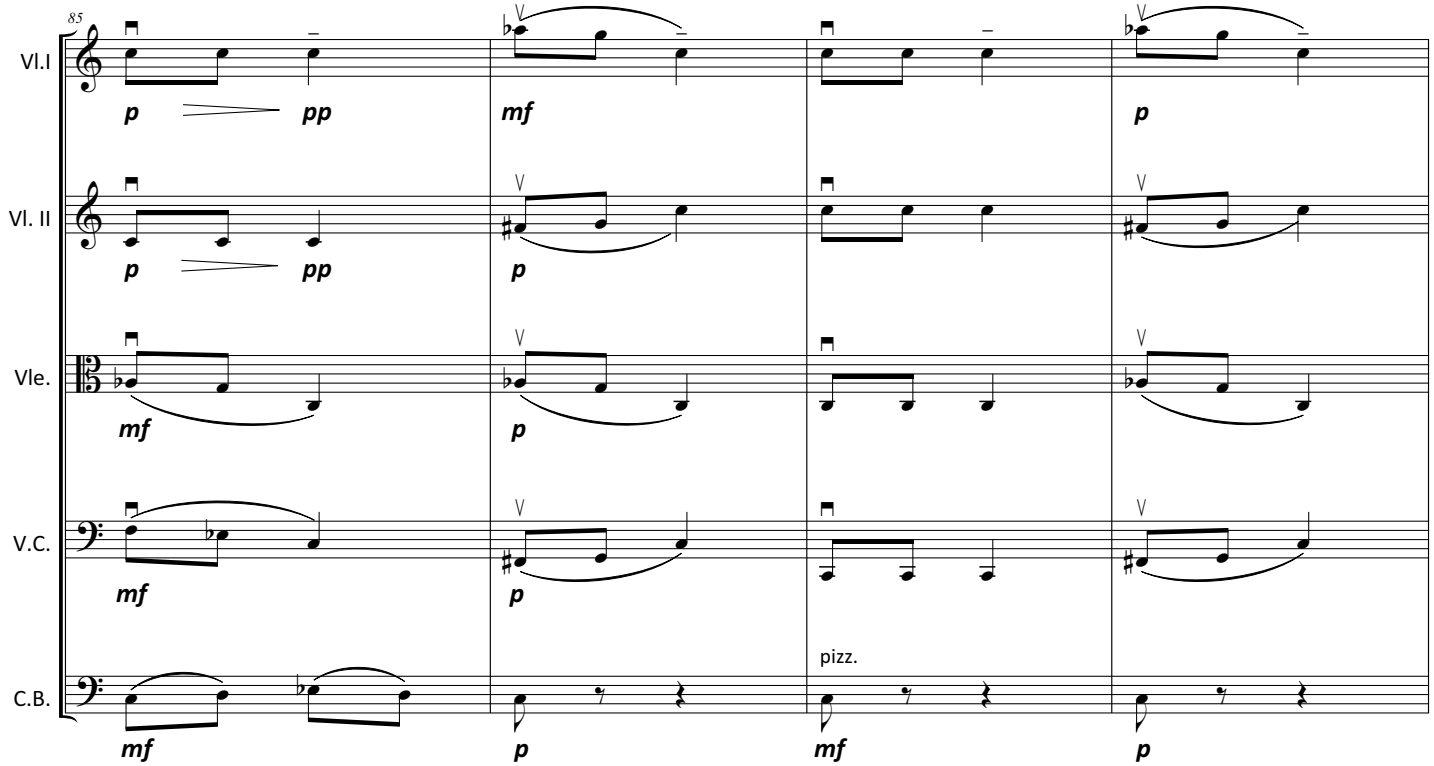
Vle.
V.C.
C.B.
f
p subito
f
pizz.


73
Vl.I
Vl. II
Vle.
V.C.
C.B.
p subito
ff
pizz.
arco


Sostenuto ♩= 60
77
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
mf
Gliss.


81
7
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
Gliss.
p
f
arco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C.B.
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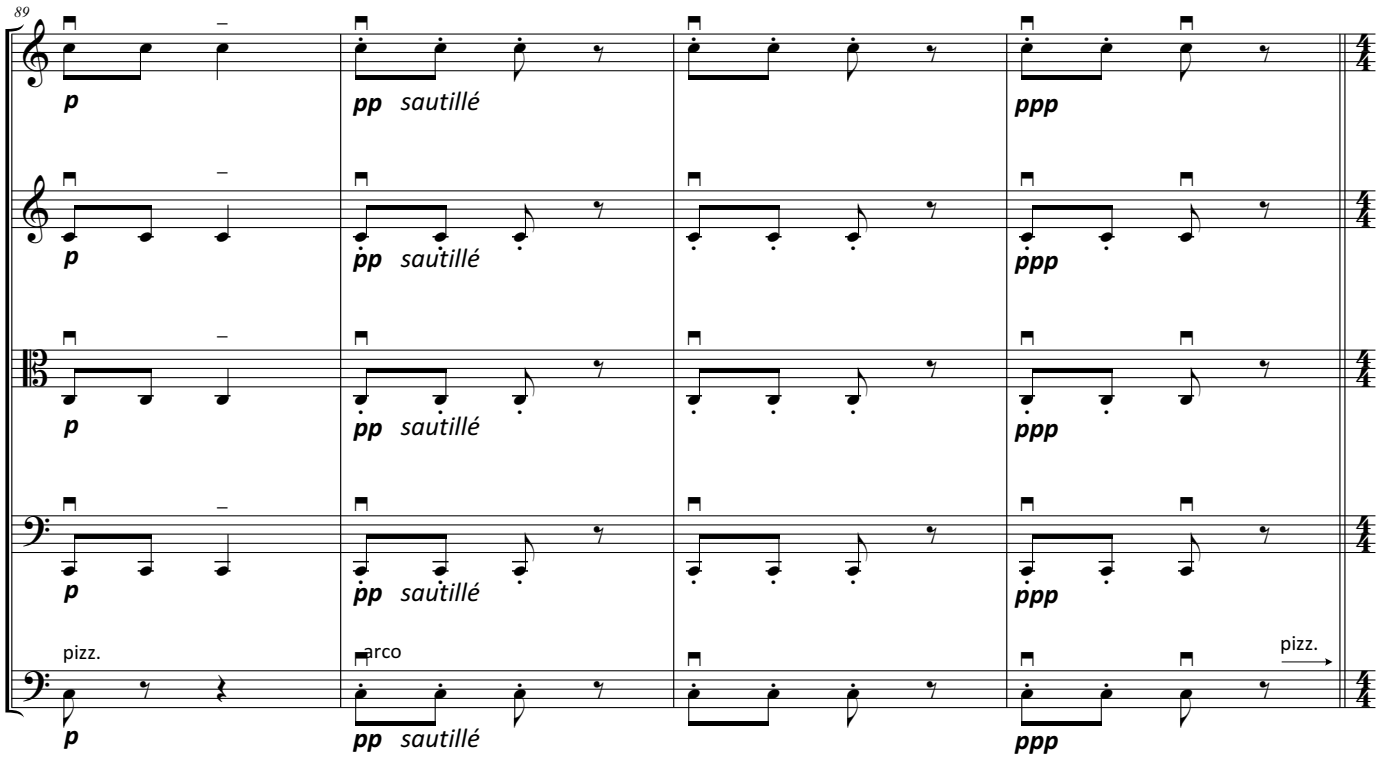
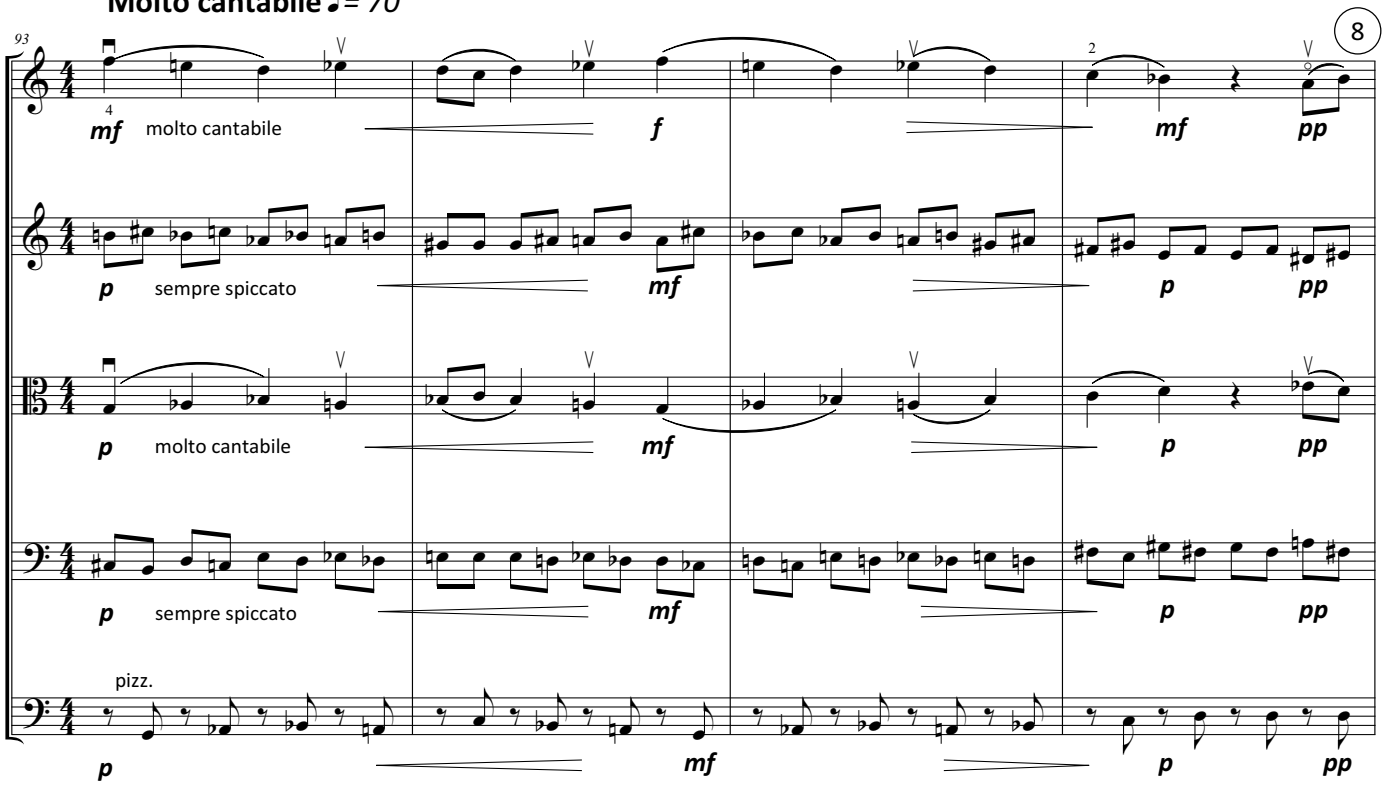
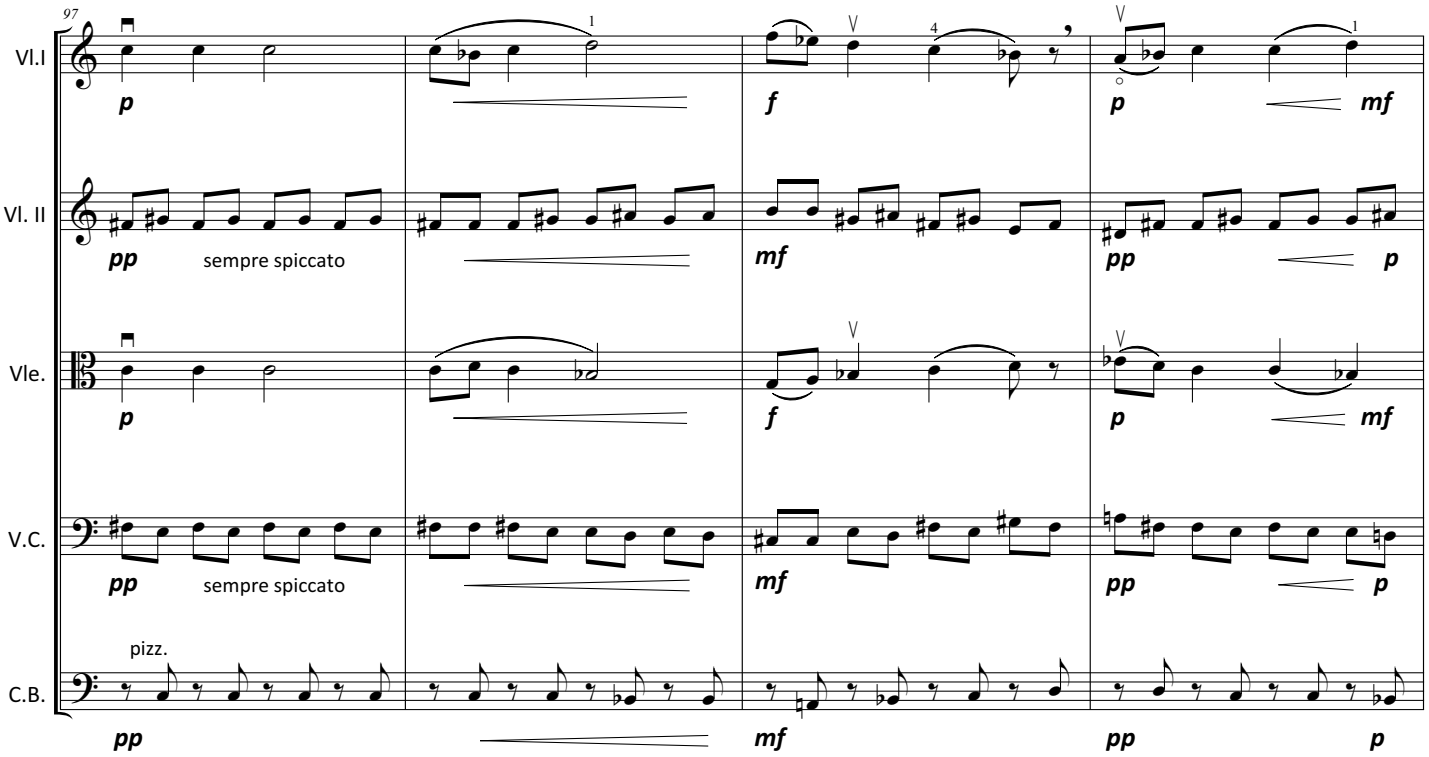
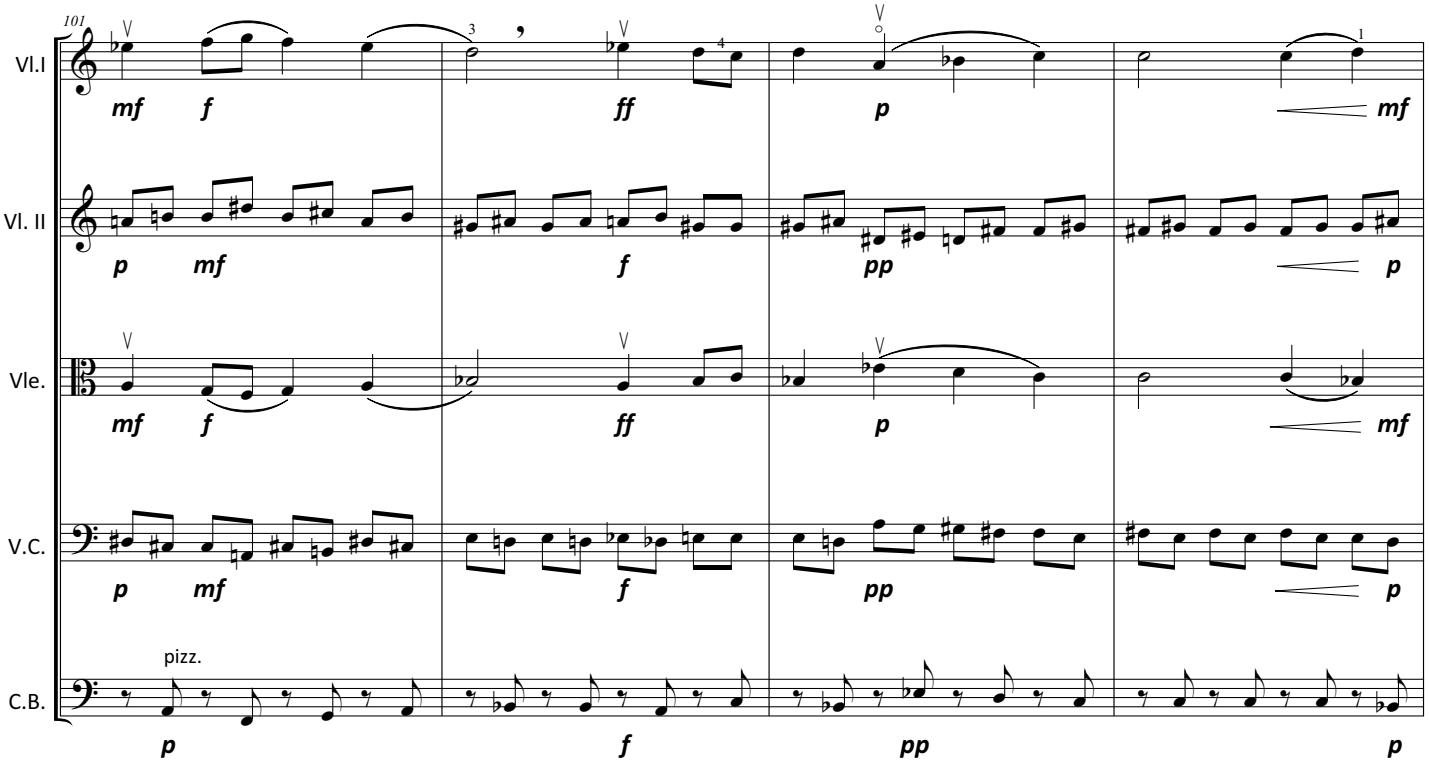
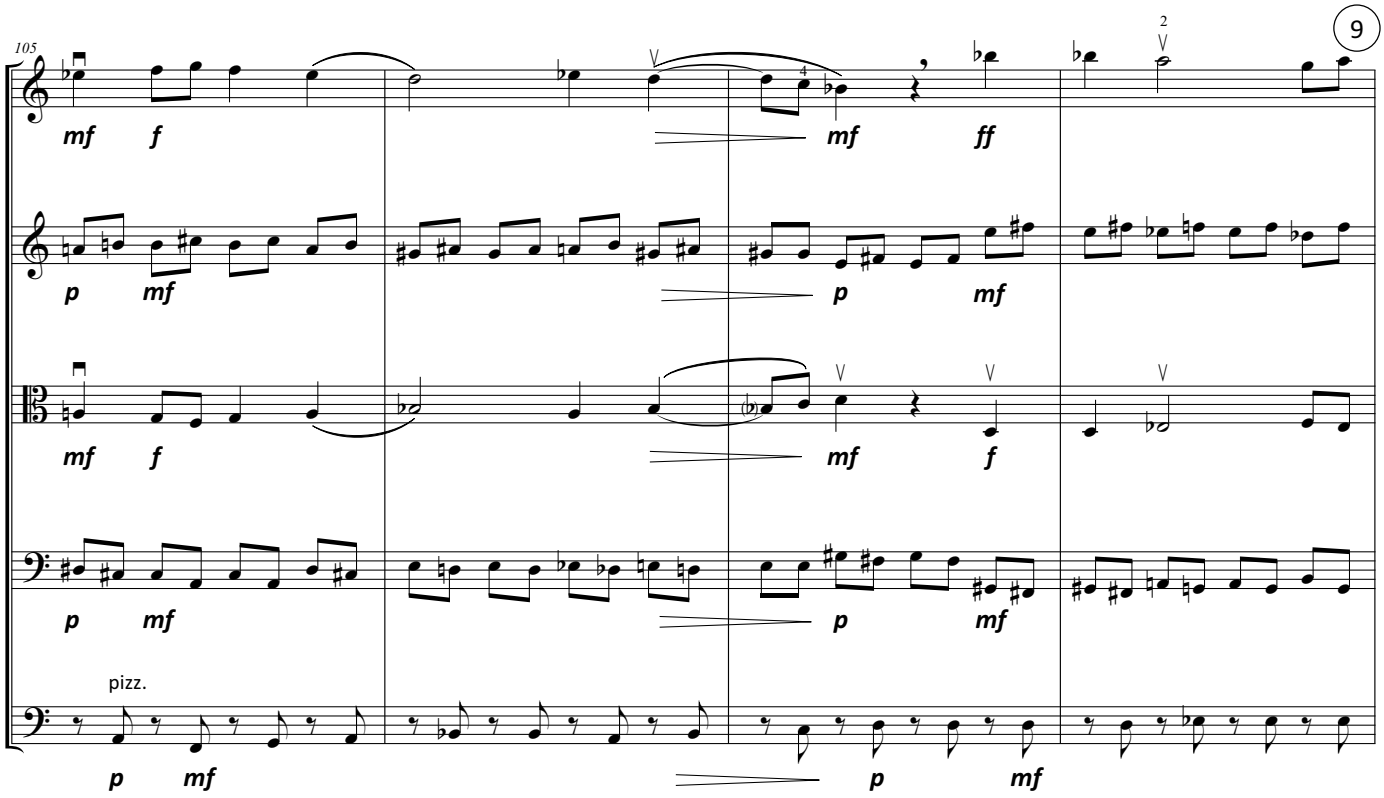
mf
pizz.

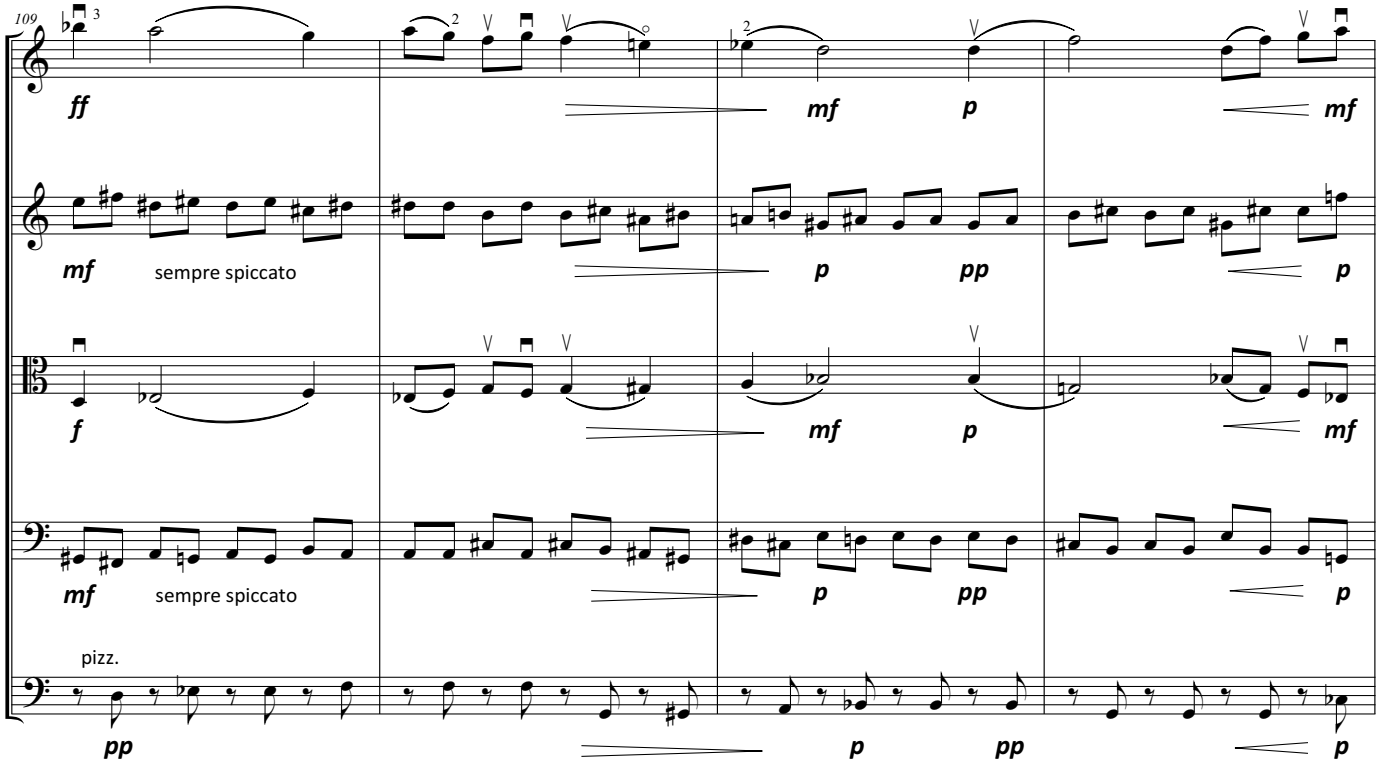

89
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp sautillé
ppp
pizz.
arco
pizz.

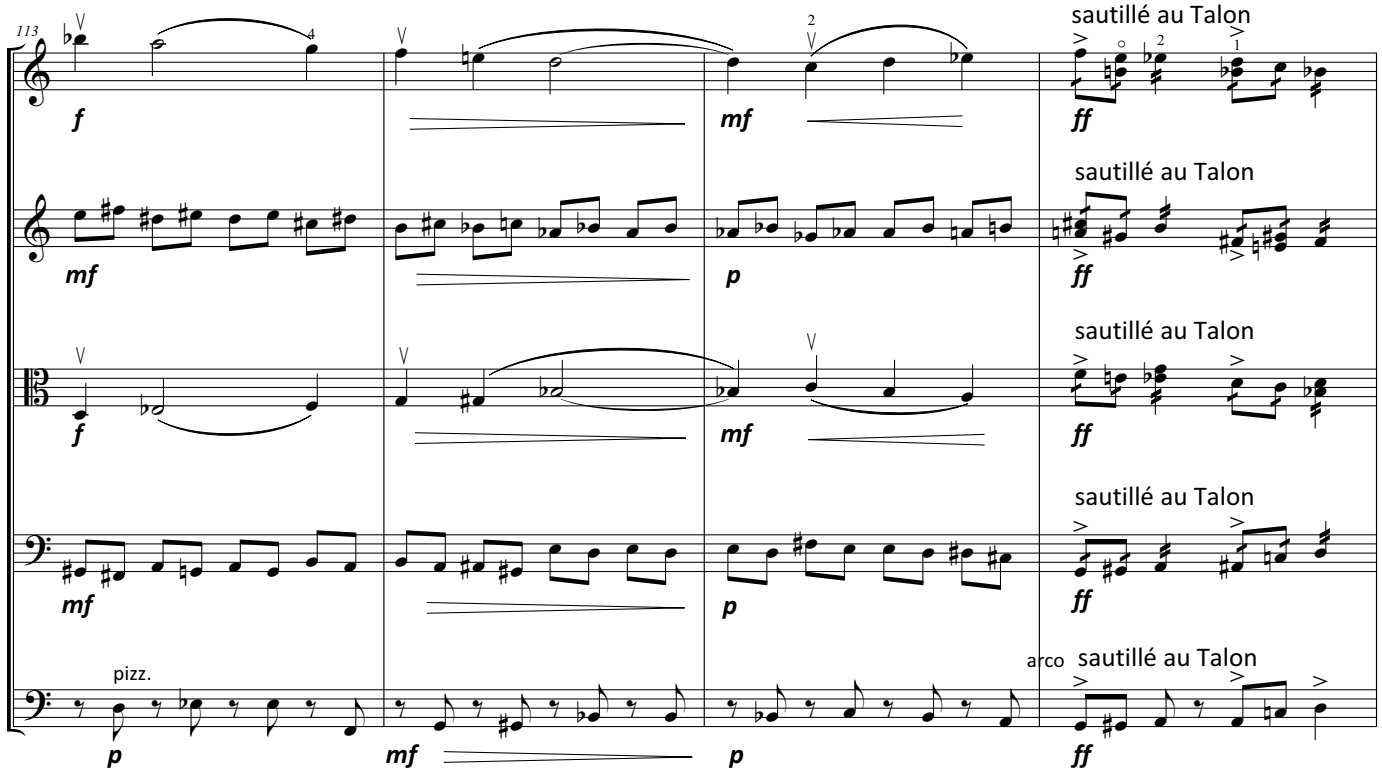

Molto cantabile ♩= 70
93
8
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf molto cantabile
f
mf
pp
p sempre spiccato
mf
p
pp
p molto cantabile
mf
p
pp
p sempre spiccato
mf
p
pp
pizz.
p
mf
p
pp


97
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp
f
mf
sempre spiccato
pizz.


101
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
f
ff
p
pp
pizz.


105
9
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.


109
Vl.I
Vl. II
Vle.
V.C.
C.B.
sempre spiccato
sempre spiccato
pizz.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Vl.I
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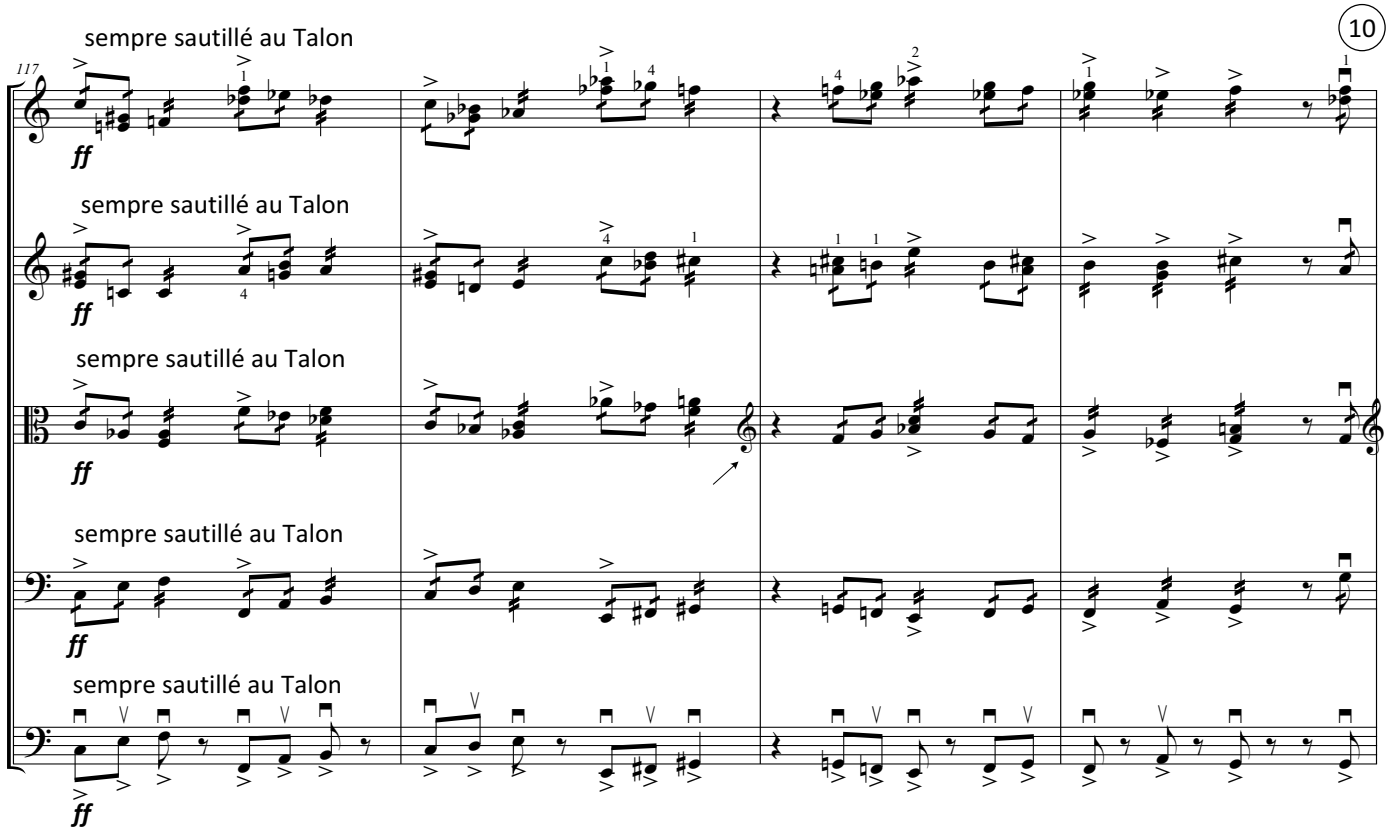
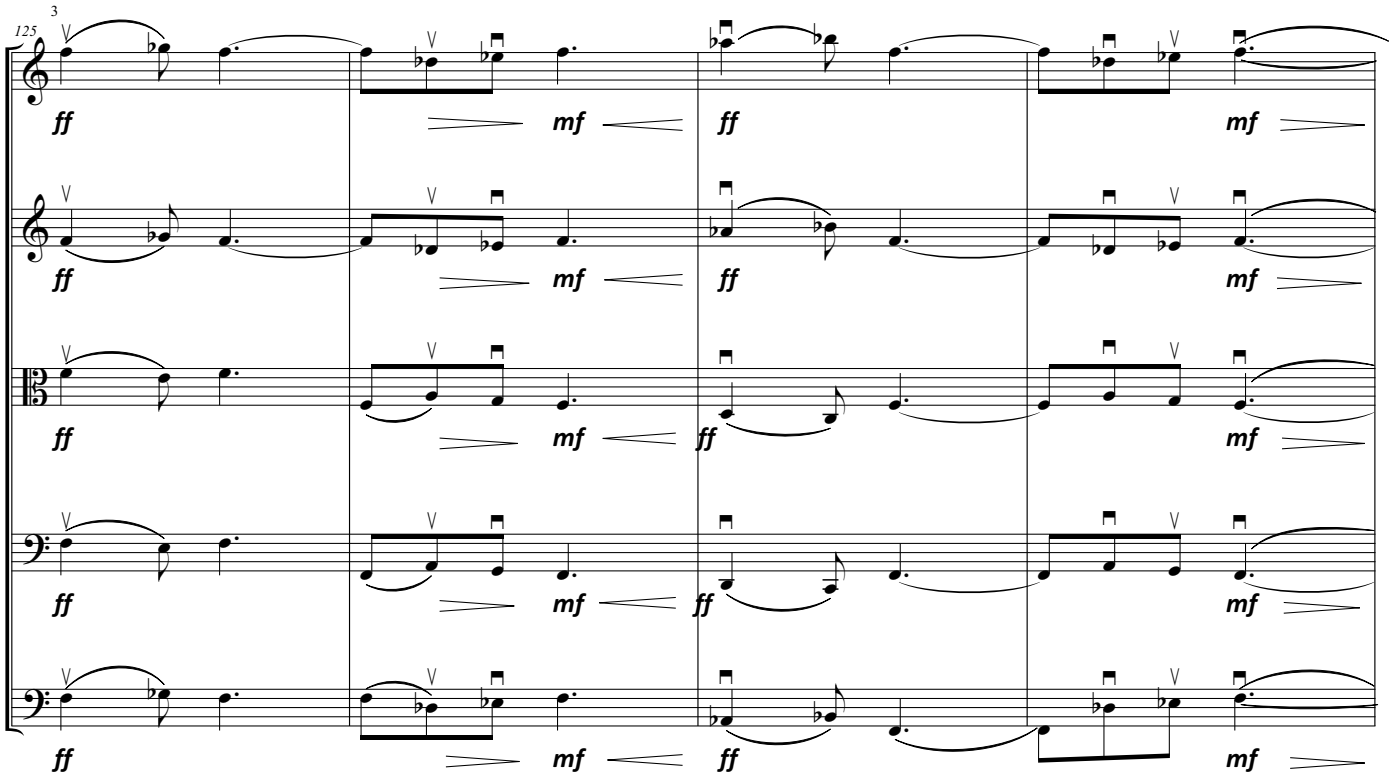
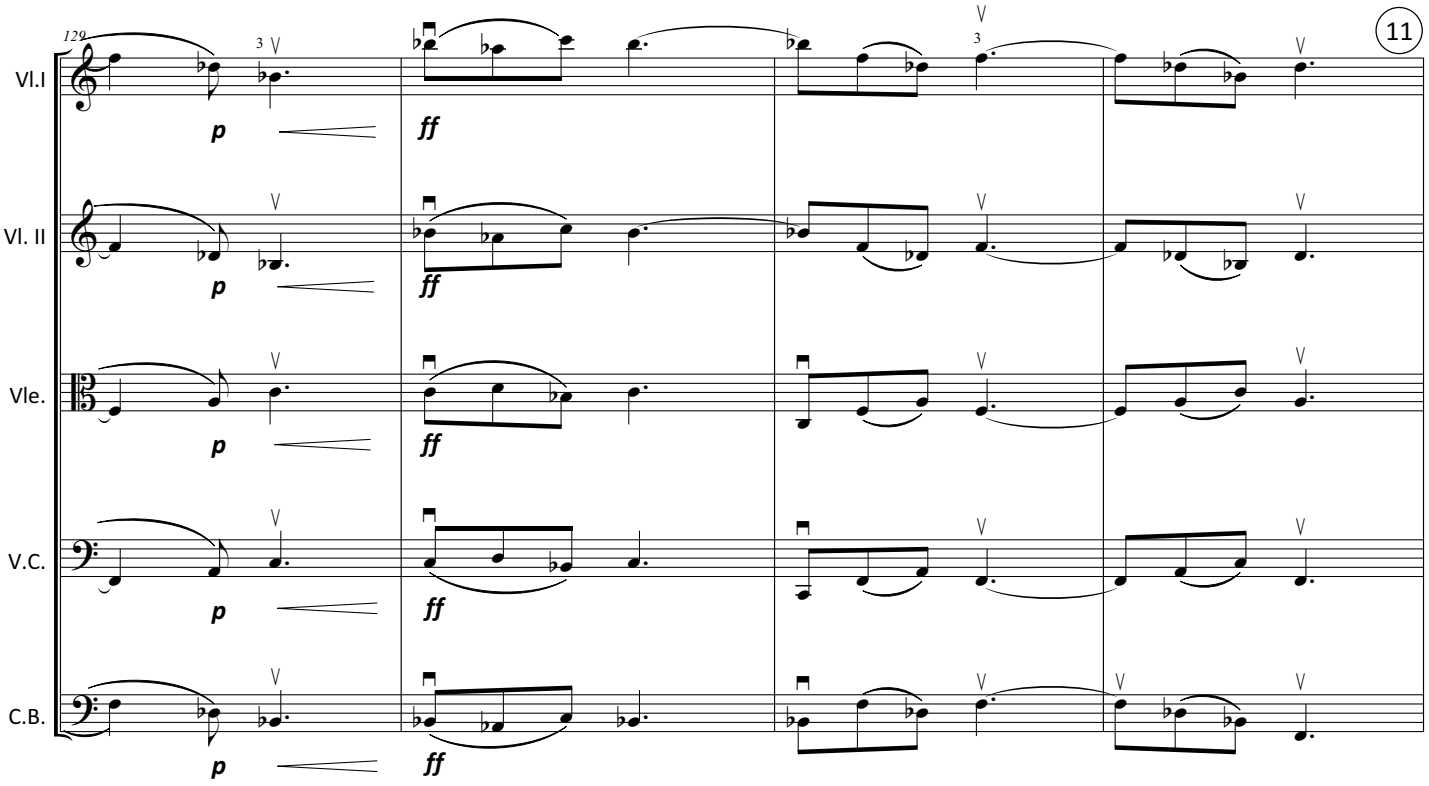
Vle.
V.C.
C.B.
f
mf
p
ff
pizz.
arco
sautillé au Talon

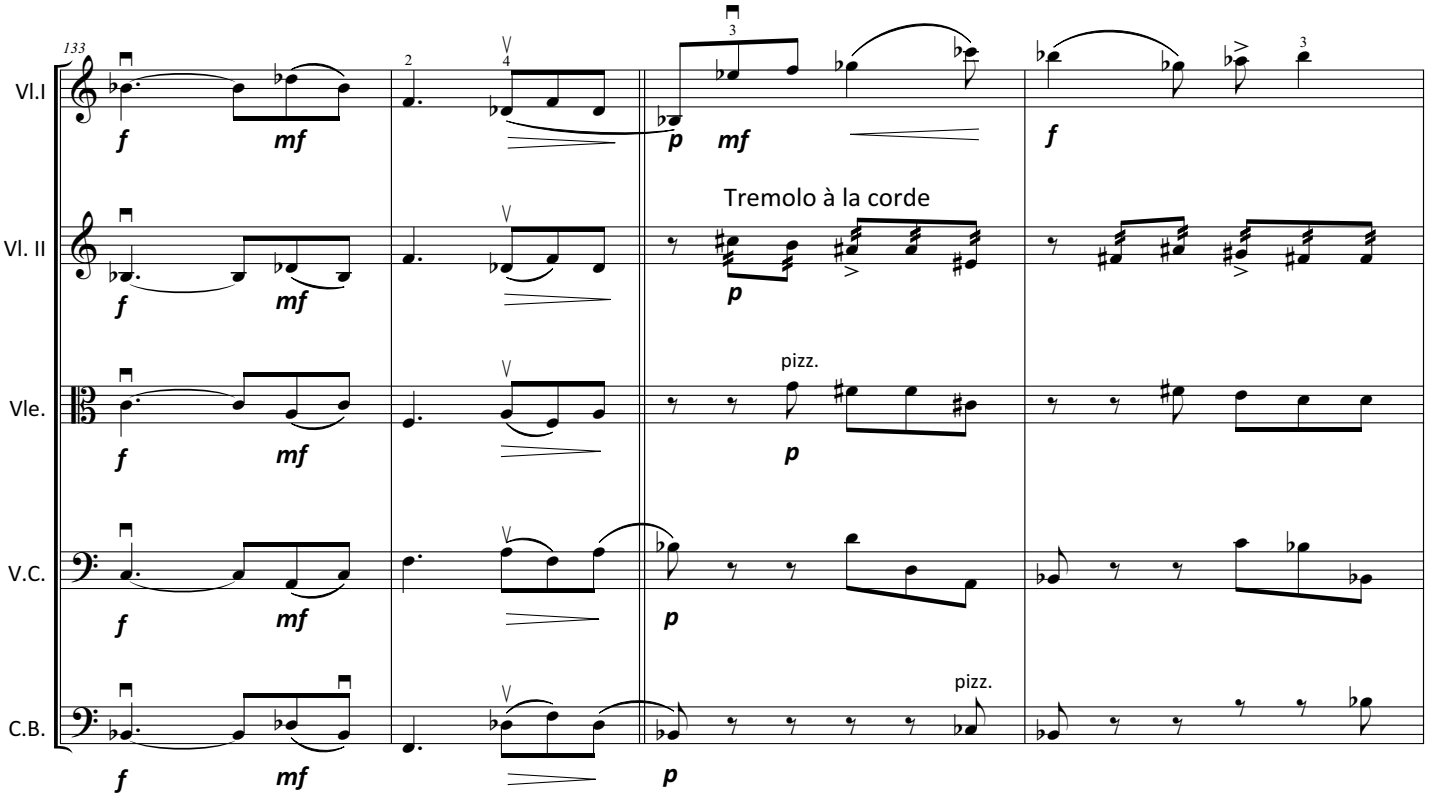

117
10
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
sempre sautillé au Talon

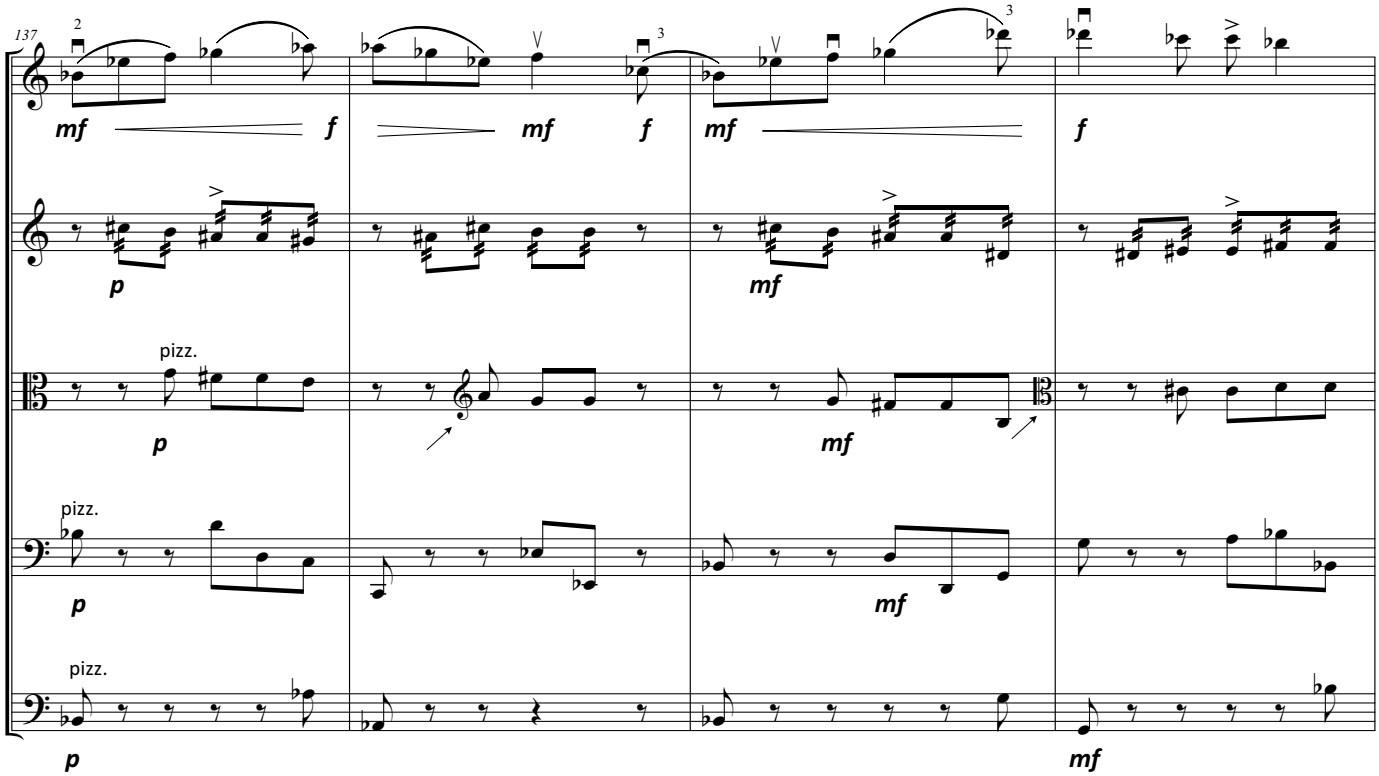
Appassionato Rubato ♩= 80
121
Vl.I
Vl. II
Vle.
V.C.
C.B.
sautillé au Talon
rall. . . . .
ff
p

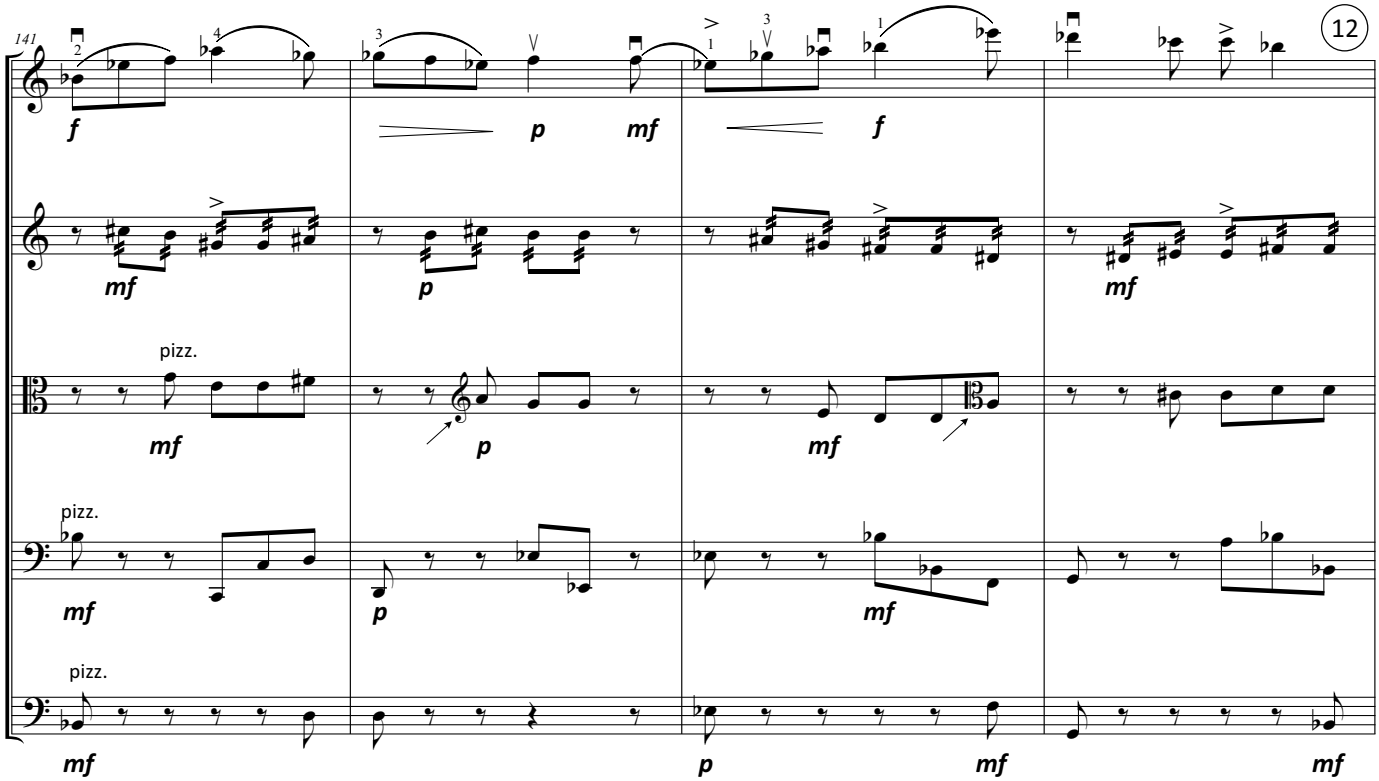

125
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
mf

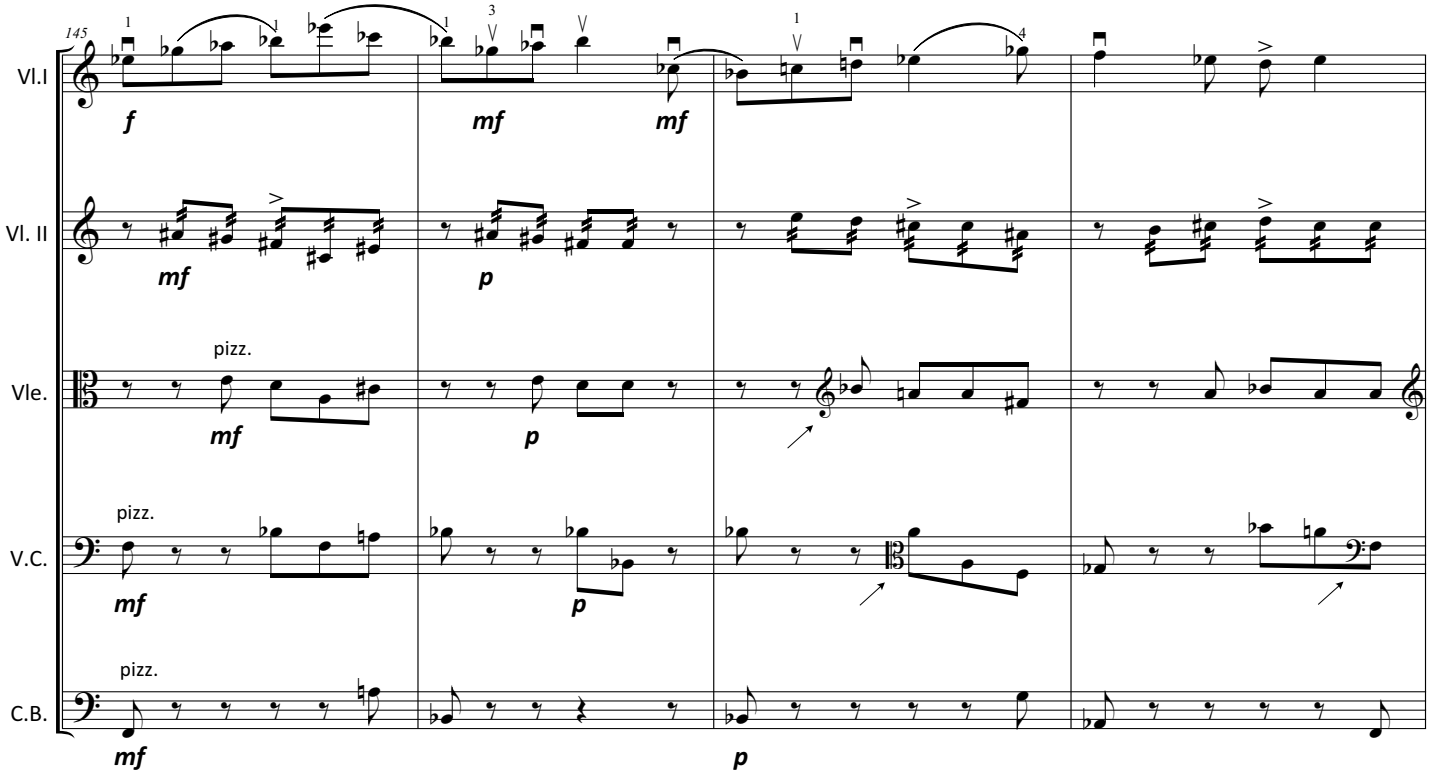


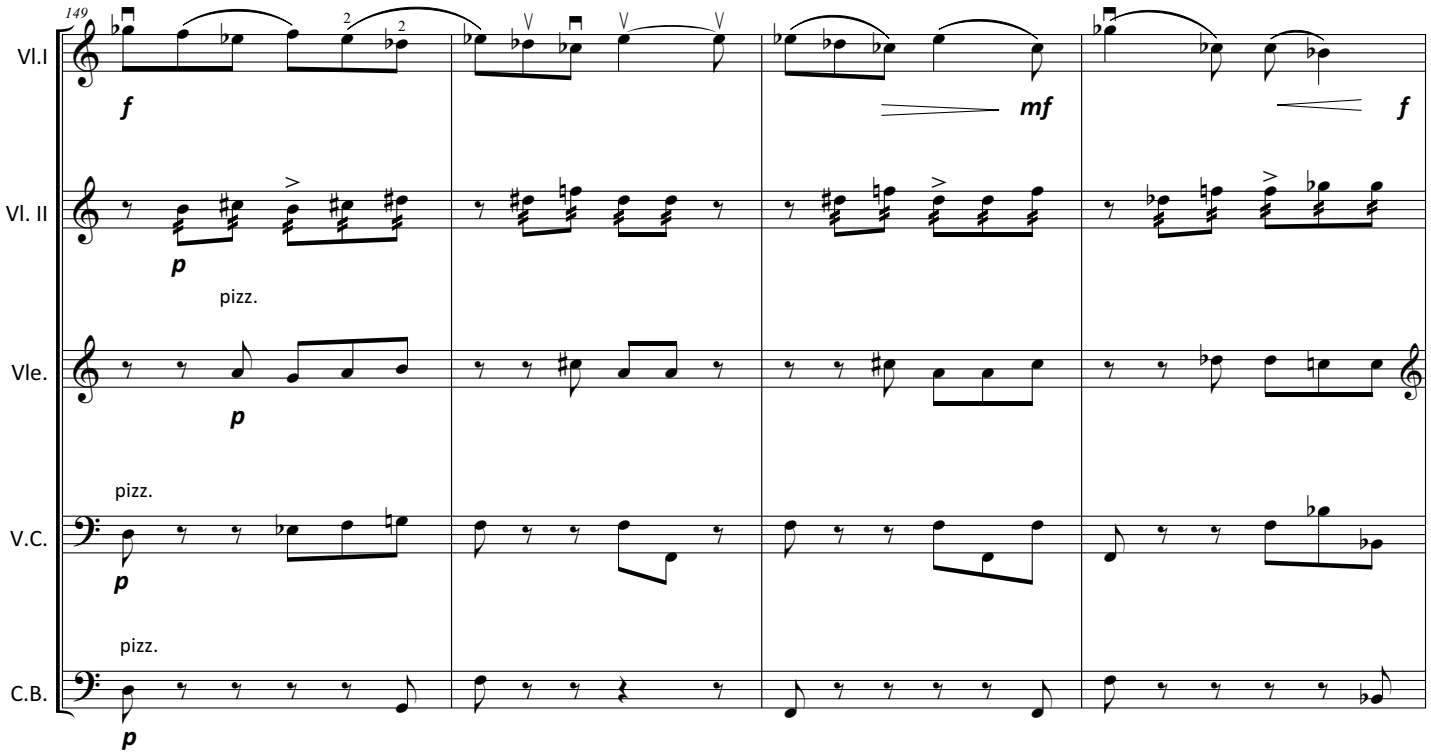
Poco sostenuto ♩ = *60*

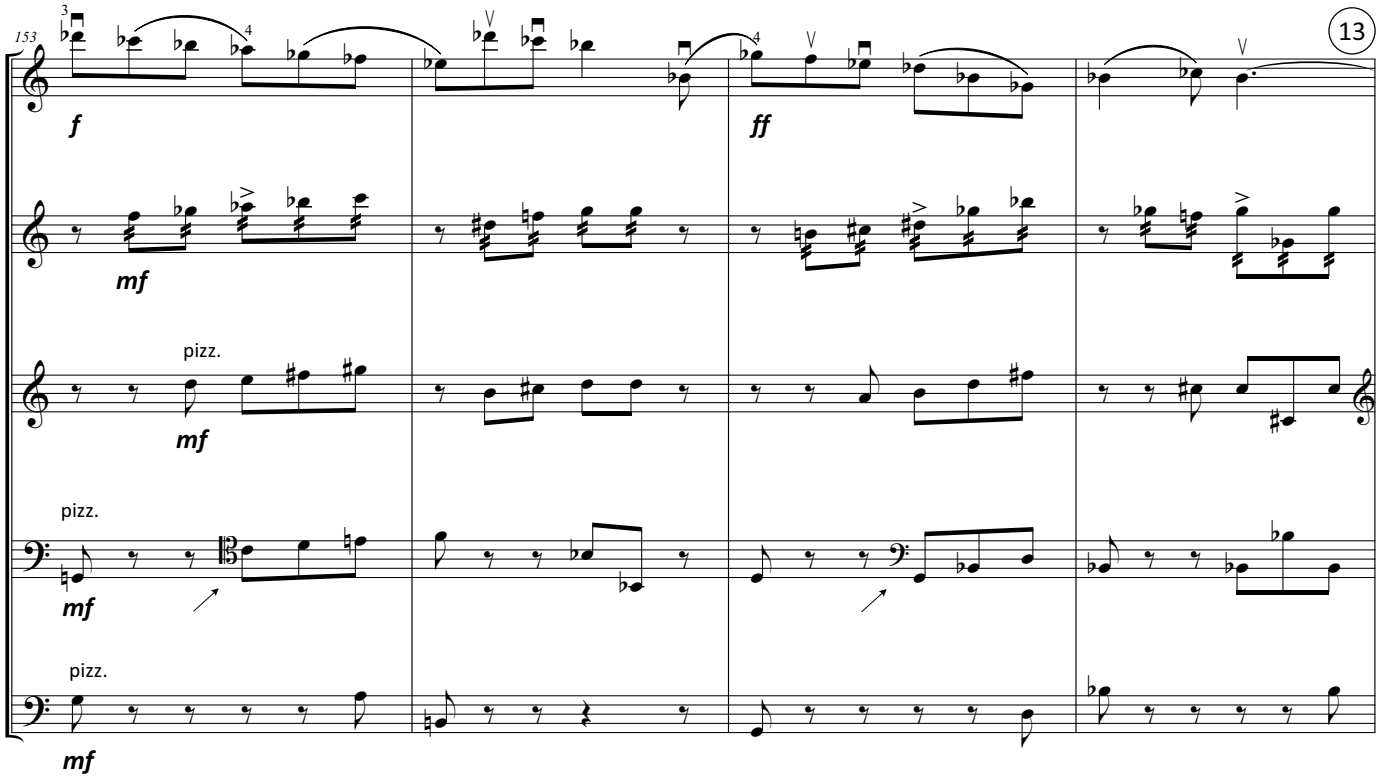


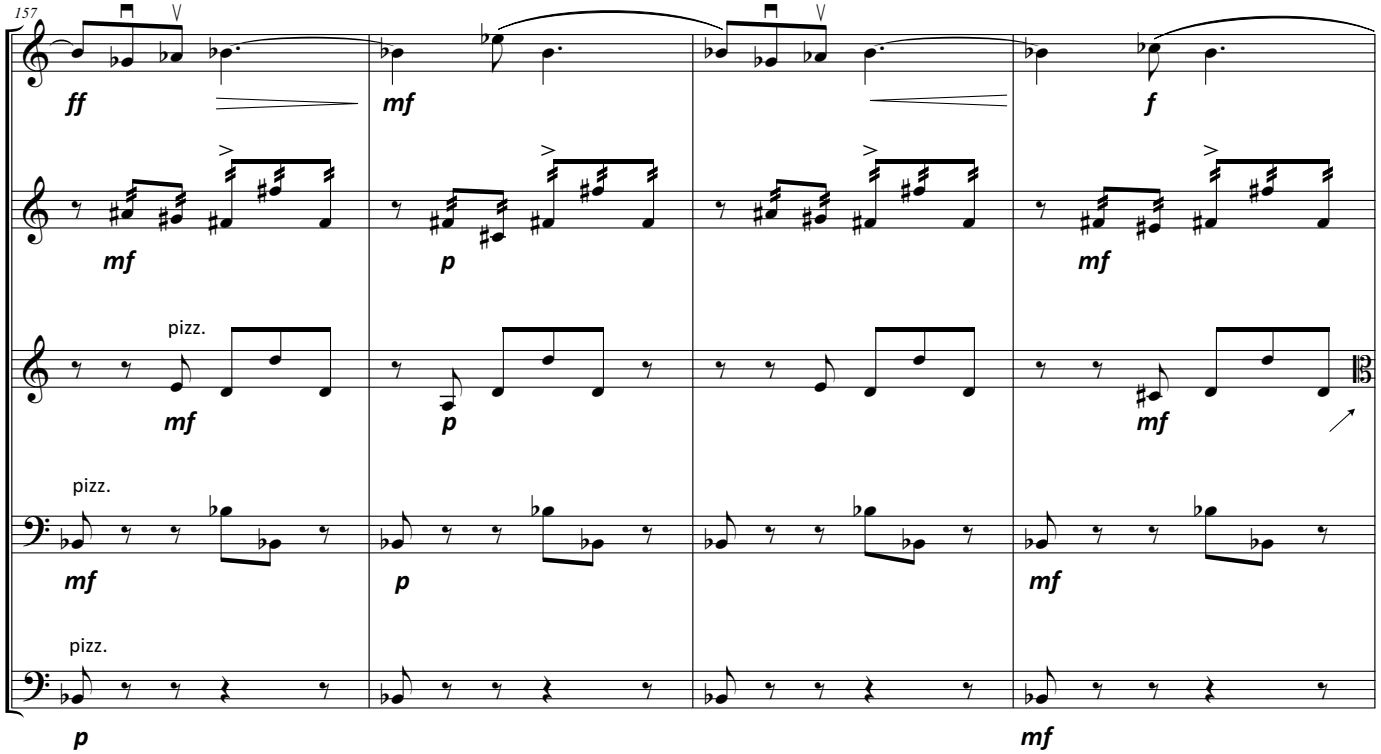

137
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
mf
f
p

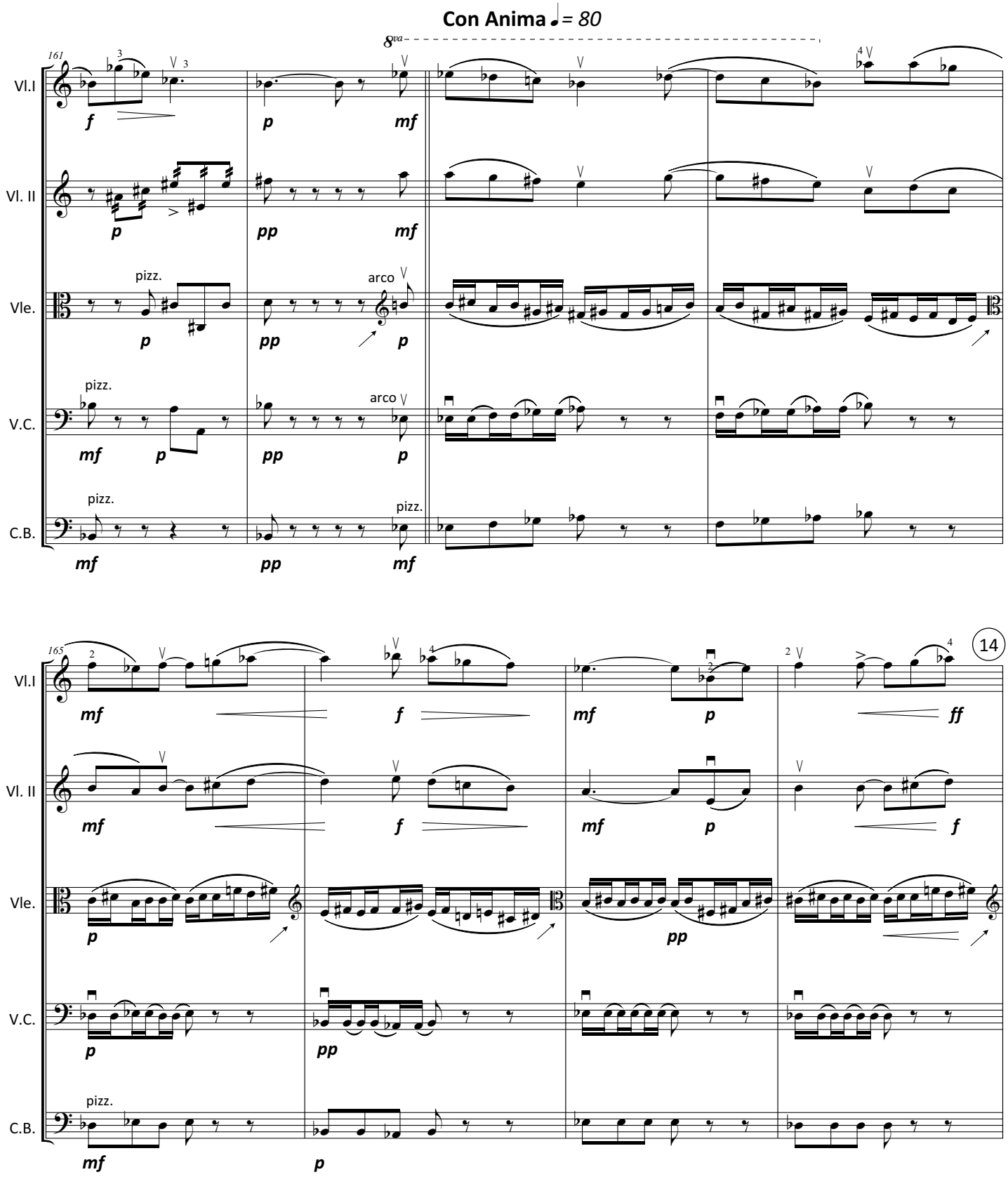

141
12
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
f
p
mf

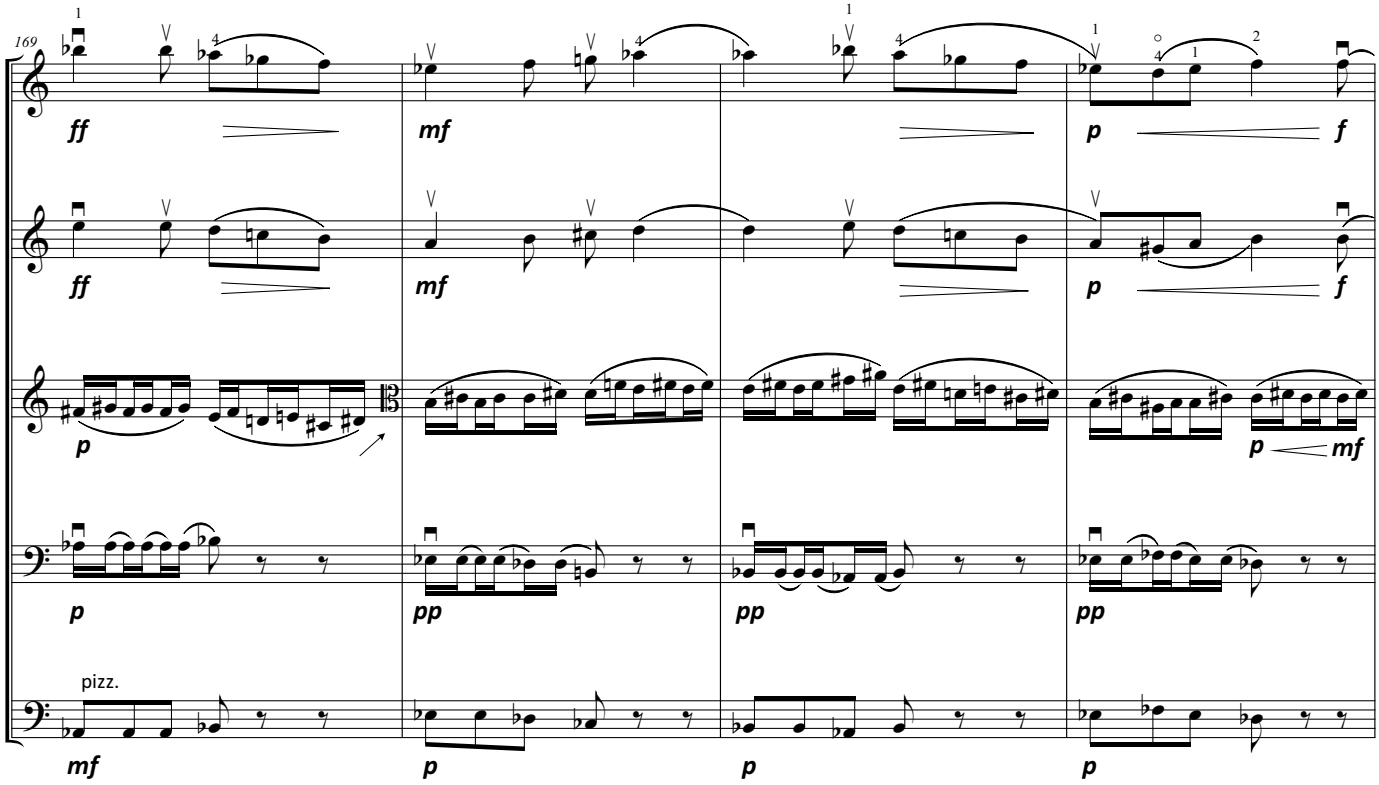

145
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
f
mf
p

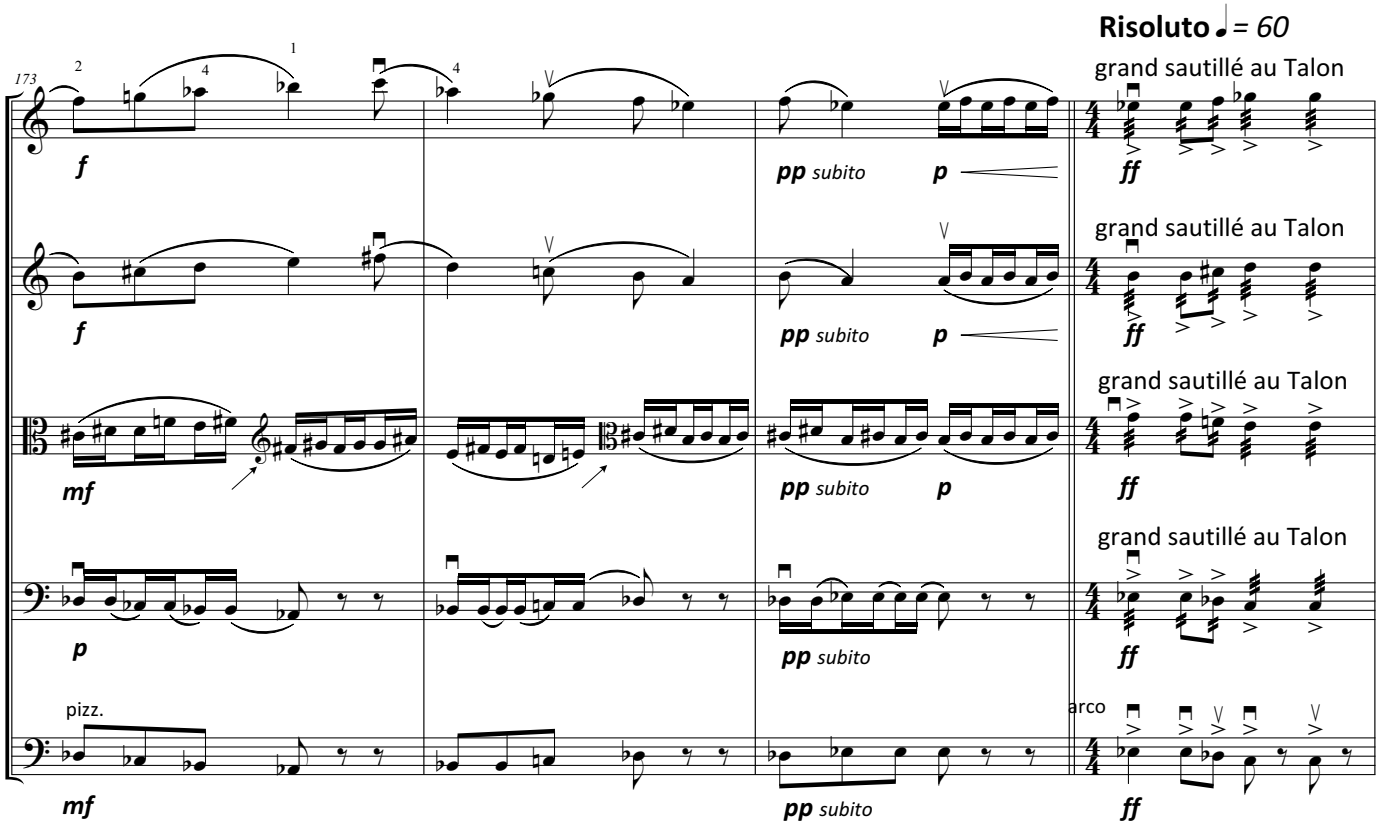

149
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
f
mf
p

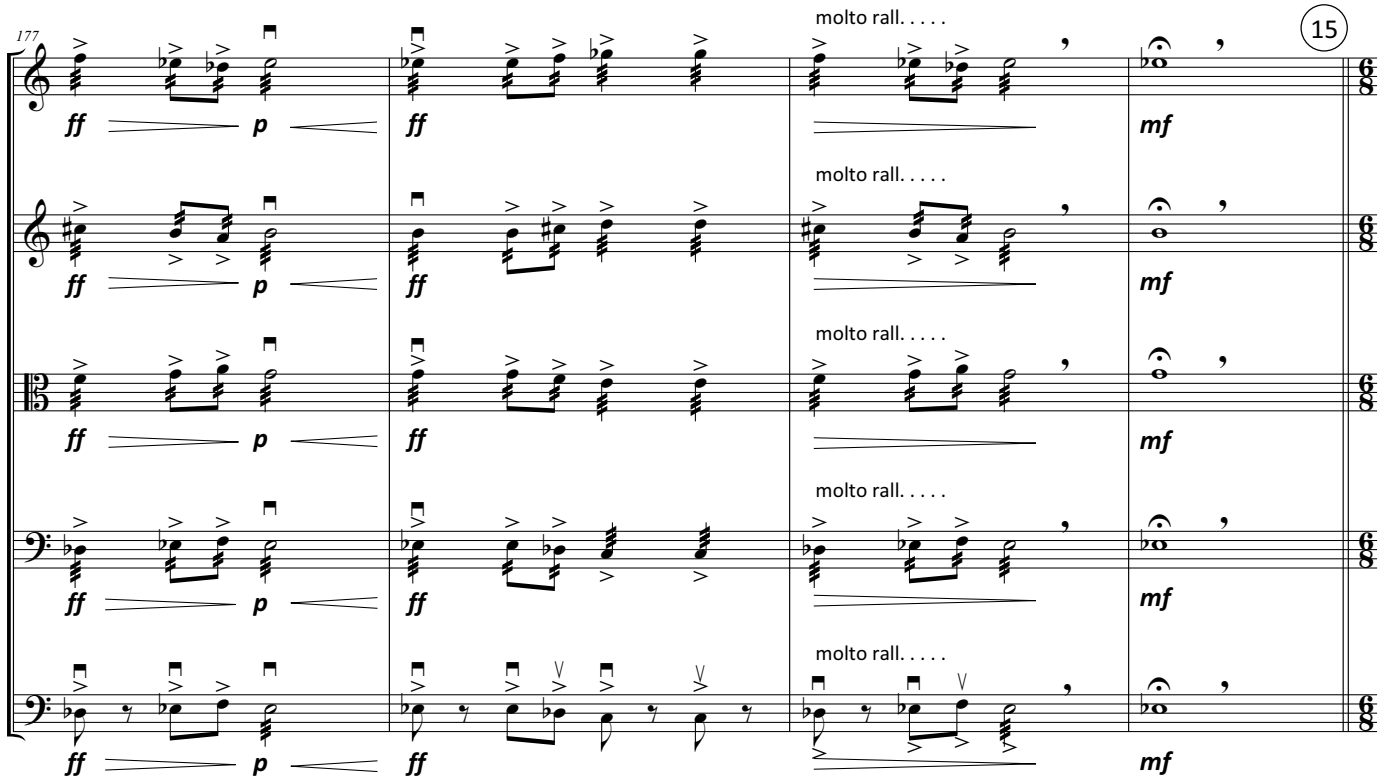

153
13
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
ff
mf
pizz.

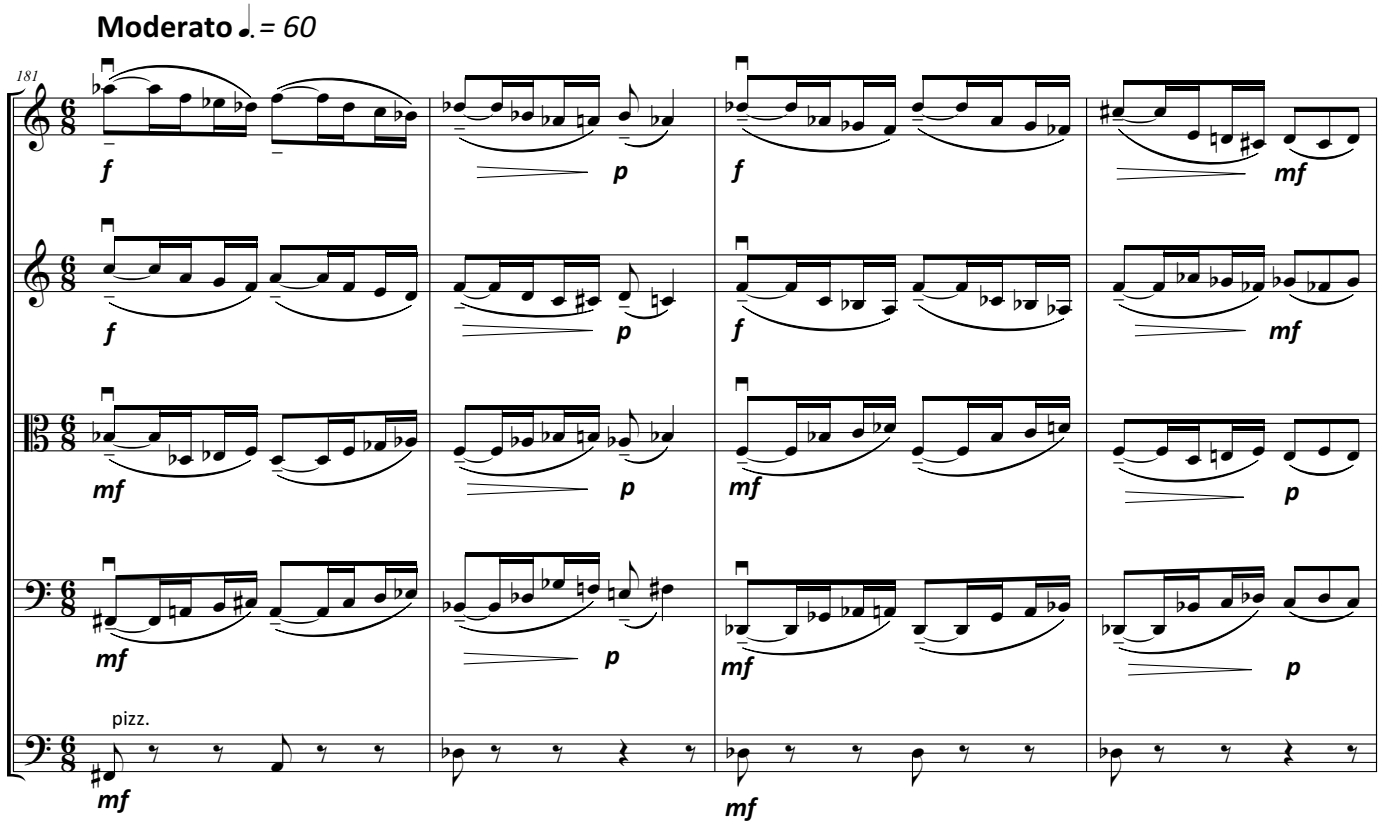

157
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
mf
f
p
pizz.

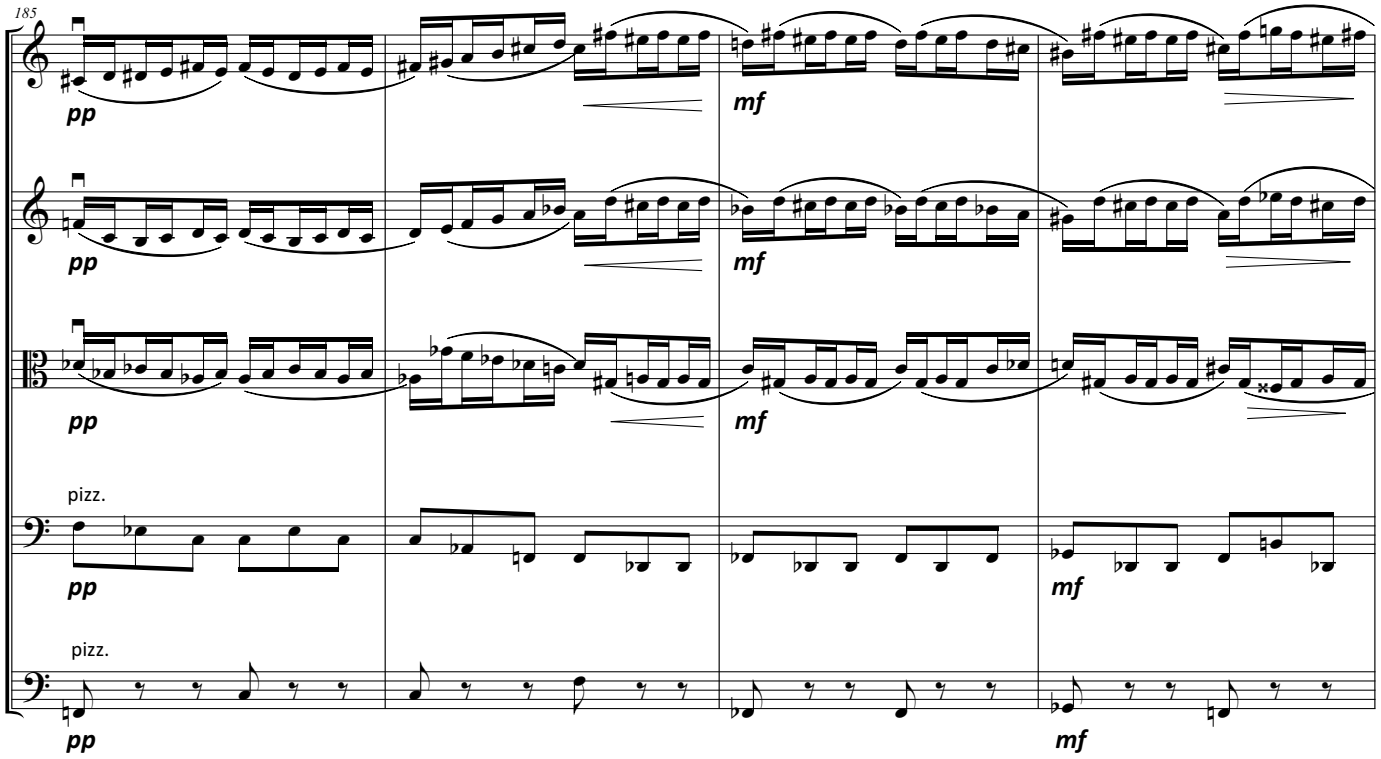

Con Anima ♩= 80
8va
161
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
arco
f
p
mf
pp
165
14
ff

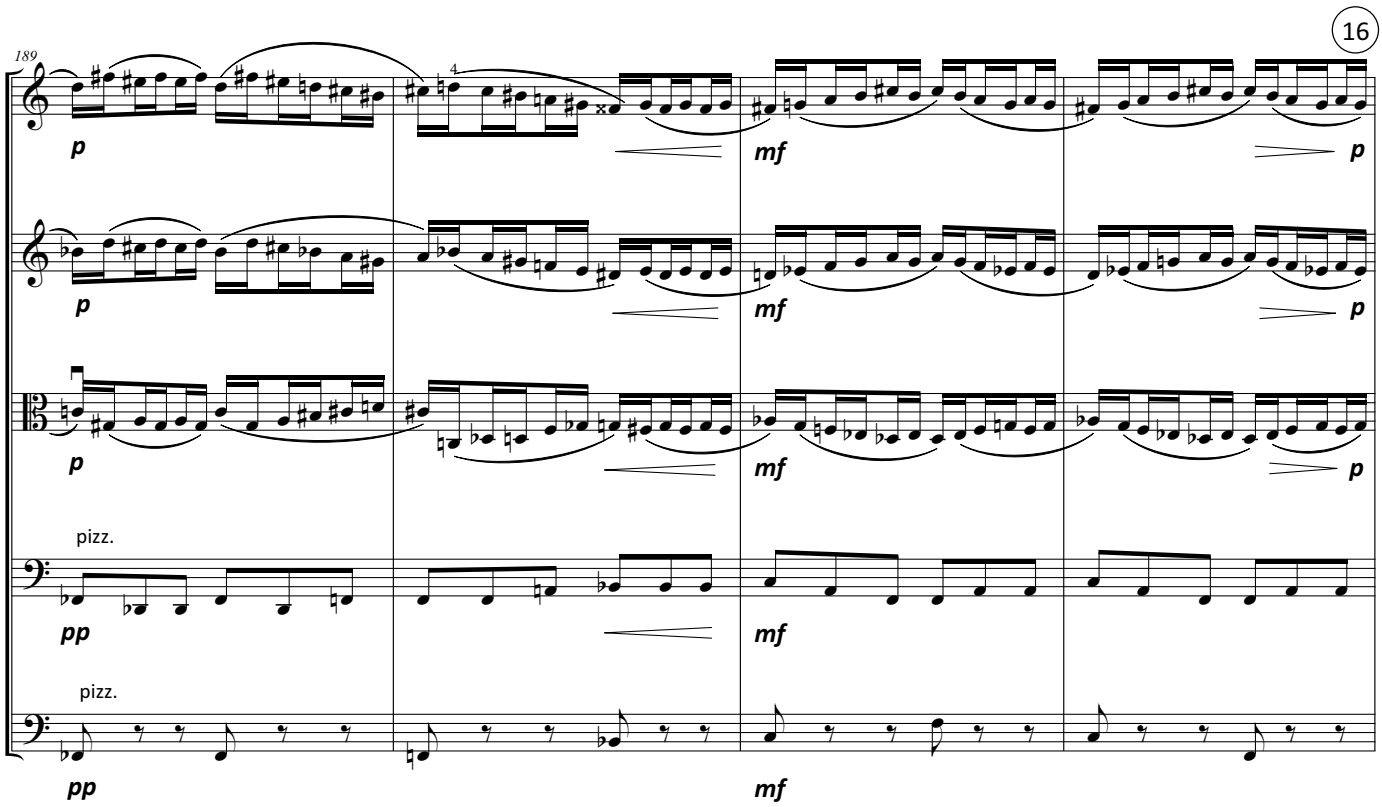

169
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.

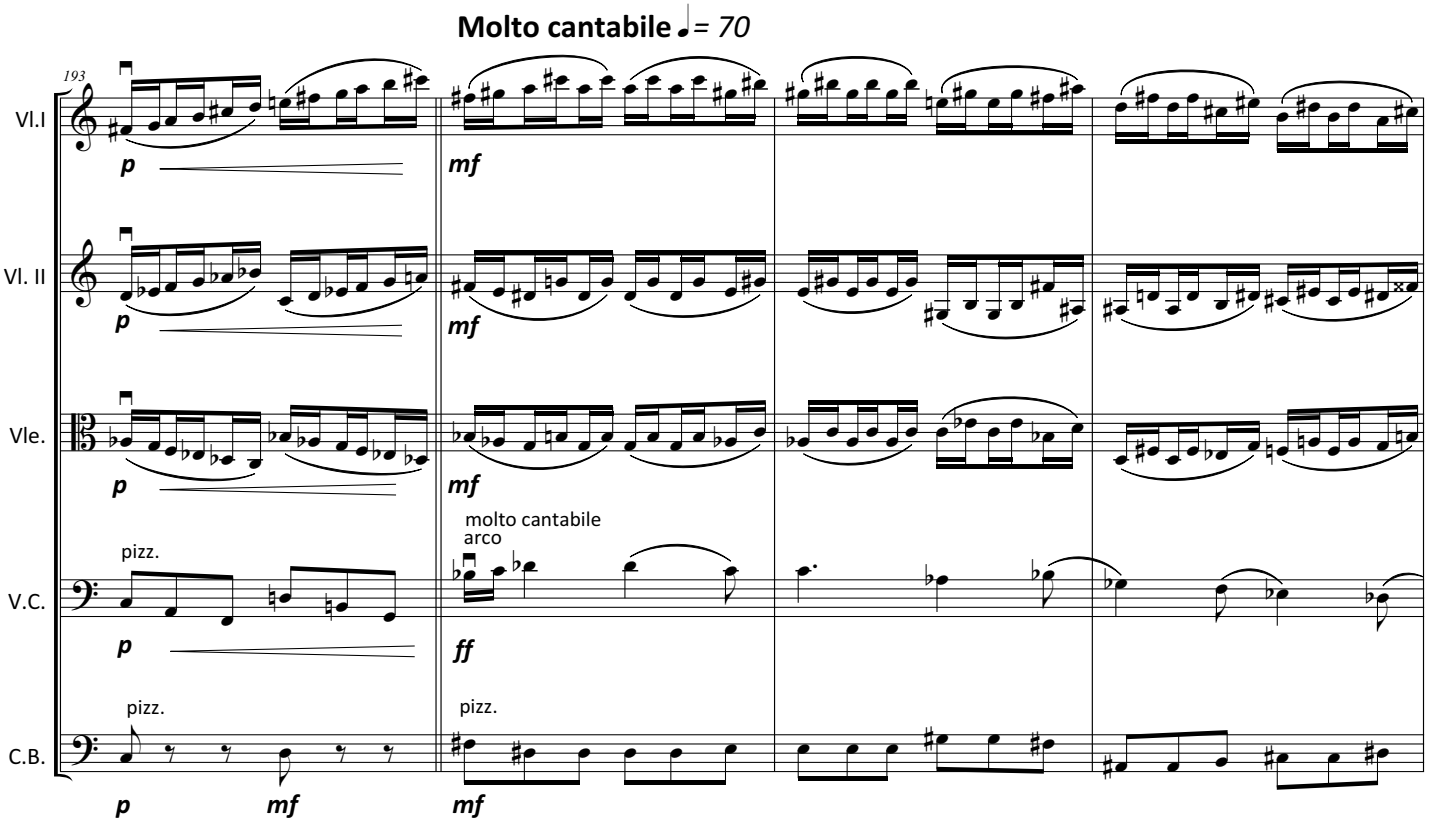

Risoluto ♩= 60
173
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
grand sautillé au Talon
arco

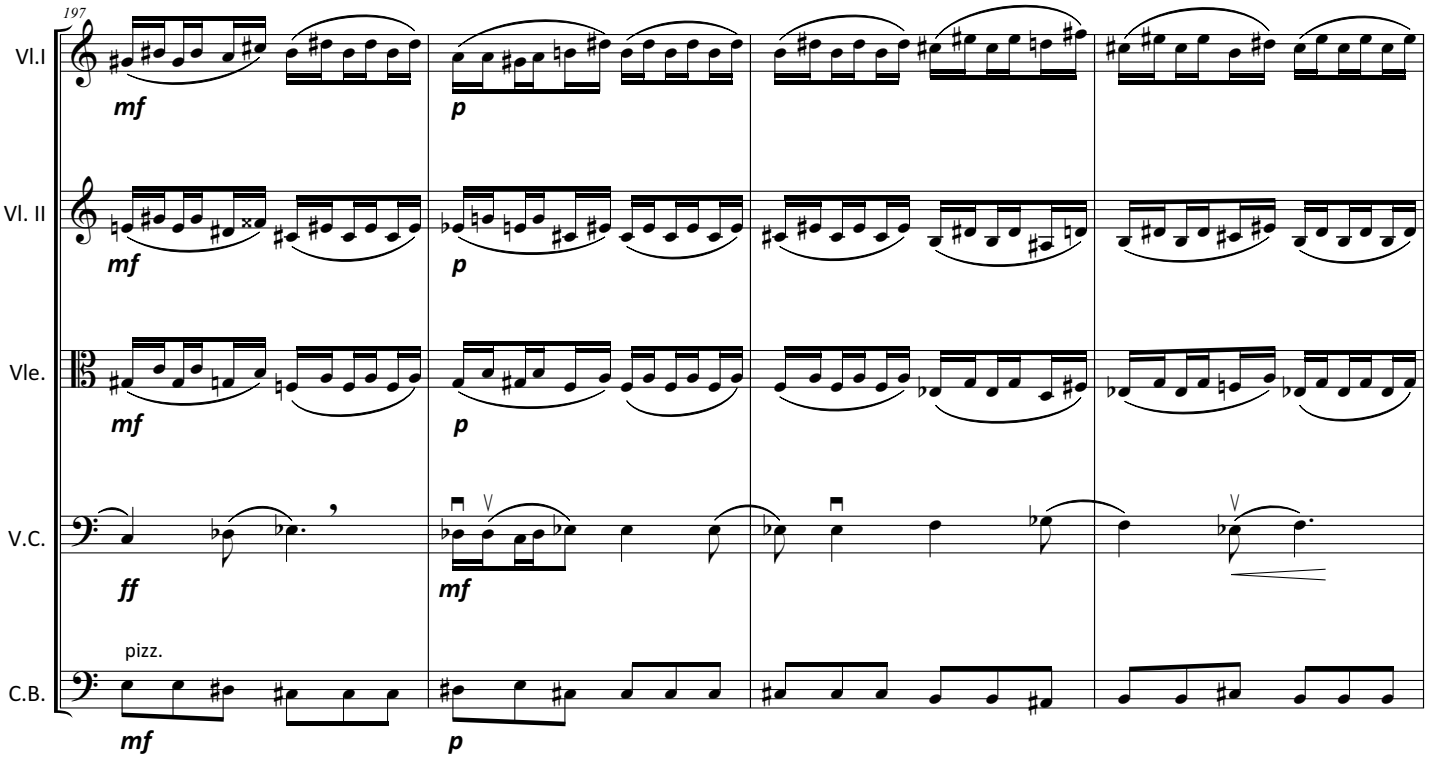

177
15
Vl.I
Vl. II
Vle.
V.C.
C.B.
molto rall. . . . .
ff
p
mf

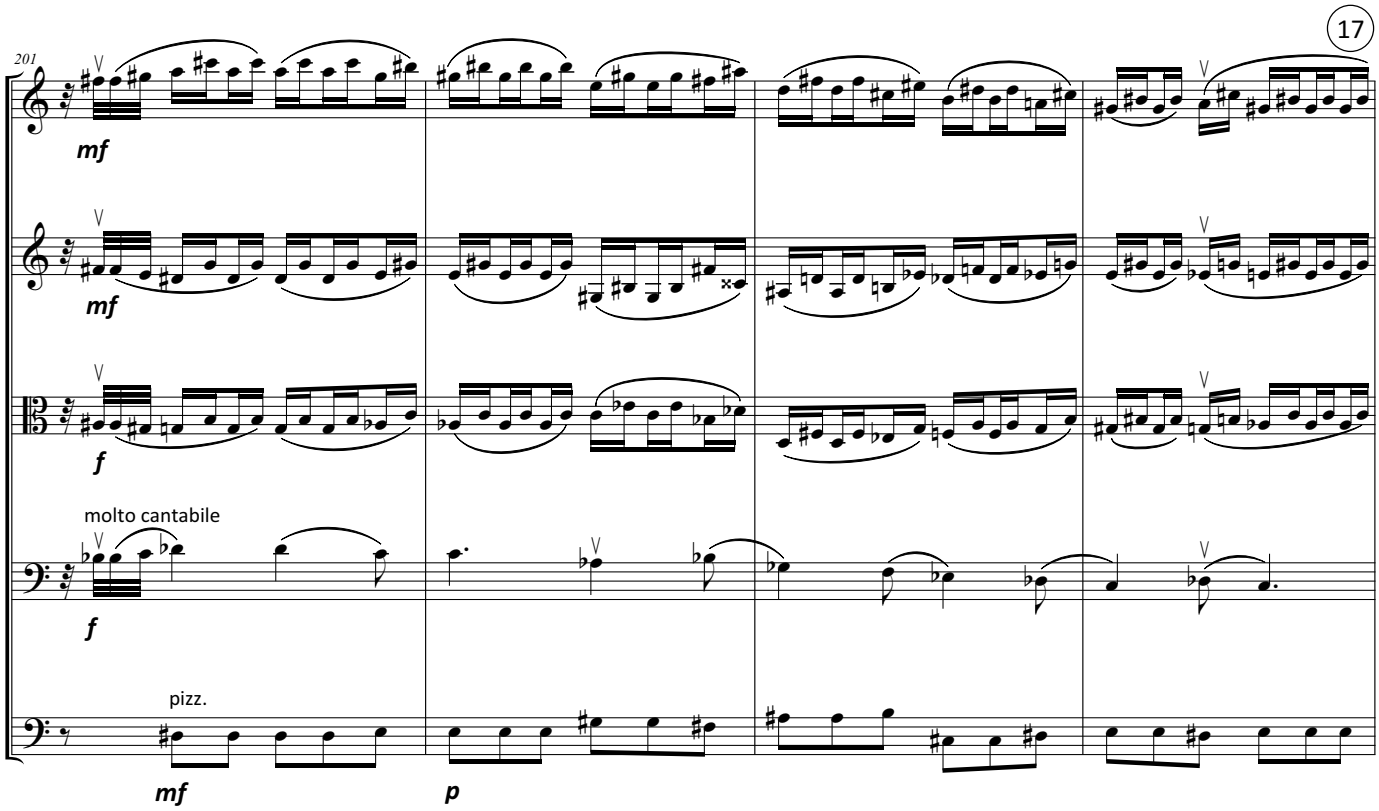

Moderato ♩. = 60
181
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
f
mf
p

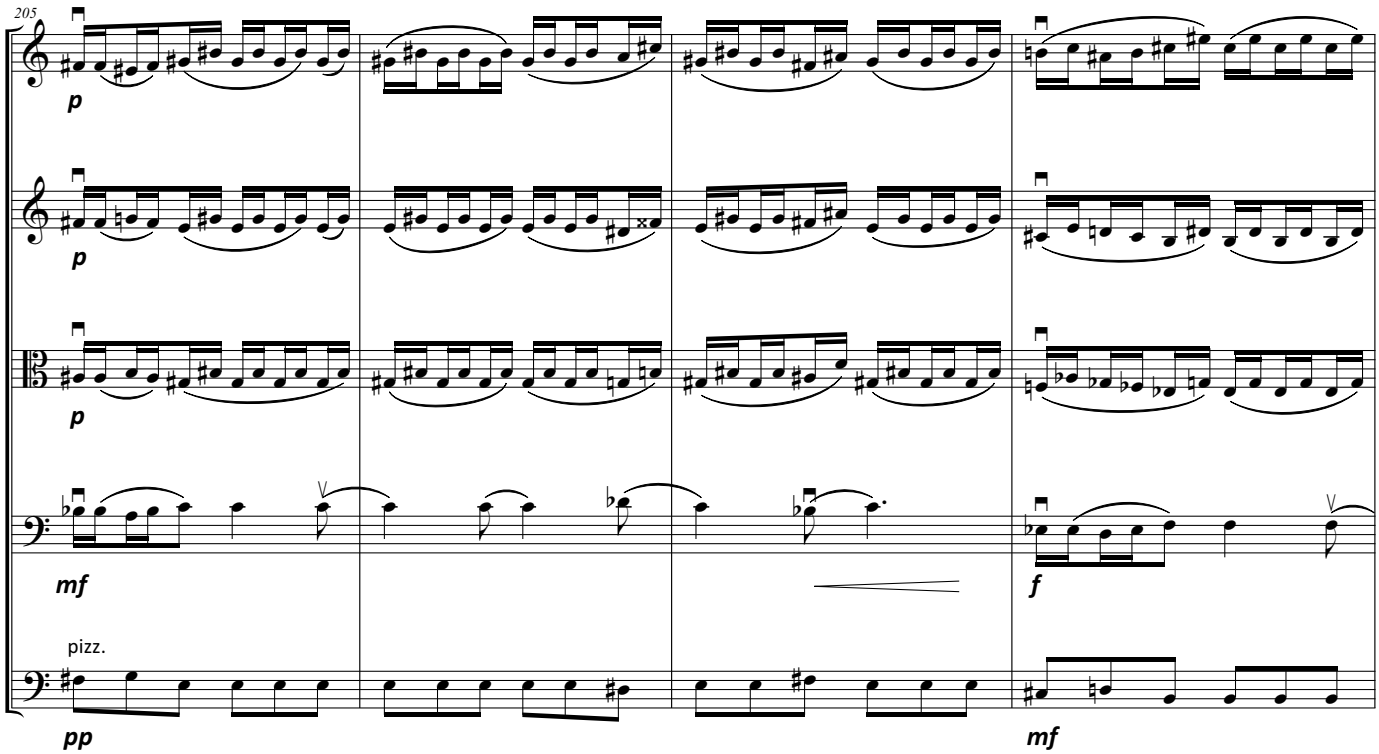

185
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
pizz.
pp
mf

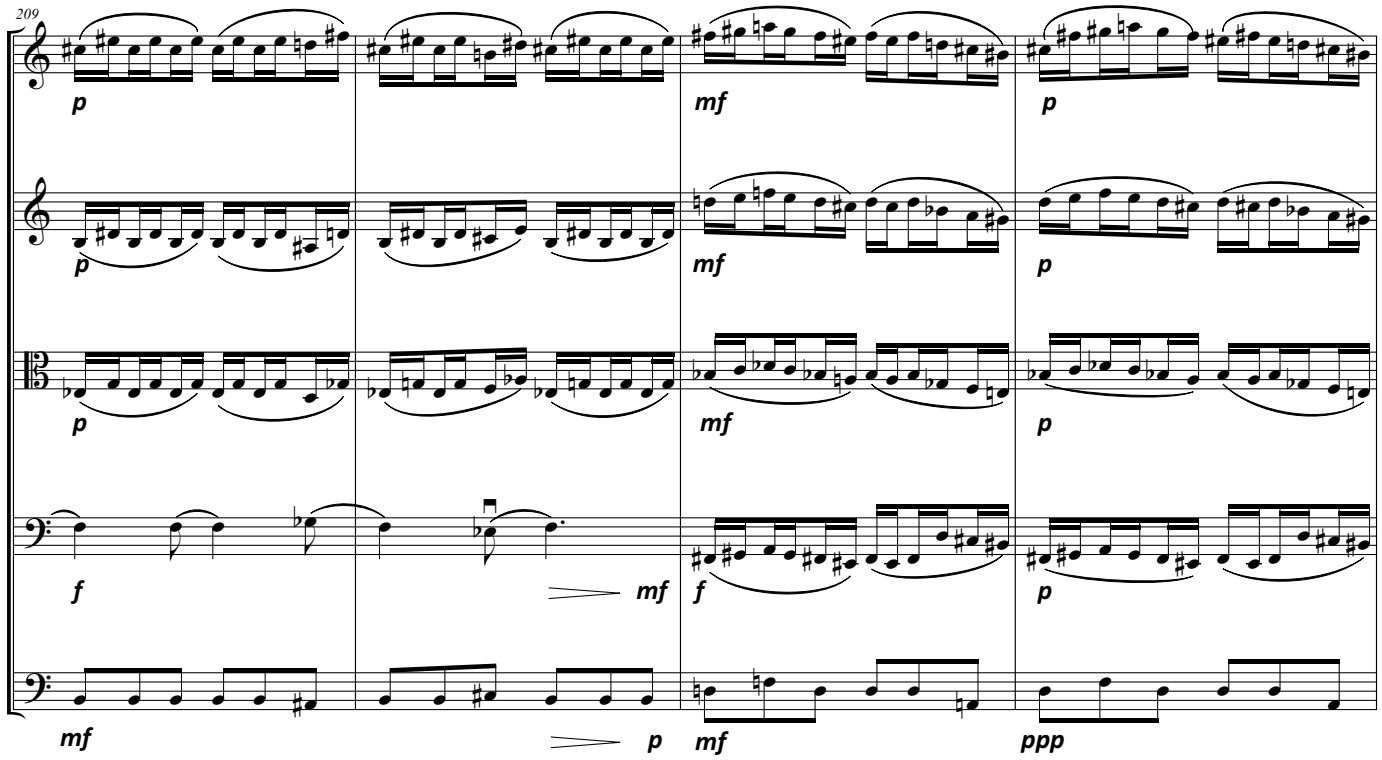

189
16
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
pizz.
p
mf
pp

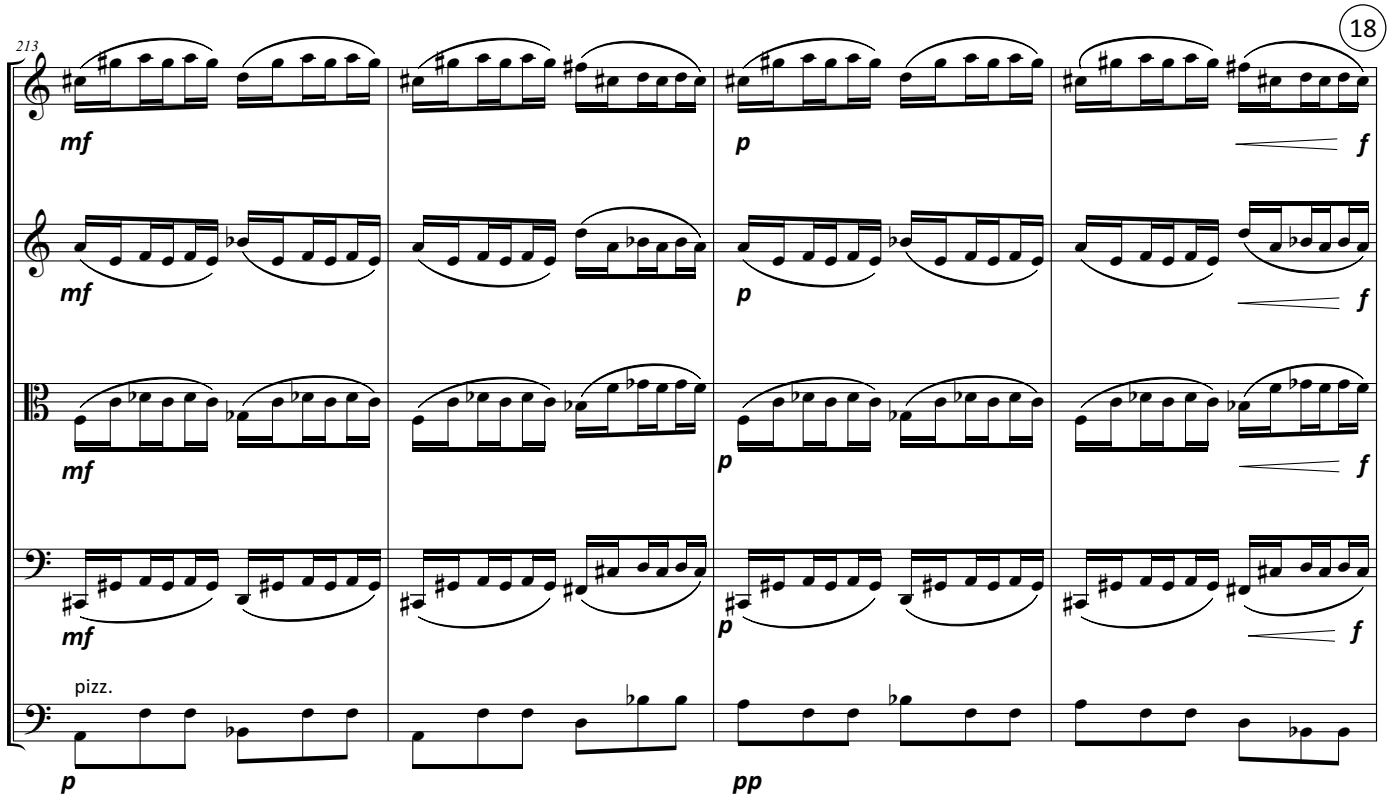

Molto cantabile ♩= 70
193
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
molto cantabile
arco
ff
pizz.

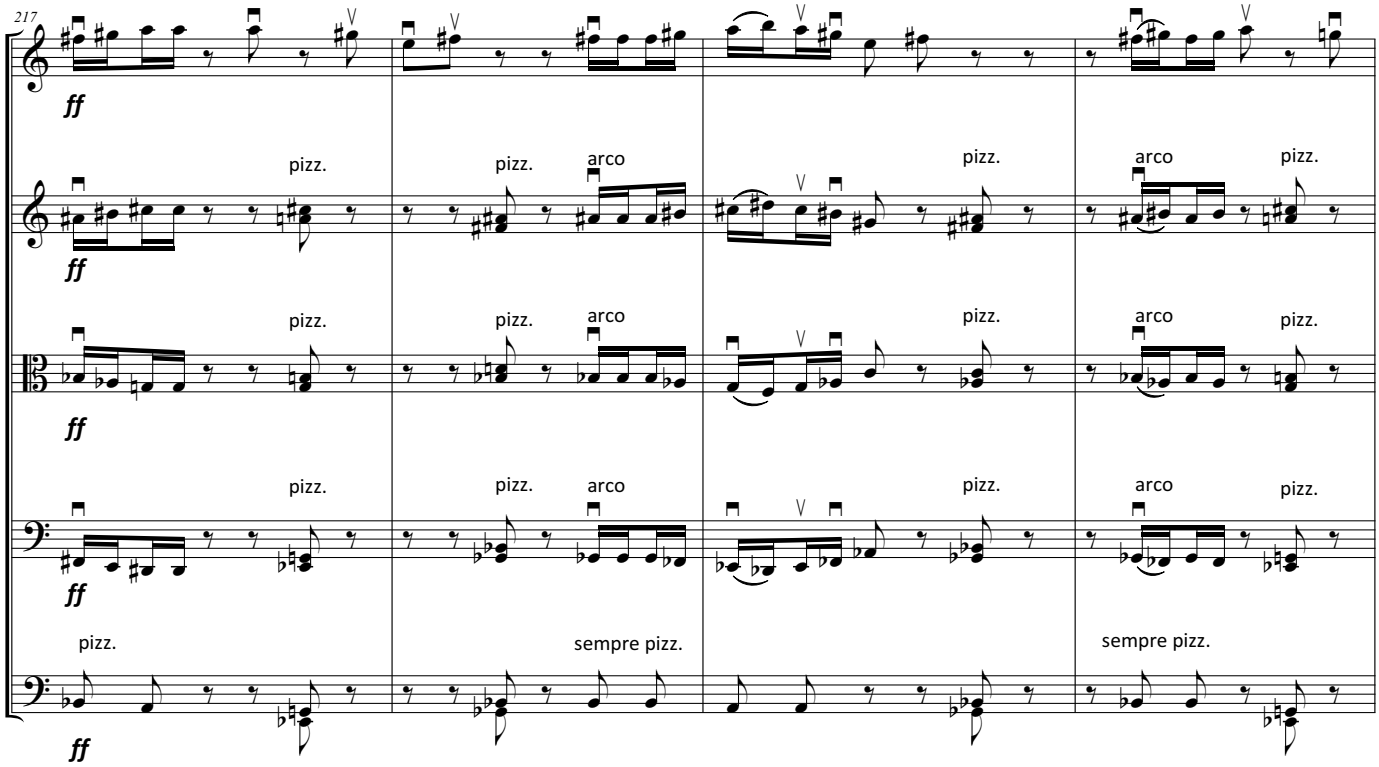

197
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
ff
pizz.

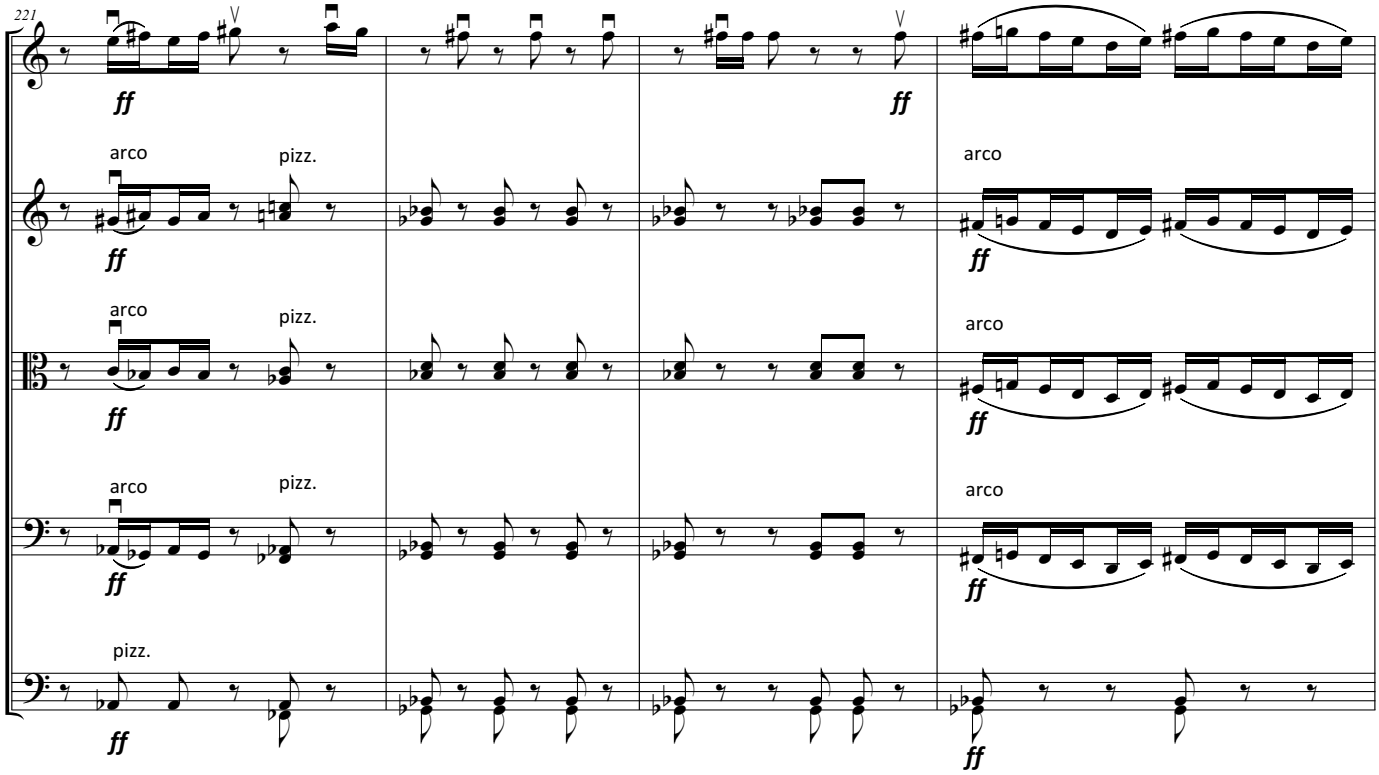

17
201
Vl.I
mf
Vl. II
mf
Vle.
f
molto cantabile
V.C.
f
pizz.
C.B.
mf
p

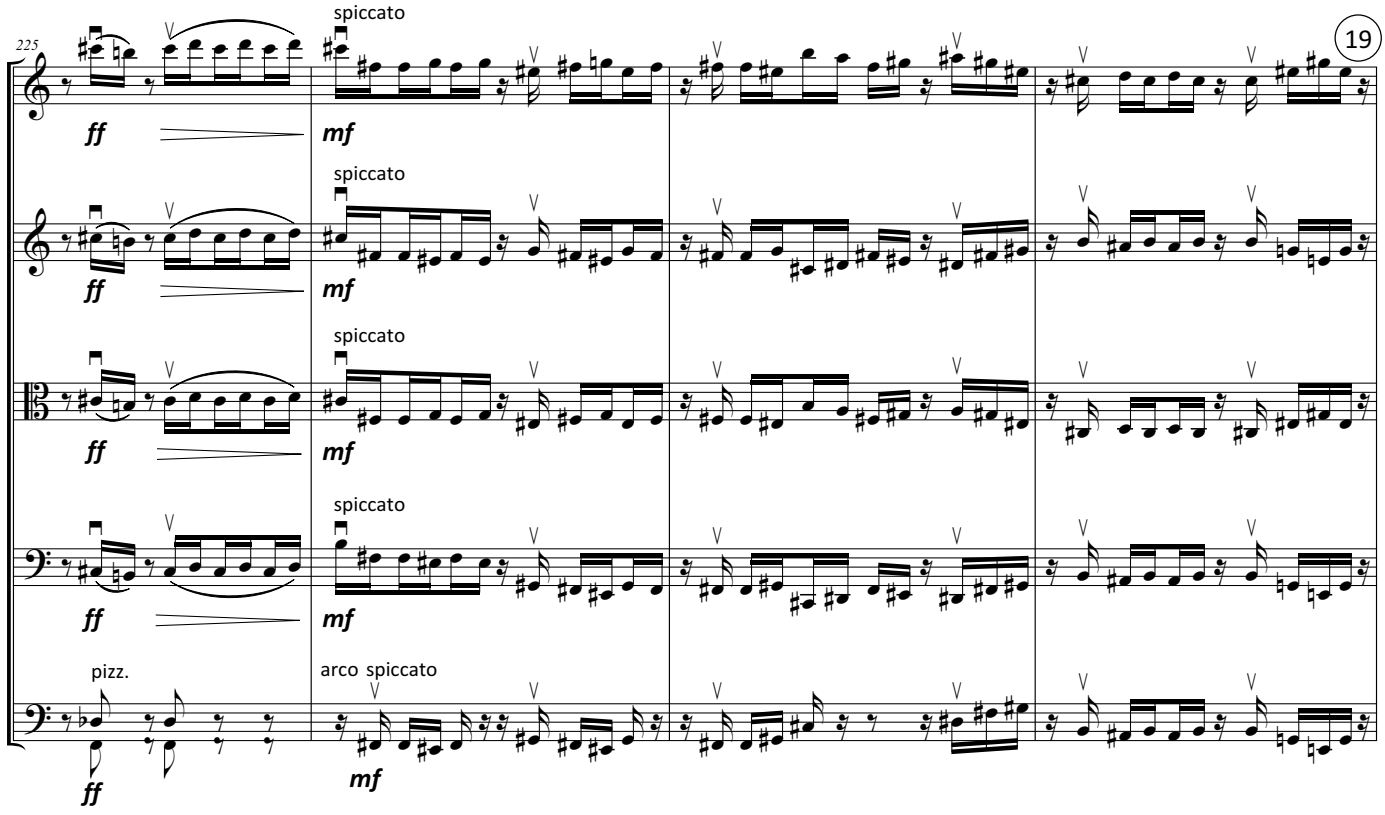

205
Vl.I
p
Vl. II
p
Vle.
p
V.C.
mf
f
pizz.
C.B.
pp
mf

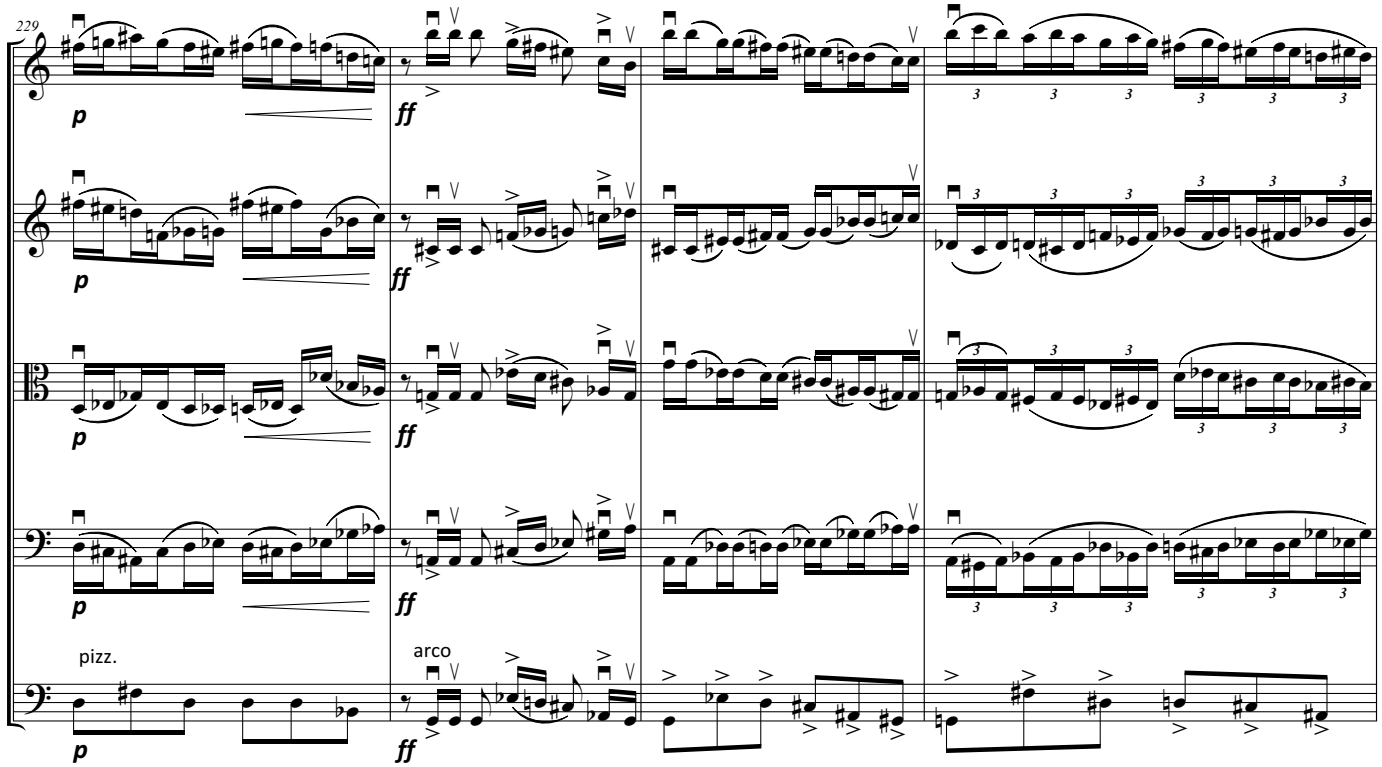

209
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
p
mf
p
mf
f
mf
f
p
mf
p
ppp


213
18
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
f
pizz.
pp

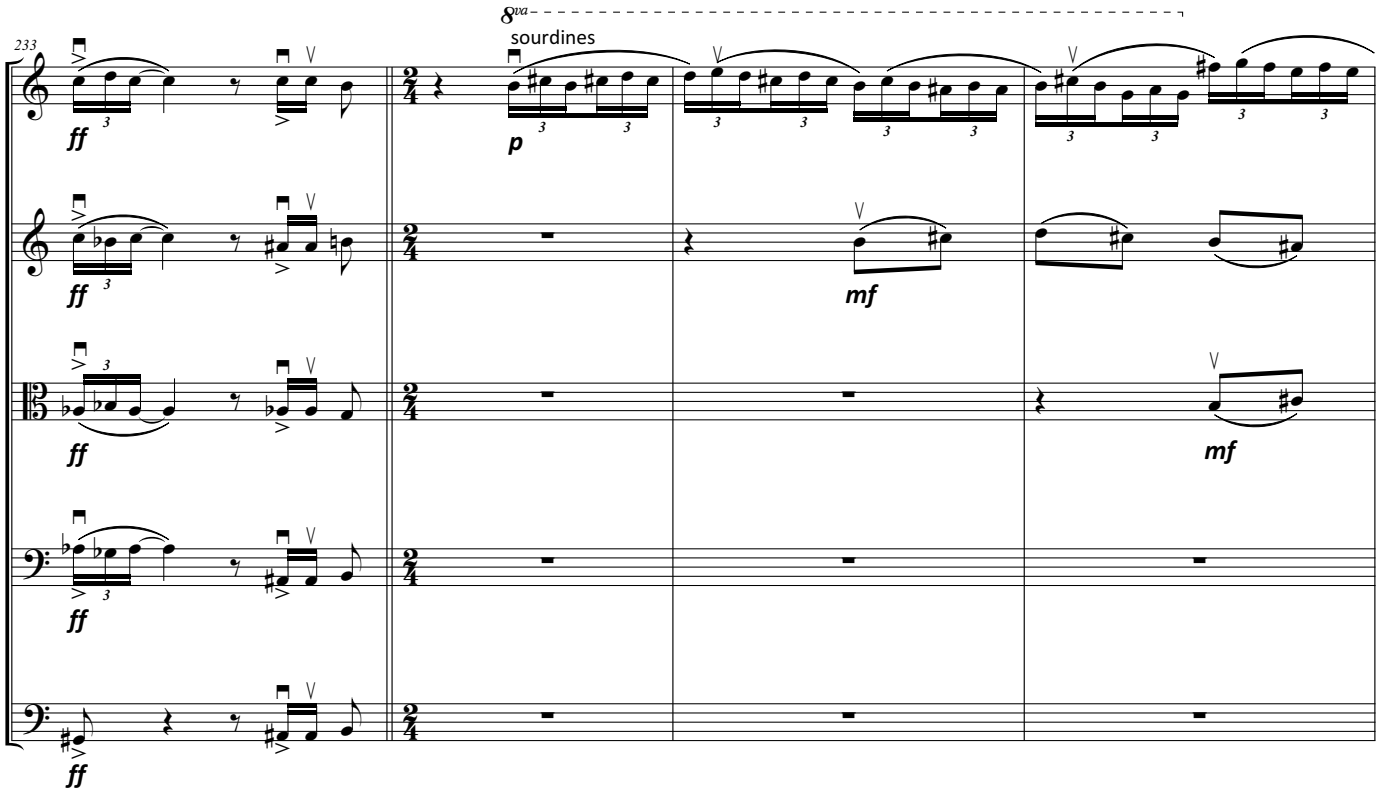

217
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
pizz.
arco
sempre pizz.

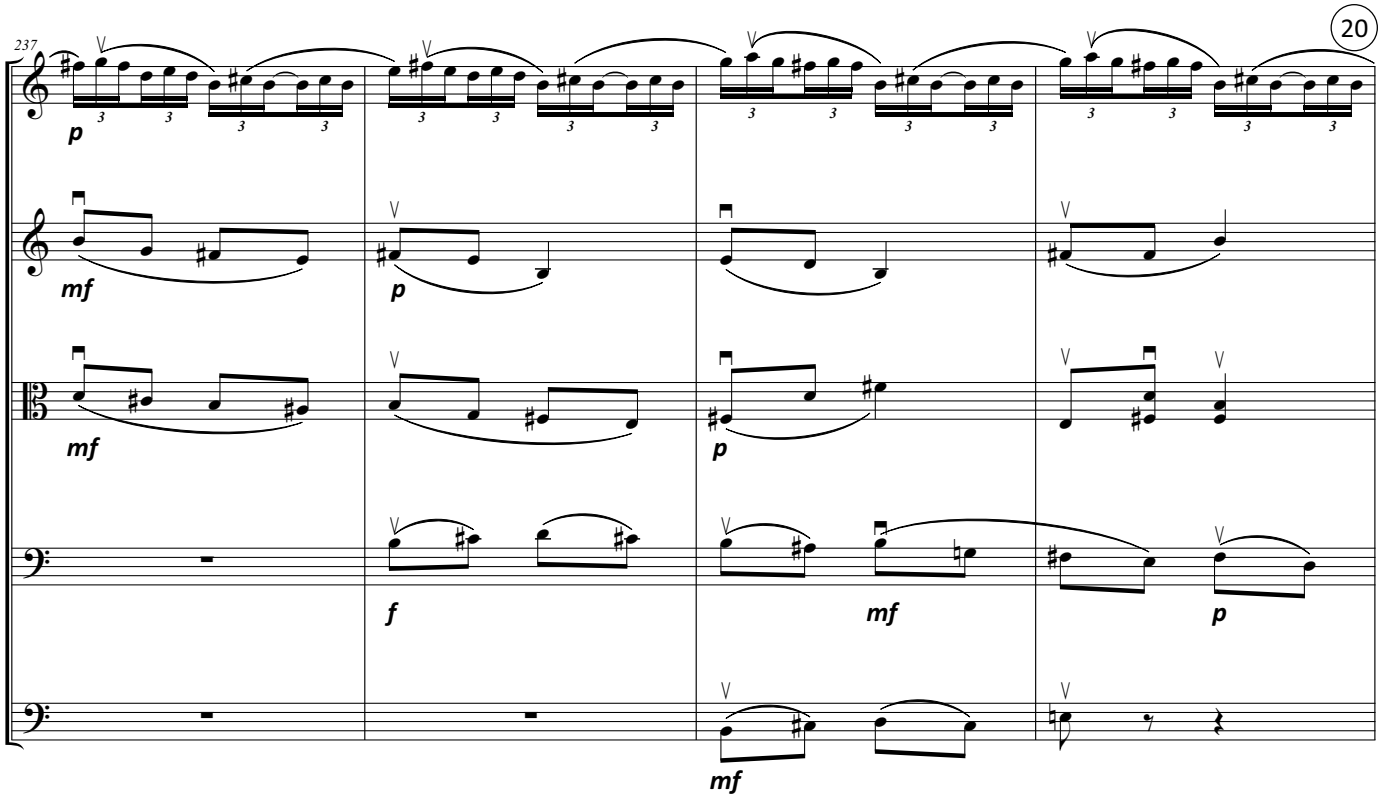

221
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
arco
pizz.

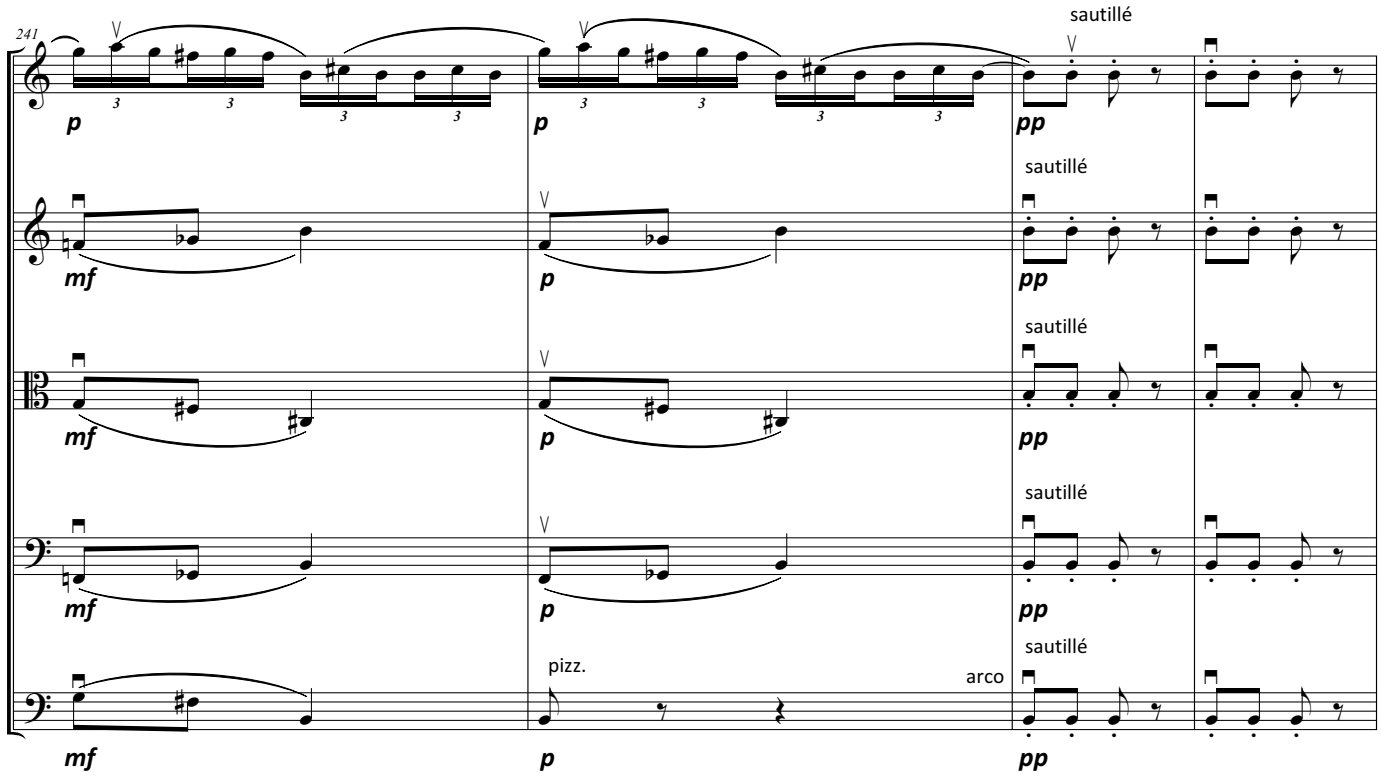

225
19
Vl.I
Vl. II
Vle.
V.C.
C.B.
spiccato
pizz.
arco spiccato
ff
mf


229
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
arco
p
ff

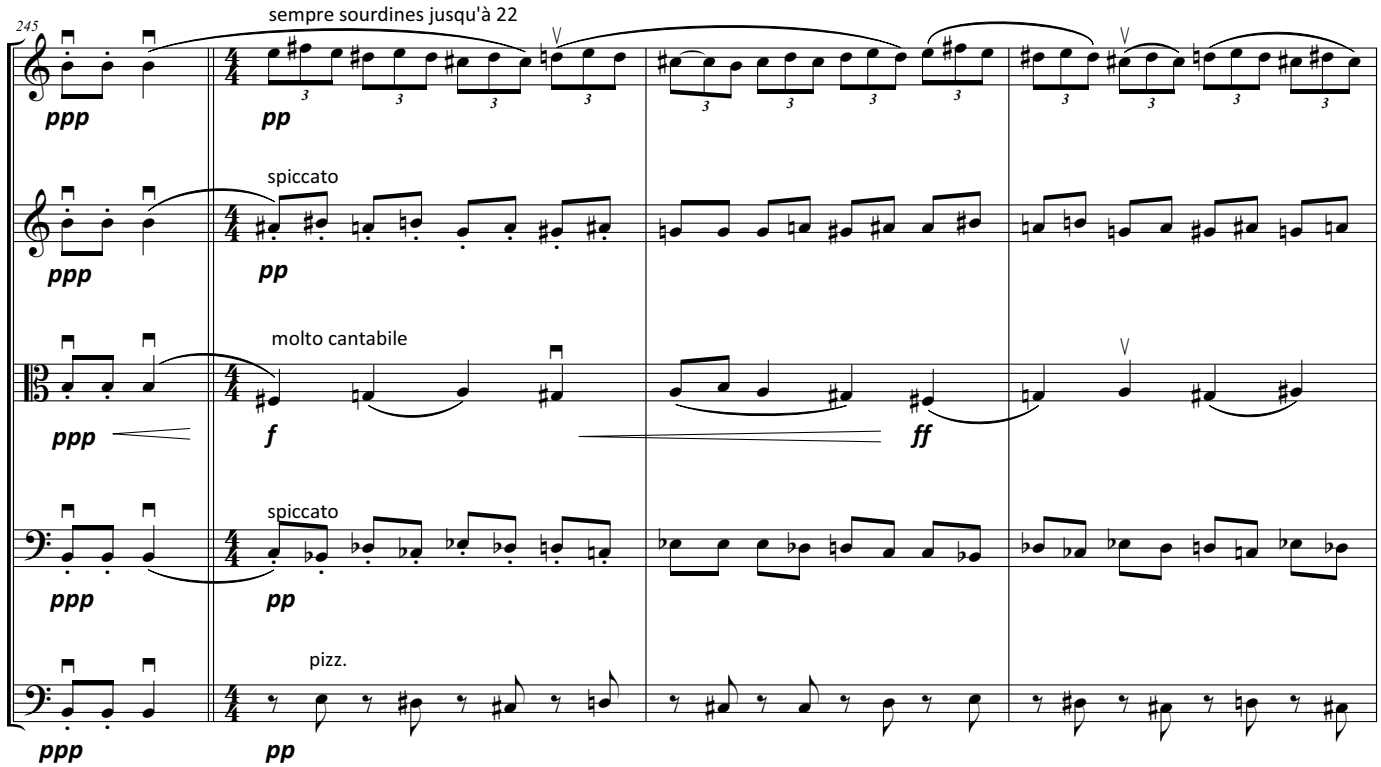
Sostenuto ♩ = *60*

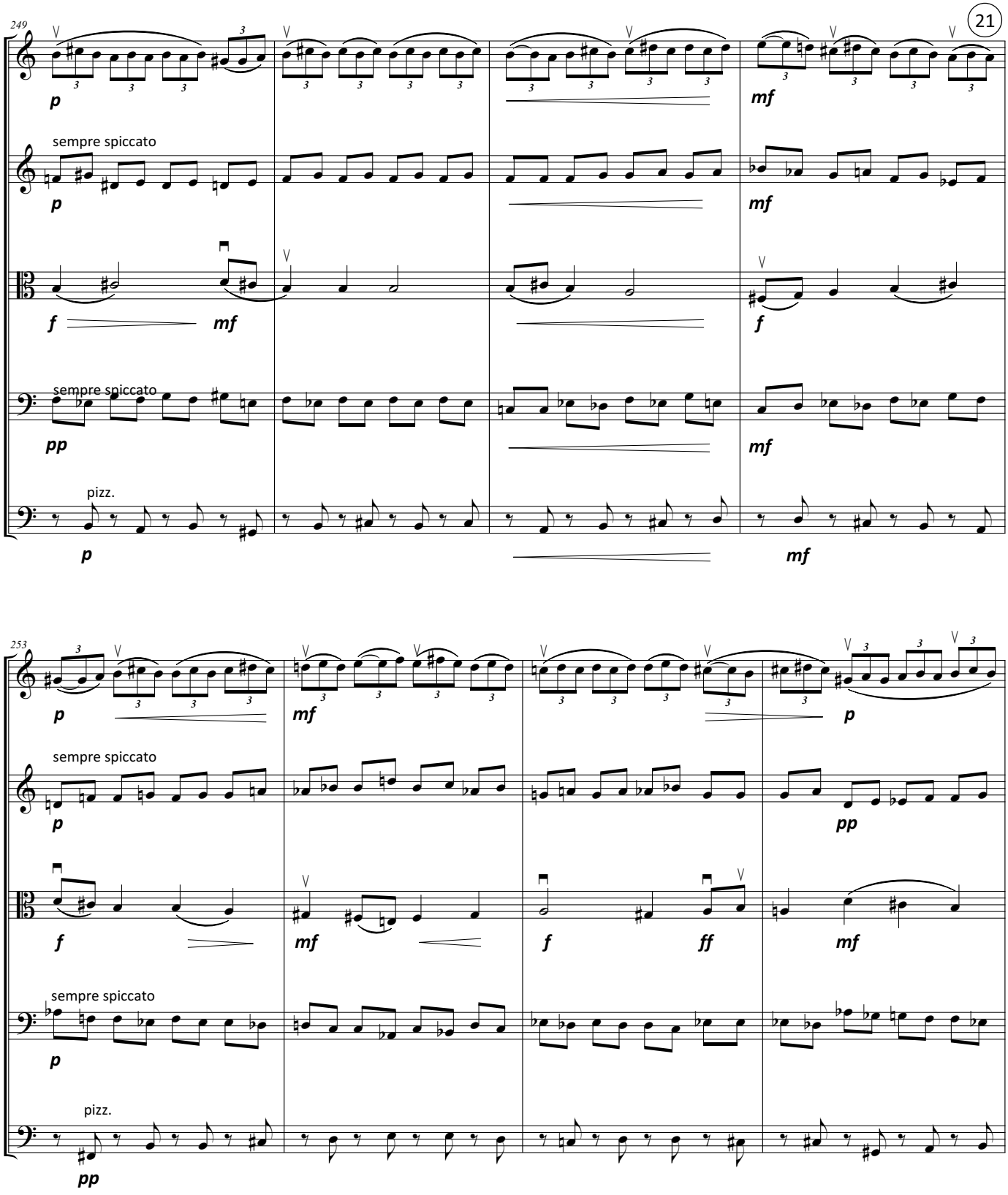


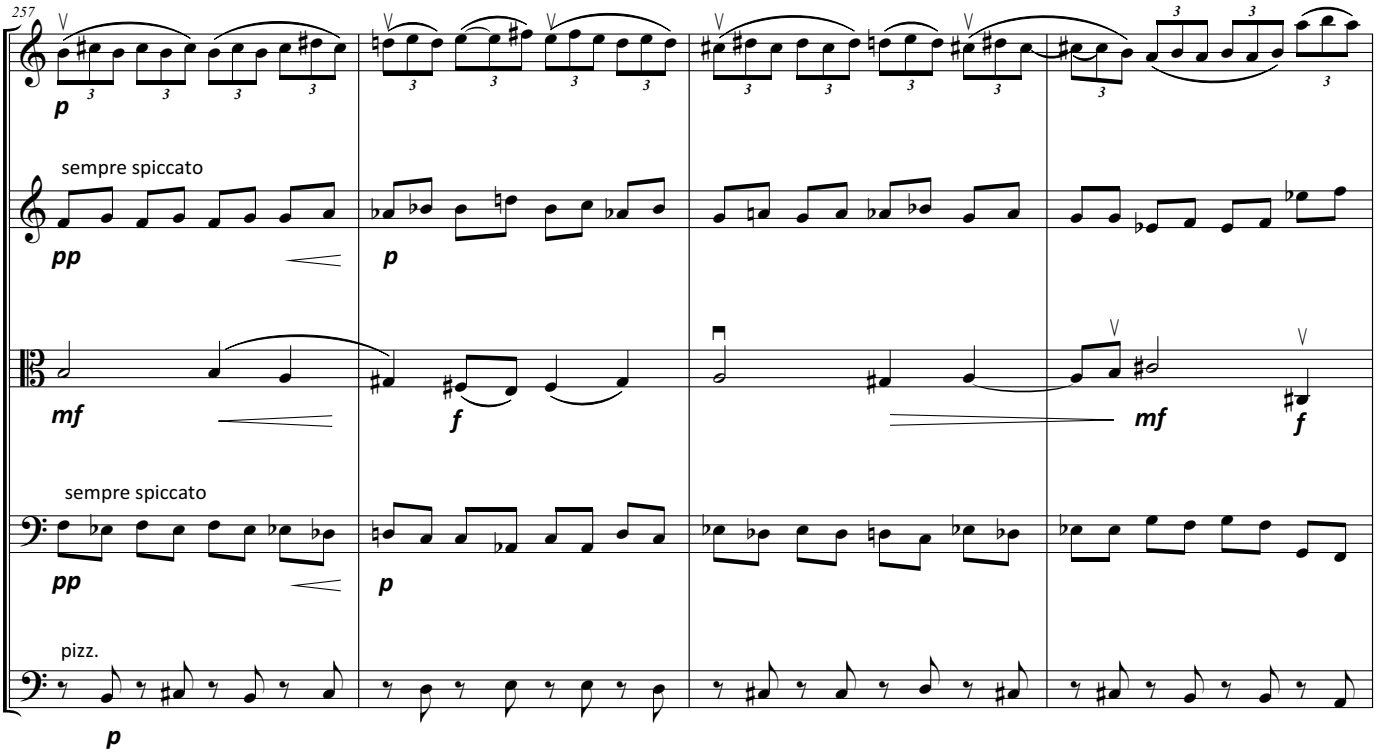


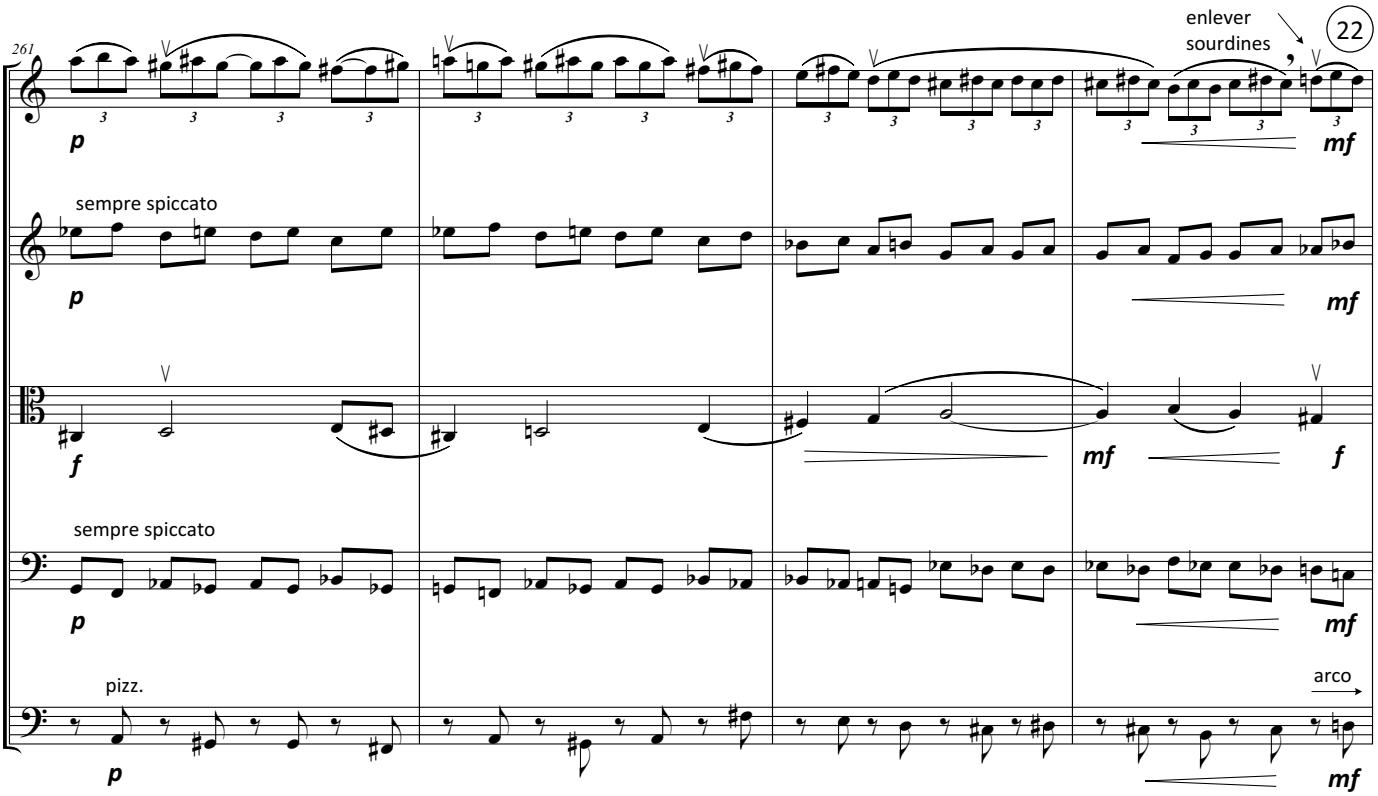


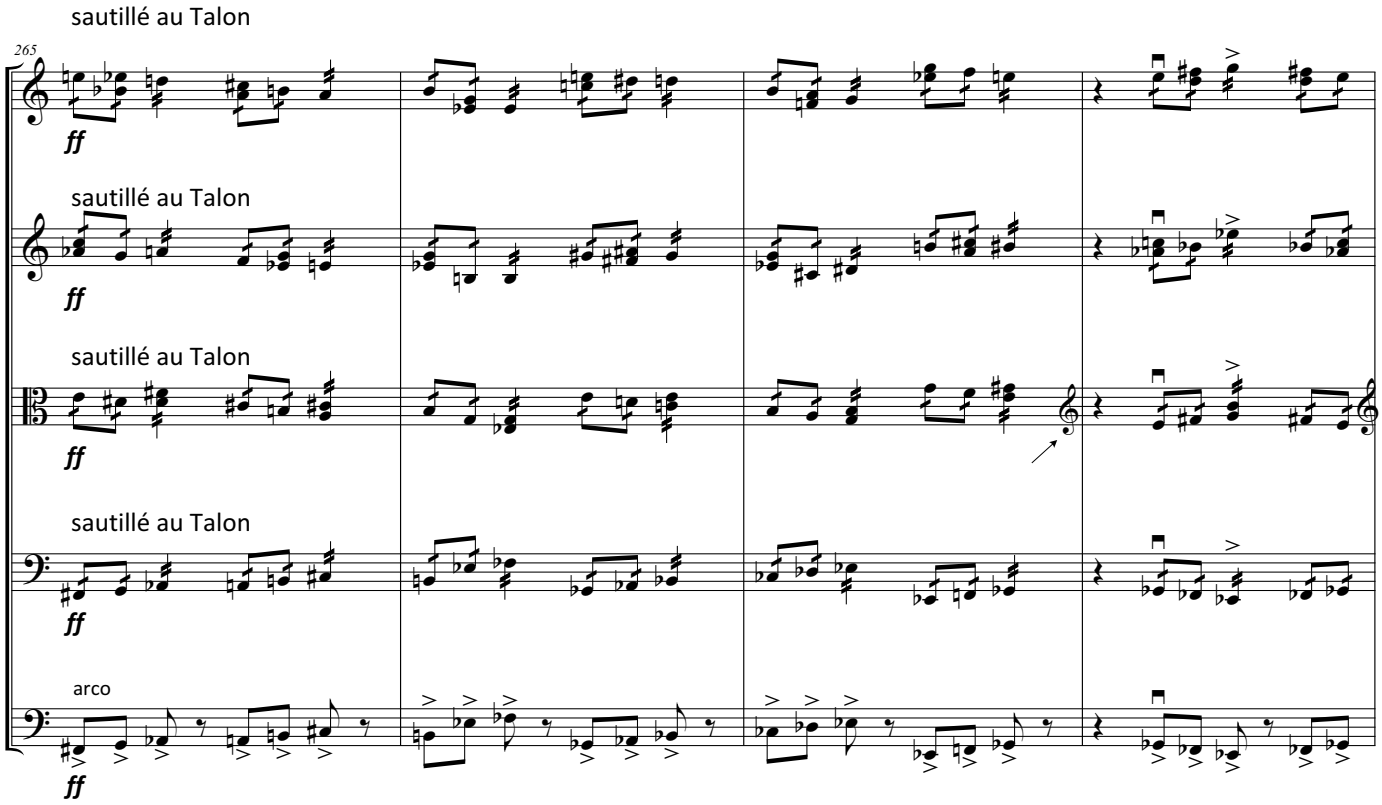
Molto cantabile ♩= *70*

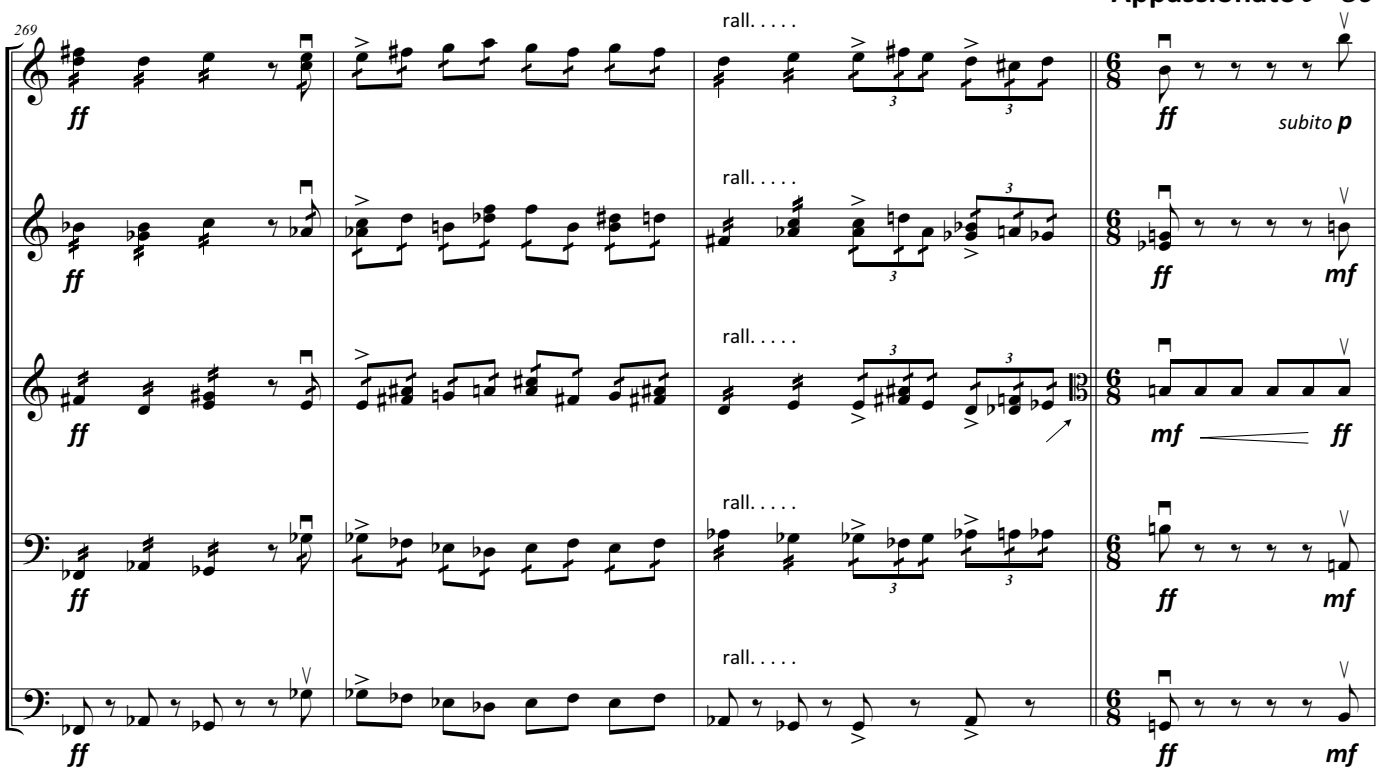


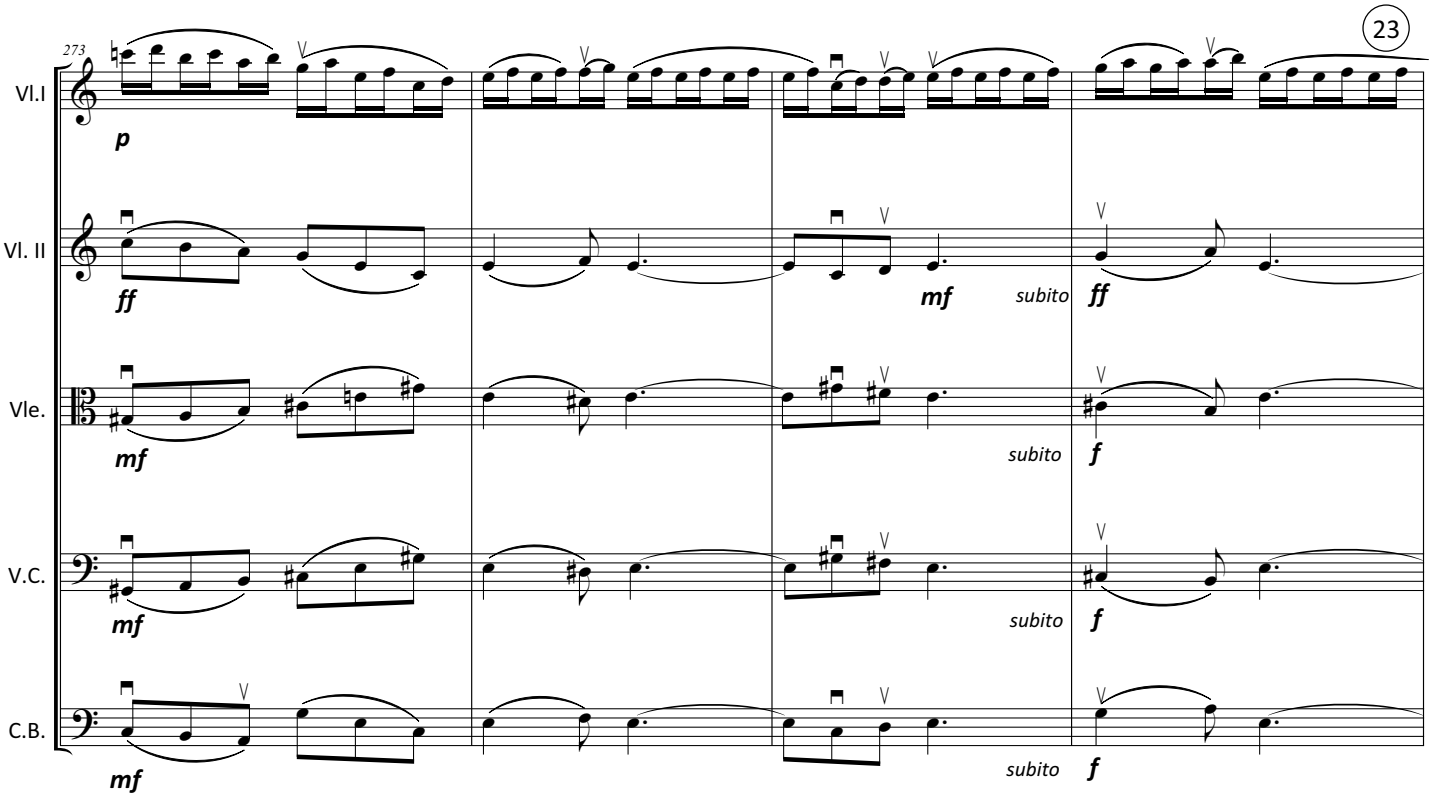

249
21
Vl.I
Vl. II
Vle.
V.C.
C.B.
sempre spiccato
pizz.
p
mf
f
pp
253
ff

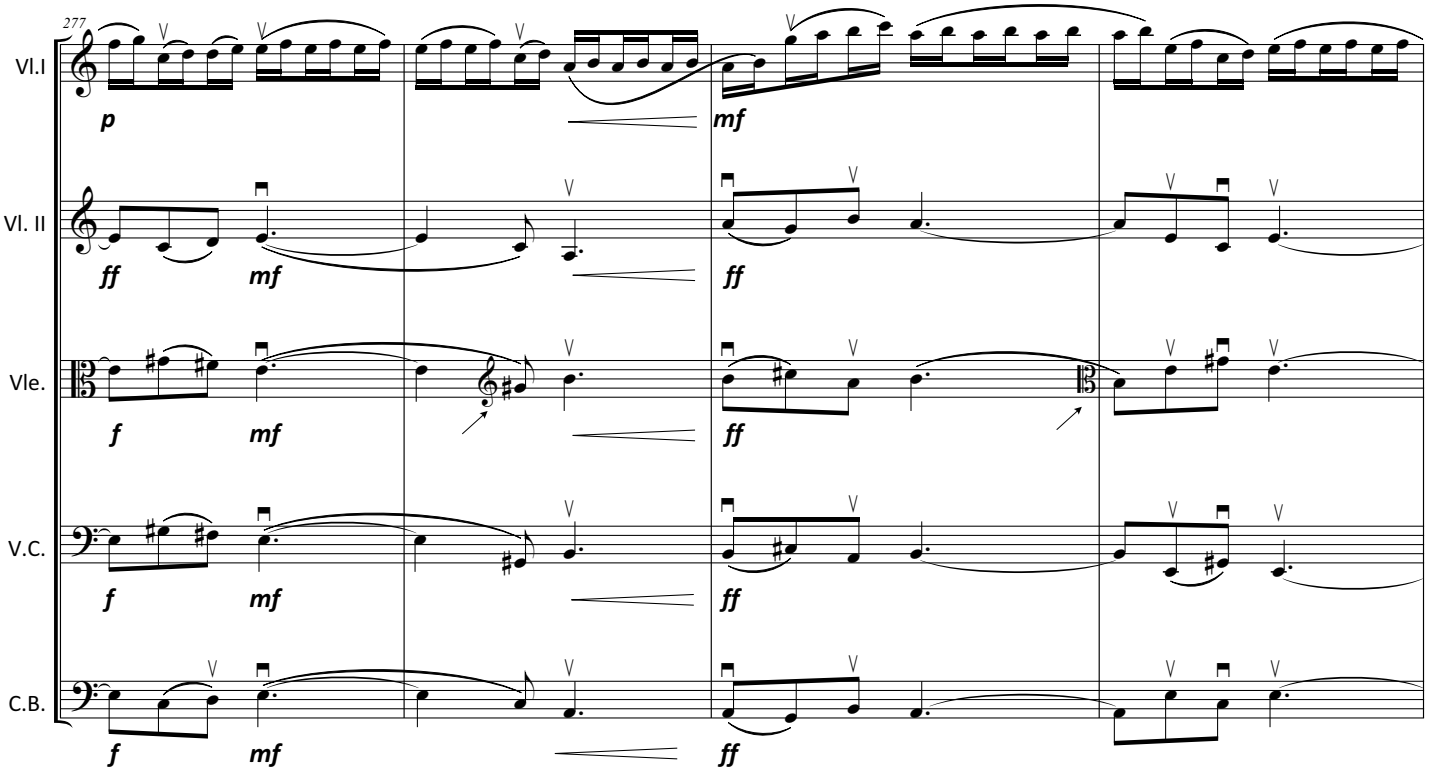

257
Vl.I
p
sempre spiccato
Vl. II
pp
p
Vle.
mf
f
mf
f
sempre spiccato
V.C.
pp
p
pizz.
C.B.
p

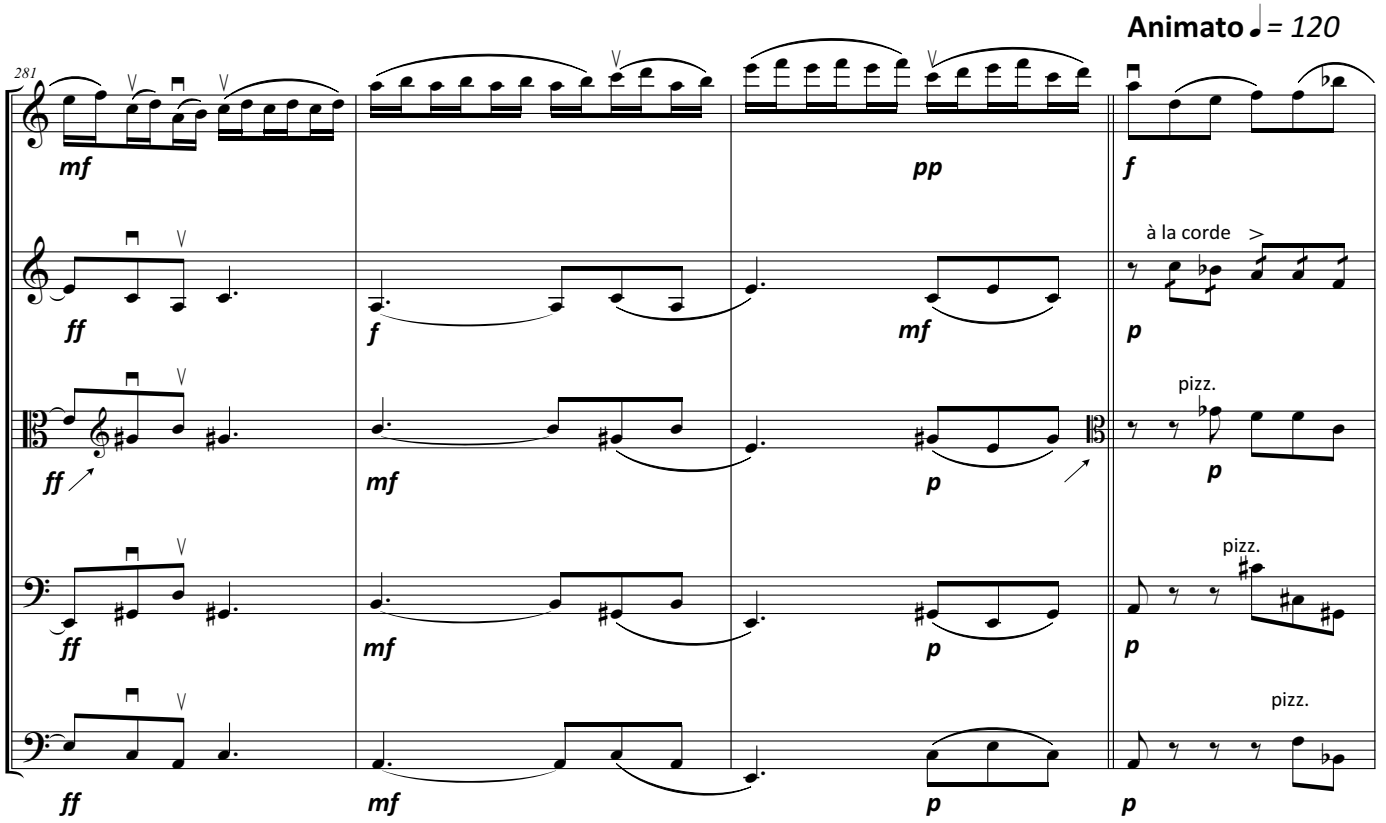

261
enlever
sourdines
22
Vl.I
p
mf
sempre spiccato
Vl. II
p
mf
Vle.
f
mf
f
sempre spiccato
V.C.
p
mf
pizz.
arco
C.B.
p
mf

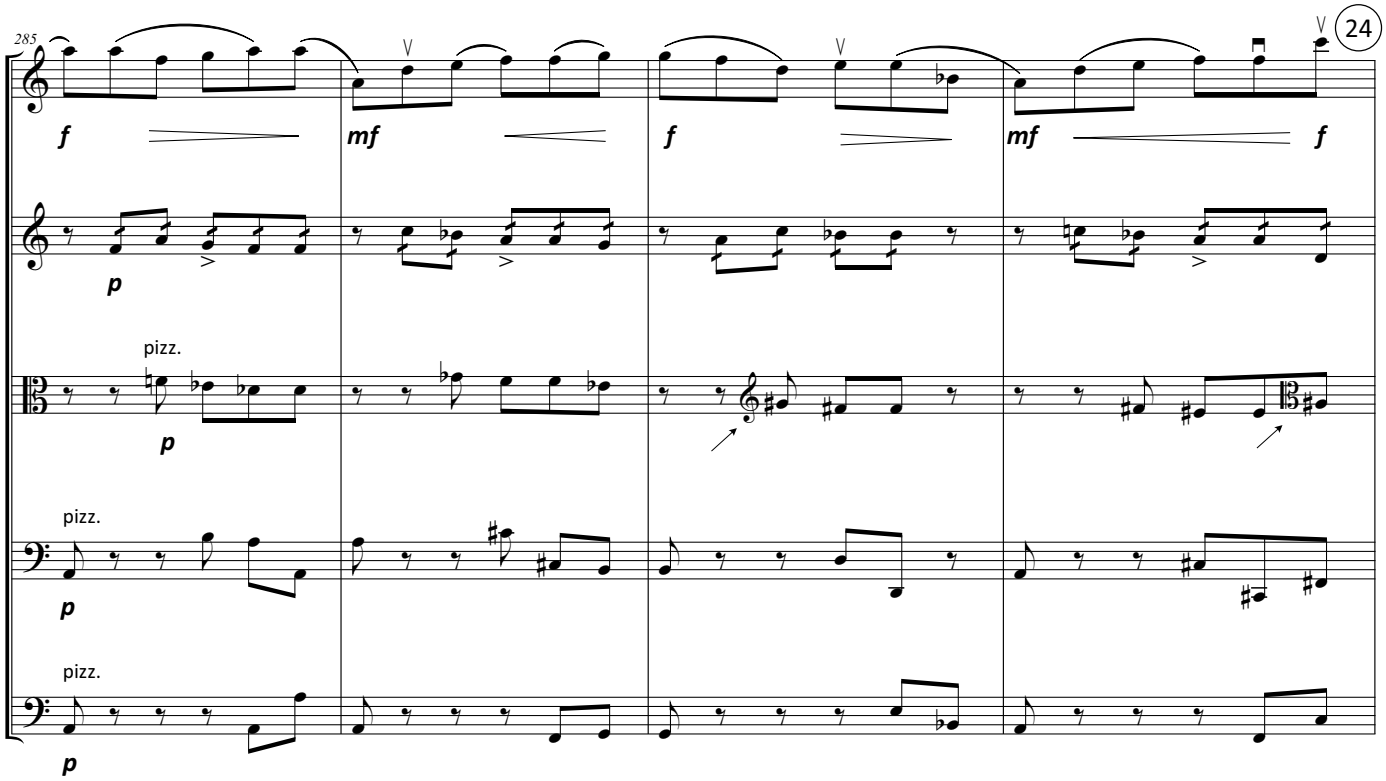

265
sautillé au Talon
Vl.I
ff
sautillé au Talon
Vl. II
ff
sautillé au Talon
Vle.
ff
sautillé au Talon
V.C.
ff
arco
C.B.
ff

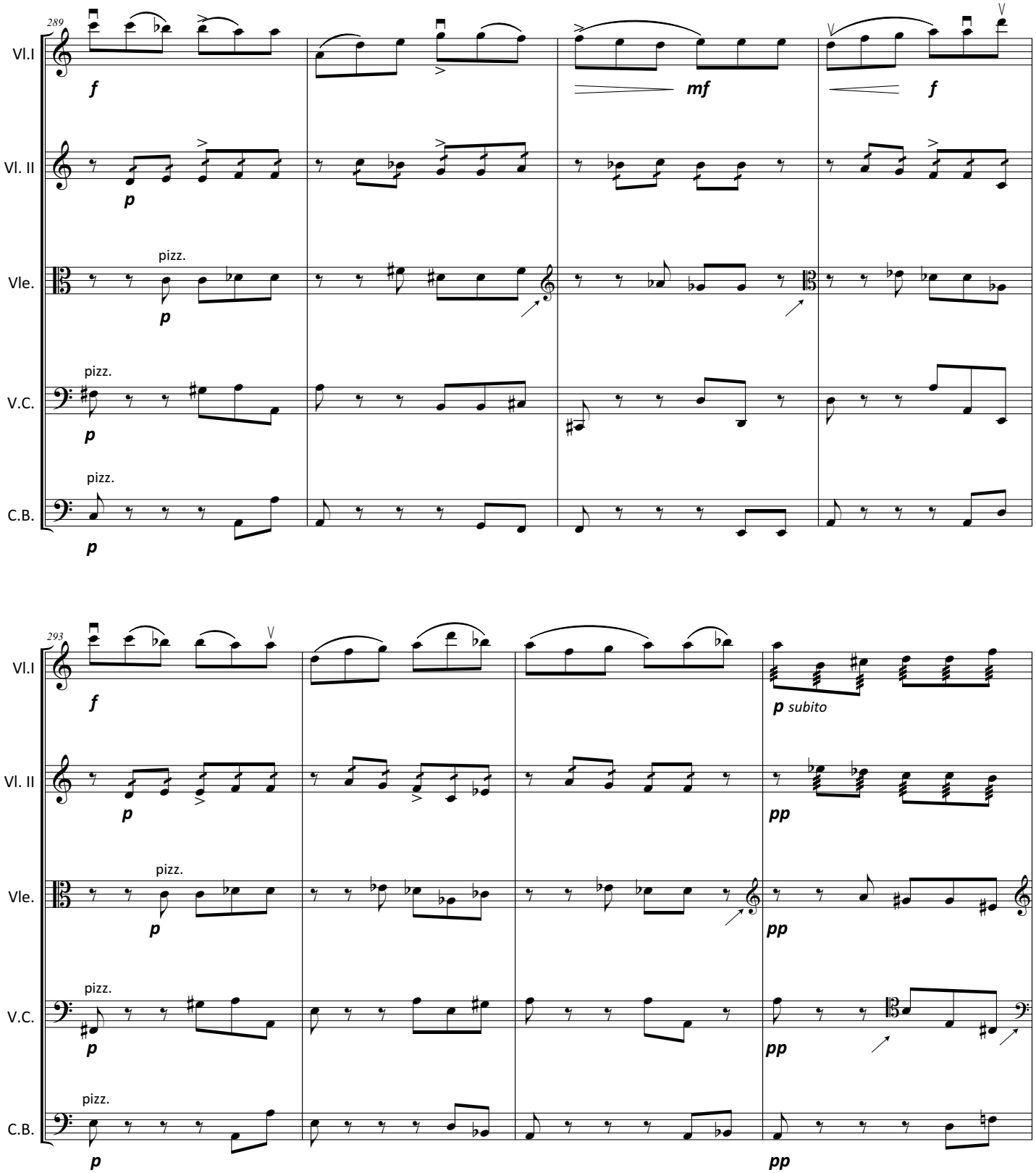

Appassionato ♩= 80
269
Vl.I
ff
rall. . . . .
ff
subito p
Vl. II
ff
rall. . . . .
ff
mf
Vle.
ff
rall. . . . .
mf
ff
V.C.
ff
rall. . . . .
ff
mf
C.B.
ff
rall. . . . .
ff
mf

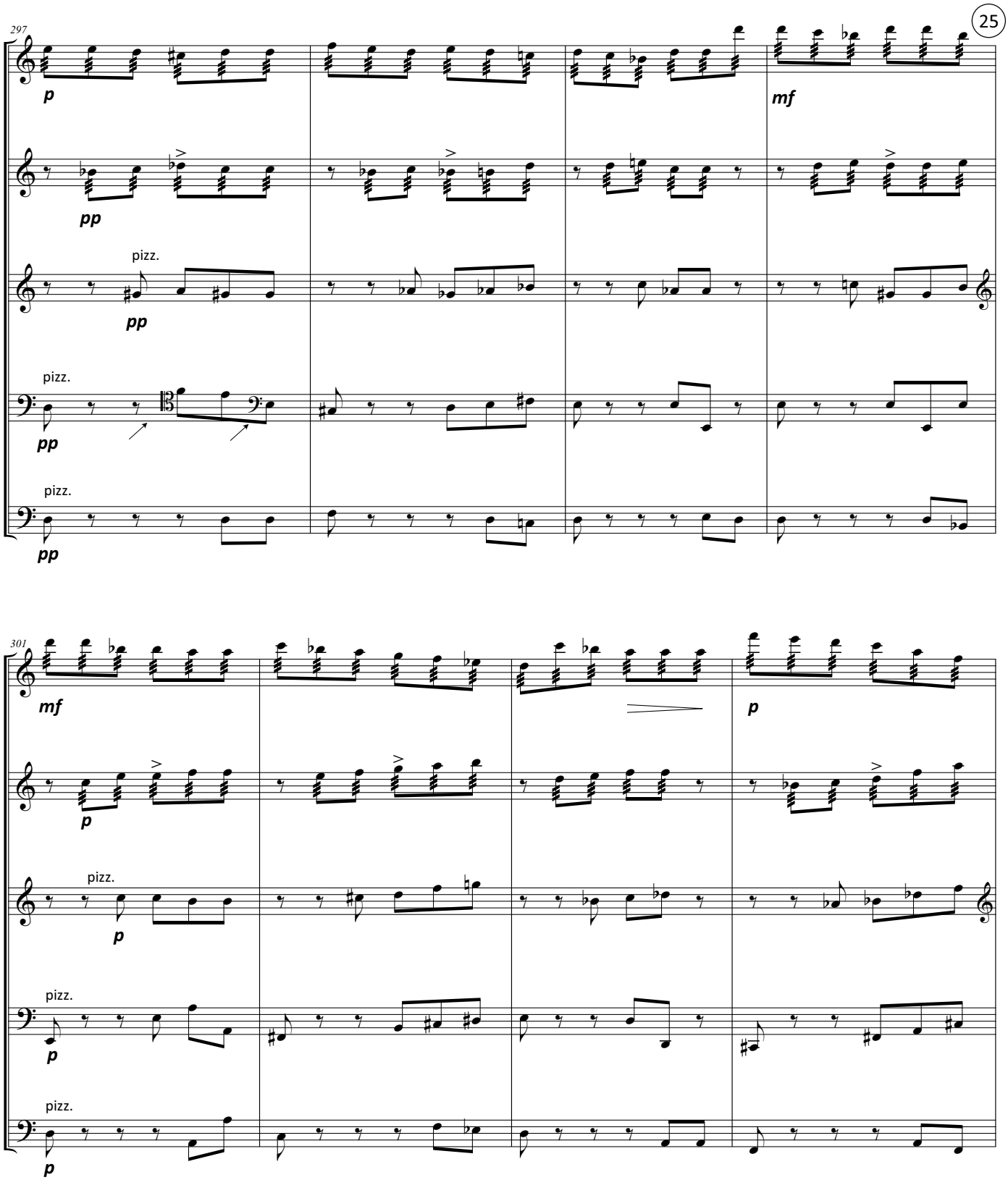

273
23
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
ff
mf
subito
ff
mf
subito
f
mf
subito
f

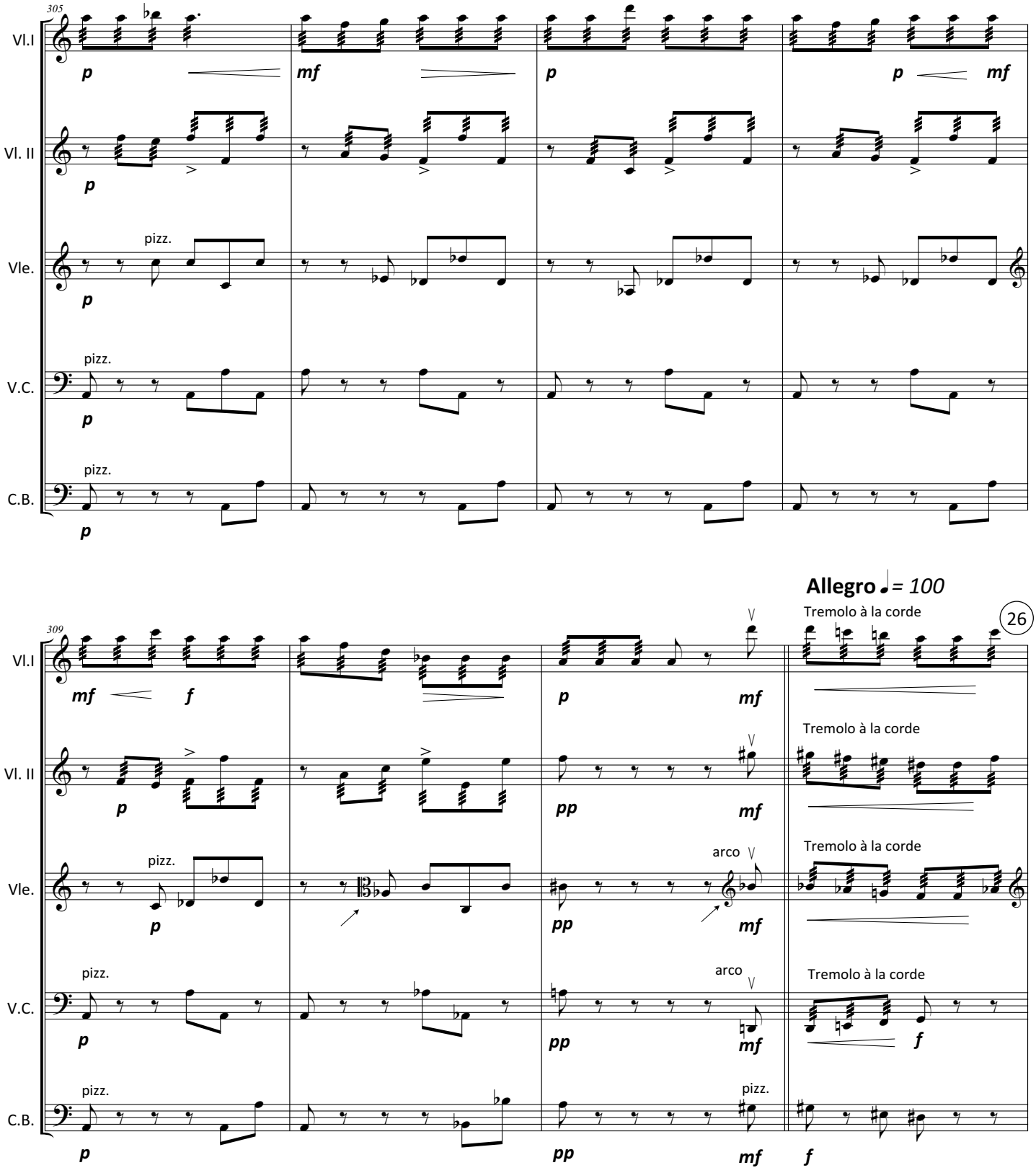

277
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
ff
mf
ff
f
mf
ff
f
mf
ff
f
mf
ff

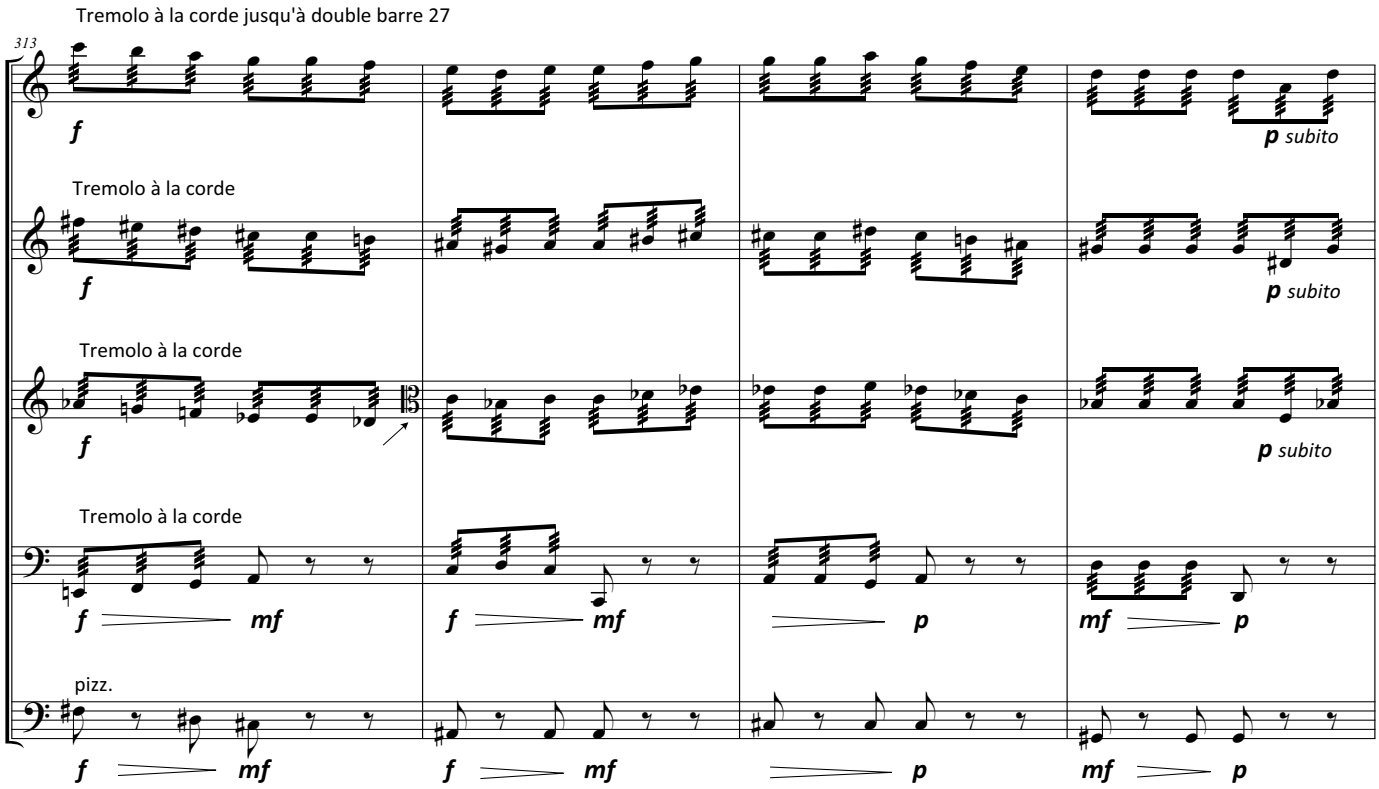

Animato ♩ = 120
281
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
pp
f
ff
mf
p
à la corde
pizz.

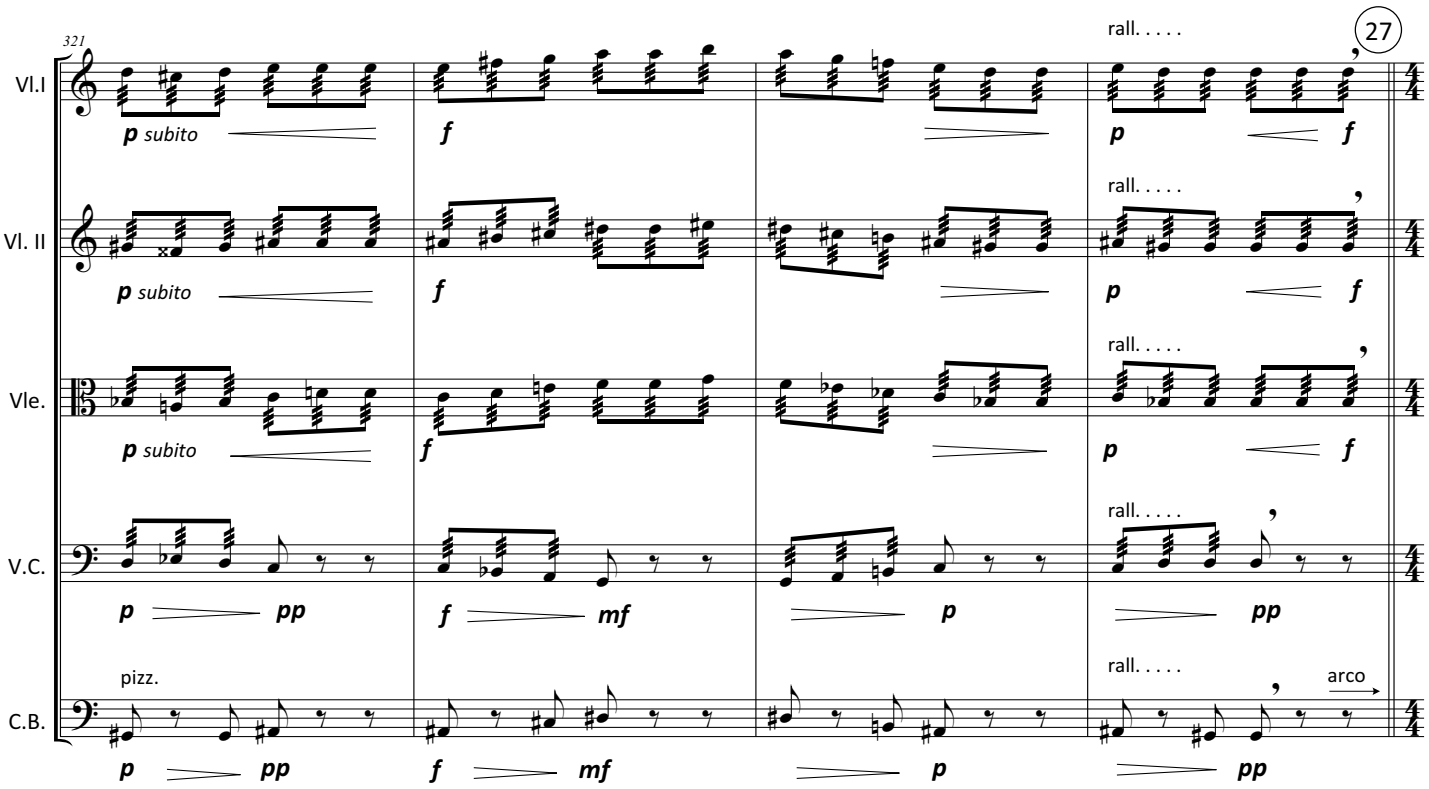

285
24
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
mf
p
pizz.

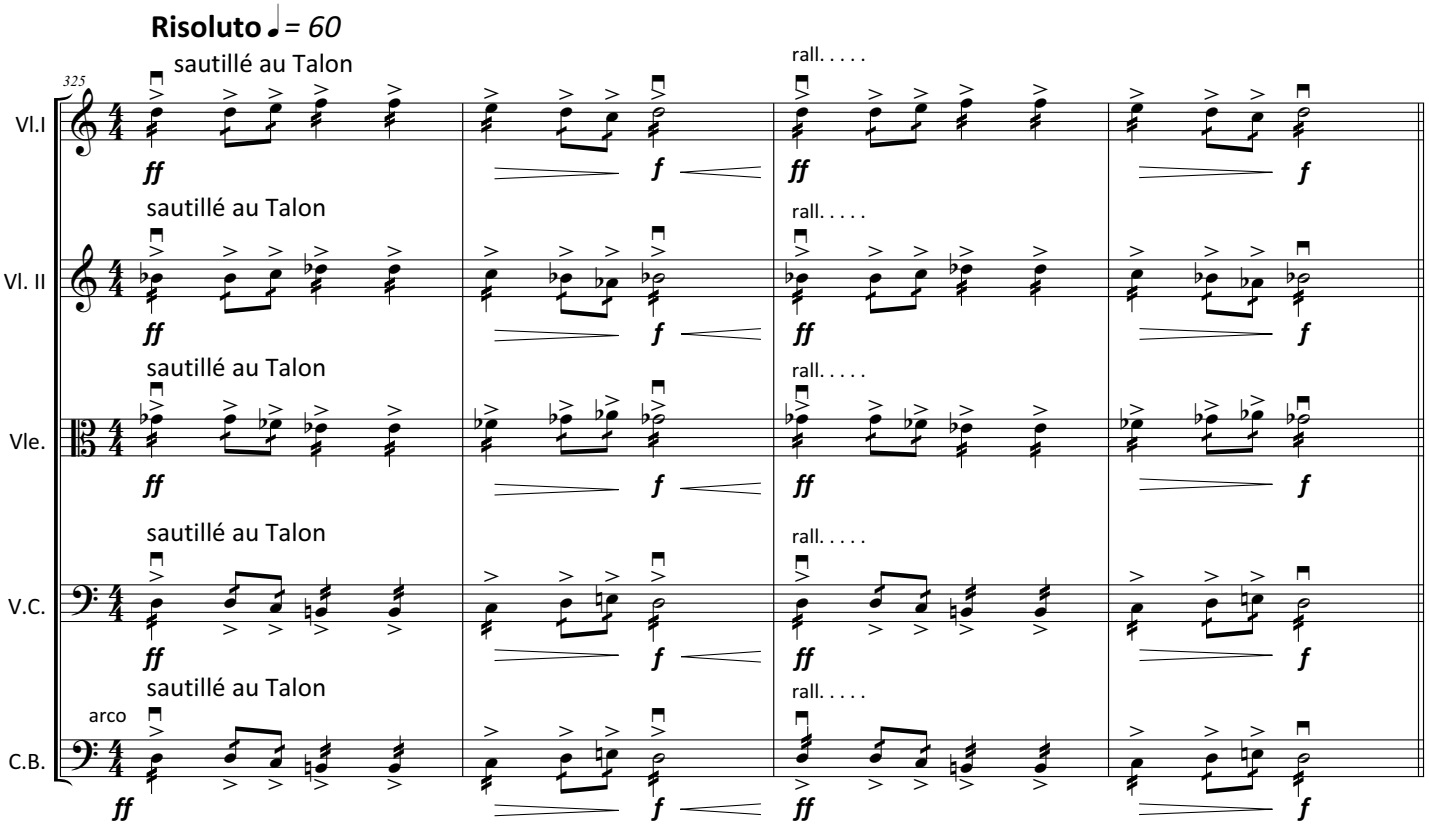

289
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
mf
f
p
pizz.
293
p subito
pp

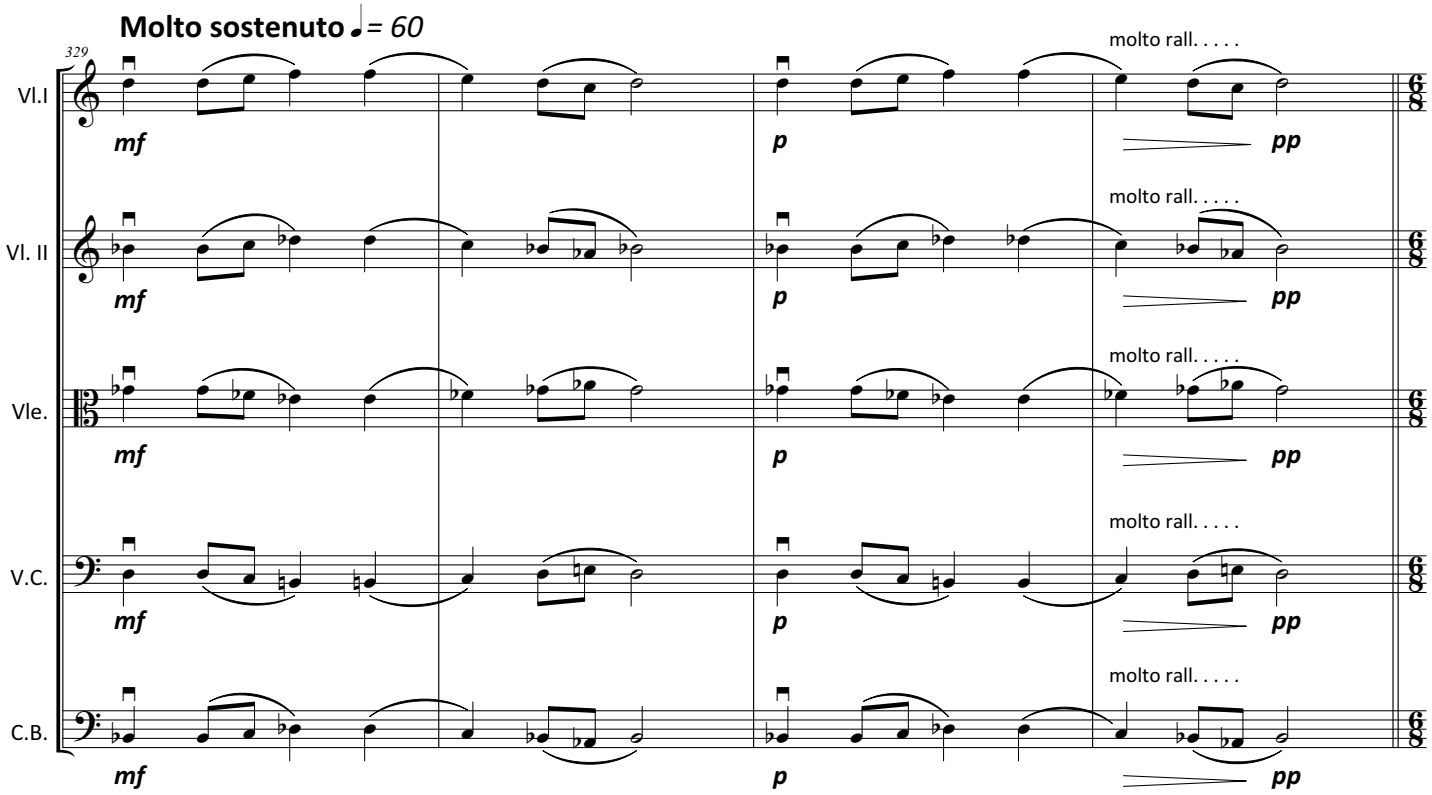

297
25
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp
mf
pizz.
301

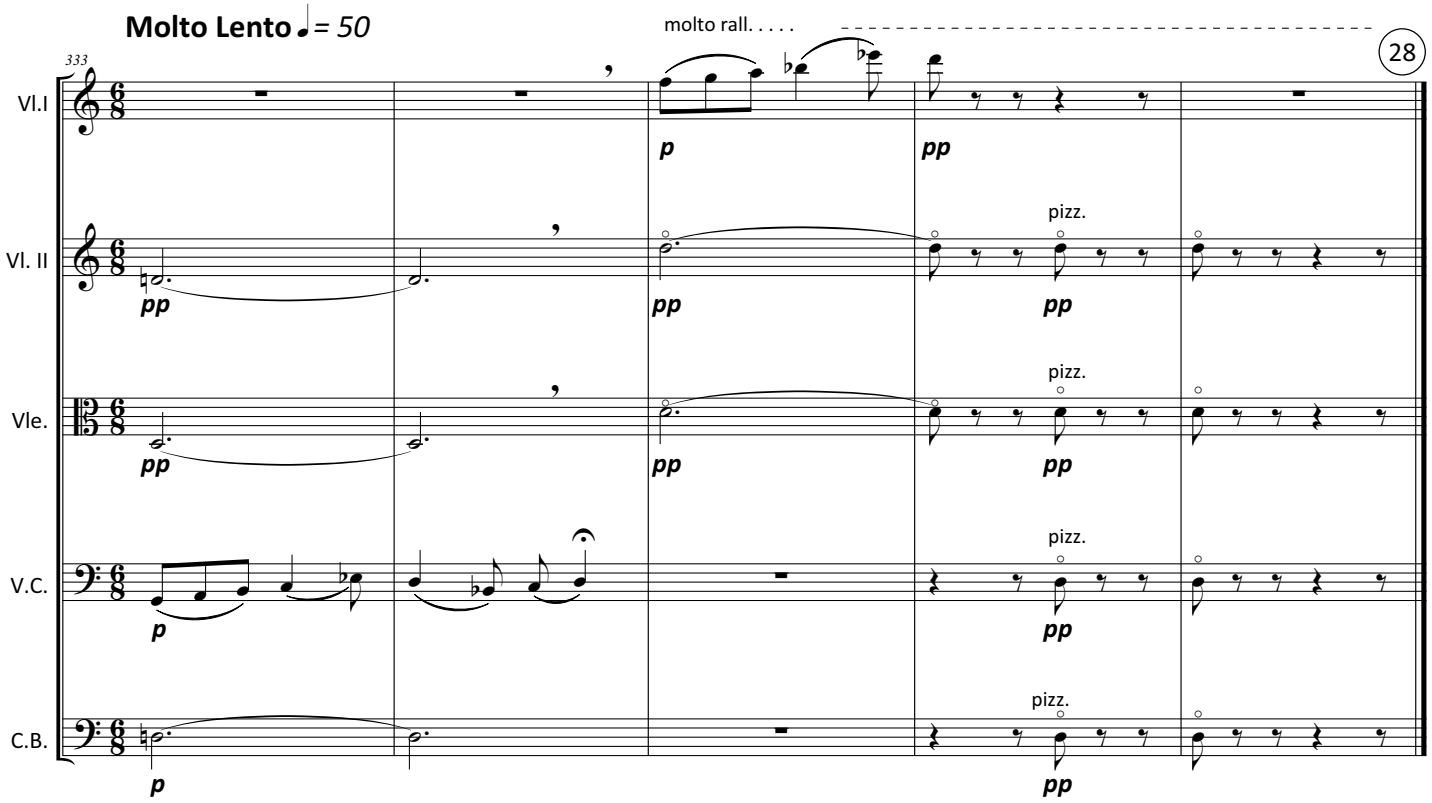

305
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
309
Allegro ♩= 100
26
Tremolo à la corde
arco


Tremolo à la corde jusqu'à double barre 27
313
Vl.I
Vl. II
Vle.
V.C.
C.B.
Tremolo à la corde
Tremolo à la corde
Tremolo à la corde
pizz.
f
mf
p
p subito
317


321
27
Vl.I
Vl. II
Vle.
V.C.
C.B.
p subito
f
rall. . . . .
pizz.
arco
p pp
f mf
p
pp


Risoluto ♩= 60
325
sautillé au Talon
Vl.I
Vl. II
Vle.
V.C.
C.B.
arco
rall. . . . .
ff
f


Molto sostenuto ♩= 60
329
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
molto rall. . . . .


Molto Lento ♩= 50
333
28
Vl.I
Vl. II
Vle.
V.C.
C.B.
molto rall. . . . .
pizz.
p
pp

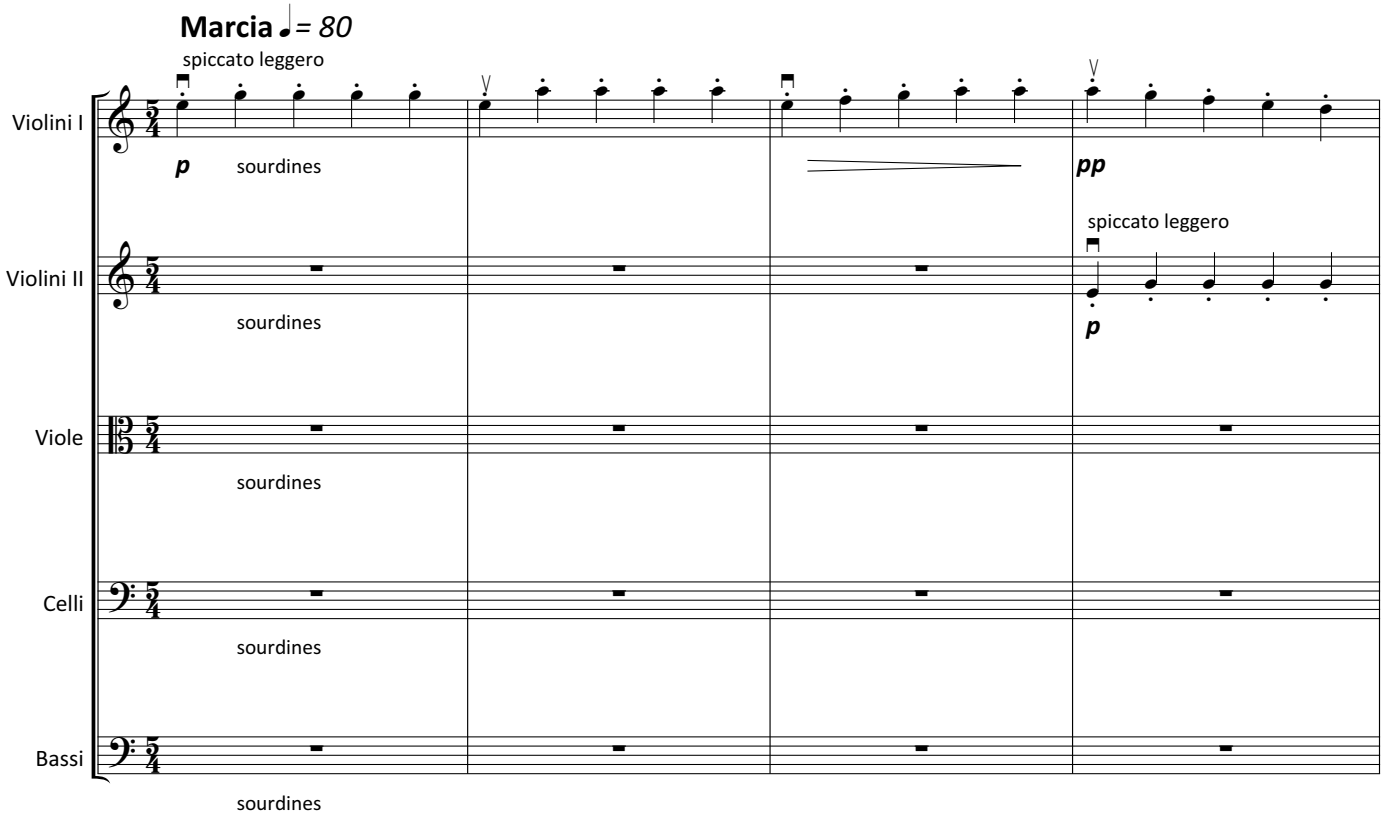
Concerto

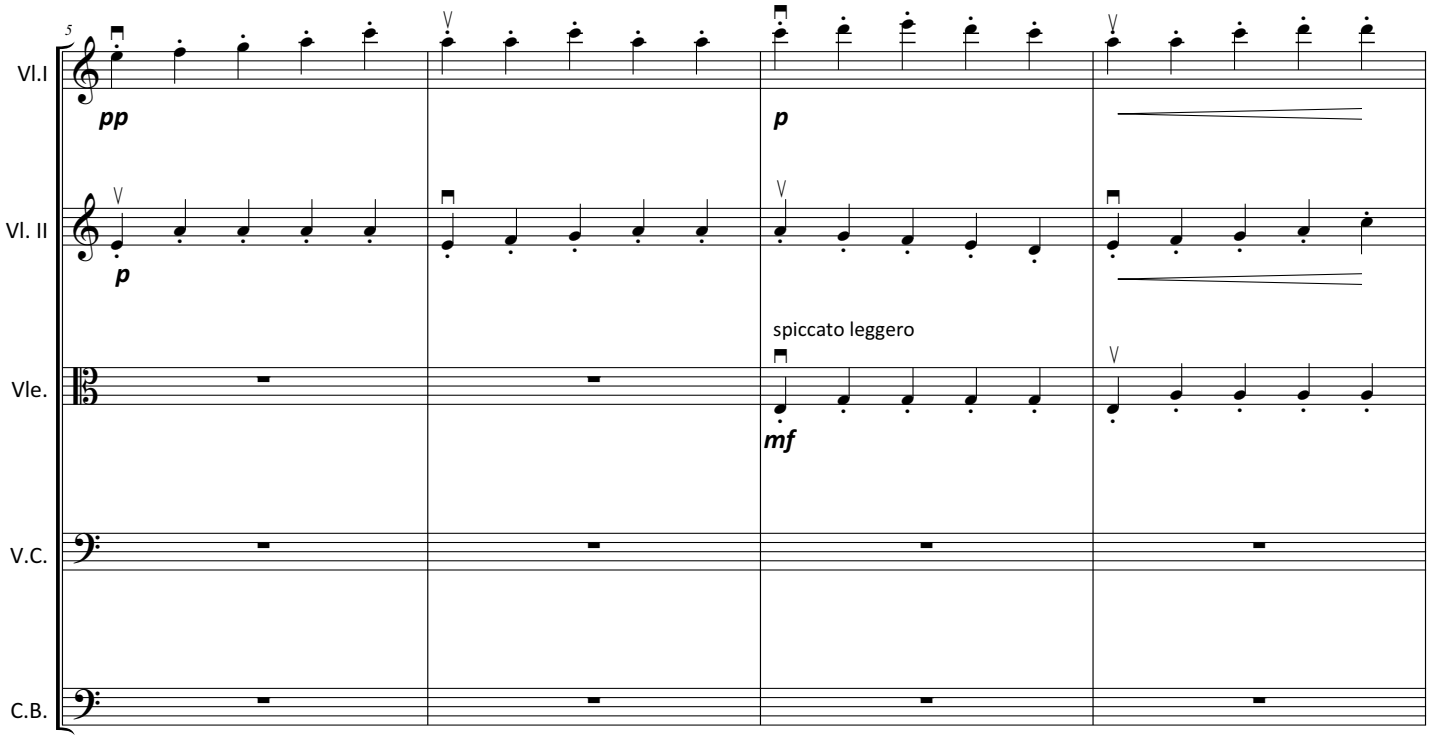
Edition révisée 2008

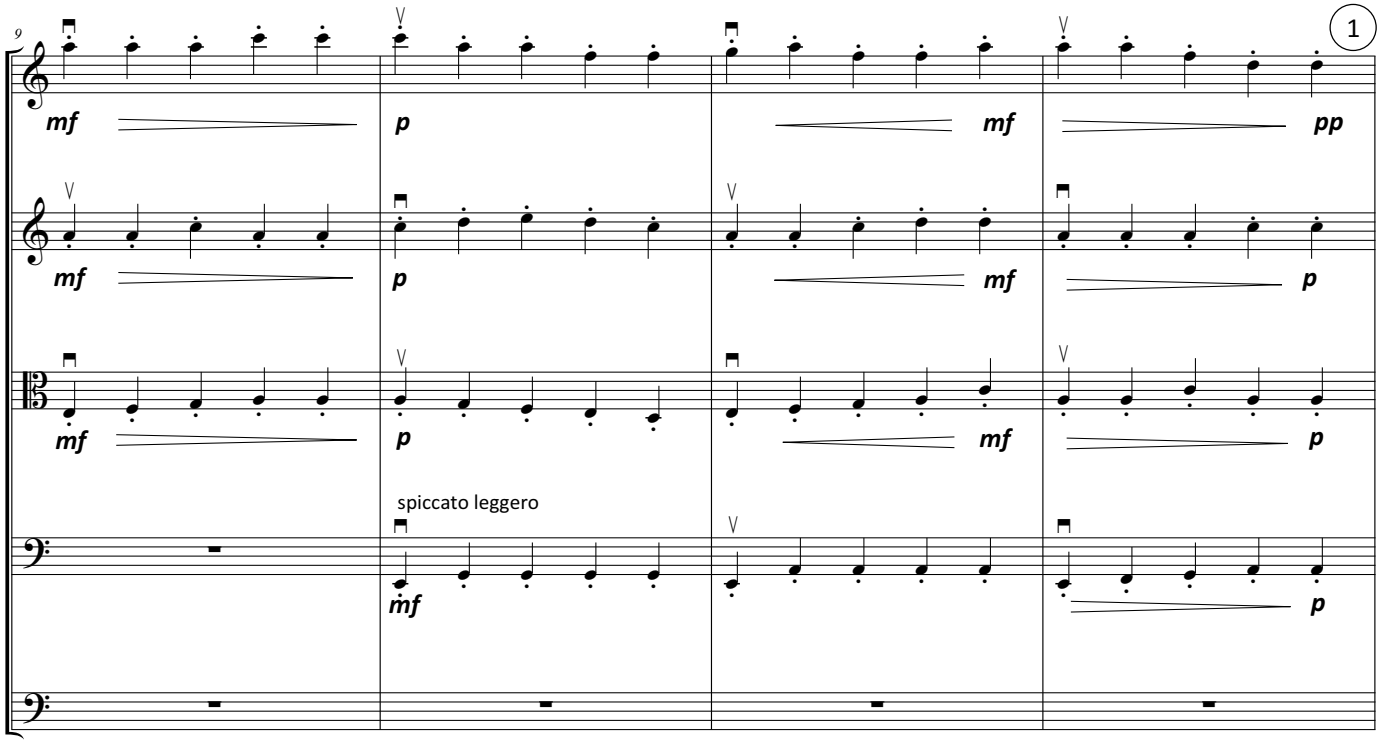
opus 48

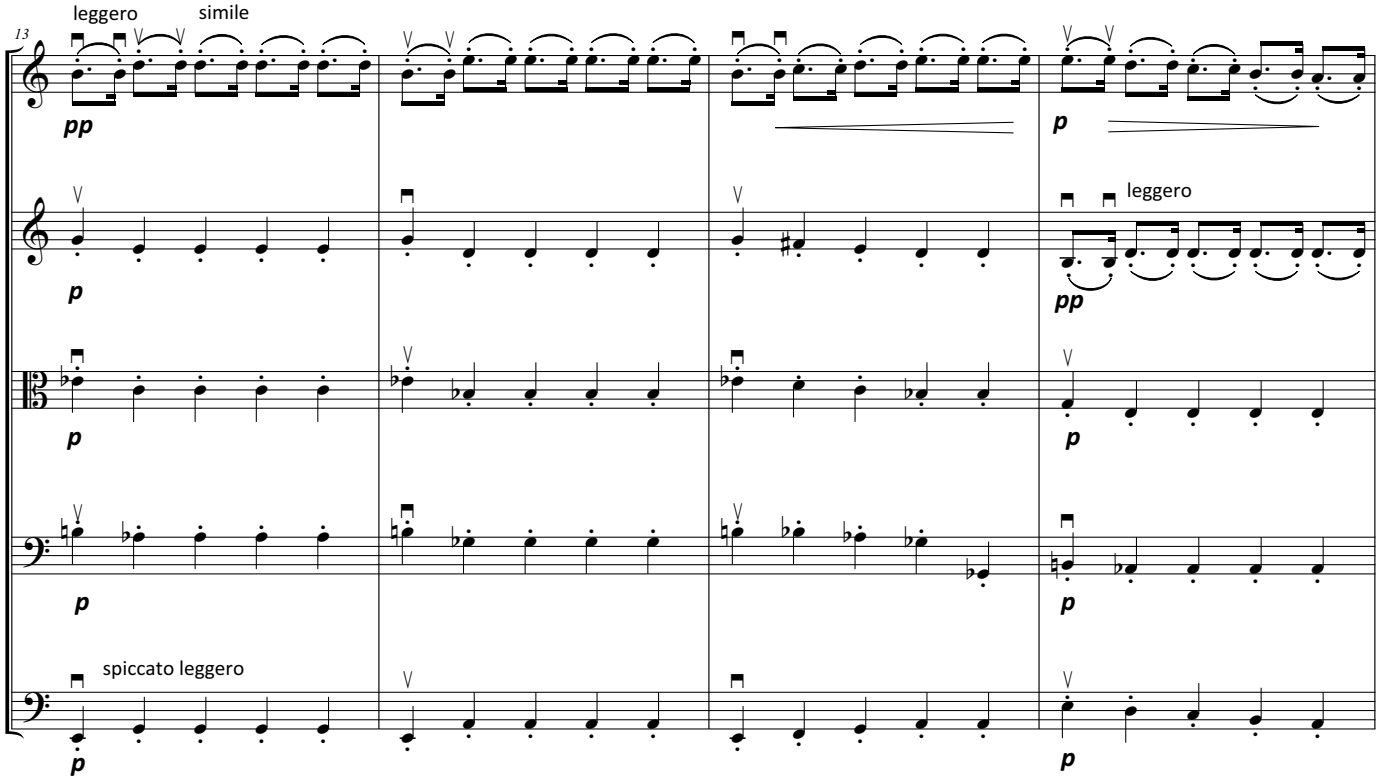
II. Mouvement - Marche Rituelle
sous pluie et tempête

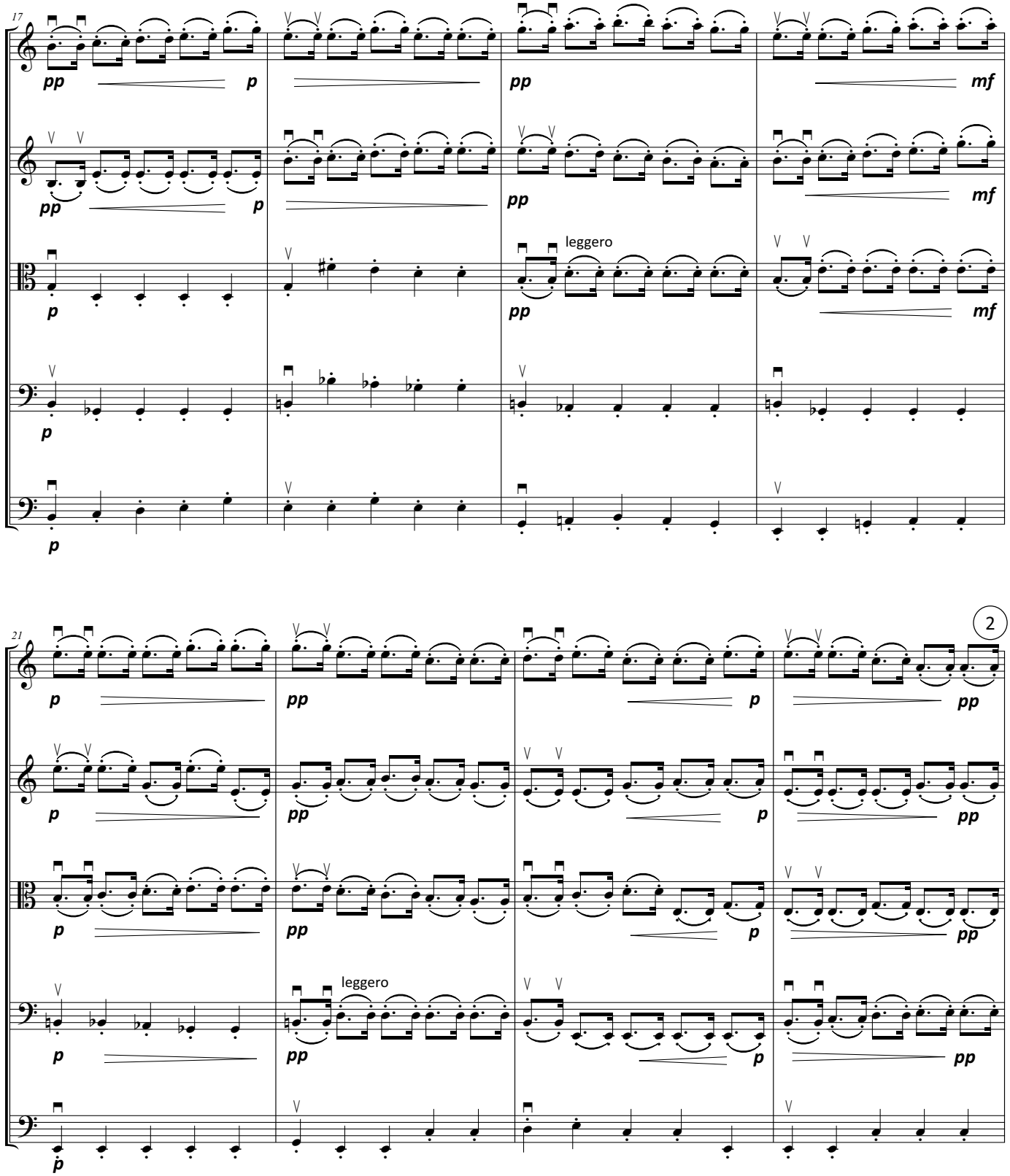
Hidayat I.Khan

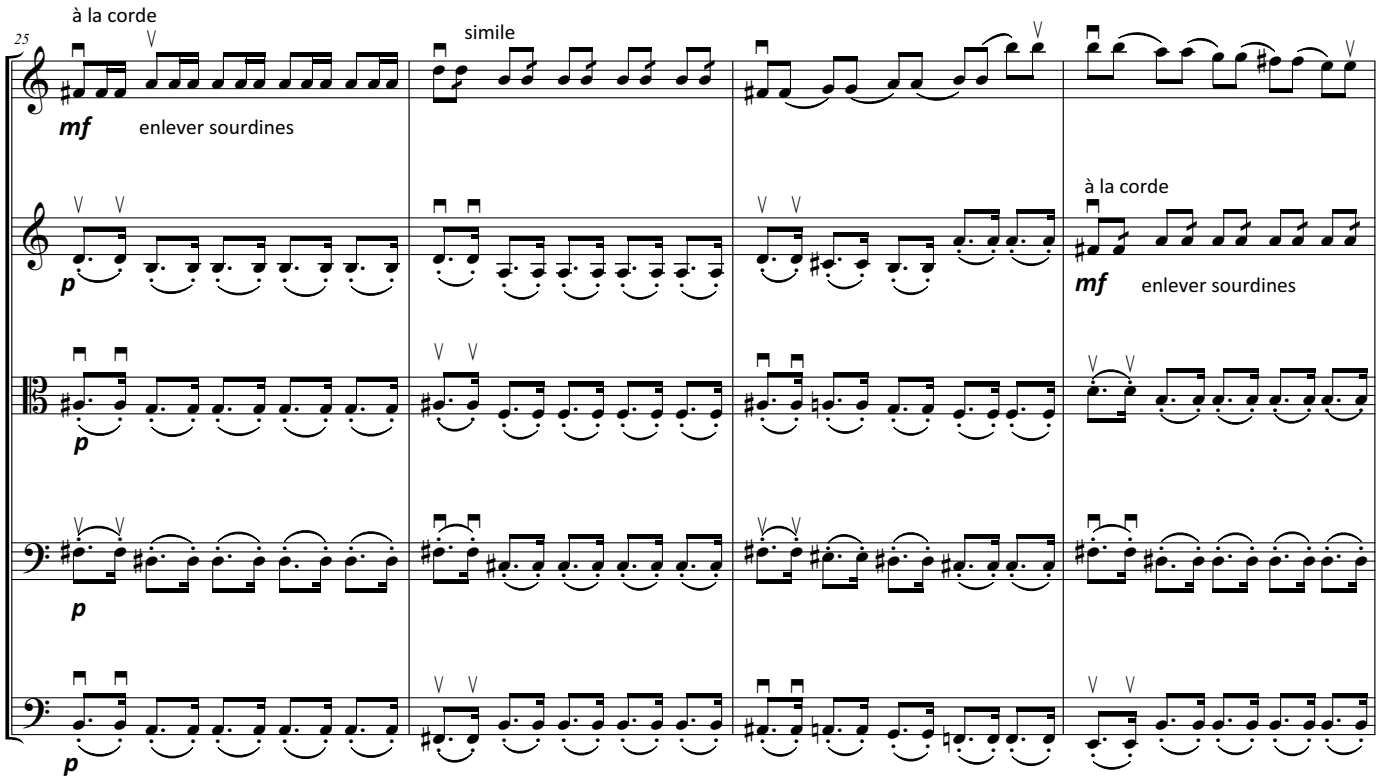


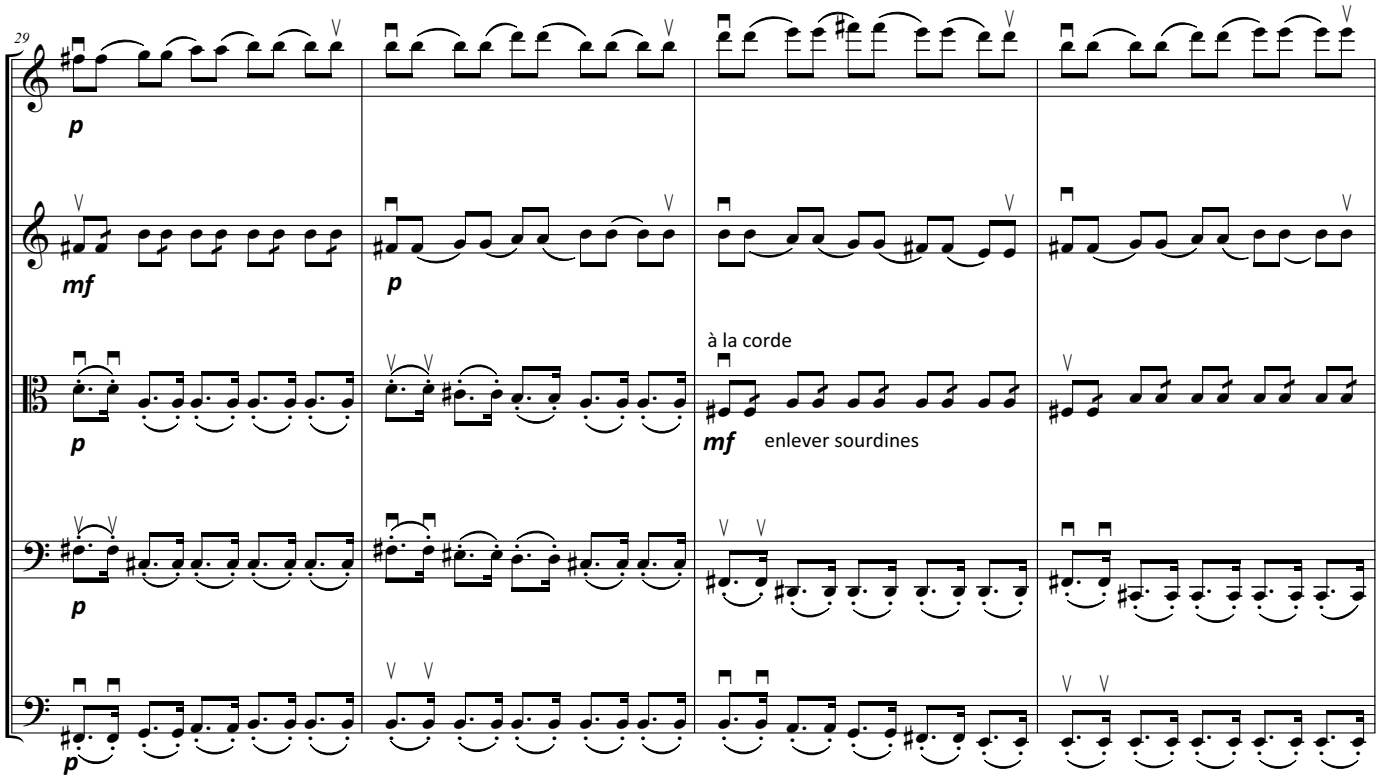


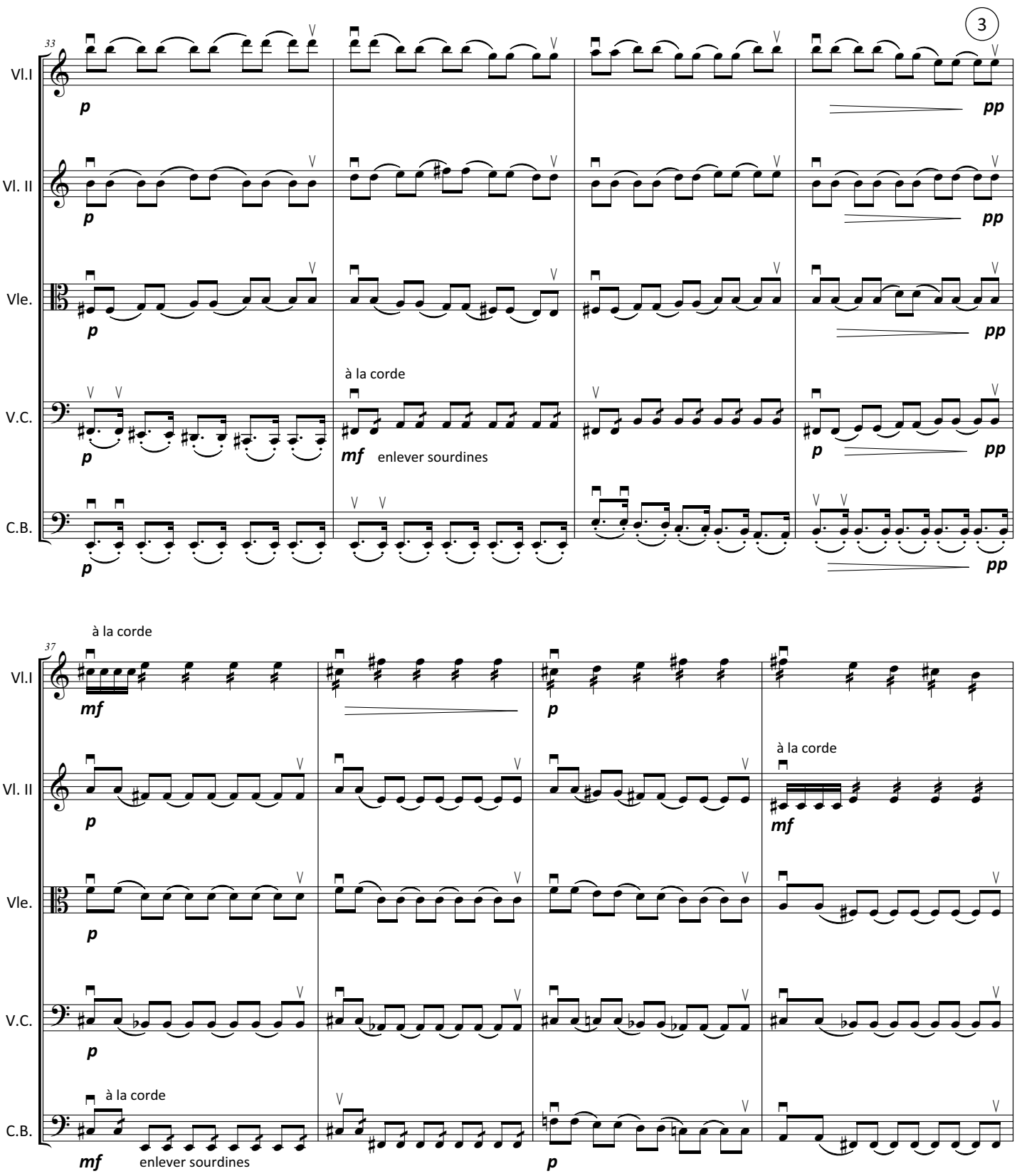

9
1
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
mf
pp
mf
p
mf
p
mf
p
mf
spiccato leggero
p

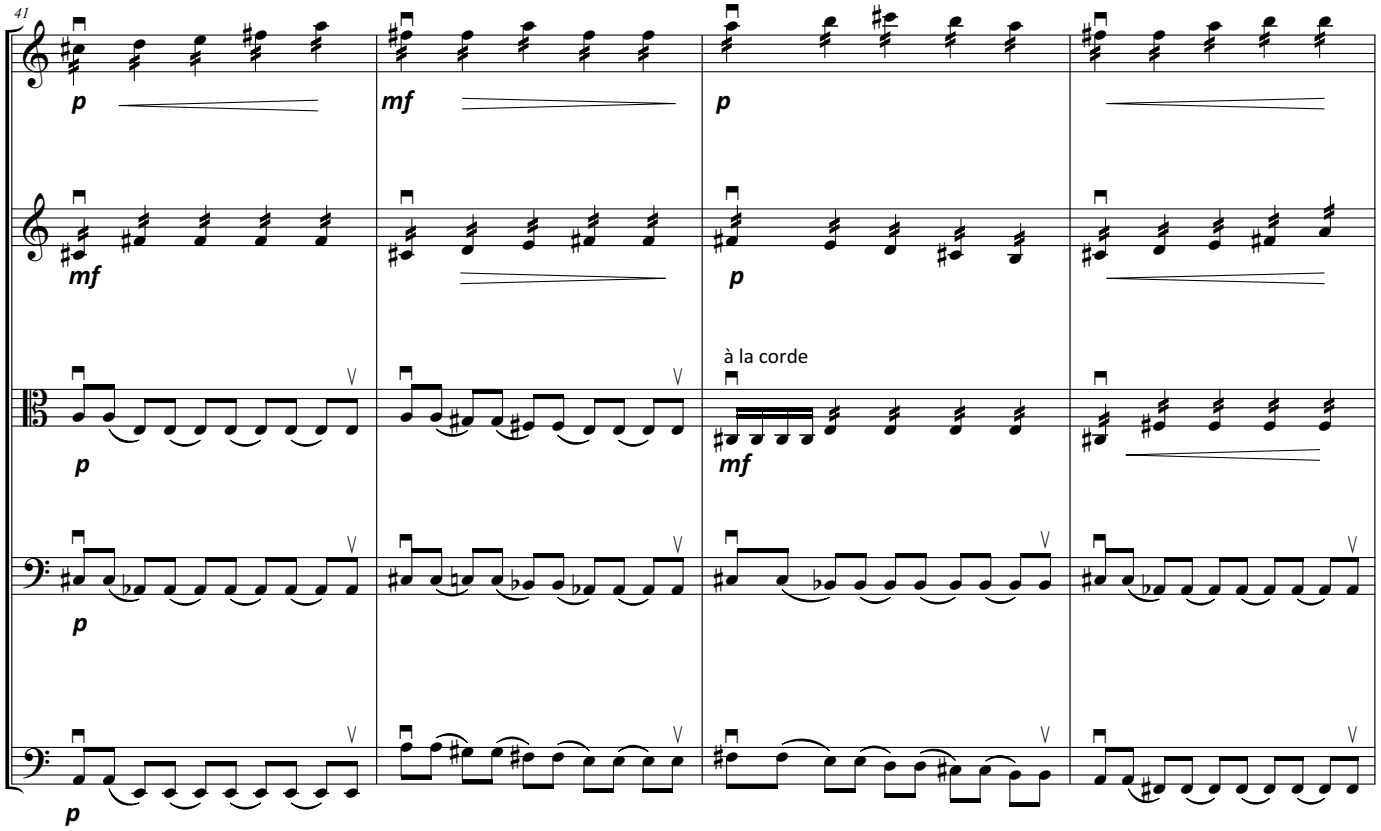

13
leggero
simile
Vl.I
Vl. II
Vle.
V.C.
C.B.
pp
p
p
p
p
p
leggero
pp
p
p
spiccato leggero
p
p

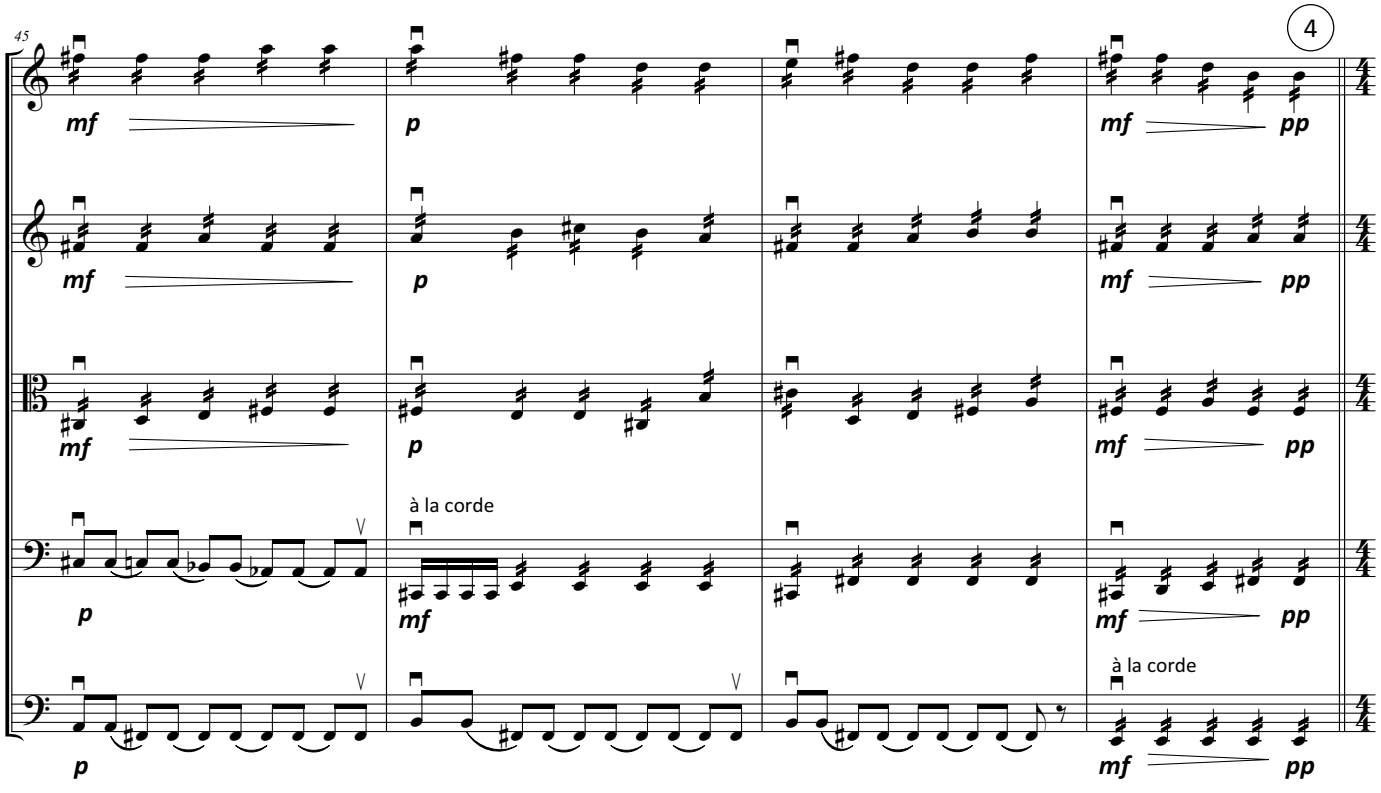

17
Vl.I
Vl. II
Vle.
V.C.
C.B.
pp
p
mf
leggero
21
2

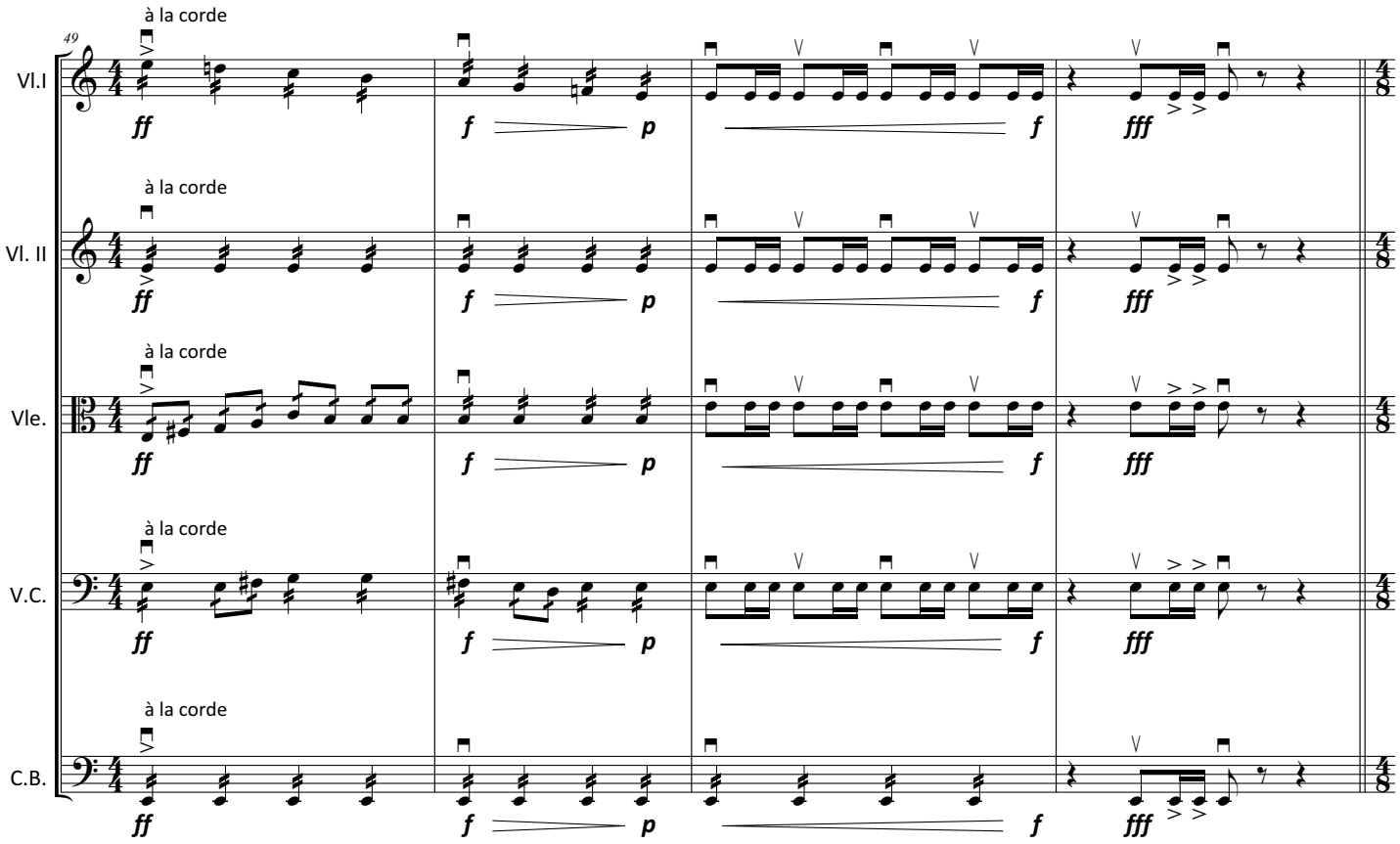

25
à la corde
simile
Vl.I
mf
enlever sourdines
Vl. II
p
à la corde
mf
enlever sourdines
Vle.
p
V.C.
p
C.B.
p

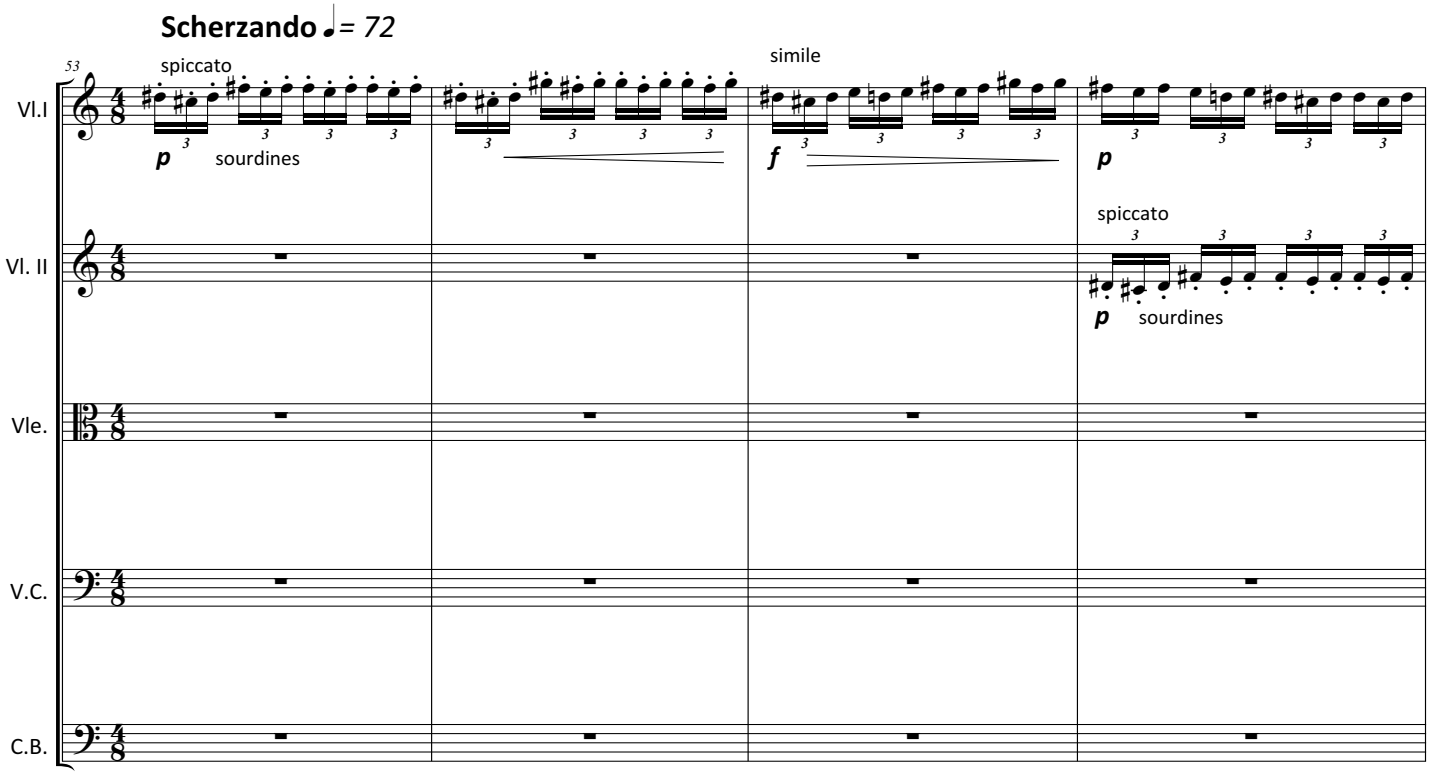

29
Vl.I
p
Vl. II
mf
p
Vle.
p
à la corde
mf
enlever sourdines
V.C.
p
C.B.
p

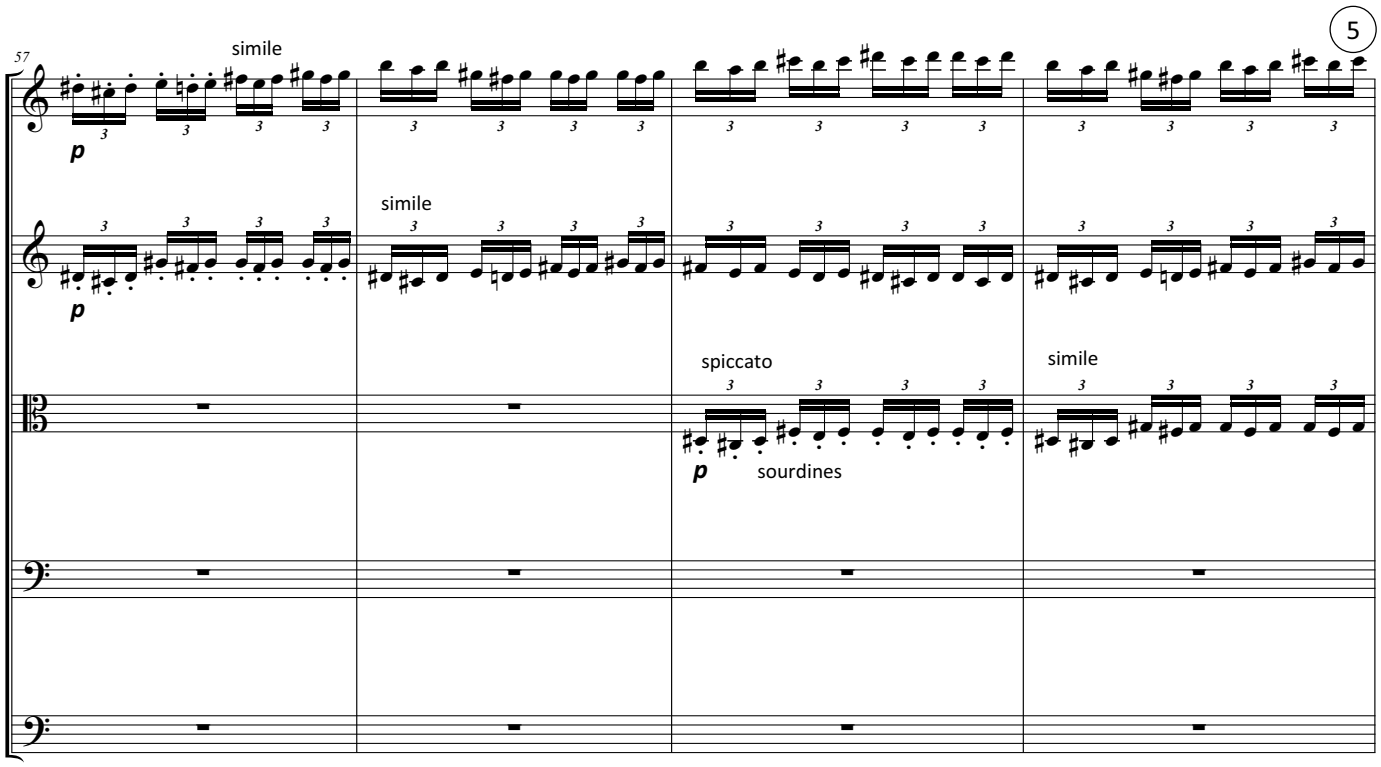

3
33
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp
à la corde
mf
enlever sourdines
37
à la corde
mf
p
à la corde
mf
à la corde
mf
enlever sourdines
p

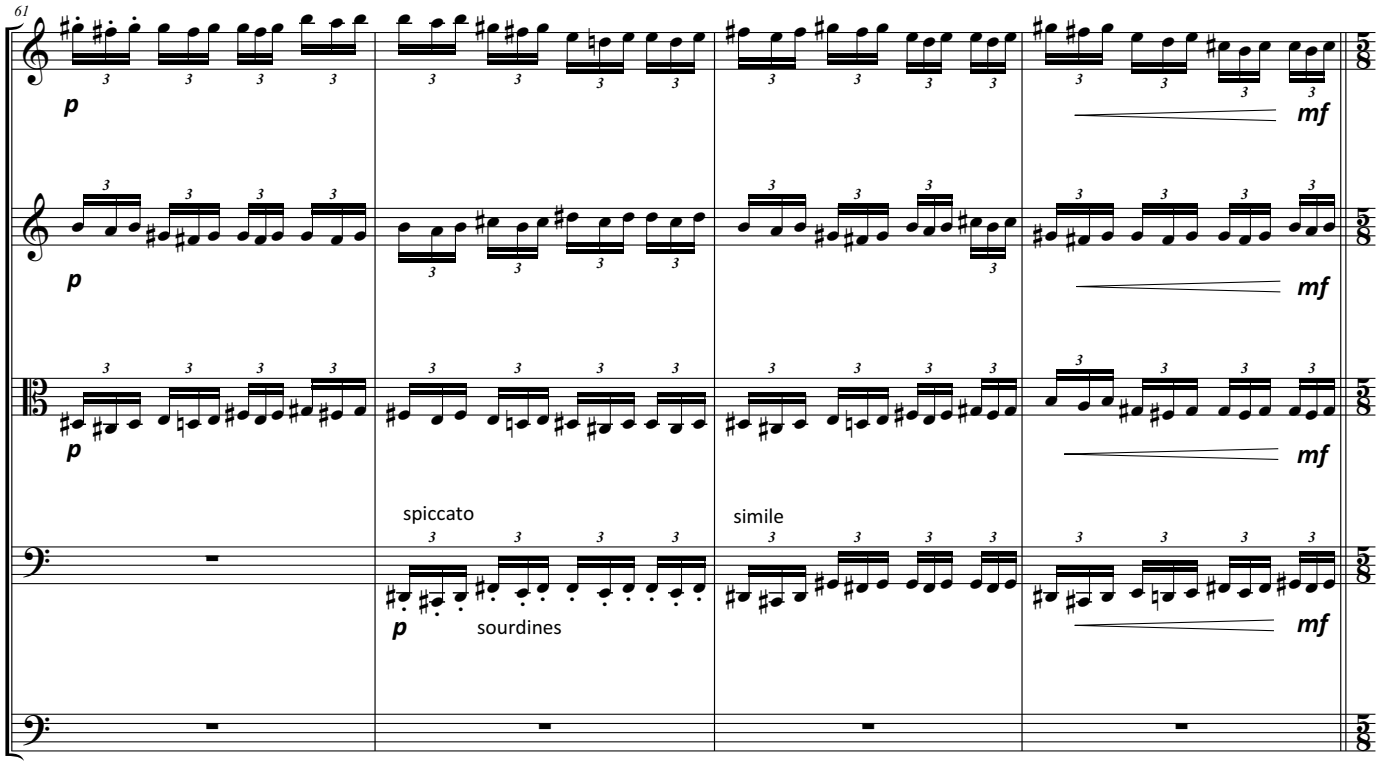

41
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
à la corde

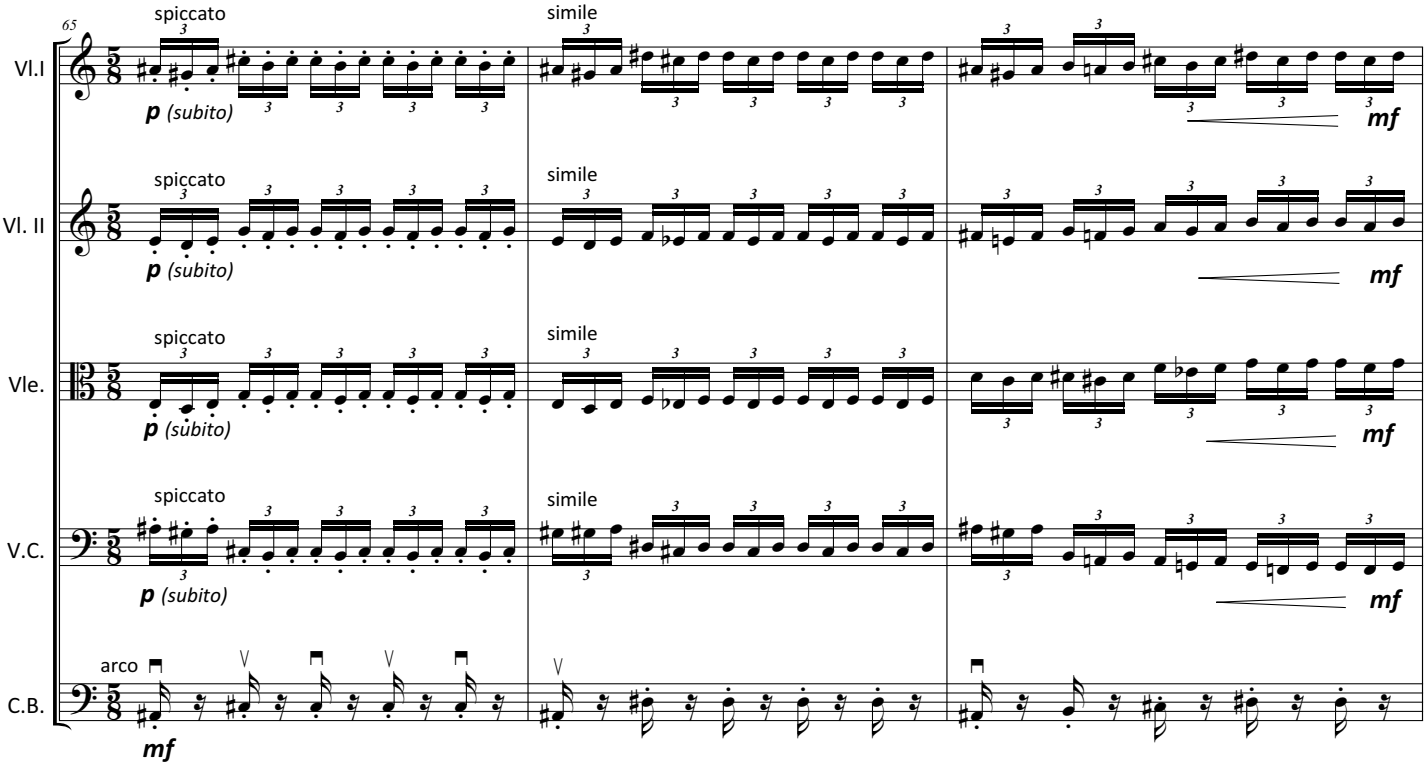

45
4
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
à la corde

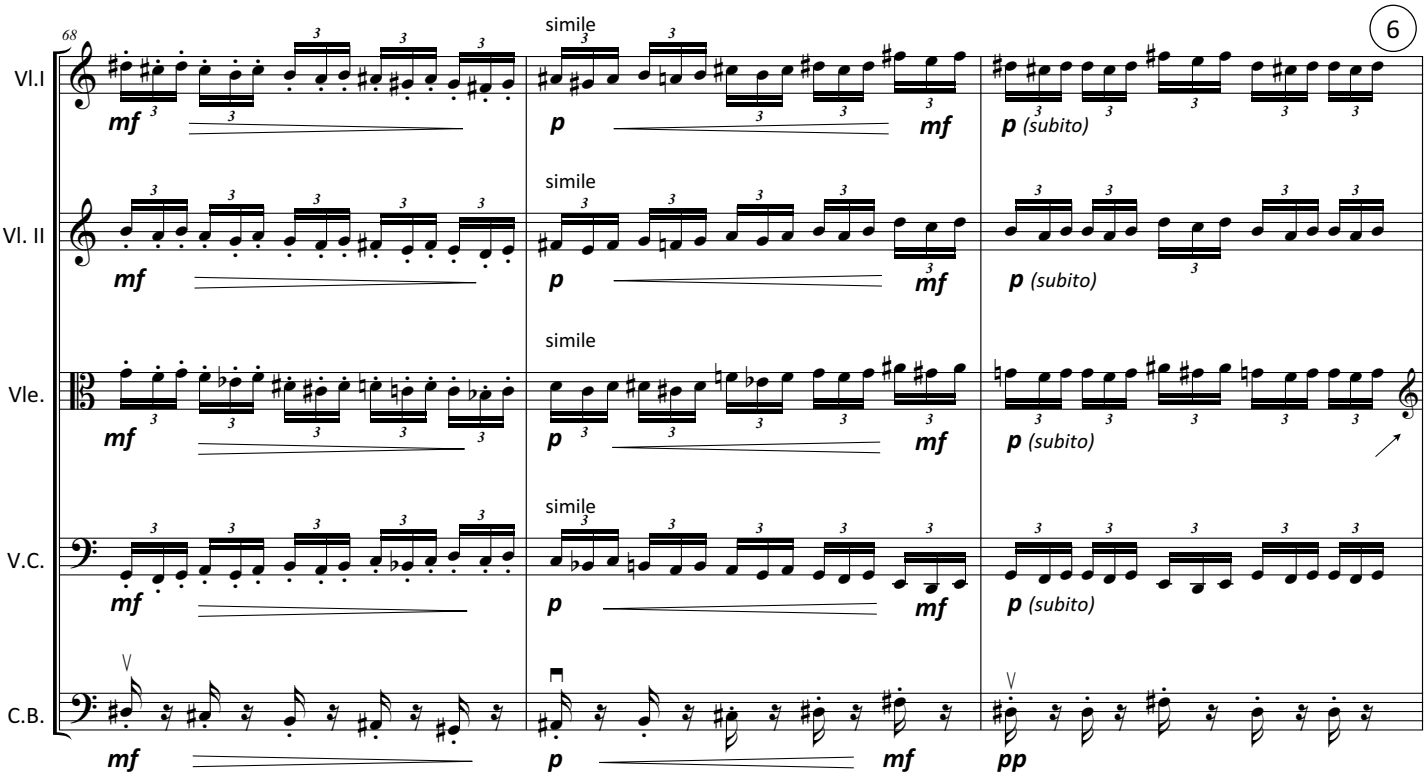

49
Vl.I
Vl. II
Vle.
V.C.
C.B.
à la corde
ff
f
p
fff

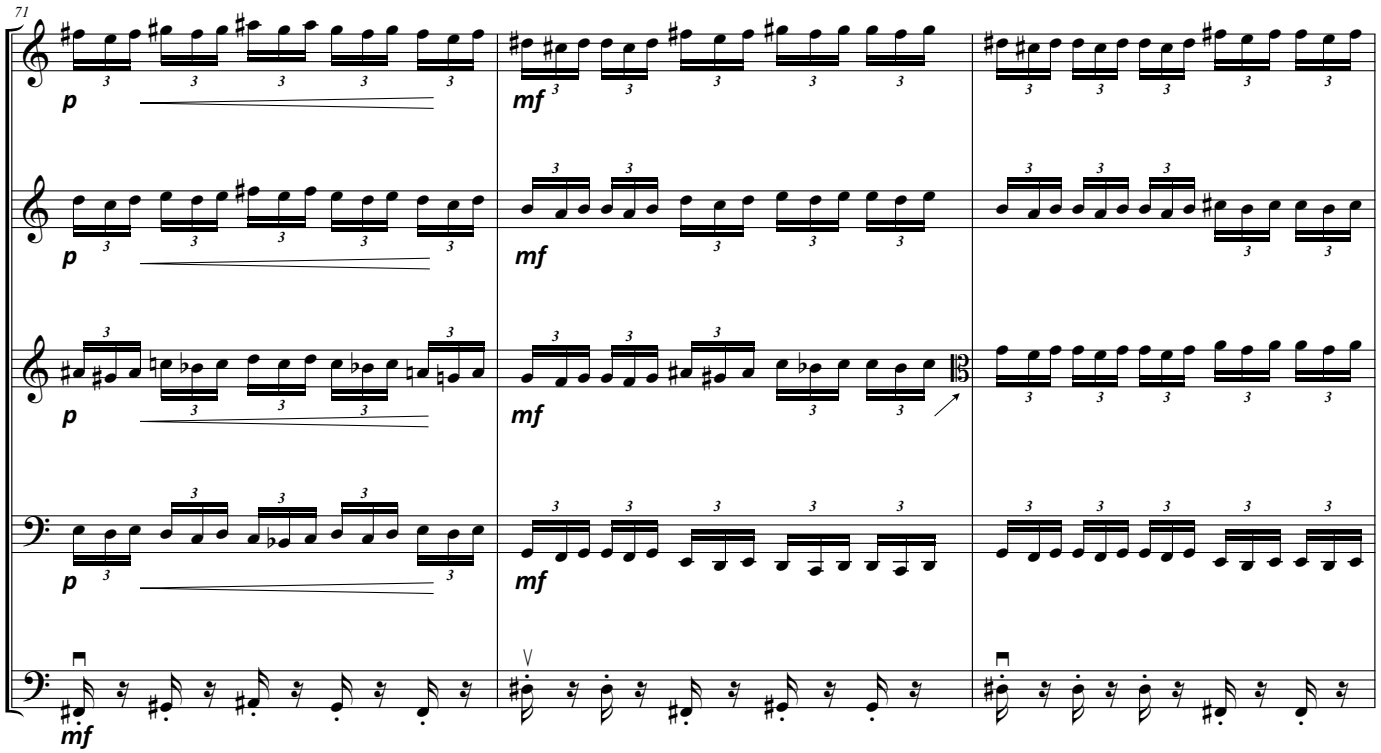

Scherzando ♩= 72
53
Vl.I
Vl. II
Vle.
V.C.
C.B.
spiccato
p
sourdines
simile
f
spiccato
p
sourdines

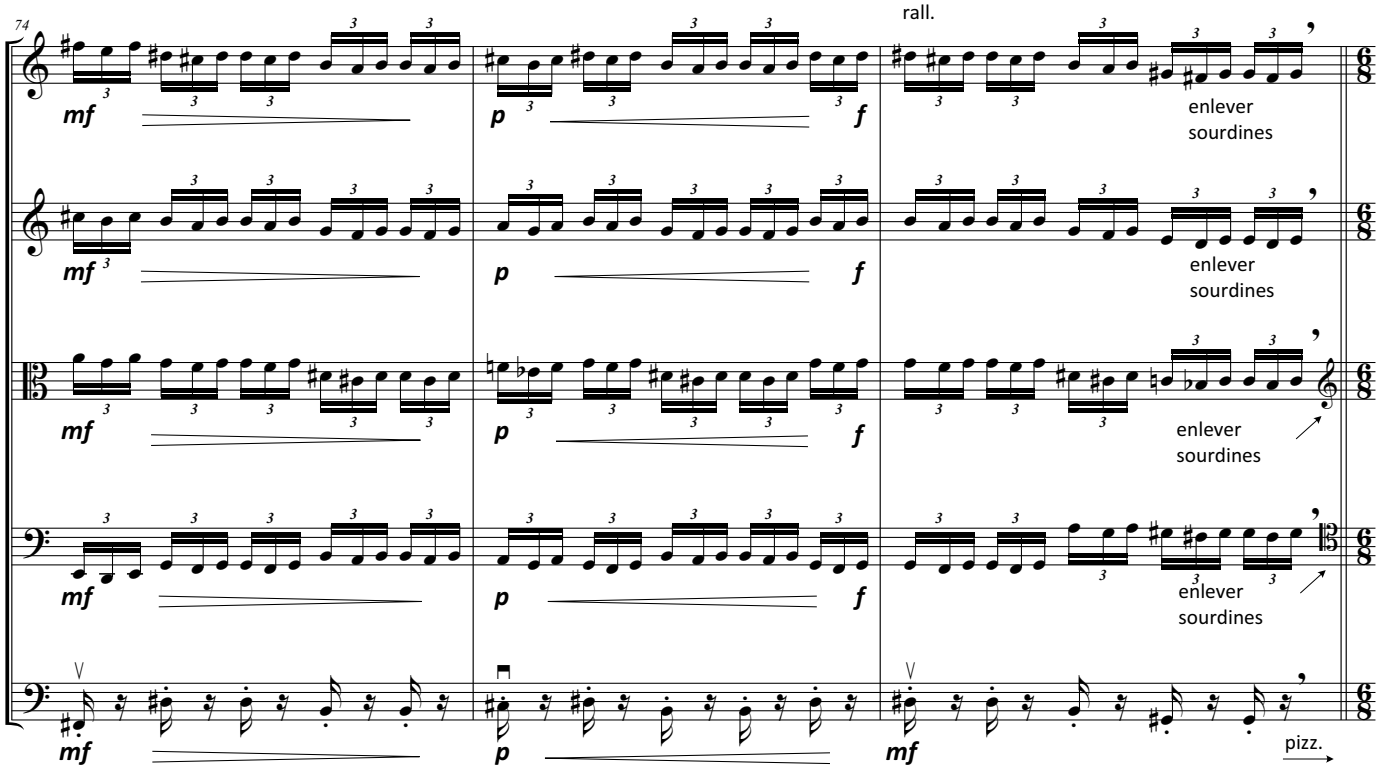

57
5
Vl.I
Vl. II
Vle.
V.C.
C.B.
simile
simile
spiccato
simile
p
sourdines

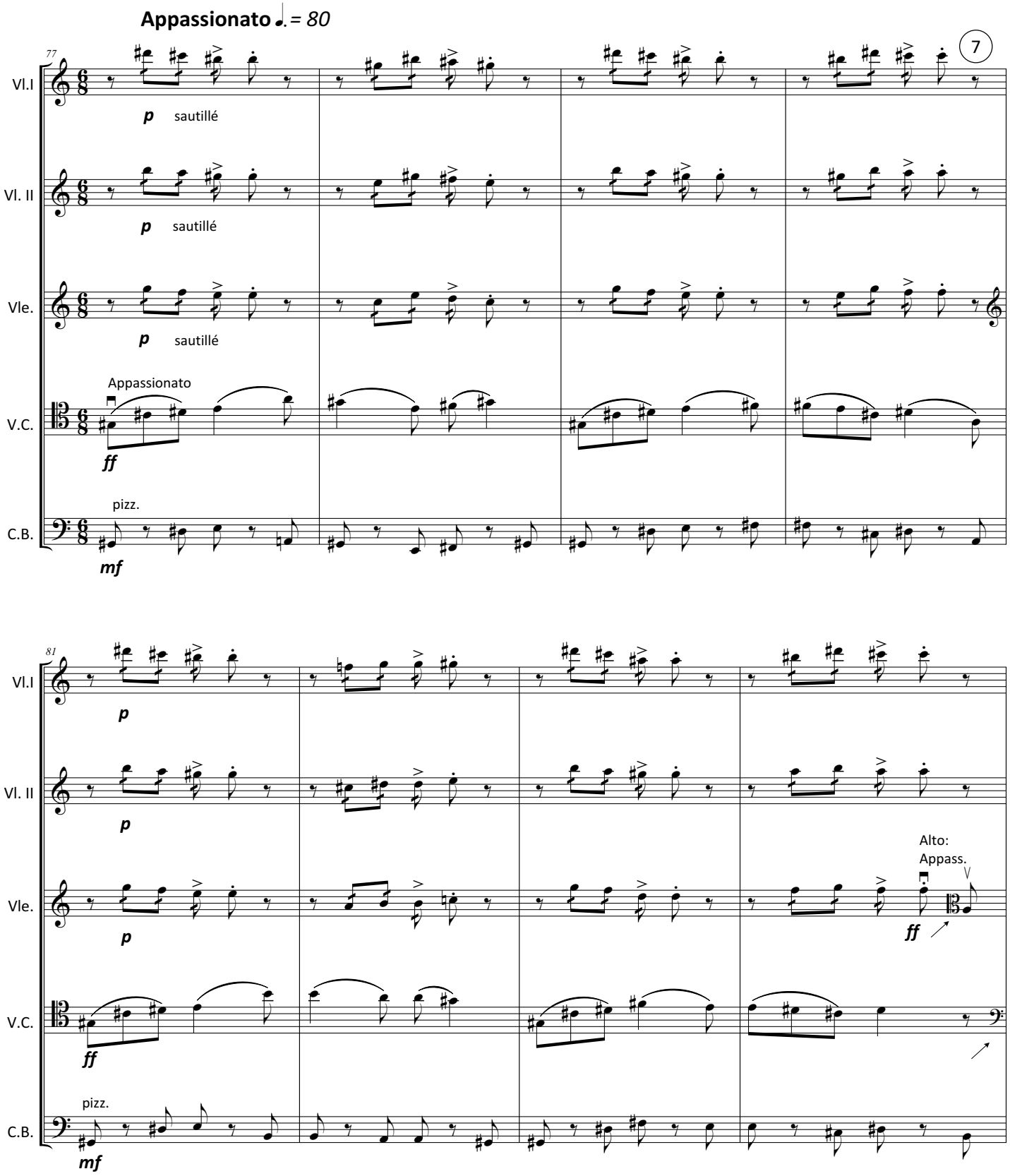

61
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
spiccato
simile
sourdines

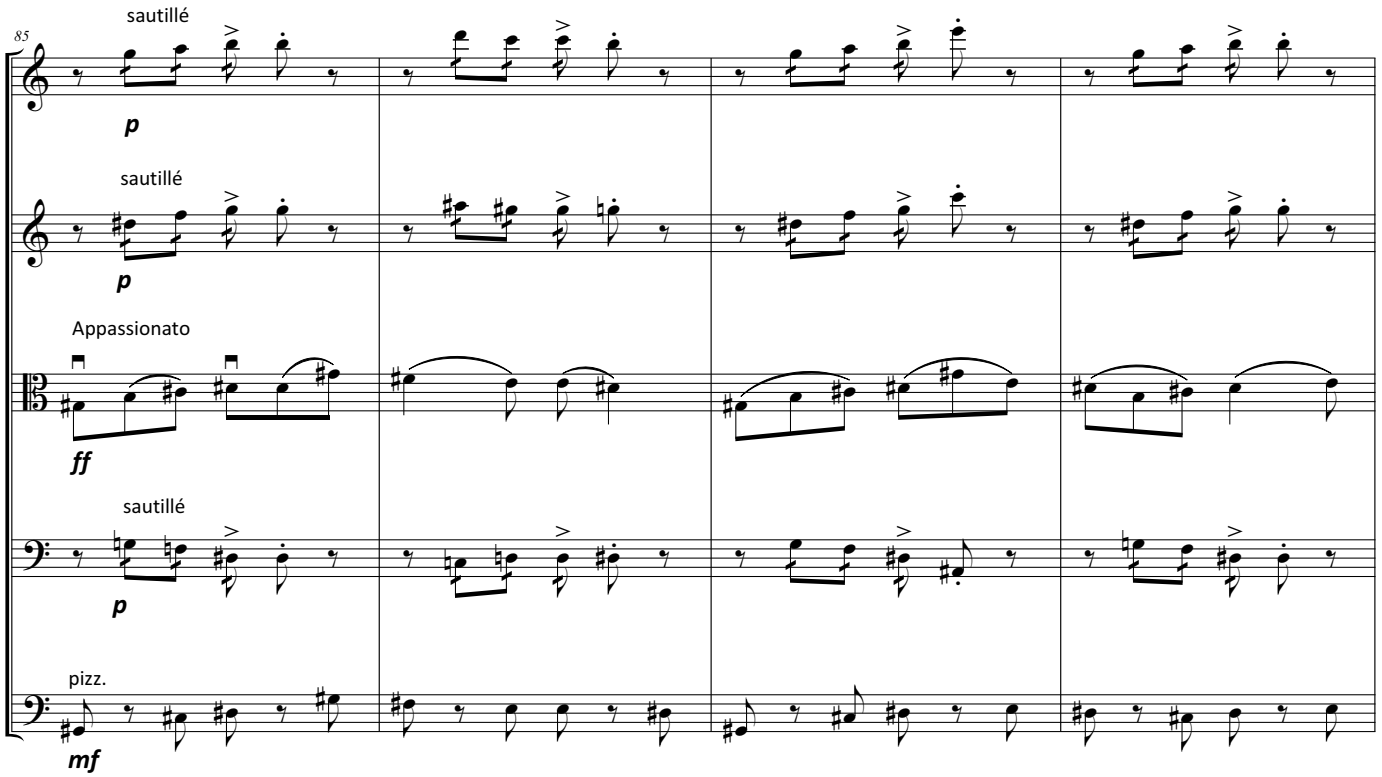

65
Vl.I
Vl. II
Vle.
V.C.
C.B.
spiccato
simile
p (subito)
mf
arco
mf

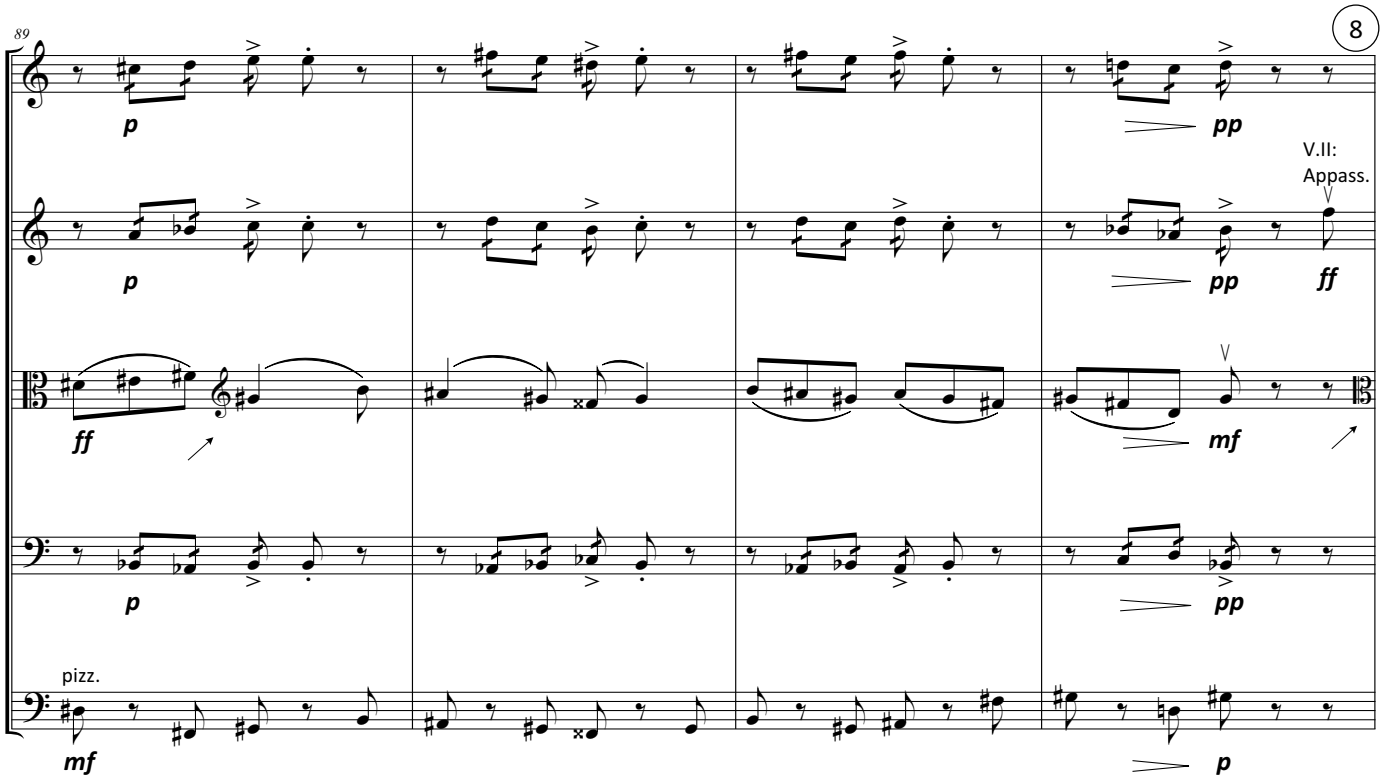

68
6
Vl.I
Vl. II
Vle.
V.C.
C.B.
simile
mf
p
mf
p (subito)
pp

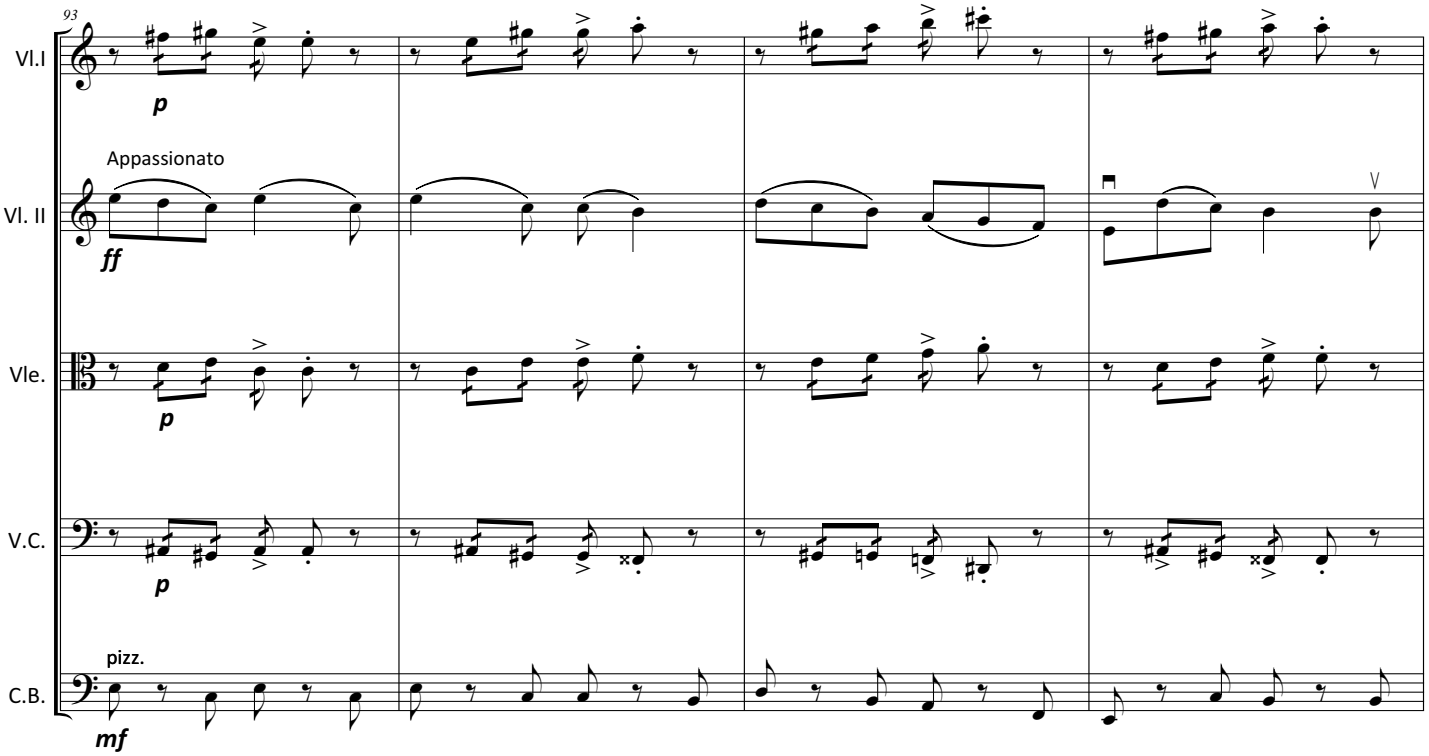

71
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf

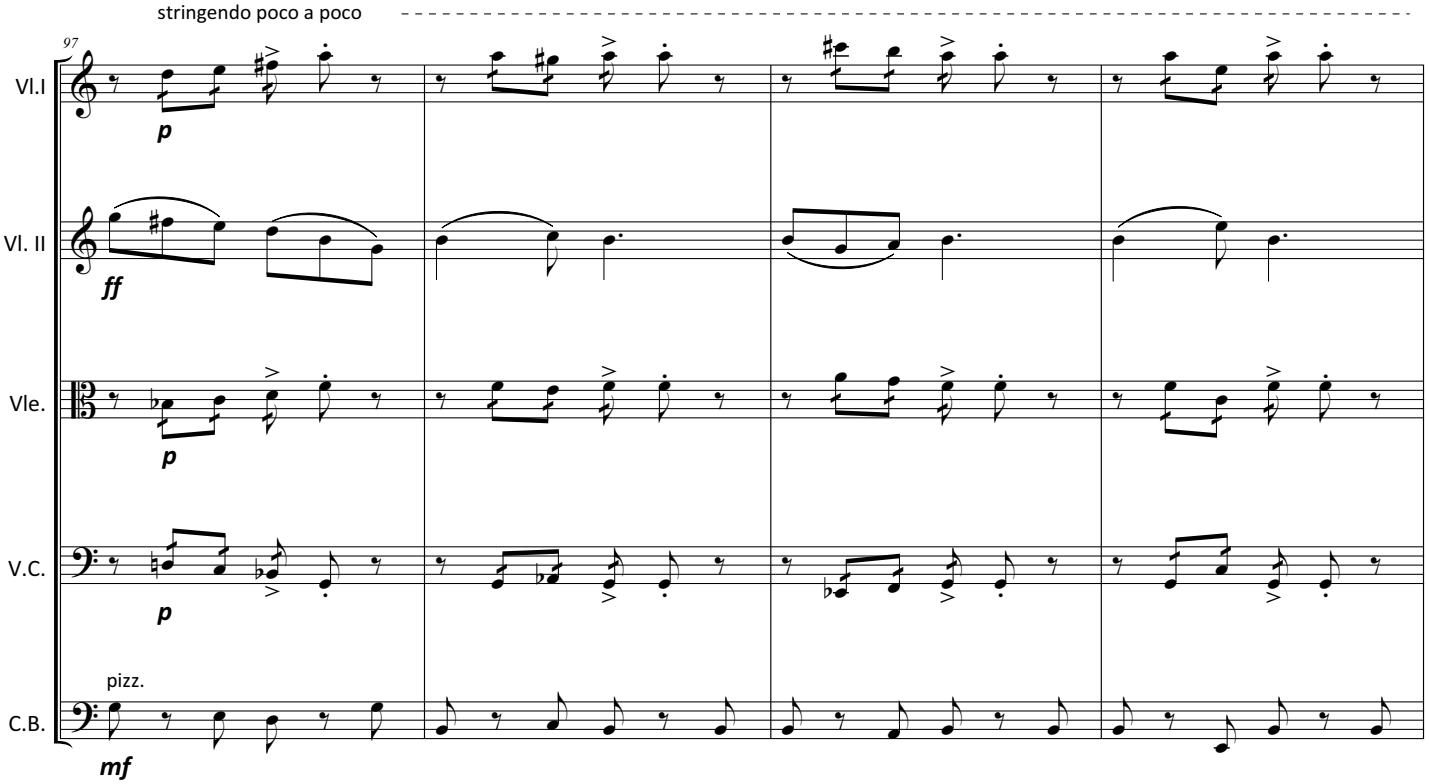

74
rall.
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
f
enlever
sourdines
pizz.

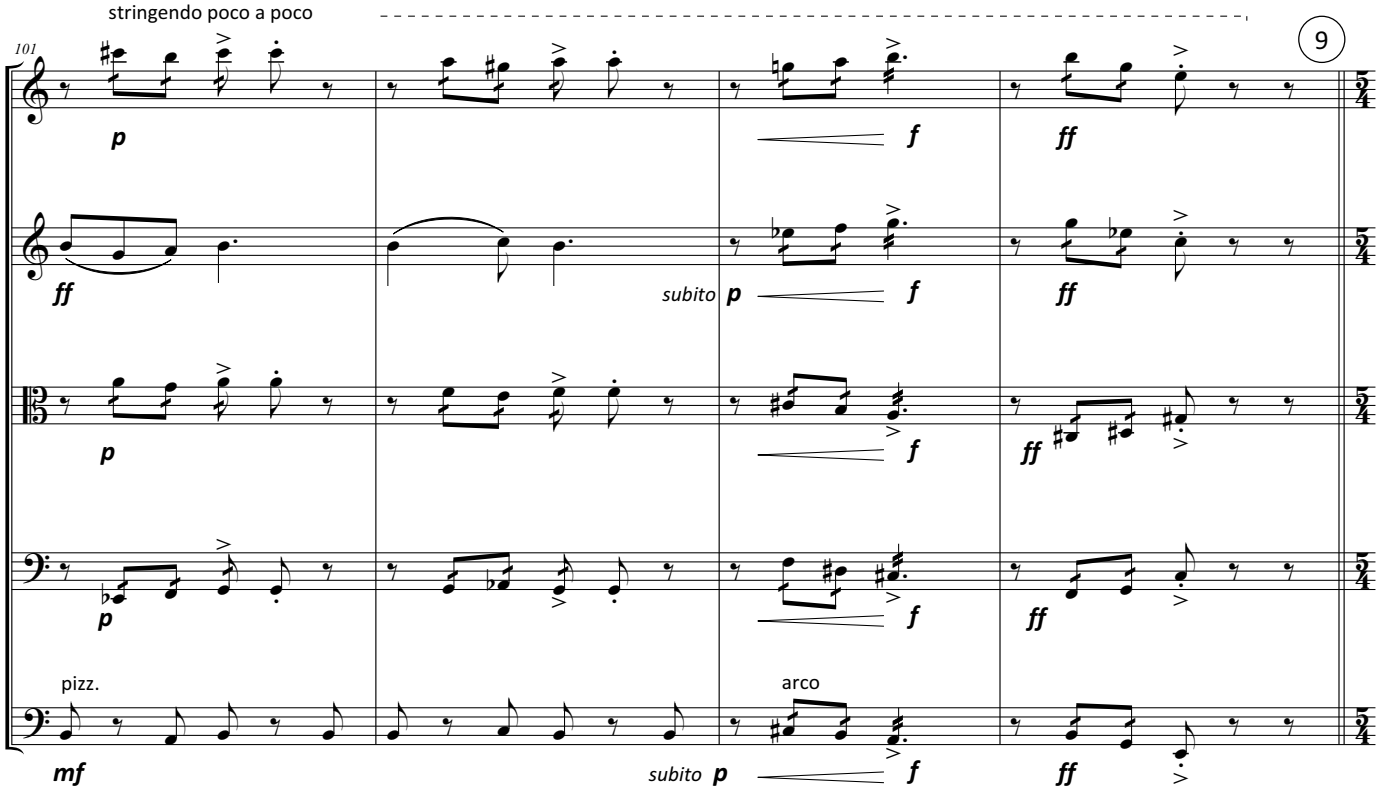

Appassionato ♩. = 80
77
7
Vl.I
p sautillé
Vl. II
p sautillé
Vle.
p sautillé
Appassionato
V.C.
ff
pizz.
C.B.
mf
81
Vl.I
p
Vl. II
p
Alto:
Appass.
Vle.
p
ff
V.C.
ff
pizz.
C.B.
mf

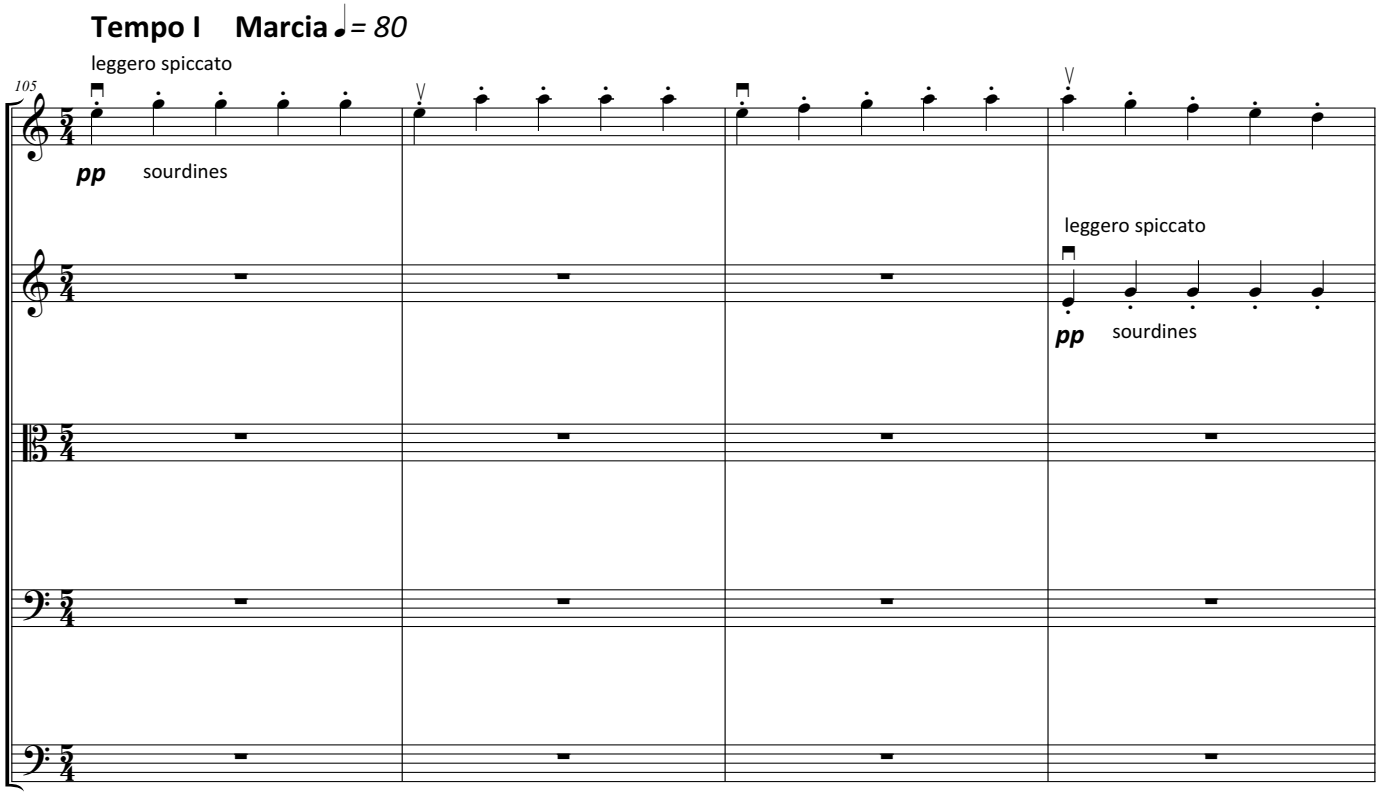

85
sautillé
Vl.I
p
sautillé
Vl. II
p
Appassionato
Vle.
ff
sautillé
V.C.
p
pizz.
C.B.
mf

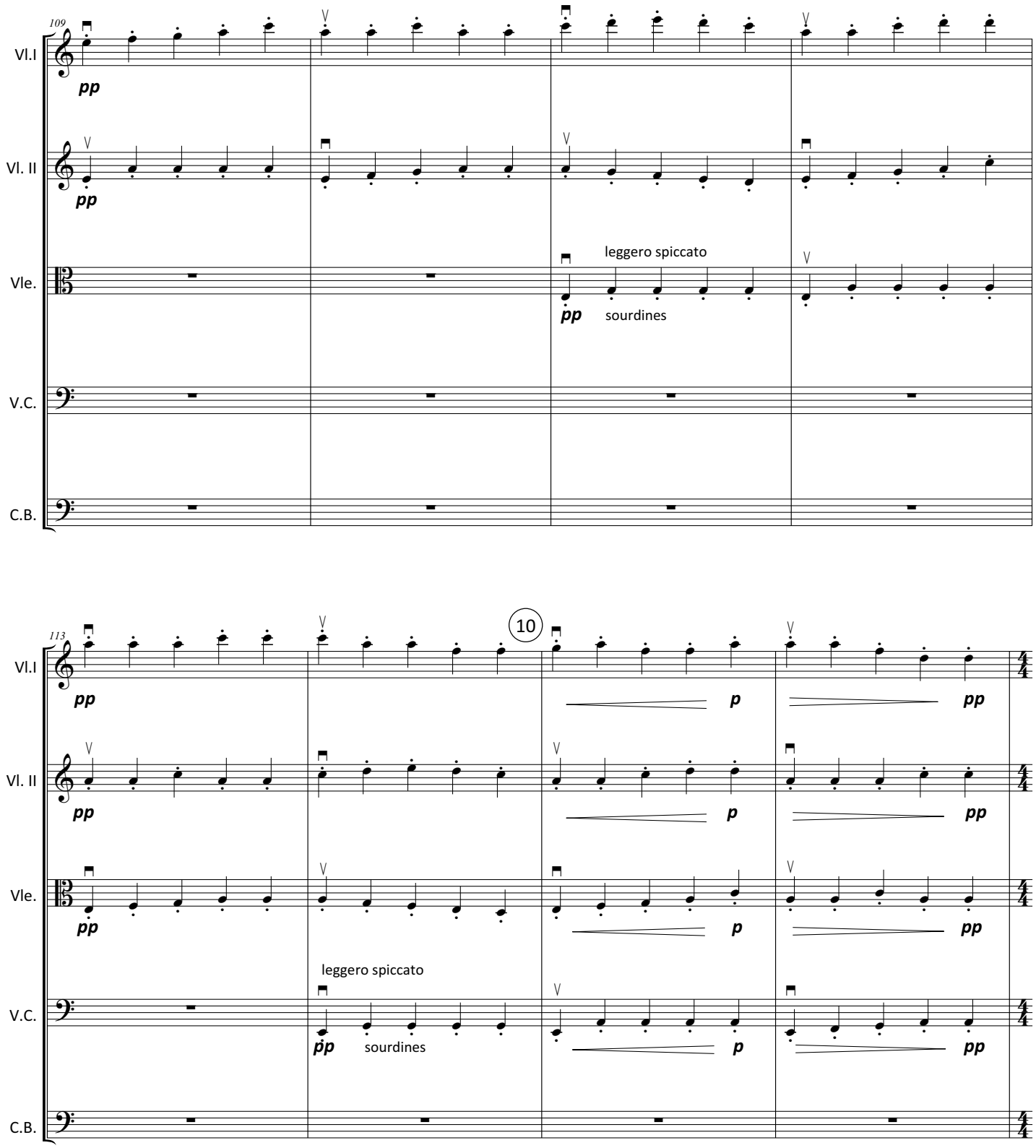

89
8
Vl.I
p
pp
V.II:
Appass.
Vl. II
p
pp
ff
Vle.
ff
mf
V.C.
p
pp
pizz.
C.B.
mf
p


93
Vl.I
p
Appassionato
Vl. II
ff
Vle.
p
V.C.
p
pizz.
C.B.
mf

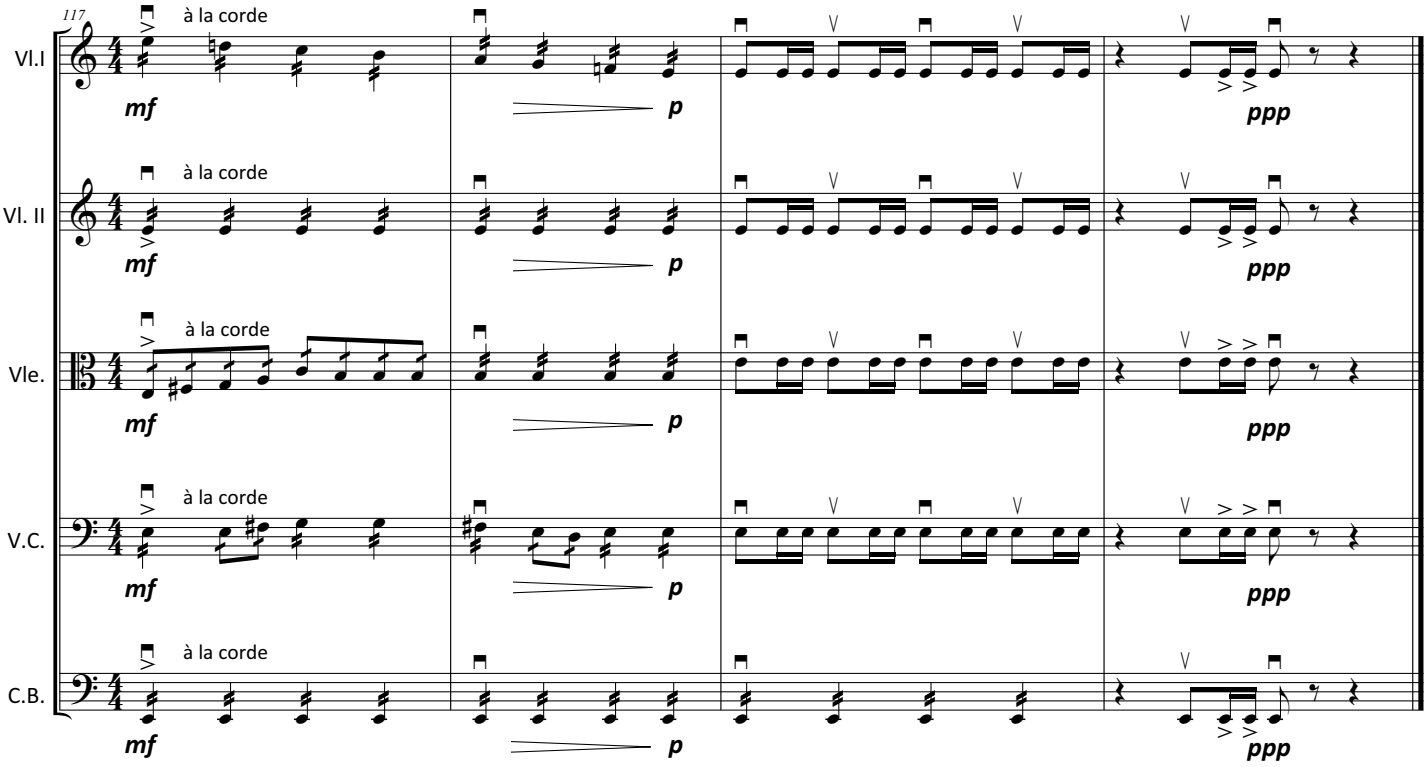

stringendo poco a poco
97
Vl.I
p
Vl. II
ff
Vle.
p
V.C.
p
pizz.
C.B.
mf


stringendo poco a poco
101
9
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
ff
f
subito p
pizz.
arco
mf


Tempo I Marcia ♩= 80
105
leggero spiccato
pp sourdines
Vl.I
Vl. II
Vle.
V.C.
C.B.


109
Vl.I
Vl. II
Vle.
V.C.
C.B.
pp
leggero spiccato
sourdines
113
10
p

Molto lento ♩ = *40*



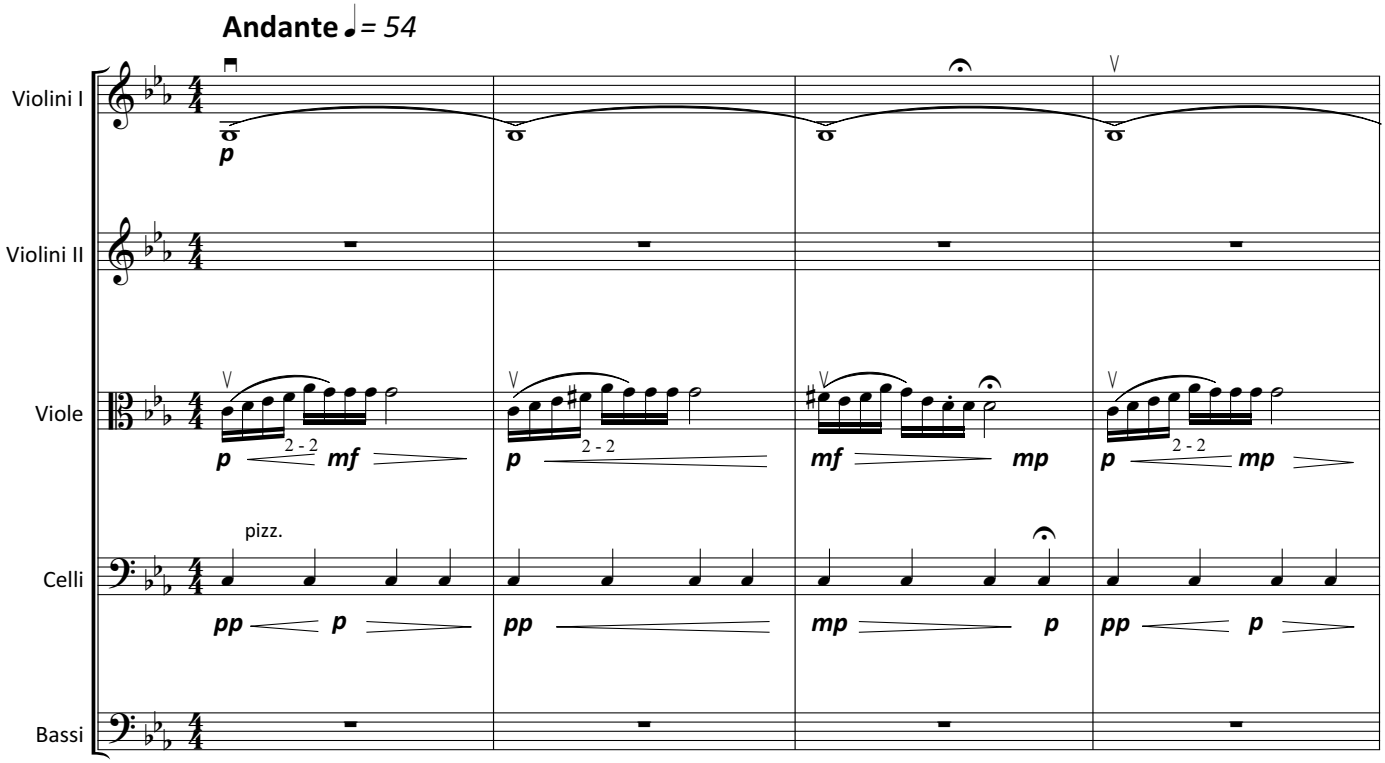
Concerto

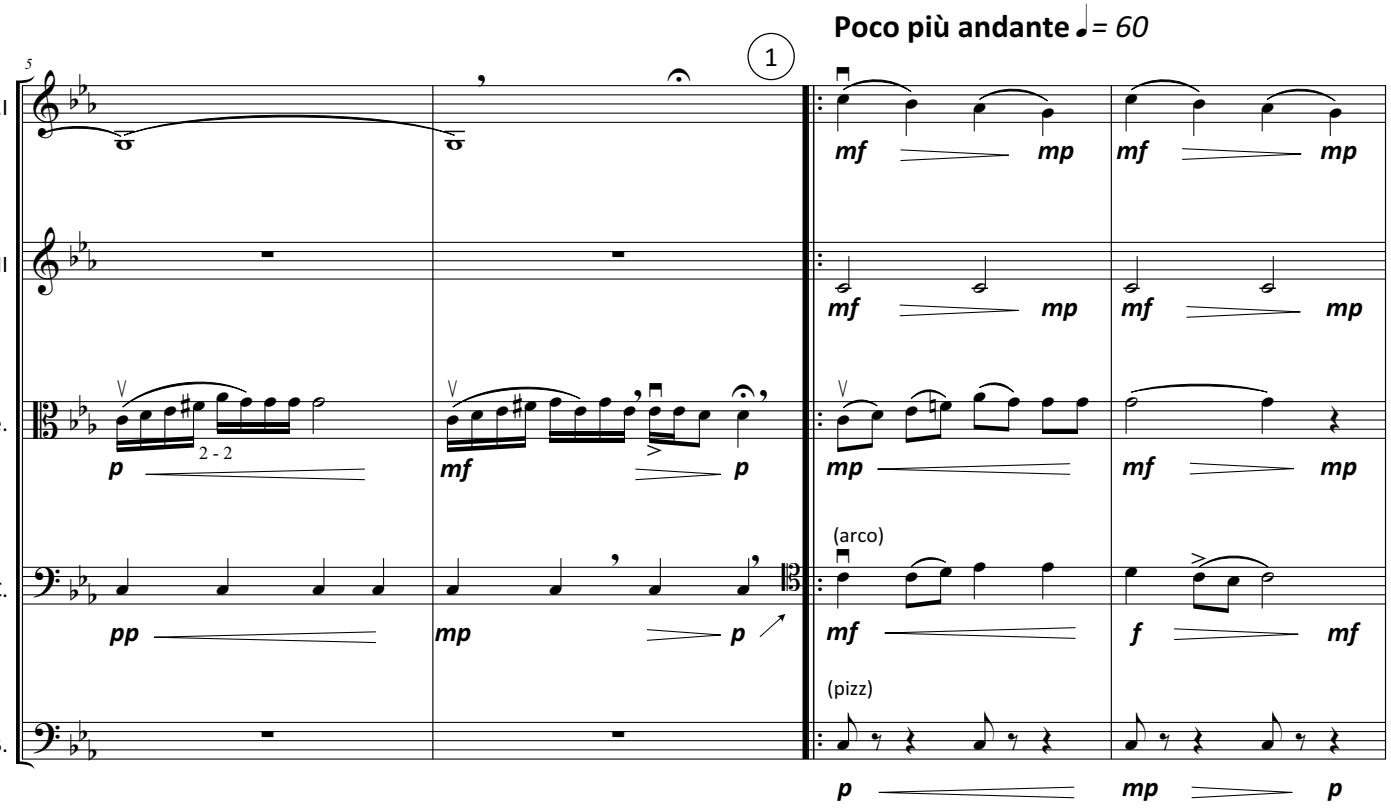
Edition révisée 2008

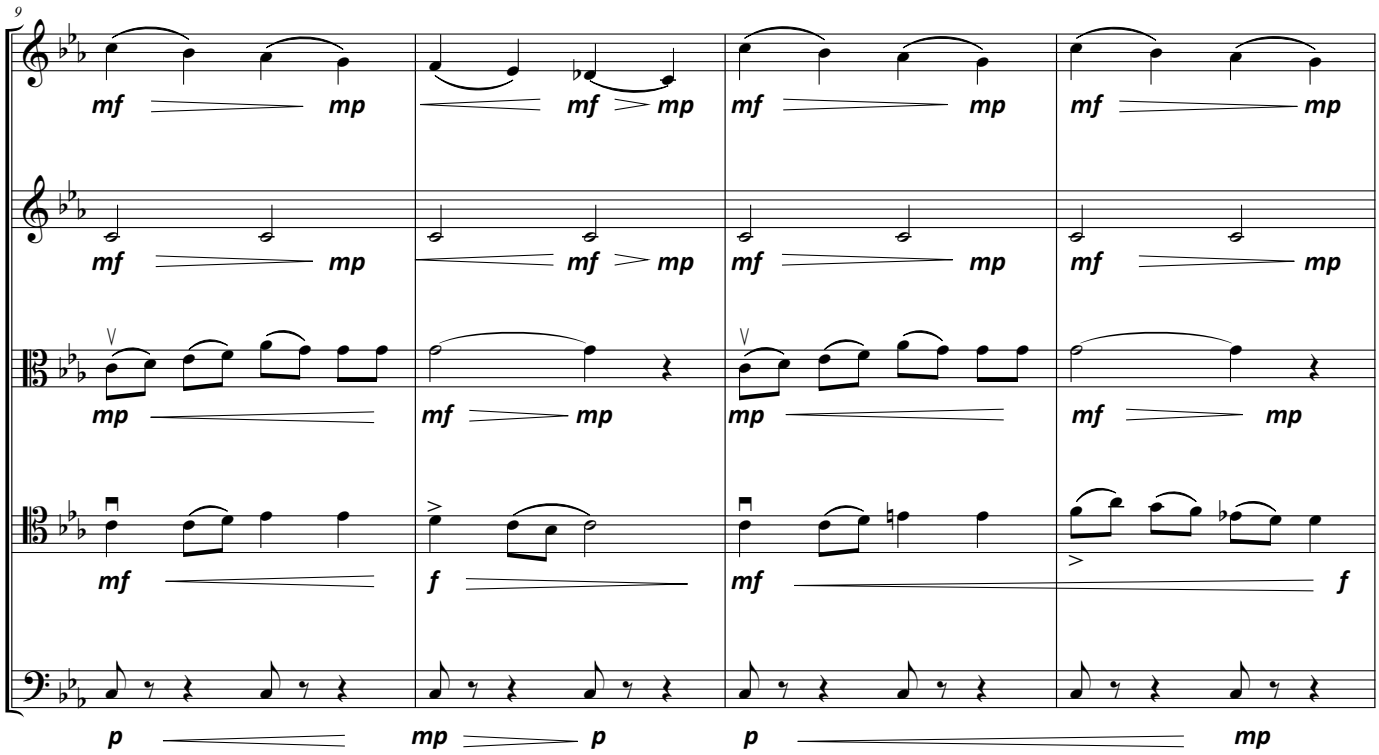
opus 48

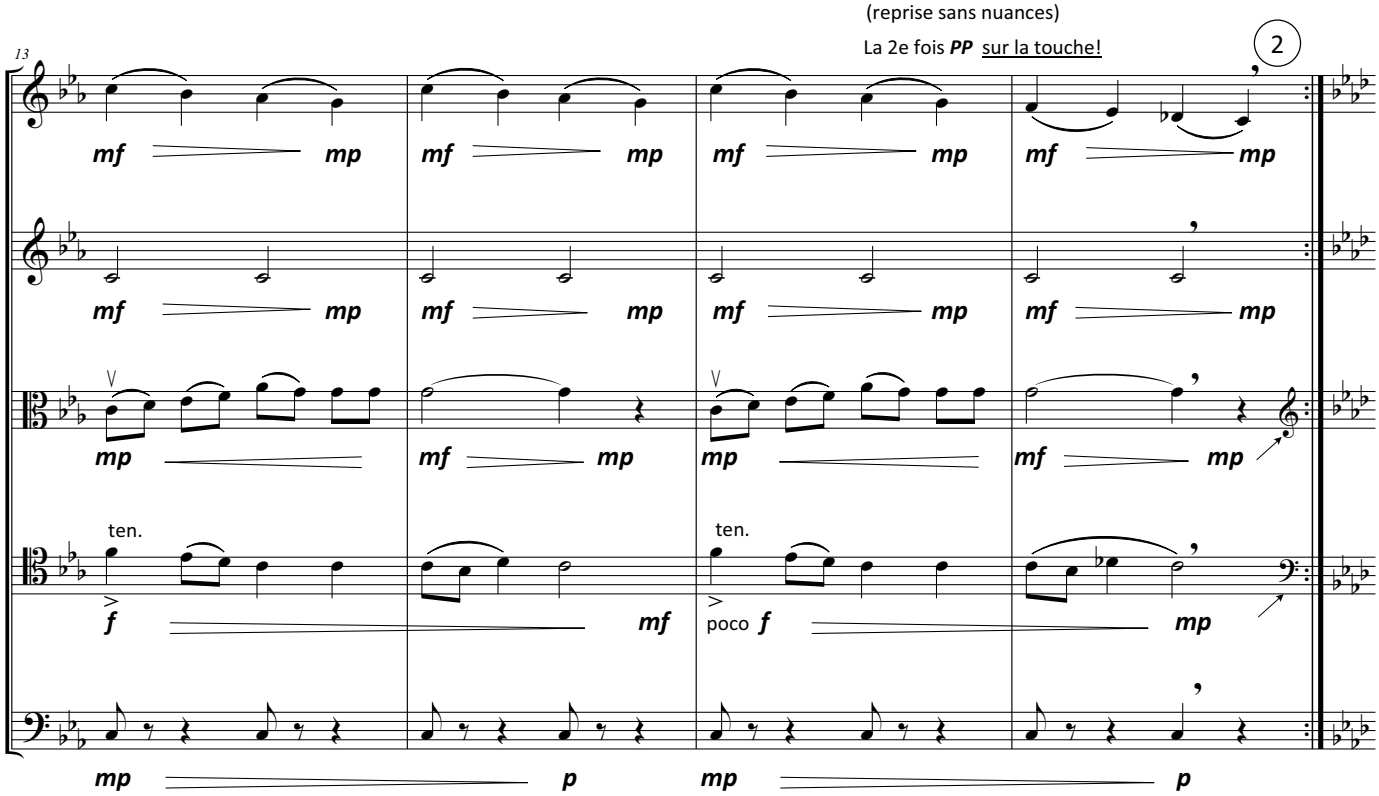
III. Mouvement - Une Ancienne Légende

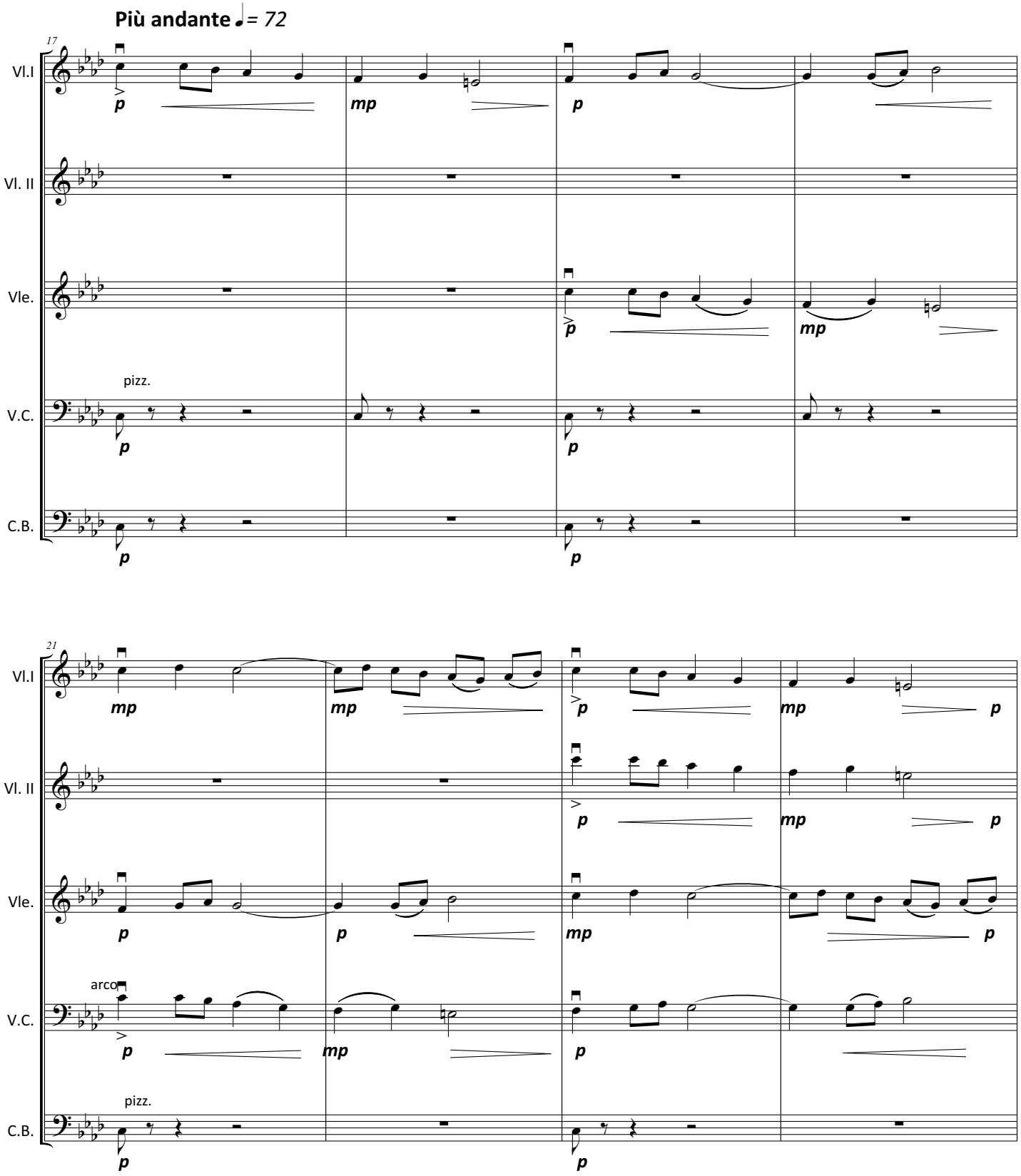
Hidayat I.Khan

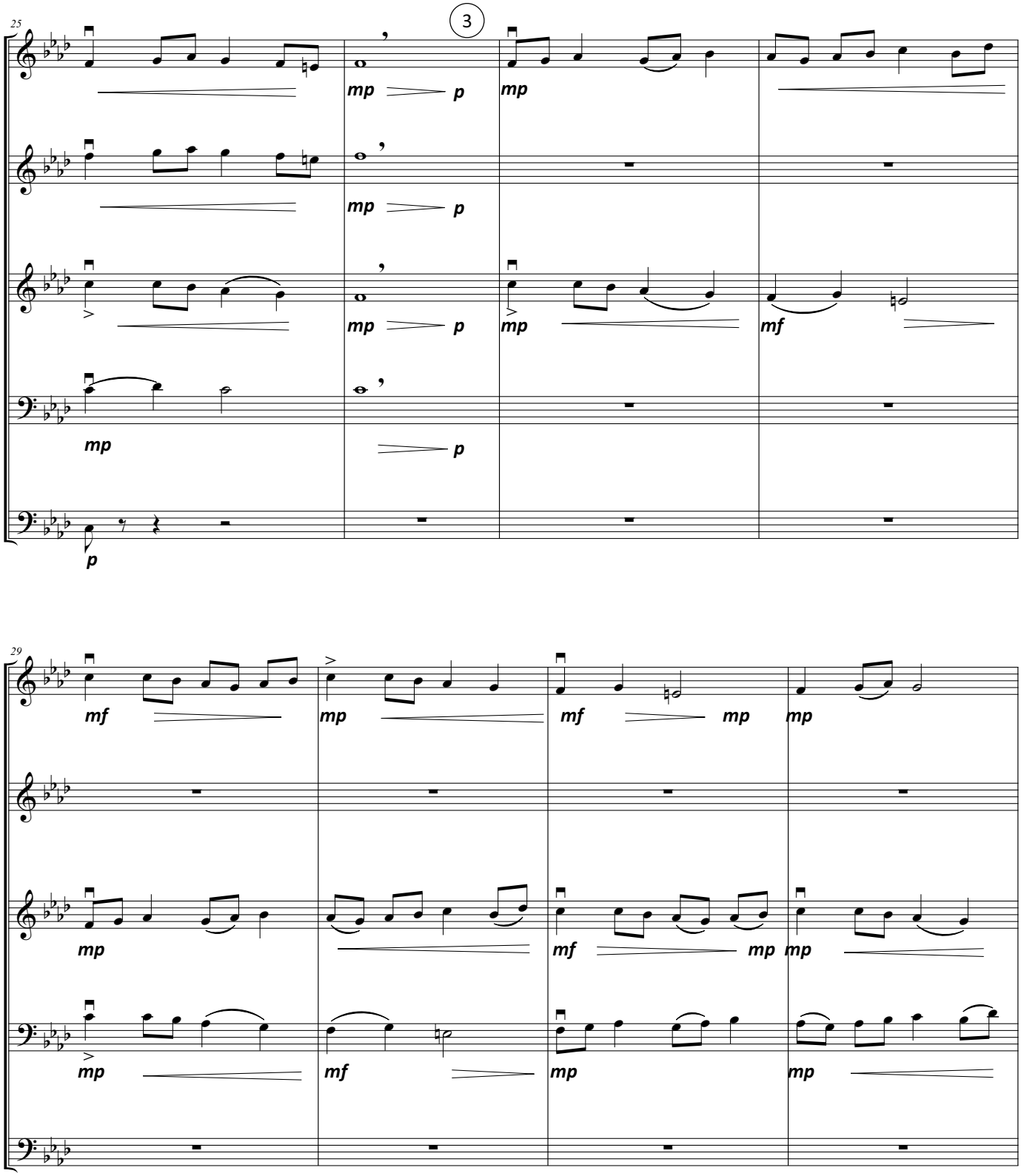


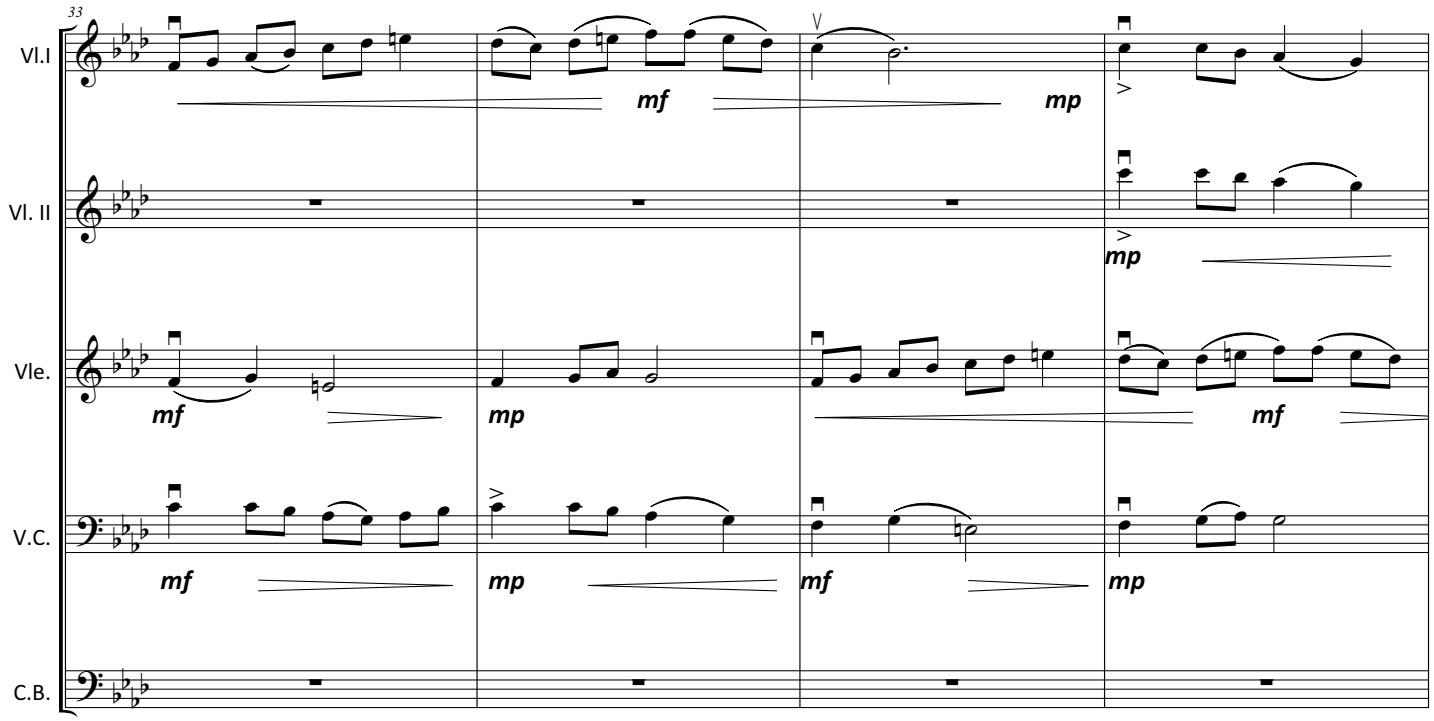


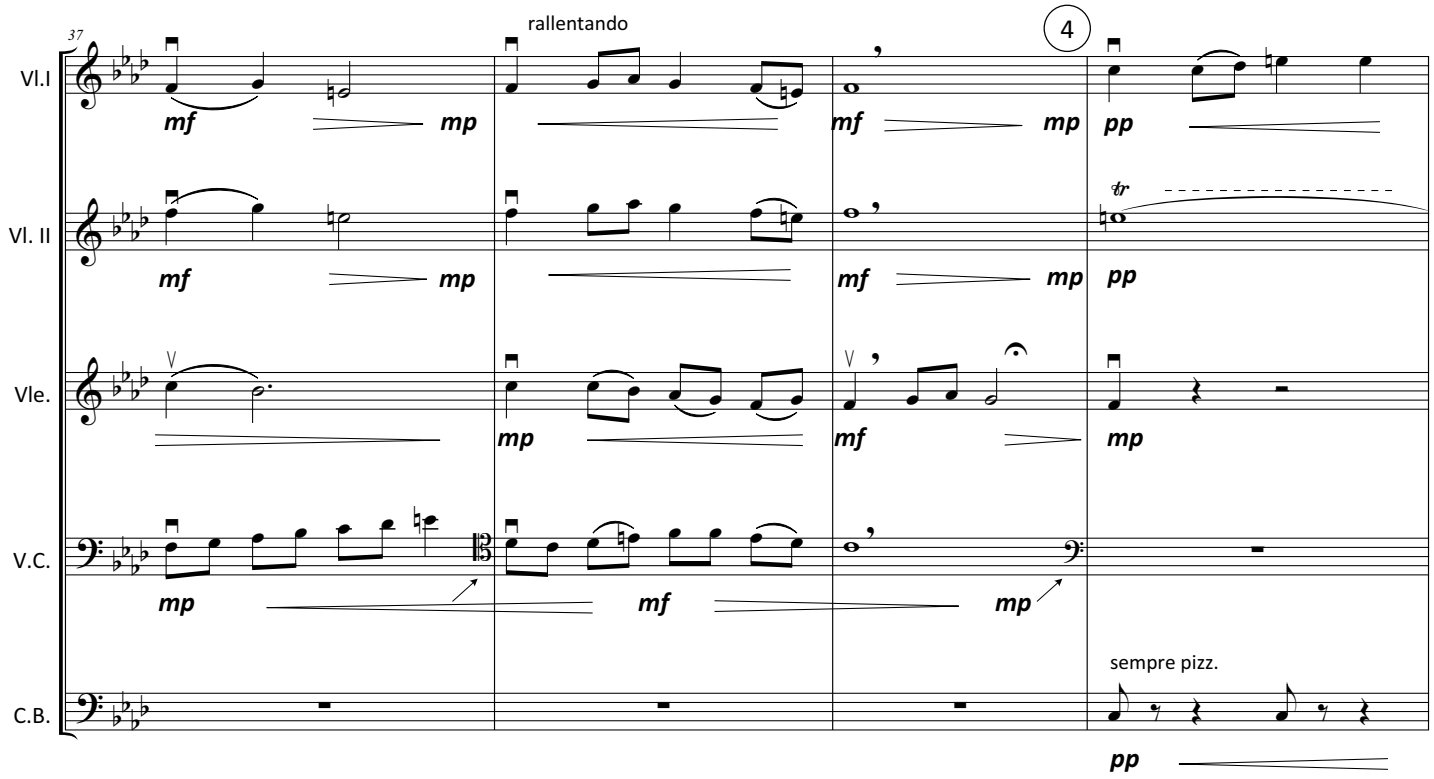

9
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf mp mf mp mf mp mf mp
mf mp mf mp mf mp mf mp
mp mf mp mp mf mp
mf f mf f
p mp p p mp

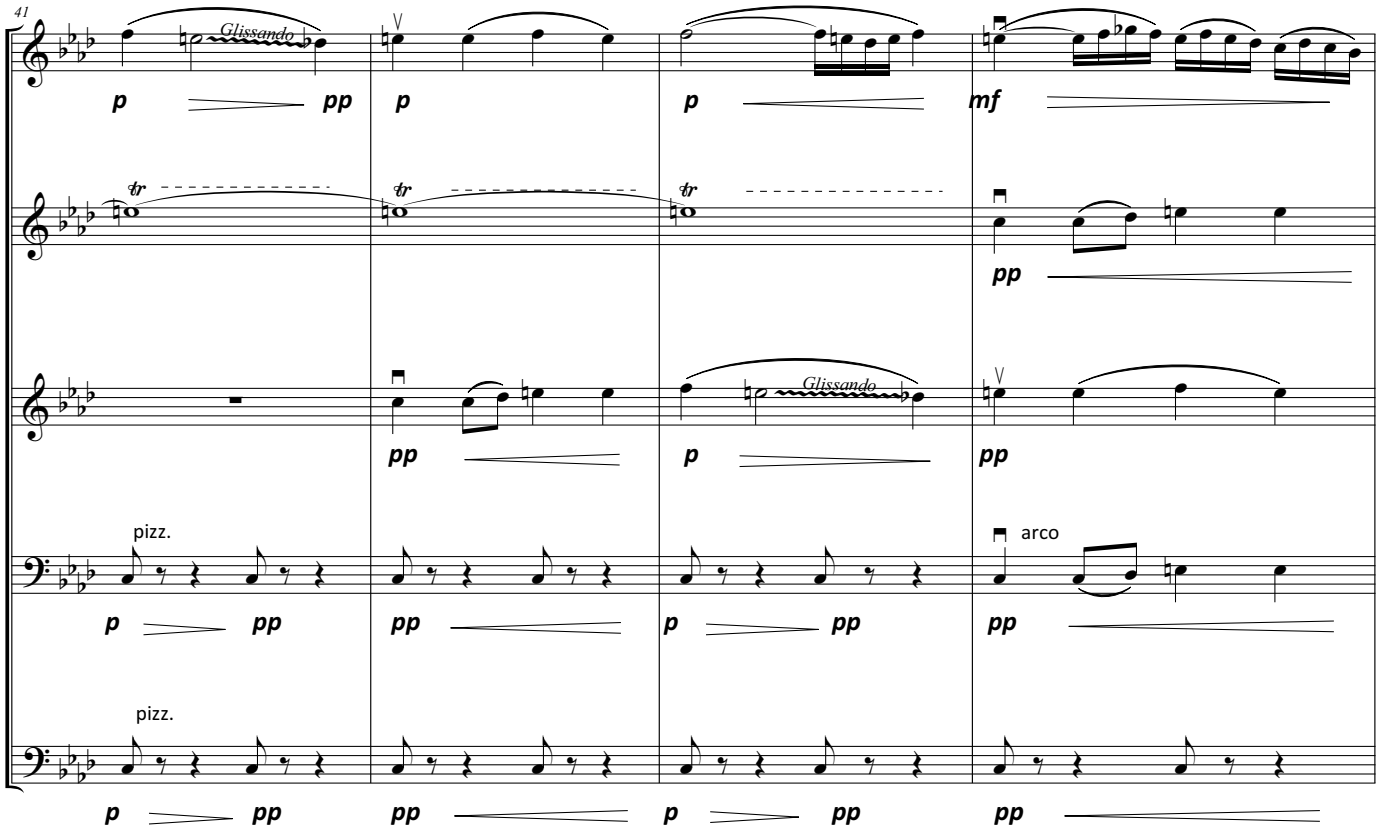

(reprise sans nuances)
La 2e fois PP sur la touche!
2
13
Vl.I
Vl. II
Vle.
V.C.
C.B.
ten.
ten.
poco f
mf mp mf mp mf mp mf mp
mf mp mf mp mf mp mf mp
mp mf mp mp mf mp
f mf poco f mp
mp p mp p

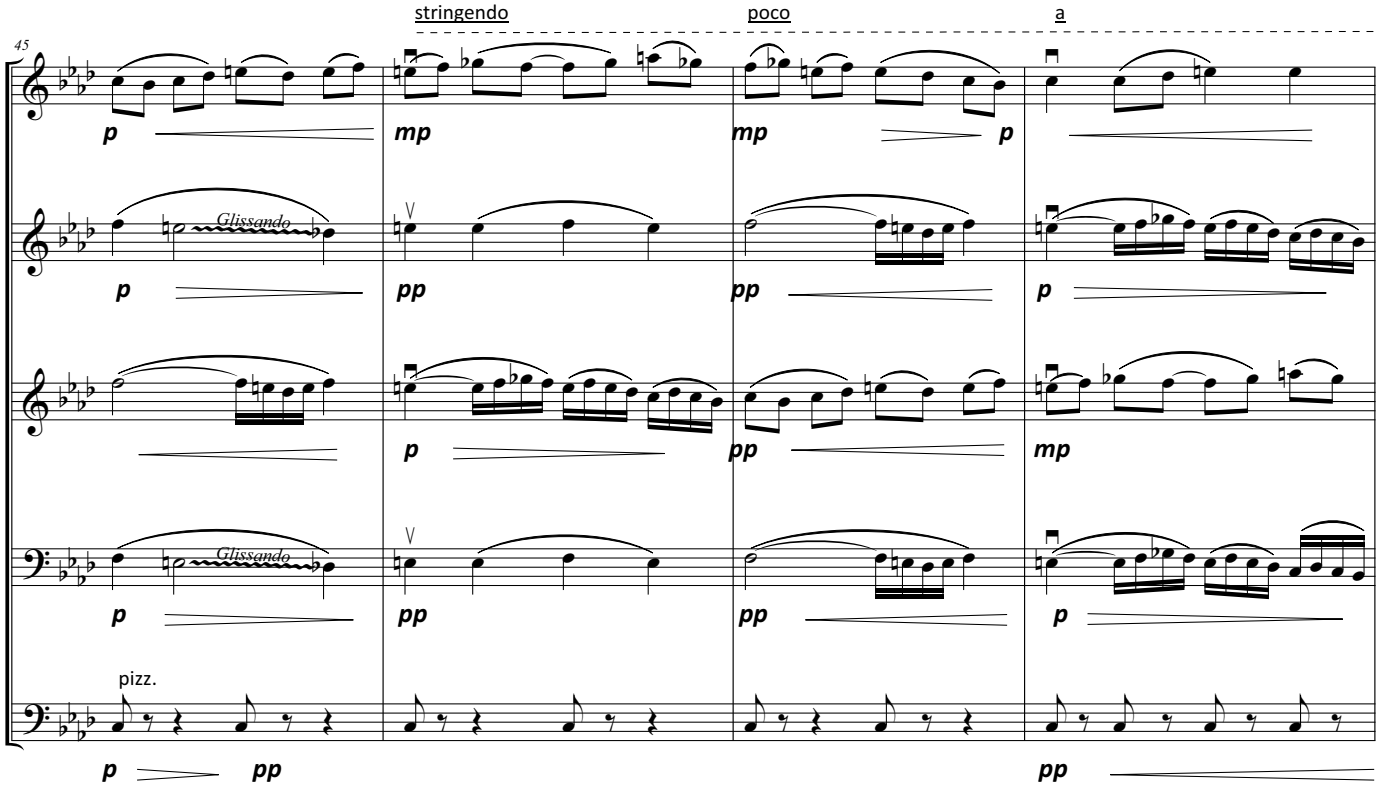

Più andante ♩= 72
17
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
21
arco
pizz.

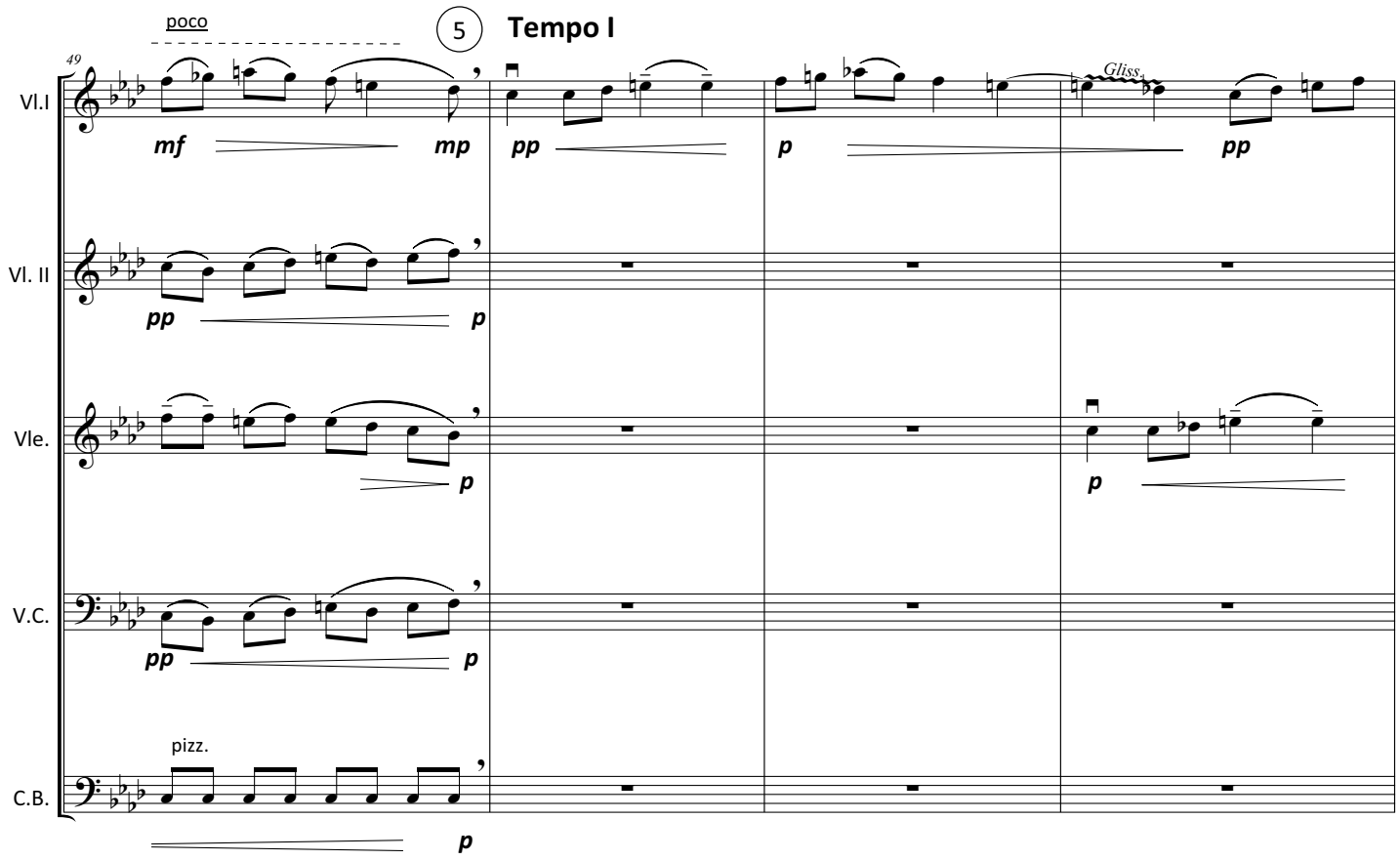

25
3
Vl.I
Vl. II
Vle.
V.C.
C.B.
mp
p
mf
29

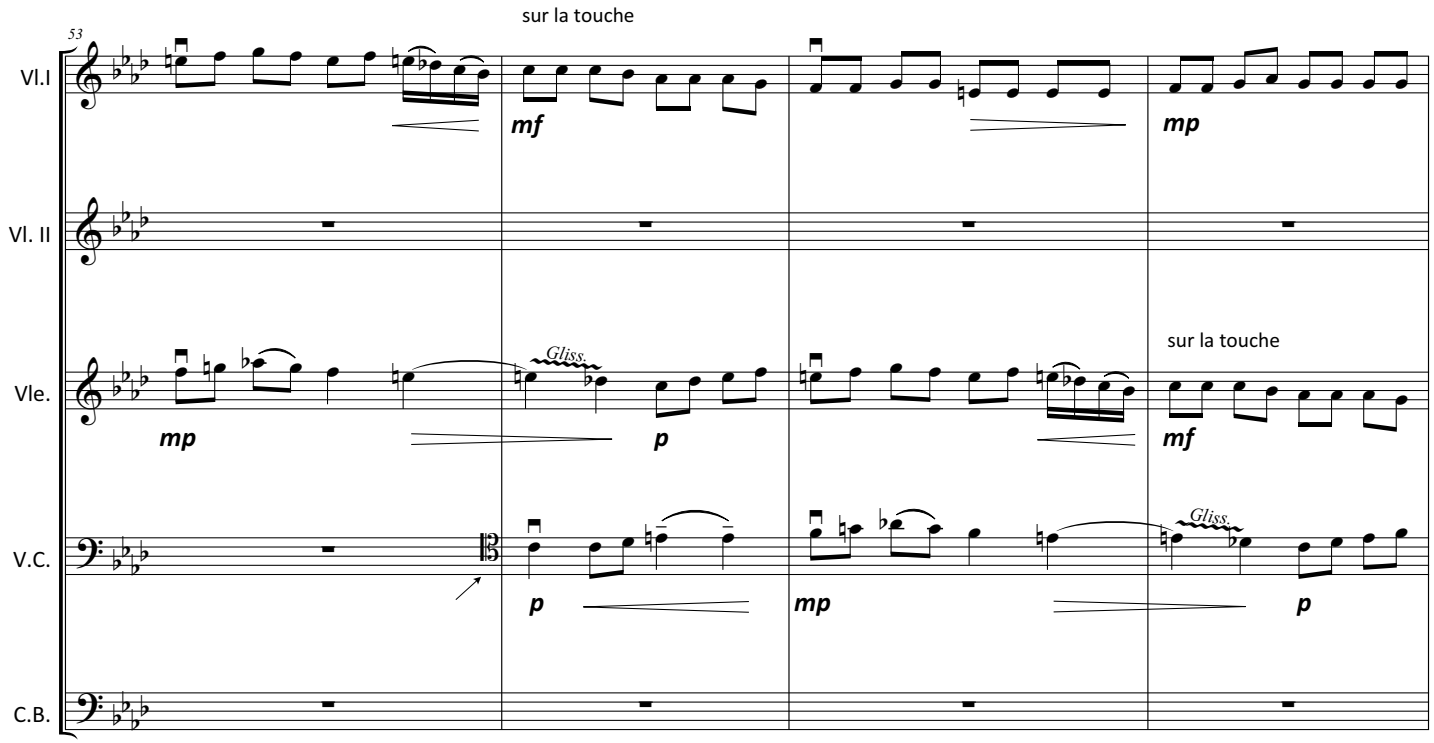

33
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
mp
mf
mp
mp
mf
mp
mf
mp
mf
mp

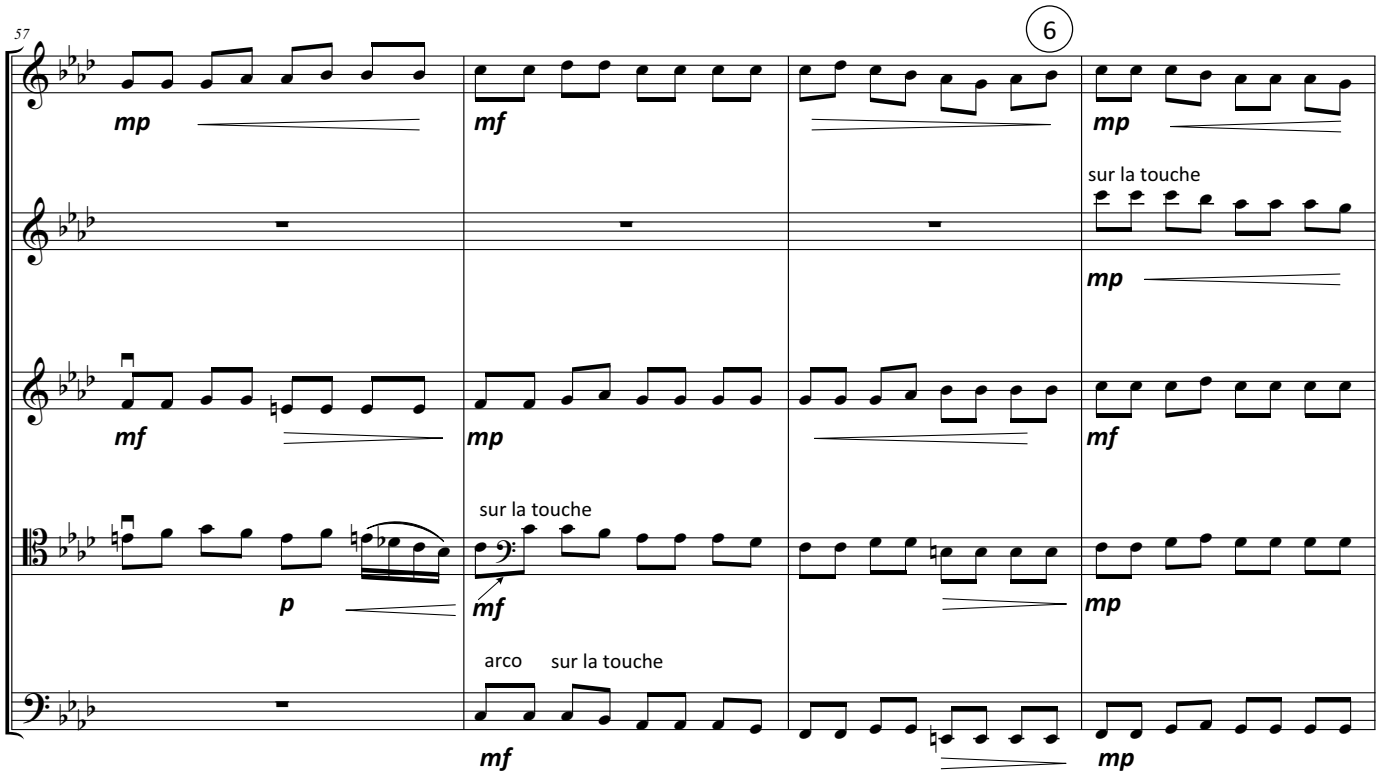

37
rallentando
4
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
mp
mf
mp
pp
tr
mf
mp
mf
mp
pp
mp
mf
mp
mp
mf
mp
sempre pizz.
pp

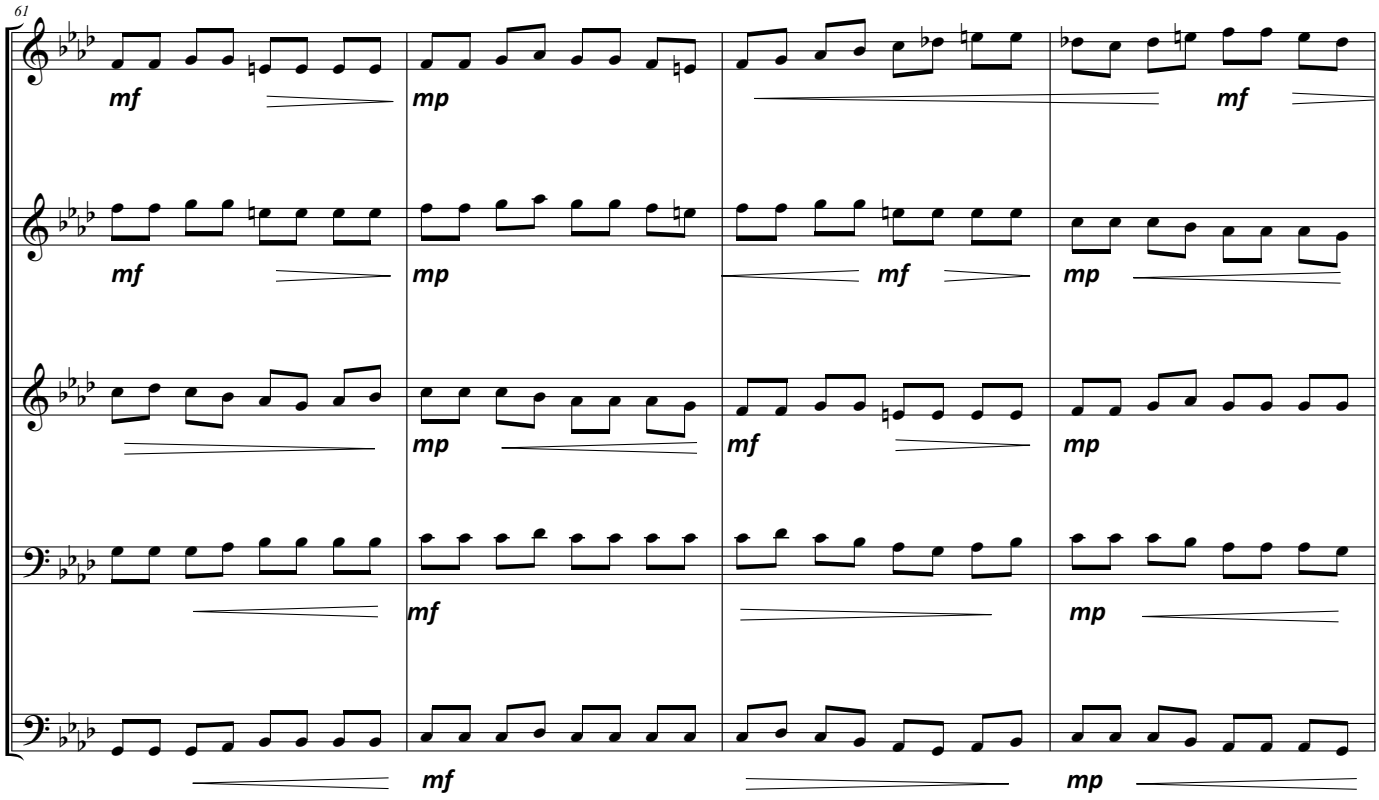

41
Vl.I
Vl. II
Vle.
V.C.
C.B.
Glissando
tr
pizz.
arco
p
pp
mf

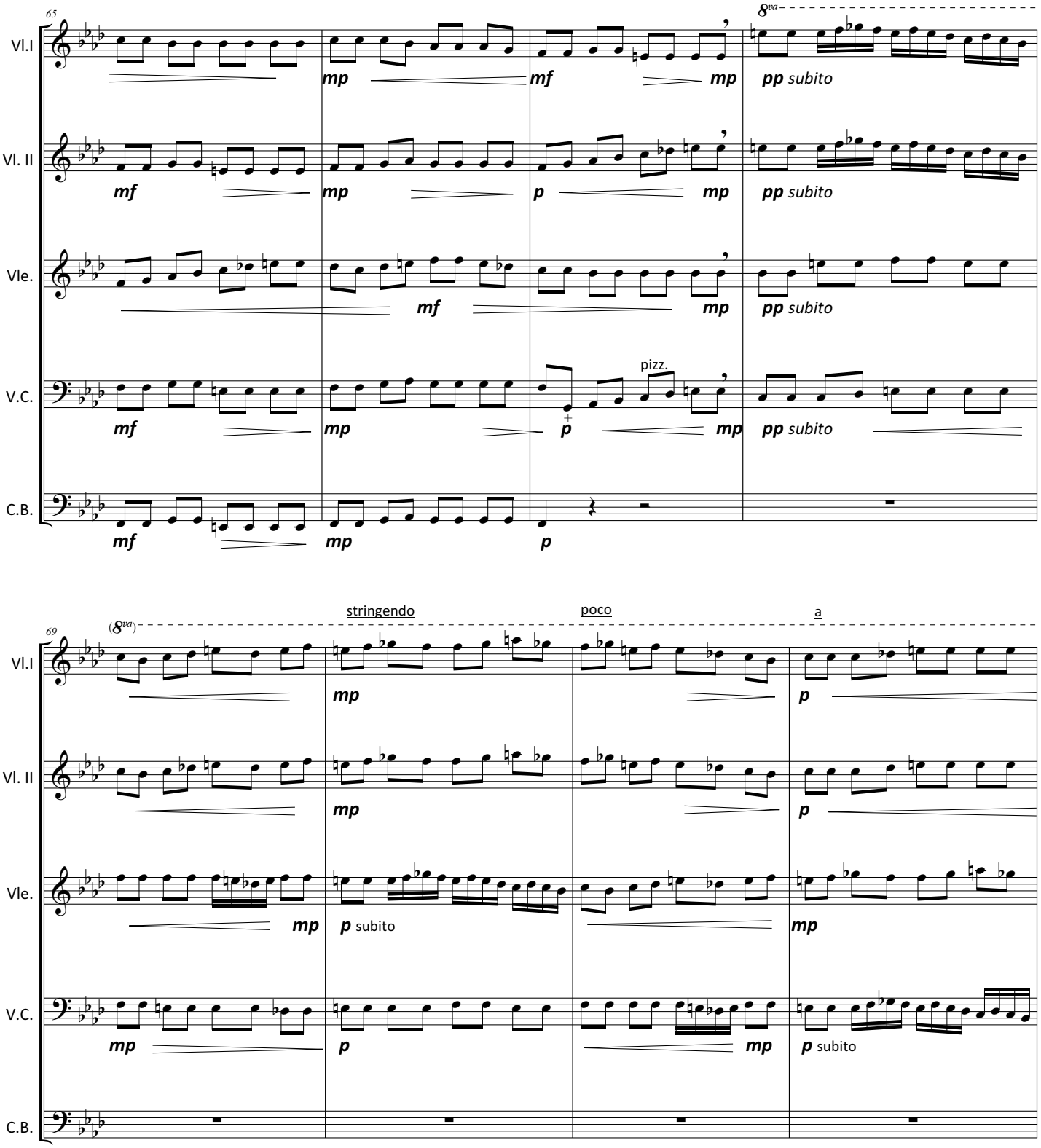

45
stringendo
poco
a
Vl.I
Vl. II
Vle.
V.C.
C.B.
Glissando
pizz.
p
mp
pp

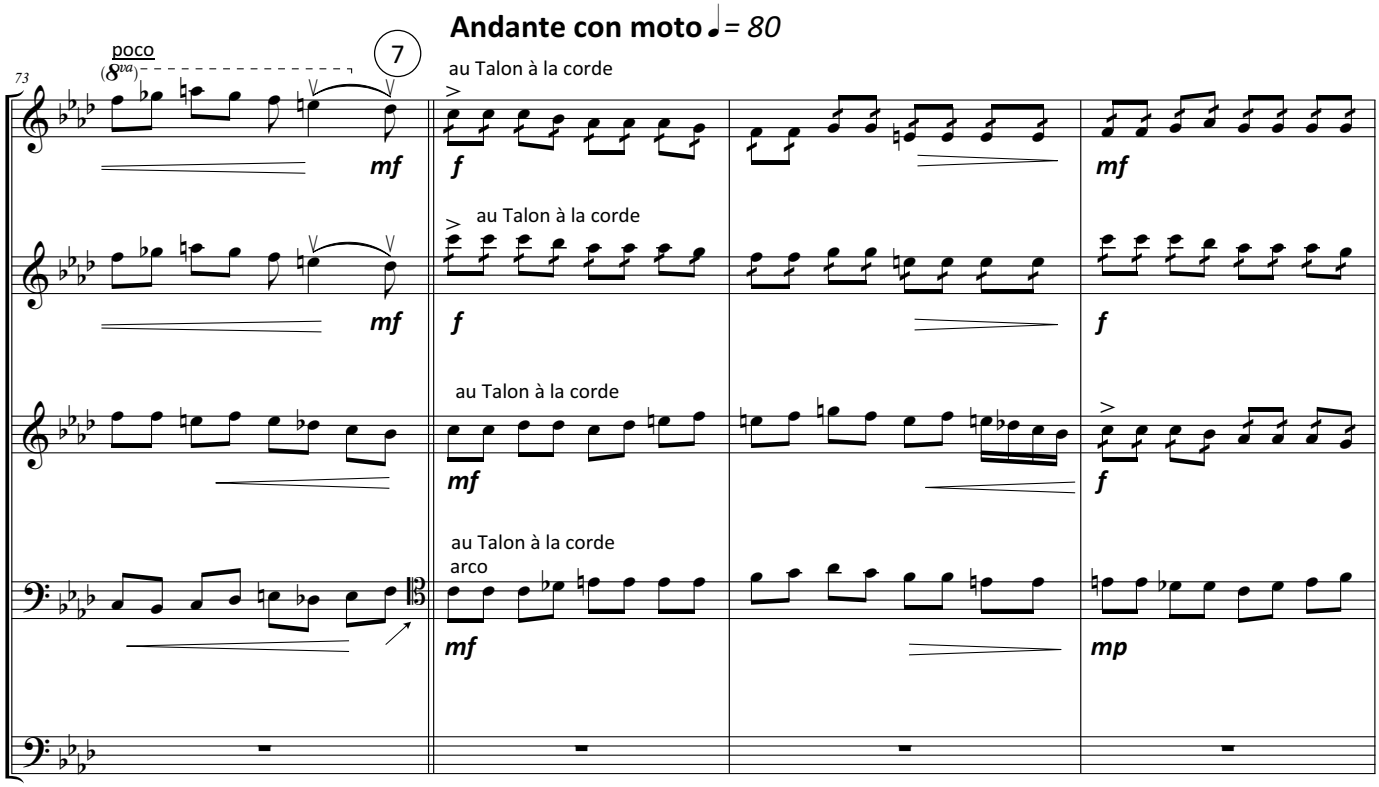

poco
5
Tempo I
49
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
Gliss.

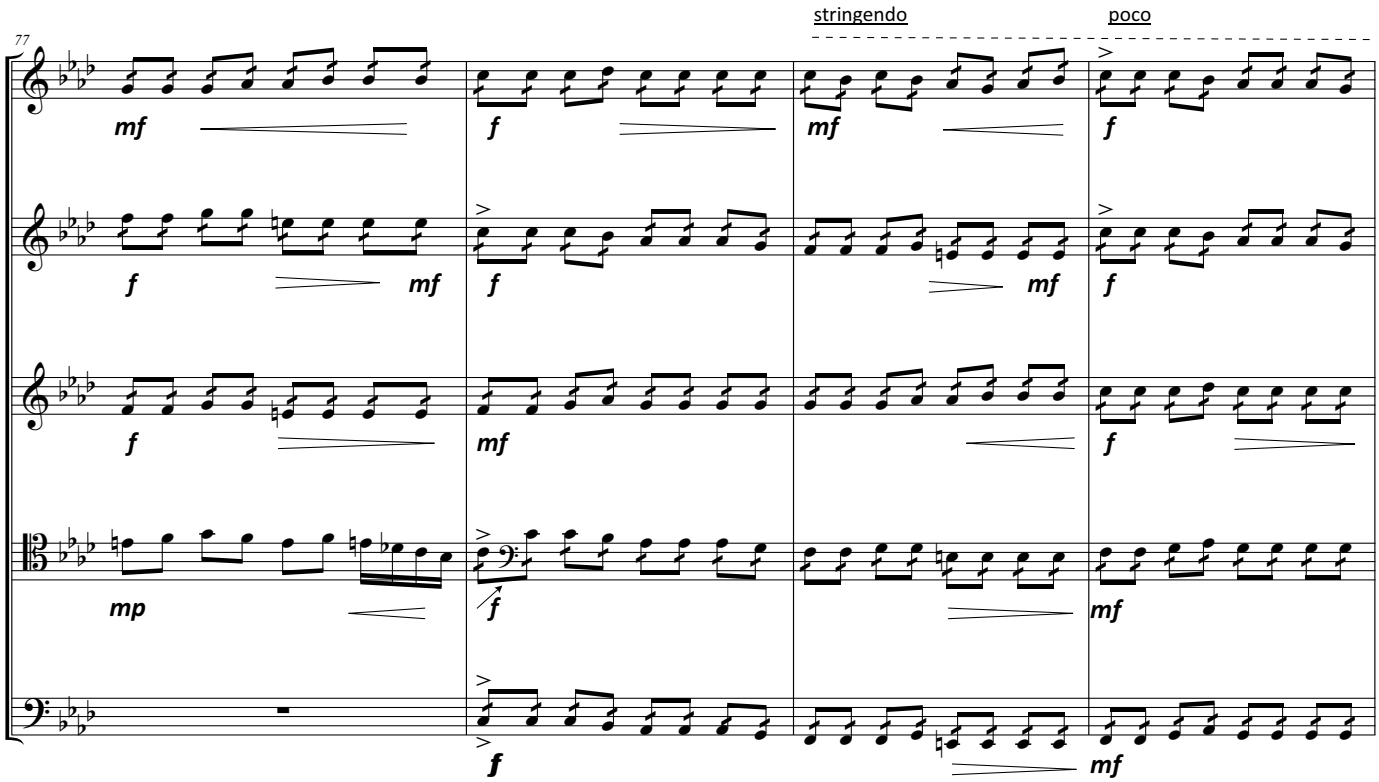

sur la touche
53
Vl.I
Vl. II
Vle.
V.C.
C.B.
Gliss.
sur la touche

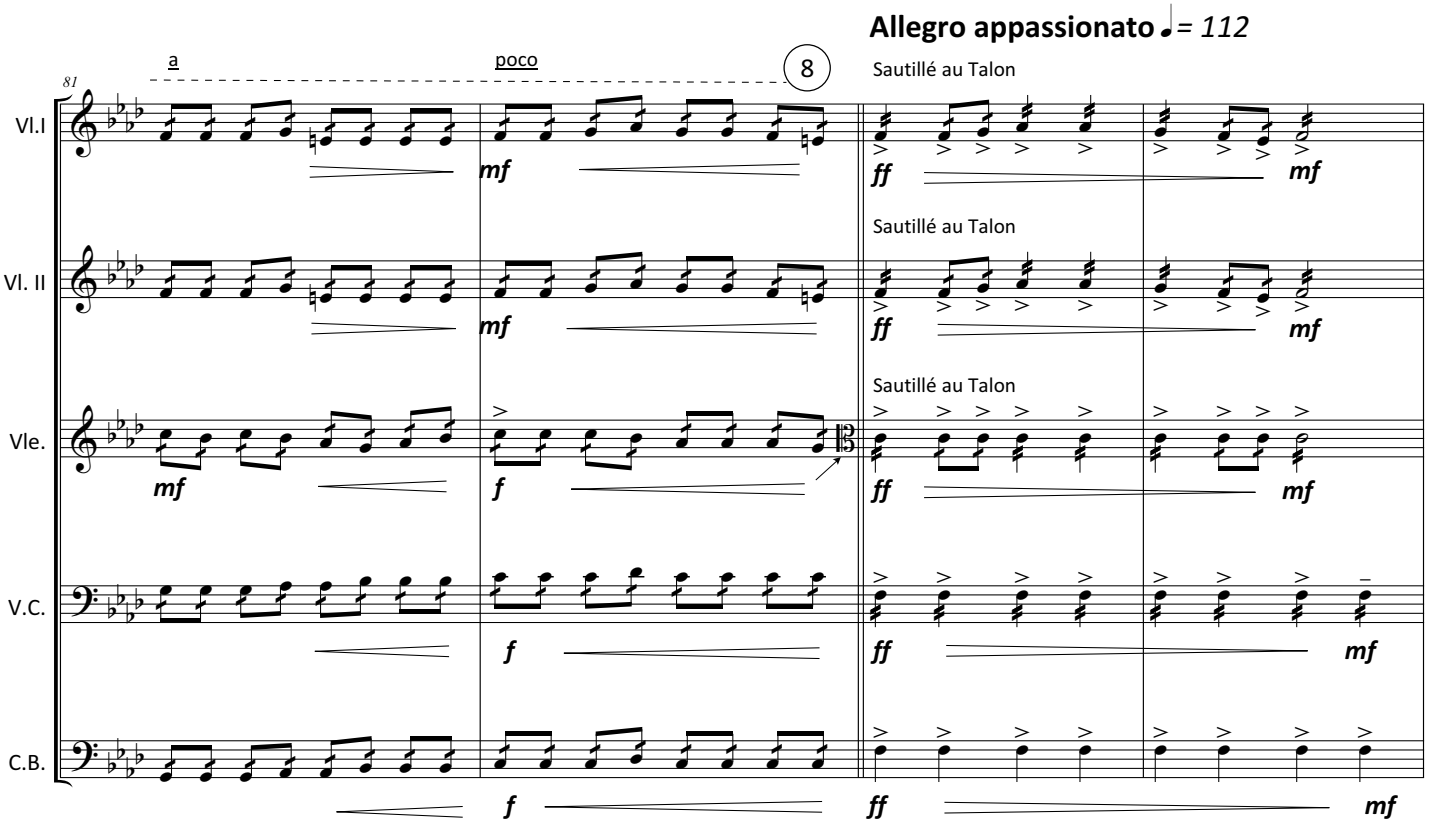

57
6
Vl.I
Vl. II
Vle.
V.C.
C.B.
mp
mf
sur la touche
arco
sur la touche

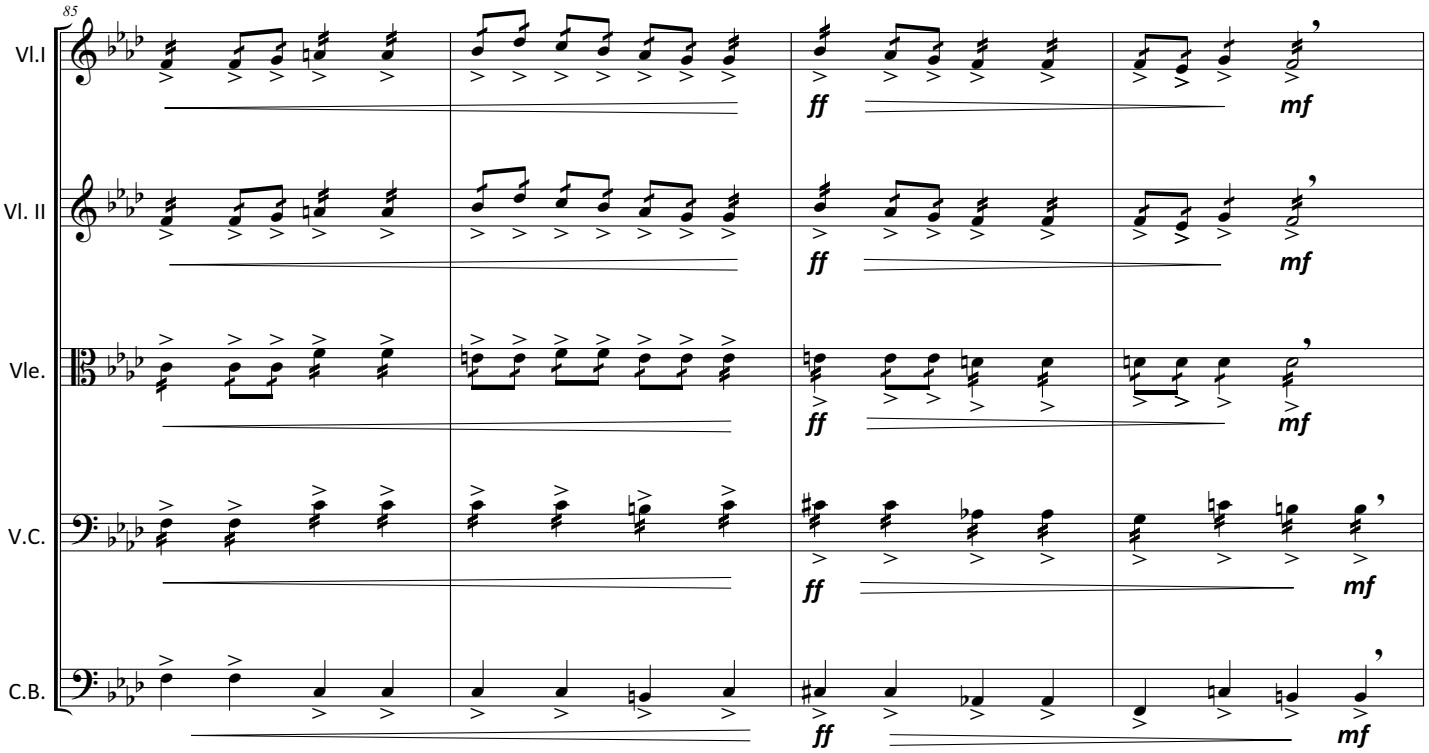

61
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
mp

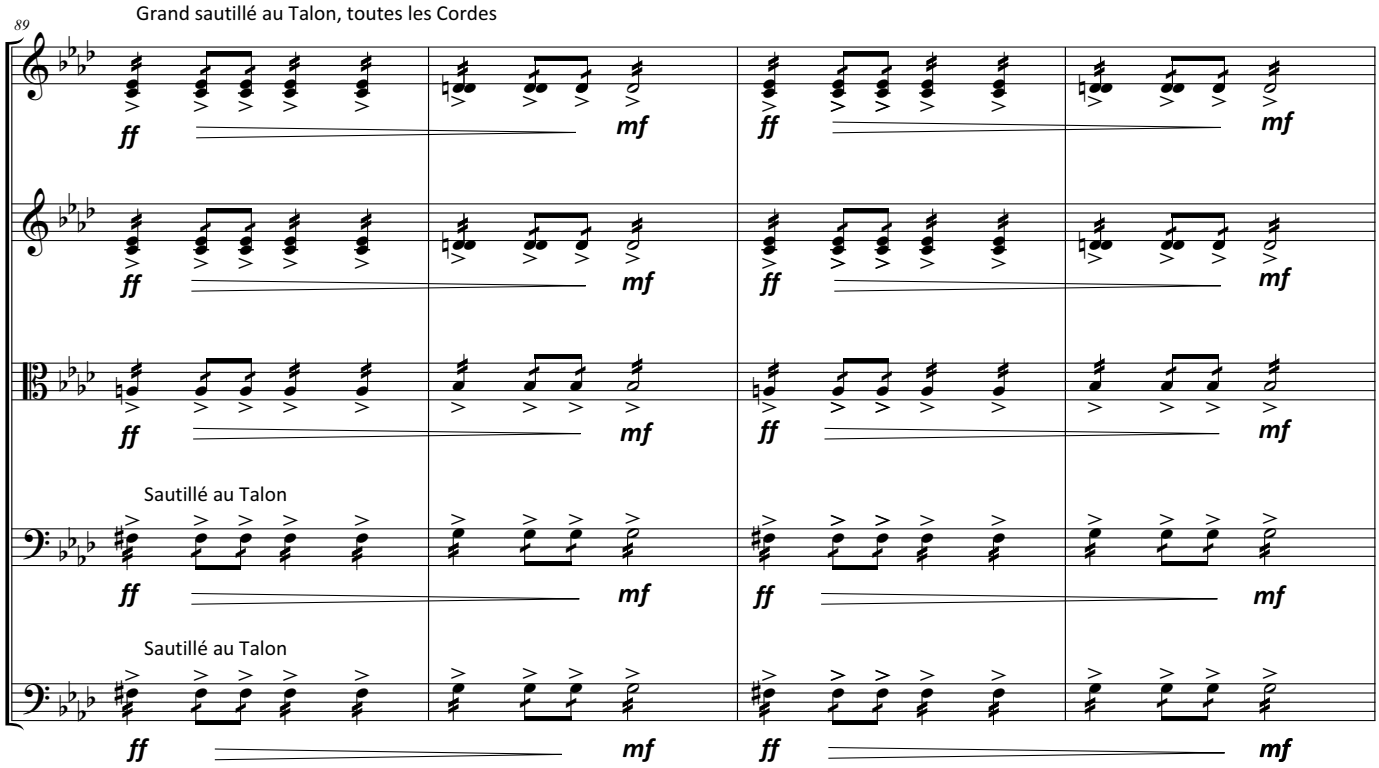

65
8va
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
mp
mf
mp
pp subito
p
pizz.
69
(8va)
stringendo
poco
a
p subito

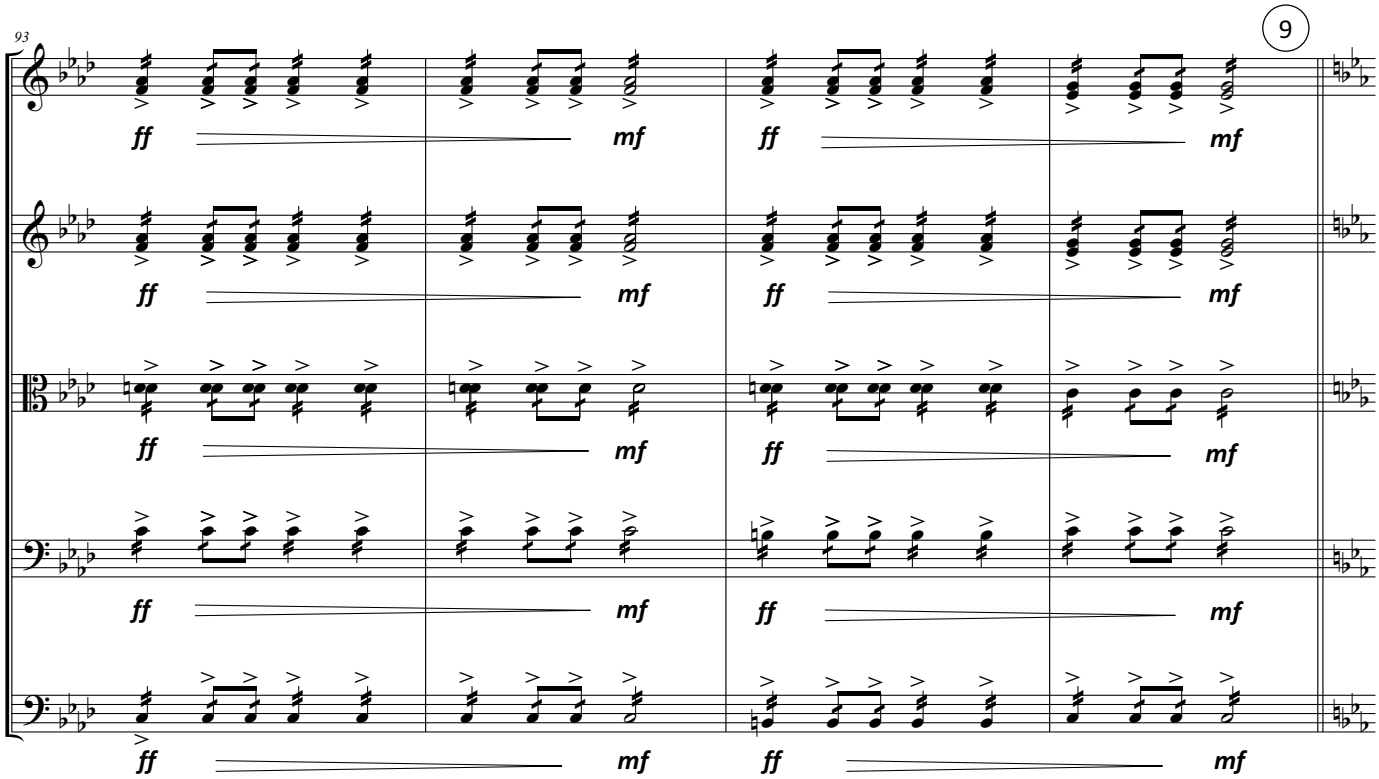

Andante con moto ♩= 80
poco
(8va)
7
au Talon à la corde
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
f
mp
arco

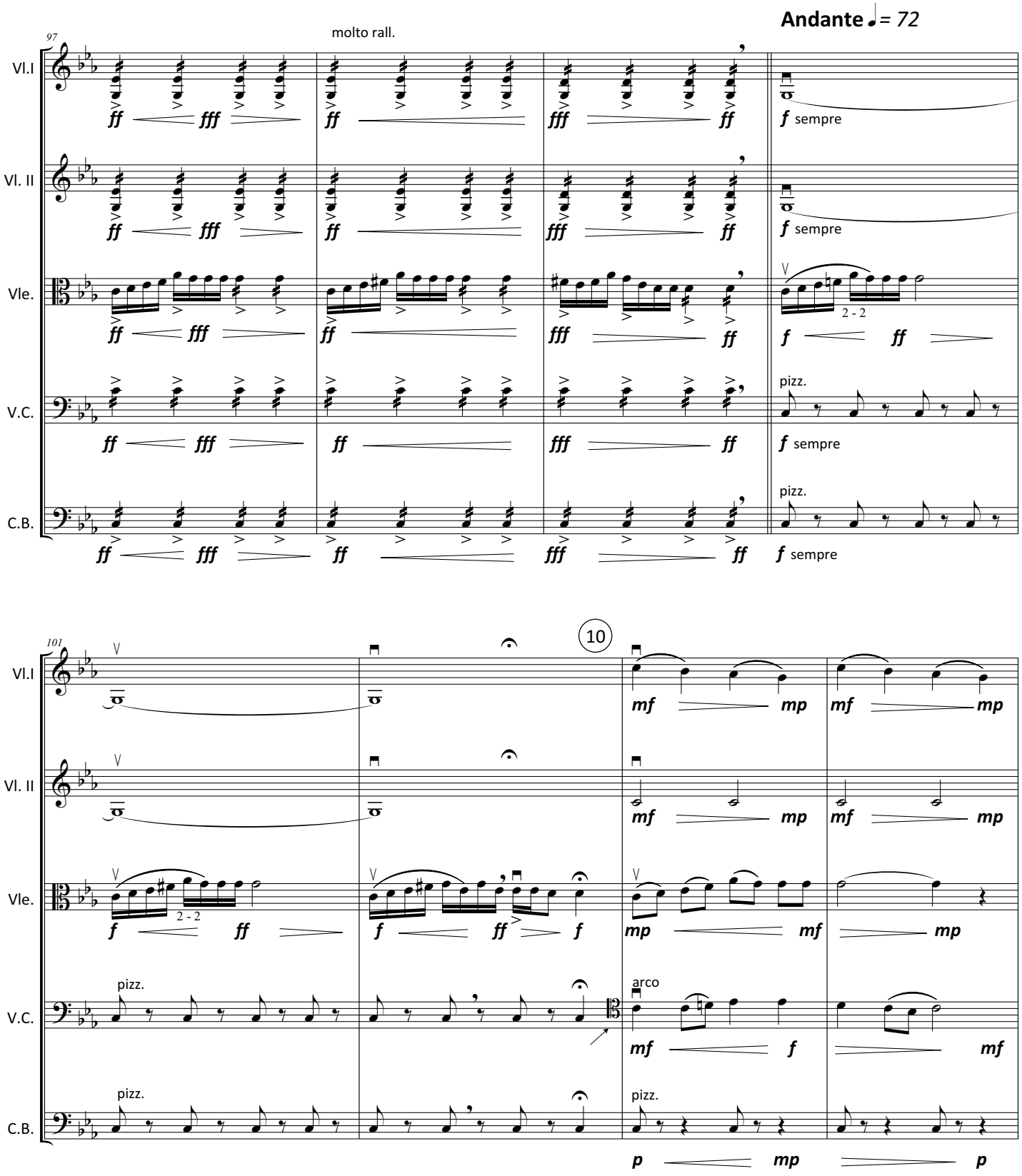

stringendo
poco
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
f
mp

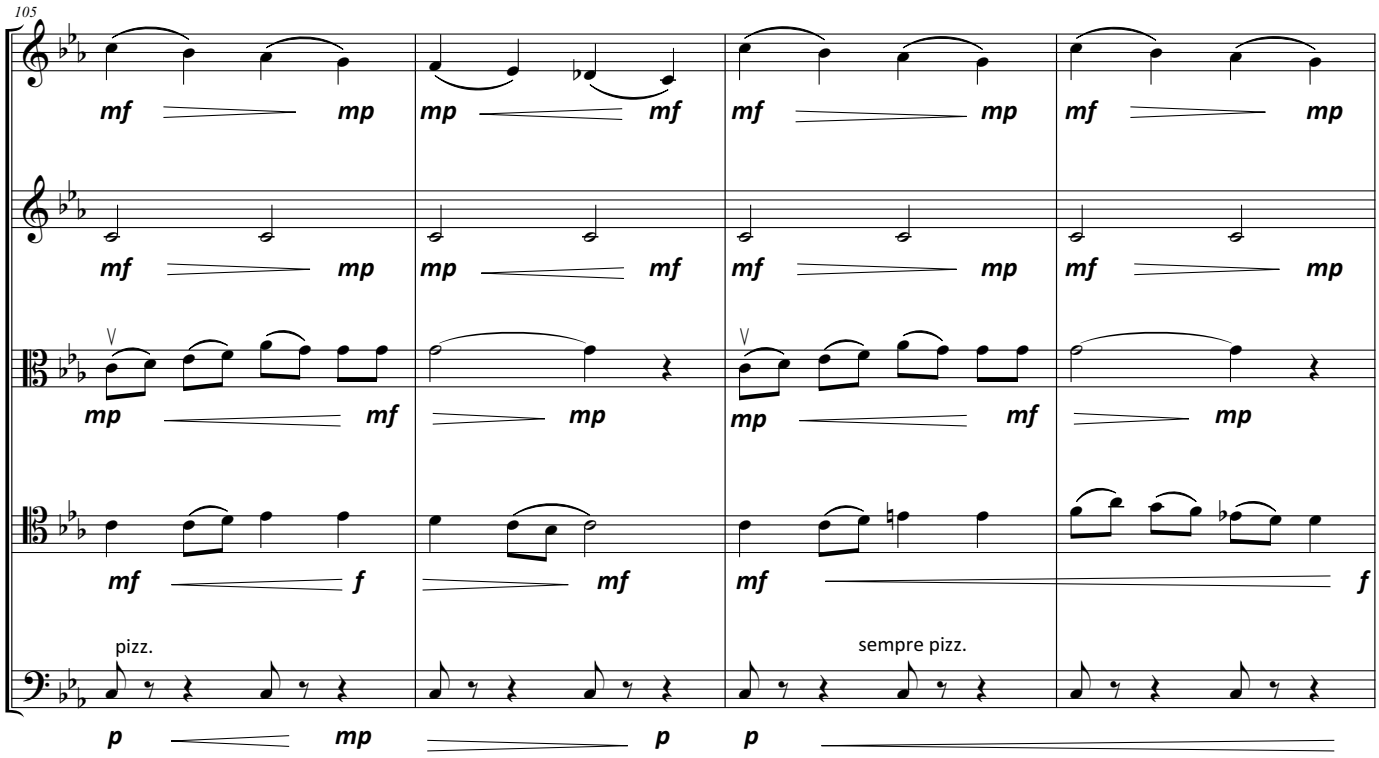

Allegro appassionato ♩= 112
81
a
poco
8
Sautillé au Talon
Sautillé au Talon
Sautillé au Talon
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
f
ff
mf

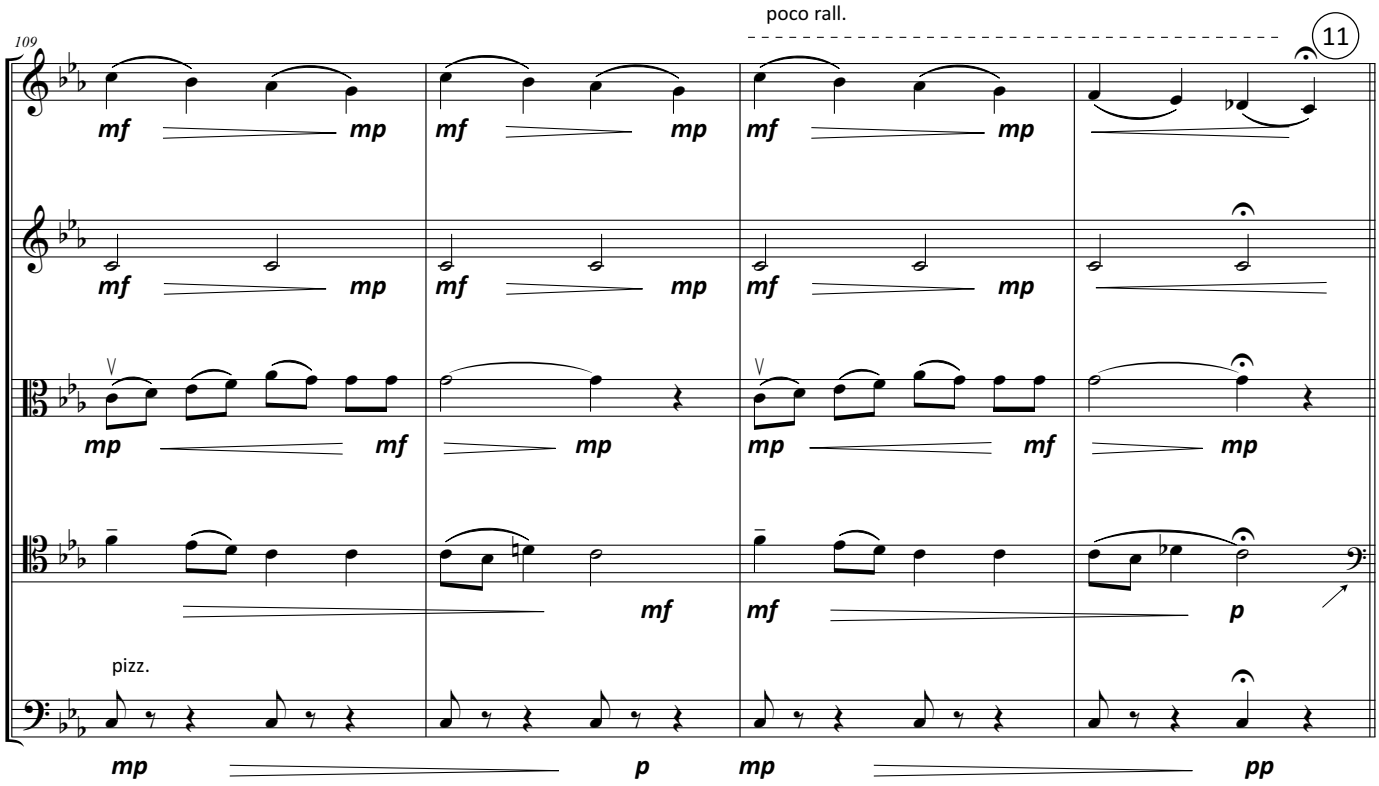

85
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
mf

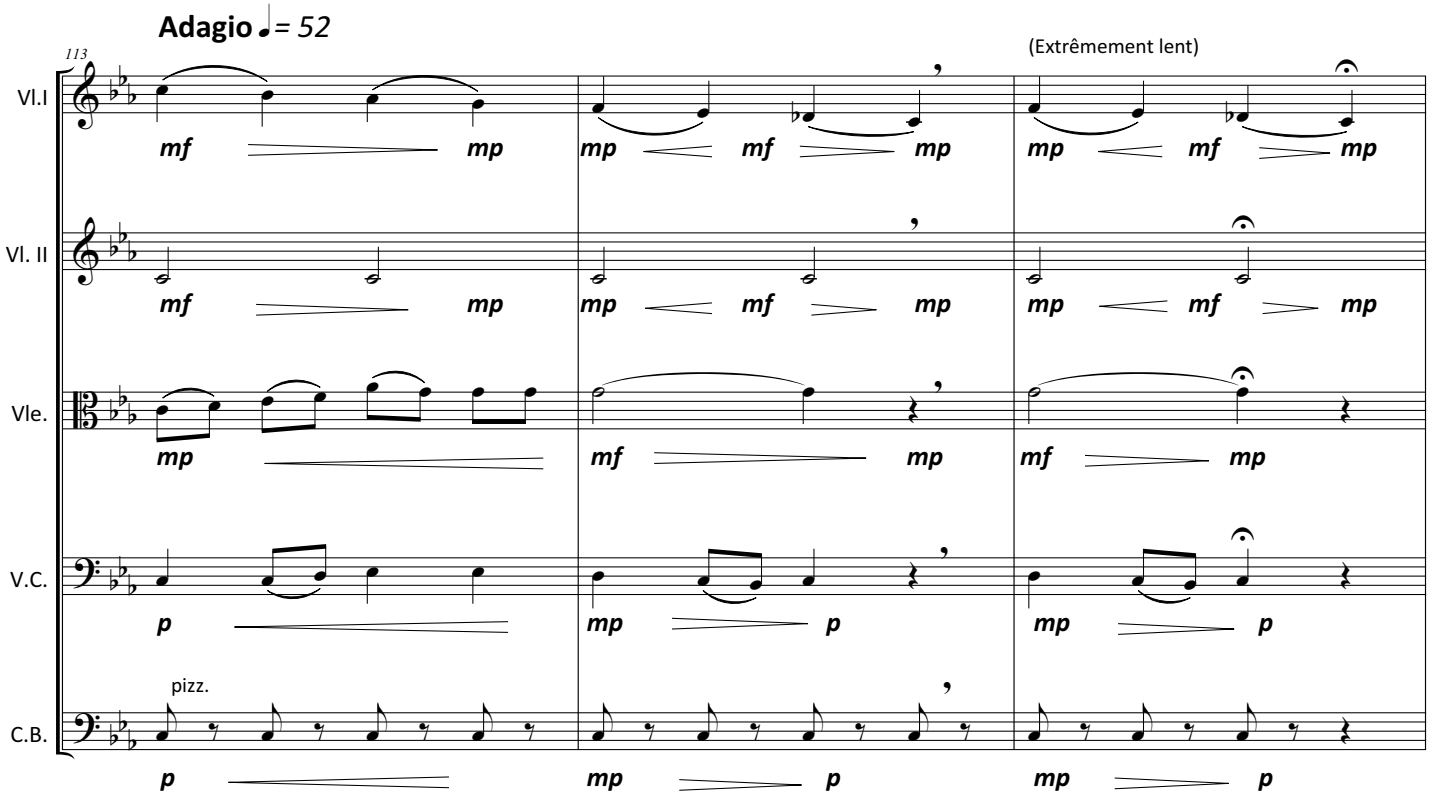

89
Grand sautillé au Talon, toutes les Cordes
Vl.I
Vl. II
Vle.
Sautillé au Talon
V.C.
Sautillé au Talon
C.B.
ff
mf

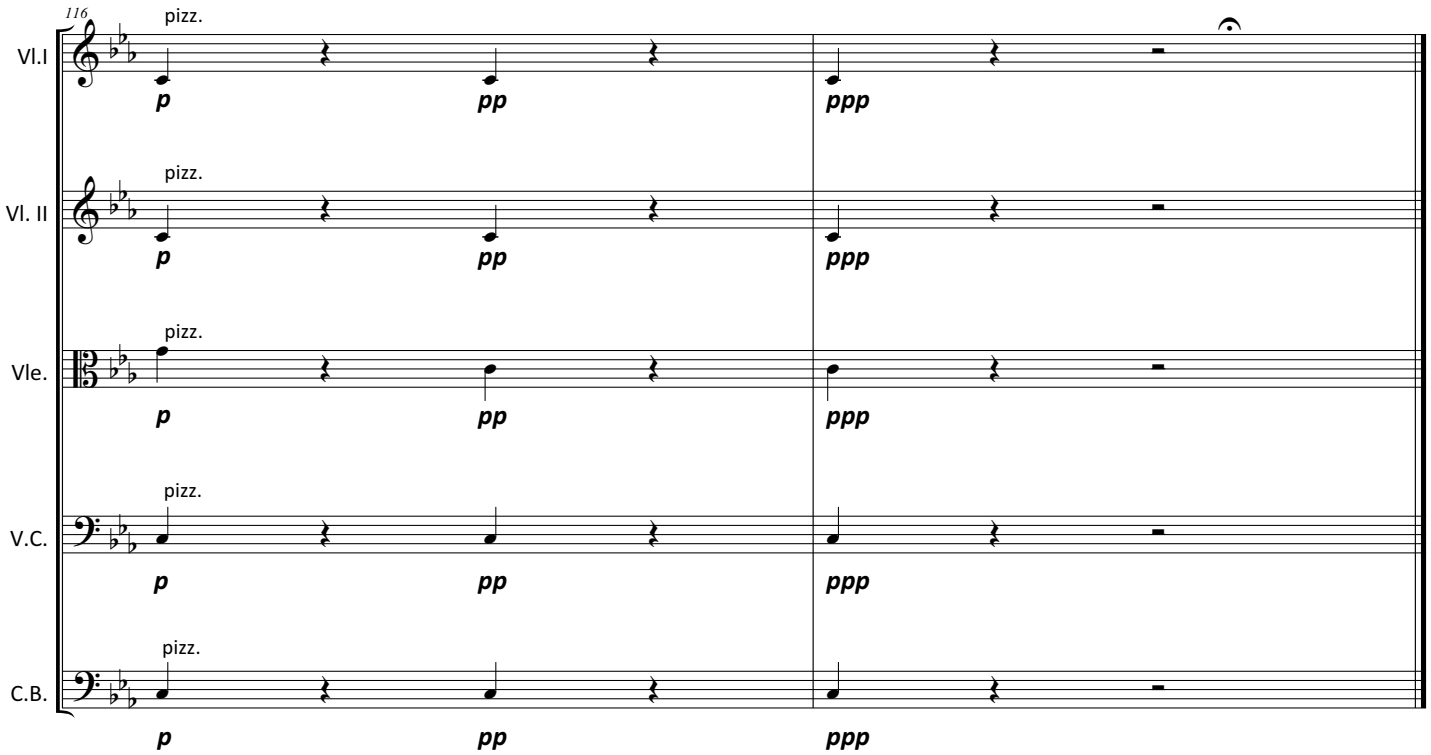

93
9
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff
mf


Andante ♩= 72
97
molto rall.
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff fff ff fff ff
f sempre
2 - 2
f ff
pizz.
101
10
mf mp
f ff
mp mf mp
arco
p mp p


105
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
sempre pizz.


poco rall.
11
109
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.


Adagio ♩= 52
113
(Extrêmement lent)
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.


116
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.

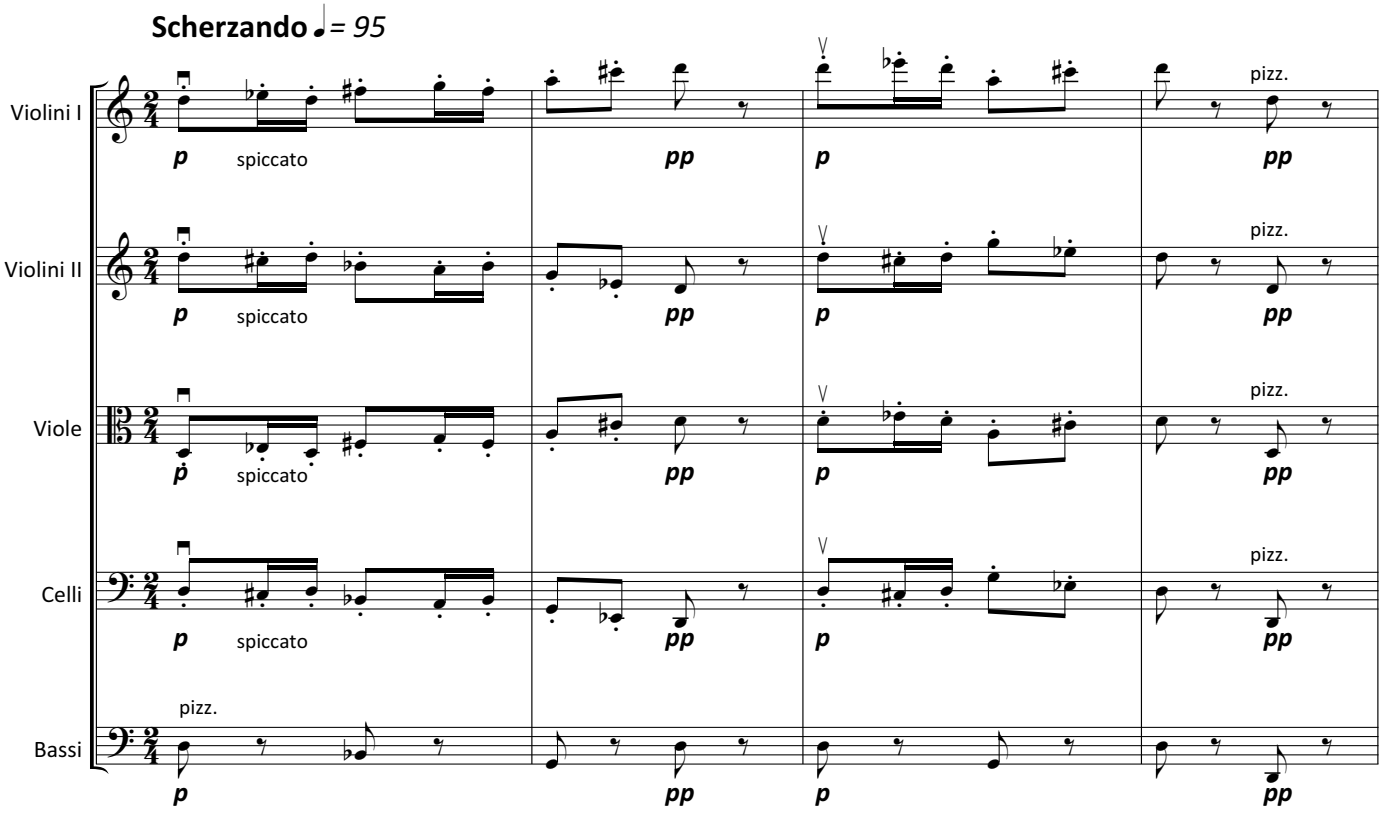
Concerto

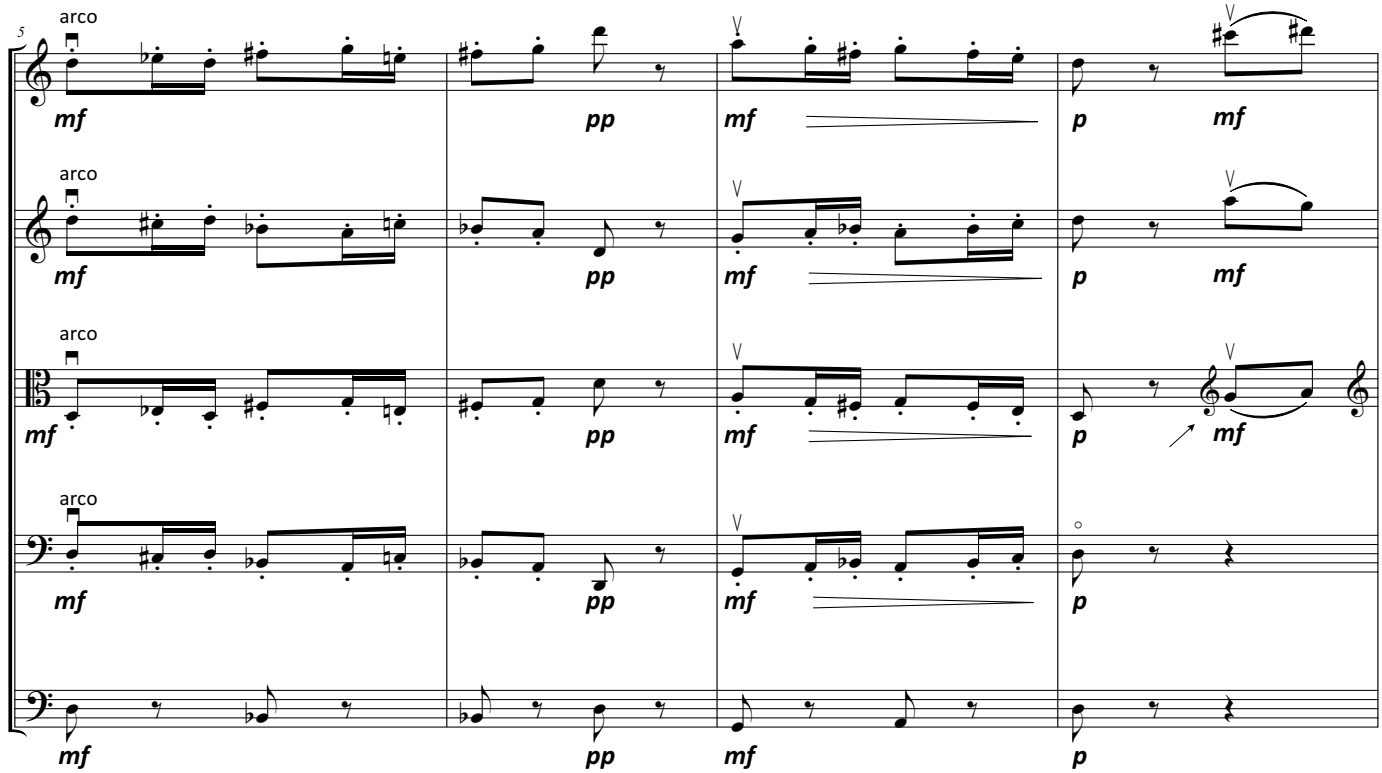
Edition révisée 2008

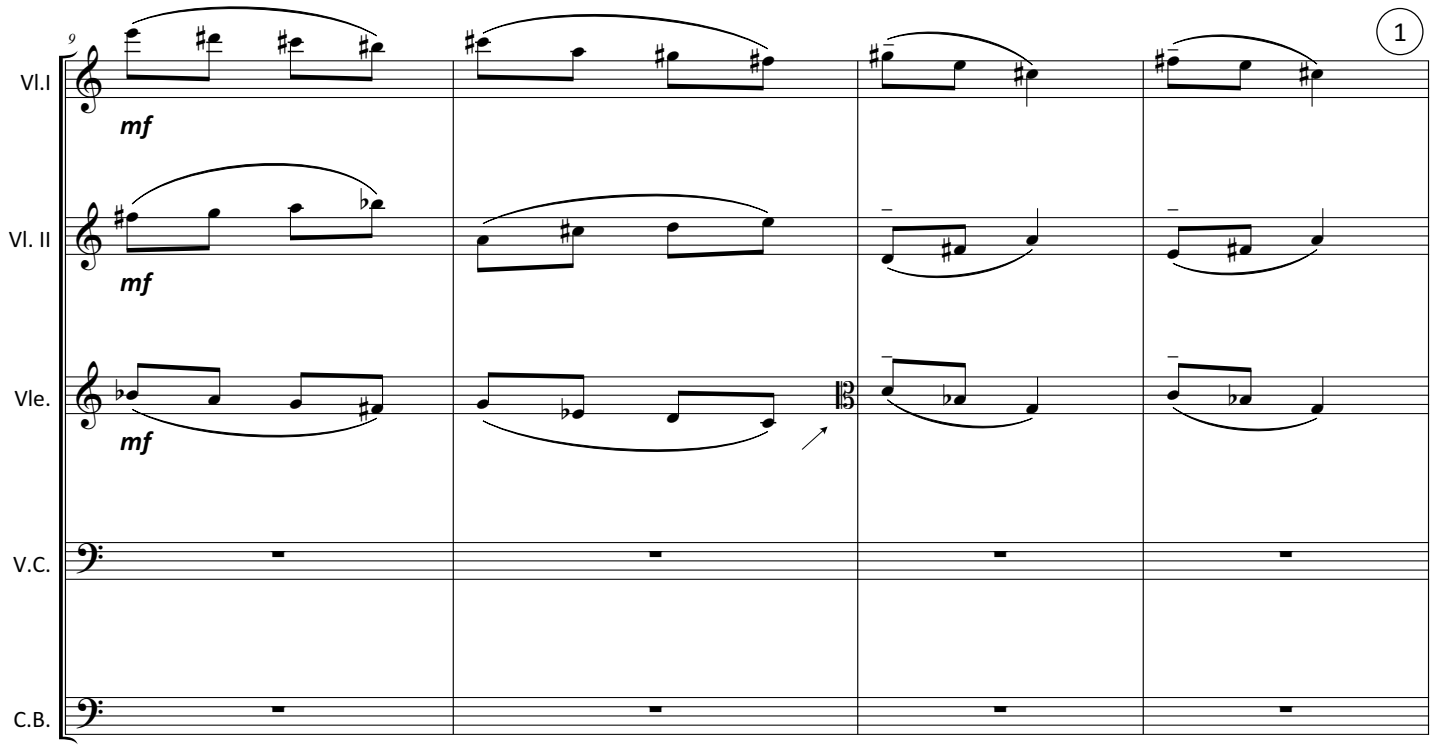
opus 48

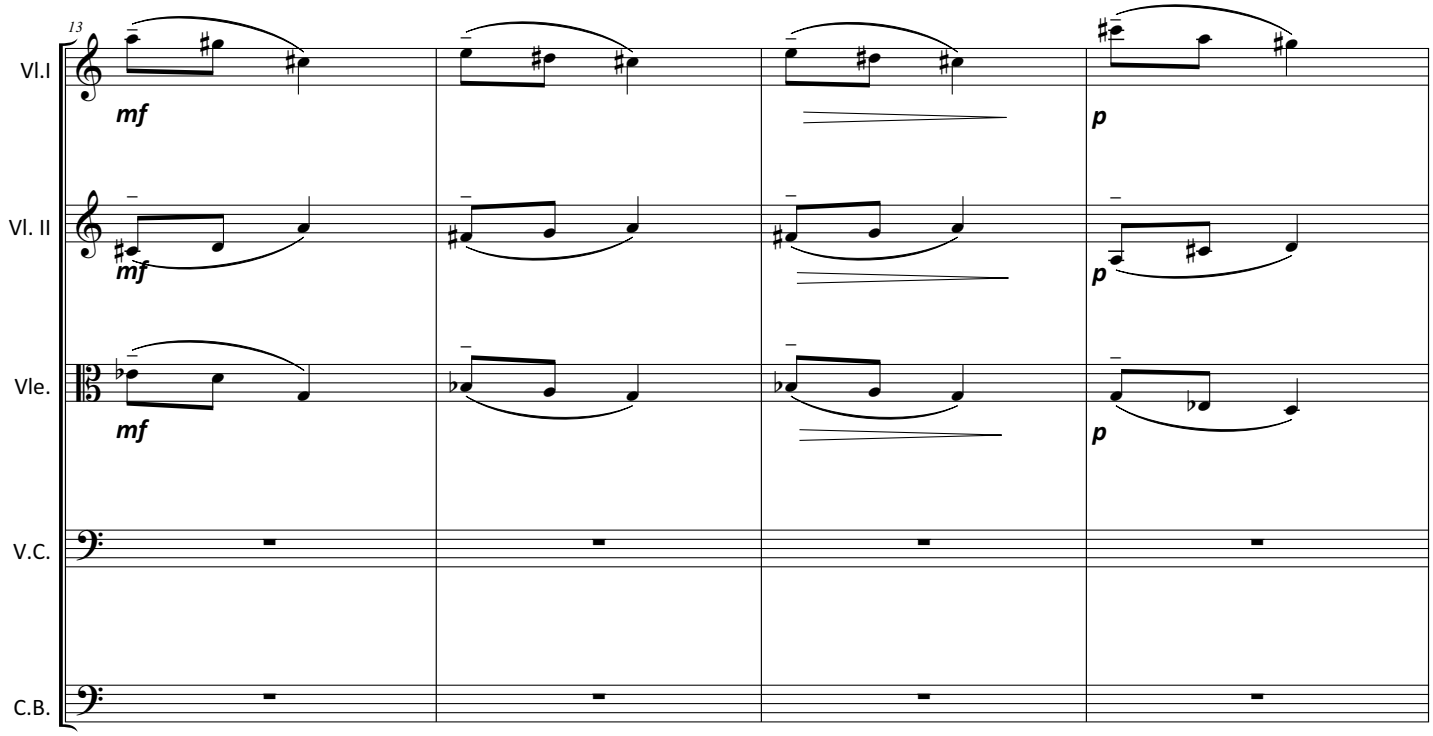
IV. Mouvement - Cinq Danses orientales

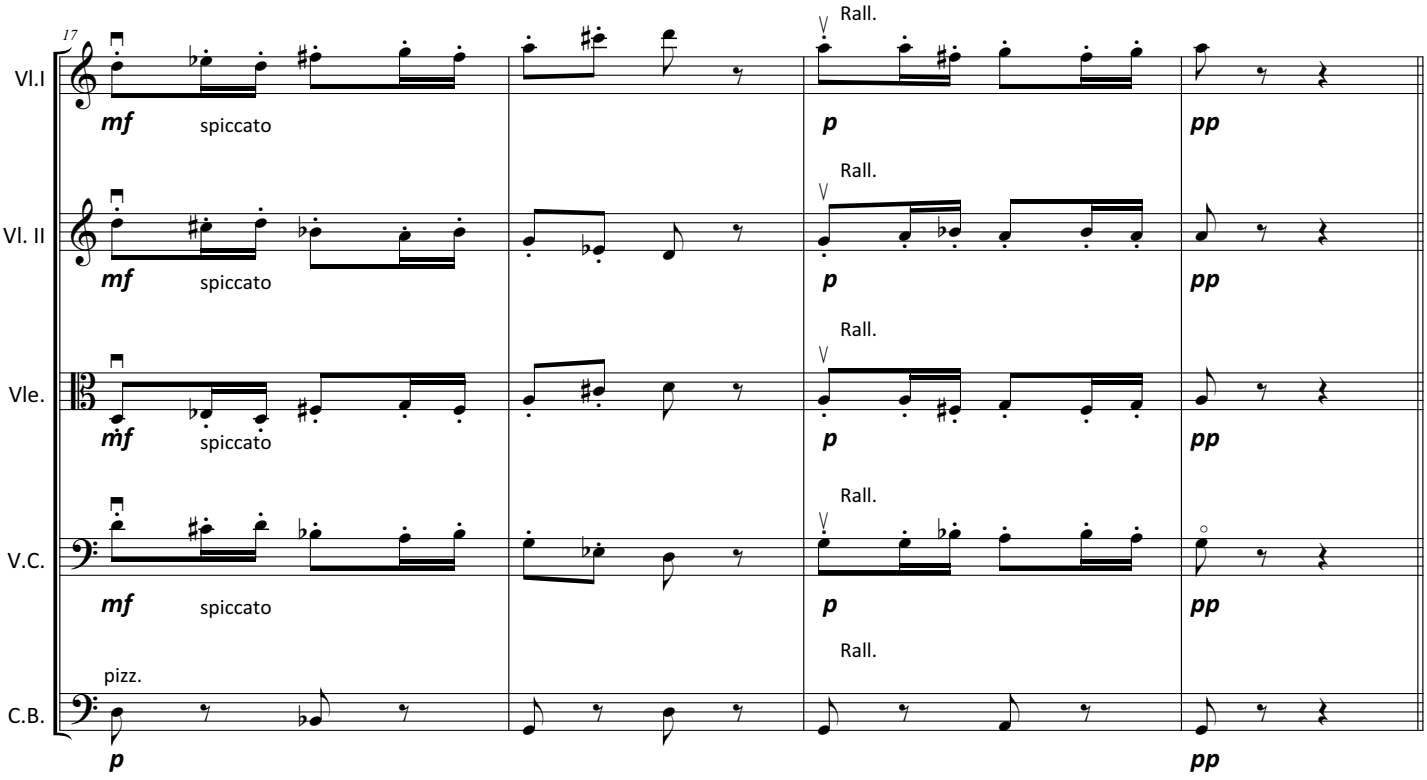
Hidayat I.Khan

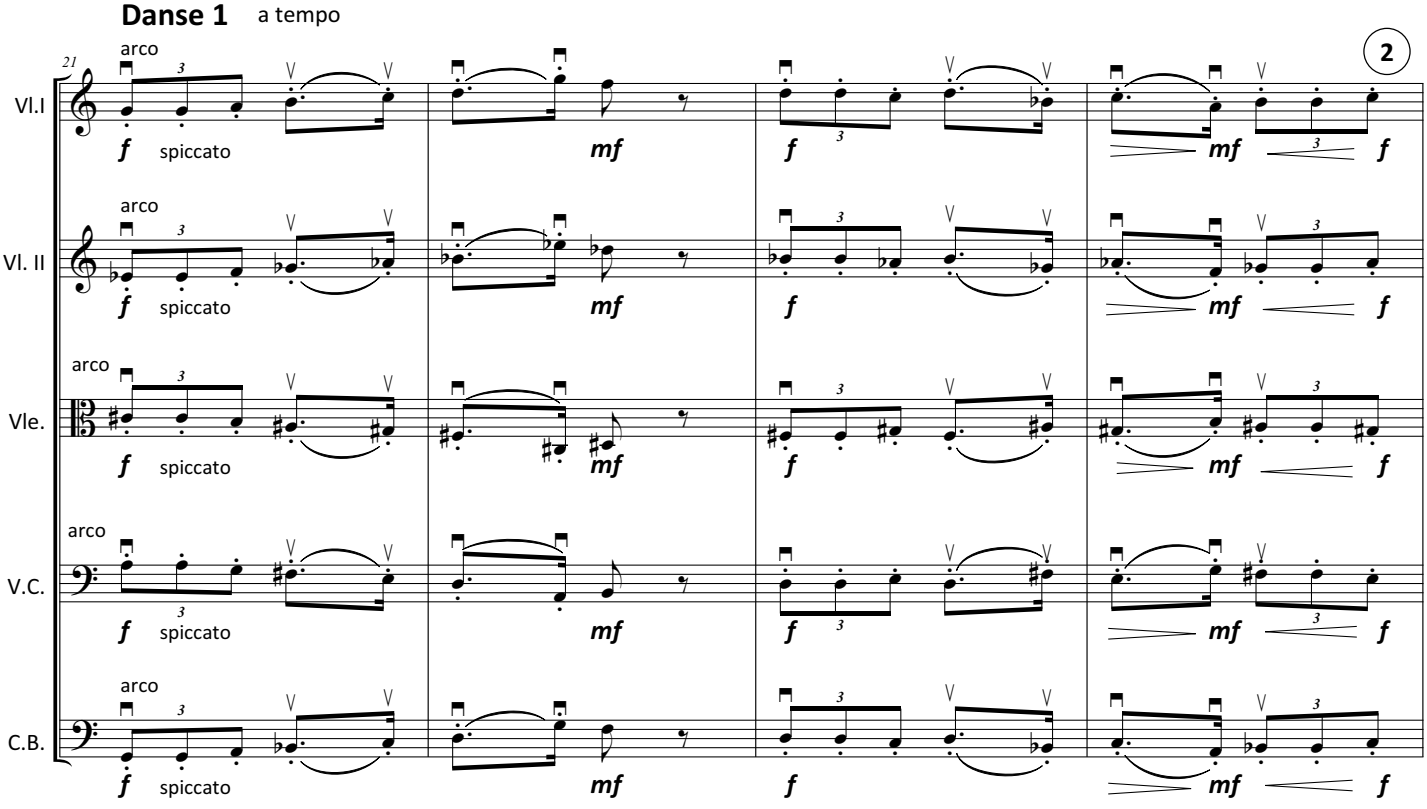


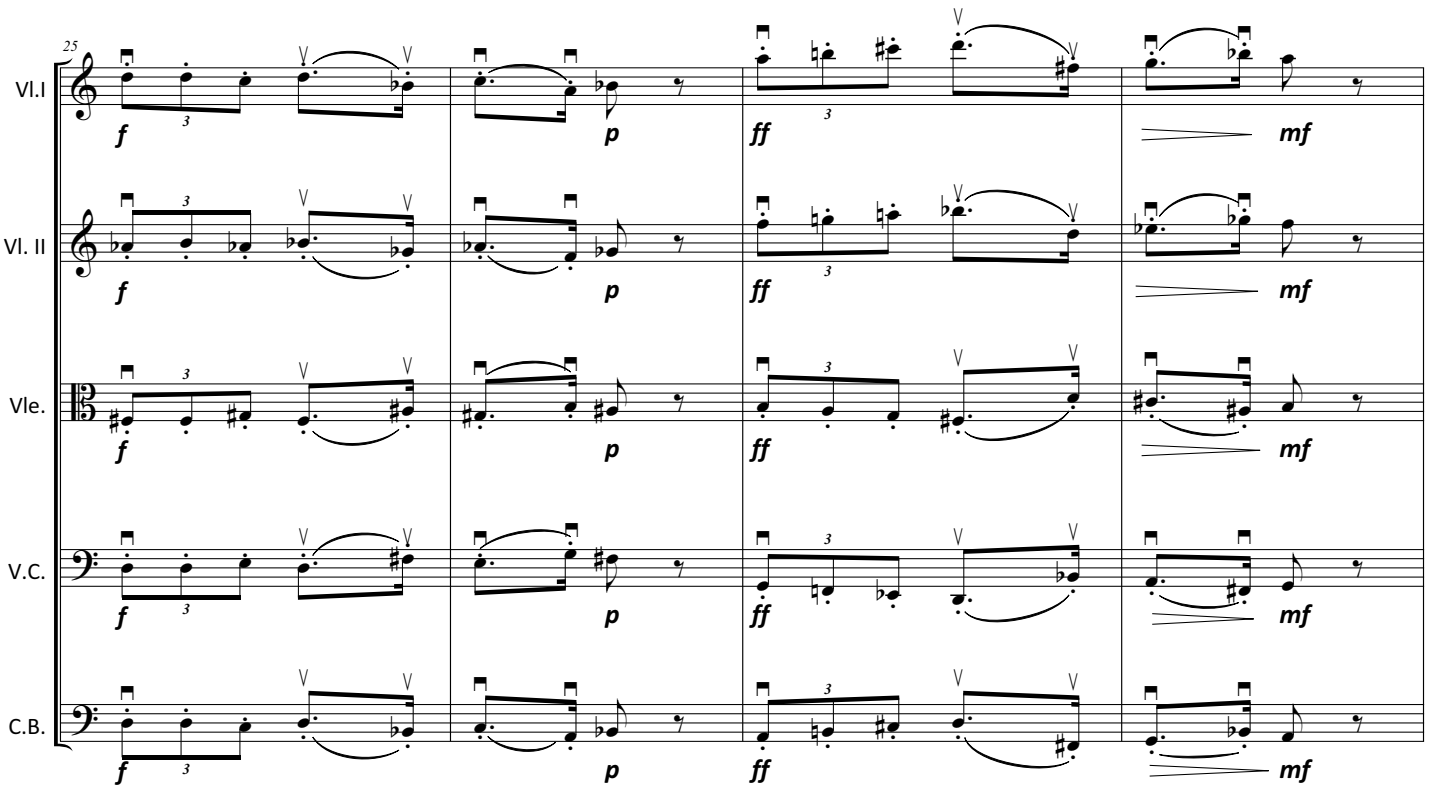


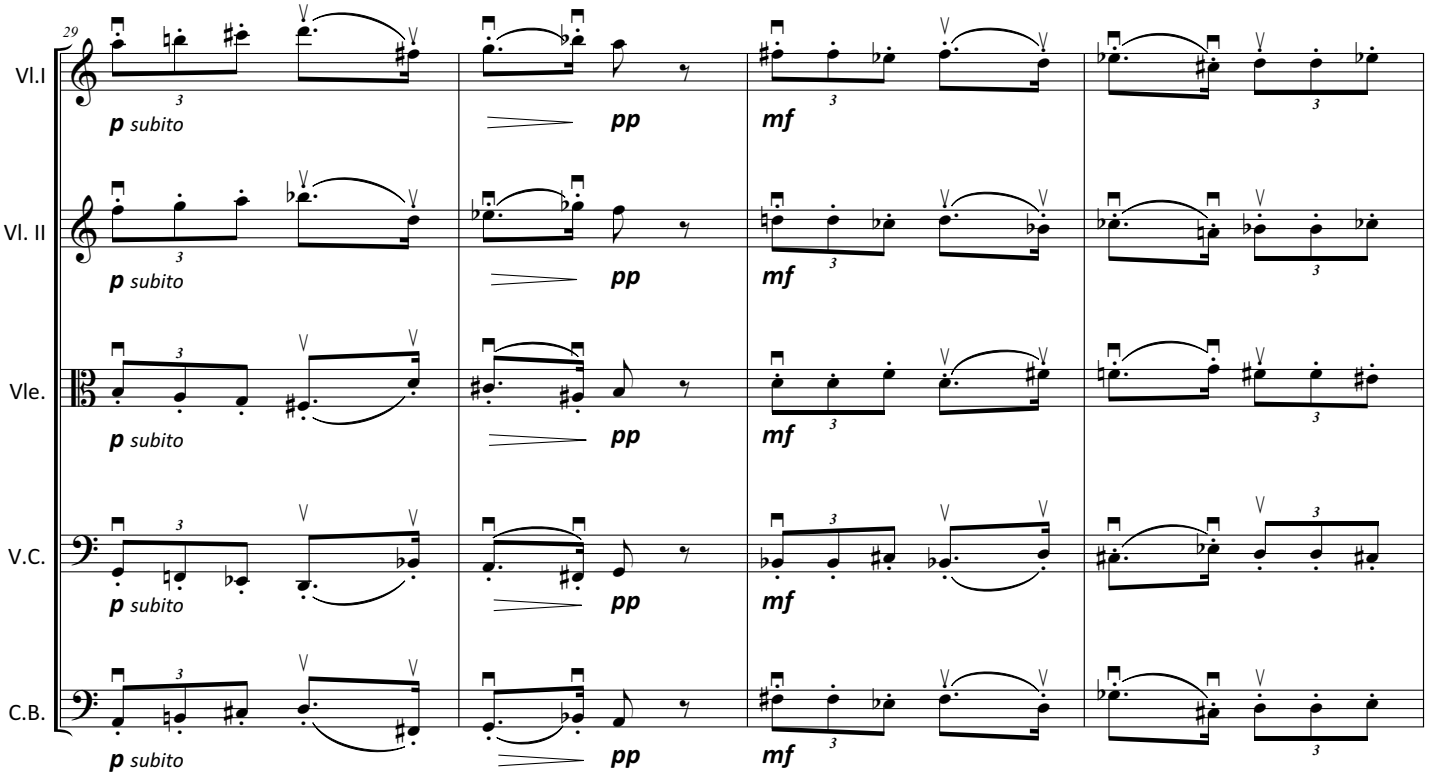

9
1
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
mf
mf

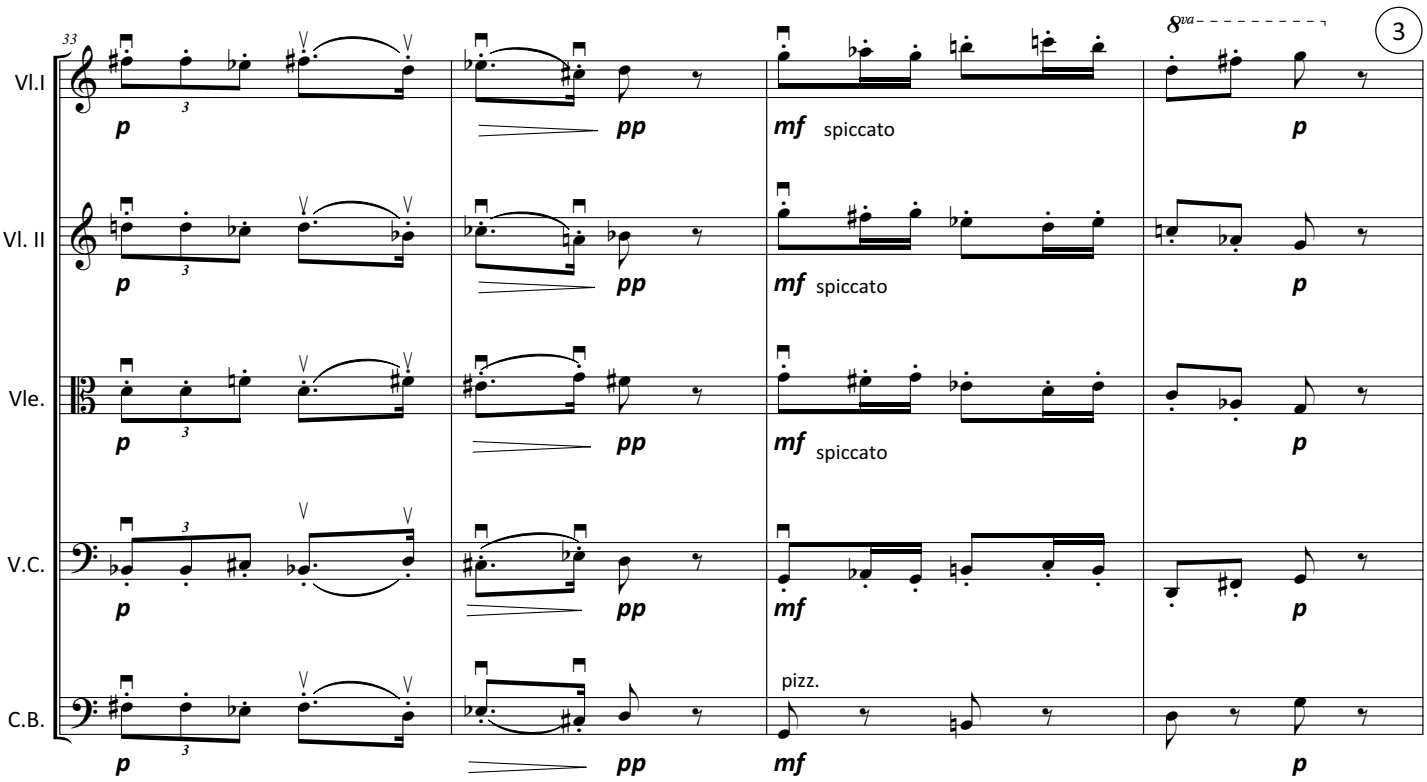

13
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
mf
mf
p
p
p

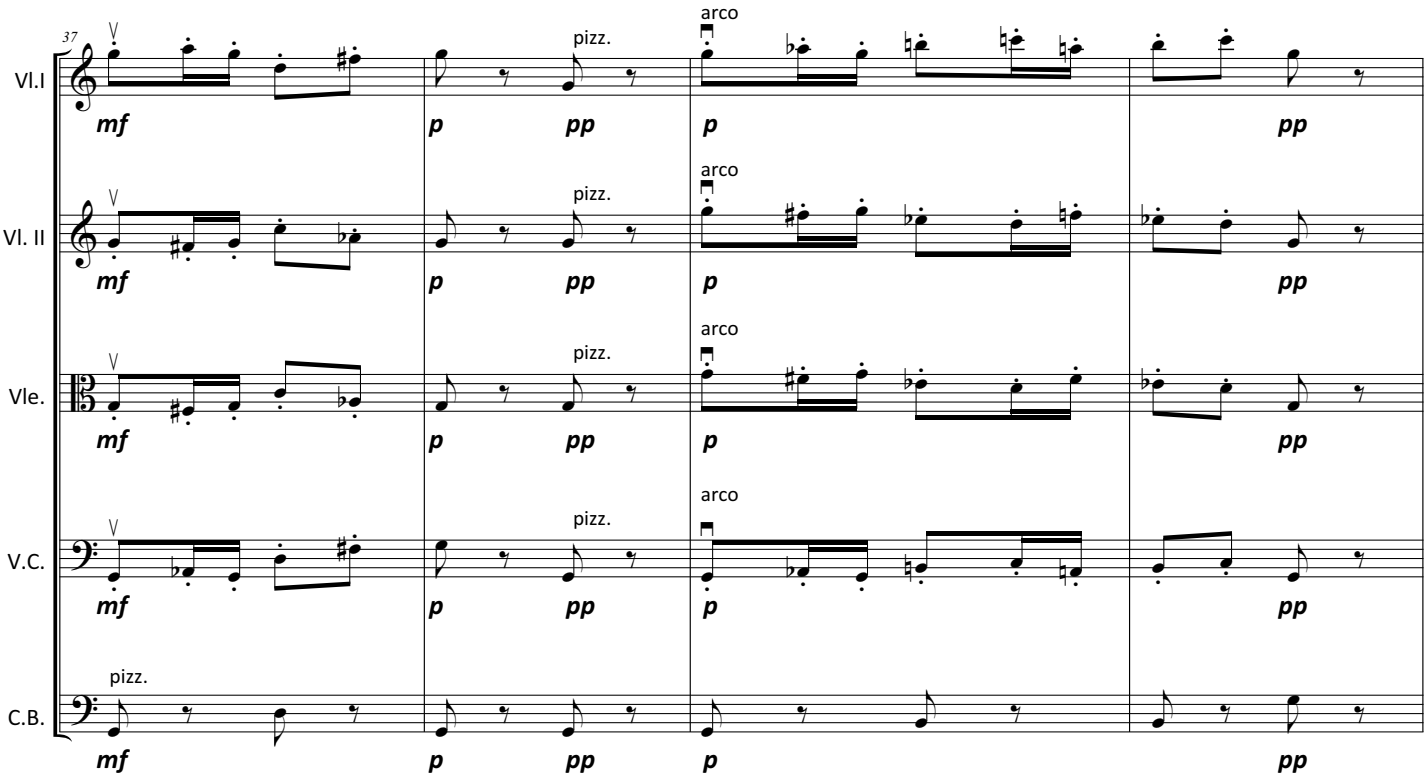

17
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
spiccato
pizz.
p
Rall.
pp

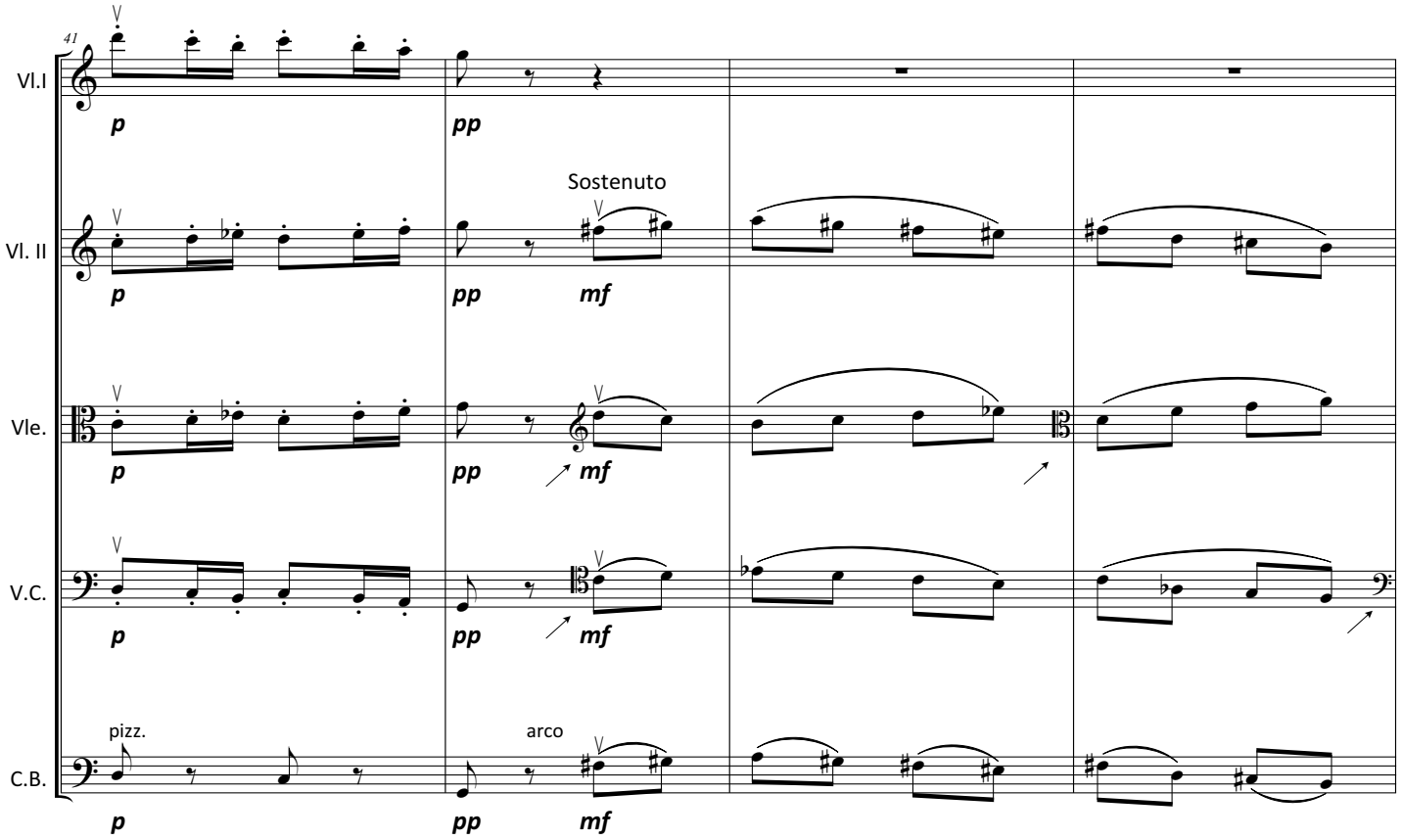

Danse 1
a tempo
21
2
Vl.I
Vl. II
Vle.
V.C.
C.B.
arco
f
spiccato
mf

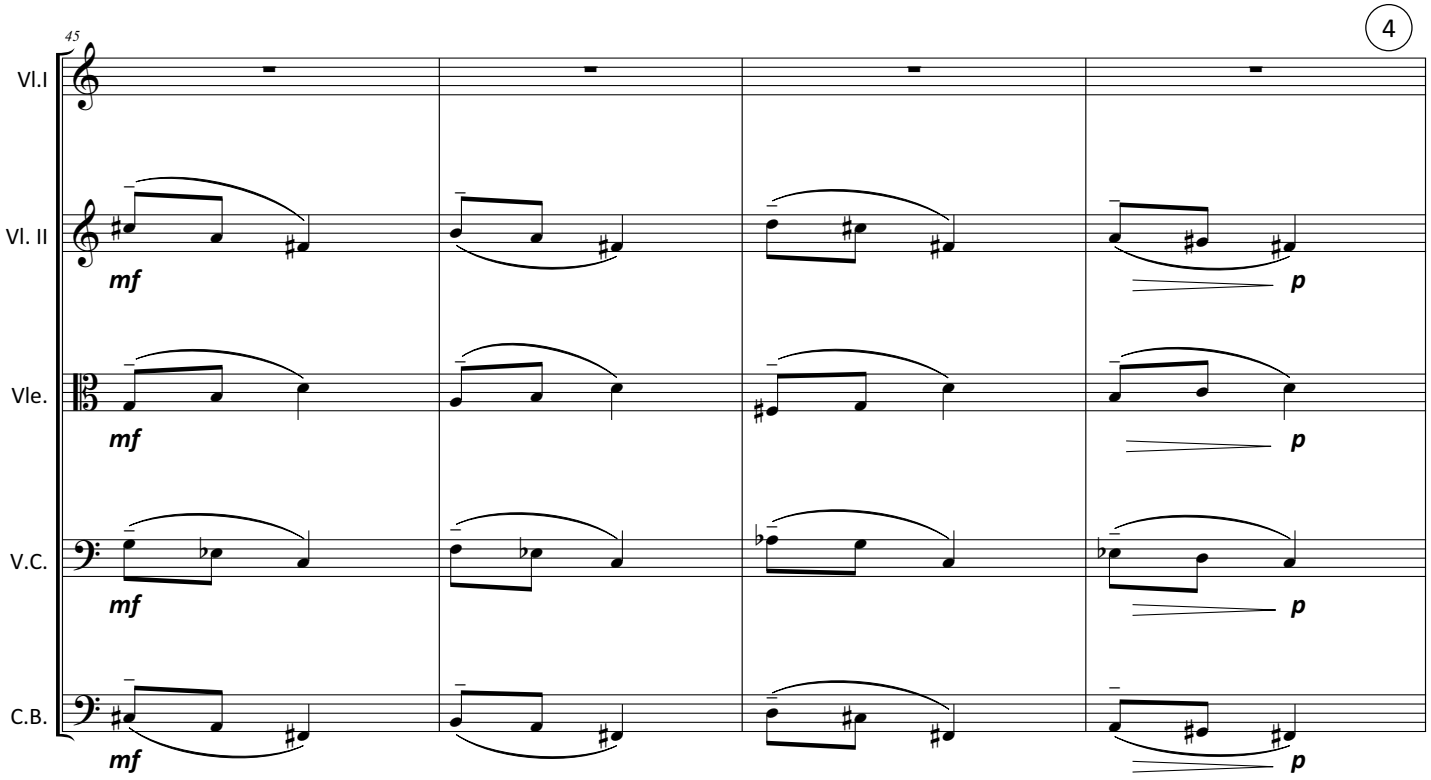

25
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
p
ff
mf

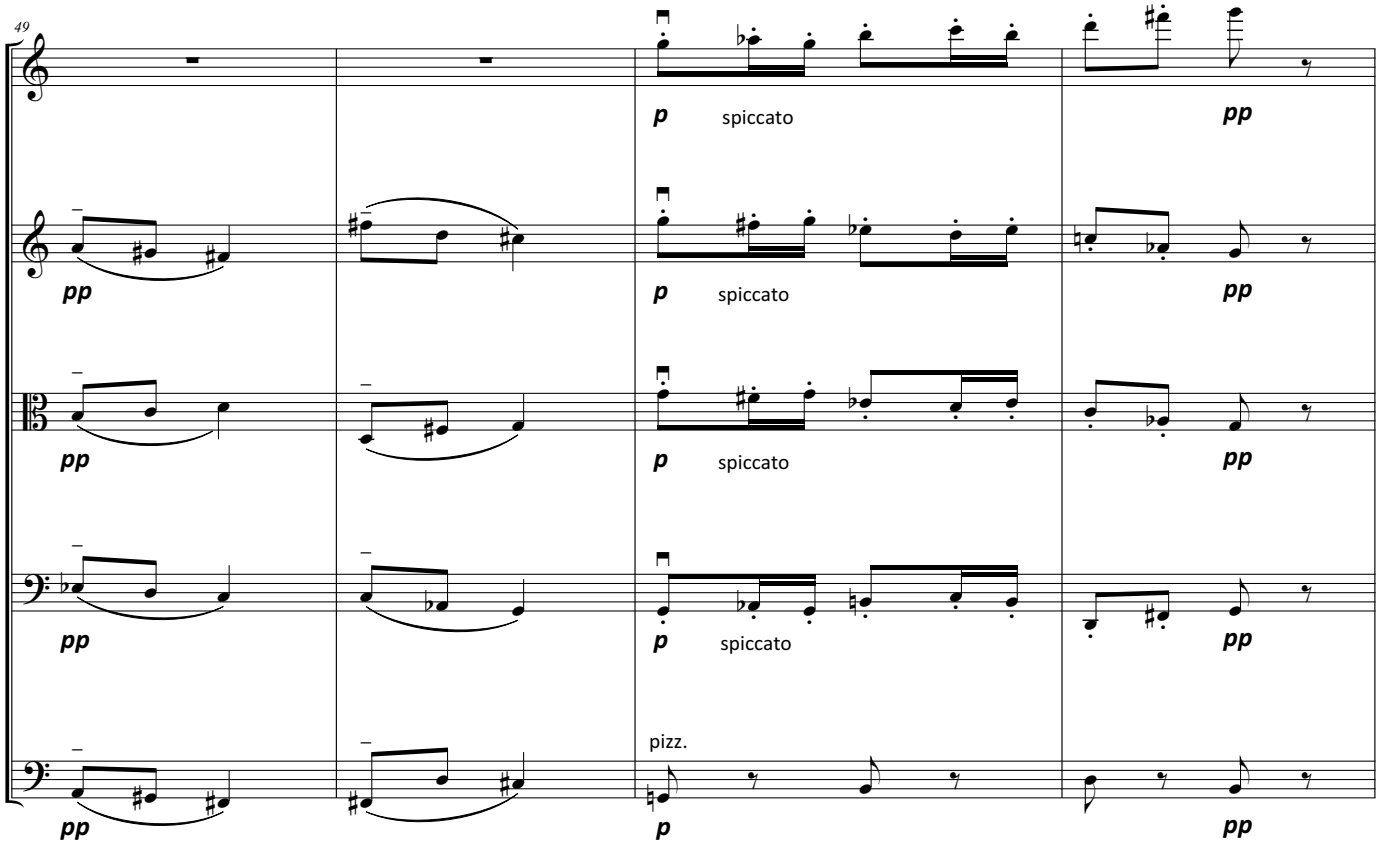

29
Vl.I
Vl. II
Vle.
V.C.
C.B.
p subito
pp
mf

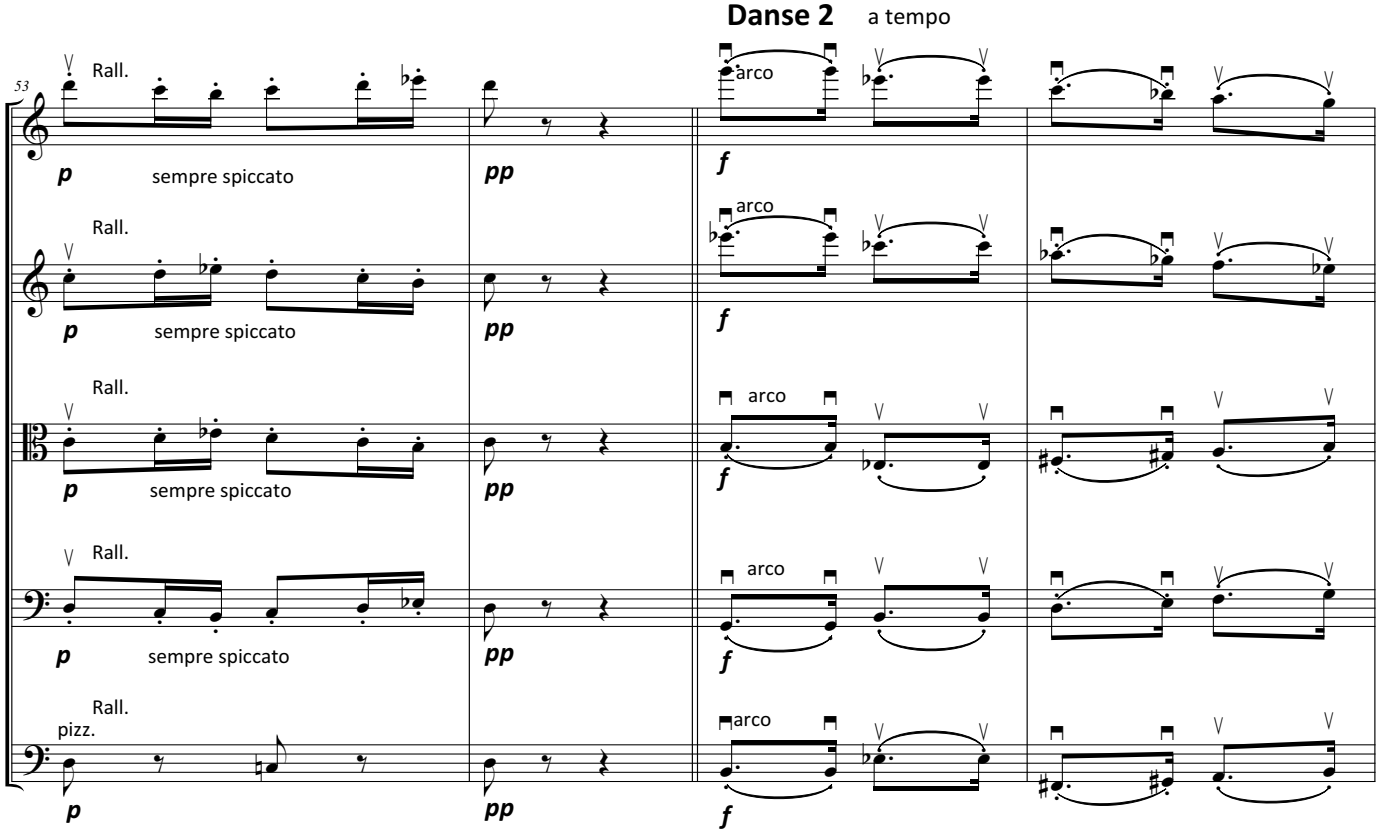

33
Vl.I
Vl. II
Vle.
V.C.
C.B.
8va
3
p
pp
mf
spiccato
pizz.

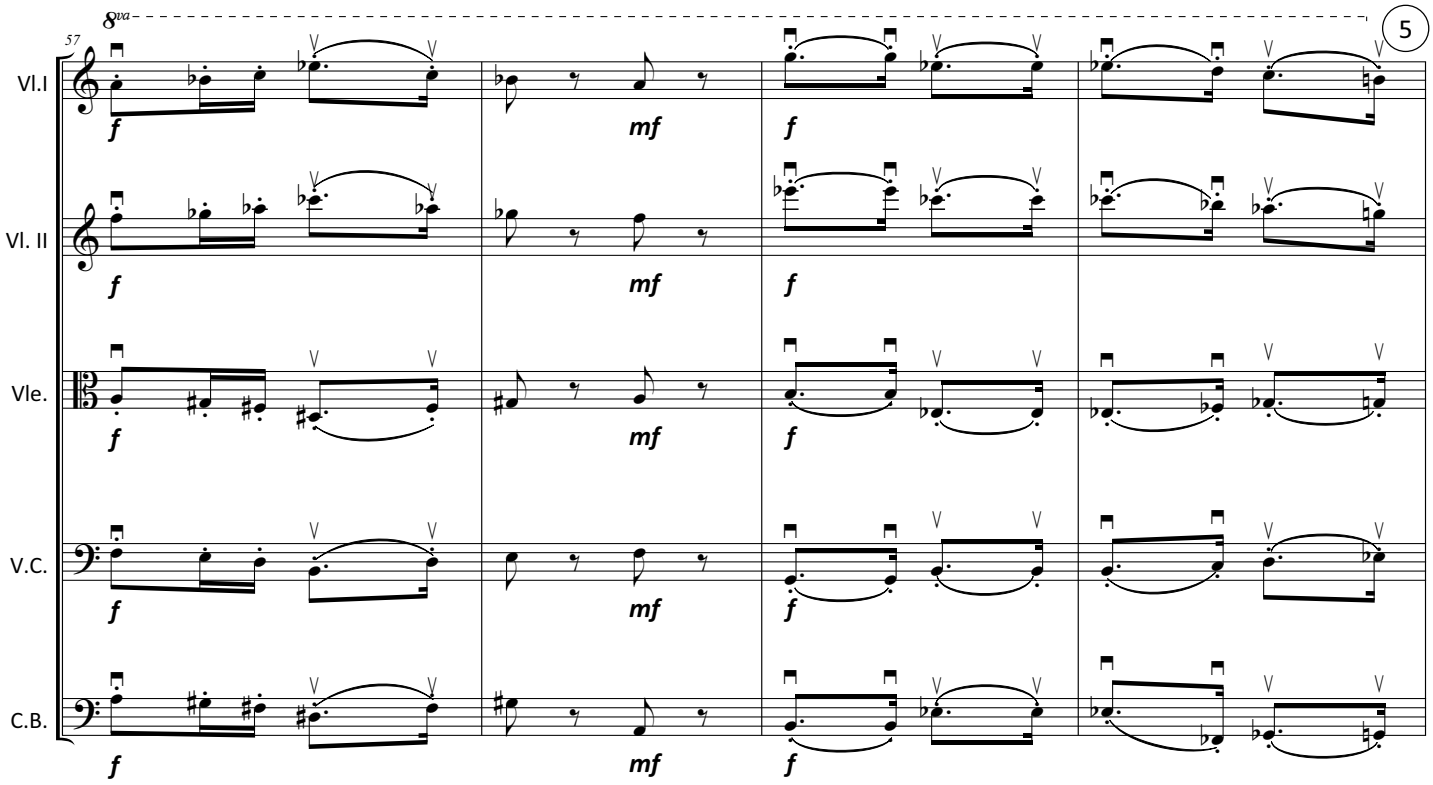

37
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
arco
mf
p
pp

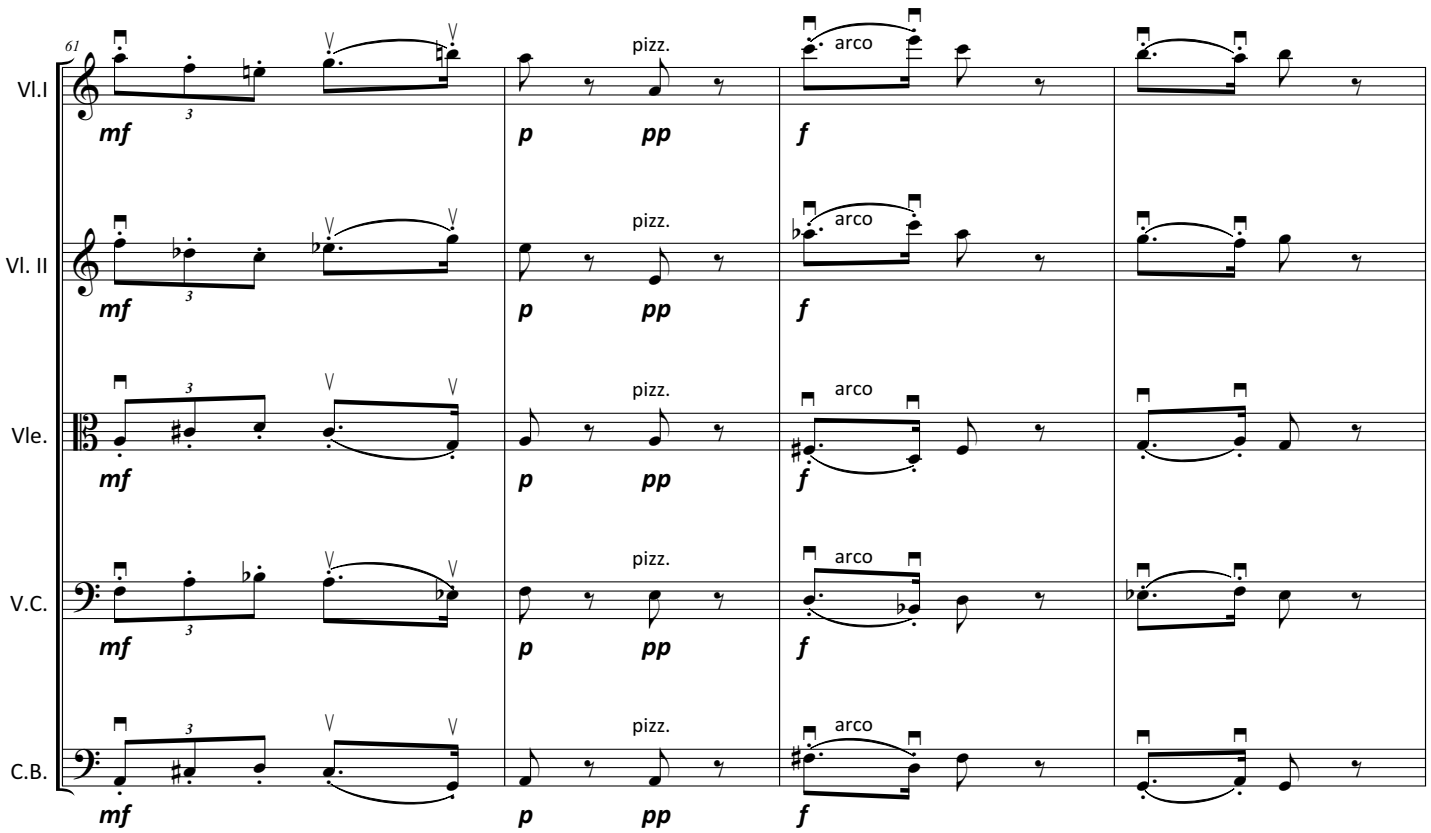

41
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp
Sostenuto
mf
pizz.
arco

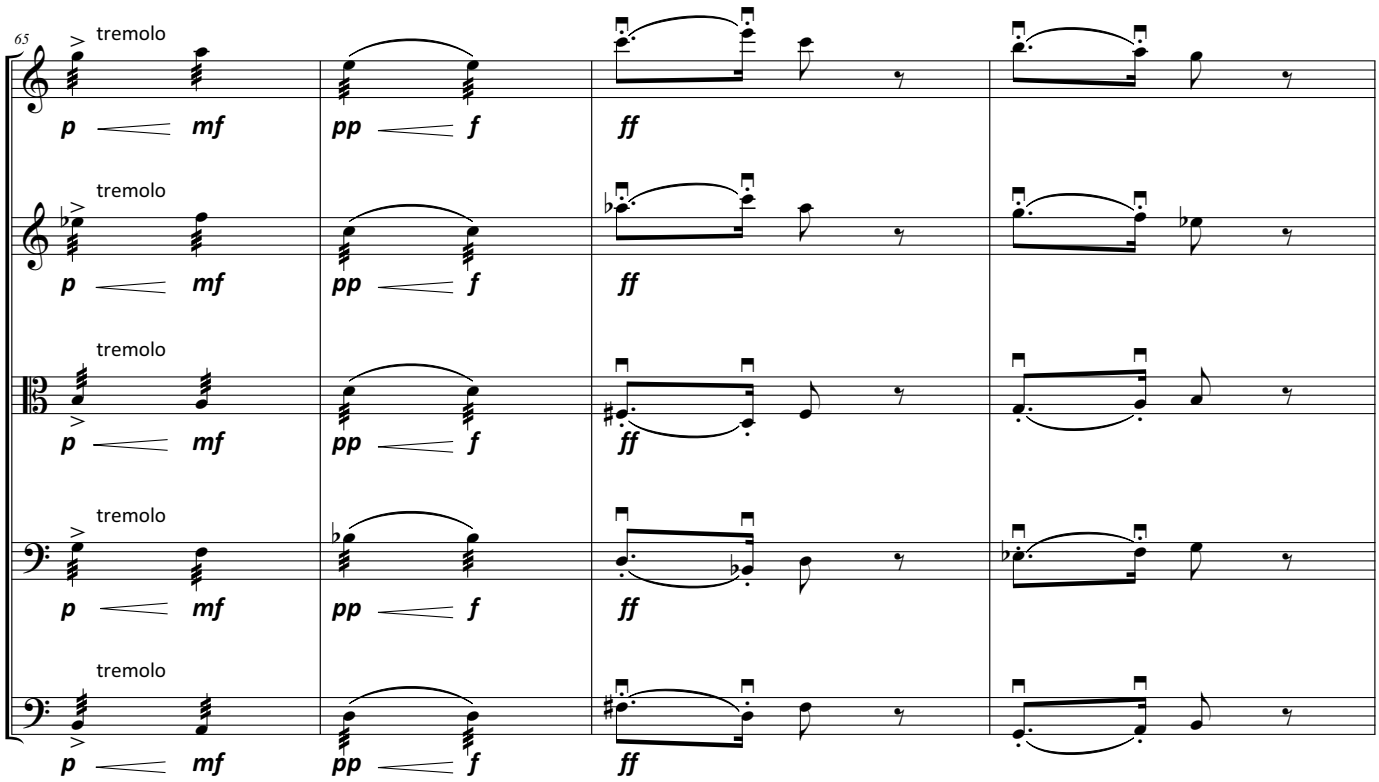

45
4
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p

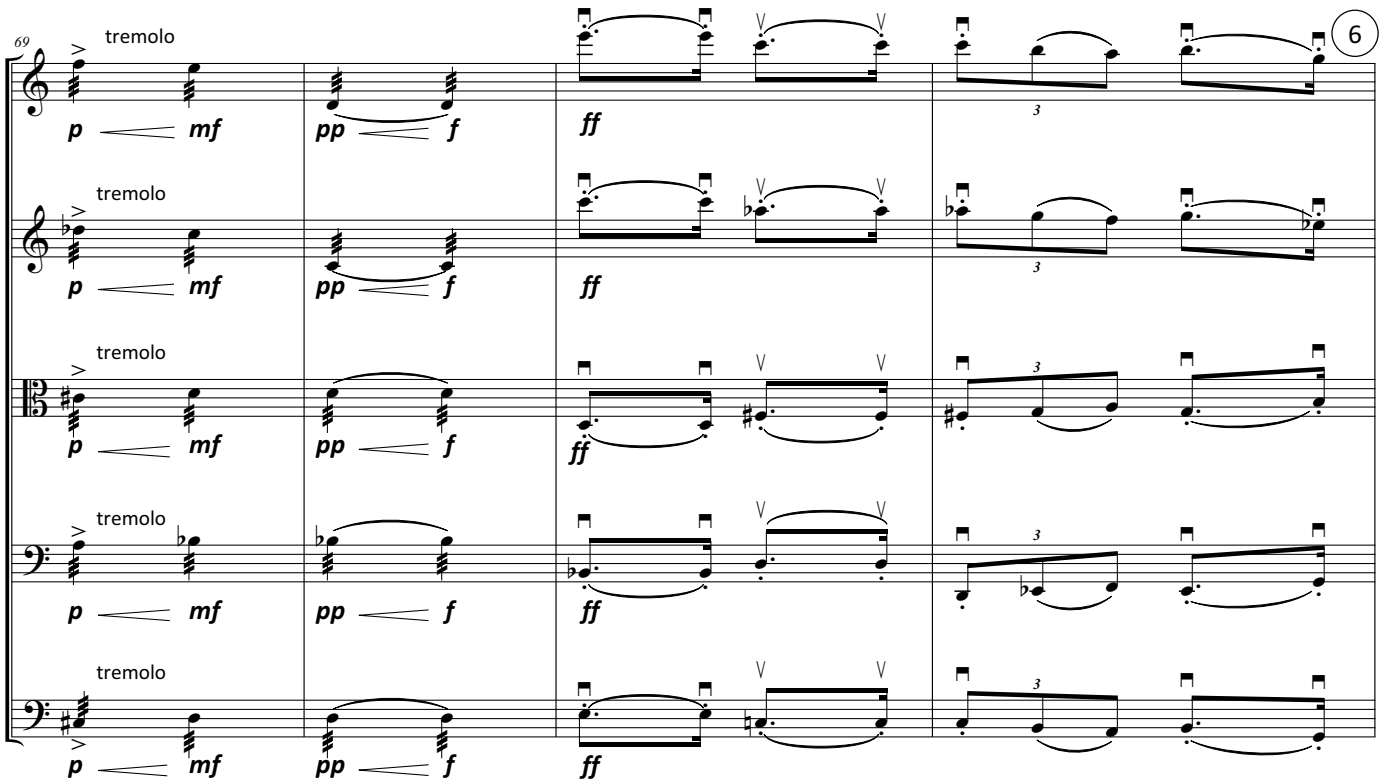

49
Vl.I
Vl. II
Vle.
V.C.
C.B.
p spiccato
pp
pizz.

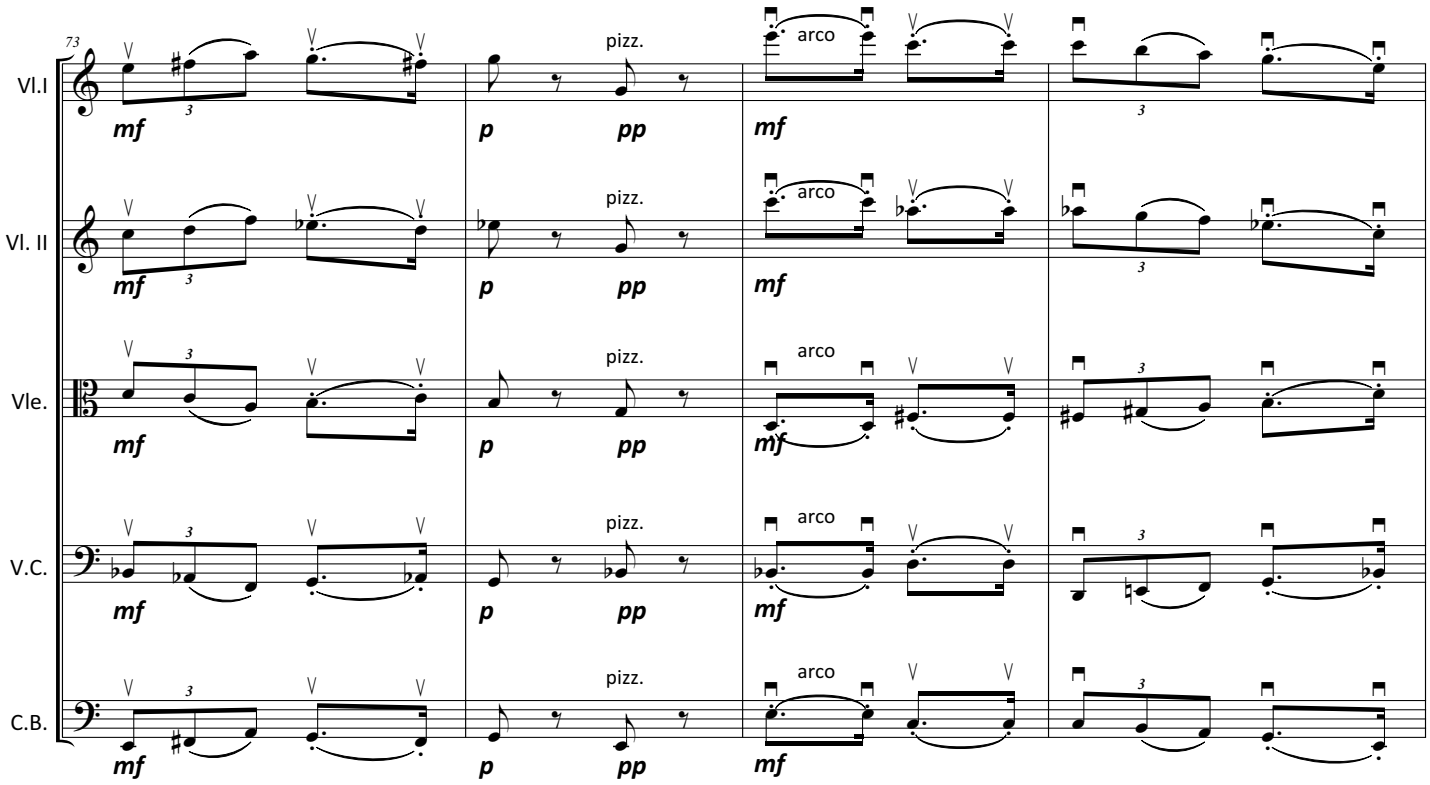

Danse 2
a tempo
53
Rall.
Vl.I
Vl. II
Vle.
V.C.
C.B.
p sempre spiccato
pp
arco
f
pizz.

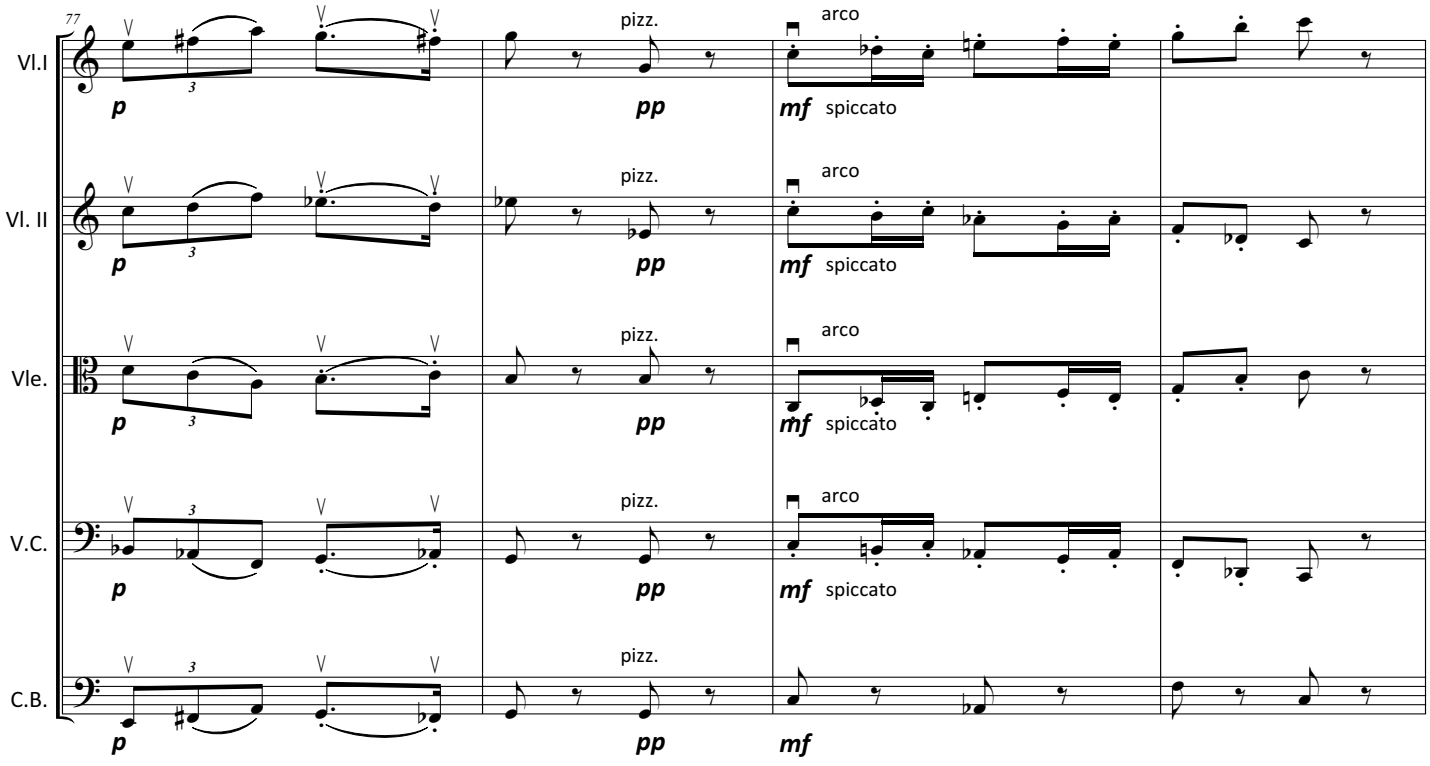

8va
57
5
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
mf

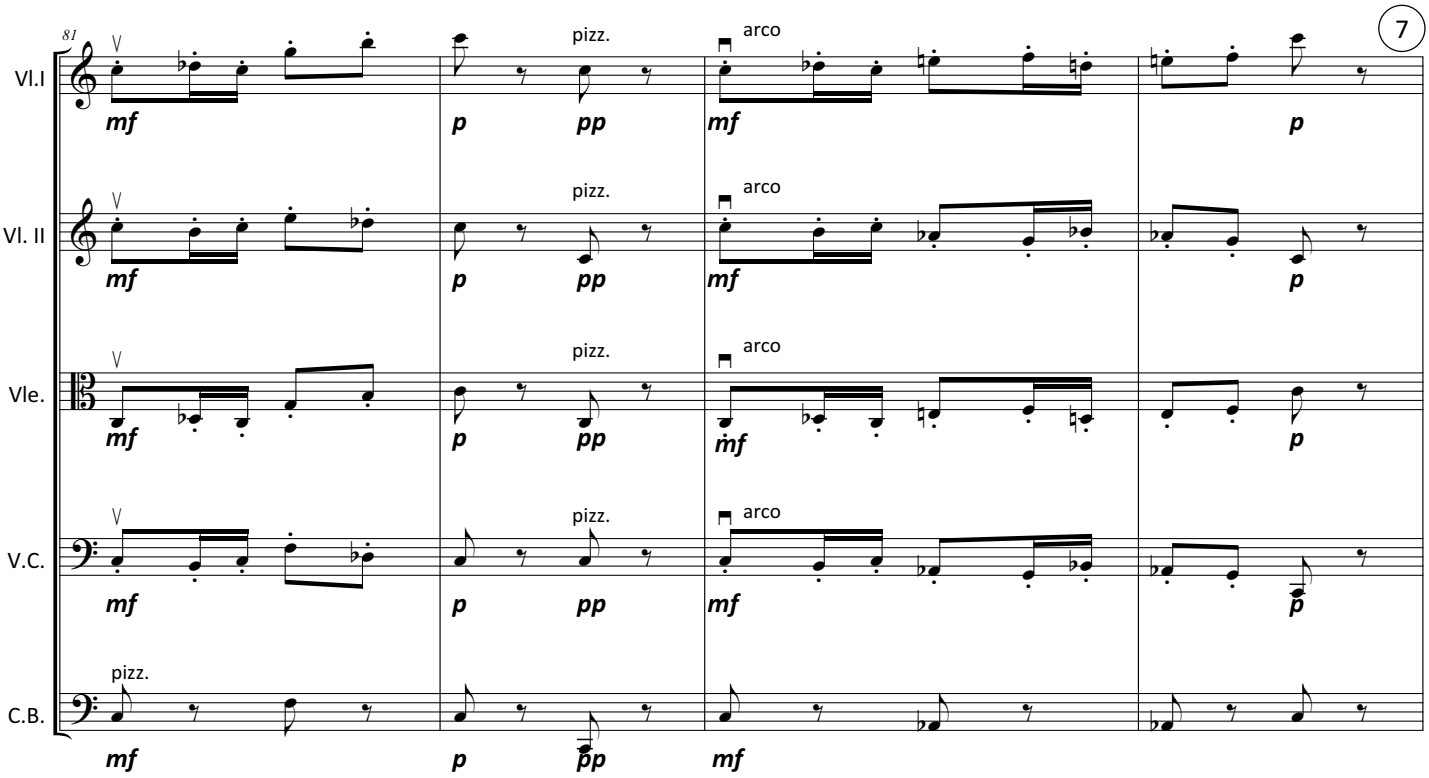

61
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
f
pizz.
arco

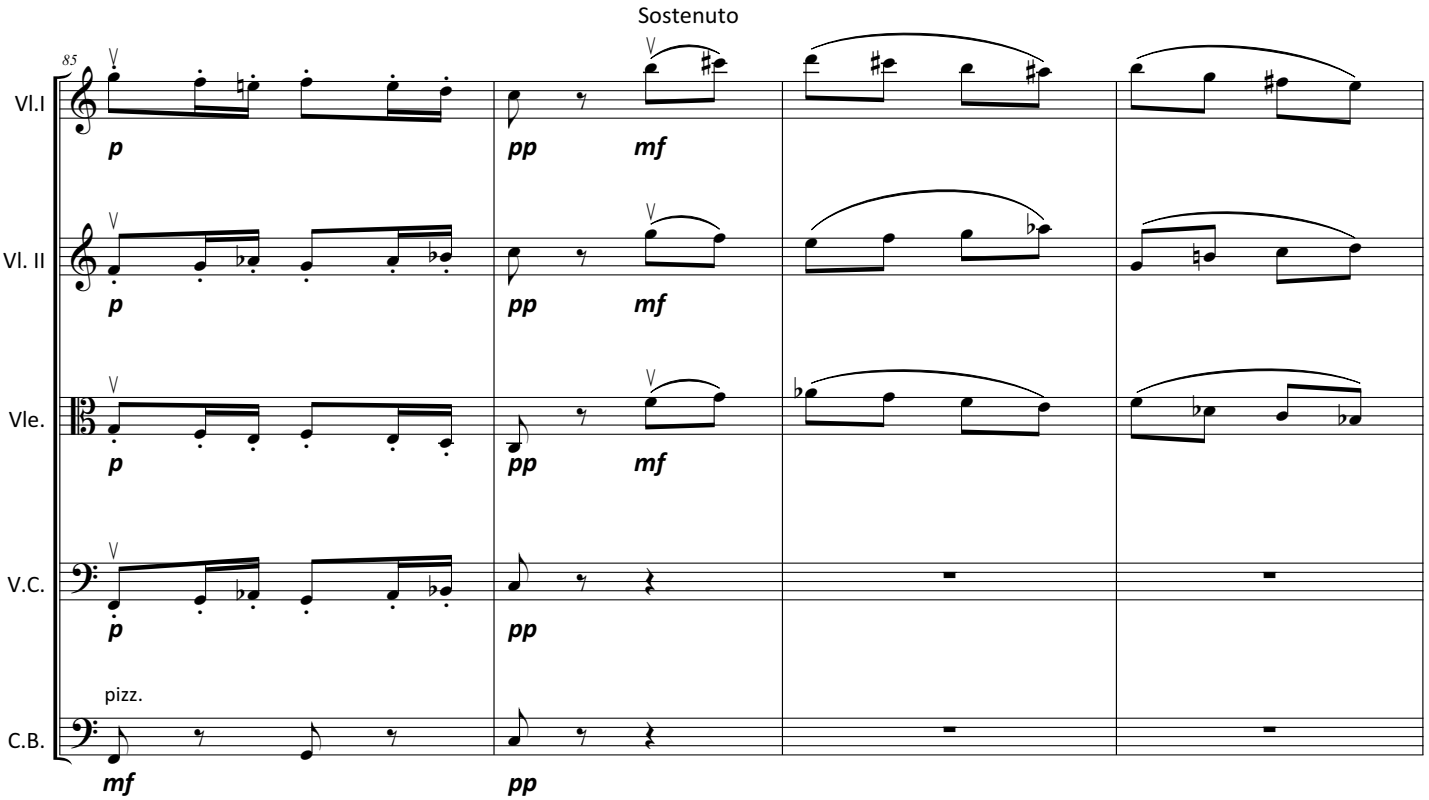

65
Vl.I
Vl. II
Vle.
V.C.
C.B.
tremolo
p
mf
pp
f
ff

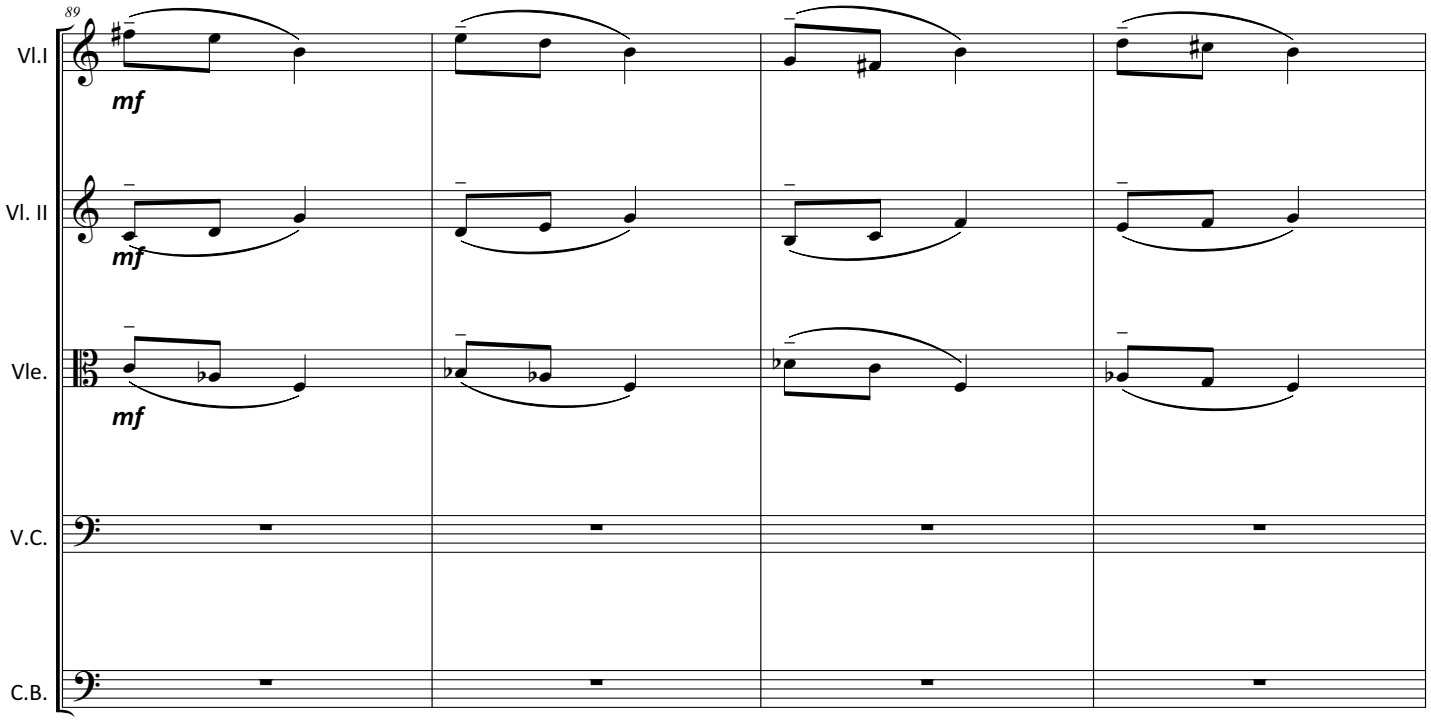

69
6
Vl.I
Vl. II
Vle.
V.C.
C.B.
tremolo
p
mf
pp
f
ff
3

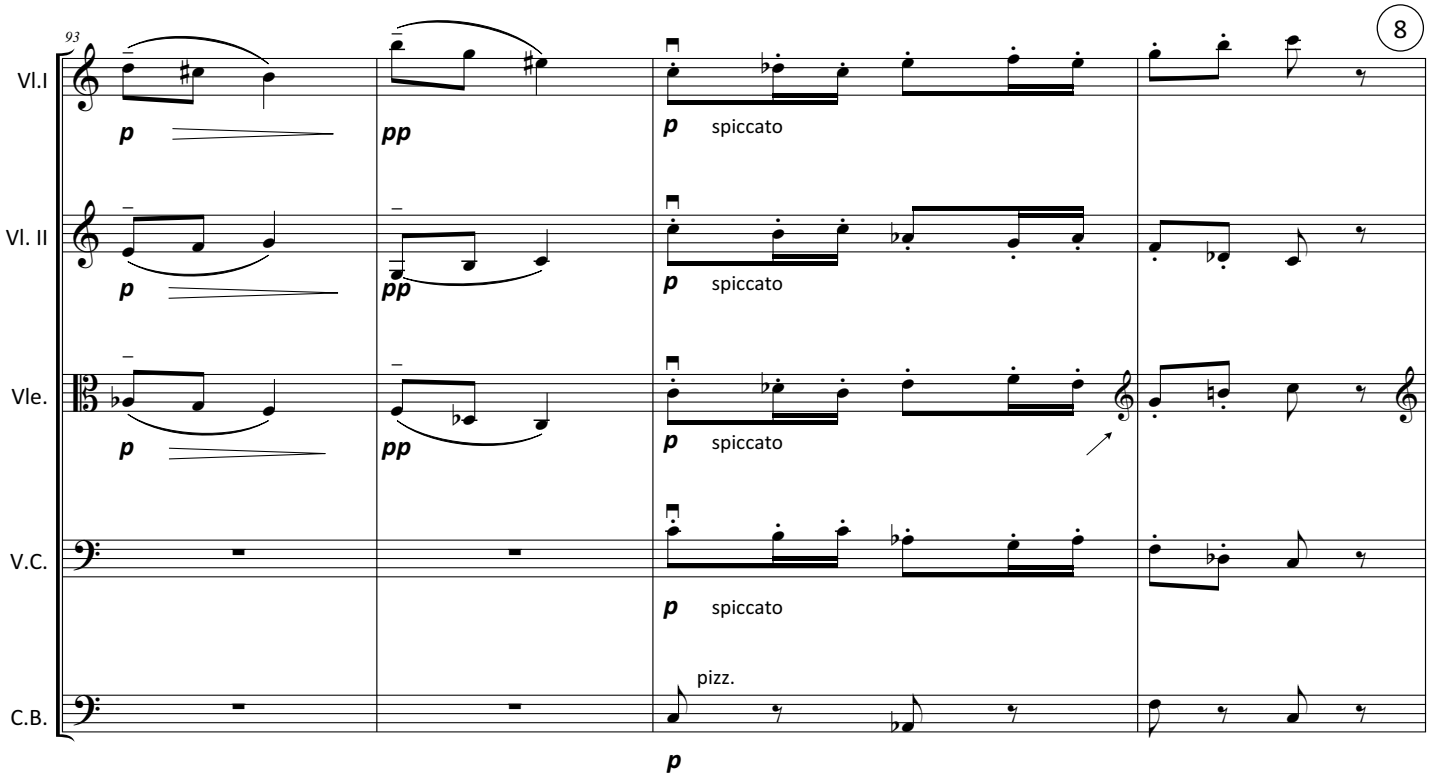

73
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
pizz.
arco

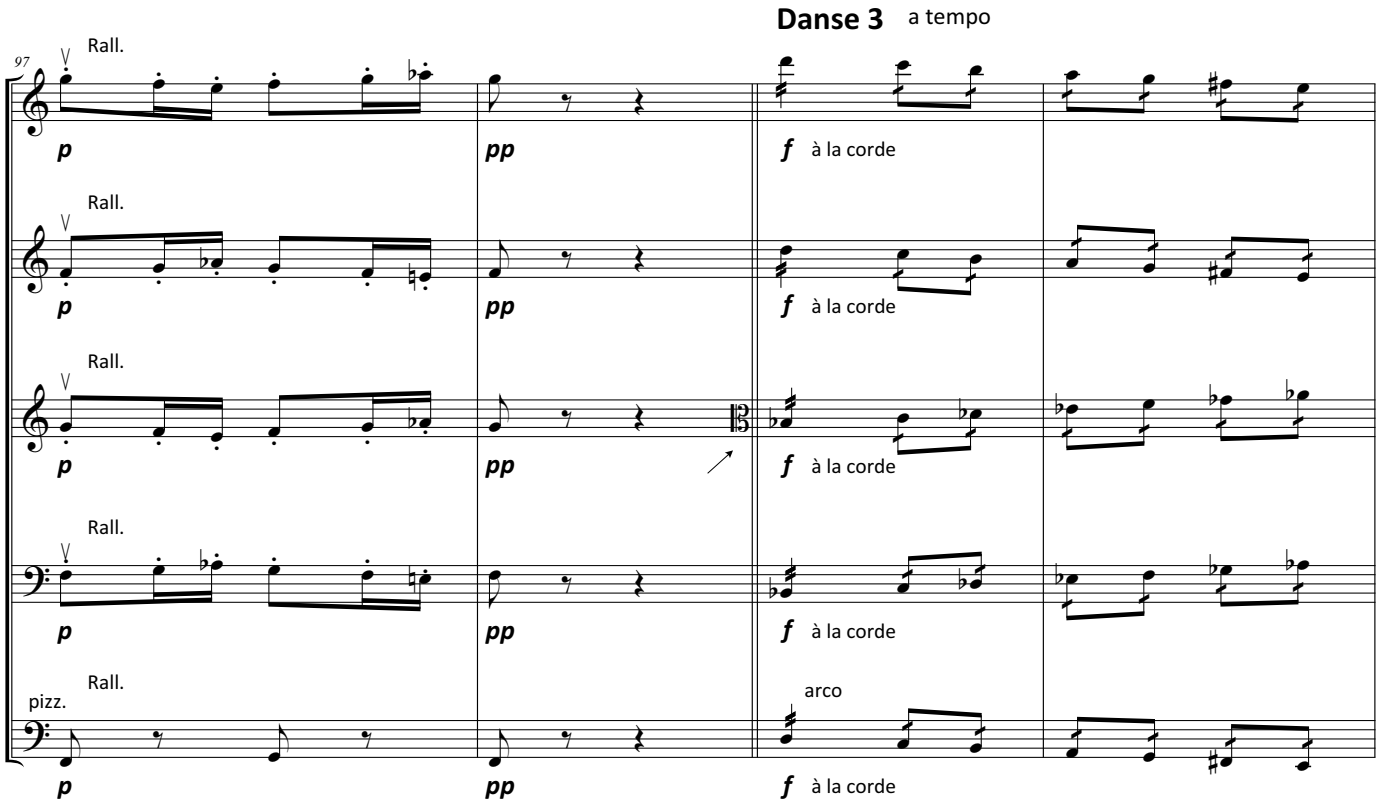

77
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp
mf
pizz.
arco
spiccato

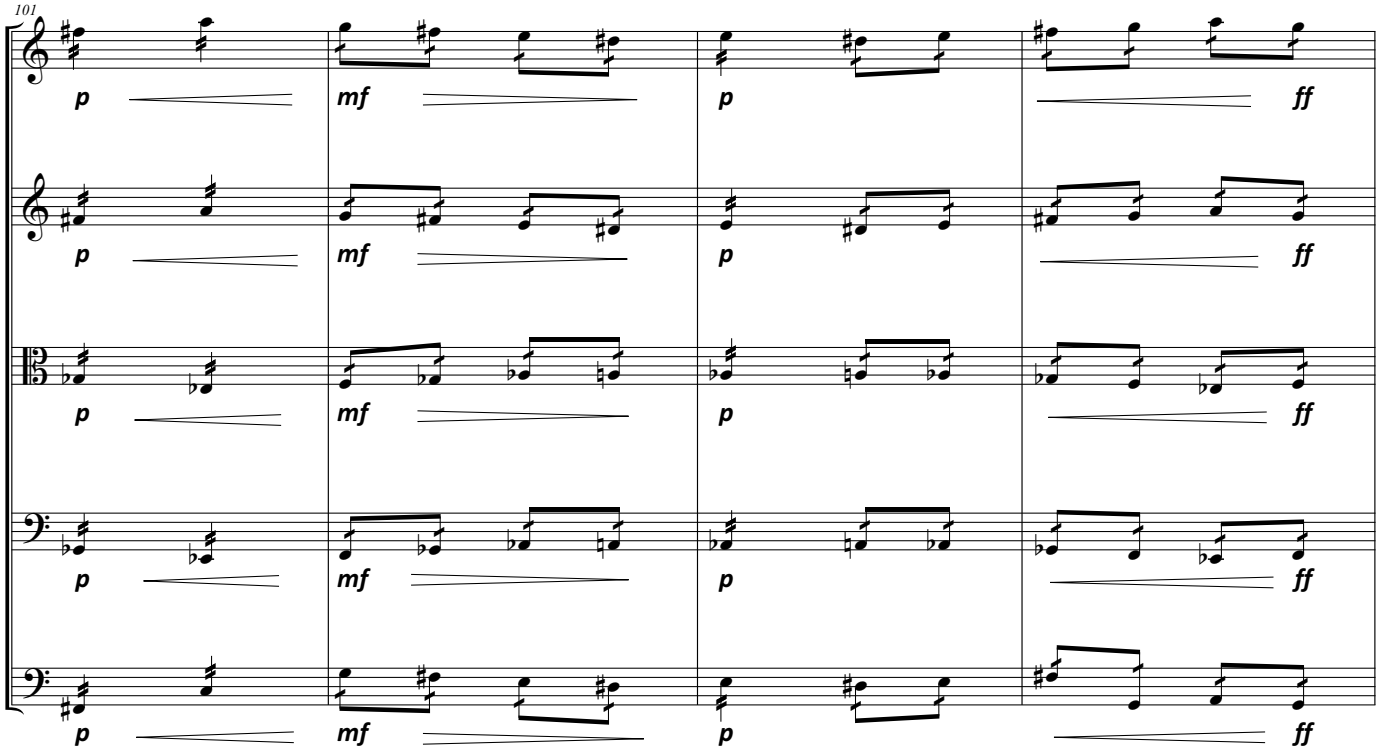

81
7
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
arco
mf
p
pp

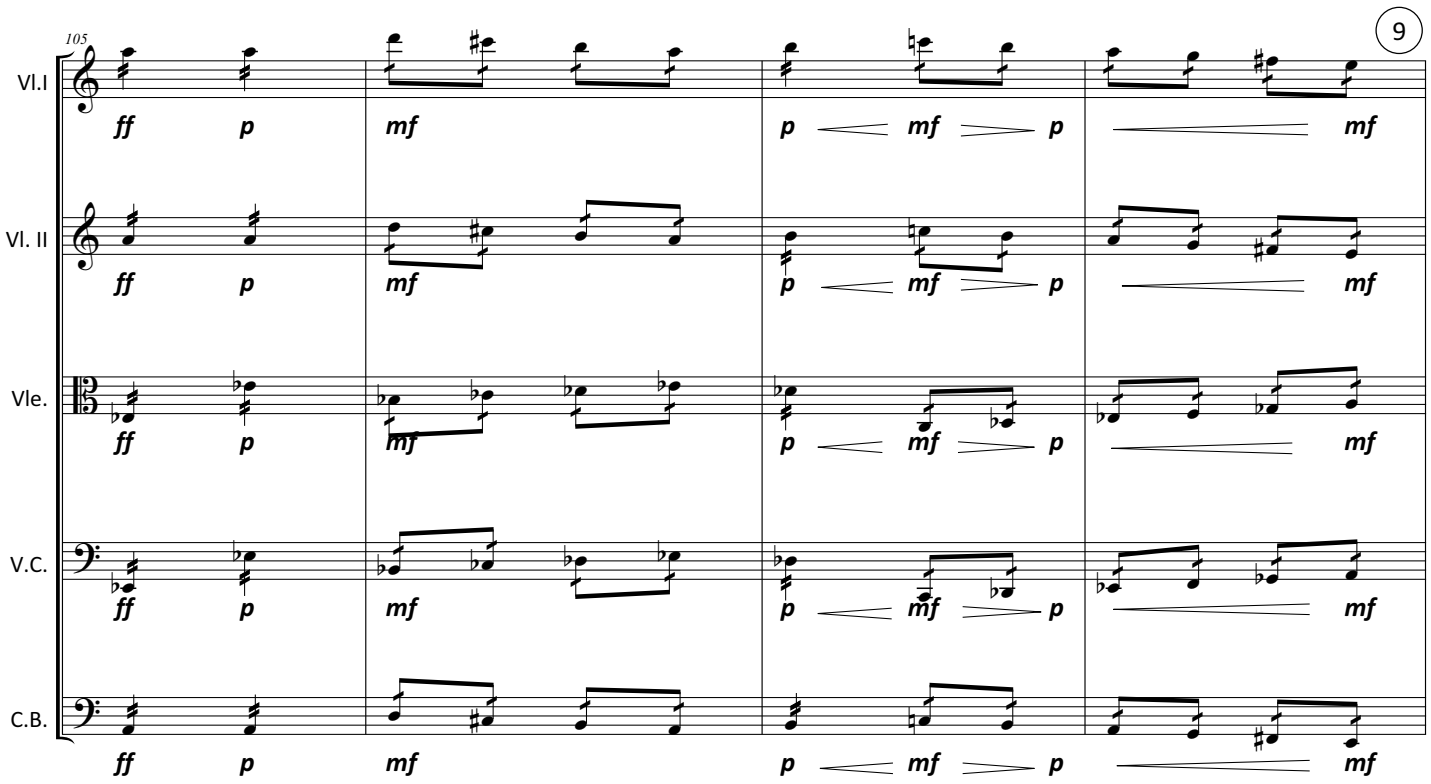

85
Sostenuto
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
p
pp
mf

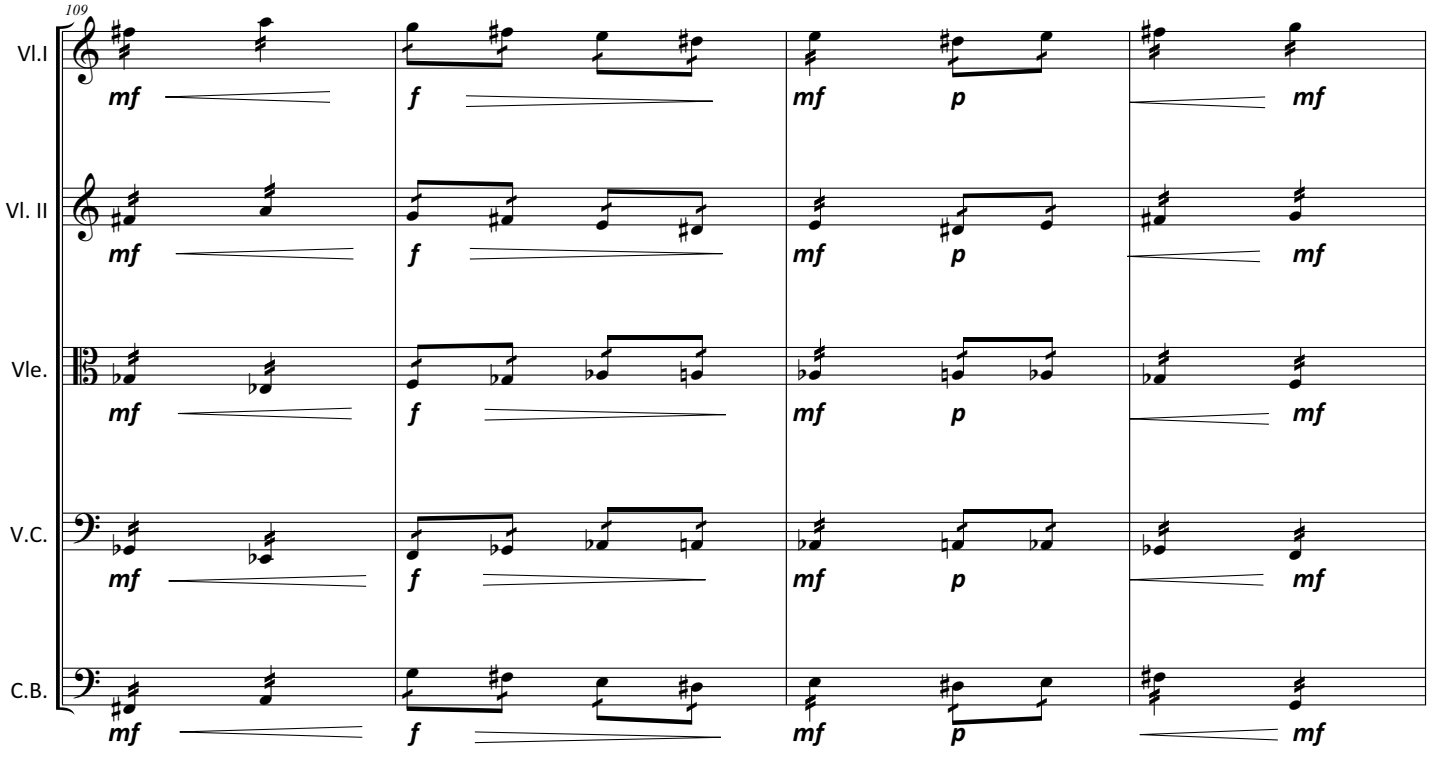

89
Vl.I
mf
Vl. II
mf
Vle.
mf
V.C.
C.B.

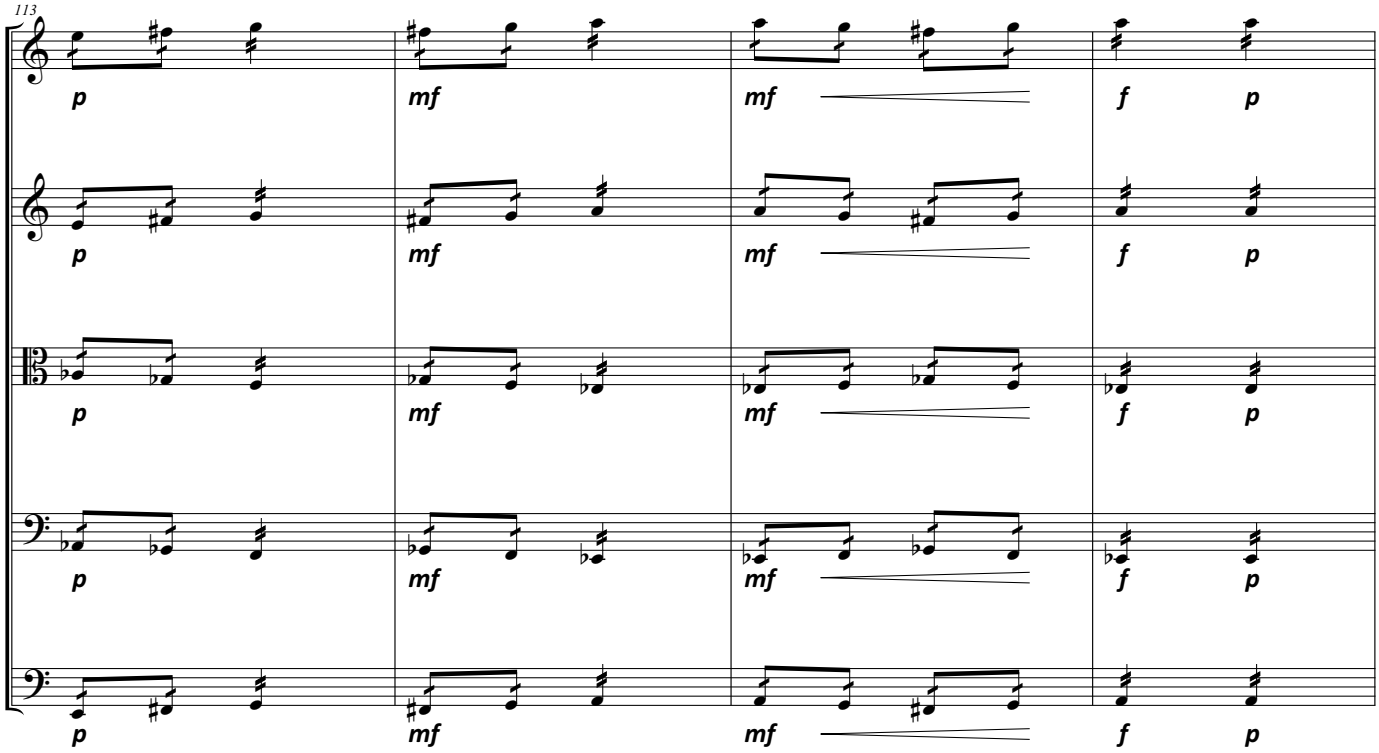

93
8
Vl.I
p
pp
p spiccato
Vl. II
p
pp
p spiccato
Vle.
p
pp
p spiccato
V.C.
p spiccato
C.B.
pizz.
p

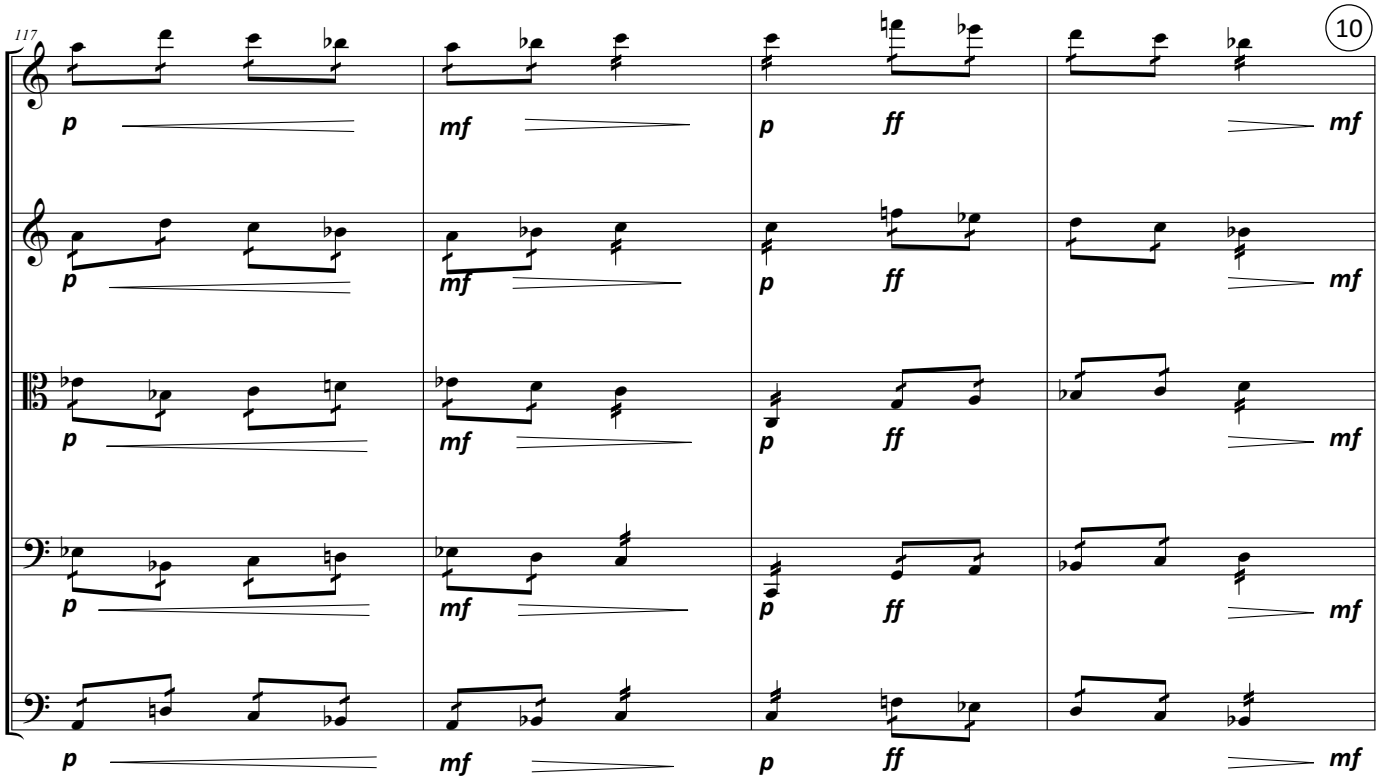

Danse 3
a tempo
97
Rall.
Vl.I
Vl. II
Vle.
V.C.
C.B.
pizz.
arco
p
pp
f
à la corde

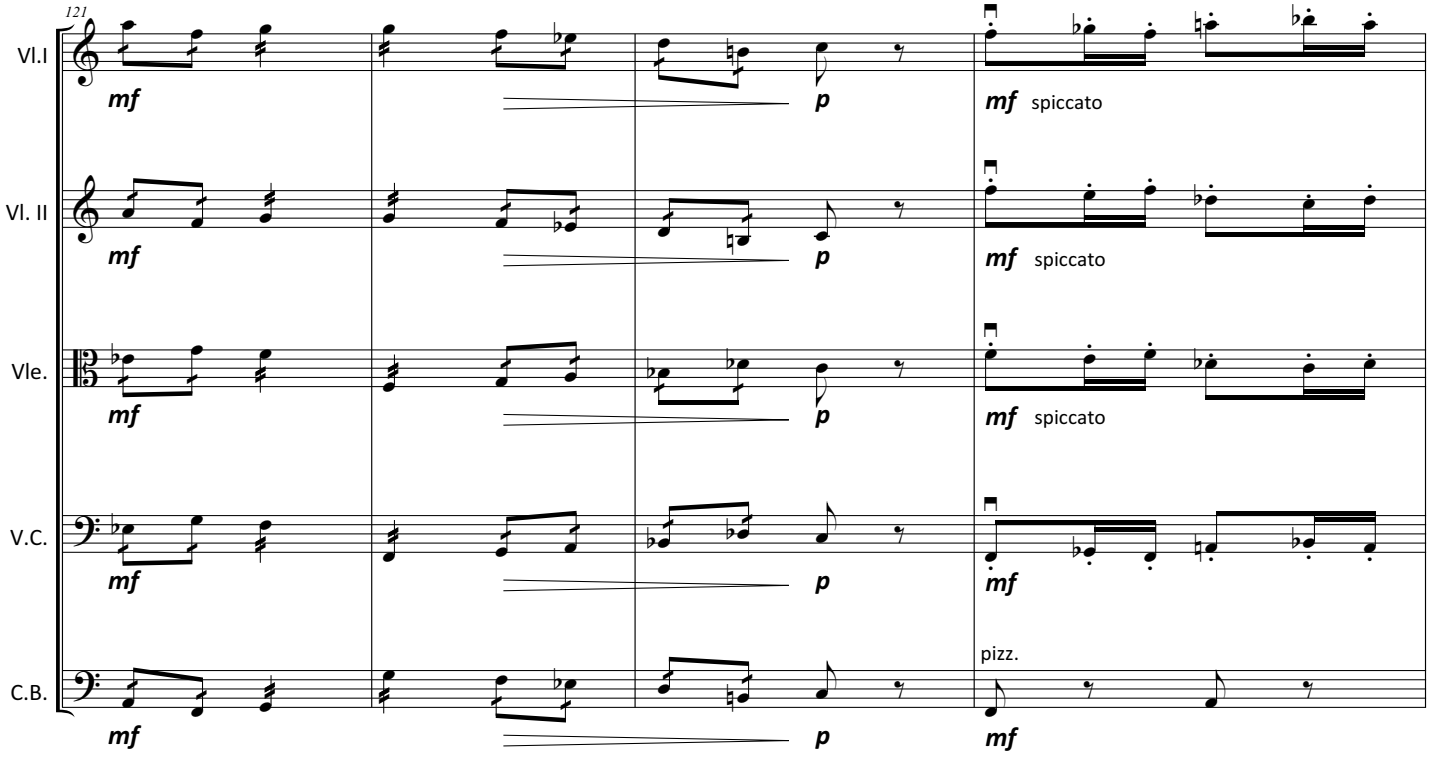

101
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
ff

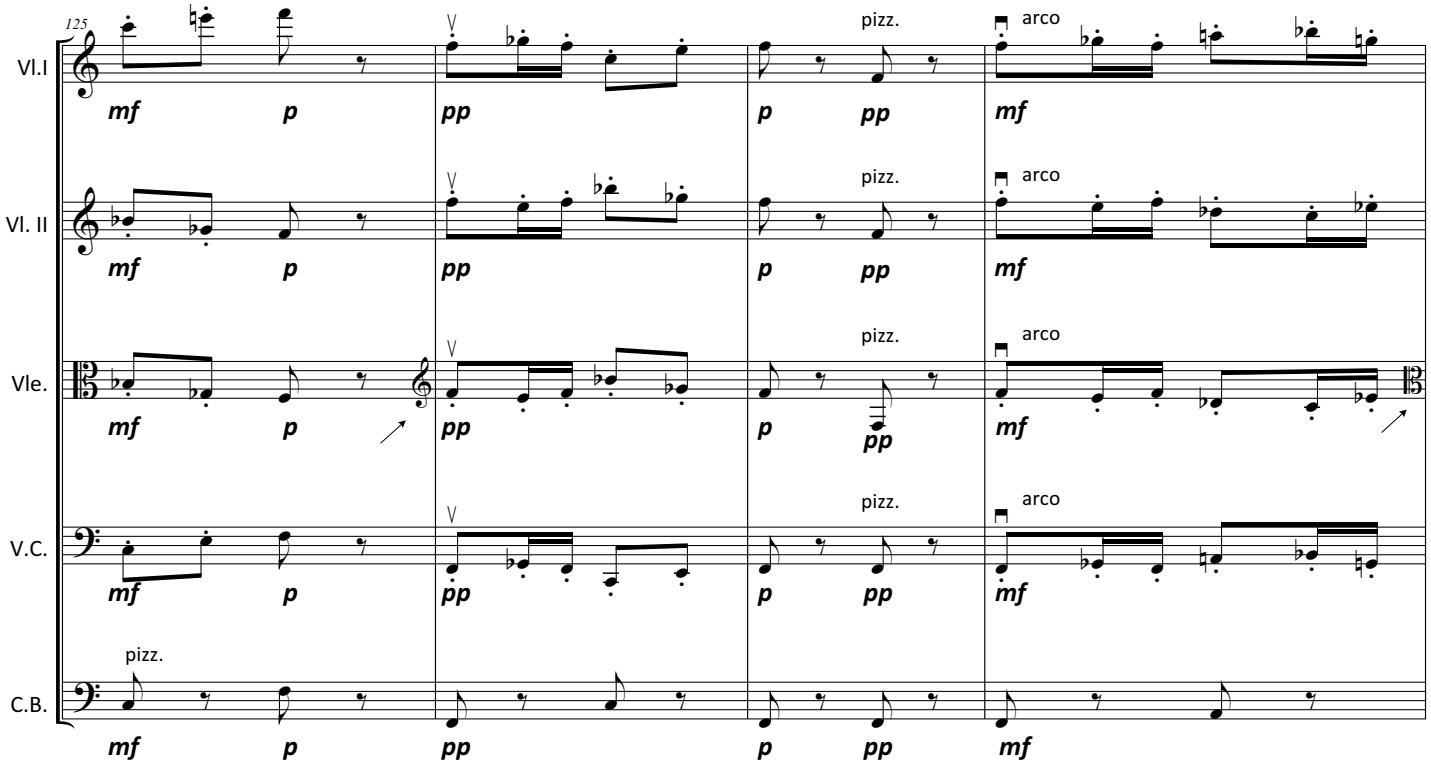

105
9
Vl.I
Vl. II
Vle.
V.C.
C.B.
ff p mf p mf p mf

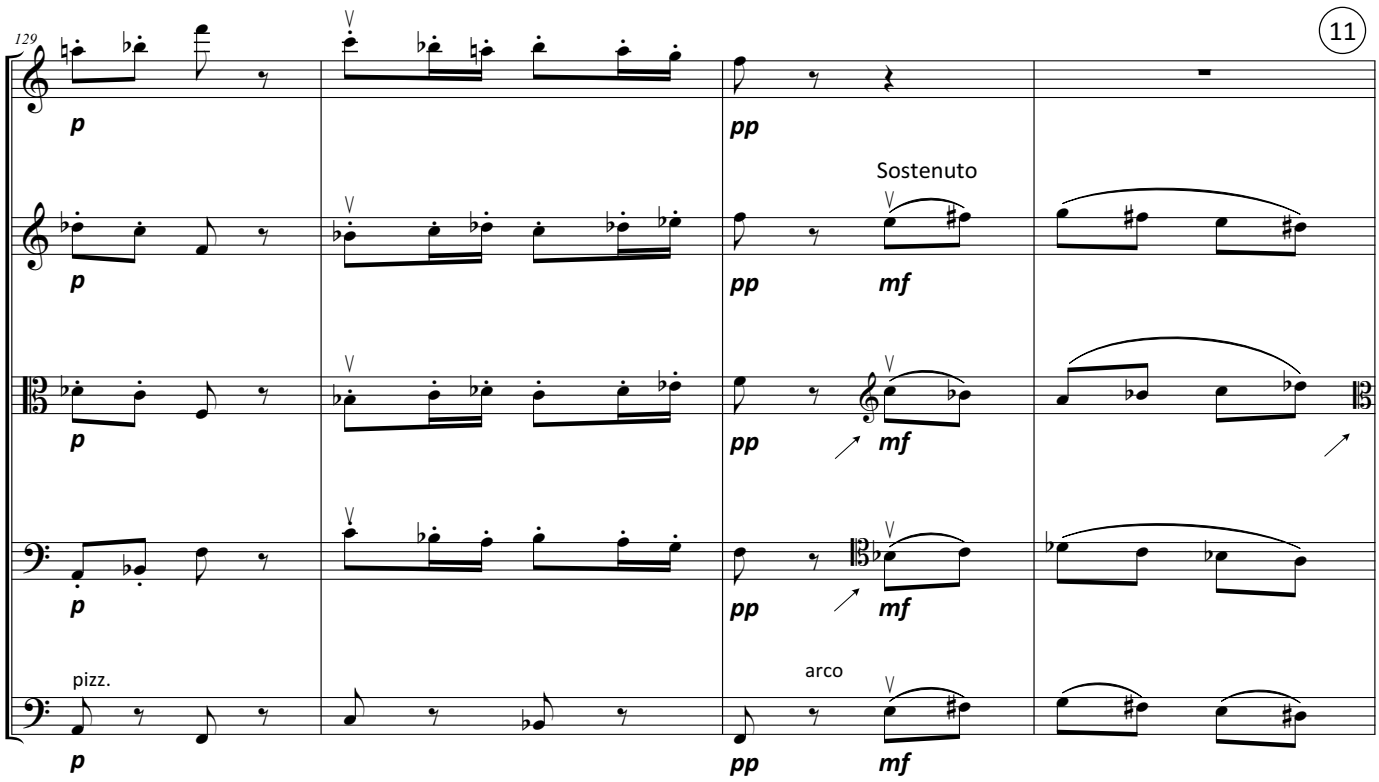

109
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf f mf p mf

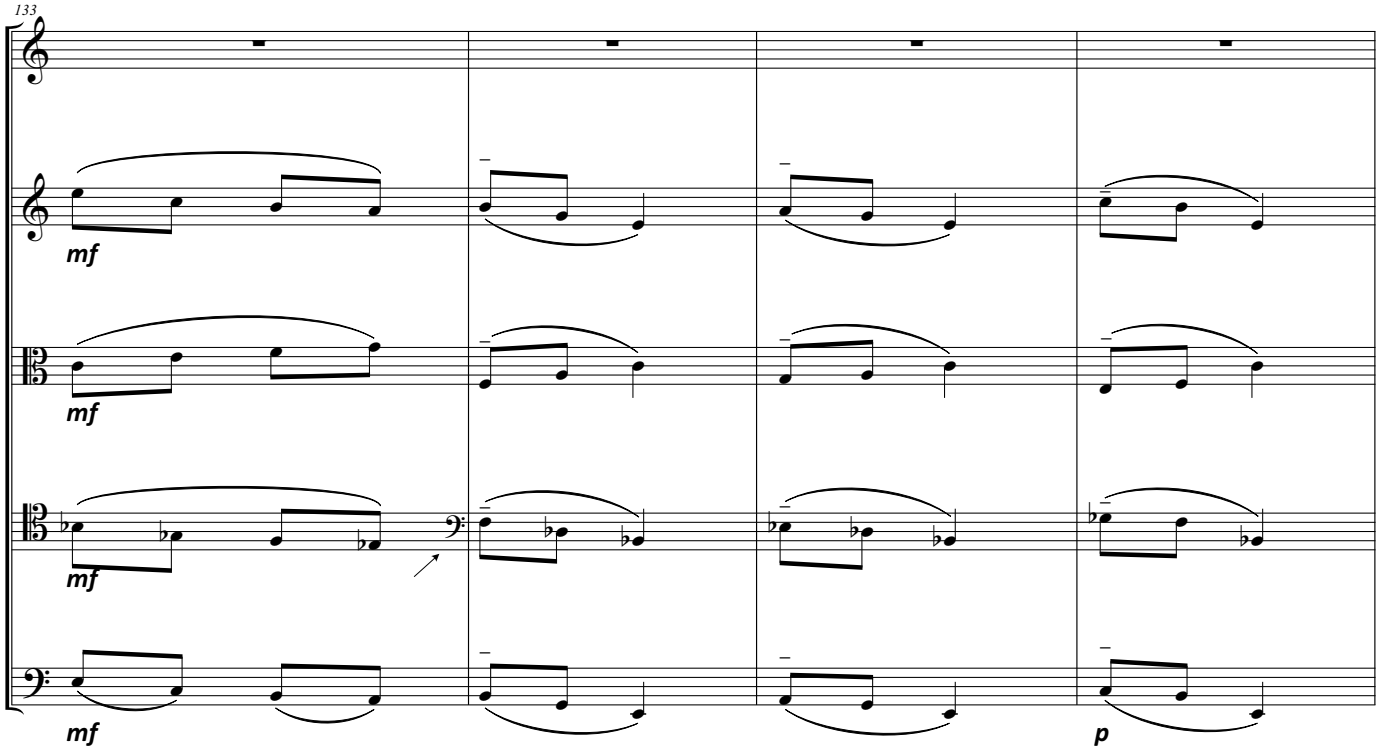

113
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
mf
f
p

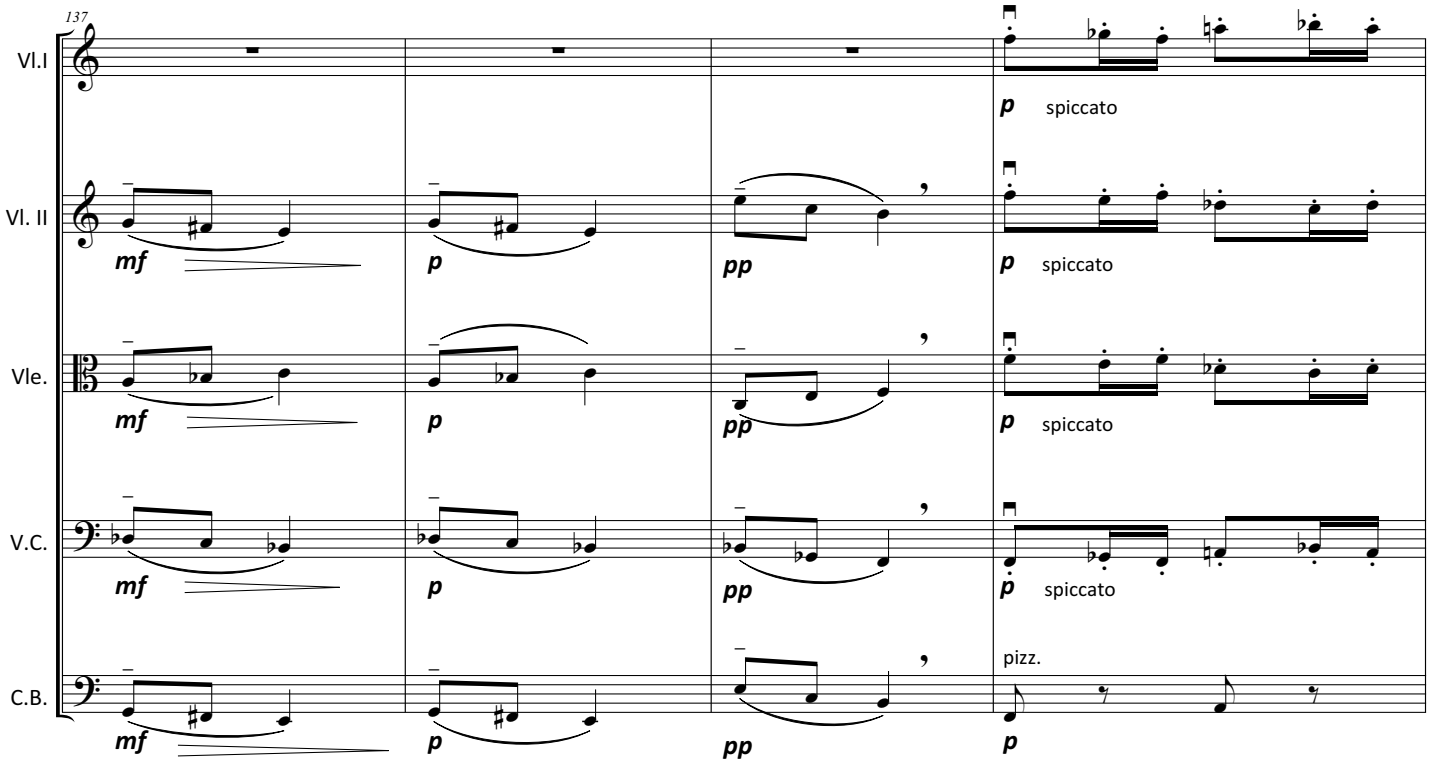

117
10
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
mf
p
ff
mf

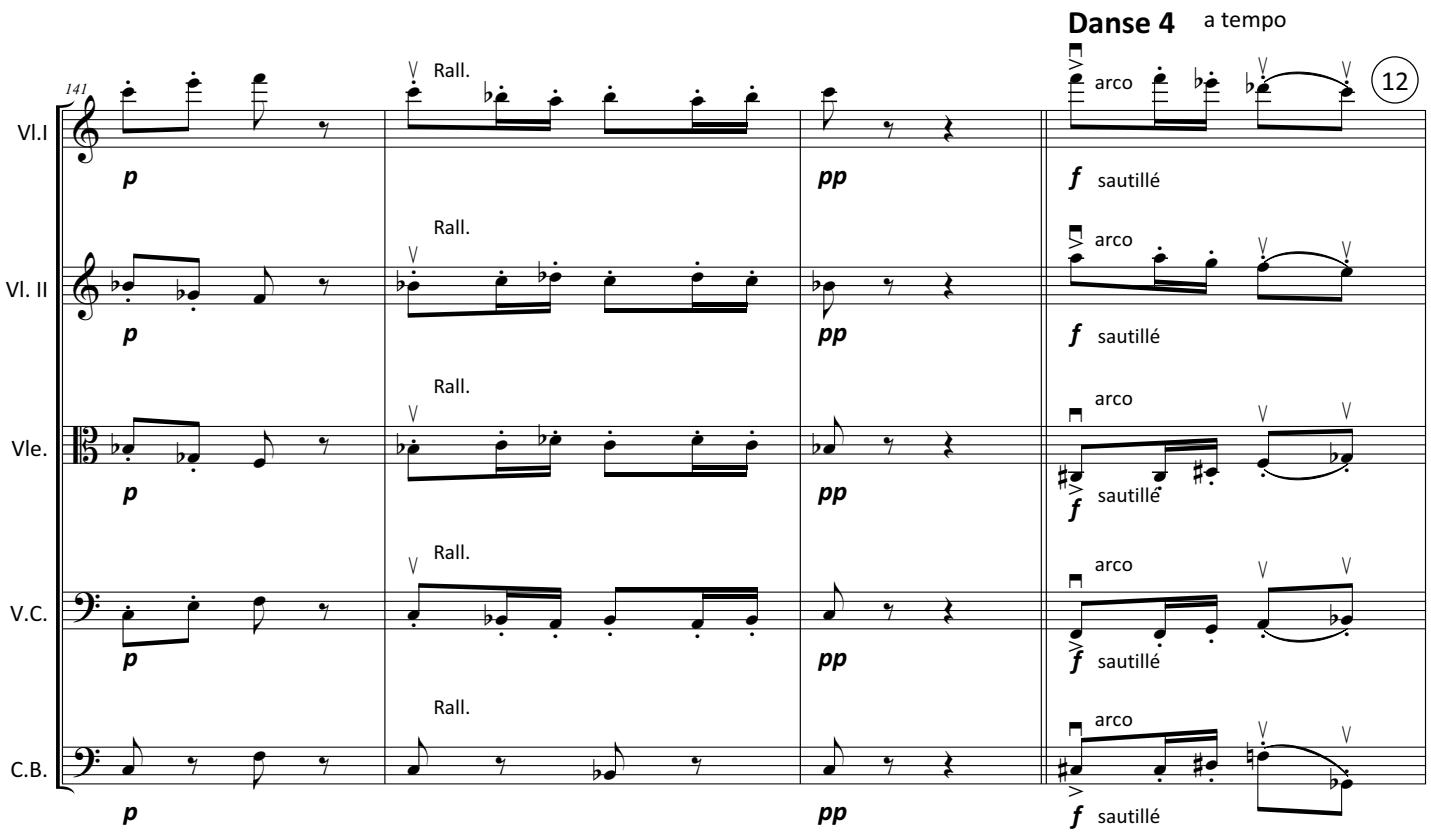

121
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
mf spiccato
pizz.

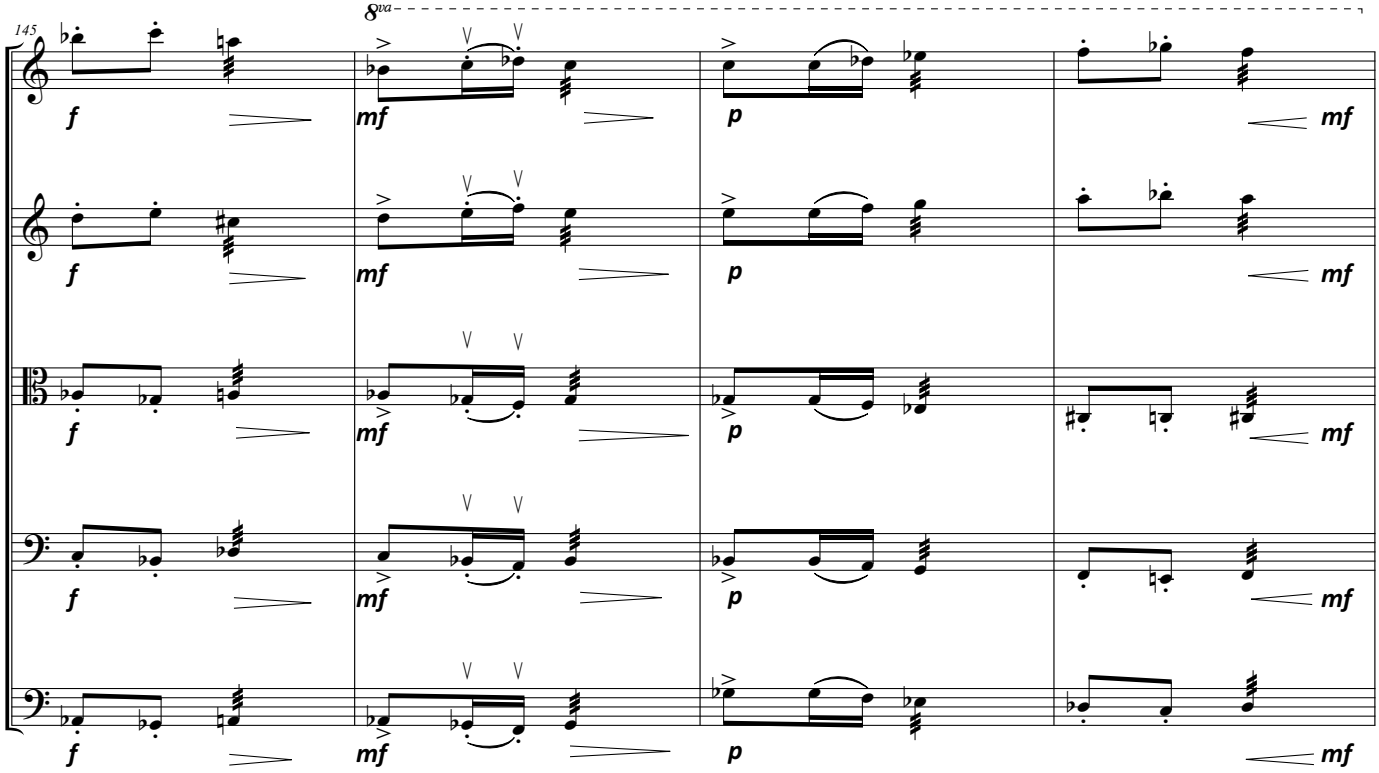

125
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
pizz.
arco

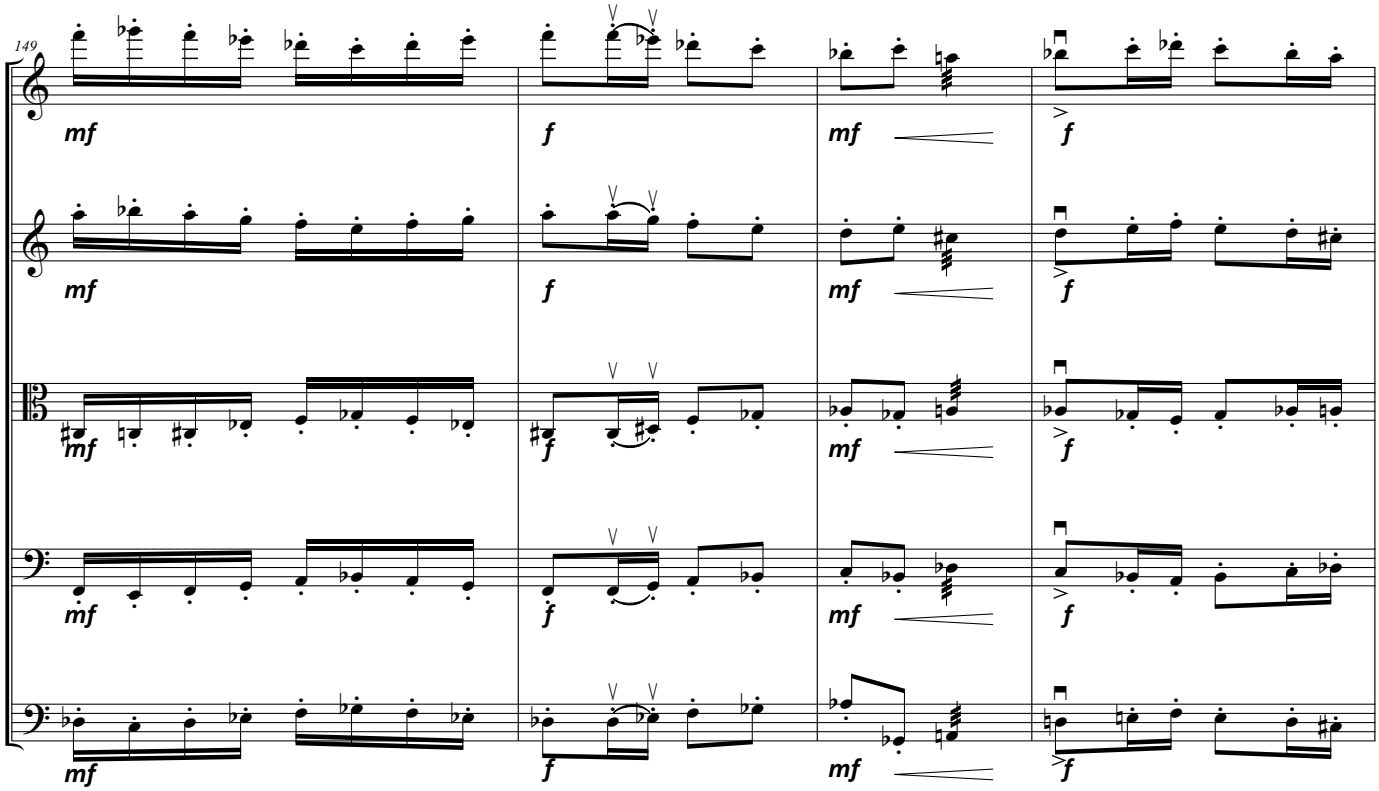

129
11
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp
Sostenuto
mf
pizz.
arco

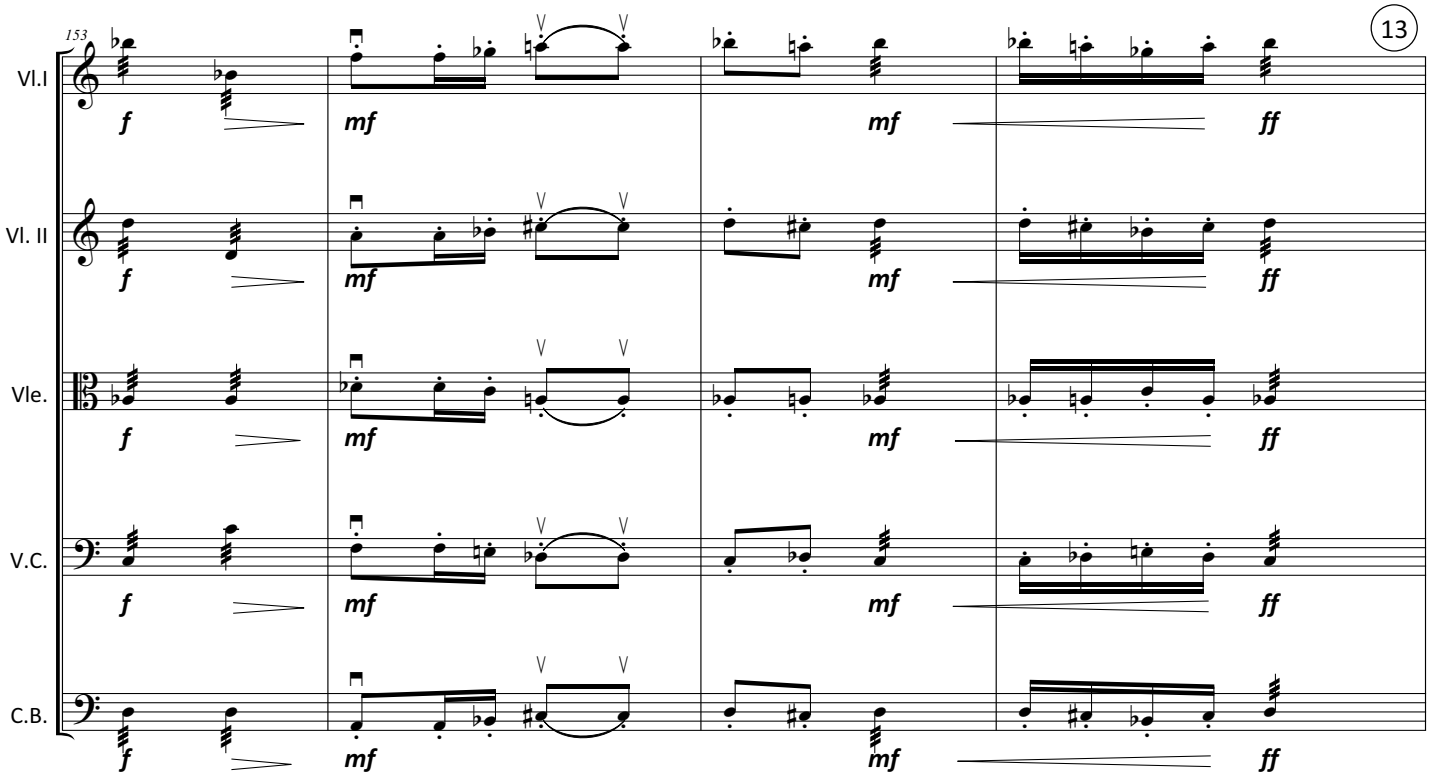

133
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p

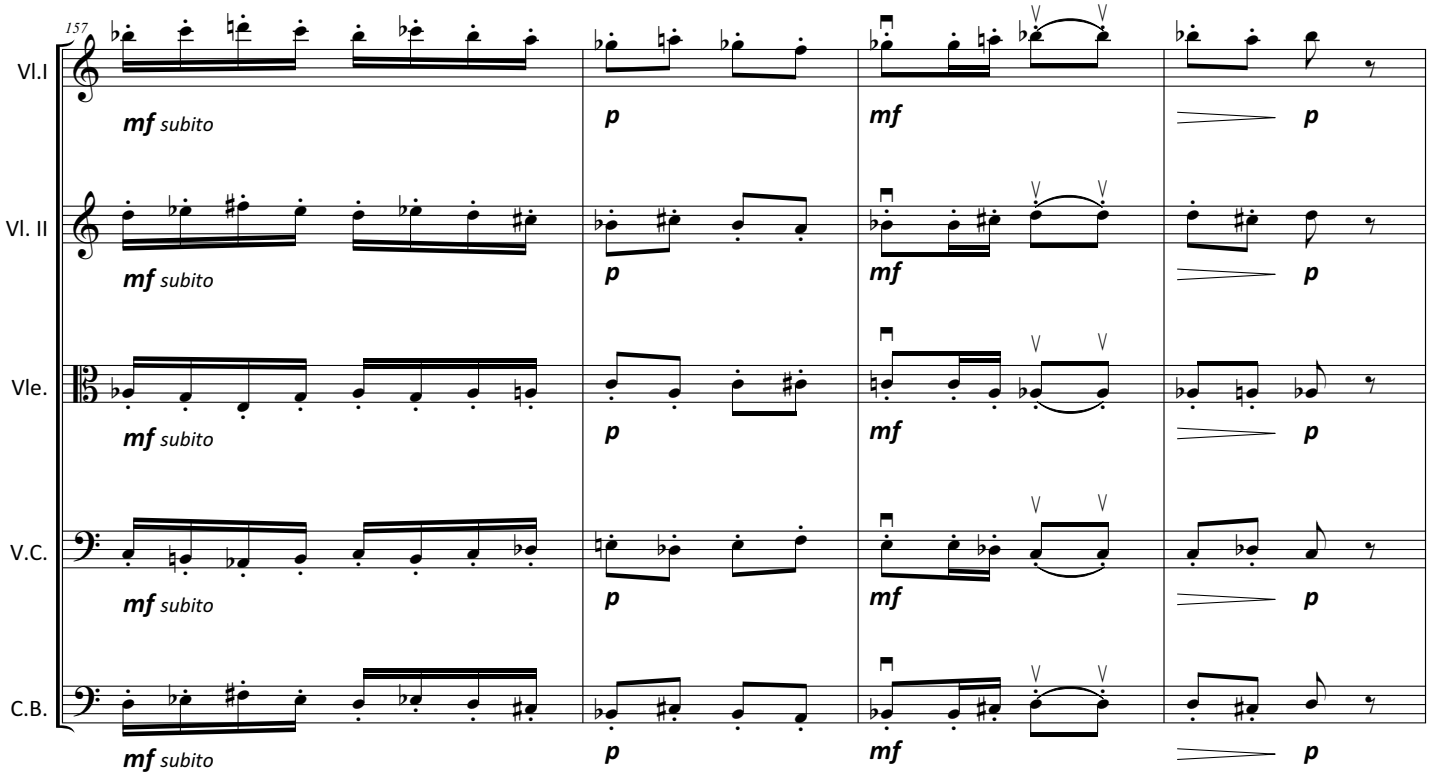

137
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
spiccato
pizz.

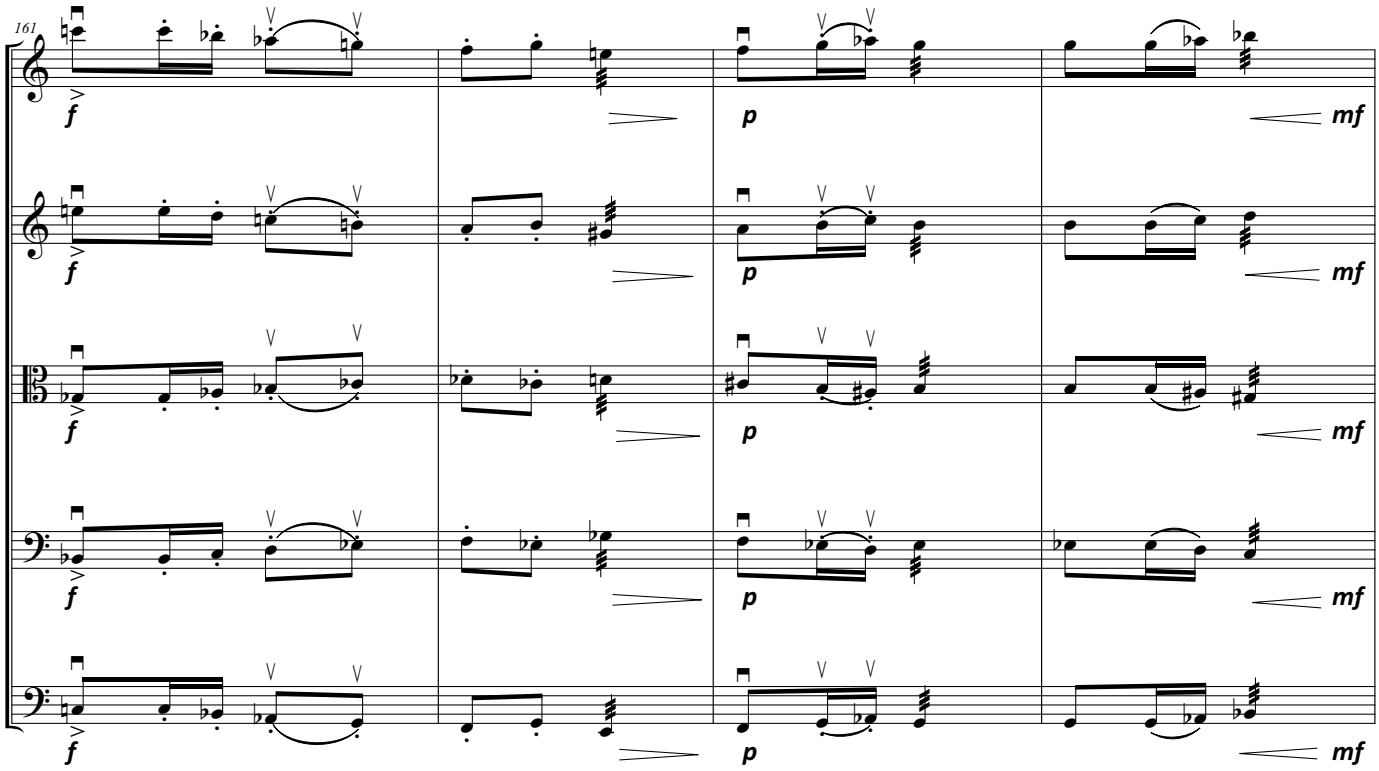

Danse 4
a tempo
141
Rall.
arco
sautillé
12
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp
f

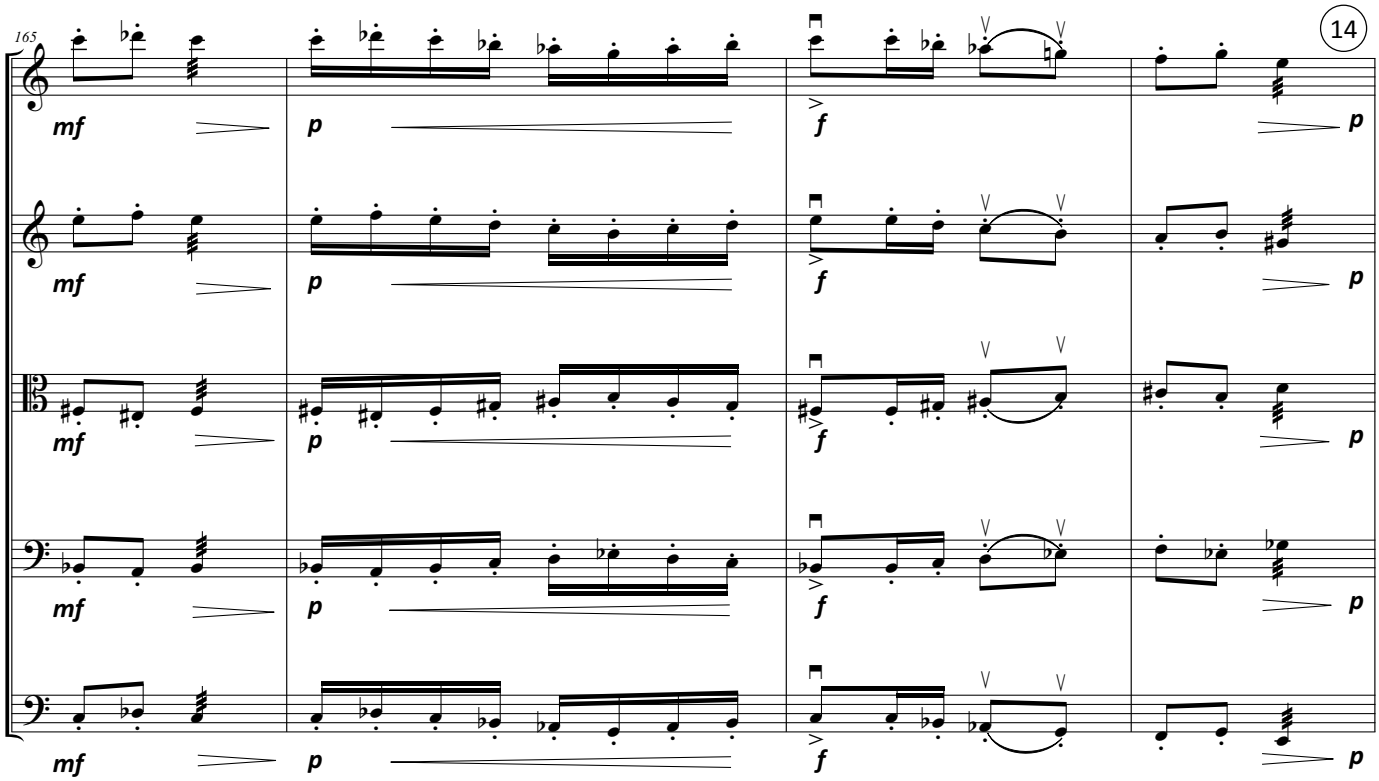

145
8va
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
mf
p
mf

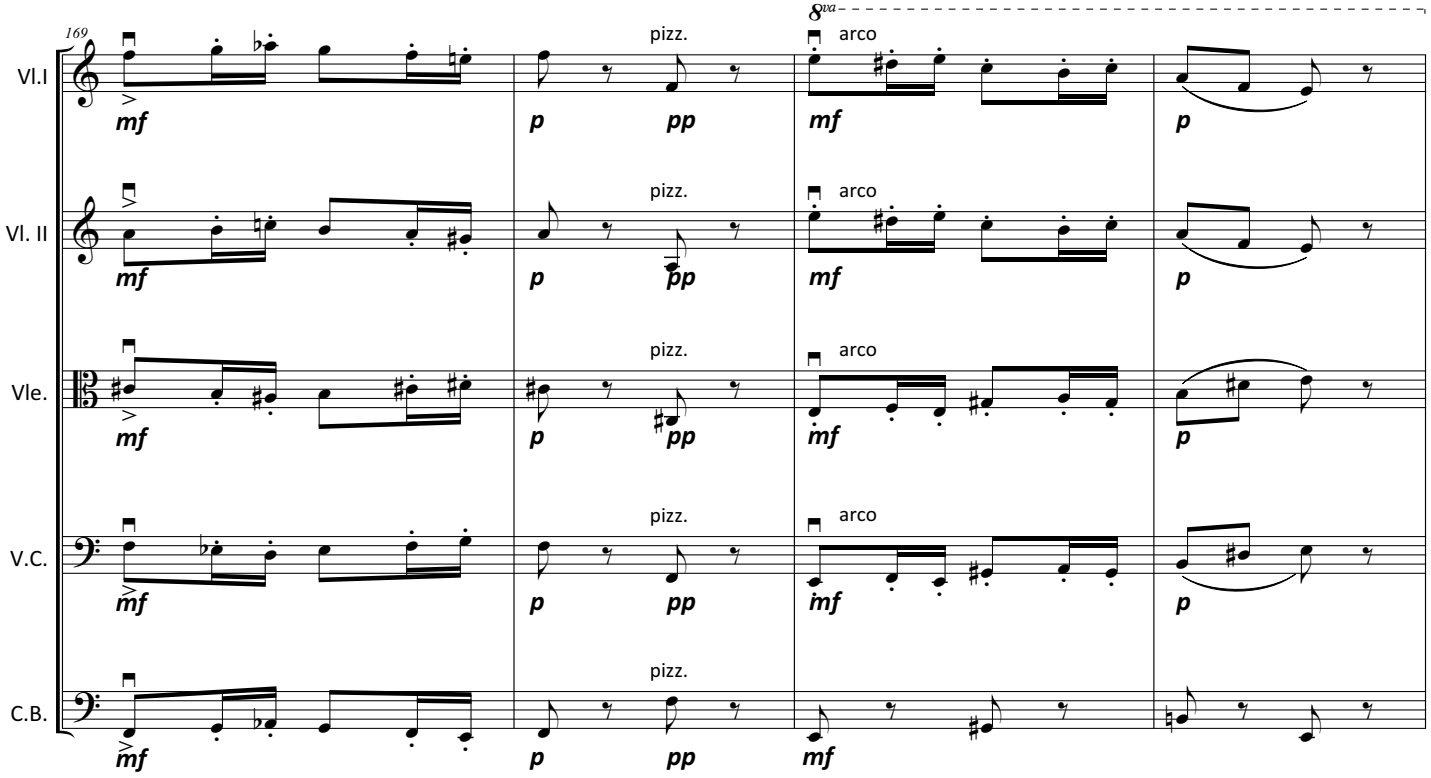

149
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
f
mf
f

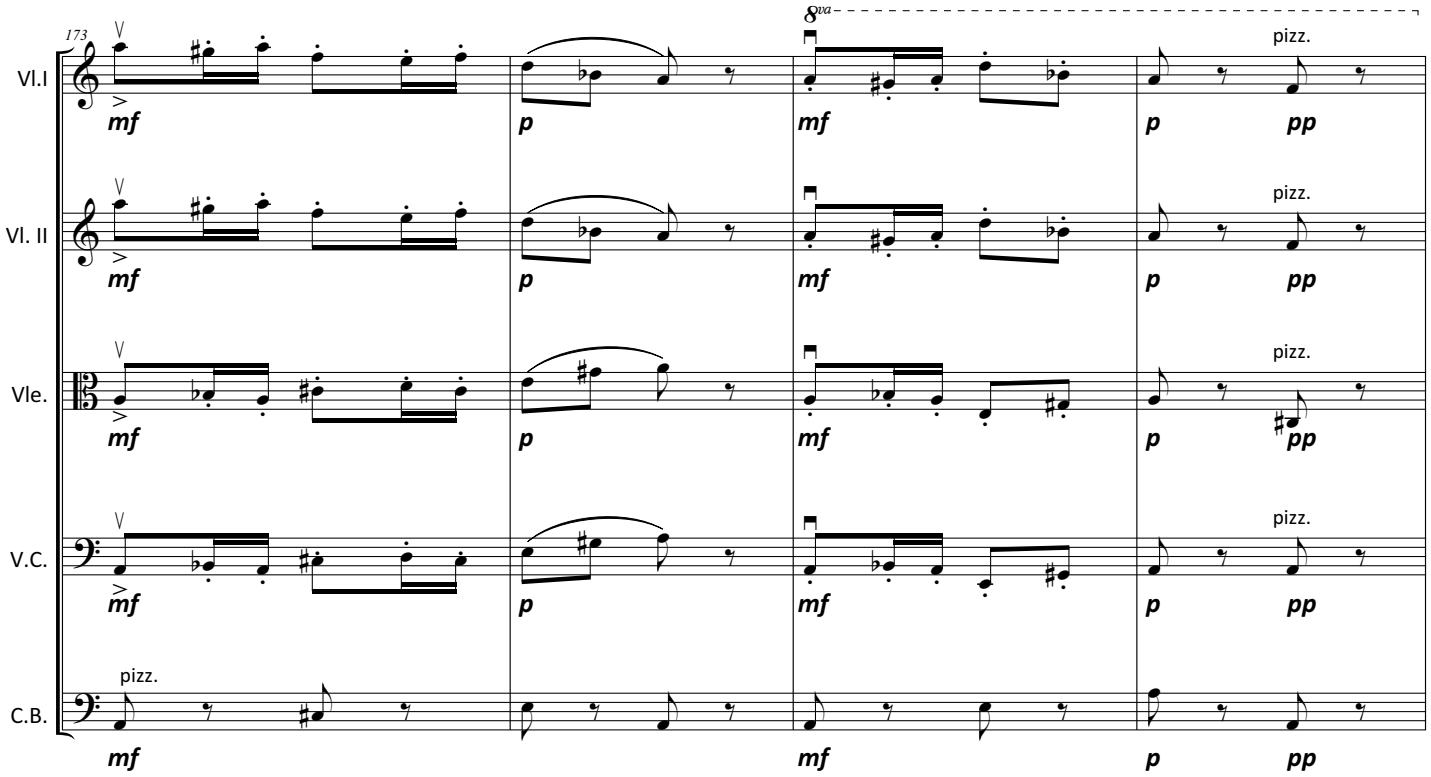

153
13
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
mf
mf
ff

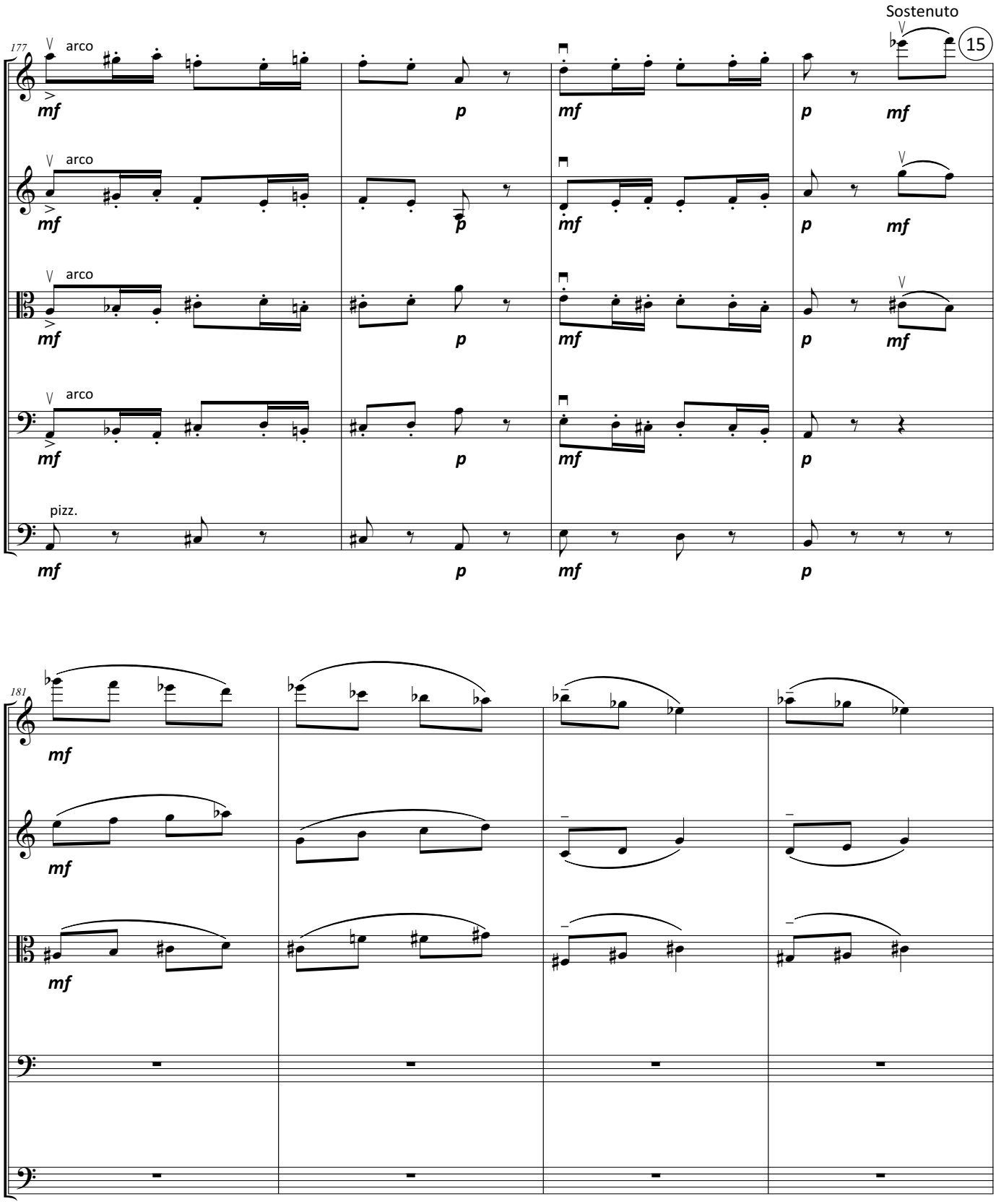

157
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf subito
p
mf
p

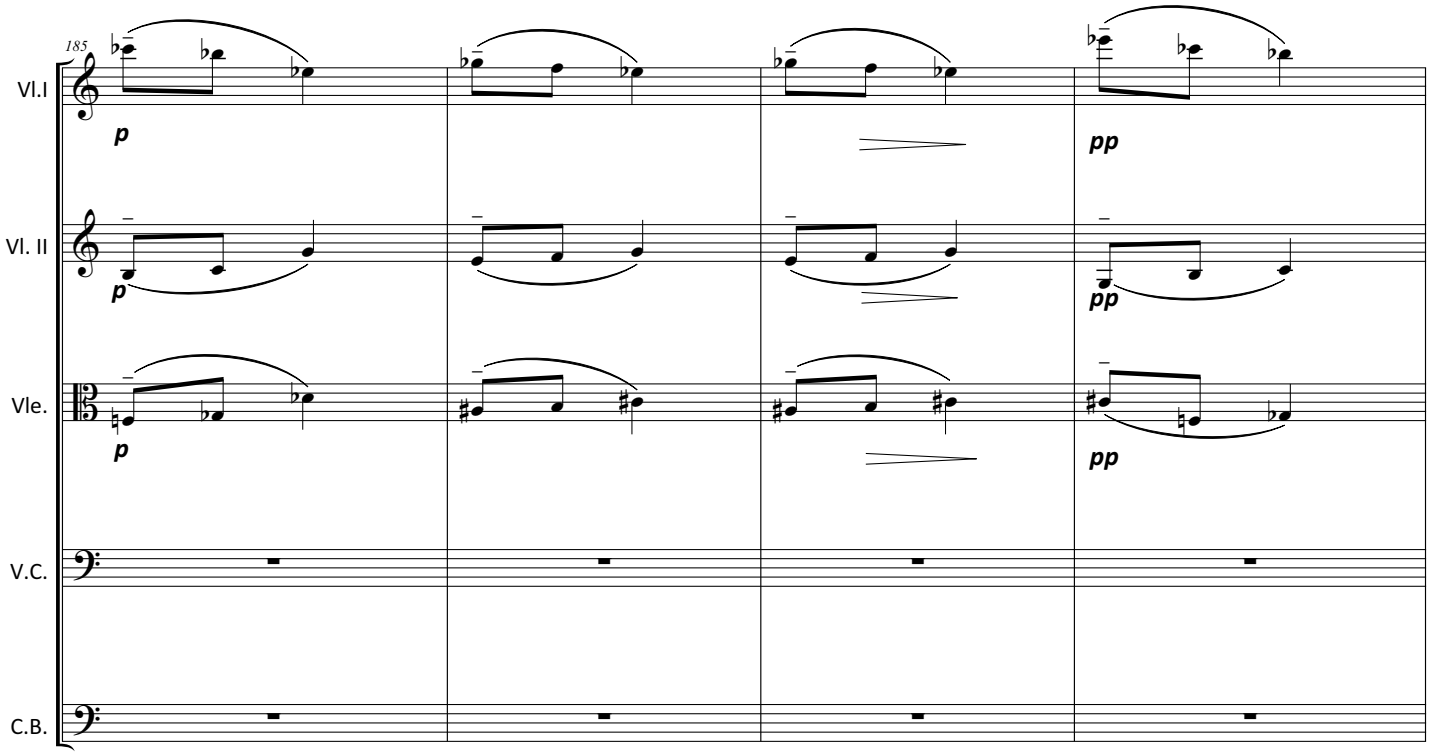

161
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
p
mf

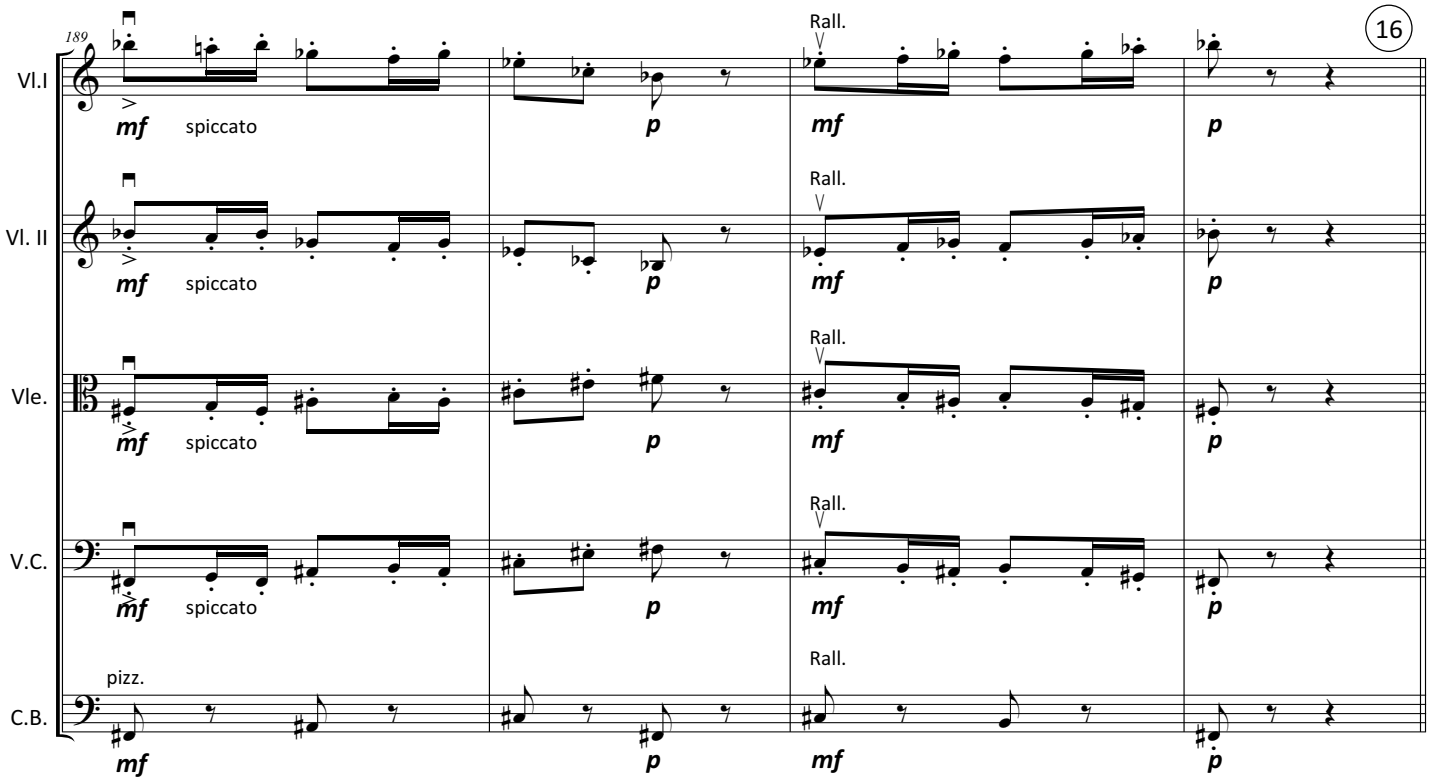

165
14
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
f


169
8va
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
pizz.
arco

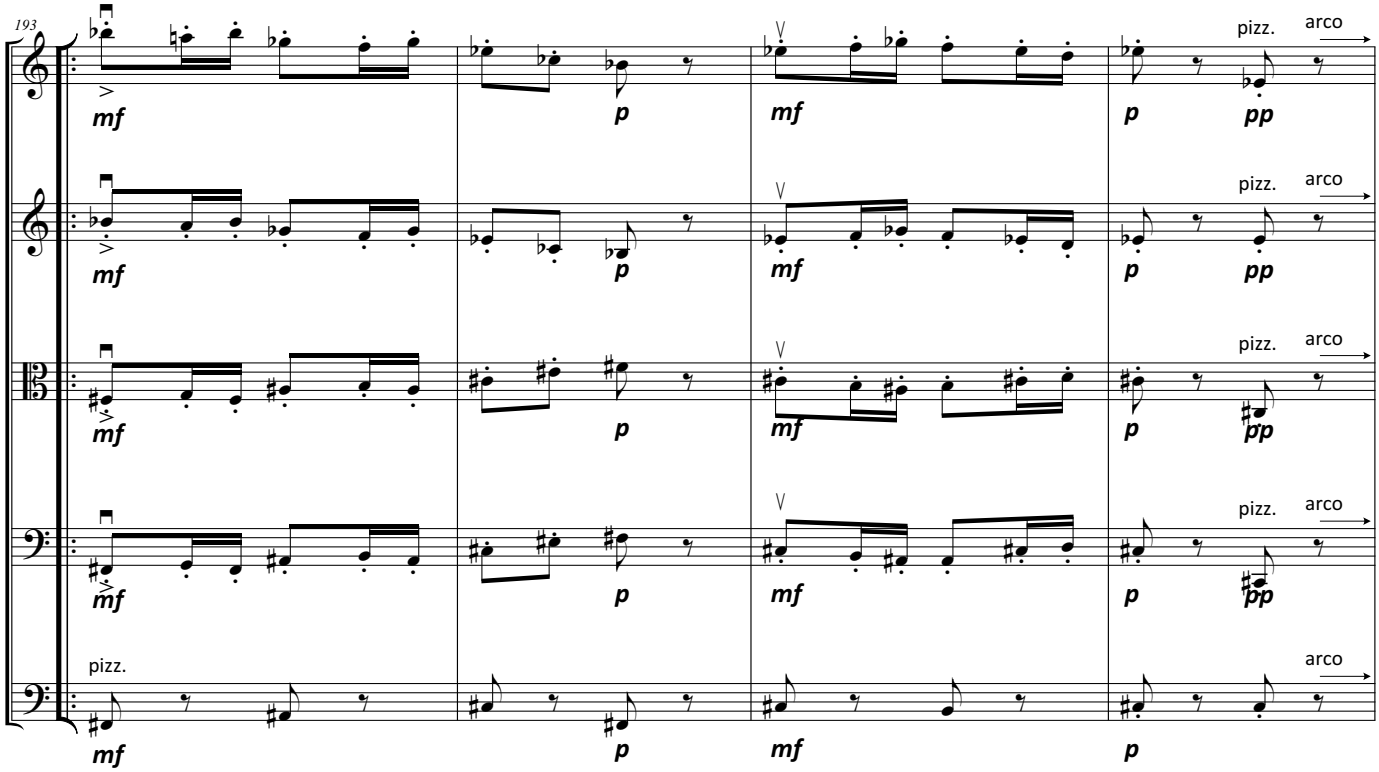

173
8va
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp
pizz.

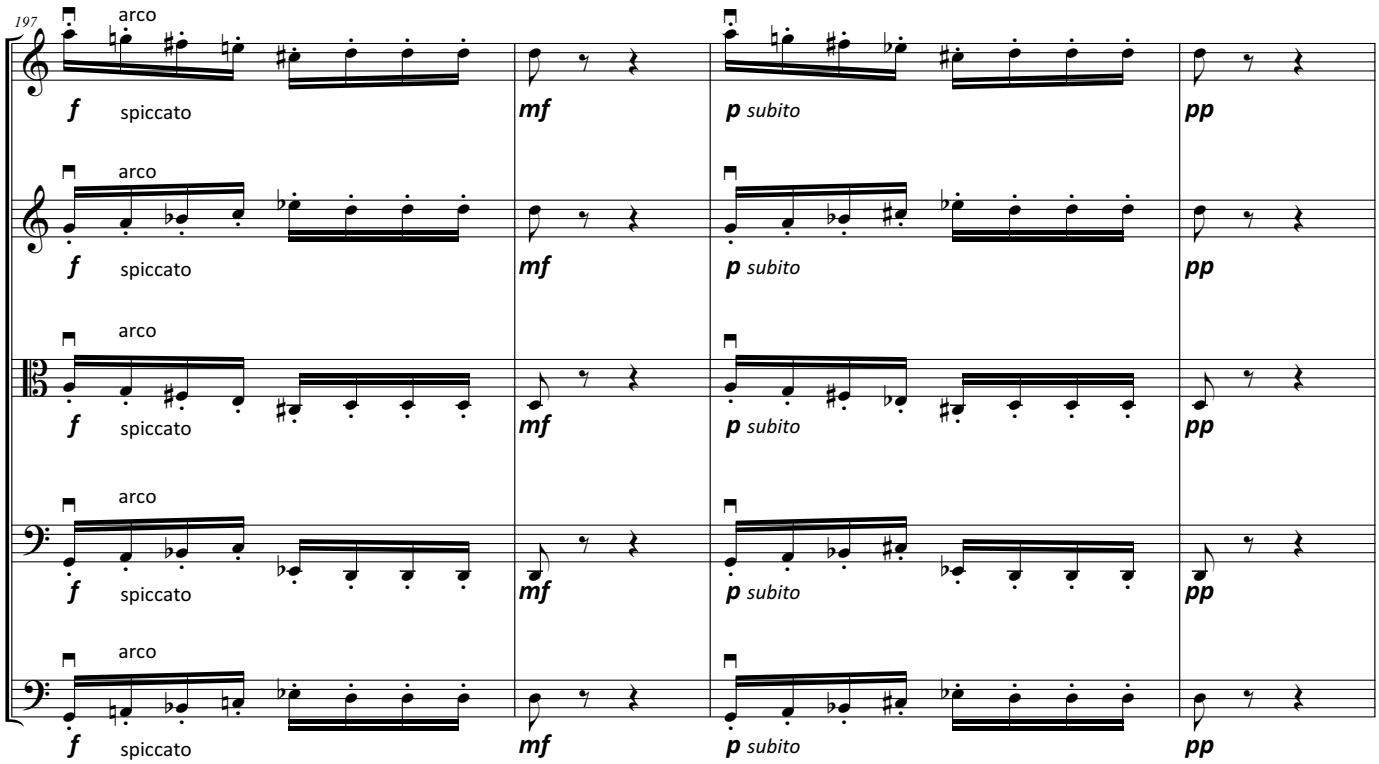

Sostenuto
15
177
arco
pizz.
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
181

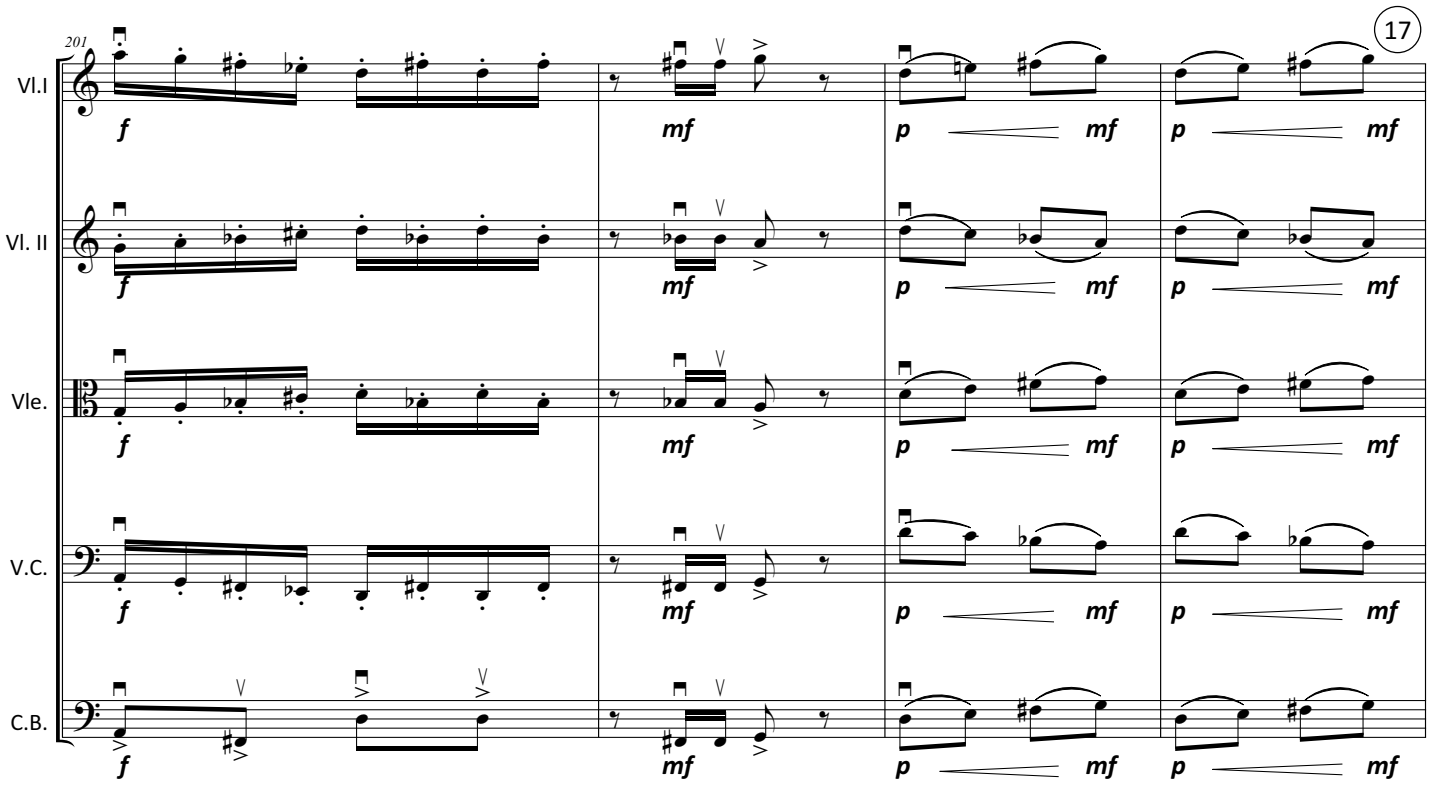

185
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
pp

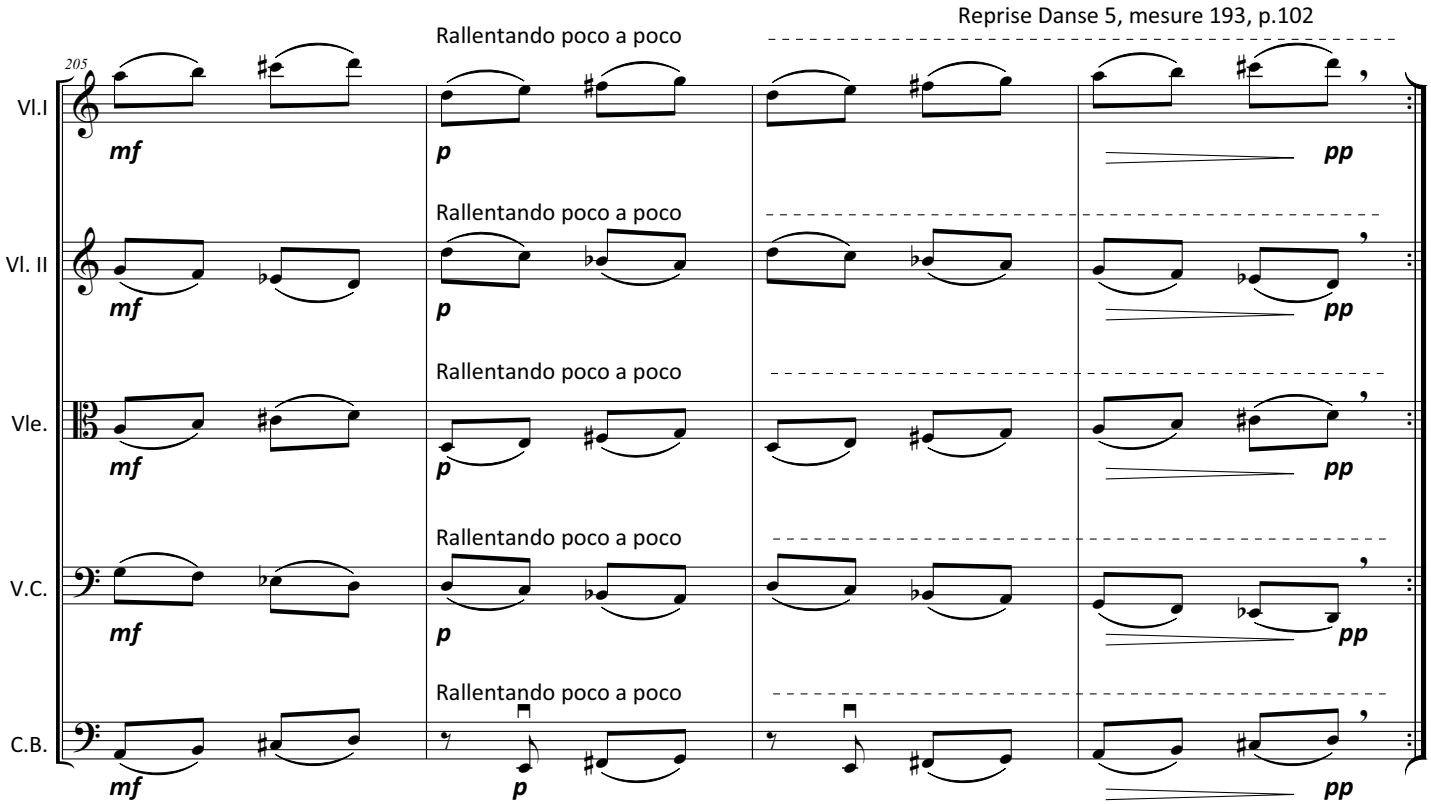

189
16
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
spiccato
p
Rall.
pizz.

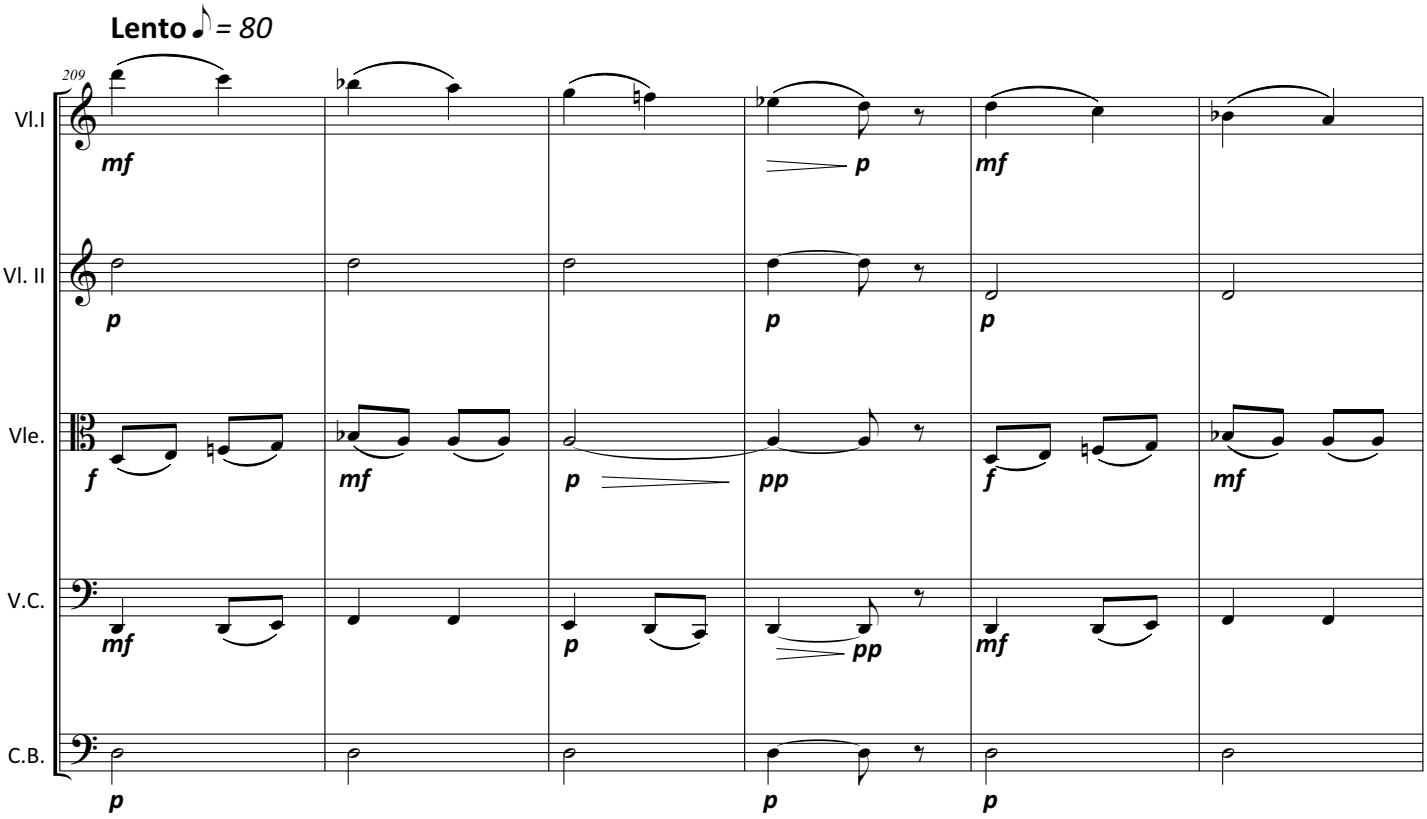
Danse 5 a tempo

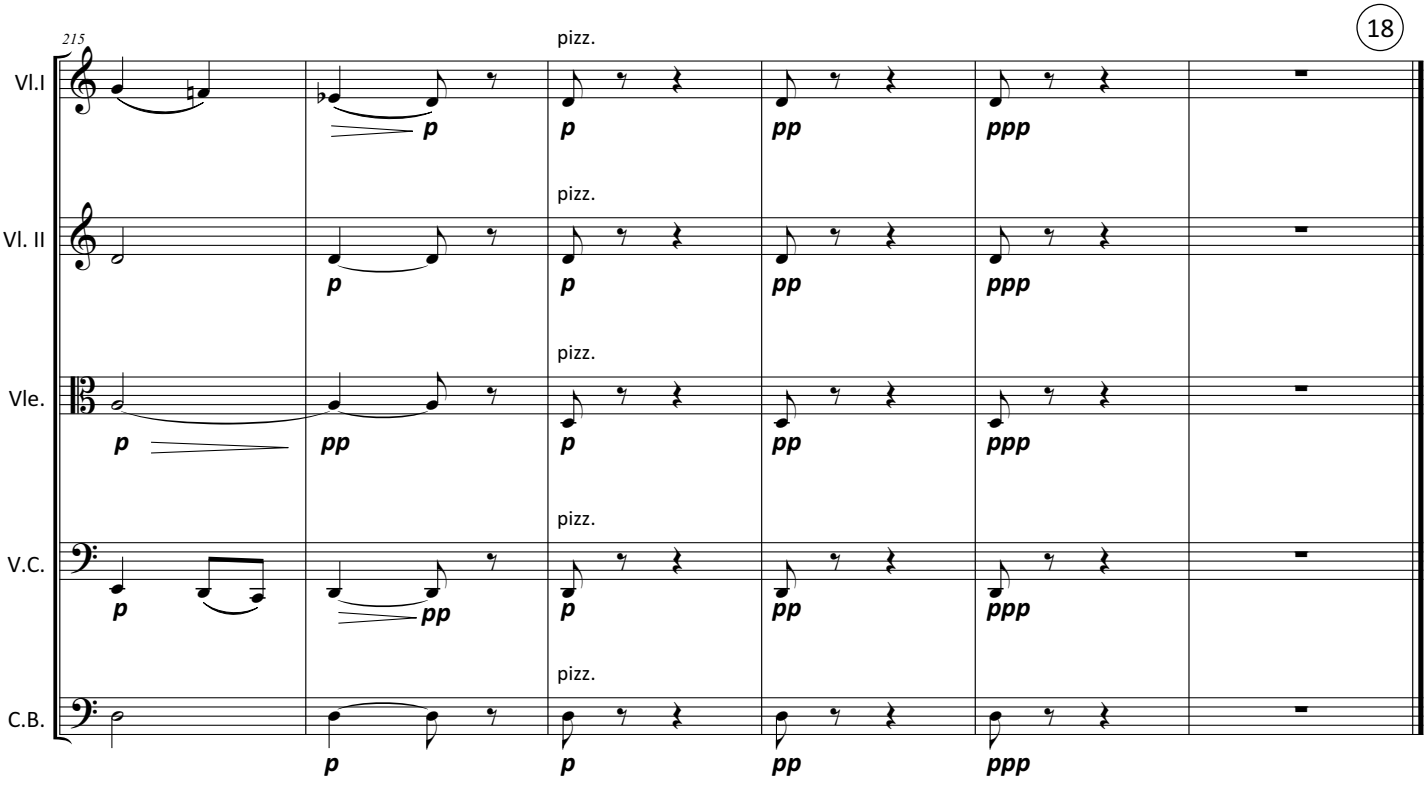





201
17
Vl.I
Vl. II
Vle.
V.C.
C.B.
f
mf
p
mf


Reprise Danse 5, mesure 193, p.102
205
Rallentando poco a poco
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
pp


Lento ♪ = 80
209
Vl.I
Vl. II
Vle.
V.C.
C.B.
mf
p
mf
p
p
p
f
mf
p
pp
f
mf
mf
p
pp
mf
p
p
p


215
18
pizz.
Vl.I
Vl. II
Vle.
V.C.
C.B.
p
p
pp
ppp

Symphonic Works

composed by Hidayat I. Khan

	registered with GEMA
Poème en Fa opus 5	1972
Suite Symphonique (La Monotonia) opus 7	1972
La Monotonia pour Cordes opus 13	1972
Chanson Exotique (Chant et Piano) opus 15	1972
Ballet Rituel opus 17	1972
Poème en Fa (Chant et Orchestre) opus 23	1972
Gandhi Symphony (Cantique en cinq versets) opus 25	1972
Symphonie Zikar (Orchestre et orgue) opus 26	1972
Message Symphony (Orchestra et orgue) opus 30	1972
Cortège (by P.C. van Westering) opus 43 (Arrangement pour orchestre)	1972
Virginia Symphonic Poem opus 44	1972
La Monotonia pour Harmonie militaire opus 47 (Arrangement par H. Erlich)	1972
Concerto pour Orchestre à Cordes opus 48	1972
Royal Legend Symphonic Poem opus 46	2005

For detailed information about orchestration and more chamber music works of Hidayat I. Khan a description booklet can be ordered at:

Petama Project - www.petama.ch
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Email: puran@petama.ch