

Concerto pour orchestre à cordes

♪ Edition révisée 2008 ♪

(opus 48)

Hidayat I. Khan



Edited and published by:

Petama Project 2008 - www.petama.ch

Concerto

pour orchestre à cordes

Edition révisée 2008

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)

for Europe, Russia and Australia:

H.G. Ardesch, Leusdenhof 109, 1108 DA Amsterdam, Netherlands
e-mail: sunray@hermaardesch.nl

for the US and Canada:

J.G. Sill, 455 East 17 Avenue, Vancouver, BC, Canada V5N 1B2
e-mail: sill@telusplanet.net

Original Manuscripts:
Sufi Movement Museum, 24 Banstraat
NL-2517 GJ Den Haag/Netherlands

Edited and published by:
Petama Project - www.petama.ch
Puran Füchslin, Kanzleistrasse 151, CH-8004 Zürich-Switzerland
e-mail: puran@petama.ch

© 1976 Hidayat I. Khan
(GEMA-Registration No. 1.366.017)

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's heavier as it unfolds to the double bar on page 55

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

Moderato $\text{♩} = 60$

This section of the score shows five staves. From top to bottom: Violin I (G clef), Violin II (G clef), Viola (F clef), Cello (C clef), and Bass (C clef). The violins play eighth-note patterns with dynamic markings *f* and *mf*. The viola plays sixteenth-note patterns with dynamic markings *p*, *ff*, *mf*, and *p*. The cello and bass provide harmonic support with sustained notes and pizzicato patterns.

This section shows five staves. From top to bottom: Viola I (G clef), Viola II (G clef), Violin (F clef), Cello (C clef), and Double Bass (C clef). The violins play eighth-note patterns with dynamic markings *f*, *mf*, *pp*, and *mf*. The cellos play eighth-note patterns with dynamic markings *mf*, *p*, *pp*, and *mf*. The double basses provide harmonic support with sustained notes and pizzicato patterns.

VI.I VI.II Vle. V.C. C.B.

pp subito mf 4 p

pp subito mf 4 p

pp subito mf 4 p

pizz. pp f p

pizz. pp f p

VI.I VI.II Vle. V.C. C.B.

p V 2 2 o 2 o pp subito

p V 2 o mf 2 o pp subito

p V 2 o 4 o 4 o pp subito

p pizz. p p p

pizz. p p p p

p p p pp pp

17

VI.I VI.II Vle. V.C. C.B.

p

pizz.

p

pizz.

p

21

VI.I VI.II Vle. V.C. C.B.

p

p

p

pizz.

p

mf

p

p

mf

p

p

mf

p

p

f

f

f

f

2

29

VI.I *ff*

VI.II *mf*

Vle. *mf*

V.C. *f*

C.B. *f*

Gliss.

mf subito

p subito

p subito

mf subito

mf subito

33

VI.I *mf*

VI.II *p*

Vle. *p*

V.C. *mf*

C.B. *mf*

f ————— *ff*

mf

mf

mf

mf ————— *f*

mf

37

VI.I *ff*

VI.II *mf*

Vle. *mf*

V.C. *mf*

C.B. *mf*

mf subito

pp

pp

p subito

p subito

mf

41

VI.I *p* *mf*

VI.II *pp* *p* 4

Vle. *pp* *p*

V.C. *p* *mf*

C.B. *p* *mf*

45

VI.I *f* *v* *f* 4

VI.II *f* *p subito* *f* *p subito* III

Vle. *f* *p subito* *mf*

V.C. *f* *p subito* *mf*

C.B. *f* *p subito* *mf*

sur la touche

49

VI.I VI.II Vle. V.C. C.B.

p *pp* *f* *pizz.* *pizz. arco*

sur la touche *sur la touche* *sur la touche* *sur la touche* *sur la touche*

p *pp* *f* *pizz.* *pizz. arco*

53

VI.I VI.II Vle. V.C. C.B.

ff *pizz.* *p subito* *ff*

ff *p subito* *ff*

57

VI.I ff ff f 5

VI. II pizz. arco ff f

Vle. ff arco f

V.C. pizz. arco f

C.B. pizz. arco ff f

61

VI.I f sautillé 1 4 4V

VI. II f mf sautillé V

Vle. f mf sautillé V

V.C. f mf sautillé V

C.B. f mf sautillé V

65

VI.I *mf* *f* *mf*

VI.II *mf* *f* *mf*

Vle. *mf* *f* *mf*

V.C. *mf* *f* *mf*

C.B. *mf* *f* *mf*

69

8va

6

VI.I *f* *p subito* *f*

VI.II *f* *p subito* *f*

Vle. *f* *p subito* *f*

V.C. *f* *p subito* *f*

C.B. *f* *pizz.* *p subito* *f*

73

p subito

ff

p subito

ff

p subito

ff

pizz.

p subito

ff

Sostenuto $\text{♩} = 60$

77

ff

ff

ff

ff

ff

mf

mf

mf

81

7

85

pizz.

89

VI.I *p* *pp sautillé* *ppp*

VI.II *p* *pp sautillé* *ppp*

Vle. *p* *pp sautillé* *ppp*

V.C. *p* *pp sautillé* *ppp*

C.B. *pizz.* *arco* *pizz.*

pp sautillé

Molto cantabile $\text{♩} = 70$

93

VI.I *mf* *molto cantabile* *f* *mf* *pp*

VI.II *p* *sempre spiccato* *mf* *p* *pp*

Vle. *p* *molto cantabile* *mf* *p* *pp*

V.C. *p* *sempre spiccato* *mf* *p* *pp*

C.B. *pizz.* *mf* *p* *pp*

(8)

97

VI.I *p* 1 *f* *p* *mf*

VI.II *pp* *sempre spiccato* *mf* *pp* *p*

Vle. *p* 1 *f* *p* *mf*

V.C. *pp* *sempre spiccato* *mf* *pp* *p*

C.B. pizz. *pp* *mf* *pp* *p*

101

VI.I *mf* *f* 3 *ff* *p* 1 *mf*

VI.II *p* *mf* *f* *pp* *p*

Vle. *mf* *f* *ff* *p* *mf*

V.C. *p* *mf* *f* *pp* *p*

C.B. pizz. *p* *f* *pp* *p*

105

VI.I VI.II Vle. V.C. C.B.

pizz.

mf f *p* *mf* *p* *mf* *p* *mf* *p* *mf*

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

9

109

VI.I VI.II Vle. V.C. C.B.

ff *mf* *f* *mf* *p* *pp* *p*

mf *sempre spiccato* *p* *pp* *p*

pizz.

mf *sempre spiccato* *p* *pp* *p*

pp *p* *pp* *p*

113

sautillé au Talon

sautillé au Talon

sautillé au Talon

sautillé au Talon

ff

sautillé au Talon

ff

sautillé au Talon

ff

sautillé au Talon

ff

arcosautillé au Talon

ff

pizz.

p

mf

p

ff

117

sempre sautillé au Talon

ff

10

Appassionato Rubato $\text{♩} = 80$

121

sautillé au Talon rall.

VI.I ff ff

sautillé au Talon rall.

VI. II ff ff

sautillé au Talon rall.

Vle. ff p — ff

sautillé au Talon rall.

V.C. ff ff

rall.

C.B. ff ff

125

ff mf ff mf

129

V.I.

V.II.

Vle.

V.C.

C.B.

11

Poco sostenuto $\text{♩} = 60$

133

V.I.

V.II.

Vle.

V.C.

C.B.

Tremolo à la corde

pizz.

pizz.

3

137

VI.I *mf* *f* *mf* *f* *mf* *f*

VI. II *p* *mf*

Vle. pizz. *p* *mf*

V.C. pizz. *p* *mf*

C.B. pizz. *p* *mf*

141

VI.I *f* *p* *mf* *f*

VI. II *mf* *p* *mf*

Vle. pizz. *mf* *p* *mf*

V.C. pizz. *mf* *p* *mf*

C.B. pizz. *mf* *p* *mf* *mf*

(12)

145

VI. I
f
VI. II
mf
p
Vle.
pizz.
mf
p
V.C.
pizz.
mf
pizz.
C.B.
mf
p

149

VI. I
f
VI. II
p
pizz.
Vle.
p
pizz.
V.C.
p
pizz.
C.B.
p

153

VI.I
f
ff
13

VI. II
mf

Vle.
pizz.
mf

V.C.
pizz.
mf

C.B.
pizz.
mf

157

VI.I
ff
mf
f

VI. II
mf
p
mf

Vle.
pizz.
mf
p
mf

V.C.
pizz.
mf
p
mf

C.B.
pizz.
p
mf

Con Anima $\text{♩} = 80$

161

VI.I
VI. II
Vle.
V.C.
C.B.

f *p* *mf*
p *pp* *mf*
pizz. *arco* *V*
p *pp* *p*
pizz. *arco* *V*
mf *p* *pp*
pizz. *pizz.* *mf*

165

14

VI.I
VI. II
Vle.
V.C.
C.B.

mf *f* *mf* *p* *ff*
mf *f* *mf* *p* *f*
p *pp* *pp* *ff*
p *pp*
mf *p* *ff*

169

VI.I
ff mf
VI.II
ff mf
Vle.
p ff
V.C.
p pp pp pp
C.B.
mf p p p

Risoluto ♩ = 60

grand sautillé au Talon

173

VI.I
f pp subito p
VI.II
f pp subito p
Vle.
mf pp subito p
V.C.
p pp subito
C.B.
mf pp subito ff

grand sautillé au Talon

grand sautillé au Talon

grand sautillé au Talon

grand sautillé au Talon

arco ff

177

VI.I ff ————— p ————— ff molto rall. , , 15
 , , 6 8

VI. II ff ————— p ————— ff molto rall. , , 6 8

Vle. ff ————— p ————— ff molto rall. , , 6 8

V.C. ff ————— p ————— ff molto rall. , , 6 8

C.B. ff ————— p ————— ff molto rall. , , 6 8

Moderato ♩ = 60

181

VI.I VI.II Vle. V.C. C.B.

pizz.

mf

p

mf

p

mf

p

mf

p

mf

185

VI.I
VI.II
Vle.
V.C.
C.B.

pp *mf*
pp *mf*
pp *mf*
pizz.
pp
pizz.
pp

mf

189

(16)

VI.I
VI.II
Vle.
V.C.
C.B.

p *mf*
p *mf*
p *mf*
pizz.
pp
pizz.
pp

mf

Molto cantabile $\text{♩} = 70$

193

VI. I

p

mf

VI. II

p

mf

Vle.

p

mf

molto cantabile
arco

V.C.

p

ff

pizz.

C.B.

p

pizz.

pizz.

Molto cantabile $\text{♩} = 70$

197

VI. I

mf

p

VI. II

mf

p

Vle.

mf

p

V.C.

ff

mf

pizz.

C.B.

mf

p

201

VI.I *mf*

VI. II *mf*

Vle. *f*

V.C. *molto cantabile*

C.B. *pizz.*

17

mf

p

205

VI.I *p*

VI. II *p*

Vle. *p*

V.C. *mf*
pizz.

C.B. *pp*

f

mf

209

VI.I *p* *mf* *p*

VI.II *p* *mf* *p*

Vle. *p* *mf* *p*

V.C. *f* *=mf* *f* *p*

C.B. *mf* *=p* *mf* *ppp*

213

VI.I *mf* *p* *f*

VI.II *mf* *p* *f*

Vle. *mf* *p* *f*

V.C. *mf* *p* *f*

C.B. *pizz.* *p* *pp*

(18)

221

VI.I

ff
arco pizz.

VI. II

ff
arco pizz.

Vle.

ff
arco pizz.

V.C.

ff
arco pizz.

C.B.

ff
pizz.

225

V.I. *spiccato*

ff *mf*

V.II *spiccato*

ff *mf*

Vle. *spiccato*

ff *mf*

V.C. *spiccato*

ff *mf*

C.B. *pizz.* *arco spiccato*

ff *mf*

(19)

229

V.I. *p* *ff*

V.II. *p* *ff*

Vle. *p* *ff*

V.C. *p* *ff*

C.B. *pizz.* *arco*

Sostenuto $\text{♩} = 60$

233

8va
sourdines

VI.I

VI. II

Vle.

V.C.

C.B.

ff

p

mf

ff

ff

mf

237

20

VI.I

VI. II

Vle.

V.C.

C.B.

p

mf

p

mf

f

mf

p

mf

241

VI.I VI.II Vle. V.C. C.B.

p *mf* *p* *mf* *mf*

p *p* *p* *p* *pizz.*

pp *pp* *pp* *pp* *pp*

sautillé sautillé sautillé sautillé arco

Molto cantabile $\text{♩} = 70$

245

VI.I VI.II Vle. V.C. C.B.

ppp *pp* *spiccato* *ppp* *ppp*

pp *molto cantabile* *f* *pp* *pp*

V *V* *V* *ff* *pizz.*

V *V* *V* *V* *V*

249

VI.I

p

sempre spiccato

VI. II

p

Vle.

f *mf*

V.C.

sempre spiccato

pp

C.B.

pizz.

p

(21)

mf

mf

f

mf

mf

mf

253

VI.I

p

sempre spiccato

VI. II

p

Vle.

f

sempre spiccato

p

C.B.

pizz.

pp

mf

f

ff

mf

257

VI.I *p*

VI.II *pp* *p*

Vle. *mf* *f* *mf* *f*

V.C. *pp* *p*

C.B. *pizz.* *p*

sempr spiccato

261

VI.I *p*

VI.II *p*

Vle. *f*

V.C. *p*

C.B. *pizz.*

sempr spiccato

enlever sourdines 22

mf

mf

mf

mf

arco

mf

sautillé au Talon

265

VI.I ff

VI. II sautillé au Talon ff

Vle. sautillé au Talon ff

V.C. sautillé au Talon ff

C.B. arco ff

Appassionato ♩ = 80

269

VI.I ff rall. 3 3 ff subito p

VI. II ff rall. 3 3 ff mf

Vle. ff rall. 3 3 6 8 mf — ff

V.C. ff rall. 3 3 6 8 ff mf

C.B. ff rall. 6 8 ff mf

273

VI.I
p

VI. II
ff

Vle.
mf

V.C.
mf

C.B.
mf

(23)

277

Concerto op 48

Animato ♩ = 120

281

VI.I *mf* *pp* *f*
VI.II *ff* *f* *mf* *p*
Vle. *ff* *mf* *p* *p*
V.C. *ff* *mf* *p* *p*
C.B. *ff* *mf* *p* *p*

285 (24)

VI.I *f* *mf* *f* *mf* *f*
VI.II *p* *pizz.*
Vle. *p*
V.C. *pizz.*
C.B. *pizz.*

289

This musical score page contains five staves for string instruments and basso continuo. The instruments are labeled from top to bottom: VI.I, VI.II, Vle., V.C., and C.B. Measure 289 starts with VI.I playing a sixteenth-note pattern at **f**. VI.II enters with eighth-note patterns at **p**. Vle. and V.C. play eighth-note patterns at **pizz.**. C.B. plays eighth-note patterns at **p**. Measures 290-291 show similar patterns continuing. Measure 292 begins with VI.I at **f**, followed by VI.II at **p**, Vle. at **pizz.**, V.C. at **p**, and C.B. at **pizz.**. Measures 293 continue with the same instrumentation and dynamics.

293

This continuation of the musical score shows the progression through measures 293 to 297. The instrumentation remains the same: VI.I, VI.II, Vle., V.C., and C.B. Measure 293 continues with VI.I at **f**, VI.II at **p**, Vle. at **pizz.**, V.C. at **p**, and C.B. at **pizz.**. Measure 294 begins with VI.I at **p subito**, VI.II at **pp**, Vle. at **pp**, V.C. at **pp**, and C.B. at **pp**. Measures 295-296 continue with the same dynamic levels. Measure 297 concludes with VI.I at **p**, VI.II at **pp**, Vle. at **pp**, V.C. at **pp**, and C.B. at **pp**.

297

VI.I *p*

VI. II *pp*

Vle. pizz. *pp*

V.C. pizz. *pp*

C.B. pizz. *pp*

(25)

301

VI.I *mf*

VI. II *p*

Vle. pizz. *p*

V.C. pizz. *p*

C.B. pizz. *p*

305

VI.I VI.II Vle. V.C. C.B.

p *mf* *p* *p* *mf*
p > > > >
p pizz. pizz. pizz. pizz.
p > > > >
p > > > >

309

Allegro $\text{♩} = 100$

Tremolo à la corde (26)

VI.I VI.II Vle. V.C. C.B.

mf *f* *p* *mf*
p > > > >
p pizz. pizz. pizz. pizz.
p > > > >
p > > > >

Tremolo à la corde

Tremolo à la corde

Tremolo à la corde

Tremolo à la corde

arco *mf*
pp *mf*
pp *mf*
pp *mf*
pp *f*

Tremolo à la corde jusqu'à double barre 27

313

VI.I Tremolo à la corde *f* *p subito*

VI. II Tremolo à la corde *f* *p subito*

Vle. Tremolo à la corde *f* *p subito*

V.C. Tremolo à la corde *f* *mf* *f* *mf* *p* *mf* *p*

C.B. pizz. *f* *mf* *f* *mf* *p* *mf* *p*

321

V.I. *p subito* — *f* — *rall....* (27)

V.II. *p subito* — *f* — *rall....*,

Vle. *p subito* — *f* — *rall....*,

V.C. *p* — *pp* — *f* — *mf* — *p* — *pp* — *rall....*, *arco*

C.B. *p* — *pp* — *f* — *mf* — *p* — *pp*

Risoluto ♩ = 60

325 sautillé au Talon *ff* — *f* — *rall....*

V.I. sautillé au Talon *ff* — *f* — *rall....*

V.II. sautillé au Talon *ff* — *f* — *rall....*

Vle. sautillé au Talon *ff* — *f* — *rall....*

V.C. sautillé au Talon *ff* — *f* — *rall....*

C.B. sautillé au Talon *ff* — *f* — *rall....*

Molto sostenuto $\text{♩} = 60$

329

VI.I VI.II Vle. V.C. C.B.

molto rall.... pp
molto rall.... pp
molto rall.... pp
molto rall.... pp
molto rall.... pp

Molto Lento $\text{♩} = 50$

333

molto rall....

VI.I VI.II Vle. V.C. C.B.

p pizz. pp
pp pizz. pp
pp pizz. pp
p pizz. pp
p pizz. pp

(28)

Molto Lento $\text{♩} = 50$

333

molto rall....

VI.I VI.II Vle. V.C. C.B.

p pizz. pp
pp pizz. pp
pp pizz. pp
p pizz. pp
p pizz. pp

(28)

Concerto
Edition révisée 2008
opus 48

II. Mouvement - Marche Rituelle
sous pluie et tempête

Hidayat I.Khan

Marcia $\text{♩} = 80$
spiccato leggero

Violini I p sourdines pp spiccato leggero

Violini II sourdines p

Viole sourdines

Celli sourdines

Bassi sourdines

VI.I pp

VI. II p

Vle. spiccato leggero

V.C.

C.B. mf

II. Mouvement

Marche Rituelle sous pluie et tempête

48

Edition révisée 2008

Musical score for strings and basso continuo, page 1, measures 9-10.

Measure 9:

- VI.I**: Dynamics: *mf*, *p*, *mf*, *pp*. Articulation: vertical bar above notes.
- VI. II**: Dynamics: *mf*, *p*, *mf*, *p*. Articulation: vertical bar above notes.
- Vle.**: Dynamics: *mf*, *p*, *mf*, *p*. Articulation: vertical bar above notes.
- V.C.**: Dynamics: *mf*. Articulation: vertical bar above notes.
- C.B.**: Dynamics: *p*.

Measure 10:

- VI.I**: Dynamics: *p*.
- VI. II**: Dynamics: *p*.
- Vle.**: Dynamics: *p*.
- V.C.**: Dynamics: *p*.
- C.B.**: Dynamics: *p*.

Text: spiccato leggero

Page Number: 1

13

leggero simile

VI.I

p

VI. II

p

Vle.

p

V.C.

p

C.B.

p

spiccato leggero

p

Marche Rituelle sous pluie et tempête

17

Vi. I
pp p pp mf

Vi. II
pp p pp mf

Vle. p pp mf

V.C. p

C.B. p

21

Vi. I
p pp p pp

Vi. II
p pp p pp

Vle. p pp p pp

V.C. p pp p pp

C.B. p

II. Mouvement

50

Edition révisée 2008

Marche Rituelle sous pluie et tempête

25 à la corde V

VI.I simile

mf enlever sourdines

VI. II à la corde

p V V

mf enlever sourdines

Vle. V V

p

V.C. p

C.B. V V

p

29

VI.I *p*

VI. II *mf* *p*

Vle. *p* à la corde *mf* enlever sourdines

V.C. *p*

C.B. *p*

Marche Rituelle sous pluie et tempête

33

3

VI. I VI. II Vle. V.C. C.B.

p

p

p

à la corde

mf enlever sourdines

p

p

p

p

p

à la corde

mf

p

p

p

à la corde

mf enlever sourdines

p

p

p

p

Marche Rituelle sous pluie et tempête

41

VI.I *p* *mf* *p* _____

VI.II *mf* _____ *p* _____

Vle. *p* *v* *v* à la corde *mf* _____

V.C. *p* *v* *v* *v* *v* *v*

C.B. *p* *v* *v* *v* *v* *v*

45

VI.I *mf* *p* *mf* *pp*

VI.II *mf* *p* *mf* *pp*

Vle. *mf* *p* *mf* *pp*

V.C. *p* à la corde *mf* *pp*

C.B. *p* *v* *mf* à la corde *mf* *pp*

Marche Rituelle sous pluie et tempête

à la corde

VI.I ff à la corde f — p V V V V

VI.II ff à la corde f — p V V V V

Vle. ff à la corde f — p V V V > > V

V.C. ff à la corde f — p V V V > > V

C.B. ff à la corde f — p V V V > > V

Scherzando ♩ = 72

spiccato VI.I p sourdines simile f p spiccato VI.II p sourdines

Vle. — — — — — — —

V.C. — — — — — — —

C.B. — — — — — — —

Marche Rituelle sous pluie et tempête

57

VI.I simile 5

p

VI. II simile

p

Vle. spiccato 3

p sourdines

V.C.

C.B.

61

VI.I 5

p

VI. II 5

p

Vle. 5

p

V.C. spiccato 5

p sourdines

C.B. 5

mf

mf

mf

mf

Marche Rituelle sous pluie et tempête

65

VI.I spiccato simile

p (subito) 3 3 3 3

VI.II spiccato simile

p (subito) 3 3 3 3

Vle. spiccato simile

p (subito) 3 3 3 3

V.C. spiccato simile

p (subito) 3 3 3 3

C.B. arco V V V

mf

68

VI.I simile

mf 3 3 3

VI.II simile

mf 3 3 3

Vle. simile

mf 3 3 3

V.C. simile

mf 3 3 3

C.B. V

pp

(6)

II. Mouvement

Marche Rituelle sous pluie et tempête

56

Edition révisée 2008

71

VI. I VI. II Vle. V.C. C.B.

p *mf* *p* *mf* *p*

74

VI. I VI. II Vle. V.C. C.B.

mf *p* *f* *rall.* *enlever sourdines*

mf *p* *f* *enlever sourdines*

mf *p* *f* *enlever sourdines*

mf *p* *f* *enlever sourdines*

p *f* *V* *pizz.*

Marche Rituelle sous pluie et tempête

Appassionato $\text{d} = 80$

77

Vl.I p sautille

Vl. II p sautille

Vle. p sautille

V.C. Appassionato
 ff

C.B. pizz.
 mf

7

81

Vl.I p

Vl. II p

Vle. p

V.C. ff

C.B. pizz.
 mf

Alto:
Appass.
 ff

Marche Rituelle sous pluie et tempête

85

VI.I sautillé
p

VI. II sautillé
p

Vle. Appassionato
ff

V.C. sautillé
p

C.B. pizz.
mf

This section shows five staves of musical notation. The first staff (VI.I) has sixteenth-note patterns with dynamic 'p'. The second staff (VI. II) has sixteenth-note patterns with dynamic 'p'. The third staff (Vle.) has eighth-note patterns with dynamic 'ff' and slurs. The fourth staff (V.C.) has sixteenth-note patterns with dynamic 'p'. The fifth staff (C.B.) has eighth-note patterns with dynamic 'mf' and 'pizz.'.

89

VI.I p

VI. II p

Vle. ff

V.C. p

C.B. pizz.
mf

(8)
V.II:
Appass.
ff

pp

pp ff

mf

pp

p

This section shows five staves of musical notation. The first staff (VI.I) has sixteenth-note patterns with dynamic 'p'. The second staff (VI. II) has eighth-note patterns with dynamic 'p'. The third staff (Vle.) has eighth-note patterns with dynamic 'ff'. The fourth staff (V.C.) has eighth-note patterns with dynamic 'p'. The fifth staff (C.B.) has eighth-note patterns with dynamic 'mf'. Measure 92 is circled with a number 8, and the instruction 'V.II: Appass.' is written above it with an arrow pointing to the staff. Dynamics 'pp', 'ff', 'mf', and 'pp' are also indicated.

Marche Rituelle sous pluie et tempête

93

VI. I
p

VI. II
ff
Appassionato

Vle.
p

V.C.
p

C.B.
mf
pizz.

stringendo poco a poco

97

VI. I
p

VI. II
ff

Vle.
p

V.C.
p

C.B.
pizz.
mf

Marche Rituelle sous pluie et tempête

stringendo poco a poco

VI.I 101 *p* ----- 9

VI. II *ff* ----- *subito p* *f* *ff*

Vle. *p* ----- *f* *ff*

V.C. *p* ----- *f* *ff*

C.B. *pizz.* *mf* *subito p* *arco f* *ff*

Tempo I Marcia $\text{♩} = 80$

leggero spiccato

VI.I 105 *pp* sourdines ----- leggero spiccato

VI. II ----- *pp* sourdines

Vle. -----

V.C. -----

C.B. -----

Marche Rituelle sous pluie et tempête

109

VI.I
pp

VI.II
pp

Vle.
leggero spiccato
pp sourdines

V.C.

C.B.

113

VI.I
pp

VI.II
pp

Vle.
pp

V.C.
leggero spiccato
pp sourdines

C.B.

(10)

p pp

p pp

p pp

p pp

Marche Rituelle sous pluie et tempête

Molto lento ♩ = 40

117

à la corde

mf

p

ppp

Concerto
Edition révisée 2008
opus 48

III. Mouvement - Une Ancienne Légende

Hidayat I.Khan

Andante $\text{♩} = 54$

Musical score for the first section of the movement, featuring five staves:

- Violin I:** Playing sustained notes with dynamic p .
- Violin II:** Playing sustained notes.
- Viole:** Playing sixteenth-note patterns with dynamics p , mf , and mp . The instruction "2-2" appears under some notes.
- Celli:** Playing eighth-note patterns with dynamics pp , p , pp , mp , p , and pp . The instruction "pizz." is written above the staff.
- Bassi:** Playing sustained notes.

Poco più andante $\text{♩} = 60$

Musical score for the second section of the movement, featuring five staves:

- VI. I:** Playing sustained notes.
- VI. II:** Playing sustained notes.
- Vle.:** Playing sixteenth-note patterns with dynamics p , mf , p , mp , mf , and mp . The instruction "2-2" appears under some notes.
- V.C.:** Playing eighth-note patterns with dynamics pp , mp , p , mf , f , and mf .
- C.B.:** Playing eighth-note patterns with dynamics p , mp , and p .

A circled "1" is placed above the Vle. staff in the third measure.

III. Mouvement
Une Ancienne Légende

64

Edition révisée 2008

9

VI.I VI.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

VI.I VI.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*
f ————— *mf* ten. poco *f* ————— *mp*
mp ————— *p* *mp* ————— *p*

III. Mouvement Une Ancienne Légende

65

Edition révisée 2008

Più andante ♩ = 72

17

VI. I

VI. II

Vle.

V.C.

C.B.

pizz.

p

mp

p

p

mp

p

p

p

21

VI. I

VI. II

Vle.

V.C.

C.B.

III. Mouvement
Une Ancienne Légende

66

Edition révisée 2008

Musical score for strings and basso continuo (C.B.) in 2/4 time, key signature of three flats. The score includes parts for VI.I, VI.II, Vle. (Violin), V.C. (Cello), and C.B. (Bass). Measure 25: VI.I plays eighth-note pairs. Measure 26: VI.II and Vle. play eighth-note pairs. Measure 27: Vle. and V.C. play eighth-note pairs. Measure 28: Vle. and V.C. play eighth-note pairs. Measure 29: VI.I and Vle. play eighth-note pairs. Measure 30: Vle. and V.C. play eighth-note pairs. Measure 31: Vle. and V.C. play eighth-note pairs. Measure 32: Vle. and V.C. play eighth-note pairs.

Musical score for strings and basso continuo (C.B.) in 2/4 time, key signature of three flats. The score includes parts for VI.I, VI.II, Vle. (Violin), V.C. (Cello), and C.B. (Bass). Measure 29: VI.I and Vle. play eighth-note pairs. Measure 30: VI.II and Vle. play eighth-note pairs. Measure 31: Vle. and V.C. play eighth-note pairs. Measure 32: Vle. and V.C. play eighth-note pairs.

III. Mouvement
Une Ancienne Légende

67

Edition révisée 2008

33

V.I.

V.II.

Vle.

V.C.

C.B.

37

rallentando

(4)

V.I.

V.II.

Vle.

V.C.

C.B.

III. Mouvement
Une Ancienne Légende

68

Edition révisée 2008

41

VI.I

p ————— pp p p ————— mf —————

VI. II

tr. ————— tr. ————— tr. ————— pp —————

Vle.

— pp ————— Glissando ————— pp —————

V.C.

pizz. p ————— pp pp ————— p ————— pp pp ————— arco

C.B.

pizz. p ————— pp pp ————— p ————— pp pp —————

45

VI.I

p ————— mp ————— poco ————— a —————

VI. II

Glissando ————— pp ————— pp ————— p —————

Vle.

— ————— p ————— pp ————— mp —————

V.C.

Glissando ————— pp ————— pp ————— p —————

C.B.

pizz. p ————— pp pp ————— pp —————

poco

(5) **Tempo I**

VI.I

VI.II

Vle.

V.C.

C.B. pizz.

p

sur la touche

53

VI.I

VI.II

Vle.

V.C.

C.B.

mf

mp

sur la touche

mp

p

mf

p

Gliss.

p

III. Mouvement
Une Ancienne Légende

70

Edition révisée 2008

57

VI.I
VI.II
Vle.
V.C.
C.B.

(6)

sur la touche
mp

mf

sur la touche
p

arco sur la touche

mf

mp

61

VI.I
VI.II
Vle.
V.C.
C.B.

mf

mp

mf

mp

mp

mf

mp

mf

mp

mp

mp

65

VI. I VI. II Vle. V.C. C.B.

pizz.

8^{va} -

69 (8^{va})

VI. I VI. II Vle. V.C. C.B.

stringendo poco a

p

III. Mouvement
Une Ancienne Légende

72

Edition révisée 2008

Andante con moto $\text{d} = 80$

73

poco (8va)
au Talon à la corde

VI.I *mf* *f* *mf*

VI. II *mf* *f* *f*

Vle. au Talon à la corde
mf *f*

V.C. au Talon à la corde
arco *mf* *mp*

C.B. - - -

77

stringendo poco

VI.I *mf* *f* *mf* *f*

VI. II *f* *mf* *f* *mf* *f*

Vle. *f* *mf* *f*

V.C. *mp* *f* *mf*

C.B. - *f* *mf*

Allegro appassionato ♩ = 112

Sautillé au Talon

81 a poco 8

VI. I VI. II Vle. V.C. C.B.

mf mf > f ff > ff > ff f ff

mf mf > > ff > > > > > > mf

mf mf > > ff > > > > > > mf

mf mf > > ff > > > > > > mf

mf mf > > ff > > > > > > mf

85

VI. I VI. II Vle. V.C. C.B.

ff ff ff ff ff

mf mf mf mf mf

III. Mouvement
Une Ancienne Légende

74

Edition révisée 2008

89

Grand sautillé au Talon, toutes les Cordes

VI.I

VI. II

Vle.

V.C.

C.B.

Sautillé au Talon

Sautillé au Talon

93

VI.I

VI. II

Vle.

V.C.

C.B.

(9)

III. Mouvement Une Ancienne Légende

75

Edition révisée 2008

101

VI.I V

VI.II V

Vle. V

V.C. pizz.

C.B. pizz.

III. Mouvement
Une Ancienne Légende

76

Edition révisée 2008

105

VI.I VI.II Vle. V.C. C.B.

mf *mp* *mf* *mf* *mp*
mf *mp* *mf* *mf* *mp*
mp *mf* *mp* *mf* *mp*
mf *f* *mf* *mf* *f*
pizz. *semre pizz.*
p *mp* *p* *p* —

109

VI.I VI.II Vle. V.C. C.B.

mf *mp* *mf* *mf* *mp*
mf *mp* *mf* *mf* *mp*
mp *mf* *mp* *mf* *mp*
mf *mf* *mf* *mf* *p*
pizz. *pp*

poco rall.
—
11

III. Mouvement
Une Ancienne Légende

77

Edition révisée 2008

Adagio ♩ = 52

113

(Extrêmement lent)

VI.I

VI. II

Vle.

V.C.

C.B.

116

pizz.

VI.I

VI. II

Vle.

V.C.

C.B.

Concerto
Edition révisée 2008
opus 48

IV. Mouvement - Cinq Danses orientales

Hidayat I.Khan

Scherzando $\text{♩} = 95$

Musical score for the first section of the movement, featuring Violin I, Violin II, Viola, Cello, and Bass. The score is in 2/4 time, with a key signature of one sharp. The dynamics are indicated as follows:

- Violin I: p spiccato, pp , p , pp , pizz.
- Violin II: p spiccato, pp , p , pp , pizz.
- Viola: p spiccato, pp , p , pp , pizz.
- Cello: p spiccato, pp , p , pp , pizz.
- Bass: p , pp , p , pp

Musical score for the second section of the movement, featuring Violas, Cellos, Double Bass, and Double Bassoon. The score is in 2/4 time, with a key signature of one sharp. The dynamics are indicated as follows:

- VI.I: arco, mf , pp , mf , p , mf , Sostenuto
- VI. II: arco, mf , pp , mf , p , mf
- Vle.: arco, mf , pp , mf , p , mf
- V.C.: arco, mf , pp , mf , p
- C.B.: arco, mf , pp , mf , p

Musical score for measures 9-12 of the fourth movement. The score consists of five staves: VI. I, VI. II, Vle., V.C., and C.B. The key signature is A major (three sharps). Measure 9: VI. I plays eighth-note pairs (mf), VI. II plays eighth-note pairs (mf), Vle. plays eighth-note pairs (mf). Measure 10: VI. I plays eighth-note pairs, VI. II plays eighth-note pairs, Vle. plays eighth-note pairs. Measure 11: VI. I plays eighth-note pairs, VI. II plays eighth-note pairs, Vle. plays eighth-note pairs. Measure 12: VI. I plays eighth-note pairs, VI. II plays eighth-note pairs, Vle. plays eighth-note pairs. Measure 13 (circled '1'): VI. I plays eighth-note pairs, VI. II plays eighth-note pairs, Vle. plays eighth-note pairs. The bassoon (Vle.) has a dynamic marking of $\frac{1}{2}$.

Musical score for measures 13-16 of the fourth movement. The score consists of five staves: VI. I, VI. II, Vle., V.C., and C.B. The key signature changes to A minor (no sharps or flats) at measure 13. Measure 13: VI. I plays eighth-note pairs (mf), VI. II plays eighth-note pairs (mf), Vle. plays eighth-note pairs (mf). Measures 14-15: VI. I, VI. II, and Vle. play eighth-note pairs. Measures 16-17: VI. I, VI. II, and Vle. play eighth-note pairs. The bassoon (Vle.) has dynamic markings of $\frac{1}{2}$ and $\frac{1}{2}$.

17

VI.I VI.II Vle. V.C. C.B.

mf spiccato *p* Rall. *pp*
pizz. *pp*

Danse 1 a tempo

21

VI.I VI.II Vle. V.C. C.B.

arco 3 *f* spiccato *mf*
arco 3 *f* spiccato *mf*

(2)

IV. Mouvement
Cinq Danses Orientales

81

Edition révisée 2008

25

Violin I
Violin II
Viola
Cello
Double Bass

29

Violin I
Violin II
Viola
Cello
Double Bass

IV. Mouvement
Cinq Danses Orientales

82

Edition révisée 2008

33

VI.I VI.II Vle. V.C. C.B.

p *p* *p* *p* *p*

pp *pp* *pp* *pp* *pp*

mf spiccato *mf* spiccato *mf* spiccato *mf* *pizz.*

p *p* *p* *p* *p*

3

8va

37

VI.I VI.II Vle. V.C. C.B.

mf *mf* *mf* *mf* *mf*

pizz. *pizz.* *pizz.* *pizz.* *pizz.*

arco *arco* *arco* *arco* *arco*

p *p* *p* *p* *p*

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp*

pp

IV. Mouvement
Cinq Danses Orientales

83

Edition révisée 2008

41

VII.I

VI. II

Vle.

V.C.

C.B.

p pp Sostenuto p pp mf p pp mf pizz. arco p pp mf

Detailed description: This is a musical score page for a string quartet. It features five staves: Violin I (VII.I), Violin II (VI. II), Viola (Vle.), Cello (V.C.), and Double Bass (C.B.). The score is divided into measures by vertical bar lines. Measure 41 starts with eighth-note patterns in eighth time. Measure 42 begins with a dynamic 'pp' and a 'Sostenuto' instruction above the second staff. Measures 43 and 44 continue with eighth-note patterns. Measure 45 starts with a dynamic 'p' and concludes with a circled '4' at the top right.

45

(4)

VII.I

VI. II

Vle.

V.C.

C.B.

mf p

mf p

mf p

mf p

Detailed description: This is a continuation of the musical score from measure 45. The staves remain the same: VII.I, VI.II, Vle., V.C., and C.B. Each staff has a sustained note (eighth note) with a dynamic marking. The first staff has 'mf'. The second staff has 'p'. The third staff has 'mf'. The fourth staff has 'p'. The fifth staff has 'p'. The circled '4' from the previous page is present at the top right of this page.

IV. Mouvement
Cinq Danses Orientales

84

Edition révisée 2008

49

VI.I

VI. II

Vle.

V.C.

C.B.

p spiccato *pp*

pp *p* spiccato *pp*

pp *p* spiccato *pp*

pp *p* spiccato *pp*

pizz. *p* *pp*

53

Danse 2 a tempo

VI.I

VI. II

Vle.

V.C.

C.B.

Rall. *p* sempre spiccato *pp*

Rall. *p* pizz. *pp*

f arco *f* arco *f* arco

IV. Mouvement
Cinq Danses Orientales

85

Edition révisée 2008

8va-

57

Violin I

Violin II

Viola

Cello

Double Bass

f

mf

f

Vle.

f

mf

f

V.C.

f

mf

f

C.B.

f

mf

f

5

61

Violin I

Violin II

Viola

Cello

Double Bass

mf

p

pp

pizz.

f

arco

65

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

ff

69

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

ff

tremolo

p — mf

p — pp — f

IV. Mouvement
Cinq Danses Orientales

87

Edition révisée 2008

73

VI.I VI.II Vle. V.C. C.B.

mf *mf* *p* *pp* *pizz.* *mf* *arco* *mf* *3*

pizz. *arco* *mf* *3*

mf *p* *pp* *pizz.* *arco* *3*

77

VI.I VI.II Vle. V.C. C.B.

p *p* *pizz.* *pp* *arco* *mf* *spiccato*

pizz. *arco* *mf* *spiccato*

p *p* *pizz.* *pp* *arco* *mf* *spiccato*

p *p* *pizz.* *pp* *arco* *mf* *spiccato*

p *p* *pizz.* *pp* *mf*

IV. Mouvement
Cinq Danses Orientales

88

Edition révisée 2008

81

VI.I VI.II Vle. V.C. C.B.

pizz. *arco*

7

85

Sostenuto

VI.I VI.II Vle. V.C. C.B.

p *pp* *mf*

p *pp* *mf*

p *pp* *mf*

pizz.

mf *pp*

89

Musical score for measures 89-93. The score consists of five staves: VII.I (top), VI.II, Vle. (Viola), V.C. (Cello), and C.B. (Double Bass). Measure 89 starts with VII.I and VI.II playing eighth-note pairs with a dynamic of *mf*. Vle. joins in with eighth-note pairs. Measures 90-91 show similar patterns. Measure 92 begins with a single eighth note from VII.I followed by eighth-note pairs from VI.II and Vle. Measure 93 concludes with eighth-note pairs from VII.I, VI.II, and Vle.

93

Musical score for measures 93-97. The score consists of five staves: VII.I (top), VI.II, Vle. (Viola), V.C. (Cello), and C.B. Measure 93 starts with VII.I and VI.II playing eighth-note pairs with a dynamic of *p*. Measures 94-95 show similar patterns. Measure 96 begins with a single eighth note from VII.I followed by eighth-note pairs from VI.II and Vle. Measure 97 concludes with eighth-note pairs from VII.I, VI.II, and Vle. Measure 98 (circled) begins with a single eighth note from VII.I followed by eighth-note pairs from VI.II and Vle. Measure 99 concludes with eighth-note pairs from VII.I, VI.II, and Vle.

Danse 3 a tempo

97

Rall.
p
Rall.
p
Rall.
p
Rall.
p
pizz.
p

pp
pp
pp
pp
pp

f à la corde
f à la corde
f à la corde
arco
f à la corde

101

p —————— mf —————— p —————— ff
p —————— mf —————— p —————— ff

IV. Mouvement
Cinq Danses Orientales

91

Edition révisée 2008

105

VI. I VI. II Vle. V.C. C.B.

ff p mf p mf

109

VI. I VI. II Vle. V.C. C.B.

mf f mf p mf

IV. Mouvement
Cinq Danses Orientales

92

Edition révisée 2008

113

VI.I VI.II Vle. V.C. C.B.

p mf mf ————— f p

117

VI.I VI.II Vle. V.C. C.B.

p ————— mf ————— p ff ————— mf

(10)

IV. Mouvement
Cinq Danses Orientales

93

Edition révisée 2008

121

VI. I VI. II Vle. V.C. C.B.

mf *mf* *mf* *mf* *mf*

p *p* *p* *p* *p*

mf spiccato *mf* spiccato *mf* spiccato *mf* pizz.

mf *mf* *mf* *mf* *mf*

125

VI. I VI. II Vle. V.C. C.B.

mf *p* *pp* *p* *pp* *mf*

p *p* *pp* *p* *pp* *mf*

pizz. *pizz.* *pizz.* *pizz.* *pizz.*

arco *arco* *arco* *arco* *arco*

mf *mf* *mf* *mf* *mf*

IV. Mouvement Cinq Danses Orientales

11

129

VI. I
p

VI. II
p

Vle.
p

V.C.
p

C.B.
pizz.
p

130

VI. I
V

VI. II
V

Vle.
V

V.C.
V

C.B.
V

131

VI. I
pp

VI. II
pp

Vle.
pp

V.C.
pp

C.B.
pp

132

VI. I
Sostenuto

VI. II
mf

Vle.
mf

V.C.
mf

C.B.
mf

133

VI. I
arco

VI. II
arco

Vle.
arco

V.C.
arco

C.B.
arco

134

VI. I
V

VI. II
V

Vle.
V

V.C.
V

C.B.
V

133

VI.I

VI. II *mf*

Vle. *mf*

V.C.

C.B. *mf*

137

VI. I

VI. II *mf*

Vle. *mf*

V.C. *mf*

C.B. *mf*

pp

p spiccato

p spiccato

p spiccato

p spiccato

p spiccato

pizz.

141

Danse 4 a tempo

VI. I *p*

VI. II *p*

Vle. *p*

V.C. *p*

C.B. *p*

Rall.

Rall.

Rall.

Rall.

pp

pp

pp

pp

f sautille

arco

f sautille

arco

arco

f sautille

arco

f sautille

arco

f sautille

arco

(12)

145

VI.I VI.II Vle. V.C. C.B.

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *p* *mf*

149

VI.I VI.II Vle. V.C. C.B.

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

IV. Mouvement
Cinq Danses Orientales

97

Edition révisée 2008

153

13

VI.I
VI.II
Vle.
V.C.
C.B.

f *mf* *mf* *ff*
f *mf* *mf* *ff*
f *mf* *mf* *ff*
f *mf* *mf* *ff*
f *mf* *mf* *ff*

157

VI.I
VI.II
Vle.
V.C.
C.B.

mf subito *p* *mf* *p*
mf subito *p* *mf* *p*

IV. Mouvement
Cinq Danses Orientales

98

Edition révisée 2008

161

VI.I f | = p | mf

VI.II f | = p | mf

Vle. f | = p | mf

V.C. f | = p | mf

C.B. f | = p | mf

165

VI.I mf | p | f | p

VI.II mf | p | f | p

Vle. mf | p | f | p

V.C. mf | p | f | p

C.B. mf | p | f | p

(14)

IV. Mouvement
Cinq Danses Orientales

99

Edition révisée 2008

169

VI.I VI.II Vle. V.C. C.B.

pizz. *8va* *arco* *pizz.* *arco* *pizz.*

mf *p* *pp* *mf* *p*

pizz. *arco* *pizz.* *arco* *pizz.*

mf *p* *pp* *mf* *p*

mf *p* *pp* *mf* *p*

173

VI.I VI.II Vle. V.C. C.B.

mf *p* *mf* *p* *pp*

pizz. *arco* *pizz.* *arco* *pizz.*

mf *p* *mf* *p* *pp*

mf *p* *mf* *p* *pp*

pizz. *arco* *pizz.* *arco* *pizz.*

mf *p* *mf* *p* *pp*

IV. Mouvement
Cinq Danses Orientales

100

Edition révisée 2008

177

VI.I arco
mf

VI. II arco
mf

Vle. arco
mf

V.C. arco
mf

C.B. pizz.
mf

Sostenuto (15)

181

VI.I mf

VI. II mf

Vle. mf

V.C. -

C.B. -

Concerto op 48

IV. Mouvement
Cinq Danses Orientales

101

Edition révisée 2008

185

VII.I

VI.II

Vle.

V.C.

C.B.

p

pp

189

VII.I

VI.II

Vle.

V.C.

C.B.

mf spiccato

p

mf

p

Rall.

mf

p

mf spiccato

p

mf

p

Rall.

mf

p

pizz.

mf

p

mf

Rall.

p

(16)

Danse 5 a tempo

193

VI.I VI.II Vle. V.C. C.B.

pizz. arco
mf p mf p pp
arco
mf p mf p

197

VI.I VI.II Vle. V.C. C.B.

arco
f spiccato mf p subito pp
arco
f spiccato mf p subito pp

IV. Mouvement
Cinq Danses Orientales

103

Edition révisée 2008

201

(17)

VI.I VI.II Vle. V.C. C.B.

f *mf* *p* *mf* *p* *mf*
f *mf* *p* *mf* *p* *mf*

205

Rallentando poco a poco

Reprise Danse 5, mesure 193, p.102

VI.I VI.II Vle. V.C. C.B.

mf *p* *pp*
mf *p* *pp*
mf *p* *pp*
mf *p* *pp*
mf *p* *pp*

Lento ♩ = 80

209

VI.I *mf*

VI. II *p*

Vle. *f*, *mf*, *p*, *pp*, *f*, *mf*

V.C. *mf*, *p*, *pp*, *mf*

C.B. *p*

215

pizz.

18

VI.I *p*, *pp*, *p*, *pp*, *ppp*

VI. II *p*, *p*, *pp*, *pp*, *ppp*

Vle. *p*, *pp*, *p*, *pp*, *ppp*

V.C. *p*, *pp*, *p*, *pp*, *ppp*

C.B. *p*, *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
Puran Füchslin Kanzleistrasse 151, CH-8004 Zürich-Switzerland
Email: puran@petama.ch