

Stéphane Boussuge

Invocation pour ensemble

Invocation

A
♩ = 53

Flûte
pp *p* *mp*

Hautbois
pp *p* *mf*

Clarinete en Sib
pp *p* *mp* *mf*

Basson
pp *p* *mp*

Piano
pp *p* *mp*

Violon1
pp *p* *mf*

Violon2
pp *p* *mp*

Alto
pp *p*

Violoncelle
pp *p*

Invocation

8

Fl. B $\text{♩} = 82$

Htb.

Cl. en Sib

Bsn.

P.

V.

V.

A.

Vc.

mf *pp* *mf* *pp* *mp* *mf*

mf *pp* *pp* *mp* *mf*

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

pp *mf* *pp* *mp* *mf*

mf *pp* *pp* *mf*

mf *pp*

Invocation

19

Fl.

Htb.

Cl. en Sib

Bsn.

P.

V.

V.

A.

Vc.

C $\text{♩} = 106$
legato

f

mf

f

pp

legato

f

mf

p

legato

f

mf

f

p

legato

f

pp

legato

f

p

Invocation

26

Fl.

Htb.

Cl. en Sib.

Bsn.

P.

V.

V.

A.

Vc.

pp

p

mp

mf

f

Invocation

36 D ♩ = 61

Fl. *mp*

Htb. *mp* *mf* *p*

Cl. en Sib *mp* *f*

Bsn. *mf* *mp* *mf*

P. *mp* *p* *pp* *mp* *pp*

V. *mp*

V. *mf* *mp*

A. *mp* *f* *p*

Vc. *mp* *mf* *p*

Invocation

44

Fl. *p* *pp* *p* *pp*

Htb. *pp* *mp*

Cl. en Sib. *p* *pp* *p* *mp* *p*

Bsn. *p* *pp*

P. *p* *mp* *p* *pp* *p* *pp*

V. *pp* *mp* *f* *mp*

V. *p* *pp*

A. *pp* *p* *pp* *p*

Vc. *pp* *p* *mp* *mf*

Invocation

♩ = 90

E ord.

Fl. 50

Htb. *p* *mp* *p* *p* *pp* *p* ord.

Cl. en Sib *pp* *p* *pp* *pp* ord. *p*

Bsn. *p* *pp* *pp* ord. *p*

P. *p* *mp* *p* *pp* ord. *p*

V. *mf* *p*

V. *p*

A. *pp* *mp* *p* ord.

Vc. *mp* ord. *p*

Invocation

57 **F** ♩ = 87

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

Htb. *mf* *f* *mf*

Cl. en Sib. *f* *mf*

Bsn. *mp* *mf* *f* *mf*

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

V. *mp* *f* *mf*

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

A. *mp* *mf* *f* *mf*

Vc. *mp* *mf* *f* *mf*

67

Fl. *p* *#* *p* *mp* *p* *pp* *mf*

Htb. *mp* *p* *pp* *f*

Cl. en Sib *p* *pp* *f*

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

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

V. *mp* *p* *pp* *mp*

V. *p* *pp* *f*

A. *mp* *pp* *mf*

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

G $\text{♩} = 92$

76

Fl. *f* *mp* *p*

Htb. *mf* *mp* *p*

Cl. en Sib *mf* *mp* *p*

Bsn. *mf* *mp* *p*

P. *f* *mp* *mf* *mp* *pp*

V. *f* *mf* *p* *mp* *pp*

V. *mf* *mp* *p* *pp*

A. *f* *mf* *p*

Vc. *mf* *mp* *p*

84 **H** $\text{♩} = 100$ **I** $\text{♩} = 99$

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

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

Cl. en Sib *pp* *mp* *pp* *mp* *f*

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

P. *mp* *p* *mp* *pp* *p* *f* *mp*

V. *f* *mf* *pp* *mp*

V. *f* *mp* *pp* *mf*

A. *pp* *f* *mf* *pp* *mf*

Vc. *pp* *f* *mf* *mp* *pp* *mp* *f*

Detailed description: This is a page of a musical score for 'Invocation', page 12. The score is for a full orchestra and piano. It features eight staves: Flute (Fl.), Horns (Htb.), Clarinet in B-flat (Cl. en Sib), Bassoon (Bsn.), Piano (P.), Violins (V.), Viola (V.), Alto (A.), and Cello (Vc.). The music is in 3/4 time and consists of 84 measures. The score is divided into two sections, 'H' and 'I'. Section 'H' starts at measure 84 with a tempo of 100 beats per minute. Section 'I' begins at measure 91 with a tempo of 99 beats per minute. The score includes various dynamic markings such as *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The instrumentation includes Flute, Horns, Clarinet in B-flat, Bassoon, Piano, Violins, Viola, Alto, and Cello. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature.

Invocation

96

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

Htb. *pp* *p* *f*

Cl. en Sib *p* *pp* *mf* *f*

Bsn. *pp* *p* *f*

P. *pp* *p* *mp* *f*

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

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

A. *pp* *f*

Vc. *mf* *pp*

Detailed description: This is a page of a musical score for a piece titled "Invocation". The page is numbered 13 in the top right corner. The score begins at measure 96. It features eight staves: Flute (Fl.), Horn (Htb.), Clarinet in B-flat (Cl. en Sib), Bassoon (Bsn.), Piano (P.), Violin I (V.), Violin II (V.), Viola (A.), and Cello (Vc.). The music is written in 3/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into measures by vertical bar lines. Dynamic markings are placed below the notes to indicate volume changes. The Flute part starts with a mezzo-forte (*mf*) dynamic, then drops to pianissimo (*pp*) in the second measure, and returns to *mf* and *f* later. The Horn part starts with *pp*, then *p*, and *f*. The Clarinet in B-flat part starts with *p*, then *pp*, *mf*, and *f*. The Bassoon part starts with *pp*, then *p*, and *f*. The Piano part starts with *pp*, then *p*, *mp*, and *f*. The Violin I and II parts start with *pp*, then *p*, *mf*, and *f*. The Viola part starts with *pp* and *f*. The Cello part starts with *mf* and *pp*. The score includes various musical notations such as eighth notes, quarter notes, and slurs.

Invocation

107

Fl. *mf* *mp*

Htb. *mf*

Cl. en Sib *mf* *mp*

Bsn. *mf*

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

V. *mf* *mp*

V. *mf*

A. *mf*

Vc. *mf* *mp*

Detailed description: This page of a musical score, titled 'Invocation', is page 15. It features a full orchestral arrangement with the following parts: Flute (Fl.), Horn (Htb.), Clarinet in B-flat (Cl. en Sib), Bassoon (Bsn.), Piano (P.), Violin (V.), Viola (V.), Cello (A.), and Double Bass (Vc.). The score is divided into four measures. The Flute part begins with a dynamic of *mf* and changes to *mp* in the third measure. The Horn, Clarinet, and Bassoon parts start with *mf* and transition to *mp* in the third measure. The Piano part starts with *f*, moves to *mf* in the second measure, back to *f* in the third, and finally to *mp* in the fourth. The Violin, Viola, Cello, and Double Bass parts start with *mf* and transition to *mp* in the third measure. The score includes various musical notations such as slurs, ties, and fingering numbers (5, 7). The key signature has one sharp (F#) and the time signature is 4/4.

Invocation

119 K $\text{♩} = 80$

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

Htb. *mp* *mf* *f*

Cl. en Sib. *mp* *mf*

Bsn. *mp* *mf*

P. *pp* *mp* *mf* *f* *mf*

V. *pp* *mp* *mf* *f* *mf*

V. *mp* *mf* *f*

A. *mp* *mf*

Vc. *mp* *mf* *f*

129 L ♩ = 75

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

Htb. *mf* *f*

Cl. en Sib *f* *mf* *f*

Bsn. *f* *mf*

P. *mp* *mf* *f*

V. *pp* *mp* *mf*

V. *mp* *mf*

A. *f* *p*

Vc. *pp* *mf*

Invocation

136

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

Htb. *mf* *mp* *p* *pp*

Cl. en Sib *mf* *mp* *p* *pp*

Bsn. *f* *pp*

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

V. *mp* *mf* *f* *pp*

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

A. *mf* *f* *pp*

Vc. *mp* *f* *pp*

142 M ♩ = 96

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

Htb. *p* *mf* *mp* *p*

Cl. en Sib *mf* *mp* *p*

Bsn. *mf* *mp* *p*

P. *p* *mp* *f* *mp* *p* *pp*

V. *p* *mf* *mp* *p*

V. *mf* *mp* *p*

A. *p* *mf* *mp* *p*

Vc. *p* *mf* *mp* *p*

Musical score for the piece "Invocation", measures 163-167. The score is arranged for a woodwind and string ensemble. The instruments and their parts are:

- Fl. (Flute):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.
- Htb. (Horn):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.
- Cl. en Sib (Clarinet in B-flat):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.
- Bsn. (Bassoon):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.
- P. (Piano):** Measures 163-167 play a complex accompaniment with various textures, including triplets and septuplets. Dynamics range from *mf* to *f*.
- V. (Violin):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.
- V. (Viola):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.
- A. (Alto Saxophone):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.
- Vc. (Cello):** Measures 163-164 play a melodic line with dynamics *mp* and *mf*. Measures 165-167 are silent.

The score includes various musical notations such as dynamics (*mp*, *mf*, *f*), articulation (accents), and complex rhythmic patterns (triplets, septuplets). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

168

Fl. *f* *mf* 3

Htb. *f*

Cl. en Sib. *f*

Bsn. 3 *f*

P. 3 *mf* 7 *f* *mf*

V. 3 *f* *mf* 3 3

V. *f*

A. *f*

Vc. *f* *mf* 3

Invocation

173 O $\text{♩} = 85$

Fl. *mf* *f* *mp*

Htb. *mf* *f* *mf*

Cl. en Sib *mf*

Bsn. *mf*

P. *f* *mp*

V. *f* *p* *mf*

V. *f*

A. *mp*

Vc. *f* *mp*

Invocation

178 **P** $\text{♩} = 107$

Fl. *p* *pp* *mp*

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

Cl. en Sib. *mp* *p* *pp* *p* *mp*

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

P. *p* *mp* *p* *pp* *p* *pp* *p* *f*

V. *mp* *p* *pp* *mp*

V. *mp* *p* *pp* *p* *mp*

A. *p* *pp* *mp*

Vc. *p* *pp* *p* *mp*

Invocation

190

Fl. *mf* *pp* *p*

Htb. *mf* *f* *pp*

Cl. en Sib *mf* *pp*

Bsn. *mf* *mp*

P. *mf* *f* *mf* *pp* *p*

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

A. *mf* *f* *mf* *pp*

Vc. *mf* *pp*

Q $\text{♩} = 80$

198 R

Fl. *mf* *f* *mf*

Htb. *p* *mp* *mf* *mp*

Cl. en Sib *mp* *f* *mp*

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

P. *f* *mf* *mp* *mf* *f* *mp* *pp* *mp*

V. *f* *mf*

V. *f*

A. *mp* *mf* *pp*

Vc. *mf* *f* *mf*

204 $\text{♩} = 74$

Fl. *mp* *pp*

Htb. *mf* *mp*

Cl. en Sib *mf* *mp* *pp*

Bsn. *mf* *mp* *pp*

P. *f* *mf* *mp* *pp*

V. *mp*

V. *mf* *mp*

A. *mp* *pp*

Vc. *mp*

Invocation

217 $\text{♩} = 97$

Fl. *mf* *p*

Htb. *f* *mf* *p*

Cl. en Sib *mf* *p*

Bsn. *mf*

P. *mf* *mp* *p*

V. *f* *mf* *p*

V. *mf* *p*

A. *mf* *p*

Vc. *mf* *p*

Invocation

226 T $\text{♩} = 78$

Fl. *pp* *mp* *mf*

Htb. *pp* *p* *mf*

Cl. en Sib. *pp* *p* *mp* *mf*

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

P. *pp* *p* *mf*

V. *pp* *mf*

V. *pp* *p*

A. *pp* *p* *mp* *mf*

Vc. *pp* *p* *mp*

241

V

$\text{♩} = 67$

Fl.

Htb.

Cl. en Sib

Bsn.

P.

V.

V.

A.

Vc.

250

Fl.

Htb.

Cl. en Sib.

Bsn.

P.

V.

V.

A.

Vc.

mp *f* *mp* *f*

pp *mp* *mf* *mp* *f*

pp *mp* *f* *mp* *f*

pp *mp* *p* *mf*

pp *mf* *f* *mf* *mp* *mf* *f* *mf*

pp *mp* *f* *mf* *f*

mp *f* *mf* *f*

pp *p* *mp* *f*

mp *mf* *f*

W

$\text{♩} = 83$

Invocation

259

Fl. *mf mp p mf*

Htb. *mf mp p mp*

Cl. en Sib. *mf mp p mf*

Bsn. *f mp p mf*

P. *mp p pp p mp mf f*

V. *mf mp p mf f*

V. *mf mp p mp*

A. *mf mp p*

Vc. *mf mp p*

269 **X** $\text{♩} = 47$

Fl. *f* *mf*

Htb. *f* *mf*

Cl. en Sib. *f* *mf* *mp*

Bsn. *f* *mf*

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

V. *f* *mf* *mp*

V. *f* *mf* *mp*

A. *f* *mf* *mp*

Vc. *mp* *f* *mf* *mp*

Invocation

276

Fl. *mp* *p* *pp* *f* *pp*

Htb. *mp* *p* *pp*

Cl. en Sib *p* *pp*

Bsn. *mp* *p* *pp*

P. *p* *pp* *mp* *p* *pp*

V. *p* *pp* *pp*

A. *p* *pp*

Vc. *p* *pp*

morendo.....