

Avant-propos

Ce *colloque* commence par un appel scandé sur une note prolongée par l'orgue, en même temps qu'elle se trouve répétée par le piano. Le rideau se lève sur un déferlement éblouissant où tous les instruments affirment leur existence.

Les solistes s'exprimeront sur les deux seuls sujets qui seront exploités tout au long de l'œuvre. Ils ne céderont jamais de leur force ni de leur lyrisme et conduiront à travers divers épisodes prenants parfois l'allure de variations qui se déploieront finalement en un hymne d'hymne, de chant panthéiste.

Là, plus encore que dans le *Colloque N° 5*, les instruments affirment leurs oppositions, les percussions ajoutant, par leur superposition dans un tissu très serré, une dimension nouvelle à la diversité des jeux de l'orgue.

Vorwort

Dieses vierte *Colloque* beginnt mit einem dynamischen Ruf, der von dem Orgelpunkt, welcher synchron wiederholt wird, wiederholt wird. Der Vorhang hebt sich über wilder Brandung, in dem sämtliche Instrumente ihre Existenz beweisen. Die Solisten drücken sich durch die einzigen beiden Themen aus, die im gesamten Stück verwendet werden. Sie lassen an nichts ab und bringen in der lyrischen Gestaltungskraft nach, indem sie verschiedene Variationen-ähnliche Episoden in Gestalt von Variationen durchlaufen, die schließlich in ein pantheistisches Hymnenlied ausweiten.

Stärker noch als in *Colloque N° 5*, zeigen die Instrumente ihren Eigencharakter wie auch ihre Oppositionen, die Percussionen fügend, durch ihre Überlagerung auf hochdichten Strukturen, eine neue Dimension hinzu.

Jean Coillou

Übersetzung: Wolfram Adolph

Preface

This symphony begins with a dynamic call presented by the organ and simultaneously repeated by the piano. The curtain rises to a rousing parade in which every instrument asserts its existence.

The solists express themselves on the only two subjects of this work, losing nothing of their strength and lyricism, and introducing various variation-like episodes before finally unleashing a hymn or pantheistic chant.

Here, more than in *Colloque N° 5*, the instruments display their characteristics and their oppositions, the percussion adding, through its superimposition onto highly dense textures, a new dimension to the diversity of the organ stops.

Jean Coillou

Translation: Jeremy Drake

à Simone Laval
Colloque No. 4

Jean Guillou
1970

Andante quasi Lento $\text{♩} = 60$ Più Presto $\text{♩} = 100$

Piano

Violoncello

2^a Flut.
Tamb.
Trom.
Trom. grave

Violoncello

2^a Flut.
Tamb.
Trom.
Trom. grave

Baguettes de feutre duras

* ● = Baguettes dures ◐ = Baguettes demi-dures ○ = Baguettes molles.

8^{va}

P.

Musical score for Piano (P.) featuring a melodic line with slurs and accents, and a bass line with chords.

Dr.

Musical score for Drums (Dr.) showing a rhythmic pattern with various drum notations.

1^o B.
Xyl.

Musical score for Flute (1^o B. Xyl.) with a melodic line and slurs.

Cymb.
Z.B.
Toms

les mêmes baguettes

Musical score for Percussion (Cymb., Z.B., Toms) with dynamic markings like *mf* and *ff*. Includes the instruction *les mêmes baguettes*.

8^{va}

Musical score for Flute (8^{va}) with a melodic line and slurs.

Dr.

Musical score for Drums (Dr.) showing a rhythmic pattern with various drum notations.

Dr.

Musical score for Drums (Dr.) showing a rhythmic pattern with various drum notations.

Dr.

Musical score for Drums (Dr.) showing a rhythmic pattern with various drum notations.

Toms

Musical score for Toms with dynamic markings like *mf* and *ff*.

PREVIEW

Low Resolution

Quasi Lento ♩ = 50

P.
sf

Or.
Fonds 8
mf

Timb.
(mêmes deg.)
p mf pp

P.
pp cresc. molto

Or.
mf sus la

Allegro più Presto

pp cresc.

1^{re} Xyl.
f

prendre Tam-tams

PREVIEW LOW Resolution

P

stacc. secco

mf

Or.

1^{er} B.
Toms.

2^{es}
Toms.

P

Or.

1^{er} B.
Toms.

mf

p

trm trm

Prendre Gymbals

And. più Presto. ♩ = 120

Flûtes 6 et petites Mixtures

PREVIEW

Low Resolution

P

Musical score for Piano (P) featuring a melodic line with eighth-note patterns and dynamic markings.

Or

Musical score for Oboe (Or) with a long, sustained note.

2^aB.
Kyl.

Musical score for 2nd Bassoon (2^aB. Kyl.) with a single note.

P

Musical score for Piano (P) featuring a melodic line with eighth-note patterns and dynamic markings.

Or

Musical score for Oboe (Or) with a long, sustained note.

1^aB.
Kyl.

Musical score for 1st Bassoon (1^aB. Kyl.) with a single note.

2^aB.
Cymb.S.

Musical score for 2nd Bassoon (2^aB. Cymb.S.) with a single note.

Musical score for Piano (P) featuring a melodic line with eighth-note patterns and dynamic markings.

Musical score for Oboe (Or) with a long, sustained note.

2^aB.
Cymb.S.

Musical score for 2nd Bassoon (2^aB. Cymb.S.) with a melodic line and dynamic markings.

cresc. molto

PREVIEW
Low Resolution

8

Quasi Lento ♩ = 50

Poco accel.

♩ = 88-90

P.

Dr.

1st B.
Xyl.

Cymb.
2nd B.
Toms

P.

Dr.

1st B.
Toms

Dr.

1st B.
Toms

Dr.

1st B.
Toms

Dr.

1st B.
Toms

PREVIEW
Low Resolution

p

Ob.

1st Xyl.

2^d Xyl.

PREVIEW
Low Resolution

p

2^d Xyl.

2^d Xyl.

2^d Xyl.