

G rard Grisey, Les Espaces Acoustiques - 2nd part - Distribution of instruments

	Modulations	Transitoires	Epilogue
flute 1 (flute, piccolo, alto-flute)	flute 1 (+picc & alto)	flute 1 (+picc)	flute 1 (+picc)
flute 2 (flute, piccolo, alto-flute)	flute 2 (+picc & alto)	flute 2 (+picc)	flute 2 (+picc)
flute 3 (flute, piccolo, alto-flute)	-	flute 3 (+picc & alto)	flute 3 (+picc & alto)
flute 4 (flute, piccolo, alto-flute)	-	flute 4 (+picc & alto)	flute 4 (+picc & alto)
oboe 1 (oboe, english-horn)	oboe 1 (oboe & E-horn)	oboe 1 (oboe)	oboe 1 (oboe)
oboe 2 (oboe, english-horn)	oboe 2 (oboe & E-horn)	oboe 2 (oboe)	oboe 2 (oboe)
oboe 3	-	oboe 3 (oboe & E-horn)	oboe 3 (oboe & E-horn)
oboe 4	-	oboe 4 (oboe & E-horn)	oboe 4 (oboe & E-horn)
clarinet 1 (Bb & A)	clarinet 1 (Bb & A)	clarinet 1 (Bb)	clarinet 1 (Bb)
clarinet 2 (Bb)	clarinet 2 (Bb)	clarinet 2 (Bb)	clarinet 2 (Bb)
clarinet 3	-	clarinet 3 (in A)	clarinet 3 (A & Bb)
clarinet 4	-	clarinet 4 (A & Bb)	clarinet 4 (A & Bb)
clarinet 5 (3 in Modulations) (bass & contra-bass)	clarinet 3 (bass & Cbass)	clarinet 5 (bass & Cbass)	clarinet 5 (bass & Cbass)
saxophone 1	-	sax 1 (alto in Eb + ev. Sop in Bb)	sax 1 (alto in Eb)
saxophone 2	-	sax 2 (tenor in Bb & alto in Eb + ev. sop in Bb)	sax 2 (tenor in Bb & alto in Eb)
fagott 1 (fagott & contra)	fagott 1	fagott 1	
fagott 2 (fagott & contra)	fagott 2	fagott 2 & contra	fagott 2 & contra
horn 1	horn 1	horn 1	horn 1
horn 2	horn 2	horn 2	horn 2
horn 3	-	horn 3	horn 3
horn 4	-	horn 4	horn 4
trumpet 1	trumpet 1	trumpet 1	trumpet 1
trumpet 2	trumpet 2	trumpet 2	trumpet 2
trombone 1 tenor-bass (full)	trombone 1	trombone 1	trombone 1
trombone 2 tenor-bass (full)	trombone 2	trombone 2	trombone 2
percussion 1	perc 1	perc 1	perc 1
percussion 2	perc 2	perc 2	perc 2
percussion 3	perc 3	perc 3	perc 3

	Modulations	Transitoires	Epilogue
violin I 1	violin 1	violin I 1	violin I 1
Violin I 2	violin 2	violin I 2	violin I 2
violin I 3	violin 3	violin I 3	violin I 3
violin II 1 (4 in Modulations)	violin 4	violin II 1	violin II 1
violin II 2 (5 in Modulations)	violin 5	violin II 2	violin II 2
viola 1	viola 1	viola 1	viola 1
viola 2	viola 2	viola 2	viola 2
viola 3	viola 3	viola 3	viola 3
cello 1	cello 1	cello 1	cello 1
cello 2	cello 2	cello 2	cello 2
double-bass 1	double-bass 1	double-bass 1	double-bass 1
double-bass 4 (2 in Modulations)	double-bass 2	double-bass 4	double-bass 4

NB.

- **The spreadsheet above only shows multiple instruments which require a special attention on distribution.** Any musician undertaking a part must also perform the corresponding part in other pieces on the same horizontal line. (Individual instruments (e.g. tuba, harp, etc...) are not mentioned here)

- **In red are shown the three parts which don't match from a piece to the other. These lines clearly show the matching parts for these instruments.**

- **In yellow are shown parts where musicians might be tempted to swap : please resist to the temptation !** For instance, flutes 1 and 2 in Modulations are also playing piccolo and alto flute. Flutists who play these 1st and 2nd parts have to remain with parts 1 and 2 in Transitoires and Epilogue, when alto-flutes are then performed by flutes 3 and 4. The same applies to oboes 1 & 2 playing also English horn in Modulations, while English horn is added only to oboe 3 & 4 in Transitoires and Epilogue. So in the second half, This ensures the right positioning of instruments on stage for the various pieces.

- **In blue are shown special requirements for 1st viola and 1st double-bass :** these musicians should be the same throughout the whole cycle (1st and 2nd part). What is intended is that solo viola playing Prologue also plays 2nd viola in Périodes, Partiels, Modulations, Transitoires and Epilogue. In the case this is impossible, solo viola playing Prologue should comeback during the second part to perform the transition part between Transitoires and Epilogue. Same for the double bass : if impossible to have the exact same musicians throughout the cycle, then double-bass playing Périodes and Partiels should come back in Transitoires to play the repeated E-naturals in the central passage of Transitoires, while 1st double-bass playing Modulations, Transitoires and Epilogue still plays the glissandos and harmonics during that passage.