

Rückblick

for violin and orchestra (1980 - c. 13')

Piano reduction by the composer

Jean BALISSAT (1936-2007)

Violin solo

Tranquillo ♩ = c. 72

ppp (glissando vivo)

Piano

Tranquillo ♩ = c. 72

legatissimo

ppp sempre

4

pp

7

ppp (glissando vivo)

pp

10

pp

This system contains measures 10-12. The upper staff features a melodic line with a fermata over the first measure and a *pp* dynamic marking at the end. The lower staff has a complex accompaniment with many beamed notes and a large slur spanning the first two measures.

13

ppp

pp

A

This system contains measures 13-15. Measure 13 has a **A** section marker. Measure 14 features a *ppp* dynamic marking and a *8va* instruction above a sixteenth-note run. Measure 15 has a *pp* dynamic marking. The lower staff has a large slur under the first two measures.

16

This system contains measures 16-18. The upper staff has a melodic line with a fermata over the first measure. The lower staff has a complex accompaniment with many beamed notes and a large slur spanning the first two measures.

19

fff

fff

This system contains measures 19-21. Measure 19 has a *fff* dynamic marking. Measure 20 has a *fff* dynamic marking and a *b* marking above the staff. Measure 21 has a *fff* dynamic marking. The lower staff has a large slur under the first two measures.

B
pp
pp un poco espressivo

22 **B**
pp

25
cresc. poco a poco

28
(sempre cresc.)

31
(sempre cresc.)
molto

C

Andante comodo ♩ = c. 66

Measures 34-36. The score is in 4/4 time. Measure 34 starts with a *fff* dynamic. Measure 35 begins with a *p* dynamic and the instruction *p très souplement*. Measure 36 features a sixteenth-note triplet in the right hand. The piano part includes a second measure rest, a *fff* dynamic, and a *p* dynamic marking.

Measures 37-39. Measure 37 has a *f* dynamic. Measure 38 contains a sixteenth-note triplet in the right hand. Measure 39 features a sixteenth-note triplet in the right hand and a *f* dynamic. The piano part includes a sixteenth-note triplet in the right hand and a *f* dynamic.

Measures 40-42. Measure 40 has a *f* dynamic. Measure 41 features a sixteenth-note triplet in the right hand. Measure 42 includes a sixteenth-note triplet in the right hand and a *f* dynamic. The piano part includes a sixteenth-note triplet in the right hand and a *f* dynamic.

Measures 43-45. Measure 43 has a *f* dynamic. Measure 44 features a sixteenth-note triplet in the right hand. Measure 45 includes a sixteenth-note triplet in the right hand and a *p* dynamic. The piano part includes a sixteenth-note triplet in the right hand and a *p* dynamic.

D *pp* léger et incisif

46 **D** *pp*

50 (8)

poco rit. **A tempo** *poco rit.*

55 *poco rit. **A tempo** *poco rit.**

poco f *meno f*

E **A tempo** ♩ = c. 66

59 **E** **A tempo** ♩ = c. 66

p espr. *mf*

62 *cantabile*
poco f *sim.*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a *cantabile* marking. The lower staff is a piano accompaniment with chords and a *poco f* marking. The key signature has two sharps (F# and C#), and the time signature is 3/4.

65

This system contains the third and fourth staves of music. The upper staff continues the melodic line with slurs. The lower staff continues the piano accompaniment with chords. The key signature and time signature remain the same as in the previous system.

69 *f*

This system contains the fifth and sixth staves of music. The upper staff has a melodic line with a *f* marking. The lower staff has a piano accompaniment with chords. The key signature changes to one sharp (F#), and the time signature changes to 3/4.

[F] *quasi senza vibr.*
p dolce
 73 *f* *leggero* *8va*

This system contains the seventh and eighth staves of music. The upper staff begins with a fermata and a *p dolce* marking, followed by a melodic line with a *quasi senza vibr.* marking. The lower staff has a piano accompaniment with chords and a *f* marking. The key signature has one sharp (F#), and the time signature is 3/4. An *8va* marking is present above the upper staff.

76 (8)

80 (8)

84 (8)

88

G

$\text{♩} = \text{c. } 56$
(un poco agitato)

G

$\text{♩} = \text{c. } 56$
pp

H

più espressivo
pp

H

ppp

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12/8 **Tranquillo** ♩ = c. 72
quasi legato

Flute 1 *ppp sempre*

Flute 2

Oboe

English Horn

Clarinet 1 (B \flat)

Bassoon 1

12/8 **Tranquillo** ♩ = c. 72
sord.

Horn 1 (F) *ppp sord.*

Horn 2 (F) *ppp*

Trumpet 1 (C)

Timpani → **Tam-Tam (grande)** Tam-tam *ppp*

Harp *pp sempre*

12/8 **Tranquillo** ♩ = c. 72

Violin solo *ppp (glisser rapidement)*

Violin 1

Viola *sul pont. ppp*

Violoncello *div. pp*

Contrabass *pp*

5

Fl. 1

Hn. 1

Hn. 2

T.-t.

Hp.

Vn. solo

pp

ppp (glisser rapidement)

Va.

Vc.

Cb.

9

Fl. 1

Bn. 2

ppp

Hn. 1

Hn. 2

Hp.

Vn. solo

pp

pp

Va.

Vc.

Cb.

14

A

Fl. 1

Fl. 2
ppp (quasi legato)

Cl. 1
ppp

Cl. 2
ppp

A

Hn. 1

Hn. 2

T.-t.
(ppp)

Hp.

A

Vn. solo
ppp *pp*

sul pont.
Vn. 2
ppp

Va.
ppp

Vc.
ppp unis.

Cb.
(ppp)

B

19

Fl. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

fff

pp

pp

pp

B

Hn. 1

Hn. 2

Tp. 1

Tp. 2

T-t.

open

ff

pp

pp

pp

To Timp.

Glockenspiel

Cel.

Hp.

fff

B

Vn. solo

Vn. 1

Vn. 2

Va.

Vc.

Cb.

fff

pp

pp un poco espressivo

pizz.

div.

pp

div.

pp

pp unis.

26

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tp. 1

Vn. solo

Va.

Vc.

Cb.

pp

pp

pp

pp

poco sf

cresc. poco a poco

31

Fl. 1

Fl. 2

Ob.

E. Hn.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tp. 1

Tp. 2

T.-t.

Hp.

Vn. solo

Vn. 1

Vn. 2

Va.

Vc.

Cb.

p

più f

f

ff

fff

poco sf

arco

(sempre cresc.)

cresc. molto

pp

solì 1,2

2

4
4

4
4

4
4

4/4 **C** **Andante comodo** ♩ = c. 66 **3/4**

35

Cl. 1

Cl. 2

Bn. 1

p

4/4

Hp.

4/4 **Andante comodo** ♩ = c. 66 **3/4**

Vn. solo

p *très souplement*

Va.

Vc.

pp

tutti

soli 1,2

3/4 **4/4** **3/4**

38

Hn. 1

p

C♯-D♭ E♭ D♯ F♯ G♯ A-B♭

Hp.

3/4 **4/4** **3/4**

Vn. solo

f

Vn. 1

sord.

p espr.

poco f

Vn. 2

sord.

p espr.

poco f

Va.

tutti

p

poco f

Vc.

tutti

mf

poco f

Cb.

mf

poco f

42

Ob. *mf*

E. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bn. 1 *mf*

Bn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tp. 1 *p*

Tp. 2 *p*

Hp. *f*

Vn. solo

Vn. 1

Vn. 2 *div.*

Va. *div.* *mf* *unis.* *div.*

Vc.

Cb.

3/4 4/4 3/4

3/4 4/4 3/4

3/4 4/4 3/4

46 **3/4** **D** Piccolo
pp possibile

Bn. 1

Bn. 2

3/4 **D**

Hn. 1

Hn. 2

Tp. 1

Tp. 2

Glock.
pp

3/4 **D**
pp léger et incisif

Vn. solo

Vn. 1
 punta d'arco
pp
 div. punta d'arco
pp

Vn. 2
 div.
pp
pp

Va.
pp
pp

Cb.

49

Picc.

Glock.

Vn. solo

Vn. 1

Vn. 2

Va.

52

Picc.

Glock.

Vn. solo

Vn. 1

Vn. 2

Va.

8^{va}

3

poco f

56 *poco rit.* **A tempo** $\frac{4}{4}$ *poco rit.* **A tempo** E ♩ = c. 66

Fl. 1 *poco f*

Ob. *poco f* solo *p espr.*

E. Hn. *poco f*

Cl. 1 *pp*

Cl. 2 *pp*

Bn. 1 *poco f* *mp*

Bn. 2 *poco f* *mp*

poco rit. **A tempo** $\frac{4}{4}$ *poco rit.* **A tempo** ♩ = c. 66 E

Hn. 1 *mf*

Hn. 2 *mf*

Tp. 1 *poco f* *mp*

Tp. 2 *poco f* *mp*

Hp.

poco rit. **A tempo** $\frac{4}{4}$ *poco rit.* **A tempo** ♩ = c. 66 E

Vn. solo *meno f* *p* *mf*

Va. solo sord. *p espr.*

3
4

61

Fl. 1 *p* *poco f*

Ob. *p* *poco f*

E. Hn. *poco f*

Cl. 1 *poco f*

Cl. 2 *poco f*

Bn. 1 *poco sf*

Bn. 2 *poco sf*

3
4

Hn. 1 *mf*

Glock. *p*

Hp.

3
4

Vn. solo *cantabile*

Vn. 1 *pizz.* *p* *arco* *poco sf* *sim.*

Vn. 2 *pizz.* *p* *arco* *poco sf* *sim.*

Va. *tutti* *pizz.* *p* *arco* *poco sf* *sim.*

Vc. *pizz.* *p* *arco* *poco sf* *sim.*

Cb. *pizz.* *p*