

Suite Symphonique  
**La Monotonia**  
opus 7 - Edition Révisée 2008

**Hidayat I. Khan**



IN MEMORY OF MY SISTER



**La Monotonia**  
Suite Symphonique  
Prologue - Dialogue - Epilogue

pour orchestre

op. 7

Edition révisée 2008

musique de

**Hidayat I. Khan**

# La Monotonia

## Suite Symphonique

### Prologue - Dialogue - Epilogue

pour orchestre  
opus 7

by

Hidayat I. Khan

#### Orchestration:

flûtes 1+2, hautbois, cors anglais,  
clarinettes Sib 1+2, bassons 1+2,  
cors en Fa 1+2+3, trompettes en Do 1+2+3,  
trombones 1+2+3, timbales  
violons la+1b, violons 2a+2b,  
altos a+b+c+d, violoncelles a+b+c+d, contrebasses a+b+c

This music is available as a printed and/or digital version (PDF)

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# La Monotonia

Suite Symphonique op. 7  
Edition révisée 2008  
I - Prologue

Hidayat I. Khan

Moderato ♩ = 72

Flûte I *pp* *p* *pp* *p* *pp*

Flûte II *pp* *p* *pp* *p* *pp*

Hautbois

Cor Anglais

Clarinette I  
Si<sup>b</sup>

Basson I

Cor I  
Fa

Trompette I  
Do

Trombone I

Timbales *pp*

Violon I a

Violon II a *pizz. Con sord.* *pp* *p* *pp* *p* *pp*

Viola a *pizz. Con sord.* *pp* *p* *pp* *p* *pp*

Violoncelle a *Con sord. sur la touche* *pp*

Contrebasse a *Con sord. sur la touche* *pp*

1. Couplet  
Stesso Tempo

1

Musical score for measures 5-8. The score is for a symphony orchestra and includes parts for Violins I & II (VI.I a, VI.I b, VI.II a, VI.II b), Violas (Va. a, Va. b), Cellos (Vc. a), and Double Basses (Cb. a). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Stesso Tempo'. The dynamics range from *pp* (pianissimo) to *p* (piano). A specific instruction for the strings is 'Con sord. sur la touche à la corde' (with mutes on the strings). The score shows a rhythmic pattern of eighth notes in the strings, with some measures featuring a 6/4 time signature change.

Musical score for measures 9-12. This section continues the orchestral texture established in the previous measures. The instrumentation remains the same. The dynamics continue to fluctuate between *pp* and *p*. The rhythmic pattern of eighth notes in the strings is maintained, with some measures featuring a 6/4 time signature change. The score concludes with a double bar line and repeat slashes.

13

Tempo I°

2

VI. I. a *p* *mp* *p* *mf* *f* *mf*

VI. I. b *p* *mp* *p* *mf* *f* *mf*

VI. II. a *p* *mp* *p* *mf* *f* *mf*

VI. II. b *p* *mp* *p* *mf* *f* *mf*

Va. a *p* *mp* *p* *mf* *f* *mf*

Va. b *p* *mp* *p* *mf* *f* *mf*

Vc. a *p* *mp* *p* *mf* *f* *mf*

Cb. a *p* *mp* *p* *mf* *f* *mf*

*rall...*

*pizz.*

17

Tempo I°

VI. I. a *mf* *f* *mf* *p* *mp*

VI. I. b *mf* *f* *mf* *p* *mp*

VI. II. a *mf* *f* *mf* *p* *mp*

VI. II. b *mf* *f* *mf* *p* *mp*

Va. a *mf* *f* *mf* *p* *mp*

Va. b *mf* *f* *mf* *p* *mp*

Vc. a *mf* *f* *mf* *p* *mp*

Cb. a *mf* *f* *mf* *p* *mp*

*rall...*

21

VI. I a

VI. I b

VI. II a

VI. II b

Va. a

Va. b

Vc. a

Cb. a

*p* *mf*

3

4/4 6/4 4/4

Detailed description: This block contains the musical score for measures 21 and 22. It features eight staves for string instruments: Violin I (VI. I a, b), Violin II (VI. II a, b), Viola (Va. a, b), and Cello (Vc. a, Cb. a). The music is in a key with two flats and a 4/4 time signature. Measures 21 and 22 are marked with a *p* (piano) dynamic. The score includes triplet markings (indicated by a '3' over a group of notes) and a *mf* (mezzo-forte) dynamic marking at the end of measure 22. The time signature changes to 6/4 in measure 22. There are double bar lines with repeat signs at the beginning and end of the section.

23

VI. I a

VI. I b

VI. II a

VI. II b

Va. a

Va. b

Vc. a

Cb. a

*mf* *f* *mf*

rall...

*mf* *f* *mf*

4/4 6/4 4/2

Detailed description: This block contains the musical score for measures 23 and 24. It features the same eight staves for string instruments as the previous block. The music is in a key with two flats and a 4/4 time signature. Measures 23 and 24 are marked with a *mf* (mezzo-forte) dynamic. The score includes a *f* (forte) dynamic marking and a *rall...* (rallentando) marking. The time signature changes to 6/4 in measure 24 and then to 4/2 in measure 25. There are double bar lines with repeat signs at the beginning and end of the section.



3 Allegretto  $\text{♩} = 92$   
2. Couplet

Musical score for measures 25-28. The score includes parts for Flute I (Fl. I), Horn (Hb.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Bs. I), Bassoon II (Bs. II), Timpani (Timb.), Violin I (VI. I a), Violin II (VI. II a), Viola (Va. a), Violoncello (Vc. a), and Contrabass (Cb. a). The woodwinds and strings play a rhythmic pattern of eighth notes. Dynamics range from *p* to *pp*. The string parts are marked *pizz.* (pizzicato) and *Senza sordini* (without mutes). The woodwinds have accents and slurs. The score is divided into four measures, with dynamics changing from *p* to *mp* to *p* to *mp* to *pp*.

Musical score for measures 29-32. The score includes parts for Cello (C.A.), Violin I (VI. I a), Violin II (VI. II a), Viola (Va. a), Violoncello (Vc. a), and Contrabass (Cb. a). The Cello and Double Bass play a melodic line with dynamics *p*, *mp*, *p*, *pp*, *mp*, and *p*. The strings play a sustained accompaniment. The first two measures are marked *Sostenuto* and the last two *A Tempo*. The string parts are marked *arco* (arco). Dynamics range from *pp* to *p*.

32

Fl.I

Fl.II

Hb.

Cl.I  
Si $\flat$

Cl.II  
Si $\flat$

Bs.I

Bs.II

32

Timb.

32

VI.I a

VI.I b

VI.II a

VI.II b

Va. a

Va. b

Vc. a

Cb. a

36

Sostenuto

A Tempo

C.A.

VI.I a

VI.II a

Va. a

Vc. a

Cb. a

divisi

divisi

p

pp

mf

p

mf

pp

mf

p

mf

f

mf

mp

p

p

mp

p

p

mp

p

p

mp

p

39

Fl. I *mf* *f* *mf* *poco f*

Hb. *mf* *f* *mf* *poco f*

Cl. I Sib *mf* *mf*

Cl. II Sib *mf* *mf*

Bs. I *mf* *mf*

Bs. II *mf* *mf*

Trp. I Do *p* *mp* *p* *mp*

Trp. II Do *p* *mp* *p* *mp*

Trb. I *p* *mp* *p* *mp*

Trb. II *p* *mp* *p* *mp*

39

Timb. *mf*

39

VI. I a *spiccato* *mf* *f* *mf* *poco f*

VI. I b *spiccato* *mf* *f* *mf* *poco f*

VI. II a *spiccato* *mf* *f* *mf* *poco f*

VI. II b *spiccato* *mf* *f* *mf* *poco f*

Va. a *pizz.* *mf*

Va. b *pizz.* *mf*

Vc. a *spiccato* *mf* *f* *mf* *poco f*

Vc. b *spiccato* *mf* *f* *mf* *poco f*

Cb. a *pizz.* *mf*

7

41

Fl. I *mf* *f* *mf*

Hb. *mf* *f* *mf*

Cl. I Sib *mf* *f* *mf*

Cl. II Sib *mf* *f* *mf*

Bs. I *mf* *f* *mf*

Bs. II *mf* *f* *mf*

Trp. I Do *p* *mf* *p*

Trp. II Do *p* *mf* *p*

Trb. I *p* *mf* *p*

Trb. II *p* *mf* *p*

Timb. *p*

41 *mf* *f* *mf*

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

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

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

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

Va. a *mf*

Va. b *mf*

Vc. a *mf* *f* *mf*

Vc. b *mf* *f* *mf*

Cb. a *mf*

Adagio  $\text{♩} = 60$   
3. Couplet

44 **4**

Fl. I *p* *pp*

Fl. II *pp* *pp*

Cl. I Sib *p* *pp* *p*

Cl. II Sib *p* *pp*

Bs. I *p* *p*

Bs. II *pp* *pp*

Cor I Fa *pp* *p*

Cor III Fa *pp* *pp*

VI. I a *pp* *p* *pp* *p*

VI. II a *p* *pp* *p* *pp*

Va. a *pp* *p* *pp* *p*

Vc. a *p* *pp* *p* *pp*

48

Fl. I *p*

Fl. II *pp*

Cl. I Sib *p*

Cl. II Sib *p*

Bs. I *p*

Bs. II *pp*

Cor I Fa *pp*

Cor III Fa *pp*

VI. I a *pp*

VI. II a *p*

Va. a *pp*

Vc. a *p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

Sostenuto 1°

51

Fl. I *p* *pp*

Fl. II *pp*

Cl. I Sib *p* *pp*

Cl. II Sib *p* *pp*

Bs. I *p* *p*

Bs. II *pp*

Cor I Fa *pp*

Cor III Fa *pp* *p*

51

Viol. I a *p* *pp* *p*

Viol. II a *pp* *p* *pp* *Gliss*

Va. a *p* *pp* *p*

Vc. a *pp* *p* *pp*

54 **Allegretto**  $\text{♩} = 92$   
**Coda**

Fl. I unis *mf*

Hb. *mf*

Va. c *mf*

Vc. c *mf*

56 unis

Fl. I

Hb.

Cl. I Sib *mf*

Cl. II Sib *mf*

Bs. I *mf*

Bs. II *mf*

56 VI. I a

VI. I b *mf*

VI. I c *mf*

VI. II a

VI. II b *mf*

VI. II c *mf*

Va. a

Va. b *mf*

Va. c *mf*

Vc. a

Vc. b *mf*

Vc. c *mf*

Cb. a

Cb. b *arco* *mf*

Cb. c *arco* *mf*

The image shows a page of a musical score for the Prologue of Suite Symphonique op. 7. The page is numbered 12 at the bottom. The score is arranged in staves for various instruments: Flutes I, Horns, Clarinets I and II (Soprano and Bass Clef), Bassoons I and II, Violins I (a, b, c), Viola II (a, b, c), Violas (a, b, c), Violas III (a, b, c), Violoncellos (a, b, c), and Double Basses (a, b, c). The music is in 2/4 time, and the key signature is two flats (B-flat major or D minor). The tempo and dynamic markings are *mf* (mezzo-forte). The score is divided into two systems by a double bar line. The first system starts at measure 56, indicated by a small '56' above the first staff. The second system starts at measure 88. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Some staves have a 'unis' marking, indicating that the instruments play unison parts. The double basses have an 'arco' marking, indicating that they play with the bow. The score is written in a clear, professional font, with standard musical notation including notes, stems, beams, and dynamic markings.



Musical score for Suite Symphonique op. 7, Prologue, page 13. The score includes staves for Flute I, Horn, Clarinet A, Clarinet I/Soprano, Clarinet II/Soprano, Bassoon I, Bassoon II, Trumpet I, Trumpet II, Trumpet III, Violin I a, Violin I b, Violin I c, Violin II a, Violin II b, Violin II c, Viola a, Viola b, Viola c, Violoncello a, Violoncello b, Violoncello c, Contrabass a, Contrabass b, and Contrabass c. The music features a complex rhythmic pattern with many eighth notes and slurs. Dynamics include *mf* and *8va* markings.

60 *Stringendo*

Fl.I *f*

Hb. *f*

C.A. *f*

Cl.I Sib *f*

Cl.II Sib *f*

Bs.I *f*

Bs.II *f*

Cor I Fa

Cor II Fa

Trp.I Do *f*

Trp.II Do *f*

Trp.III Do *f*

Trb.I *f*

Trb.II *f*

Trb.III *f*

Timb.

60 *Stringendo*

60 *Stringendo*

VI.I a *f*

VI.I b *f*

VI.II a *f*

VI.II b *f*

Va. a *f*

Va. b *f*

Vc. a *f*

Vc. b *f*

Cb. a *f*

Cb. b *f*

62 (8<sup>m</sup>)

Fl. I ff fff

Hb. ff fff

C.A. ff fff

Cl. I ff fff

Cl. II ff fff

Bs. I ff fff

Bs. II ff fff

Cor. I ff fff

Cor. II ff fff

Cor. III ff fff

Trp. I ff fff

Trp. II ff fff

Trp. III ff fff

Trb. I ff fff

Trb. II ff fff

Trb. III ff fff

Timb. ff fff

VI. I a ff fff

VI. I b ff fff

VI. II a ff fff

VI. II b ff fff

Va. a ff fff

Va. b ff fff

Vc. a ff fff

Vc. b ff fff

Cb. a ff fff

Cb. b ff fff

# La Monotonia

Suite Symphonique op. 7  
Edition révisée 2008  
II - Dialogue

Hidayat I. Khan

Andante tranquillo ♩ = 72

65

VI.I.a *p* *mp* *p* *mp*

VI.I.b *p* *mp* *p*

VI.II.a

VI.II.b

Va.a *p* *mp* *p* *mp*

Va.b *p* *mp* *p*

Va.c

Va.d

Vc.a *p* *mp* *p* *mp*  
sempre pizz.

Vc.b *p* *mp*

Vc.c *p* *mp*

Vc.d *p* *mp*

Cb.a *p* *mp*

69

VI.I a *mp* *p* *mp*

VI.I b *p* *mp*

VI.II a *p* *mp* *p*

VI.II b *p* *mp*

Va. a *mp* *p* *mp*

Va. b *p* *mp*

Va. c *p* *mf* *p*

Va. d *p* *mp*

Vc. a *pizz.* *mp* *p* *mp*

Vc. b *pizz.* *p* *mp* *mp* *p*

Vc. c *pizz.* *p* *mp* *p* *mp*

Vc. d *sempre pizz.* *p* *mp*

Cb. a *sempre pizz.* *p* *mp*

73

VI.I.a *p* *mf* *p* *mp*

VI.I.b *p* *mp* *p* *mf* *p*

VI.II.a *mp* *p*

VI.II.b *p* *mp* *p*

Va.a *p* *mp* *p* *mp*

Va.b *p* *mp* *p* *mp* *p*

Va.c *mp* *p*

Va.d *p* *mp* *p*

Vc.a *pizz.* *p* *mp* *p* *mf*

Vc.b *pizz.* *p* *mp* *p* *mp*

Vc.c *pizz.* *p* *mp*

Vc.d *pizz.* *p* *mp*

Cb.a *pizz.* *p* *mp*

1

1

77

VI.I.a *mp* *p* *mp* *p*

VI.I.b *p* *mp* *p* *mp* *p*

VI.II.a *p* *mp* *p* *mp*

VI.II.b *p* *mp* *p*

Va.a *mp* *p* *mp* *p*

Va.b *p* *mp* *p* *mp* *p*

Va.c *p* *mp* *p* *mp*

Va.d *p* *mp* *p*

Vc.a *pizz.* *mp* *p* *mp* *p*

Vc.b *pizz.* *p* *mp* *p* *mp*

Vc.c *pizz.* *p* *mp* *p* *mp*

Vc.d *pizz.* *p* *mp* *p*

Cb.a *pizz.* *p* *mp* *p*

82

VI.I a *mf* *p* *mp* *p*

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

VI.II a *p* *mp* *p* *mf*

VI.II b *p* *mp* *p* *mp* *p*

Va. a *mf* *p* *mp* *p*

Va. b *p* *mf* *p*

Va. c *p* *mf* *p* *mf*

Va. d *p* *mp* *p* *mp* *p*

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

Vc. b *pizz.* *p* *p* *mf* *mp* *p*

Vc. c *pizz.* *p* *mp* *p* *mf*

Vc. d *pizz.* *p* *mp* *p* *mp* *p*

Cb. a *pizz.* *p* *mp* *p* *mp* *p*



87

2

VI.I a *mp* *p* *pp* *p* *pp*

VI.I b *mp* *pp* *pp* *p*

VI.II a *mp* *pp*

VI.II b *mp* *p*

Va. a *mp* *p* *pp* *p* *pp*

Va. b *mf* *pp* *pp* *p*

Va. c *mp* *pp*

Va. d *mp* *p*

Vc. a *pizz.* *mp* *pp* *p* *pp*

Vc. b *pizz.* *mp* *pp* *pp* *p*

Vc. c *pizz.*

Vc. d *pizz.*

Cb. a *pizz.*

92

stringendo poco

VI. I a *mp* *p* *mp* *p*

VI. I b *pp* *mp* *p* *mp*

VI. II a *pp* *p* *pp* *mp*

VI. II b *pp* *p* *pp* *mp*

Va. a *mp* *p* *mp* *p*

Va. b *pp* *mp* *p* *mp*

Va. c *pp* *p* *pp* *mp*

Va. d *pp* *p* *pp* *mp*

Vc. a *pizz.* *p* *pp* *mp* *p*

Vc. b *pizz.* *pp* *mp* *p* *mp*

Vc. c *pizz.* *pp* *p* *pp* *mp*

Vc. d *pizz.* *pp* *p* *pp* *mp*

Cb. a *pizz.* *pp* *p* *pp* *mp*

96

*a* *poco* **3** **Tempo I°**

VI. I. a *p* *mp* *p* *mp* *p*

VI. I. b *mp* *p* *p*

VI. II. a *mp* *p* *mp*

VI. II. b *pp* *p*

Va. a *p* *mp* *p* *mp* *p*

Va. b *mp* *p* *p*

Va. c *mp* *p* *mp*

Va. d *pp* *p*

Vc. a *pizz.* *a* *poco* **3** **Tempo I°** *p* *mp* *p*

Vc. b *pizz.* *mp* *p* *p*

Vc. c *pizz.* *mp* *p* *mp*

Vc. d *pizz.* *pp* *p*

Cb. a *pizz.* *pp* *p*

Detailed description: This page contains the musical score for measures 96-100 of the 'Dialogue' section of the Suite Symphonique op. 7. The score is arranged in a standard orchestral layout with 14 staves. The top two staves are for Violins I and II (VI. I. a, VI. I. b), followed by two for Violas (VI. II. a, VI. II. b), two for Violas (Va. a, Va. b), two for Violas (Va. c, Va. d), two for Violas (Vc. a, Vc. b), two for Violas (Vc. c, Vc. d), and one for Contrabass (Cb. a). The key signature is three flats (B-flat, E-flat, A-flat). The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *pizz.* (pizzicato). There are also performance instructions like *a* (accents), *poco* (poco), and a **3** (triple). The tempo marking **Tempo I°** appears at the beginning of measure 99. Measure numbers 96, 97, 98, 99, and 100 are indicated at the start of their respective staves.

101

VI. I a *p* *mp* *p* *mp*

VI. I b *mp* *p* *mp* *p*

VI. II a *p* *mp* *p*

VI. II b *p* *mp*

Va. a *p* *mp* *p* *mp*

Va. b *mp* *p* *mp* *p*

Va. c *p* *mp* *p*

Va. d *p* *mp*

Vc. a *pizz.* *p* *mp* *p* *mp*

Vc. b *pizz.* *mp* *p* *mp* *p*

Vc. c *pizz.* *p* *mp* *p*

Vc. d *pizz.* *p* *mp*

Cb. a *pizz.* *p* *mp*

à la corde simile

106

VI.I a *mp* *p* *mp* *p* *mp* *p*

VI.I b *p* *mp* *p* *mp* *p*

VI.II a *mp* *p* *mp* *p* *mp*

VI.II b *p* *mp* *p* *mp* *p*

Va. a *mp* *p* *mp* *p* *mp* *p*

Va. b *p* *mp* *p* *mp* *p*

Va. c *mp* *p* *mp* *p* *mp*

Va. d *p* *mp* *p* *mp* *p*

Vc. a *mp* *p* *mp* *p* *mp* *p*

Vc. b *p* *mp* *p* *mp* *p*

Vc. c *mp* *p* *mp* *p* *mp*

Vc. d *p* *mp* *p* *mp* *p*

Cb. a *p* *mp* *p* *mp* *p*

*à la corde* *simile* *à la corde* *simile*

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

111

VI.I a *p* *mf* *p* *mp* *p*

VI.I b *mp* *p* *mf* *mp*

VI.II a *p* *mp* *p* *mf*

VI.II b *p* *mp* *p* *mp* *p*

Va. a *p* *mf* *p* *mp* *p*

Va. b *mf* *mp* *mf* *mp*

Va. c *p* *mp* *p* *mf*

Va. d *p* *mp* *p* *mp* *p*

Vc. a *pizz.* *p* *mf* *p* *mp* *p*

Vc. b *pizz.* *mp* *p* *mf* *mp*

Vc. c *pizz.* *p* *mp* *p* *mf*

Vc. d *pizz.* *p* *mp* *p* *mp* *p*

Cb. a *pizz.* *p* *mp* *p* *mp* *p*

116

VI.I a *p* *mf*

VI.I b *p subito* *mf* *mp*

VI.II a *p subito* *mp* *p*

VI.II b *p* *p* *mp*

Va. a *p* *mf* *poco*

Va. b *p subito* *mf* *mp*

Va. c *p subito* *mp* *p*

Va. d *p* *p* *mp*

Vc. a *pizz.* *p* *mf* *stringendo* *poco*

Vc. b *pizz.* *p subito* *mf* *mp*

Vc. c *pizz.* *p subito* *mp* *p*

Vc. d *pizz.* *p* *p* *mp*

Cb. a *pizz.* *p* *p* *mp*

*stringendo* *poco*

120 *a* *poco* **4** *Andante con moto*

VI. I a *mp* *mf* *f* Sautillé *mf*

VI. I b *mf* *mp* *mf* *f*

VI. II a *mp* *p* *mp* *mf* *f*

VI. II b *p* *mp* *mf*

Va. a *mp* *mf* *f* Sautillé *mf*

Va. b *mf* *mp* *mf* *f*

Va. c *mp* *p* *mp* *mf* *f*

Va. d *p* *mp* *mf*

Vc. a *mp* *mf* *f* Sautillé *mf*

Vc. b *mf* *mp* *mf*

Vc. c *mp* *p* *mp* *mf* *f*

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

Cb. a *p* *mp* *mf*

*a* *poco* **4** *arco* *Andante con moto*

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



124

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

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

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

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

Va.a *mf* *f* *mf* *f*

Va.b *f* *mf* *f*

Va.c *mf* *f* *mf*

Va.d *f* *mf* *f*

Vc.a *arco* *mf* *f* *mf* *f*

Vc.b *arco* *f* *Sautillé* *mf* *f*

Vc.c *pizz.* *mf* *f* *Sautillé* *mf*

Vc.d *pizz.* *f* *mf* *f* *arco* *f* *Sautillé*

Cb.a *pizz.* *f* *mf* *f* *arco* *f* *Sautillé*

129

5 **Adagio** ♩ = 52

VI.I a *f* *mf* *f* *mf* *p* *mp* *p*

VI.I b *mf* *f* *mf* Con sordino

VI.II a *mf* *f* *mf* Con sordino

VI.II b *f* *mf* *f* *mf* Con sordino

Va. a *f* *mf* *f* *mf* *p* *mp* *p*

Va. b *mf* *f* *mf* Con sordino

Va. c *mf* *f* *mf* Con sordino

Va. d *f* *mf* *f* *mf* Con sordino

Vc. a *f* *mf* *f* *mf* *p* *mp* *p*

Vc. b *mf* *f* *mf* *f* *mf* Con sordino

Vc. c *mf* *f* *mf* Con sordino

Vc. d *f* *mf* *f* *mf* Con sordino

Cb. a *f* *mf* *f* *mf* Con sordino

134

VI.I a *p* *mp* *p* *mp*

VI.I b *p* *mp* *p* *mp*

VI.II a *Con sordino* *p* *mp* *p* *mp*

VI.II b *Con sordino* *p* *mp*

Va. a *p* *mp* *p* *mp*

Va. b *p* *mp* *p* *mp*

Va. c *Con sordino* *p* *mp* *p* *mp*

Va. d *Con sordino* *p* *mp*

Vc. a *p* *mp* *p* *mp*

Vc. b *arco* *p* *mp* *p* *mp*

Vc. c *Con sordino* *arco* *p* *mp* *p* *mp*

Vc. d *Con sordino* *arco* *p* *mp*

Cb. a *arco* *p* *mp*

140

VI.I a *p mp p mf mp*

VI.I b *p mp p*

VI.II a *mp p mp p mp p*

VI.II b *p mp p mp p*

Va. a *p mp p mf mp*

Va. b *p mp p*

Va. c *mp p mp p mp p*

Va. d *p mp p mp p*

Vc. a *p mp p mf mp*

Vc. b *p mp p*

Vc. c *mp p mp p mp p*

Vc. d *p mp p mp p*

Cb. a *p mp p mp p*

145

VI.I a *p mp p mp p pp* pizz.

VI.I b *mf mp p mp p pp* pizz.

VI.II a *p mf p pp* pizz.

VI.II b *p mp p mp p pp* pizz.

Va. a *p mp p mp p pp* pizz.

Va. b *mf mp p mp p pp* pizz.

Va. c *p mf p pp* pizz.

Va. d *p mp p mp p pp* pizz.

Vc. a *p mp p mp p pp* pizz.

Vc. b *mf mp p mp p pp* pizz.

Vc. c *p mf p pp* pizz.

Vc. d *p mp p mp p pp* pizz.

Cb. a *p mp p mp p pp* pizz.

# La Monotonia

Suite Symphonique op. 7  
Edition révisée 2008  
III - Epilogue

Hidayat I. Khan

Andante  $\text{♩} = 60$

151

Fl. I

Hb.

C.A.

Cl. I  
Si $\flat$

Bs. I

Cor I  
Fa

Cor II  
Fa

Trp. I  
Do

Trb. I

Trb. II

Timb.

VI. I a

VI. II a

Va. a

Vc. a

Cb. a

Senza sordini

Senza sordini

Senza sordini

Senza sordini

Senza sordini

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

*p* *pp* *p* *pp* *p* *pp*

(♩ = 60)

157 **1** **1. Couplet**

Trp. I Do *p mp p mp p mp*

VI. I a *mf f mf f mf*

VI. II a *p mp p mp p mp*

Va. a *mp p mp p mp p*

Vc. a *divisi arco pizz. p mp p mp p mp*

Cb. a *divisi arco pizz. p mp p mp p mp*

162

Trp. I Do *mp p mp p mp p*

VI. I a *f mf f mf*

VI. II a *mp p mp p mp p*

Va. a *mp p mp p mp p*

Vc. a *divisi arco pizz. mp p mp p*

Cb. a *divisi arco pizz. mp p mp p*

167

Trp. I Do *pp*

VI. I a *Sur la touche p*

VI. II a *Sur la touche pp*

Va. a *Sur la touche p*

Vc. a *arco pizz. Sur la touche pp*

Cb. a *pizz. Sur la touche pp*

173 Con sordino

Trp. I Do *ppp*

173 pizz. *ppp*

VI. I a *ppp*

VI. II a *ppp*

Va. a *ppp*

Vc. a *ppp*

Cb. a *ppp*

Via sordino

179 2 1<sup>+</sup> *mf* *p* *mf* molto *ff*

Cor. I Fa

4<sup>+</sup> *p* *pp* *p* *f*

Cor. II Fa

179 *p* *pp* *p* molto *f*

Timb.

179 arco à la corde *mf* Con sordino *p* *mf* molto *ff*

VI. I a

arco à la corde *p* Con sordino *pp* *p* *f*

VI. I b

divisi pizz. *p* Con sordino *pp* *p* molto *f*

VI. II a

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

VI. II b

arco à la corde *mf* Con sordino *p* *mf* molto *ff*

Va. a

arco à la corde *p* Con sordino *pp* *p* *f*

Va. b

arco à la corde *mf* Con sordino *p* *mf* molto *ff*

Vc. a

arco à la corde *p* Con sordino *pp* *p* *f*

Vc. b

arco à la corde *mf* Con sordino *p* *mf* molto *ff*

Cb. a

arco à la corde *p* Con sordino *pp* *p* *f*

Cb. b



185

Cor I Fa

Cor II Fa

Timb.

VI. I a

VI. I b

VI. II a

VI. II b

Va. a

Va. b

Vc. a

Vc. b

Cb. a

Cb. b

*f* *mf* *p*

*mf* *p* *pp*

*mf* *p* *pp*

*f* *mf* *p*

*mf* *p* *pp*

*mf* *p* *pp*

*f* *mf* *p*

*mf* *p* *pp*

*f* *mf* *p*

*mf* *p* *pp*

arco à la corde

Sur la touche

pizz.

Sur la touche

Sur la touche

Sur la touche

Sur la touche

Sur la touche

Sur la touche

Sur la touche

191 *molto rall...*

Cor I Fa *poco f p pp*

Cor II Fa *mf pp ppp*

Timb. *poco mf pp ppp*

VI. I a *poco f p pp*

VI. I b *mf pp ppp*

VI. II a *poco mf pp ppp*

VI. II b *mf pp ppp*

Va. a *poco f p ppp*

Va. b *mf pp ppp*

Vc. a *poco f p pp*

Vc. b *mf pp ppp*

Cb. a *poco f p pp*

Cb. b *mf pp ppp*

197 **Tempo I°** **2. Couplet**

Fl.I unis **f**

Hb. unis **f**

C.A. **f**

Cl.I Sib unis **f**

Bs.I unis **f**

Cor I Fa **f** **mf** **f** **mf**

Cor II Fa **f** **mf** **f** **mf**

Trp.I Do **f**

Trp.II Do **f**

Timb. *ppp* **ff** **f** **f**

VI.I a Sautillé au Talon **ff** **f** **ff** **f**

VI.I b Sautillé au Talon **ff** **f** **ff** **f**

VI.II a Sautillé au Talon **ff** **f** **ff** **f**

VI.II b Sautillé au Talon **ff** **f** **ff** **f**

Va. a Sautillé au Talon **ff** **f** **ff** **f**

Va. b Sautillé au Talon **ff** **f** **ff** **f**

Vc. a Sautillé au Talon **ff** **f** **ff** **f**

Vc. b Sautillé au Talon **ff** **f** **ff** **f**

Cb. a Sautillé au Talon **ff** **f** **ff** **f**

Cb. b Sautillé au Talon **ff** **f** **ff** **f**

3. Couplet

203

Fl. I *mf* *p* *ff*

Hb. *mf* *p* *ff*

C.A. *mf* *p* *ff*

Cl. I Sib *mf* *p* *ff*

Bs. I *mf* *p* *ff*

Cor I Fa *mf* *p* *ff* unis I, II

Cor II Fa *mf* *p* *ff* unis III, IV

Trp. I Do *mf* *p* *ff*

Trp. II Do *mf* *p* *ff*

Trb. I *ff*

Trb. II *ff* Trombones

Timb. *mf* *p* *mf* *p* *ff*

VI. I a *mf* *p* *mf* *p* *ff* à la corde

VI. I b *mf* *p* *mf* *p* *ff* à la corde

VI. II a *mf* *p* *mf* *p* *ff* à la corde

VI. II b *mf* *p* *mf* *p* *ff* à la corde

Va. a *mf* *p* *mf* *p* *ff* à la corde

Va. b *mf* *p* *mf* *p* *ff* à la corde

Vc. a *mf* *p* *mf* *p* *ff* à la corde

Vc. b *mf* *p* *mf* *p* *ff* à la corde

Cb. a *mf* *p* *mf* *p* *ff* à la corde

4

40

209

Fl. I *mf ff*

Hb. *mf ff*

C.A. *mf ff*

Cl. I Sib *mf ff*

Bs. I *mf ff*

Cor I Fa *mf ff*

Cor II Fa *mf ff*

Trp. I Do *mf ff*

Trp. II Do *mf ff*

Trb. I *mf ff*

Trb. II *mf ff*

Timb. *ff mf ff*

VI. I a *mf ff*  
à la corde

VI. II a *mf ff*  
à la corde

Va. a *mf ff*  
à la corde

Vc. a *mf ff*  
à la corde

Cb. a *mf ff*  
à la corde

214

Fl. I

Hb.

C.A.

Cl. I  
Sib

Bs. I

Cor I  
Fa

Cor II  
Fa

Trp. I  
Do

Trp. II  
Do

Trb. I

Trb. II

Timb.

214

VI. I a

VI. II a

Va. a

Vc. a

Cb. a

à la corde

mf ff

218

Fl. I *p* *pp*

Hb. *p* *pp*

C.A. *p* *pp*

Cl. I Sib *p* *pp*

Bs. I *p* *pp*

Cor I Fa *p* *pp*

Cor II Fa *p* *pp*

Trp. I Do *p* *pp*

Trp. II Do *p* *pp*

Trb. I *p* *pp*

Trb. II *p* *pp*

Timb. *p* *pp* *molto rall...*

VI. I a *p* *pp* *molto rall...*

VI. II a *p* *pp* *molto rall...*

Va. a *p* *pp* *molto rall...*

Vc. a *p* *pp* *molto rall...*

Cb. a *p subito* *pp sempre* *molto rall...*

*à la corde*

*8va*

*molto rall...*

5 Coda Tempo I°

223

C.A. *mf* *f* *mf* *f* *mf*

Cor I Fa *mp* *p* *mp* *p* *mp*

Cor II Fa *p* *p*

Timb. *p*

VI.I a *mp* *p* *mp* *p* *mp*

VI.II a *p* *spiccato*

Va. a *mf* *f* *mf* *f* *mf*

Vc. a *mf* *f* *mf* *f* *mf*

Cb. a *mp* *pizz.*

227

C.A. *mf* *f* *mf* *f* *mf* **Basson** →

Cor I Fa *mp* *p* *mp* *p* *mp* *p*

Cor II Fa *p* *p*

Timb. *p*

VI.I a *mp* *p* *mp* *p* *mp* *p*

VI.II a *p*

Va. a *mf* *f* *mf* *f* *mf*

Vc. a *mf* *f* *mf*

Cb. a *mp*



6

Musical score for measures 231-235. The score includes parts for C.A., Bs. I, Cor I Fa, Cor II Fa, Timb., VI. I a, VI. II a, Va. a, Vc. a, and Cb. a. Measure 231 is marked with a diamond containing the number 6. Dynamics include *p*, *mp*, *pp*, and *ppp*. Performance instructions include *arco* and *Sur la touche à la corde*.

**Adagio**

Musical score for measures 241-245, marked **Adagio**. The score includes parts for VI. I a, VI. II a, Va. a, Vc. a, and Cb. a. Dynamics include *pp* and *ppp*. Performance instructions include *pizz.*



# 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](http://www.petama.ch)  
Puran Fuchsli, Kanzleistrasse 151, CH-8004 Zürich-Switzerland  
Email: [puran@petama.ch](mailto:puran@petama.ch)





A LA MÉMOIRE DE  
NOOR INAYAT KHAN  
1914 - 1944  
MADELEINE DANS LA RÉSISTANCE  
FUSILLÉE À DACHAU  
OPÉRATRICE RADIO DU RÉSEAU BUCKMASTER  
CROIX DE GUERRE 1939-1945 GEORGE CROSS