

Miniphony

À Élie

N.b. : * Battre entièrement la première mesure.

* Si l'acoustique de la salle ne diffuse pas suffisamment la résonance du piano, commencer mesure 3.

* *Armonicando* : pour les cordes, mode de jeu qui consiste à enrichir la note fondamentale écrite de l'un ou l'autre des partiels qui forment son spectre. Cette spectralisation s'obtient en allégeant la pression de l'archet et en modulant sa vitesse. Il est plus aisé d'obtenir l'armonicando sur les cordes à vide et non loin du chevalet, mais il est possible d'obtenir cette spectralisation - donnant l'impression que des harmoniques flottent au-dessus du son fondamental - quel que soit le point de contact de l'archet ou la hauteur du son en "surfant" (ni flautando, ni sostenuto) au fil de la corde.

Jean-Paul Dessy

♩ = 66

Flute en sol

Cor Anglais

Clarinette basse

Basson

Cor

Trompette

Trombone

Percussions

Harpe

Piano

Violon 1

Violon 2

Violon 3

Violon 4

Violon alto 1

Violon alto 2

Violoncelle 1

Violoncelle 2

Contrebasse
scordatura IV = do

Éteuffer les cordes jouées avec la paume de la main

mp

sempre

8^{va}

sempre

5

5

armonicando sempre

p se fondant dans la résonance du piano

Fl.

C. angl.

Cl. . b.

Bsn.

Cor

Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

10

10

armonicando verso ponticello
glissando "électrique"

mp

p

sul tasto

mp

glissando très lent continu et audible

mp

p

mp

Fl.

C. angl.

Cl. . b.

Bsn.

Cor

Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

mp

mf

poco

mf

crescendo

f

mp

mf

loco

Glissando "électrique"

8^{vb}

IV

20 poco rit. ----- flatt. ♩ = ♩ = 108

Fl. *f* muta in flûte

C. angl. *f* muta in hautbois

Cl. . b. *f* muta in clarinette

Bsn. *f*

Cor *f*

Tpt. *mf* *f*

Tbn. *f*

Perc. avec souffle *f*

Perc.

Hp. *mf*

Pno. 20 poco rit. ----- ♩ = ♩ = 108

Vln. 1 *f* (IV)

Vln. 2 *f* (IV)

Vln. 3 *f* pont.

Vln. 4 *f* pont.

Vla. 1 *f* pont. *ff*

Vla. 2 *f* pont.

Vc. 1 *ff* energico

Vc. 2 *f* vibrato large *ff*

Cb. (armonicando) *f* vibrato large

25

Fl.

C. angl.

Cl. . b.

Bsn.

Cor

Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ff

f

ff

ff

ff

ff

ff

ff

ff

glissando continu' d' 1/2 ton par temps
ponticello molto

f

glissando continu' d' 1/2 ton par temps
ponticello molto

f

8^{va} sostenuto lyrique
Fl. *mf*

sostenuto lyrique
C. angl. *mf*

sostenuto lyrique
Cl. . b. *mf*

sostenuto lyrique
Bsn. *mf*

sostenuto 3 secco sostenuto 3 simile 3
Cor *mf* *ff* *mf*

sourdine wah wah
Tpt. *mf*

mf gliss.
Tbn. *mf*

Vib. *mf*

Mar. *mf*

Hp. *mf*

Pno. 30

ponticello sempre rester sur les IIIe et IVe cordes
Vln. 1 *f*

ponticello sempre rester sur les IIIe et IVe cordes
Vln. 2 *f*

f armonicando
Vln. 3

f armonicando
Vln. 4

f armonicando molto
Vla. 1

f armonicando molto
Vla. 2

f armonicando molto
Vc. 1

f armonicando molto
Vc. 2

f armonicando molto
Cb.

(8)

This page of a musical score features a variety of instruments and their parts. At the top, the Flute (Fl.) part consists of a continuous eighth-note melody with five-fingerings (5) indicated above the notes. Below it, the Clarinet in A (C. angl.) and Clarinet in B-flat (Cl. . b.) parts play similar eighth-note patterns. The Bassoon (Bsn.) part features a similar eighth-note line with seven-fingerings (7) marked. The Cor Anglais (Cor) part has a triplet of eighth notes. The Trombone (Tbn.) part includes a glissando effect. The Percussion (Perc.) section has two staves, with the upper staff showing a bass drum pattern and the lower staff showing a snare drum pattern. The Harp (Hp.) part has a simple eighth-note accompaniment. The Piano (Pno.) part is silent, indicated by a dashed line. The Violin and Viola sections (Vln. 1-4 and Vla. 1-2) have complex, multi-measure passages with six-fingerings (6) and various articulations. The Violoncello (Vc. 1-2) and Contrabass (Cb.) parts also feature intricate sixteenth-note passages with six-fingerings (6) and dynamic markings like *gliss.* and *b*.

(8)

Fl.

C. angl.

Cl. . b.

Bsn.

Cor

Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

gliss

ff

And. sempre

(8)

This page of a musical score contains parts for various instruments. The Flute (Fl.) part begins at measure 35 with a sequence of eighth notes, each marked with a '5' and a slur. The Clarinet in B-flat (Cl. b.) part also starts at measure 35 with a similar eighth-note pattern, marked with a '9'. The Bassoon (Bsn.) part features eighth notes with a '7' marking. The Cor Anglais (Cor) part has a triplet of eighth notes marked with a '3'. The Trombone (Tbn.) part includes a glissando effect, indicated by the word 'gliss.' and a slur. The Percussion (Perc.) parts consist of rhythmic patterns. The Harp (Hp.) part has a steady eighth-note accompaniment. The Piano (Pno.) part features a triplet of eighth notes marked with a '3'. The Violin (Vln.) and Viola (Vla.) parts have complex, multi-measure passages with various markings like '6' and 'b'. The Violoncello (Vcl.) and Contrabass (Cb.) parts also feature complex passages with '6' markings.

(8)

This page of a musical score features the following instruments and parts:

- Fl.** (Flute): Two staves with complex melodic lines, including quintuplets and slurs.
- C. angl.** (Clarinet in A): One staff with melodic lines.
- Cl. b.** (Clarinet in B): One staff with melodic lines, including a 9-measure rest.
- Bsn.** (Bassoon): One staff with melodic lines, including a 7-measure rest.
- Cor.** (Cor Anglais): One staff with melodic lines, including a 3-measure rest.
- Tpt.** (Trumpet): One staff with melodic lines.
- Tbn.** (Tuba): One staff with melodic lines, including a glissando.
- Perc.** (Percussion): Two staves with rhythmic patterns.
- Hp.** (Harp): Two staves with rhythmic patterns.
- Pno.** (Piano): Two staves with rhythmic patterns.
- Vln. 1 & 2** (Violins): Two staves with rhythmic patterns, including a 6-measure rest.
- Vln. 3 & 4** (Violins): Two staves with melodic lines.
- Vla. 1 & 2** (Violas): Two staves with melodic lines.
- Vc. 1 & 2** (Violoncellos): Two staves with melodic lines.
- Cb.** (Cello): One staff with melodic lines.

⑧

Fl. 5 *f*

C. angl. *f*

Cl. . b. 9 *f*

Bsn. 7 *f*

Cor. 3 *f*

Tpt. *f*

Tbn. *gliss.*

Perc. *f*

Perc. *f*

Hp. *f*

Pno. 3 *ff*

Vln. 1 6 *ff*

Vln. 2 6 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 6 *ff*

Vla. 2 6 *ff*

Vc. 1 6 *ff*

Vc. 2 6 *ff*

Cb. 6 *ff*

III II I

$\text{♩} = 60$

40 45

Fl.

C. angl.

Cl. . b.

Bsn.

Cor

Tpt.

Tbn.

Perc.

Perc.

Hp.

$\text{♩} = 60$

40 45

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1
armonico
pp

Vla. 2
armonico
pp

Vc. 1
armonico
pp *p II* *gliss.*

Vc. 2
armonico
pp

Cb.
armonico
pp

musical score page 13, featuring orchestral staves for woodwinds, brass, percussion, strings, and piano. The page includes tempo markings ($\text{♩} = 60$), rehearsal marks (40, 45), and performance instructions such as *armonico* and *gliss.*.