

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

Étouffer 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

f

poco

crescendo

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) vibrato large *f*

8^{va} sostenuto lyrique

Fl. *mf*

C. angl. *mf*

Cl. . b. *mf*

Bsn. *mf*

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

Tpt. *mf* sordine wah wah

Tbn. *mf* gliss.

Perc. *mf* Vib.

Perc. *mf* Mar.

Hp. *mf*

Pno. 30

Vln. 1 *f* ponticello sempre rester sur les IIIe et IVe cordes 6

Vln. 2 *f* ponticello sempre rester sur les IIIe et IVe cordes 6

Vln. 3 *f* armonicando

Vln. 4 *f* armonicando

Vla. 1 *f* armonicando molto

Vla. 2 *f* armonicando molto

Vc. 1 *f* armonicando molto

Vc. 2 *f* armonicando molto

Cb. *f* armonicando molto

(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, page 10, features rehearsal mark (8) at the top. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, playing a melodic line with frequent grace notes and slurs. A measure number of 35 is indicated at the start.
- C. angl.** (Clarinet in A): Treble clef, playing a similar melodic line to the flute.
- Cl. b.** (Clarinet in B): Treble clef, playing a melodic line with grace notes.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with grace notes.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with grace notes.
- Tpt.** (Trumpet): Treble clef, playing a melodic line with grace notes.
- Tbn.** (Tuba): Bass clef, playing a melodic line with grace notes and a *gliss.* (glissando) marking.
- Perc.** (Percussion): Two staves, one with a snare drum and one with a tom-tom, playing rhythmic patterns.
- Hp.** (Harp): Treble and bass clefs, playing a melodic line.
- Pno.** (Piano): Treble and bass clefs, playing a melodic line with grace notes.
- Vln. 1 & 2** (Violins): Treble clefs, playing a melodic line with grace notes.
- Vln. 3 & 4** (Violins): Treble clefs, playing a melodic line with grace notes.
- Vla. 1 & 2** (Violas): Bass clefs, playing a melodic line with grace notes.
- Vc. 1 & 2** (Violoncellos): Bass clefs, playing a melodic line with grace notes.
- Cb.** (Cello): Bass clef, playing a melodic line with grace notes.

The score is written in a common time signature and includes various musical notations such as slurs, grace notes, and dynamic markings.

(8)

This page of a musical score, page 11, features rehearsal mark (8) at the top. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Two staves with complex melodic lines featuring many slurs and accents.
- C. angl.** (Clarinet in A): One staff with melodic lines.
- Cl. b.** (Clarinet in B): One staff with melodic lines.
- Bsn.** (Bassoon): One staff with melodic lines.
- Cor.** (Cor Anglais): One staff with melodic lines.
- Tpt.** (Trumpet): One staff with melodic lines.
- Tbn.** (Tuba): One staff with melodic lines, including a *gliss.* (glissando) instruction.
- Perc.** (Percussion): Two staves with rhythmic patterns.
- Hp.** (Harp): Two staves with a continuous arpeggiated accompaniment.
- Pno.** (Piano): Two staves with a complex accompaniment.
- Vln. 1** (Violin I): One staff with sixteenth-note patterns.
- Vln. 2** (Violin II): One staff with sixteenth-note patterns.
- Vln. 3** (Violin III): One staff with sixteenth-note patterns.
- Vln. 4** (Violin IV): One staff with sixteenth-note patterns.
- Vla. 1** (Viola I): One staff with sixteenth-note patterns.
- Vla. 2** (Viola II): One staff with sixteenth-note patterns.
- Vc. 1** (Violoncello I): One staff with sixteenth-note patterns.
- Vc. 2** (Violoncello II): One staff with sixteenth-note patterns.
- Cb.** (Cello): One staff with sixteenth-note patterns.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It contains various musical notations such as slurs, accents, and articulation marks.

(8)

Fl. *f*

C. angl. *f*

Cl. . b. *f*

Bsn. *f*

Cor. *f*

Tpt. *f*

Tbn. *gliss.*

Perc. *f*

Perc. *f*

Hp. *f*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

III II I

Detailed description: This page of a musical score, numbered 12, contains measures 8 through 11. The score is for a large orchestra and includes parts for Flute (Fl.), Clarinet in A (C. angl.), Clarinet in B-flat (Cl. . b.), Bassoon (Bsn.), Horn (Cor.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. 1), Violin II (Vln. 2), Violin III (Vln. 3), Violin IV (Vln. 4), Viola I (Vla. 1), Viola II (Vla. 2), Violoncello I (Vc. 1), Violoncello II (Vc. 2), and Contrabass (Cb.). The Flute, Clarinet in A, Clarinet in B-flat, Bassoon, Horn, Trumpet, and Harp parts feature melodic lines with various ornaments like trills and grace notes, and dynamic markings such as *f*. The Trombone part includes glissando markings. The Percussion part consists of rhythmic patterns. The Piano part features chords with triplets. The string sections (Violins, Violas, Cellos, and Contrabass) play sustained, arpeggiated chords with sixteenth-note patterns, marked with *ff*. The Cello part includes fingering indications III, II, and I. A rehearsal mark (8) is placed at the beginning of the page.

