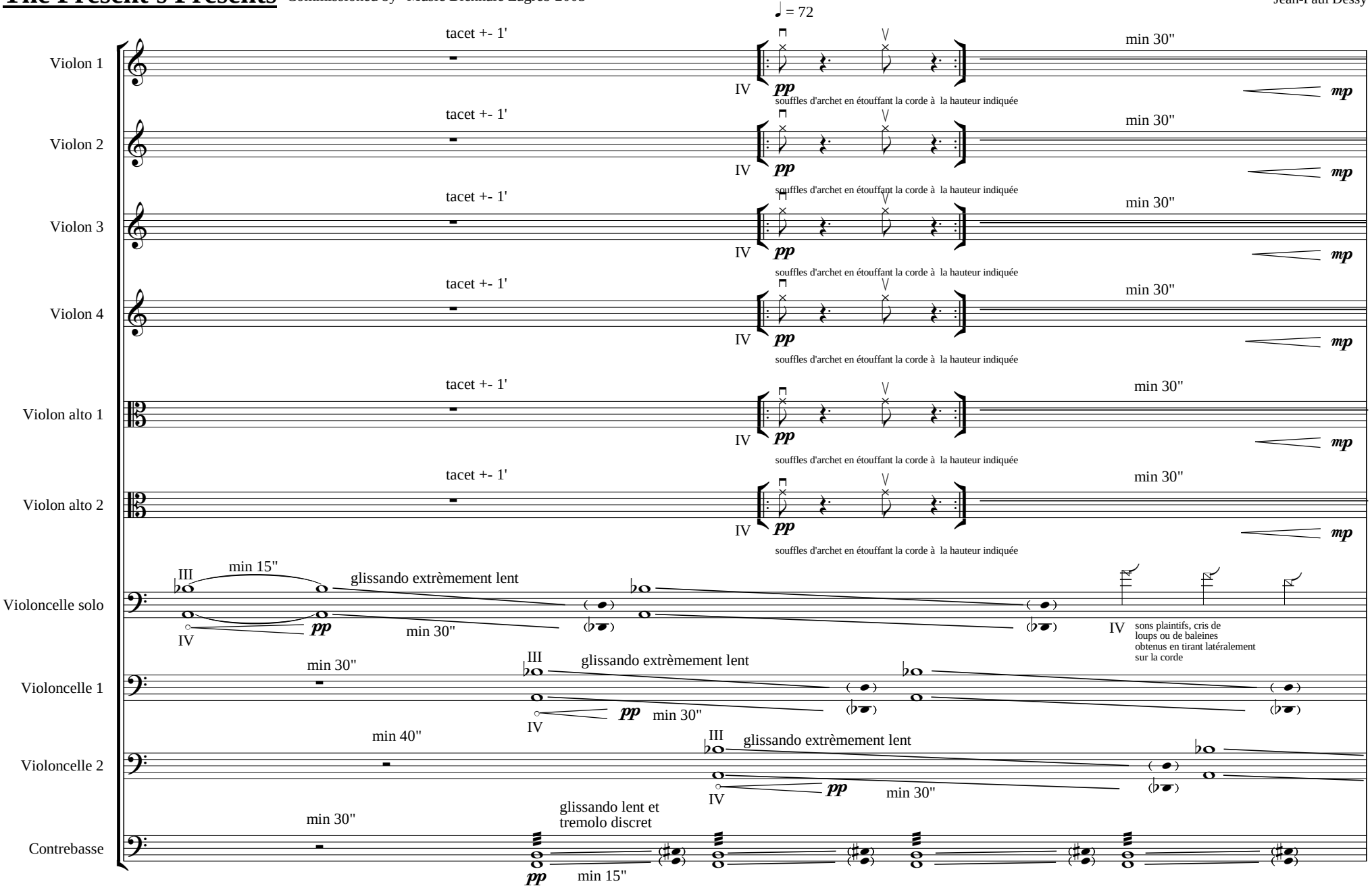
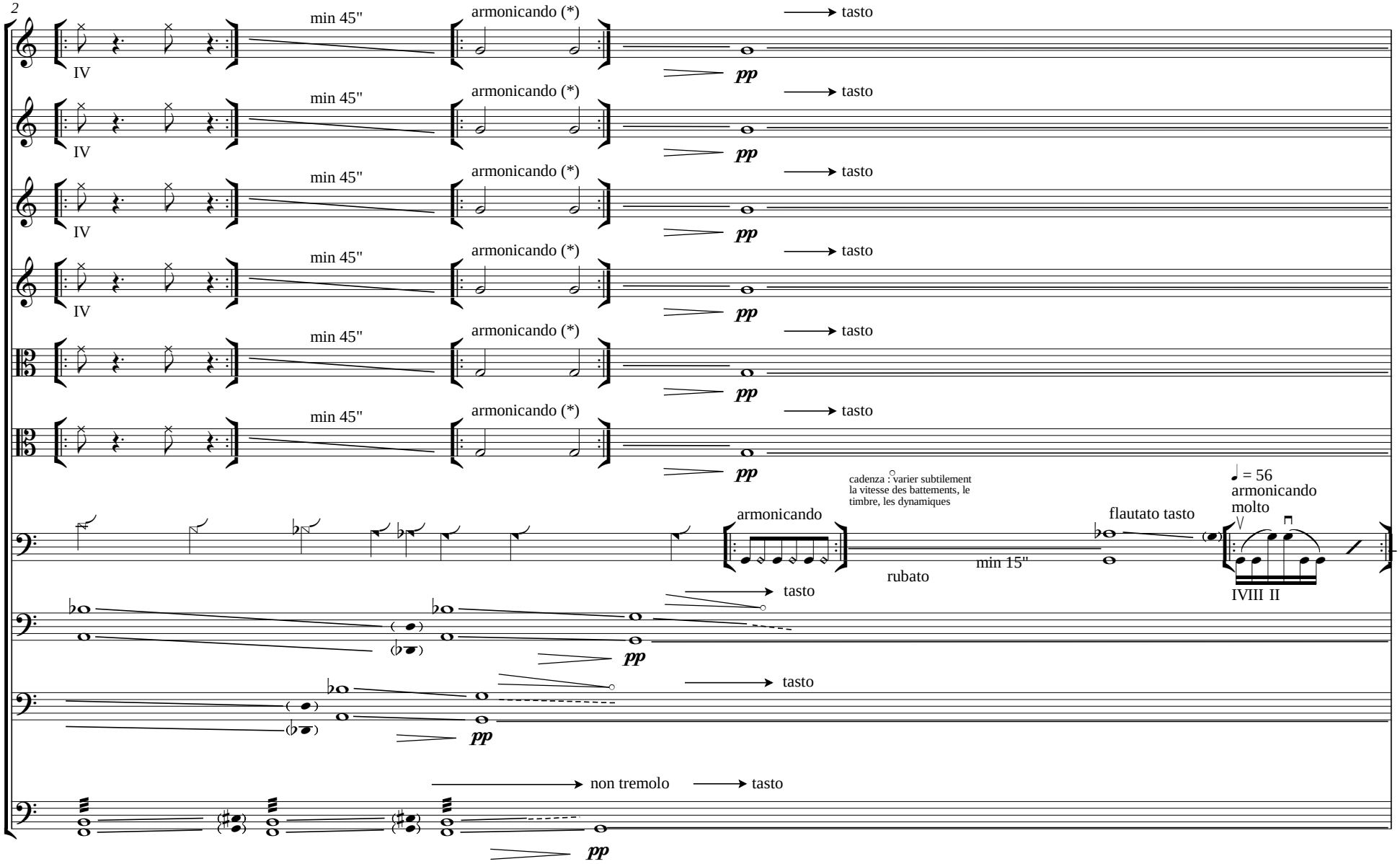
The Present's Presents

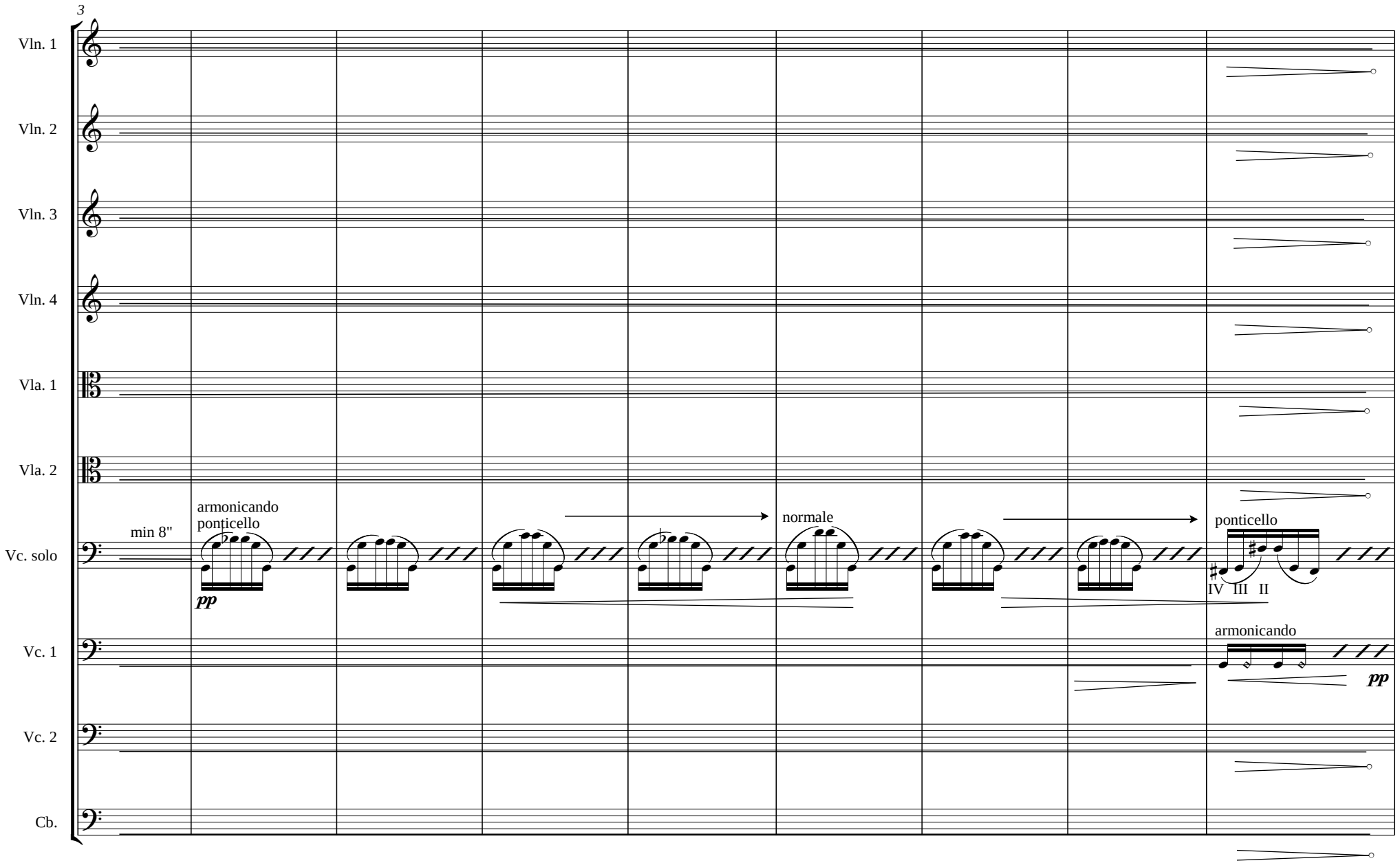
Commissioned by "Music Biennale Zagreb 2003"

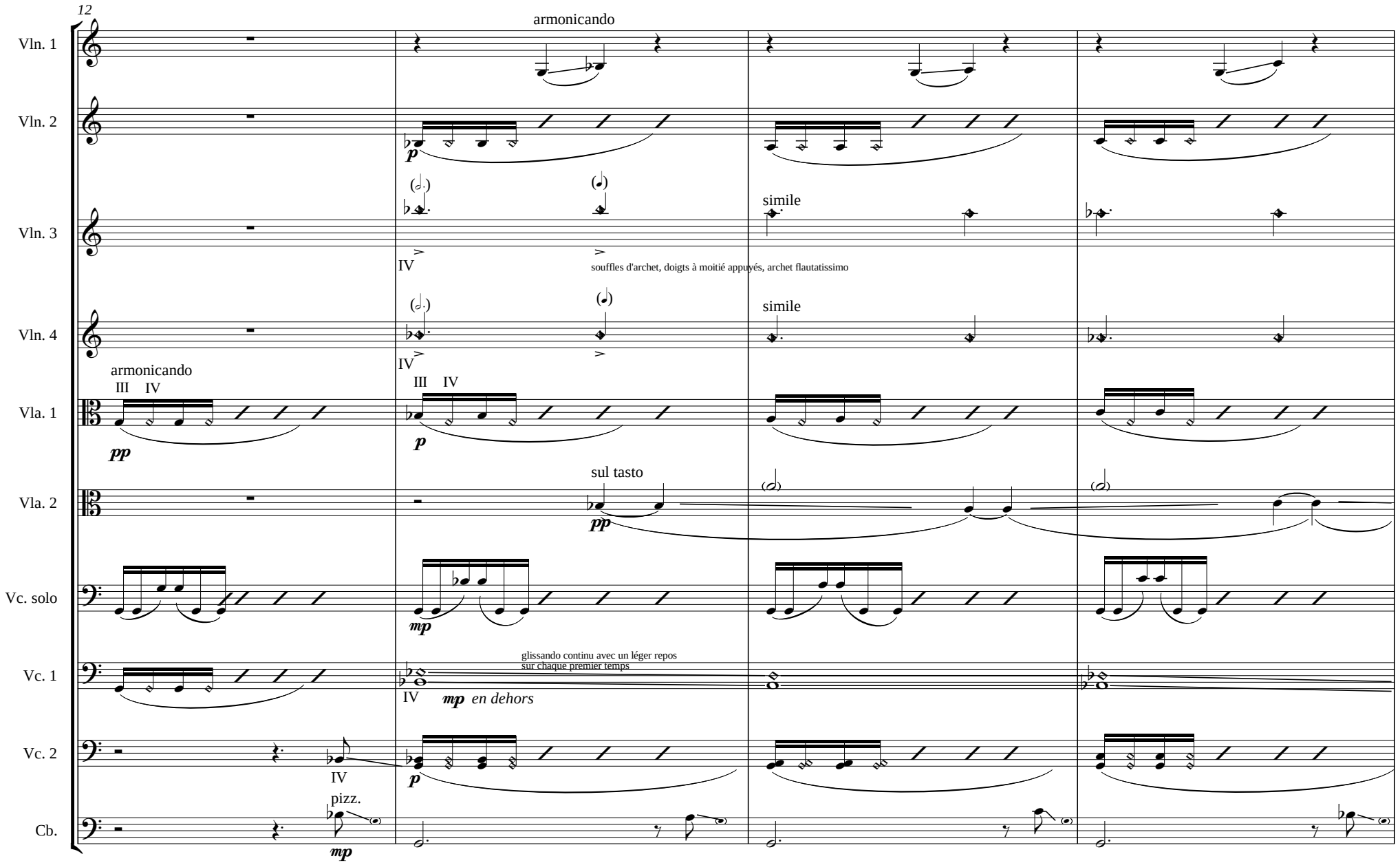
Jean-Paul Dessy

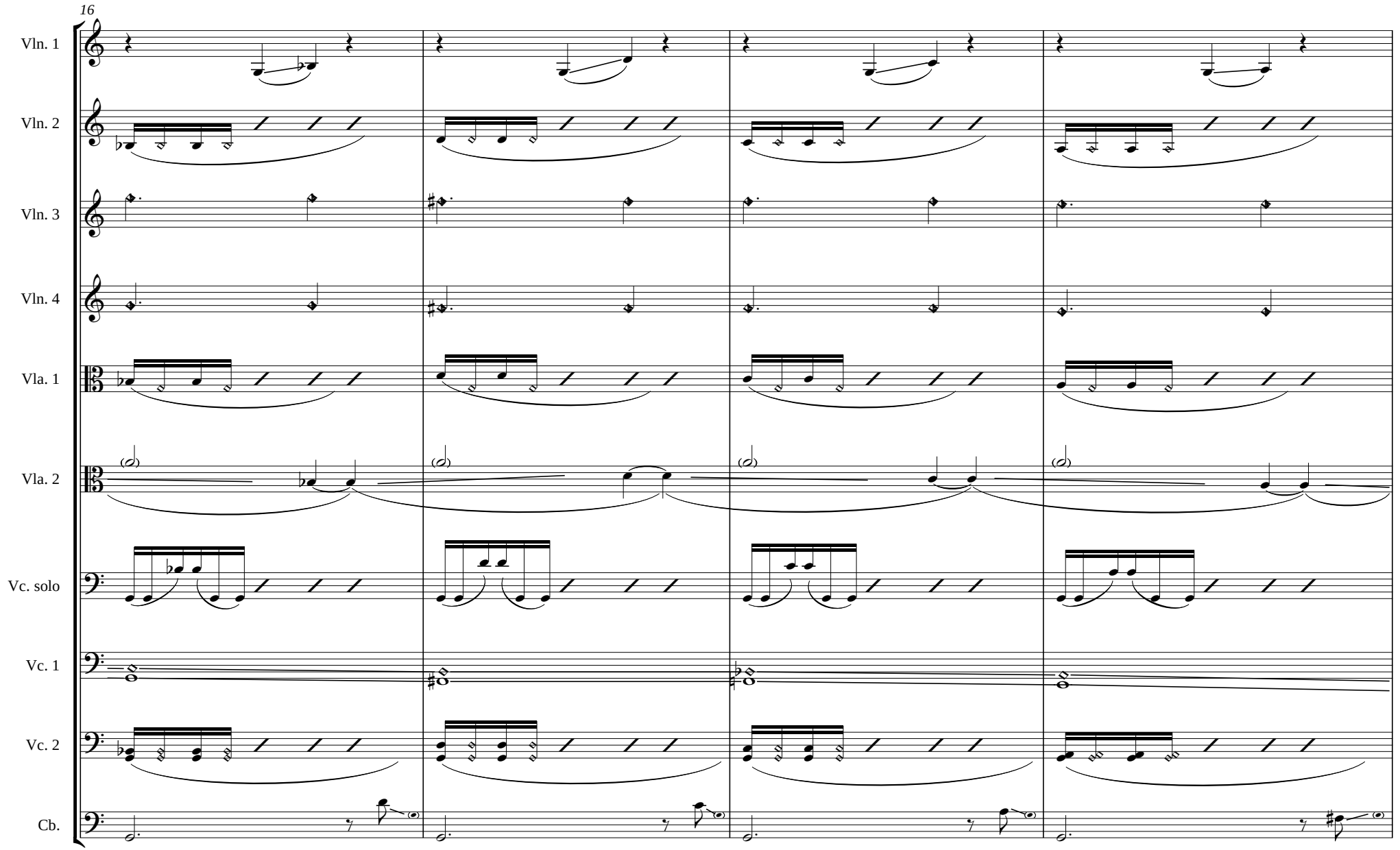


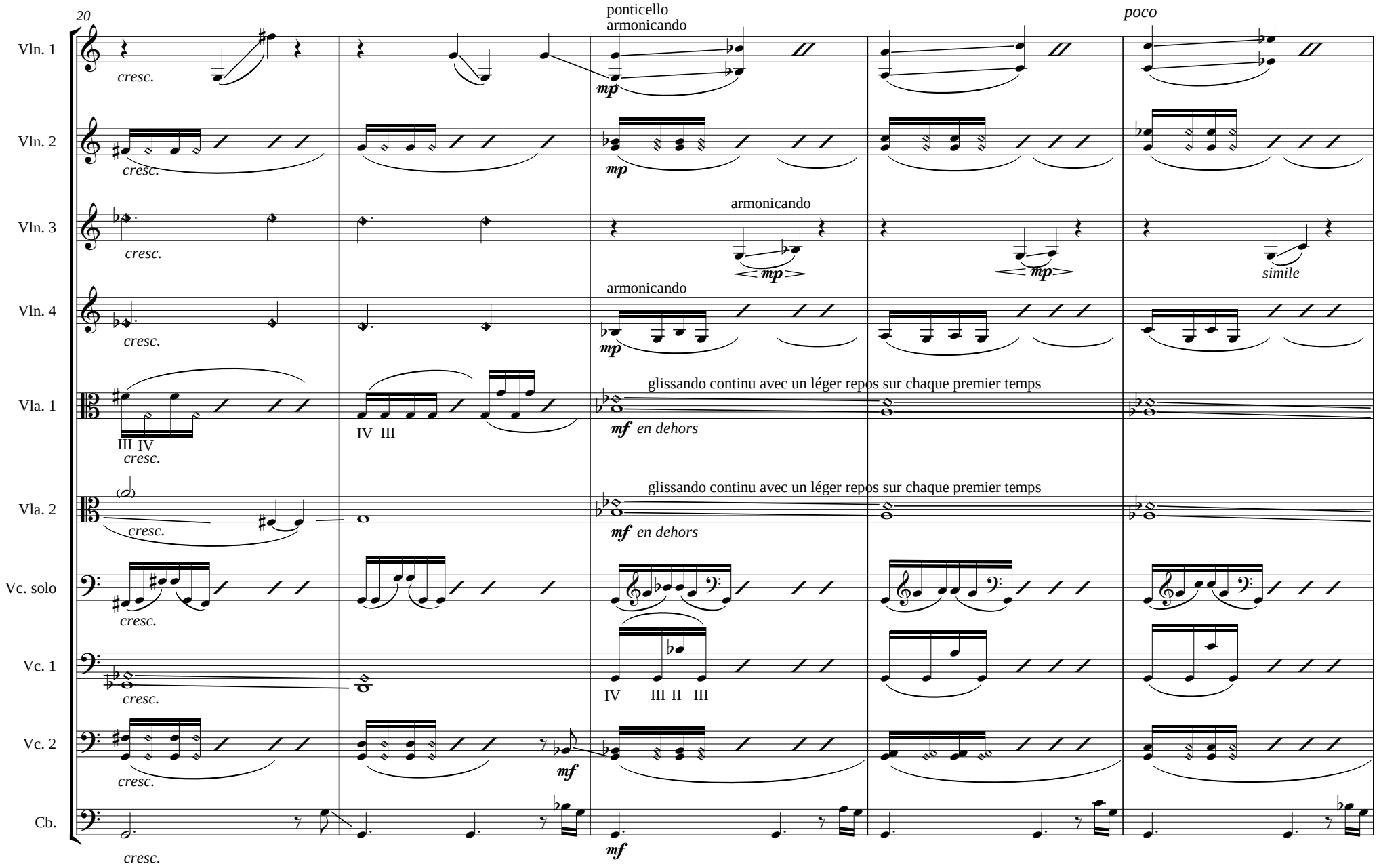
glissando très lent : les souffles font apparaître très progressivement des bribes du spectre en appuyant peu à peu sur la corde et en allogeant petit à petit la longueur du souffle

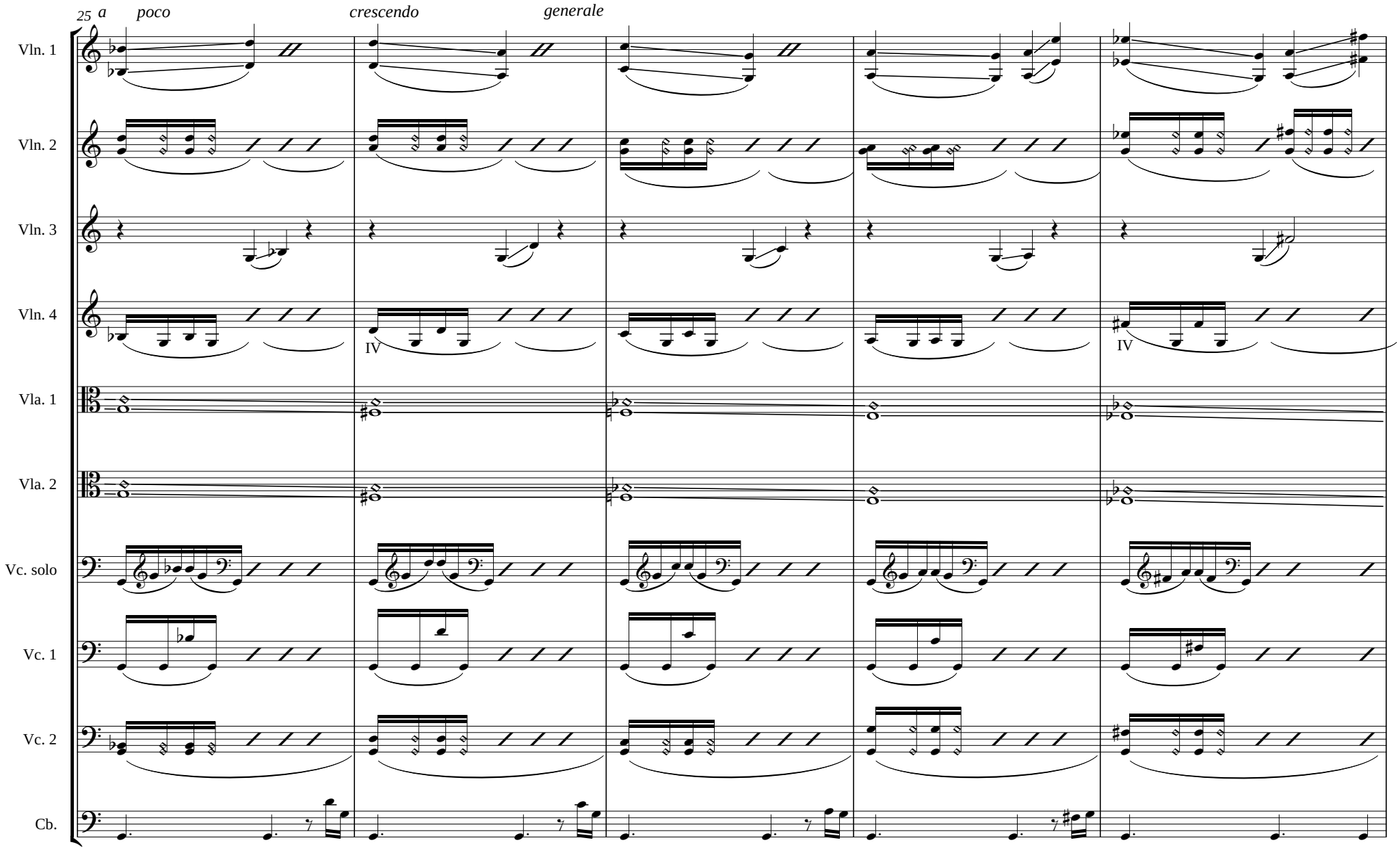


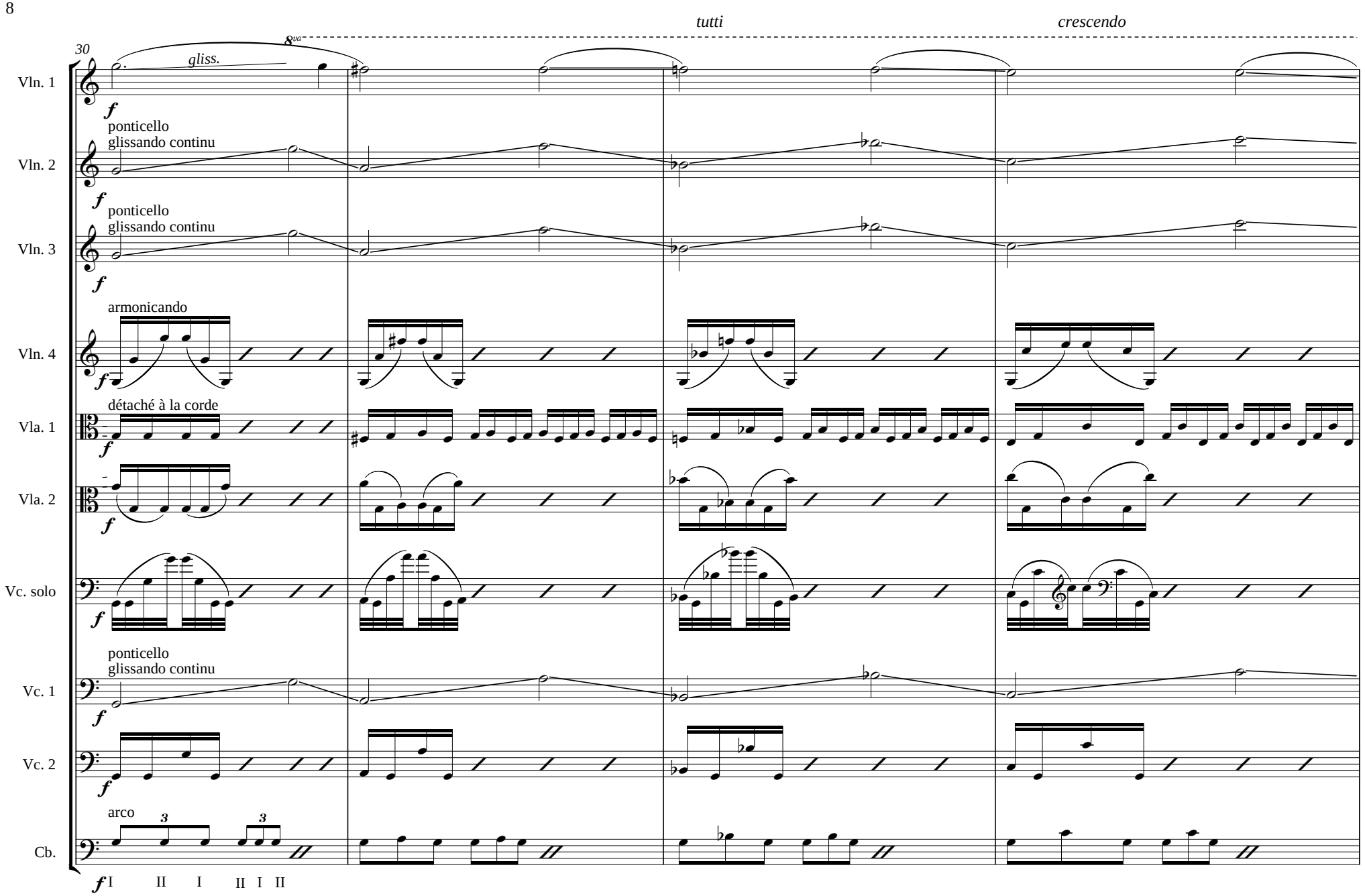

3
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
min 8"
armonicando
ponticello
pp
normale
ponticello
IV III II
armonicando
pp

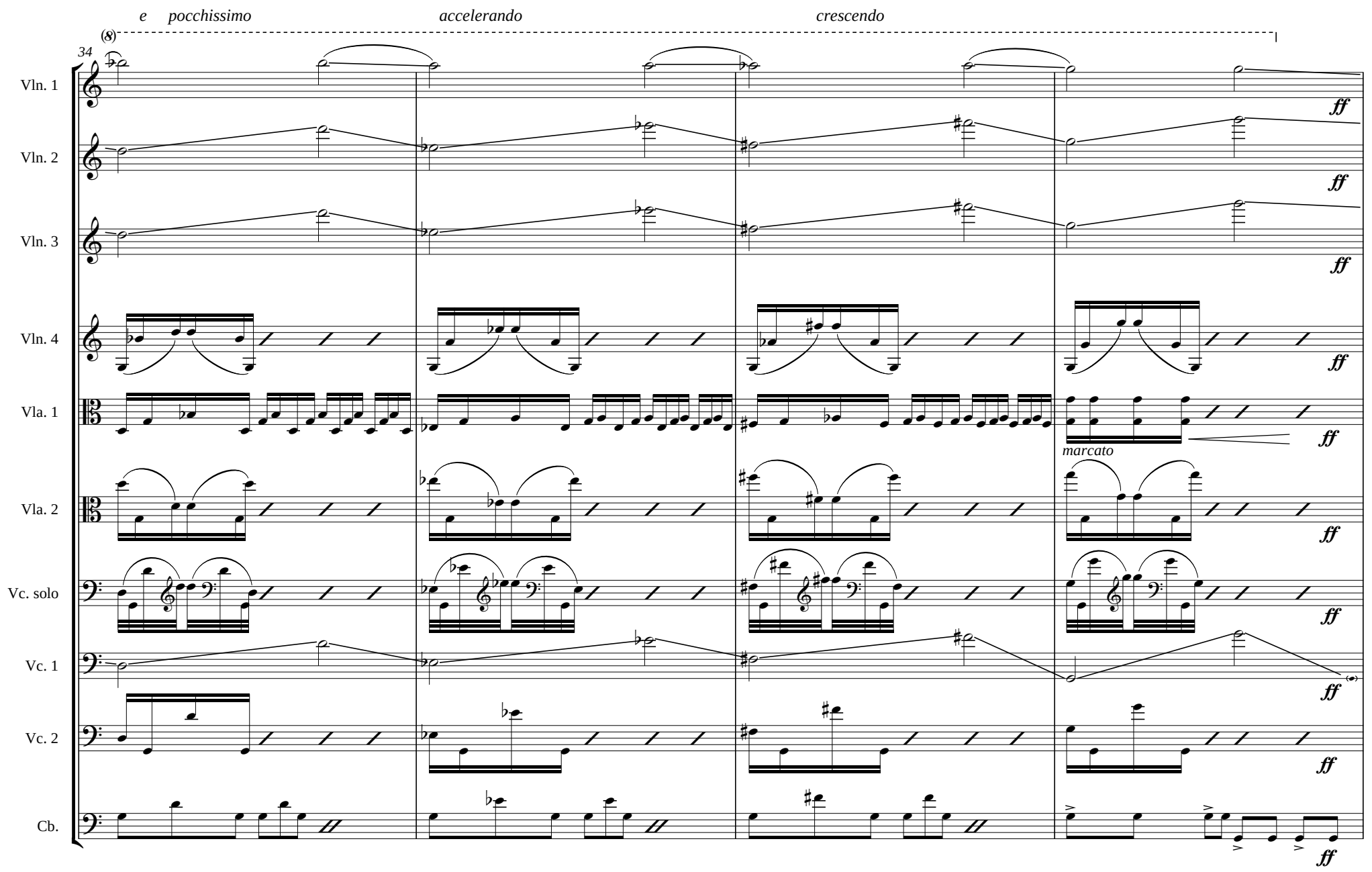

12
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
armonicando
simile
IV
souffles d'archet, doigts à moitié appuyés, archet flautatissimo
III IV
sul tasto
glissando continu avec un léger repos
sur chaque premier temps
pizz.
pp
p
mp
mp en dehors

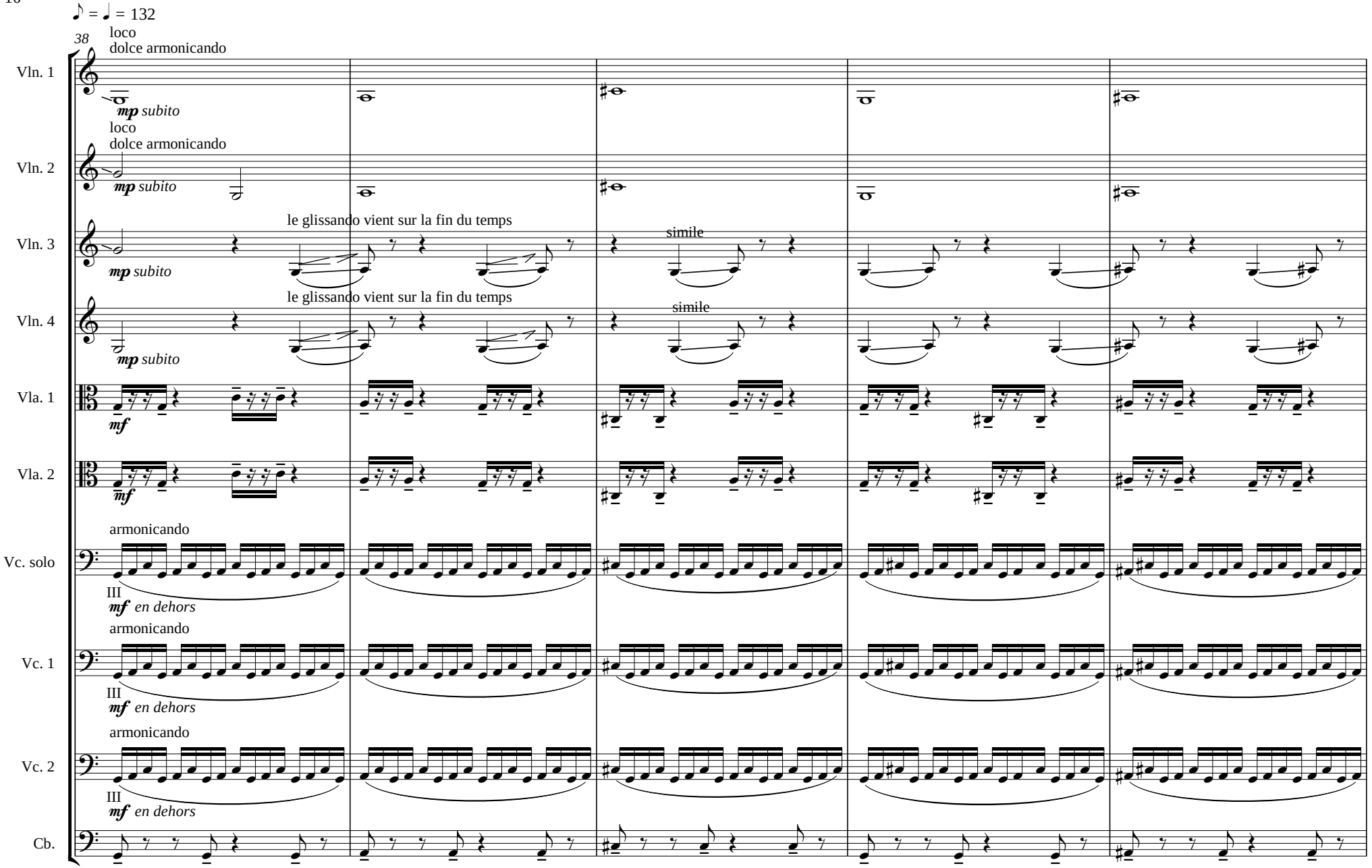

16
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

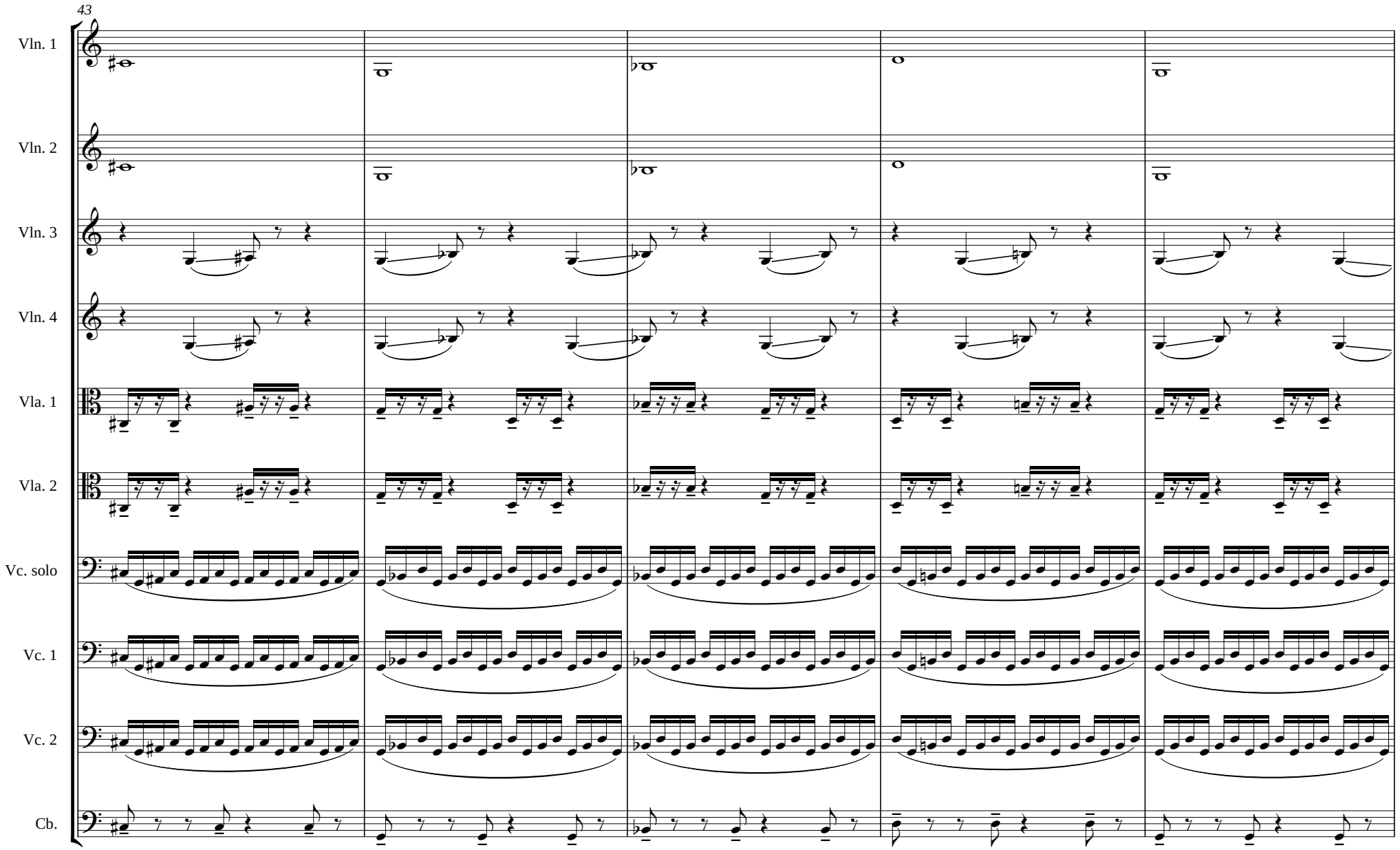

20
ponticello
armonicando
poco
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
cresc.
mp
armonicando
simile
glissando continu avec un léger repos sur chaque premier temps
mf en dehors
III IV
IV III
IV III II III
mf

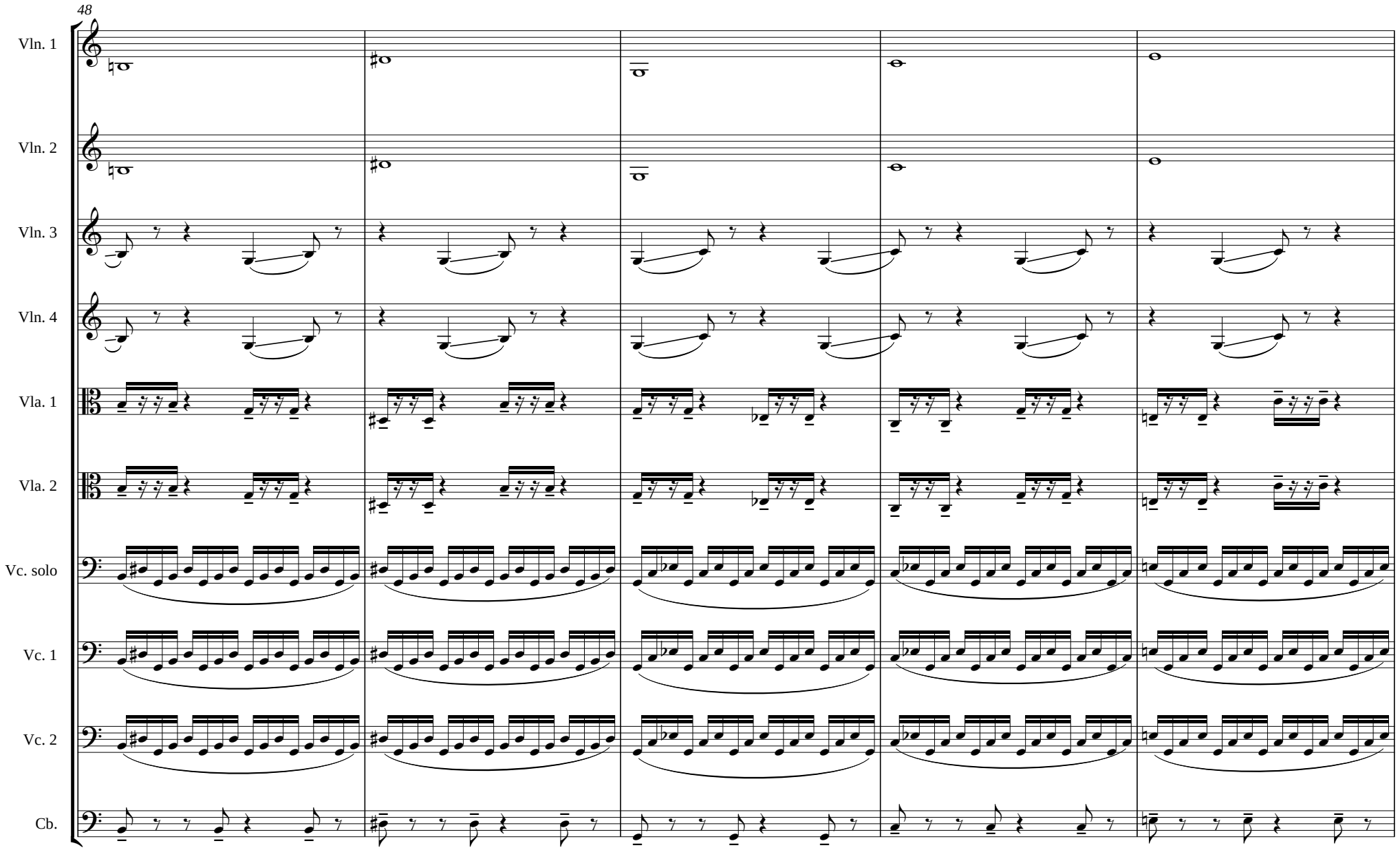

25
a
poco
crescendo
generale
Vln. 1
Vln. 2
Vln. 3
Vln. 4
IV
IV
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

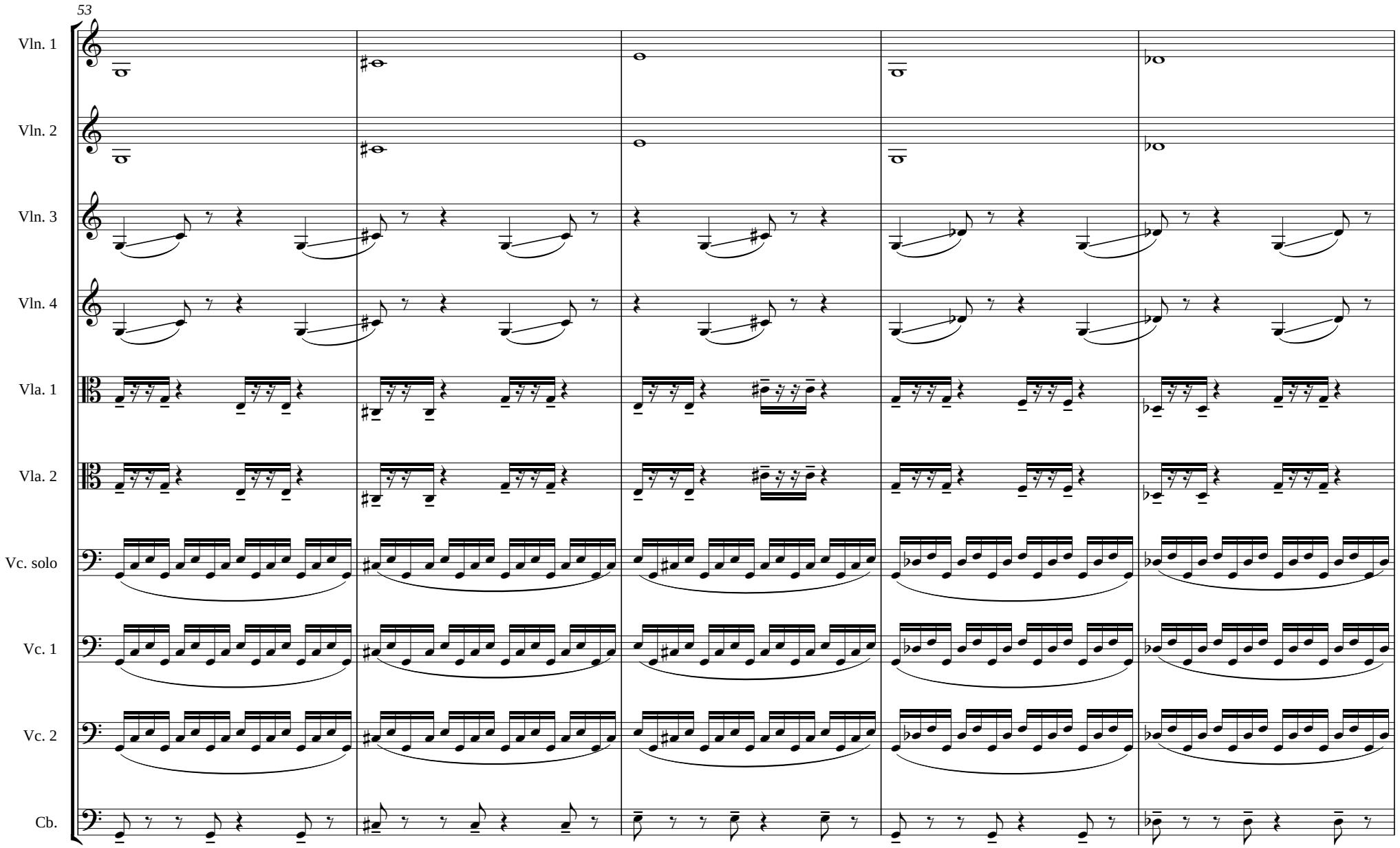

30
tutti
crescendo
8va
gliss.
Vln. 1
f
ponticello
glissando continu
Vln. 2
f
ponticello
glissando continu
Vln. 3
f
armonicando
Vln. 4
f
détaché à la corde
Vla. 1
f
Vla. 2
f
Vc. solo
f
ponticello
glissando continu
Vc. 1
f
Vc. 2
f
arco
3
3
Cb.
f I II I II I II

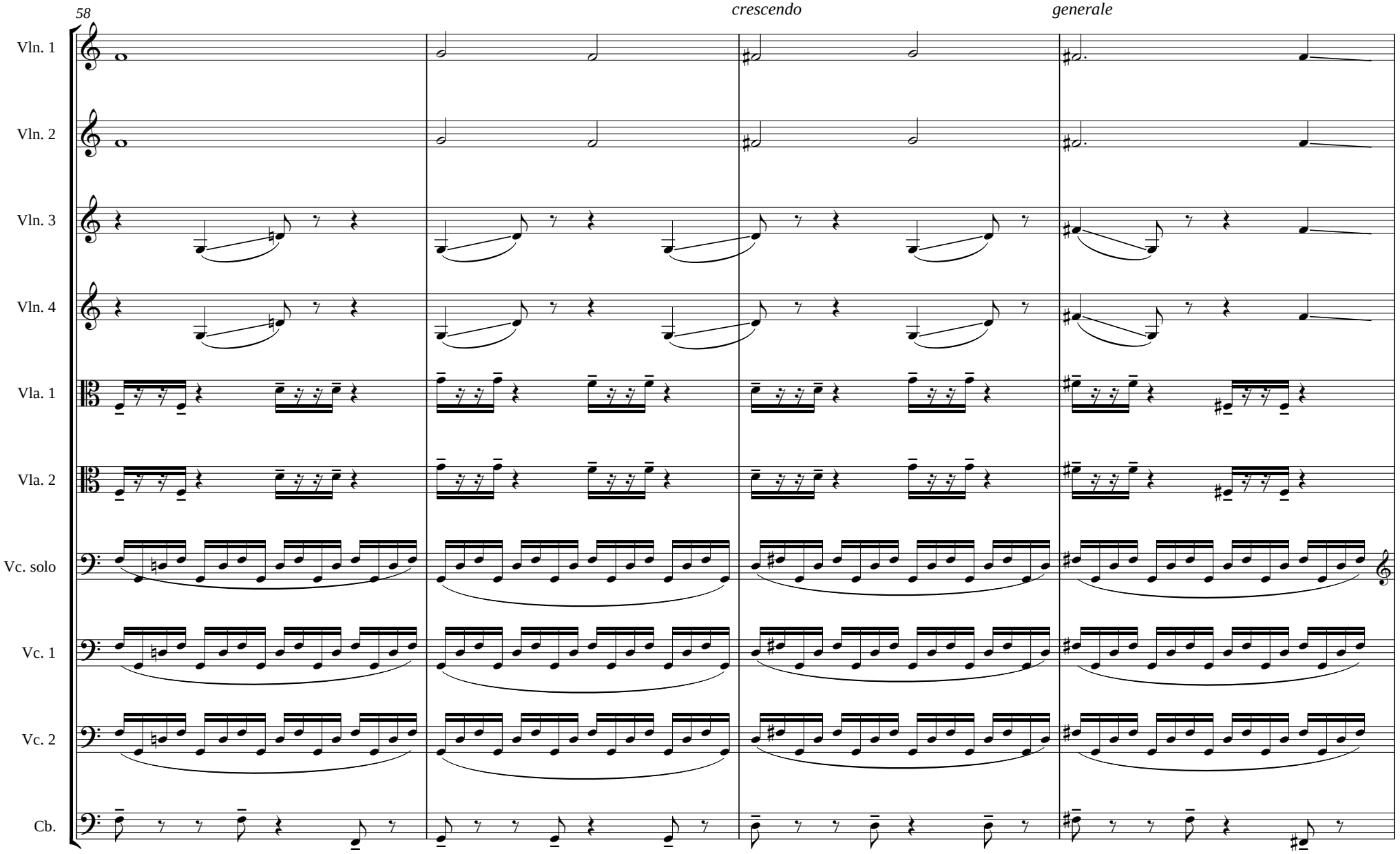

e pocchissimo
accelerando
crescendo
(8)
34
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
ff
marcato

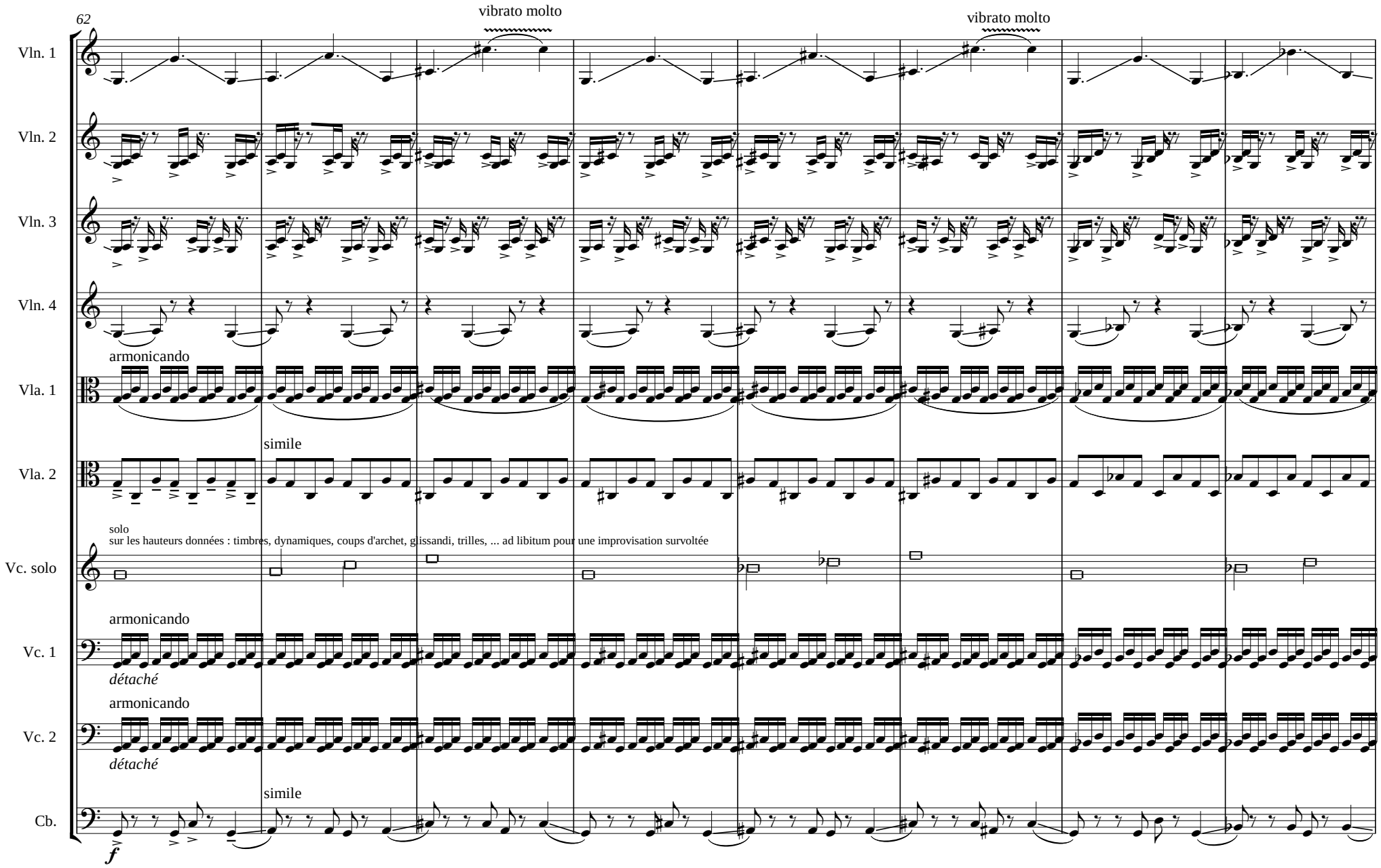

♪ = ♩ = 132
38
loco
dolce armonicando
Vln. 1
mp subito
loco
dolce armonicando
Vln. 2
mp subito
le glissando vient sur la fin du temps
simile
Vln. 3
mp subito
le glissando vient sur la fin du temps
simile
Vln. 4
mp subito
Vla. 1
mf
Vla. 2
mf
armonicando
Vc. solo
III
mf en dehors
armonicando
Vc. 1
III
mf en dehors
armonicando
Vc. 2
III
mf en dehors
Cb.

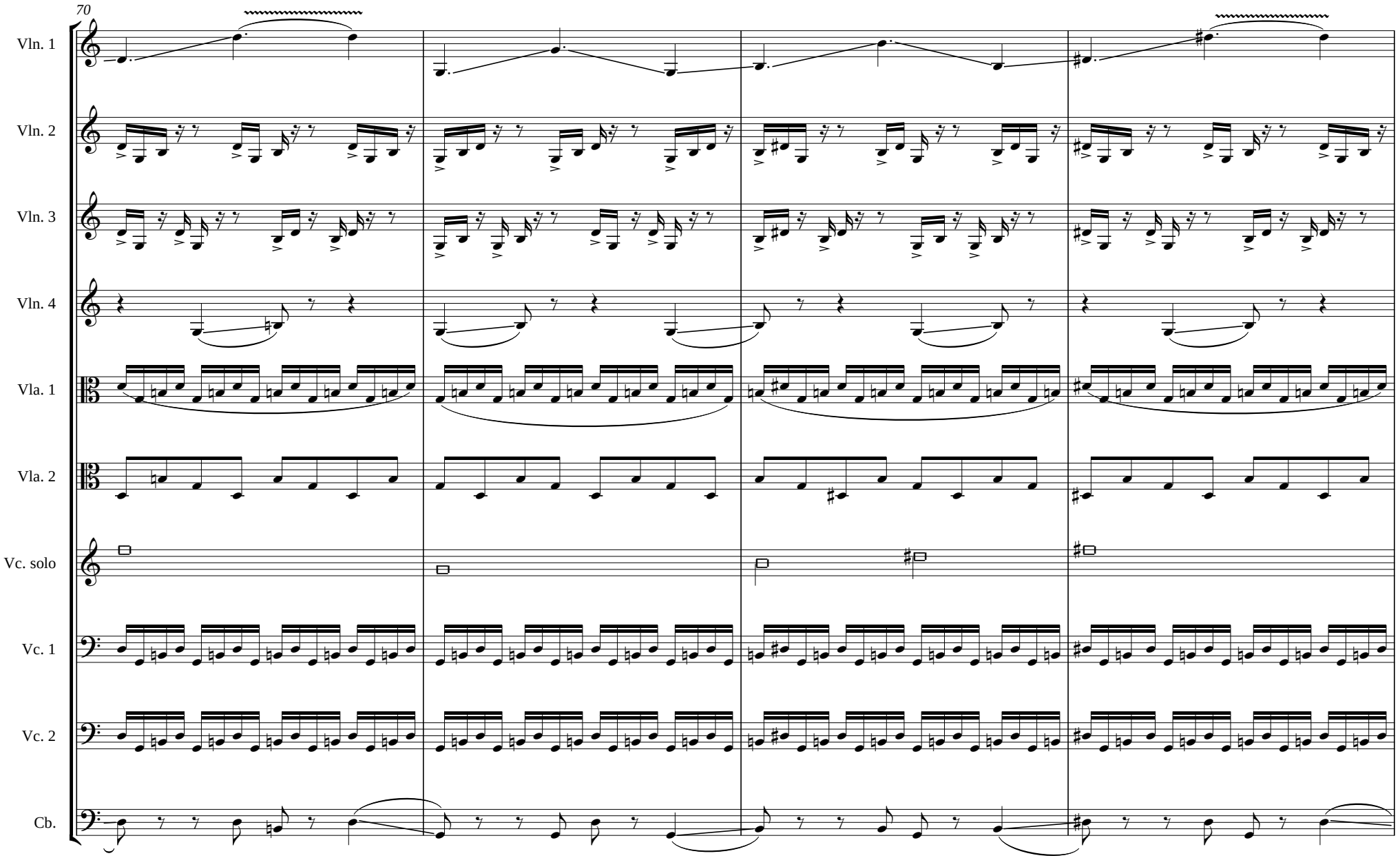

43
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

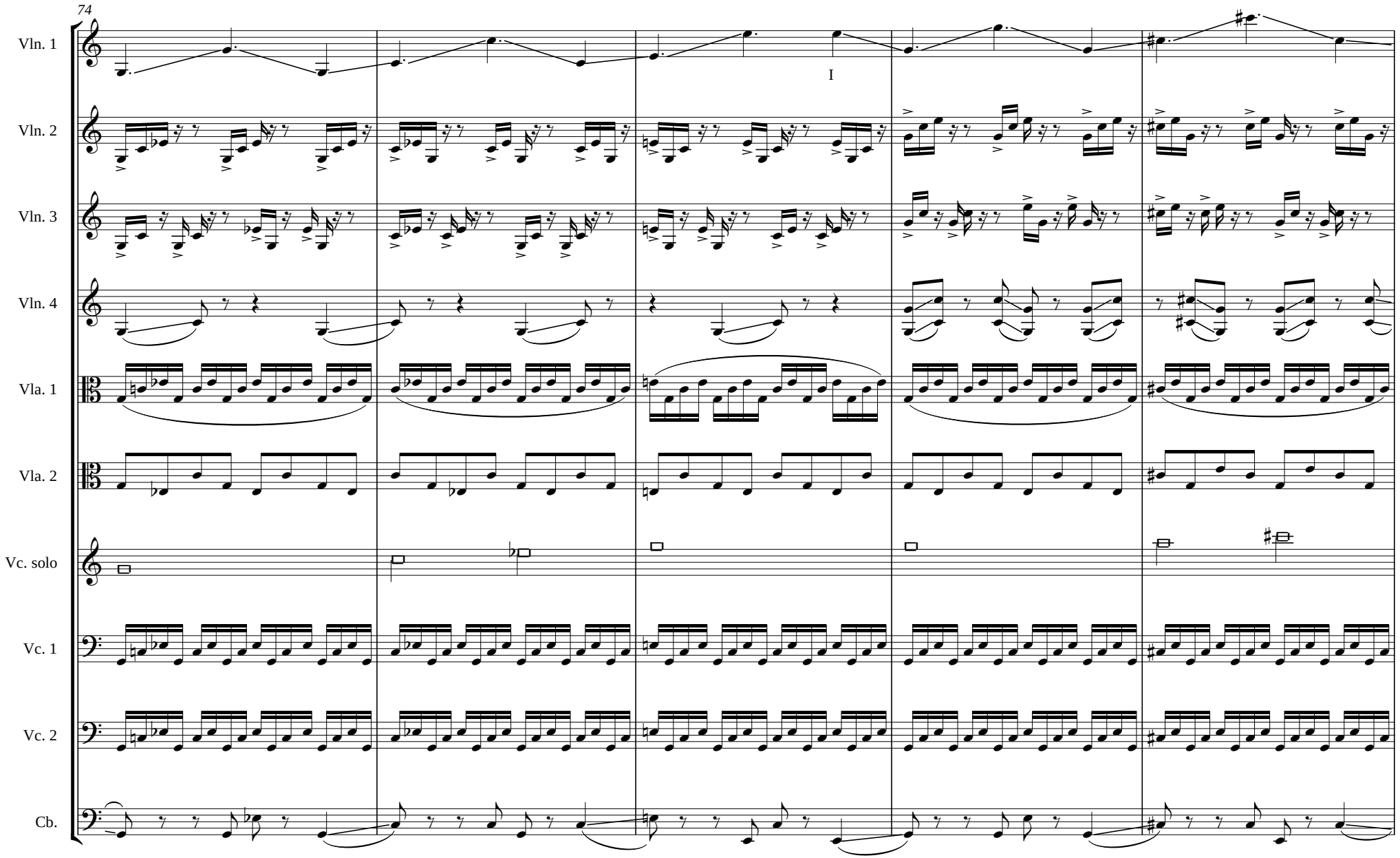

48
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

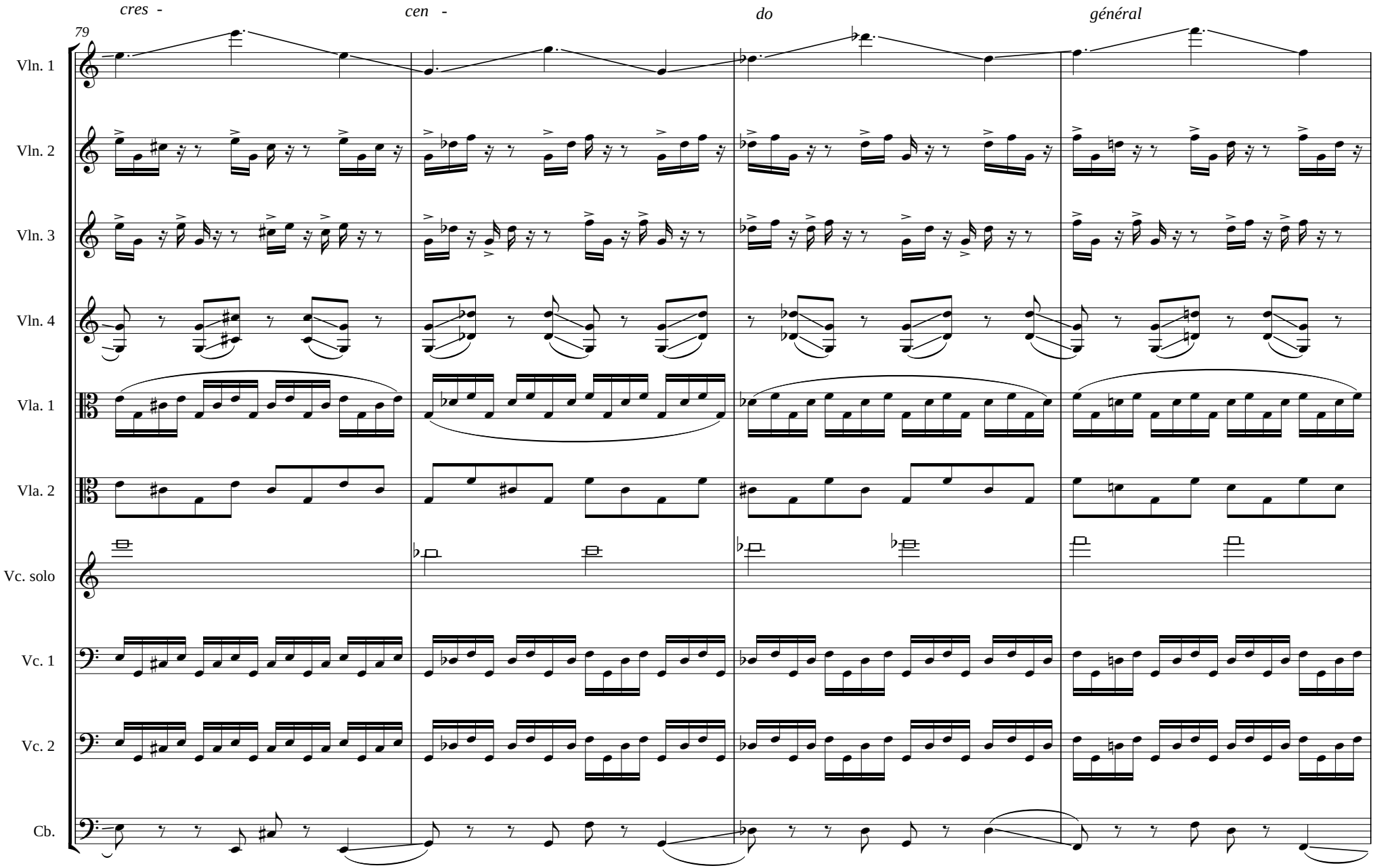

53
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

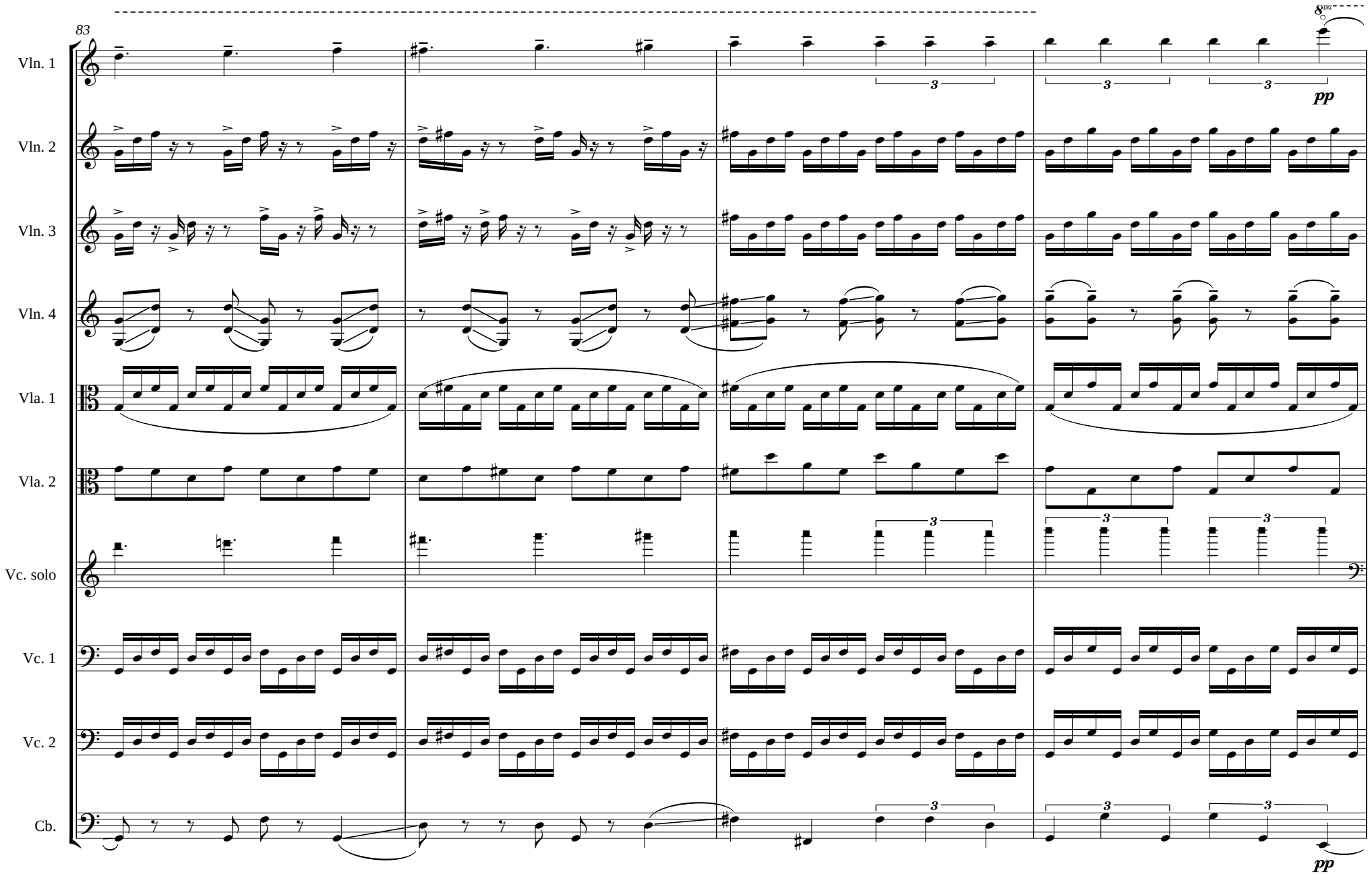

58
crescendo
generale
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

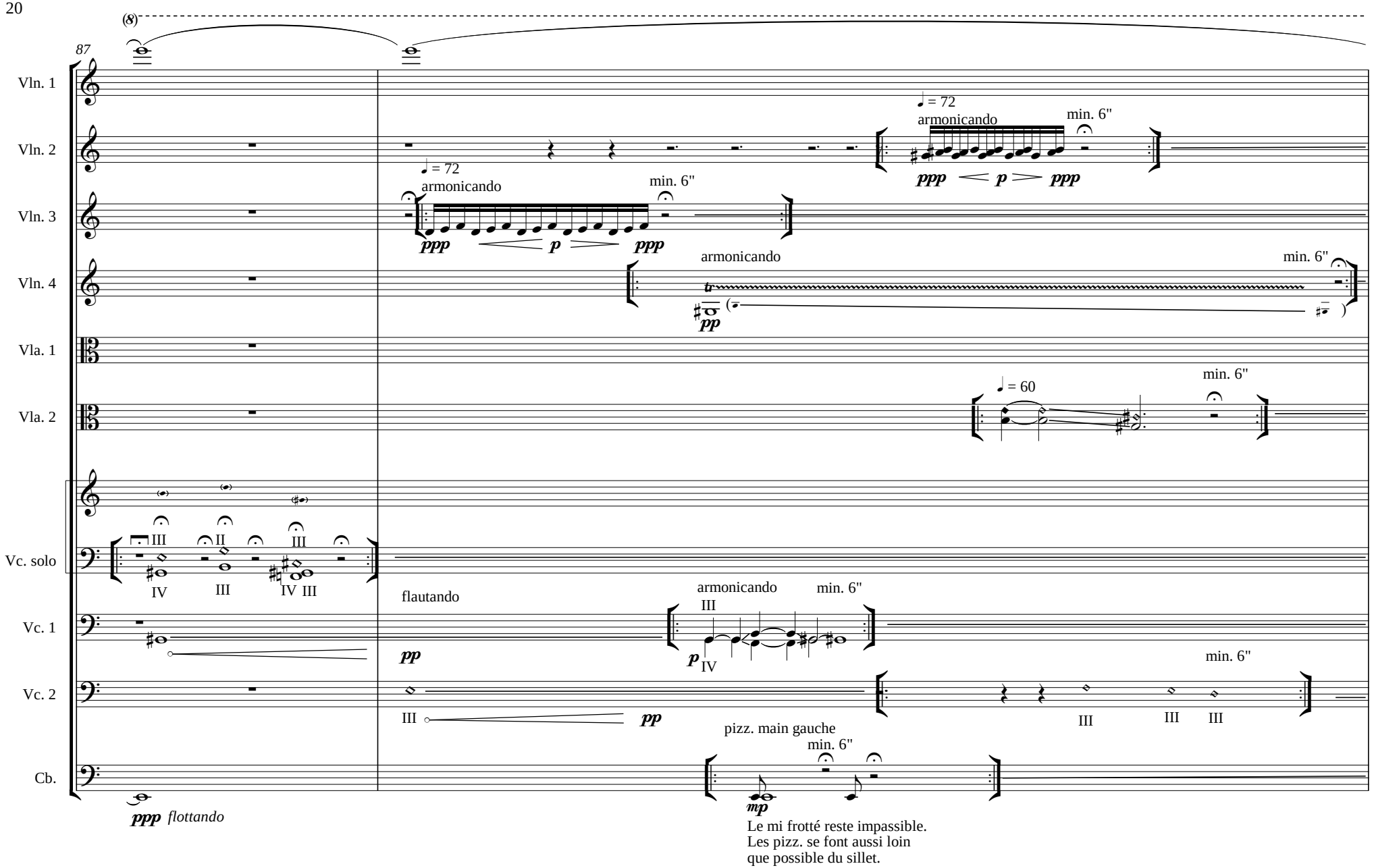

62
vibrato molto
vibrato molto
Vln. 1
Vln. 2
Vln. 3
Vln. 4
armonicando
Vla. 1
simile
Vla. 2
solo
sur les hauteurs données : timbres, dynamiques, coups d'archet, glissandi, trilles, ... ad libitum pour une improvisation survoltée
Vc. solo
armonicando
Vc. 1
détaché
armonicando
Vc. 2
détaché
simile
Cb.
f


70
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

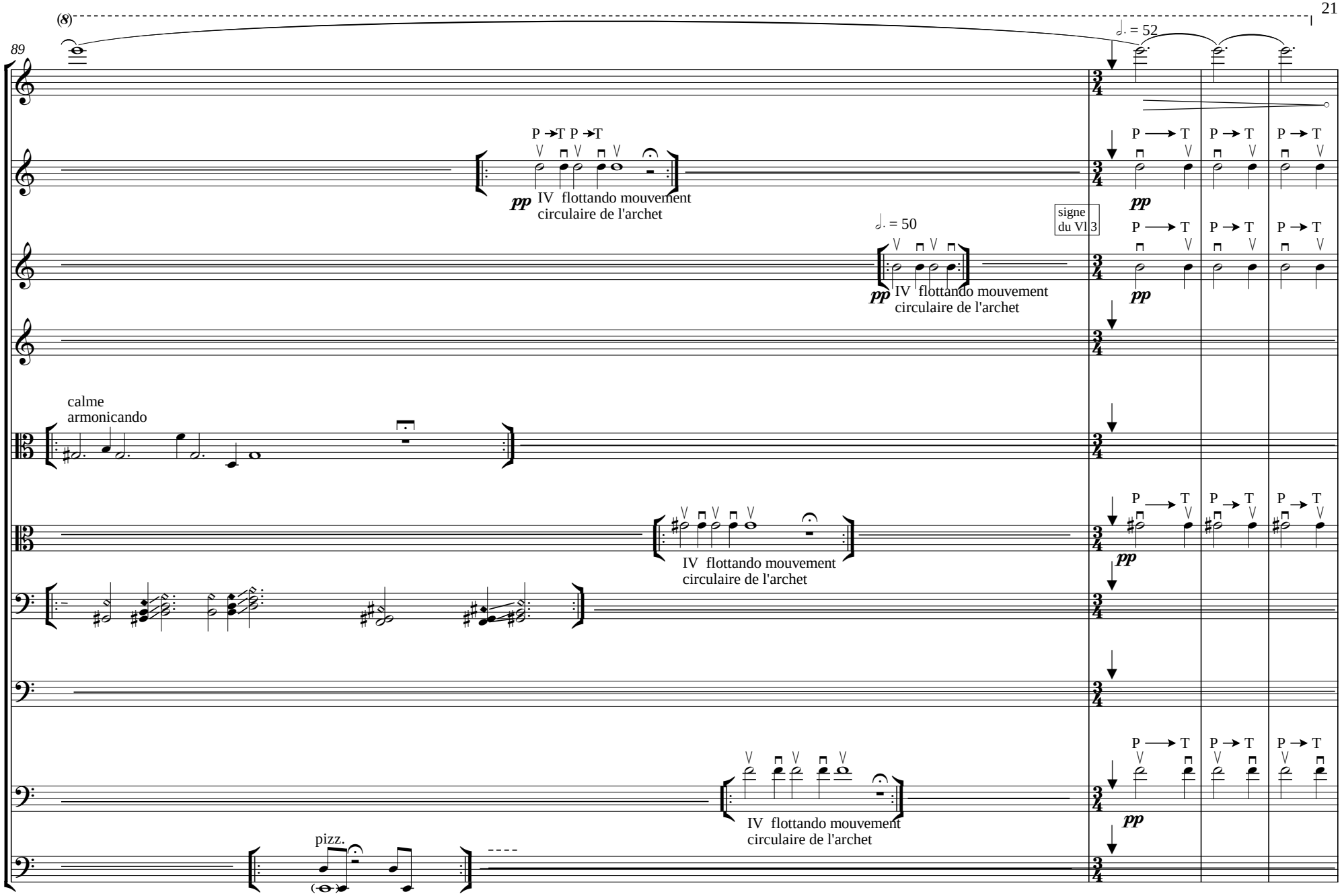

74
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
I

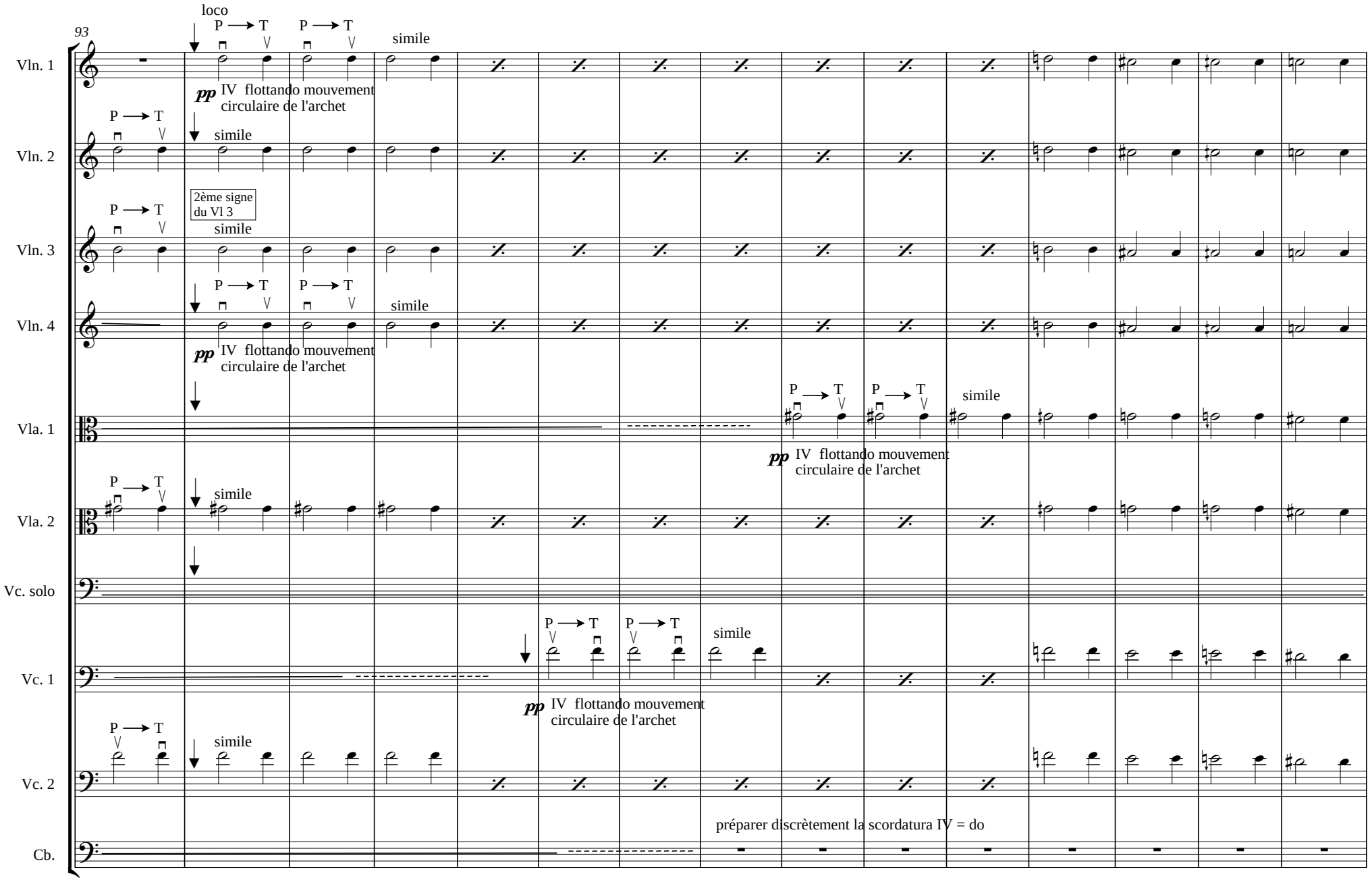

cres -
cen -
do
général
79
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

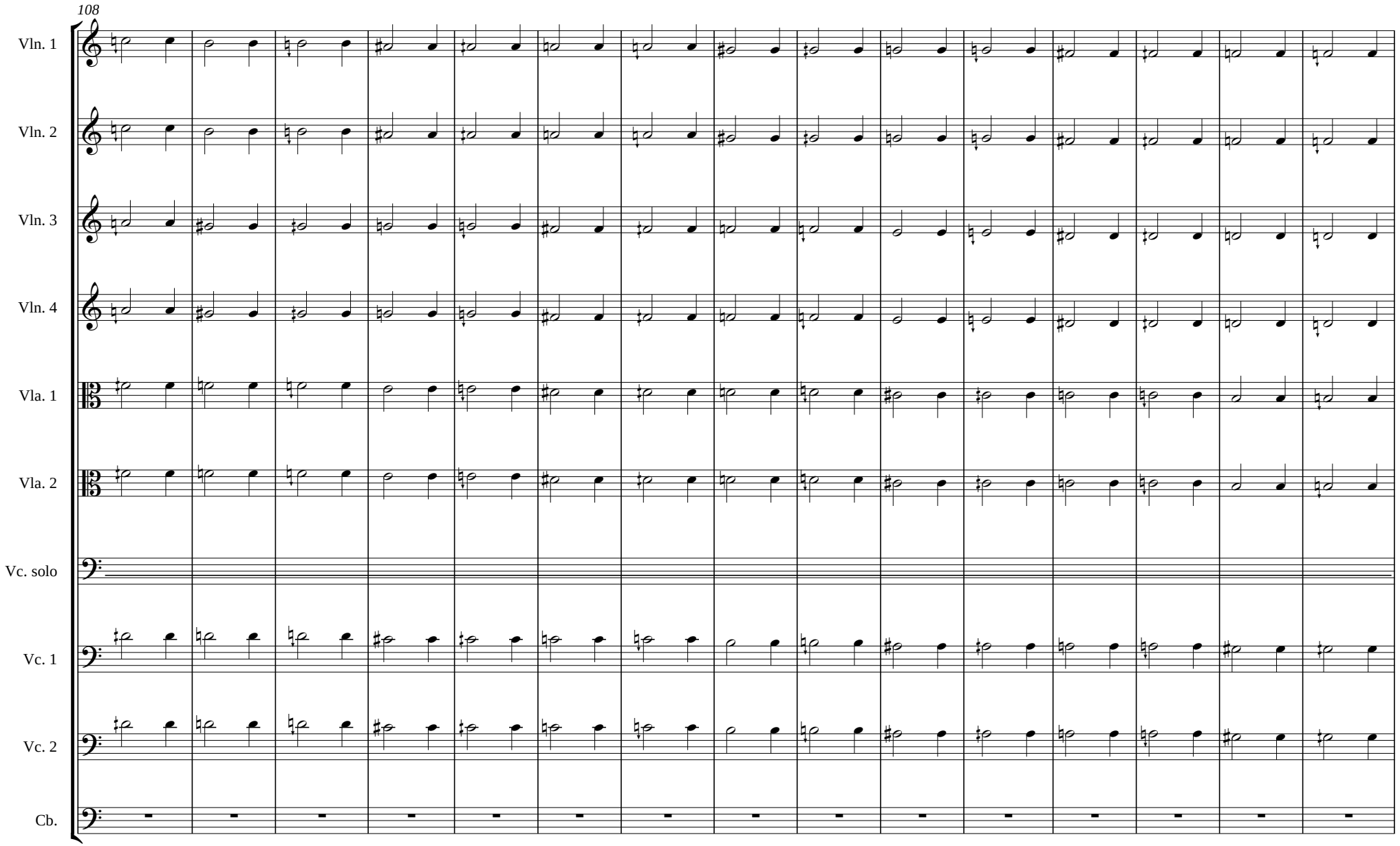

83
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
8va
pp
pp

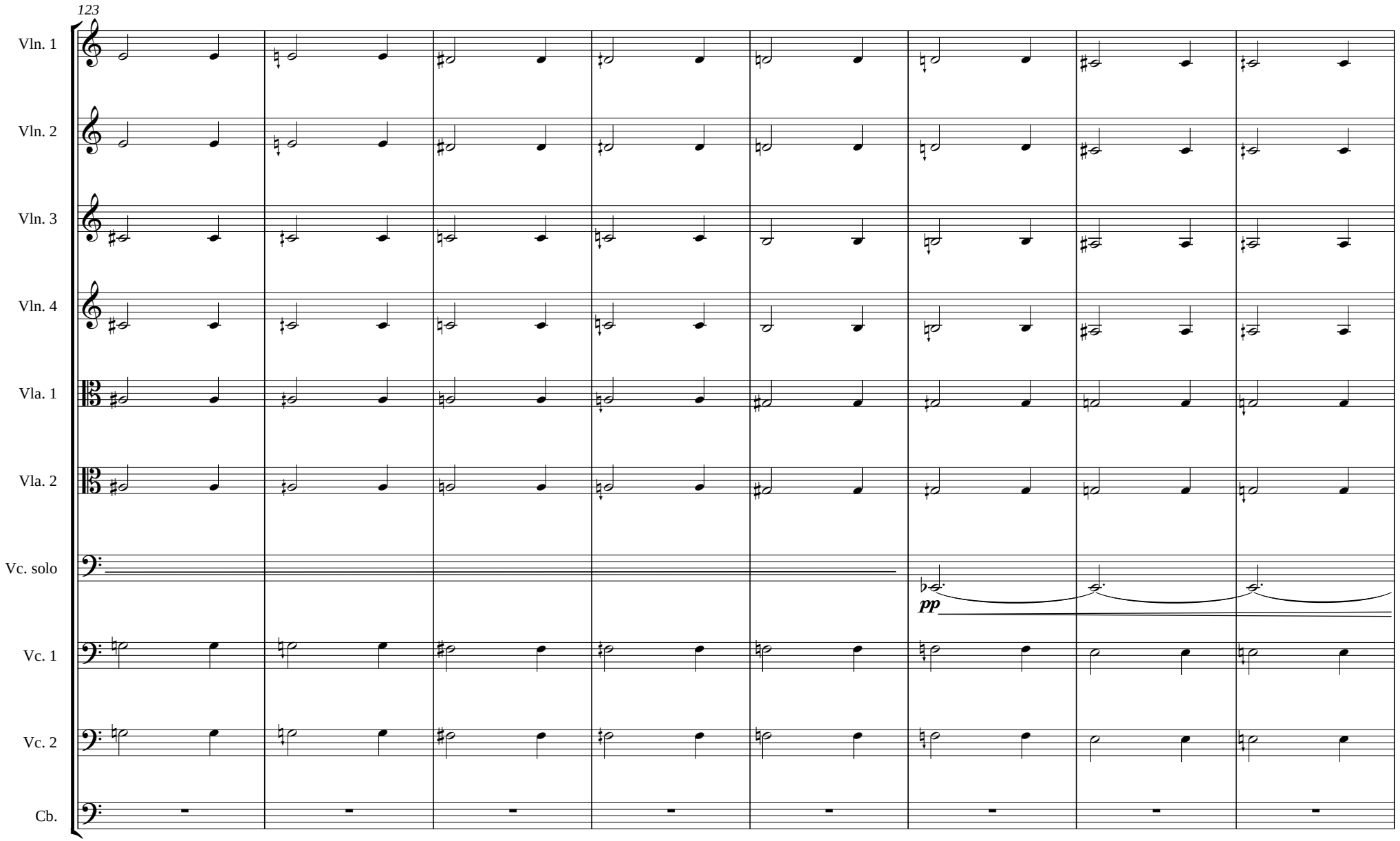


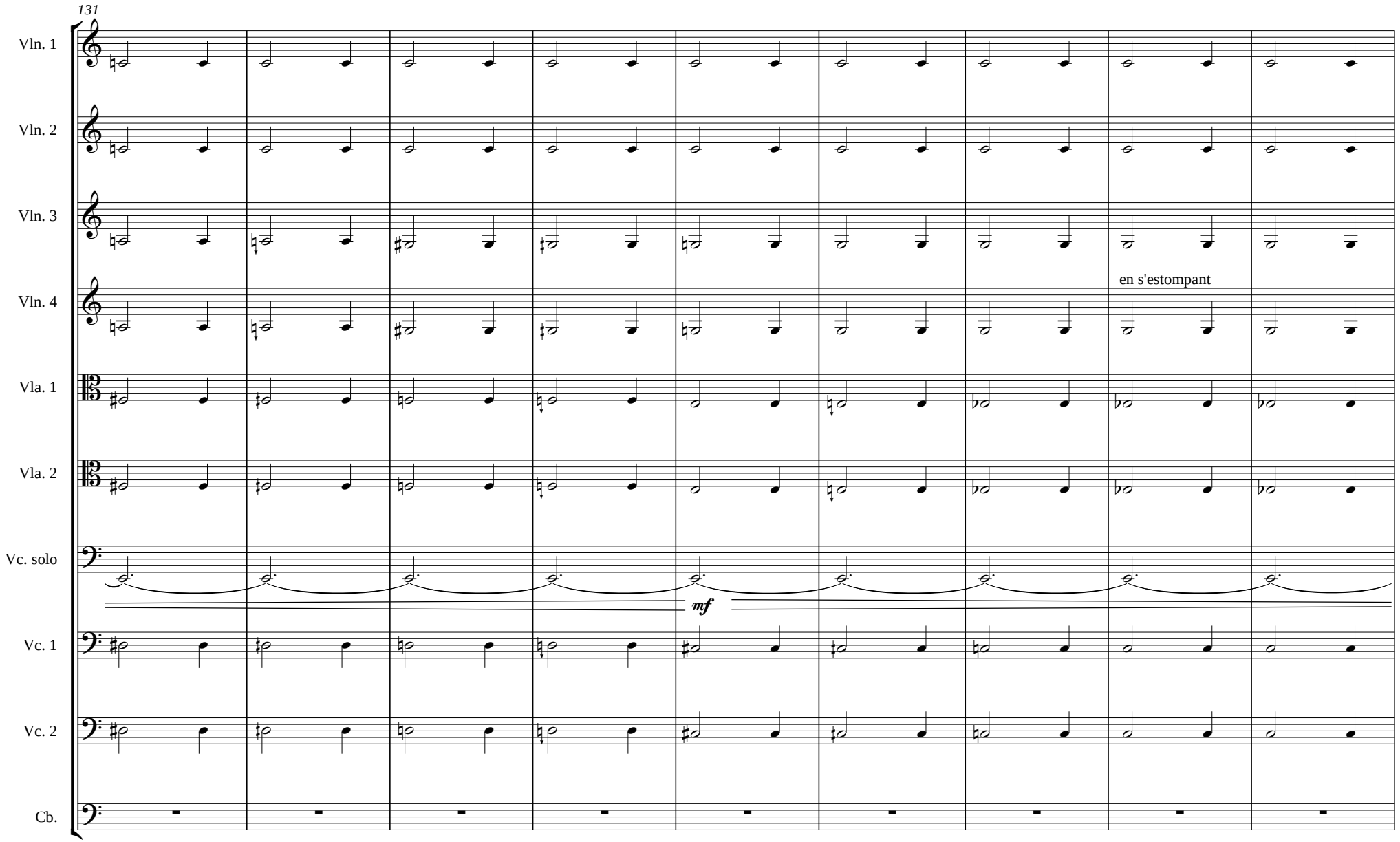
n.b. : les séquences se répètent quelques fois dans le plus grand calme et la plus profonde écoute.

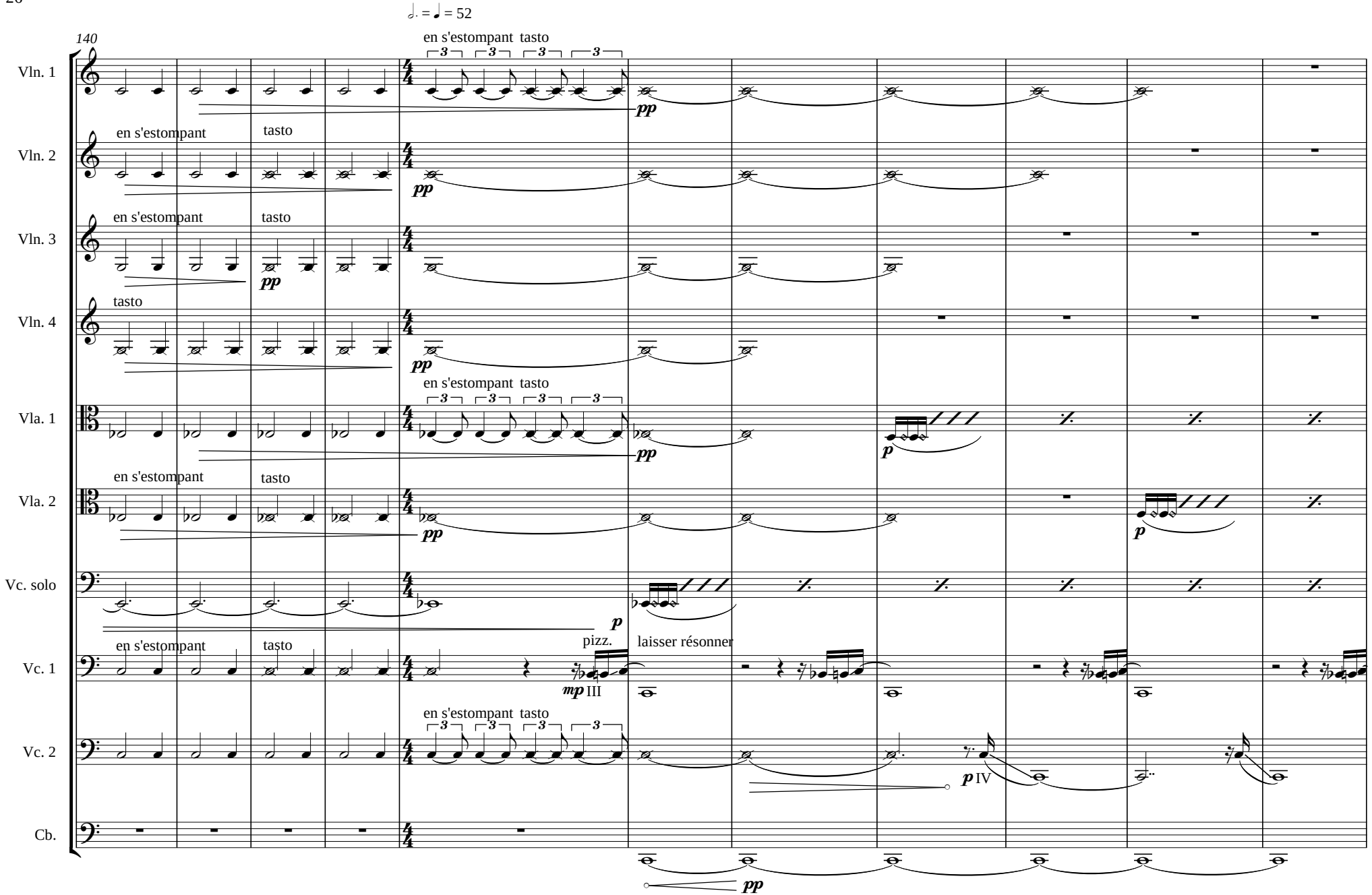

(8)
89
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
𝅗𝅥. = 52
P → T P → T
pp IV flottando mouvement
circulaire de l'archet
𝅗𝅥. = 50
signe
du Vl 3
calme
armonicando
pizz.

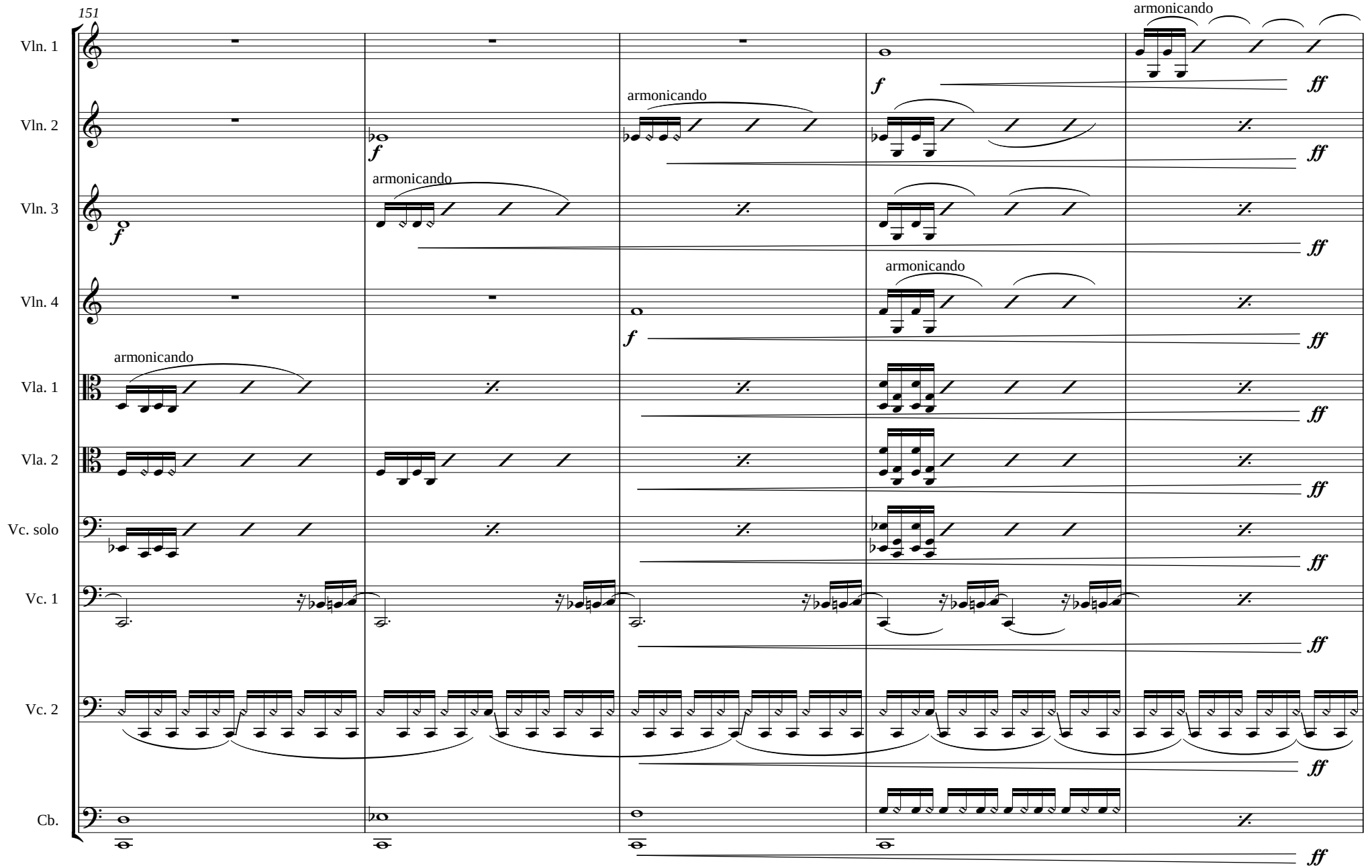

93
loco
P → T
simile
pp IV flottando mouvement circulaire de l'archet
2ème signe du Vl 3
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
préparer discrètement la scordatura IV = do

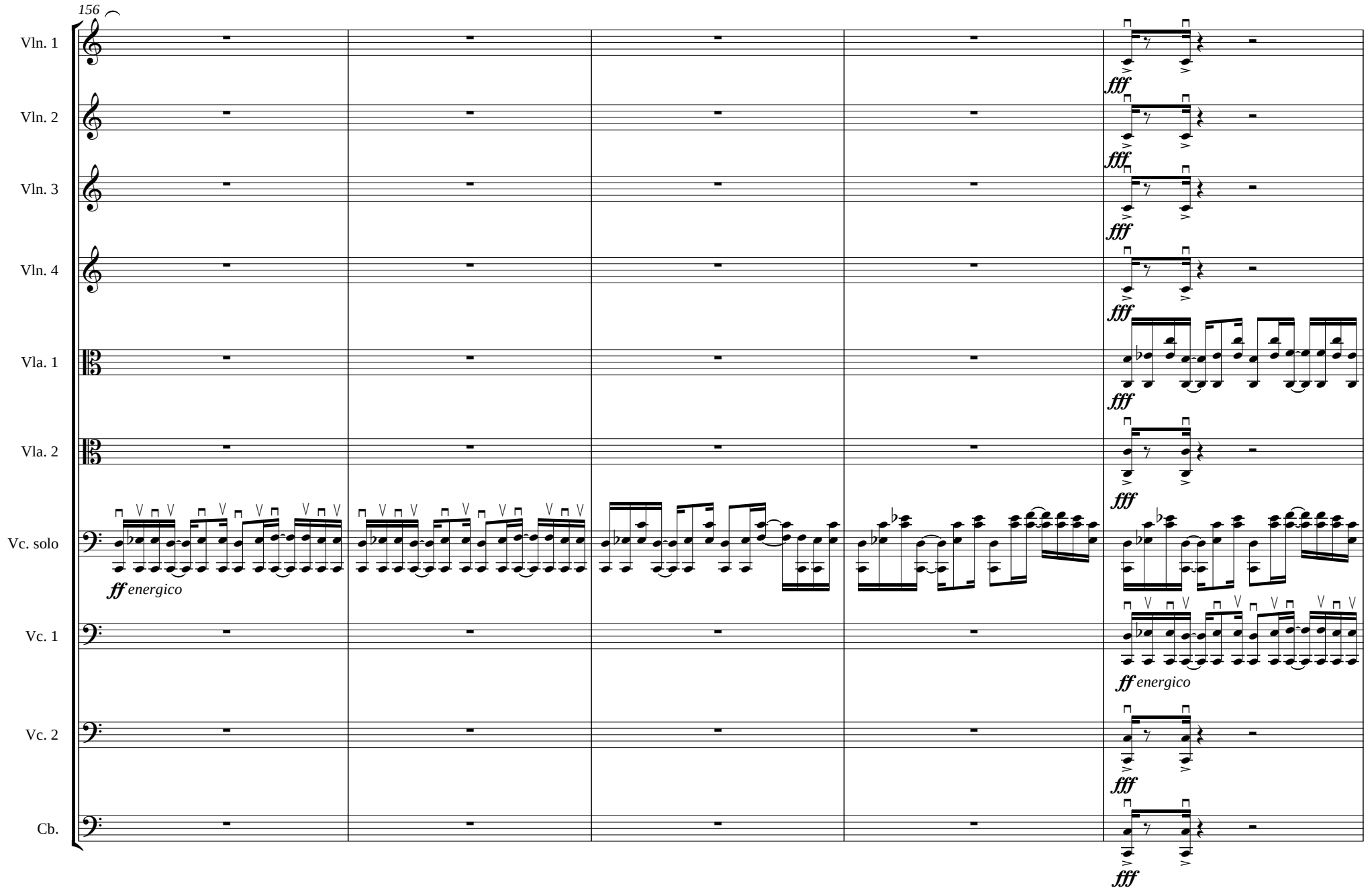

108
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

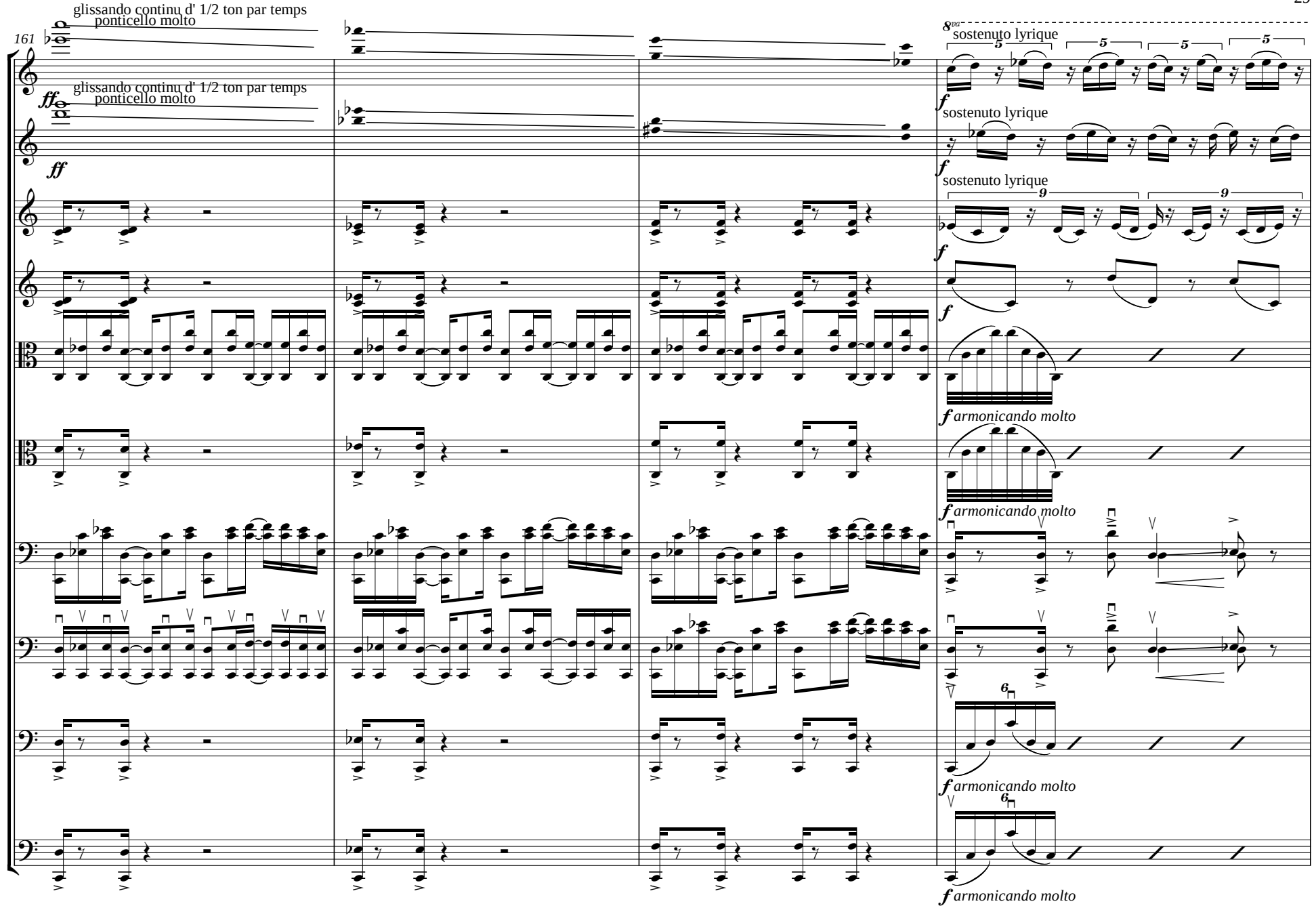

123
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
pp
Vc. 1
Vc. 2
Cb.

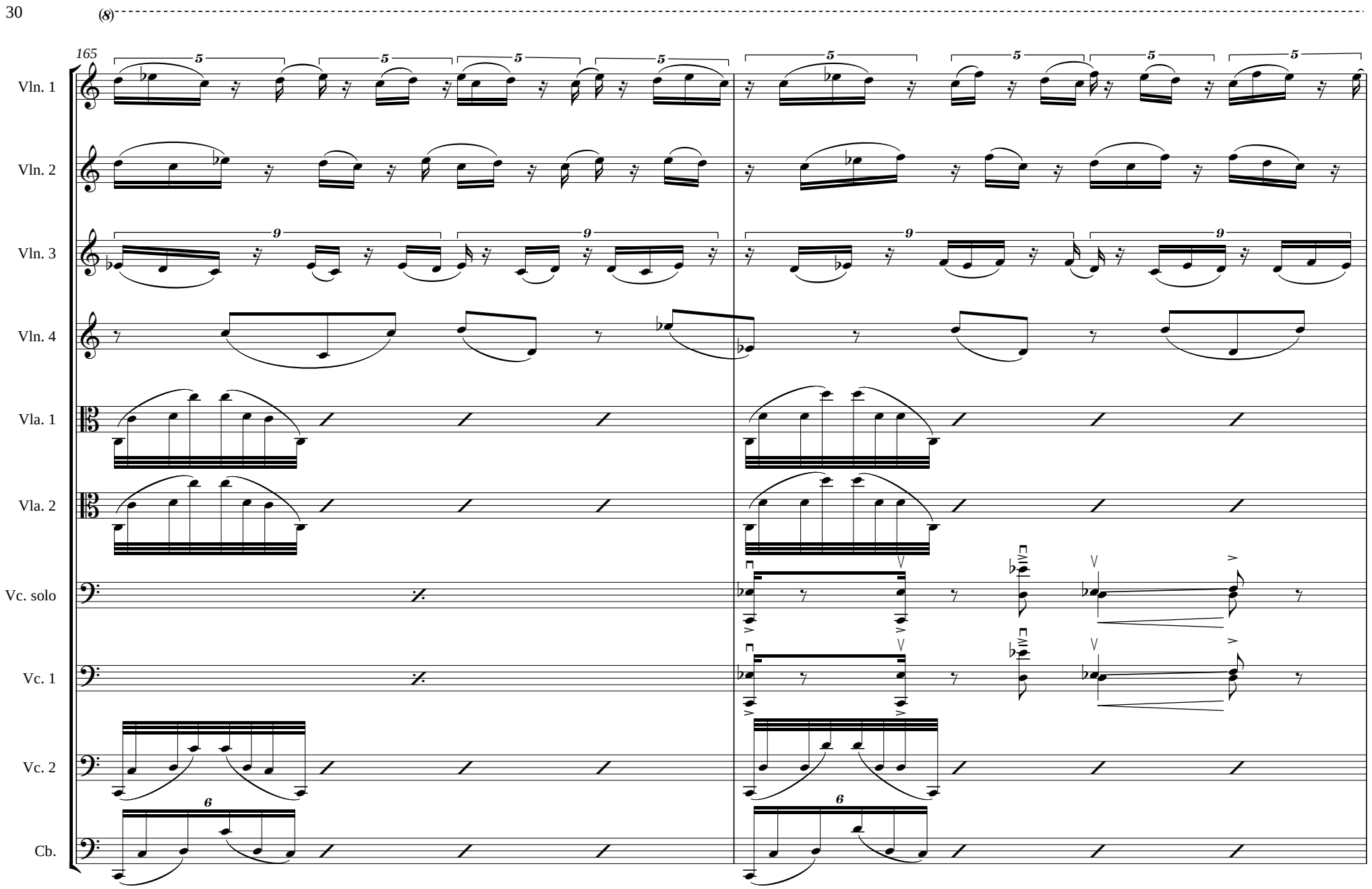

131
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
en s'estompant
mf

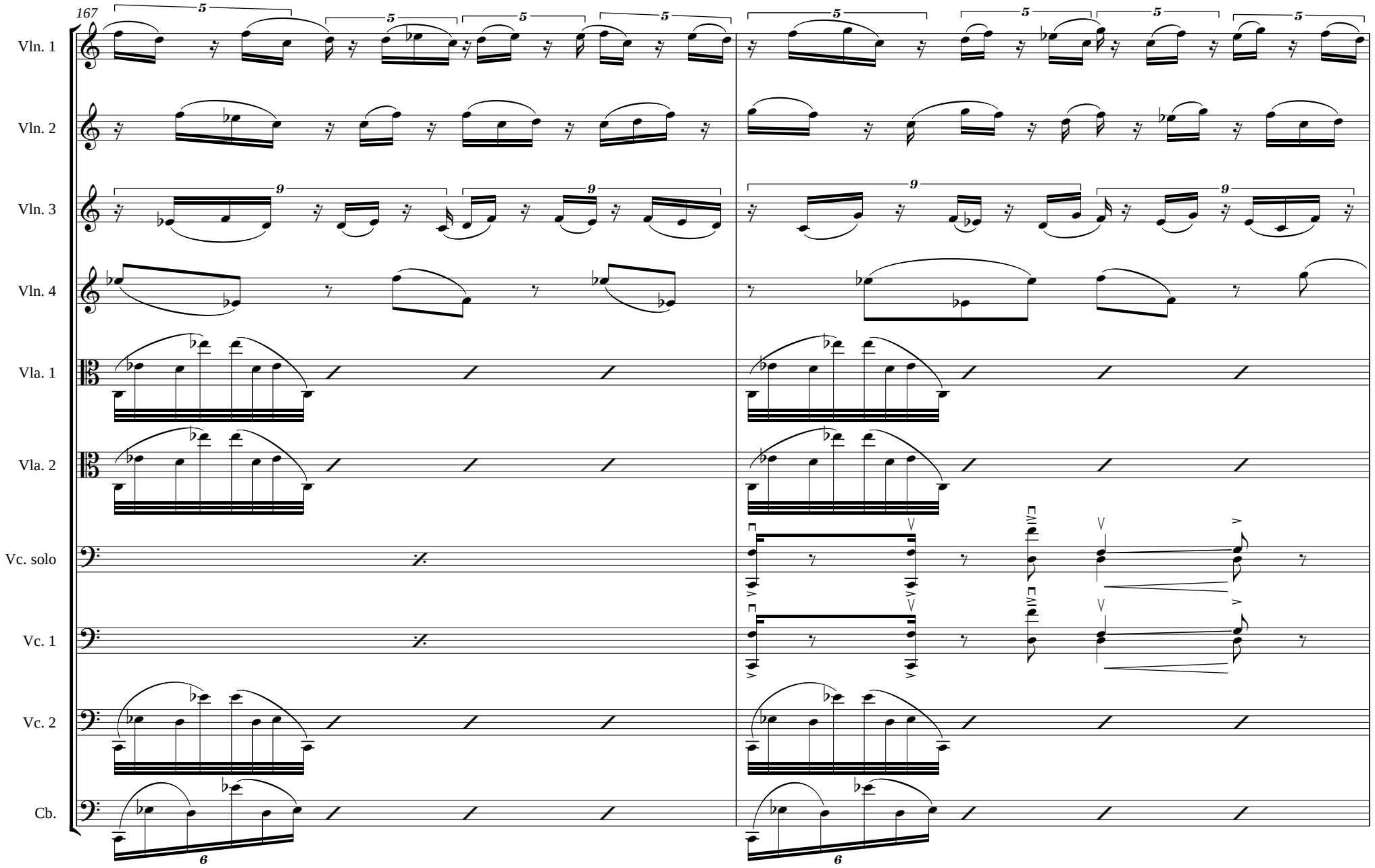

♩. = ♩ = 52
140
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
en s'estompant
tasto
pp
p
mp
III
IV
pizz.
laisser résonner

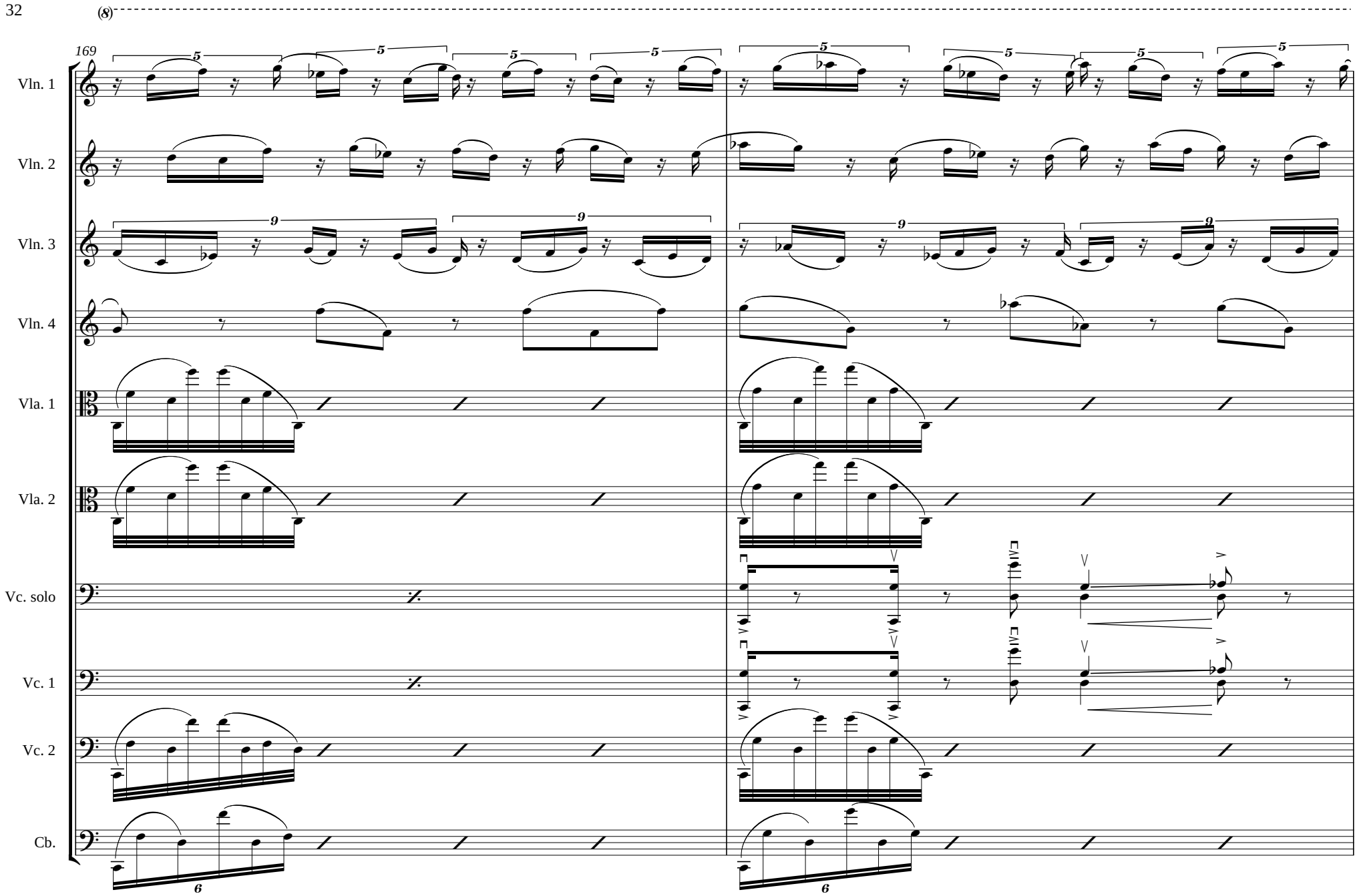

151
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
armonicando
f
ff

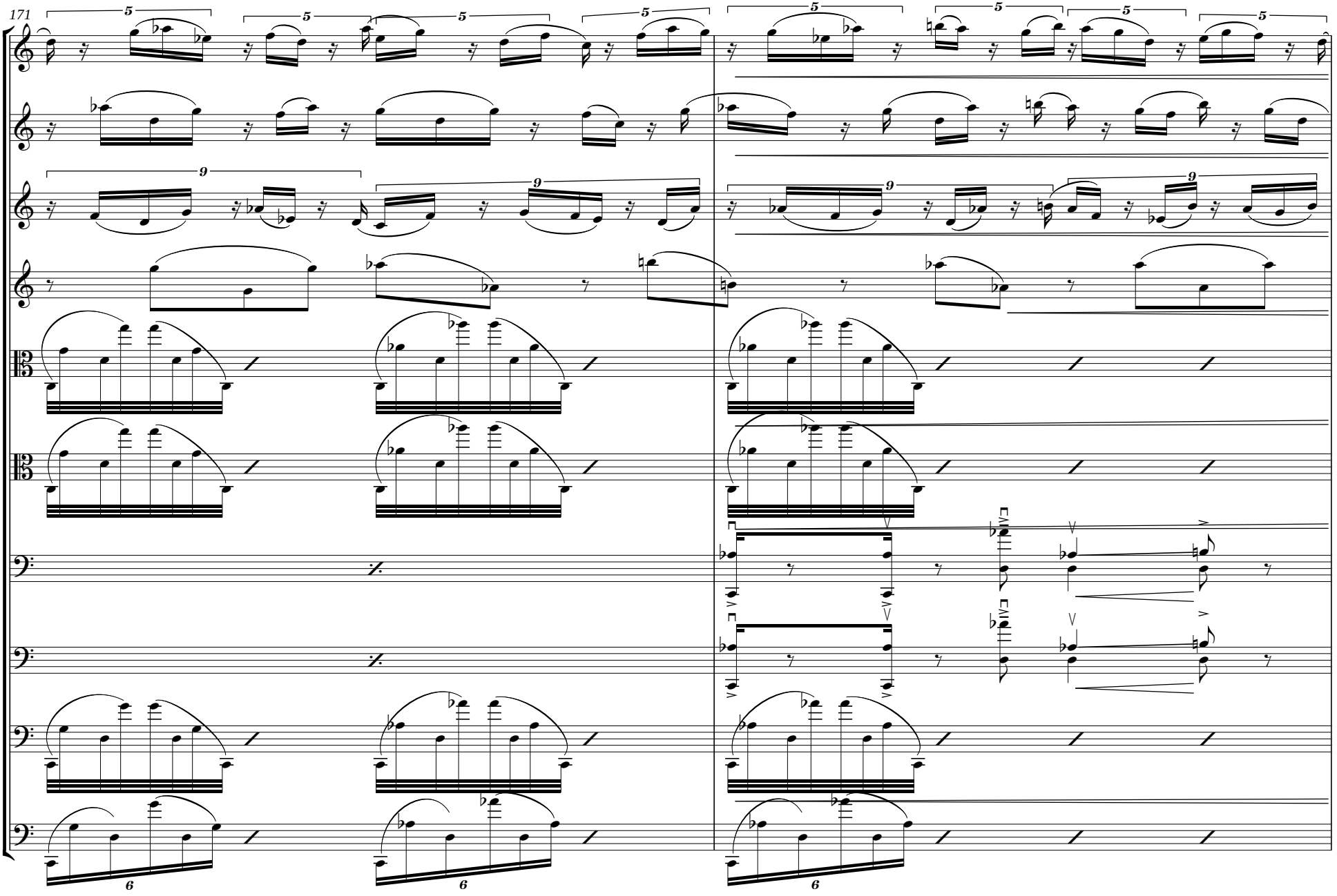

156
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
fff
ff energico

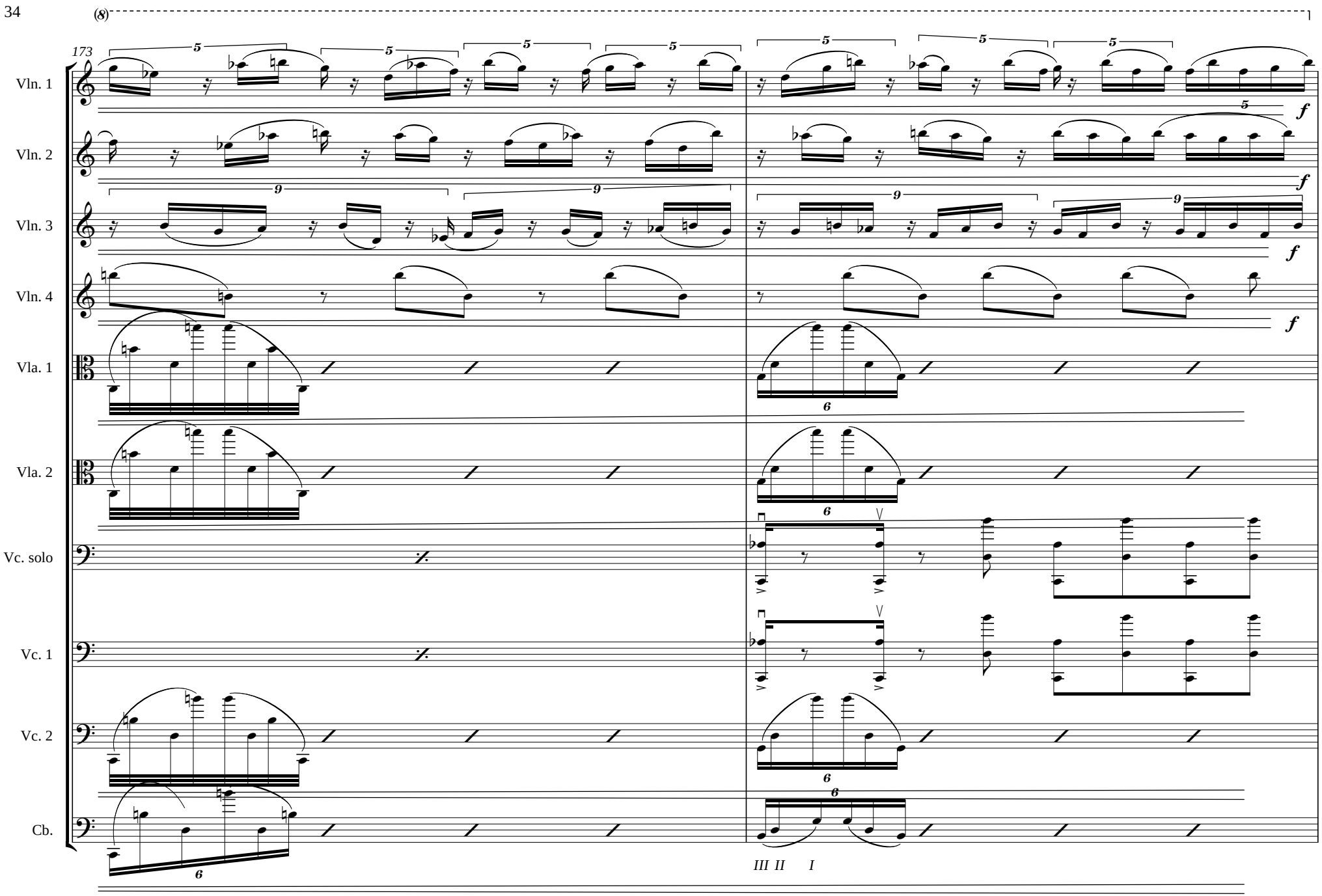

161
glissando continu d' 1/2 ton par temps
ponticello molto
glissando continu d' 1/2 ton par temps
ponticello molto
8va
sostenuto lyrique
sostenuto lyrique
sostenuto lyrique
armonicando molto
armonicando molto
armonicando molto
armonicando molto
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.


(8)
165
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.

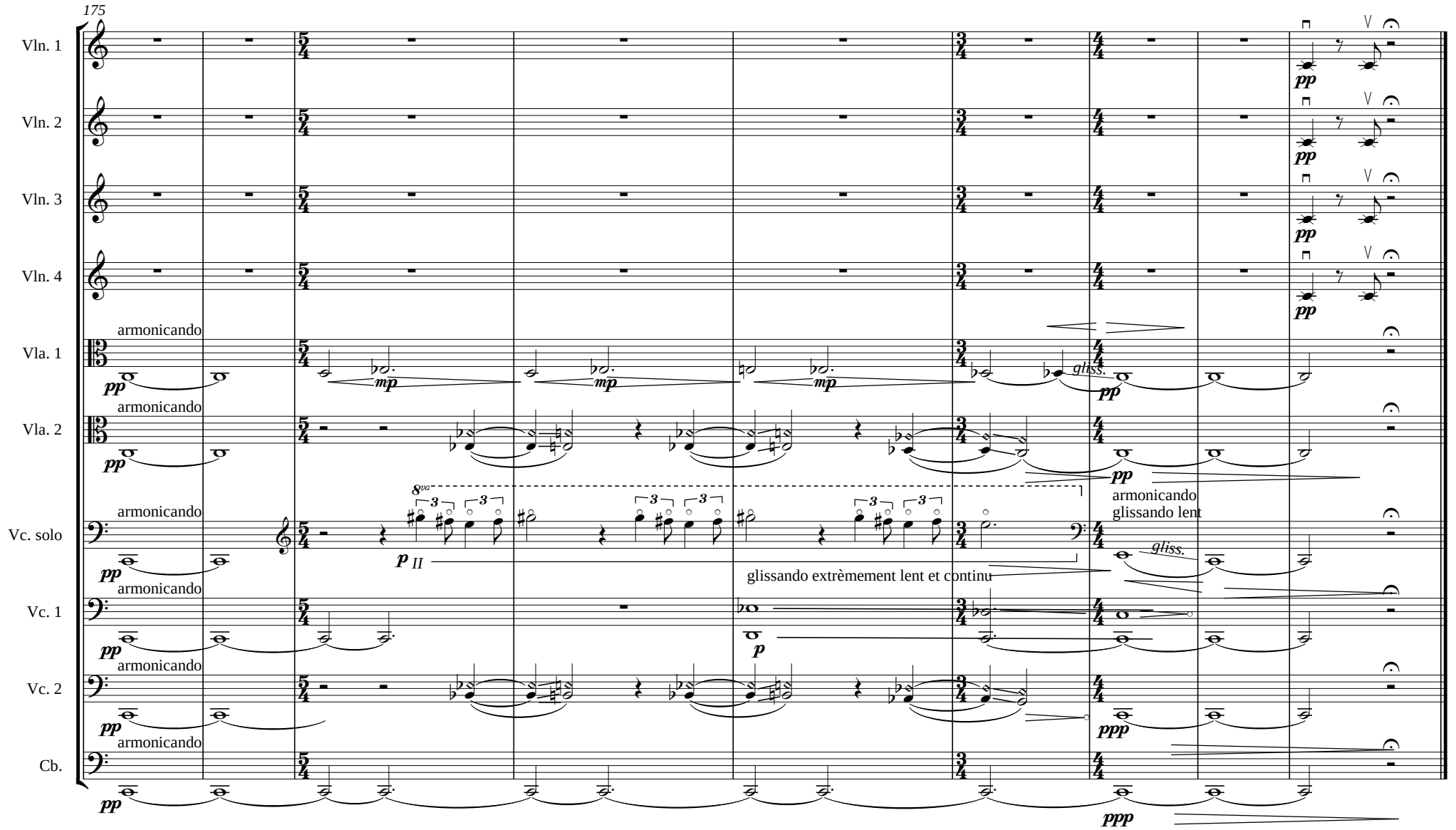

167
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.


(8)
169
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.


171
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.


(8)
173
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vc. solo
Vc. 1
Vc. 2
Cb.
f
III II I

* Armonicando :
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 cet effet sur les cordes à vide et non loin du chevalet, mais il est possible d'obtenir
cette spectralisation quel que soit le point de contact de l'archet ou la hauteur du son en surfant au fil de la corde.



Bruxelles
30 mars 2003