

F r é d é r i c L E B E L

S i l e t e m p s [...], l' e s p a c e ...

pour 6 instruments et dispositif électronique.

*Cette œuvre est une commande de l'ensemble Paramirabo ,
subventionnée par le Conseil des Arts et des Lettres du Québec.*

Durée : 12 minutes

MONTRÉAL - SEPTEMBRE 2021

NOTE DE PROGRAMME

« Si le temps ne peut être connu que par un être dont le cœur bat et qui porte en lui sa mémoire,
l'espace ne se découvre vraiment qu'à la fatigue du pas qui voit l'horizon sans cesse reculer »

Maurice Merleau-Ponty

Comme son titre l'indique, Si le temps [...], l'espace s'inspire de la citation de Merleau-Ponty, mais plus particulièrement dans son aspect charnel, voir régressif ; un certain retour aux sources.

Au niveau de sa forme, la pièce est conçue en 4 parties tressées qui évoluent par injection d'éléments passés et futurs à caractères différents ; d'abord intrépide, ensuite errant, puis rigoureux et finalement épars. Les parties sont elles-mêmes constituées de sections et de sous-sections proposant un dialogue multiple qui s'articule sur différentes échelles temporelles, parfois compressées et d'autre dilatées. Le matériau musical évolue donc dans un temps élastique favorisant la notion de phrasé, allant du simple au complexe, mais toujours avec une certaine forme de synergie. Outre son aspect temporel, le matériau s'organise principalement autour d'une monodie qui est fragmentée dans l'ensemble instrumentale soit la flûte, la clarinette, le vibraphone, le piano, le violon et le violoncelle. Faisant abstraction du facteur harmonique, au sens classique du terme, cette approche permet de concentrer l'écoute sur le mélange des timbres et leurs subtilités ; une sorte de klangfarbenmelodie revisitée. Directement lié au temps, la notion d'espace s'exprime de différente manière au fil du morceau. Par exemple, l'effacement de l'espace harmonique sert à libérer l'espace timbral, mais aussi l'espace physique. S'appuyant sur la disposition scénique des musiciens, la monodie est donc aussi fragmentée de façon à créer des trajectoires au sein de l'ensemble en utilisant différentes configurations ; du soliste au groupe, en passant par plusieurs sous-groupes.

La partie électronique se fonde sur les mêmes concepts, mais sert principalement à amplifier la réalité acoustique des instruments, autant du point de vue timbral que temporel et spatial. N'étant pas complètement écarté, le facteur harmonique s'exprime finalement à travers une multitude de sons de synthèse provenant d'analyses spectrales. Ces sonorités électroniques viennent ici colorer les résonances acoustiques en proposant une sorte d'écoute microscopique des timbres instrumentaux ; comme un zoom-in sur l'harmonie intérieure des sons. Évidemment, cette partie est aussi spatialisée, mais cette fois sur trois dimensions simultanées ou alternées ; gauche/droite, avant/arrière, bas/haut. Dans ce cas, les trajectoires décrites sont de différentes natures, soit statique ou dynamique, et forment parfois des zigzags, des spirales ou simplement des séquences aléatoires. Les autres traitements, viennent quant à eux modifier la temporalité de certains événements musicaux par l'utilisation de réverbération artificielle, de lignes de délais et de synthèse granulaire ; un peu comme des coups de pinceau. Finalement, un instrument virtuel s'ajoute à la partie électronique pour complexifier les rapports avec l'ensemble instrumentale ; à la manière d'un septième musicien.

DISPOSITIF ÉLECTRONIQUE

Le dispositif électronique consiste en un mélange de sons fixés (sampler) et de traitements en temps-réel (dps), le tout synchronisé par l'intermédiaire d'une partition numérique (events) opérée à l'aide d'un patch Max/MSP. Les events peuvent être déclenchés à l'aide d'une foot switch par un des musiciens, à l'aide d'une finger switch par le chef, ou directement depuis l'ordinateur portable par le RIM.

HARDWARE

- 1. Violon : 1 dpa 4099
- 2. Violoncelle : 1 dpa 4099
- 3. Piano : 2 dpa 4099
- 4. Vibraphone : 2 dpa 4061
- 5. Clarinette : 1 dpa 4099
- 6. Flute : 1 dpa 4099
- 1 table de mixage 8 in/n out, (selon le système de diffusion disponible)
- 1 interface audio 6 in/n out, (selon le système de diffusion disponible)
- n hautparleurs, (selon le système de diffusion disponible)
- 1 ordinateur portable, (apple MacBook Pro ou équivalent)
- 1 mixeur MIDI, (behringer x-touch compact ou équivalent)
- 1 switch. (au besoin)

SOFTWARE

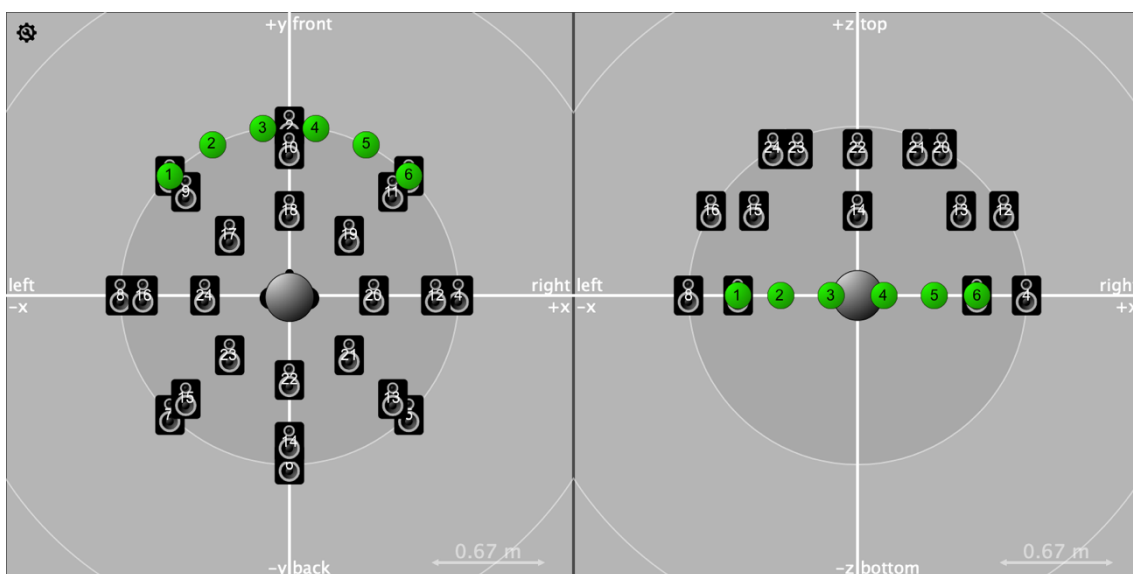
- Max/MSP 8 + bibliothèques externes : antescofo, mubu et spat5.

DOCUMENTATION

Tous les éléments nécessaires à la partie électronique sont inclus dans le document intitulé 'LEBEL_siletempslespace-material'.

Pour plus d'informations, vous pouvez me contacter directement : frdric.lebel@gmail.com

SPATIALISATION



N.B. Il est possible de diffuser avec [2, 4, 6, ..., 24] HP en modifiant les paramètres du SPAT.

Si le temps [...], l'espace...

pour 6 instruments et dispositif électronique.

partition en sons réels

Frédéric LE BEL

$\text{♩} = 72$

A

Fl. souffle *ff* pizz. *p* ord. *p* \rightarrow *f* *f mf*

B♭ Cl. slap *ff* ord. *p* 9 *mf* \rightarrow *ff* *f mf* *f mf* \rightarrow *pp*

Vib. étouffé *mf* ord. *ff* *mf*

Pno. 15^{ma} *ff* loco *mf* 15^{ma} *ff* loco *mf*

Vln. m.s.p. *ff* pizz. *p* arco *f mf* *f mf*

Vc. pizz. *ff* arco *p* ord. *mf* \rightarrow *ff* ord. *f mf* tr. *p*

Smplr.

Dsps (tutti) ircamverb

Evnts. 1 2

Sile temps [...], l'espace...

7 **B**

Fl. flz. *mp* < *f* > *mp* *fp* *fp* *fp* *fp*

B♭ Cl. *ff* *fp* *fp*

Vib. *f* *ff* *mp*

Pno. *f* *ff* *mp*

Vln. *mf* < *ff* *pp* *mp* *p* < *mf*

Vc. *mf* < *p* *ff* *pp* *mp* *p* < *mf*

Smplr.

Dsps

Evnts. 3

Si le temps [...], l'espace...

C

10

Fl. *mf* *ff* souffle *ff* pizz. *p* éol. *mp* ord. *f* *mp*

B♭ Cl. *p* *ff* slap ord. *p* slap *mf*

10

Vib. *f* *ff* *mf* *f*

10

Pno. *f* *ff* *mf* *f* 15^{ma} loco

10

Vln. *mp* ord. → s.p. *ff* m.s.p. *ff* pizz. *p* arco s.p. *mp* ord. *mp* < *f*

Vc. *mp* ord. → s.p. *ff* pizz. *ff* arco *p* c.l.b. *mf*

10

Smplr.

Dsps

Evnts. 4

Si le temps [...], l'espace...

13 **D**

Fl. *f mf* *mf* *pp*

B♭ Cl. ord. *f* *mf* *f* *mf* *mp* *poco f* *mp* *slap*

Vib. *f* *mf* *f* *mp* *poco f* *mp* *mp*

Pno. *étouffé* *ord.* *f* *mf* *f* *mf* *mf*

Vln. *f mf* *mp* *flaut.*

Vc. ord. *mf* *f* *mf* *f* *mf*

Smplr. *p*

Dsps

Evnts. *5*

The musical score is arranged in a system with seven staves. The top staff is for Flute (Fl.), followed by Bass Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Sample (Smplr.). The bottom two staves are for Drums (Dsps) and Events (Evnts.). The key signature has one sharp (F#) and the time signature is 3/4. A box labeled 'D' is placed above the first staff. Measure numbers 13, 13, 13, 13, 13, 13, and 13 are circled at the beginning of each staff. Dynamic markings include *f*, *mf*, *pp*, *mp*, *poco f*, *flaut.*, and *p*. Performance instructions include *ord.*, *étouffé*, and *slap*. The Evnts. staff shows a circled '5' above a triplet of notes.

Sile temps [...], l'espace...

16 **E**

Fl. *f* *mp* *f* *ff* flz.

B \flat Cl. *ff* *f* *ff* *f* *ff* ord. flz. ord.

Vib. *mf* *f* *ff* *f* *ff* ord.

Pno. *f* *ff* *f* *f* *f* ord. 15^{ma} loco Red. Sub.

Vln. *mf* *f* *f* *mf* *f* *mf* *mp* pizz. arco m.s.p. ord. s.l.

Vc. *ff* *f* *mf* *f* *ff* pizz. arco s.p. ord.

Smplr. 6

Dsps.

Evnts. 6

Sile temps [...], l'espace...

F

The musical score is divided into three measures, each starting with a circled measure number '19'. The instruments and their parts are as follows:

- Fl. (Flute):** Measure 1: *pizz.* *mp*. Measure 2: *ord.* *f*. Measure 3: *souffle* *ff*, *pizz.* *p*.
- B♭ Cl. (B♭ Clarinet):** Measure 1: Rest. Measure 2: *slap* *mf*, *ord.* *f*. Measure 3: *slap* *ff*, *ord.* *p*.
- Vib. (Vibraphone):** Measure 1: *ord.* *mf* to *p* (5 notes). Measure 2: *f* (5 notes). Measure 3: *ff* (5 notes).
- Pno. (Piano):** Measure 1: *pizz.* *mp*. Measure 2: *pizz.* *f*, *ord.* *f*. Measure 3: *ff* (15^{ma}), *8^{vb}*.
- Vln. (Violin):** Measure 1: *ord.* *mf* to *p* (5 notes), *m.s.t.*. Measure 2: *ord.* *f*. Measure 3: *ord.* *mf* to *ff* (5 notes), *m.s.p.*, *pizz.* *p*.
- Vc. (Viola):** Measure 1: *pizz.* *p* to *mp* (5 notes). Measure 2: *arco* *f* (5 notes). Measure 3: *pizz.* *ff* (5 notes), *arco* *p*.
- Smplr. (Sampler):** Measure 1: Rest. Measure 2: Rest. Measure 3: *6* notes.
- Dsps (Drums):** Rest throughout.
- Evnts. (Events):** Measure 3: *7* notes.

Sile temps [...], l'espace...

22

Fl. *pp* *ord.* *tr* *mp* *pp*

B♭ Cl. *ppp* *tr* *mp* *pp*

22

Vib. *mf*

22 *loco* *mf*

22

Vln. *p* *arco* *mf* *gliss.* *p*

Vc. *pp* *tr* *mp* *pp*

22

Smplr.

Dsps (vln.) spectralharm

Evnts. 8

Sile temps [...], l'espace...

G

Fl. *f p* *f*

B♭ Cl. *f* *mp*

Vib. *p* *f* *p* *f*

Pno. *f* *ord.*

Vln. *pizz.* *p* *f*

Vc. *flaut.* *mp* *pizz.* *f* *p*

Smplr.

Dsp. (cl.) spectralharm (fl.) spectralharm

Evnts. 9 10

Sile temps [...], l'espace...

The musical score is arranged in a vertical stack of staves. The top staff is for Flute (Fl.), followed by Bass Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Sampler (Smplr.), and Events (Evnts.).

- Flute (Fl.):** Measures 29-32. Starts with a rest. Measure 30 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *mp*. Measure 31 features a triplet of eighth notes (B♭, A, G) with dynamics *p* and *f*. Measure 32 features a triplet of eighth notes (B♭, A, G) with dynamics *p* and *f*.
- Bass Clarinet (B♭ Cl.):** Measures 29-32. Measure 29 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *mp f*. Measure 30 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *p*. Measure 31 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *p*. Measure 32 features a triplet of eighth notes (B♭, A, G) with dynamics *p*.
- Vibraphone (Vib.):** Measures 29-32. Measure 29 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *mp f*. Measure 30 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *mp*. Measure 31 features a triplet of eighth notes (B♭, A, G) with dynamics *f*. Measure 32 features a triplet of eighth notes (B♭, A, G) with dynamics *f*. Includes *ord.* and *Red.* markings.
- Piano (Pno.):** Measures 29-32. Measure 29 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *p*. Measure 30 features a triplet of eighth notes (B♭, A, G) with dynamics *f*. Measure 31 features a triplet of eighth notes (B♭, A, G) with dynamics *f* and *p*. Measure 32 features a triplet of eighth notes (B♭, A, G) with dynamics *p* and *f*. Includes *ord.* and *Red.* markings.
- Violin (Vln.):** Measures 29-32. Measure 29 features a triplet of eighth notes (B♭, A, G) with dynamics *f*. Measure 30 features a triplet of eighth notes (B♭, A, G) with dynamics *p*, *fp*, and *mf*. Measure 31 features a triplet of eighth notes (B♭, A, G) with dynamics *p*, *fp*, and *mf*. Measure 32 features a triplet of eighth notes (B♭, A, G) with dynamics *p*. Includes *arco* and *s.p.* markings.
- Viola (Vc.):** Measures 29-32. Measure 29 features a triplet of eighth notes (B♭, A, G) with dynamics *mp*. Measure 30 features a triplet of eighth notes (B♭, A, G) with dynamics *p*, *fp*, and *mf*. Measure 31 features a triplet of eighth notes (B♭, A, G) with dynamics *p*, *fp*, and *mf*. Measure 32 features a triplet of eighth notes (B♭, A, G) with dynamics *p*. Includes *arco* and *s.p.* markings.
- Sampler (Smplr.):** Measures 29-32. Measure 29 is a rest. Measure 30 is a rest. Measure 31 is a rest. Measure 32 features a single note (B♭) with a long sustain.
- Events (Evnts.):** Measures 29-32. Measure 29 features a triangle with the number 11. Measure 30 features a triangle with the number 12. Measure 31 is a rest. Measure 32 features a triangle with the number 13.

Sile temps [...], l'espace...

32

Fl. *bisb.* *pp* *mf* *pp* *f p* *f mf*

B♭ Cl. *mf* *p* *mf* *f* *mf* *f* *f mf*

Vib. *mp* *f* *mf*

Pno. *f* *mf* *f*

Vln. *ord.* *p* *mf* *pp*

Vc. *ord.* *tr.* *ppp* *mp* *pp* *pizz.* *f*

Smplr.

Dsps (vc.) *spectralharm* (fl.)

Evnts. 14

Si le temps [...], l'espace...

36

Fl. *éol.* *mf* *ord.* *f* *ff* *ord.* *éol.* *pp* *mp*

B♭ Cl. *mf* *f* *slap* *ord.* *p* *mf* *p*

Vib. *f* *ord.* *ff* *ord.*

Pno. *mf* *f* *ff* *ord.*

Vln. *f* *mp* *mf* *pp*

Vc. *p* *arco* *mp* *m.s.t.* *pp*

Smplr. *(fl.+vib.+pno)* *spectralharm*

Dsps

Evnts. 15

Silence temps [...], l'espace...

39 souffle

Fl.

pp

ord.

p

mf

B♭ Cl.

mf

39

Vib.

mf

ppp

39

Pno.

p

poco f

39

Vln.

pp

mp

pp

Vc.

m.s.p.

mf

pp

39

Smplr.

Dsps

Evnts.

Si le temps [...], l'espace...

42 **I** éol.

Fl. *p* *ff* 9 10

B♭ Cl. *pp* *mp* 3 3 9 9

Vib. *ff* 9 10

Pno. *mp* 3 3 9 9

Vln. *mp* *f* *ff* ord. → s.p. ord. au talon 9 10

Vc. *pp* *mf* *p* *mp* ord. *tr* s.p. 3 3 9 9

Smplr.

Dsps (vc.) spectralharm (vln.)

Evnts. 16

Sile temps [...], l'espace...

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute):** Starts at measure 46 with a dynamic of *f*. It features a melodic line with a crescendo to *p*, followed by a section marked *f* and *ff* with a slur and a triplet of eighth notes. The piece concludes with a *p* dynamic.
- Bb Cl. (Bass Clarinet):** Also starts at measure 46 with *f*. It has a melodic line with a crescendo to *f*, followed by a section marked *mp* with a slur and a triplet of eighth notes.
- Vib. (Vibraphone):** Starts at measure 46 with *f*. It features a melodic line with a crescendo to *mp*, then *ff* with a slur and a triplet of eighth notes, and ends with *mf*.
- Pno. (Piano):** Starts at measure 46 with *f*. It has a melodic line with a crescendo to *ff*, followed by a section marked *mp* with a slur and a triplet of eighth notes.
- Vln. (Violin):** Starts at measure 46 with *f* and *pizz.* (pizzicato). It has a melodic line with a crescendo to *mf*, then *ff*, and ends with *mf* and *pizz.*
- Vc. (Viola):** Starts at measure 46 with *f*. It has a melodic line with a crescendo to *mp*, then *f*.
- Smplr. (Sampler):** Starts at measure 46 with a melodic line consisting of a series of notes, with a slur and a '9' indicating a nine-measure phrase.
- Dsps (Drum Set):** Remains silent throughout the piece.
- Evnts. (Events):** Starts at measure 46 with a triangle symbol and the number 17, indicating a specific event.

Sile temps [...], l'espace...

Musical score for measures 49-52, featuring Flute (Fl.), Bass Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Sampler (Smplr.), and Drums (Evnts.).

The score is in 3/4 time and 4/4 time. It includes various dynamics (mp, p, mf, f, ff) and articulations (ord., arco). The Flute and Bass Clarinet parts feature complex rhythmic patterns with triplets and quintuplets. The Vibraphone and Piano parts feature sustained chords and melodic lines. The Violin and Viola parts feature melodic lines with triplets and quintuplets. The Sampler part features a melodic line in the treble clef and a bass line in the bass clef. The Drums part features a single drum hit in measure 50.

Measures 49-52 are marked with a circled 49. The Flute and Bass Clarinet parts feature dynamics of *mf*, *ff*, and *f*. The Vibraphone and Piano parts feature dynamics of *mp*, *p*, *mf*, *f*, and *ff*. The Violin and Viola parts feature dynamics of *mp*, *mf*, *f*, and *ff*. The Sampler part features dynamics of *f*. The Drums part features a single drum hit in measure 50.

S i l e t e m p s [. . .] , l ' e s p a c e . . .

Musical score for measures 53-54. The score is in 4/4 time and features the following parts:

- Fl. (Flute):** Measure 53 starts with a *fff* dynamic. The notation shows a quarter note followed by a quarter rest.
- B \flat Cl. (Clarinet):** Similar to the Flute part, starting with a *fff* dynamic.
- Vib. (Vibraphone):** Measure 53 features a *fff* dynamic. The notation shows a sustained chord of two notes.
- Pno. (Piano):** Measure 53 features a *fff* dynamic. The notation shows a sustained chord of two notes.
- Vln. (Violin):** Measure 53 starts with a *fff* dynamic. The notation shows a quarter note followed by a quarter rest.
- Vc. (Viola):** Measure 53 starts with a *fff* dynamic. The notation shows a quarter note followed by a quarter rest.
- Smplr. (Sampler):** Measure 53 contains a complex melodic line with multiple 9-measure phrases. Measure 54 continues this line with more 9-measure phrases.
- Dsps (Drum Set):** Measure 53 is silent.
- Evnts. (Events):** Measure 53 starts with a triangle symbol containing the number 19, followed by a quarter note and a quarter rest.

S i l e t e m p s [. . .] , l ' e s p a c e . . .

55 *rit.* -----

Fl.

B♭ Cl.

55

Vib.

55

Pno.

55

Vln. *ppp* *poco f* *tr.* *lent* → *rapide*

Vc.

55

Smplr.

Dsps

Evnts.

S'il e temps [...], l'espace...

J ♩ = 54

The score is divided into systems, with measures 60, 61, 62, 63, 64, and 65 marked. The Flute part features complex rhythmic patterns with trills and dynamic markings such as *pp*, *mf*, *p*, *ppp*, and *p*. Performance instructions include *lent*, *rapide*, *tr*, *ord.*, *éol.*, *souffle*, and *accel.*. The Piano part includes *poco f* and *mp* dynamics. The Violin part has *p*, *pp*, *mp*, and *p* dynamics, along with *tr* and tempo markings. The Digital Signal Processor (Dsp) part is labeled with *(pno.) spectralharm* and *(vib.) spectralharm*. The Events part shows numbered triangles (20-24) with corresponding rhythmic patterns.

Si le temps [...], l'espace...

66 ♩ = 60 *rit.*... ♩ = 54 *accel.*... ♩ = 60 *rit.*... ♩ = 54 **K** *mf* souffle ——— éol. ——— ord. *accel.*

Fl.

B♭ Cl. *mf* *pp* *mp* *pp*

Vib. *p* *mp* *mp* *Red.* *Red.*

Pno. *mp* *Red.* *mf* *Red.*

Vln. *pp* *mf* *pp* *ord.* → *m.s.p.* *s.p.*

Vc. *pp* *mp* *p* *ppp* *p* *pppp* *s.l.* *m.s.l.*

Smplr.

Dsps (pno.) spectralharm (vib.)

Evnts. 25

Silence temps [...], l'espace...

73 $\bullet = 60$ rit. $\bullet = 54$

Fl. *pp*

B♭ Cl. *mf* \rightarrow *p* *mf* \leftarrow *f* \rightarrow *pppp*

Vib. *mp* *mp* \rightarrow *f*

Pno. *mf* pizz. *mf*

Vln. *mp* \rightarrow *pp* sim. *mf* \rightarrow *p*

Vc. ord. *mp* \rightarrow *poco f* \rightarrow *p* \rightarrow *mf* gliss.

Smplr. *mf* \rightarrow *pppp*

Dsps

Evnts. 26 27

Sile temps [...], l'espace...

L ♩ = 60

Fl. ord. → souffle
pp mf pp
5 5 6 5
ord. tr. f mp p f
ord. → éol. tr.

B♭ Cl. mp f mf p flz. mp ff

Vib. f mp
Red.

Pno. ord. 5 mf mf
Red.

Vln. ord. 5 p mf pp mf
ord. → s.p. tr.

Vc. ord. → s.p. p f mf ff
ord. → m.s.p.

Smplr.

Dsp. (pno.) spectralharm (vib.) spectralharm (pno.) spectralharm (vib.) spectralharm
5 5

Evnts. 28 29 30 31
5

Sile temps [...], l'espace...

The score is divided into two systems, each starting at measure 85. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *ff* to *mp*. Includes a breath mark "souffle" and an order mark "ord.".
- B♭ Cl. (Bass Clarinet):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *mp* to *ff*.
- Vib. (Vibraphone):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *mp* to *ff*. Includes a "Red." (Reduction) mark.
- Pno. (Piano):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *ff* to *mp*. Includes a "Red." mark.
- Vln. (Violin):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *ff* to *mp*. Includes a "m.s.p." (mezzo-soprano) mark and an "ord." mark.
- Vc. (Viola):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *mp* to *ff*. Includes an "ord." mark and a "m.s.p." mark.
- Smplr. (Sampler):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *ff* to *mp*.
- Dsps (Digital Synthesizer):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *ff* to *mp*. Includes a "spectralharm" mark.
- Evnts. (Events):** Features a melodic line with a 12-measure tremolo and a 3-measure triplet. Dynamics range from *ff* to *mp*. Includes a "spectralharm" mark.

Sile temps [...], l'espace...

87

Fl. ord. — éol. — souffle

pp — mf — p

B♭ Cl. ord. 3 ff — p slap mf

Vib. 3 ff p

Pno. mp mf ord. 3 3

Vln. mp — f — p

Vc. m.s.p. 3 ff p — mf — mp ord. tr.

Smplr. 87

Dsps

Evnts. 34

Sile temps [...], l'espace...

M ord.

Fl. *mf* *p* *tr.* *tr.* *tr.* *pizz.* *mp* *mf* *ord.* *p* *f* *ppp* *bisb.* *ff* *ppp*

B♭ Cl. *ord.* *p* *mp* *mp* *pp* *bisb.* *pp* *ff*

91 Vib. *p* *ord.* *mf* *mf* *ff*

91 Pno. *mp* *ord.* *mp* *ff*

91 Vln. *flaut.* *p* *ord.* *tr.* *p* *mf* *p* *vib.* *pp* *mf* *pp* *s.p.* *pp* *mf* *pp*

Vc. *flaut.* *mp* *ord.* *vib.* *p* *f* *ppp* *s.p.* *p* *ff*

91 Smplr. *(vln.) spectralharm*

Dsps

Evnts. *35* *36*

Sile temps [...], l'espace...

N

Fl. *bisb.* *mf* \rightarrow *pp* *p* \rightarrow *f*

B♭ Cl. *bisb.* *pp* \rightarrow *mf* *pp* \rightarrow *mf* \rightarrow *pp*

99 Vib. *p* \rightarrow *mf* *pp* \rightarrow *f*

99 Pno. *pizz.* *mp* *mf* *ord.* *f*

99 Vln. *ord.* *mp* \rightarrow *ppp* *f* \rightarrow *pp*

Vc. *ord.* *mf* \rightarrow *pp* *ord.* *p* \rightarrow *f* *ord.* \rightarrow *s.p.*

99 Smplr. *ord.*

Dsps

Evnts. \triangle 37 \triangle 38

Sile temps [...], l'espace...

O ♩ = 72

Fl. *p* < *mf* > *mp* *mp* < *f* *pp* *f*

B♭ Cl. *p* *mf* *mp* < *f* > *mf* *mf*

Vib. 106 *mp* ord. *p*

Pno. 106 *mp* *p*

Vln. 106 *pizz.* *p* *mp* arco *mf*

Vc. 106 flaut. *p* < *mf* ord. *f*

Smplr. 106

Dsps

Evnts. 39 40 41

S i l e t e m p s [. . .] , l ' e s p a c e . . .

112 *souffle*

Fl.

< ff

112 *slap*

B♭ Cl.

< ff

112

Vib.

ff

112 *ord. 15^{ma}*

Pno.

ff

112 *Sub- m.s.p.*

Vln.

< ff

112 *pizz.*

Vc.

< ff

112

Smplr.

(tutti) *ircamverb*

Dsps

Evnts.

42

Silence temps [...], l'espace...

115

Fl.

B \flat Cl.

Vib.

Pno.

Vln.

Vc.

Smplr.

Dsps

Evnts.

P

éol.

ord.

f

f

f

ff

f

ord. gliss.

mf < *f* > *mp*

arco ord. → s.p. ord.

mf < *f* > *mf* <

43

Si le temps [...], l'espace...

118 ord. bisb. *f* > *mf*

Fl.

118 ord. slap *ppp* ord. doigté altéré *p* > *pp* ord. bisb. *p* > *mf*

B♭ Cl.

118 *mf*

Vib.

118 *mf*

Pno.

118 ord. → s.p. pizz. *mf* < *f* *mf*

Vln.

→ s.p. ord. → s.p. ord. lent → moyen → lent *pp* *mp* *p*

Vc.

118

Smplr.

Dsps

Evnts. 44

Si le temps [...], l'espace...

121

Fl. *éol.* *f* *ord.* *bisb.* *f*

B♭ Cl. *p*

Vib. *ord.* *f* *ff* *f*

Pno. *ord.* *f* *ff* *f*

Vln. *f* *arco* *ord.* *s.p.* *mf* *f*

Vc. *f* *ord.* *mf*

Smplr. *9*

Dsps

Evnts. *45*

Detailed description: This page of a musical score contains staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Sampler (Smplr.), Drums (Dsps), and Events (Evnts.). The Flute part starts at measure 121 with a dynamic of *f* and a marking *éol.* (aerophone). It features a triplet of eighth notes and a triplet of quarter notes, with a *bisb.* (biscando) marking. The B♭ Clarinet part has a *p* dynamic and a long, dense melodic line. The Vibraphone and Piano parts have dynamics ranging from *f* to *ff* and include triplet markings. The Violin part has dynamics *f*, *mf*, and *f*, with markings for *arco* and *s.p.* (sul ponticello). The Viola part has dynamics *f* and *mf*. The Sampler part features a complex melodic line with a *9* marking. The Events part has a triangle marking with the number 45.

Silence temps [...], l'espace...

123

Fl. *>mf* *f* *mf* *mp* *f* *mp* *sim.*

B♭ Cl. *ord.* *f* *mf* *bisb.* *p* *f* *sim.*

Vib. *Red.*

Pno.

Vln. *pizz.* *f* *arco* *lent vib.* *p*

Vc. *→ s.p.* *f* *ord.* *mf* *f* *→ s.p.*

Smplr. 10 10 9

Dsps

Evnts. 46 47

Sile temps [...], l'espace...

125

Fl. *p* *mf* *mp* *éol.*

B♭ Cl. *> mp* *mf* *mp* *f* *ord.* *tr.*

Vib. *p* *f* *ord.*

Pno. *mp* *f* *ord.*

Vln. *f* *p* *ord.* *s.p.*

Vc. *pizz.* *p* *arco* *ord.* *s.p.* *mf* *f*

Smplr. 9 9 10 10

Dsps

Evnts. 48

Detailed description: This page of a musical score covers measures 125 to 130. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Sampler (Smplr.). The Flute part begins with a *p* dynamic, followed by a *mf* section with a triplet of eighth notes, and then a *mp* section with a 'trill' (tr.) marking. The B♭ Clarinet part starts with an accent (*>*) and *mp*, followed by *mf* and *mp* dynamics, and ends with a *f* dynamic and a trill. The Vibraphone part has a *p* dynamic followed by a *f* dynamic. The Piano part features a *mp* dynamic followed by a *f* dynamic. The Violin part starts with a *f* dynamic, then *p*, and ends with *mf* and *f* dynamics. The Viola part begins with *pizz.* and *p*, then *arco* and *mf*, and ends with *f*. The Sampler part contains complex rhythmic patterns with 9 and 10-measure groupings. The Events staff shows a triangle symbol with the number 48, indicating a specific event or measure marker.

Sile temps [...], l'espace...

127 Q

Fl. *pizz.* *mp* *souffle* *f* *ff*

B♭ Cl. *mp* *ord.* *flz.* *mf* *ff*

Vib. *mf* *p* *mf* *ff*

Pno. *mp* *mf* *ff*

Vln. *ord.* *gliss.* *mf* *p* *ord.* *m.s.p.* *f* *ff*

Vc. *m.s.l.* *m.s.p.* *ppp* *ff*

Smplr. *mf* *ff*

Dsps (vc.+pno.) *spectralharm* (cl.+vib.) (vln.) (fl.)

Evnts. 49

Silence temps [...], l'espace...

131 Fl. *éol.* *ord.* *f* *mp* *éol.*

131 B♭ Cl. *slap* *f* *ord.* *mf* *tr* *p* *mf* *pp* *tr*

131 Vib. *f* *mf*

131 Pno. *f* *mf* *ord.* *mp*

131 Vln. *s.p.* *ord.* *f* *gliss.* *mp* *f* *s.p.* *mf*

131 Vc. *pizz.* *f* *mf* *arco* *tr* *pppp* *mf* *pp* *tr*

131 Smplr. *(fl.+vib.+vln.)* *spectralharm* *(fl.)* *spectralharm*

131 Evnts. 50 51

Sile temps [...], l'espace...

136

Fl. ord. flz.

B♭ Cl. mp ff f mf f mf ff mf ff

136

Vib. ff mf ff mf ff

136

Pno. f f mf ff mp mf ff

136

Vln. ord. f mf f < ff f < ff

Vc. pizz. arco ff f mf ff mp < f mf ff

136

Smplr.

Dsps (cl.) spectralharm

Evnts. 52

Sile temps [...], l'espace...

139

Fl. *> mf f mf f mf* *sim. f p*

B♭ Cl. *flz. f mf f mf*

Vib. *mf < f*

Pno. *f*

Vln. *mf < f* *mp mf p* *gliss.*

Vc. *s.p. p fp*

Smplr.

Dsps (vln.) *spectralharm*

Evnts. 53

Silence temps [...], l'espace...

R

Fl. *pizz.* *mf* *f* *ord.* *mf* *f*

B♭ Cl. *ord.* *mf* *f*

Vib. *f* *mf* *f*

Pno. *mf* *f*

Vln. *mf* *f* *pizz.*

Vc. *pizz.* *f* *mf* *arco* *ord.* *mp* *f* *s.p.* *ord.* *mp* *f* *ord.* *p* *f*

Smplr. *#*

Dsps

Evnts.

143

143

143

143

143

Si le temps [...], l'espace...

146

Fl. *éol.* *f* *mp* *ord.* *bisb.* *f*

B♭ Cl. *mp* *f* *mf* *mf* *f* *mp* *bisb.*

146

Vib. *mf* *f*

146

Pno.

146 *arco* *s.p.* *f* *mp* *ord.* *s.p.* *mp* *f*

Vc. *vib.* *mp* *f* *mp* *ord.* *mp*

146

Smplr. *3* *3* *3*

Dsps

Evnts. 54 55

Detailed description: This page of a musical score contains parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Sampler (Smplr.), Drums (Dsps), and Events (Evnts.). The score is divided into two systems, each starting at measure 146. The Flute part features a dynamic range from *f* to *mp* and includes markings for *éol.* and *bisb.*. The Bass Clarinet part has dynamics from *mp* to *f* and includes a *bisb.* marking. The Vibraphone part has dynamics from *mf* to *f*. The Piano part is mostly silent. The Violin part is marked *arco* and *s.p.* with dynamics from *f* to *mp*. The Viola part includes a *vib.* marking and dynamics from *mp* to *f*. The Sampler part features complex rhythmic patterns with triplets. The Drums part is silent. The Events part includes two event markers, 54 and 55, represented by triangles.

Sile temps [...], l'espace...

148

Fl. *mp* *f* *mf* *f* ord.

B♭ Cl. *f* ord. *sfz*

148

Vib. *sfz* ord. *sfz*

148

Pno. *mf* *f* ord. *sfz*

148

Vln. *mp* *f* ord. → s.p. *sfz* pizz. arco ord. → s.p. *mp* *f*

Vc. *f* *mp* *f* ord. → s.p. *mp* *f* ord. → s.p. *mp* *f* ord. → s.p.

148

Smplr. (tutti) mubugranular

Dsps

Evnts. 56

Sile temps [...], l'espace...

151

Fl.

B♭ Cl.

151

Vib.

151

Pno.

151

Vln.

ord. → s.p. *mp* → *f* *mp* → *f* *pizz.* *arco* *ord.* → s.p. *mp* → *f* *ord.* *p* → *ff*

Vc.

ord. → s.p. *mp* → *f* *ord.* → s.p. *mp* → *f* *ord.* → s.p. *mp* → *f* *ord.* → s.p. *mp* → *f* *ord.* → s.p. *mp* → *f* *ord.* *ff*

151

Smplr.

Dsps

Evnts.

57

S i l e t e m p s [. . .] , l ' e s p a c e . . .

155

Fl.

B♭ Cl.

155

Vib.

155

Pno.

155

Vln.

Vc.

p

155

Smplr.

Dsps

Evnts.

fade out mubugranular..

Detailed description: This page of a musical score covers measures 155 to 158. It features eight staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vc.), Sampler (Smplr.), and Digital Signal Processor (Dsps). The Flute, B♭ Clarinet, Piano, Violin, Viola, Sampler, and Dsps staves contain rests in all four measures. The Vibraphone staff has a melodic line starting in measure 155 with a slur over the first two measures, followed by rests in measures 156 and 157. The Viola staff has a dynamic marking of *p* (piano) in measure 155. The Sampler staff has a performance instruction 'fade out mubugranular..' in measure 155. The Event (Evnts.) staff has rests in all four measures. Measure numbers 155 are circled at the beginning of each staff.

Si le temps [...], l'espace...

S ♩ = 66

Fl.

B♭ Cl. *flz.* *pp* *mp* *pp* *ôter l'anche* *souffle trem.* *p* *mf* *p*

Vib. *p*

Pno. *pizz.* *mp* *red.*

Vln. *m.s.t.* *ppp* *mp* *pppp* *pizz.* *p*

Vc. *m.s.t.* *s.t.* *ord.* *pppp* *mp* *pp* *mp* *pp*

Smplr.

Dsps *(cl.) ircamverb* *(vib.) mubugranular*

Evnts. *58* *59* *60*

Si le temps [...], l'espace...

164

Fl. *pizz.* *mp* *mf* *f* *< f* *mf* *< f*
ord. *éol.* souffle *tongue ram* ord. souffle *tongue ram*

B♭ Cl. trem. *p < f* *sfz > p* *p < f*

164

Vib. *mp* *mf* *f* ord. *mf*

164

Pno. *f* *mp* *f* *mf*
pizz. *arco* *ord.*

164

Vln. *mf* *f* *p < mf*

Vc. *pp < mp > pp* *s.l.*

164

Smplr.

Dsps (fl.) (cl.) spectralharm (cl.) spectralharm
ircamverb ircamverb ircamverb

Evnts. 61 62 63

Silence temps [...], l'espace...

168

Fl. *pizz.* *ord.* *pizz.* *ord.* *souffle* *lng. ram* *souffle* *lng. ram* *sim.*
mp *< f* *< f* *< f* *< f*

B♭ Cl. *trem.* *trem.*
p *f* *p* *f* *p* *f* *p* *f*

168

Vib. *ord.* *ord.* *ord.* *ord.*
mp *f* *f*

168

Pno. *pizz.*
mp *mf* *f*

168

Vln. *pizz.* *arco* *pizz. arco* *s.t.*
mp *pp* *mf* *pp*

Vc. *m.s.t.* *pizz.*
pp *mp* *pp* *f*

168

Smplr.

Dsps (vib.) *mubugranular* (cl.) *ircamverb* (fl.) *spectralharm* (cl.) *ircamverb* (fl.) *spectralharm*

Evnts. 64 65 66 67

Detailed description of the musical score: The score is for a chamber ensemble and includes digital processing. It consists of six systems of staves. The first system includes Flute (Fl.), Bass Clarinet (B♭ Cl.), and Vibraphone (Vib.). The second system includes Piano (Pno.), Violin (Vln.), and Viola (Vc.). The third system includes Sampler (Smplr.), Digital Signal Processing (Dsps), and Events (Evnts.). The Flute part features a sequence of notes with dynamic markings from *mp* to *f*, including techniques like *pizz.*, *ord.*, *souffle*, and *sim.*. The Bass Clarinet part has tremolos and dynamic markings *p* and *f*. The Vibraphone part has *ord.* markings and dynamics *mp* and *f*. The Piano part has *pizz.* markings and dynamics *mp*, *mf*, and *f*. The Violin part has *pizz.*, *arco*, and *pizz. arco* markings, with dynamics *mp*, *pp*, and *mf*. The Viola part has *m.s.t.* and *pizz.* markings, with dynamics *pp*, *mp*, and *f*. The Events staff shows numbered markers 64, 65, 66, and 67. The Dsps staff includes processing terms like *mubugranular*, *ircamverb*, and *spectralharm*.

Si le temps [...], l'espace...

174

Fl. *pizz.* *mp* ord. éol.

B♭ Cl. trem. *sfz* *p* mettre l'anche

174

Vib. ord. *mp* ord. ord. ord. ord.

174

Pno. *mp* *mf* ord. *pizz.* (pizz.)

174

Vln. *pizz.* *mp* arco *pizz.* arco *pizz.*

Vc. arco *p* m.s.t. *mp* s.t. ord. *mf*

174

Smplr.

Dsps (vib.) mubugranular (cl.) ircamverb

Evnts. 68 69

182 **T**

Fl. *ord.* *f*

B \flat Cl. *ord.* *p* \rightarrow *f*

Vib. *ord.* *poco f* \rightarrow *mf* \rightarrow *mp*

Pno. *f* \rightarrow *ff* *f*

Vln. *arco* *p* \leftarrow *mf* \rightarrow *mp*

Vc. *s.p.* \rightarrow *m.s.p.* *avec la cheville* *gliss.* *f* \rightarrow *ff*

Smplr. (8^{va})

Dsps

Evnts.

Si le temps [...], l'espace...

189

Fl. pizz. *mp* ord. *pp* *f* *pp* souffle *mp*

B♭ Cl. *mp* slap ord. *pp* *f* *pp* slap *mp*

189

Vib. *mp* ord. *mp*

189

Pno. *mp* ord. 3 *mp*

189

Vln. flaut. 3 *mp* ord. *pp* *f* *pp* s.p. *mp*

Vc. ord. *pp* *f* *pp* c.l.b. *mp*

189

Smplr.

Dsps (vc.) (fl.) (cl.) (vln.) spectralharm cut

Evnts. 70 71 72