

Lara Morciano

Estremo d'ombra

(2015)

pour cinq solistes et électronique

Commande de l'Ircam-Centre Pompidou et de La Biennale di Venezia

Création : 3 octobre 2015 au Teatro Piccolo Arsenale de Venise

Réalisation informatique musicale Ircam : José Miguel Fernandez

Durée : 27 minutes environ

Effectif :

Flûte

Saxophone alto et baryton en *Mib*

Trombone

Alto

Contrebasse

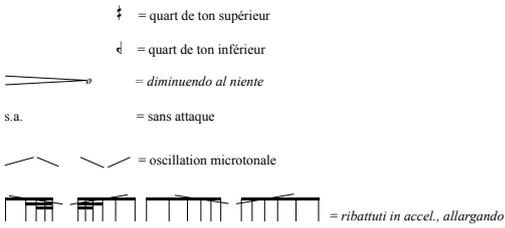
Dispositif électronique en temps réel

Legende

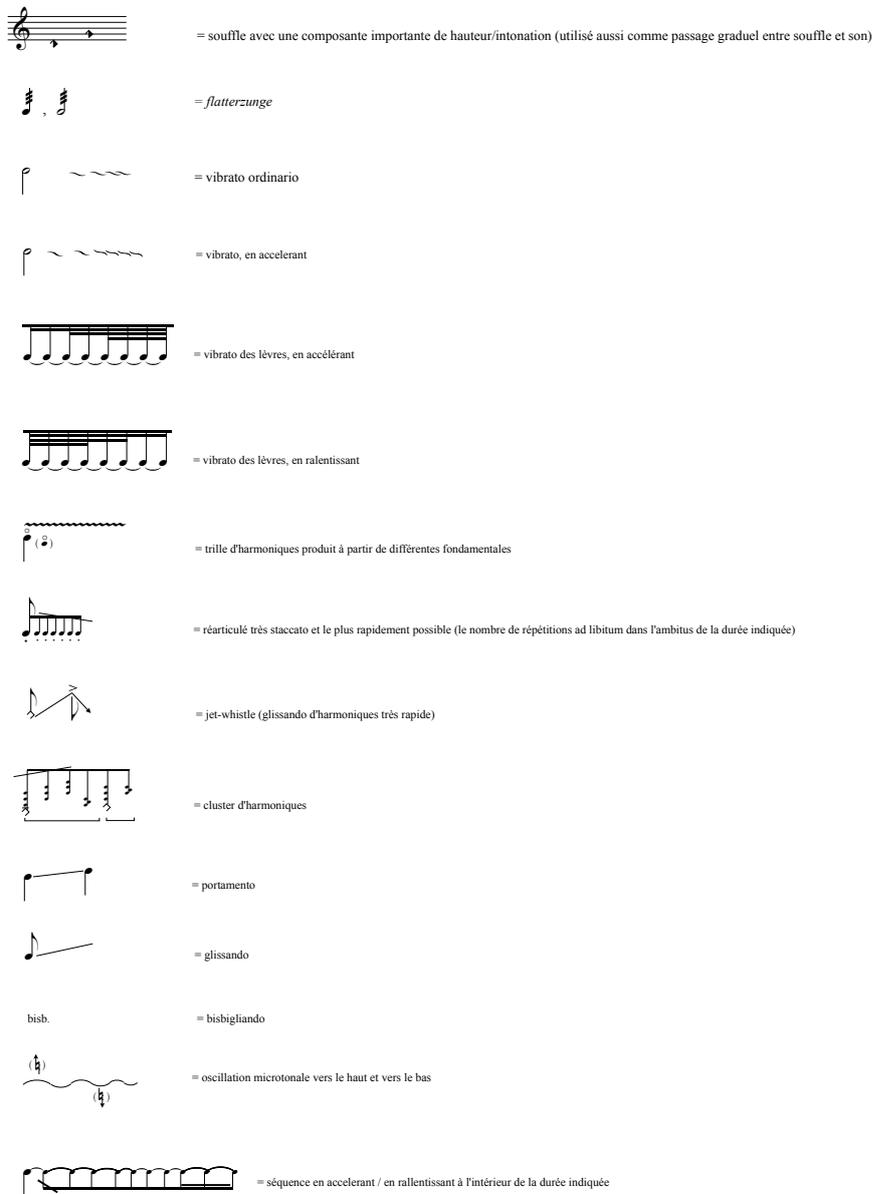
Indications générales

- Les altérations valent seulement pour les notes devant lesquelles elles sont placées, à l'exception des notes répétées, pour lesquelles le premier signe vaut pour toutes. Certaines altérations sont néanmoins présentes comme rappel.

La partition est écrite en sons réels, à l'exception des instruments transposeurs d'une octave.



Instruments à vents



Instruments à cordes



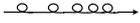
= réarticulé très staccato et le plus rapidement possible



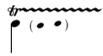
= glissando jusqu'au plus aigu possible



= oscillation graduelle de l'archet, du chevalet jusqu'à la touche et vice-versa, avec un mouvement fluide et continu de l'archet



= en accélérant



= double trille, alternant rapidement et d'une façon régulière la note principale avec la note indiquée entre parenthèses



= en allant vers le chevalet

pont.

= sur le chevalet

tast.

= sur la touche

ord.

= *ordinario*

c.l.b.

= col legno battuto

c.l.

= col legno



= avec beaucoup de pression d'archet (quasi écrasé) / écrasé / très écrasé

Autres indications générales:

Pour les cordes :

La liaison n'indique pas un coup d'archet.

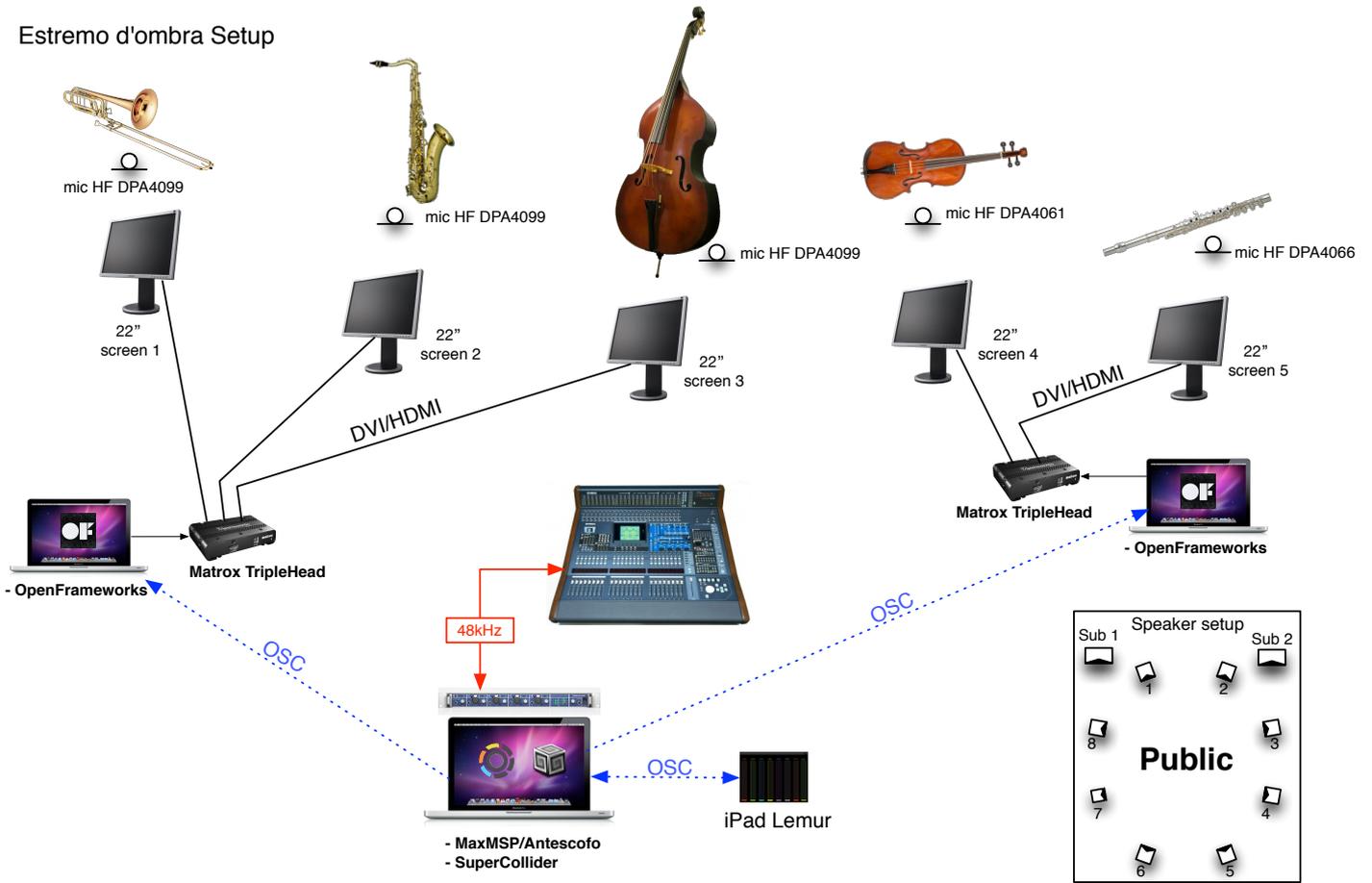
Pour les vents et les cuivres :

Les altérations microtonales (surtout dans le registre bas) qui ne peuvent pas être fait par un instrument seront produites par une approximation à la note écrite, selon l'instrument, avec un changement d'embouchure, position de lèvres, etc.

Pour les trilles microtonales proposés, utiliser les doigtés possibles les plus proches de les hauteurs indiquées.

Pour les glissandos en générale entre deux notes, quand c'est pas possible de glisser jusqu'à la note indiquée, trouver un geste le plus possible fluide vers la note d'arrivée.

Estremo d'ombra Setup



- 3 MacBook pro computers (MaxMsp/Antescofo, SuperCollider, OpenFrameworks)
- 1 iPad PRO with Lemur
- 2 RME Audio interfaces
- 5 microphones DPA for each instrument
- 2 Matrox TripleHead

A mio padre

♩ = 50

Flute

sax

trombone

viola

contrebasse

Son électronique grave de la durée de 30-35" environ



6

10

Sans sourdine
(ou éventuellement Sordina sèche)

(oscillations microtonales lentes)
avec phonèmes

tast. $\overset{d}{\curvearrowright}$ $\overset{b}{\curvearrowleft}$ $\circ \circ \circ \circ \rightarrow$ pont.
p



14

toujours son avec beaucoup de souffle

ppp \triangleleft *p*

(d) jeté \rightarrow ord. $\# \# \rightarrow$ pont.
p

18

Musical score for measures 18-21. The score is written for four staves: two treble clefs and two bass clefs. The bass clef staff contains the primary melodic and dynamic information.

Measure 18: Bass clef staff starts with a half note G2. Dynamics: $\langle sfp \rangle$.

Measure 19: Bass clef staff has a half note G2 with a wavy line above it. Dynamics: $\langle pp \rangle$.

Measure 20: Bass clef staff has a half note G2 with a wavy line above it. Dynamics: $\langle pp \rangle$. Above the staff: "(flatt. lente)" and "avec phonèmes et bruits de clefs".

Measure 21: Bass clef staff has a half note G2 with a wavy line above it. Dynamics: $\langle pp \rangle$. Above the staff: "tast. → pont." and "flaut. ord.".

Measure 22: Bass clef staff has a half note G2 with a wavy line above it. Dynamics: $\langle p \rangle$. Above the staff: "Multiphonique" and "III".

Measure 23: Bass clef staff has a half note G2 with a wavy line above it. Dynamics: $\langle p \rangle$. Above the staff: "tast. → pont." and "flaut. ord.".

Measure 24: Bass clef staff has a half note G2 with a wavy line above it. Dynamics: $\langle p \rangle$. Above the staff: "tast. → pont." and "flaut. ord.".



22

Musical score for measures 22-25. The score is written for four staves: two treble clefs and two bass clefs. The bass clef staff contains the primary melodic and dynamic information.

Measure 22: Bass clef staff has a half note G2. Dynamics: $\langle pp \rangle$. Above the staff: "tast." and "pont.".

Measure 23: Bass clef staff has a half note G2. Dynamics: $\langle pp \rangle$. Above the staff: "tast." and "pont.".

Measure 24: Bass clef staff has a half note G2. Dynamics: $\langle pp \rangle$. Above the staff: "tast." and "pont.".

Measure 25: Bass clef staff has a half note G2. Dynamics: $\langle pp \rangle$. Above the staff: "tast." and "pont.".

26

Musical score for measures 26-29. The score consists of five staves. The top two staves are treble clef and are mostly empty. The third staff is bass clef and contains a melodic line with dynamic markings: *pp*, *sfp*, *p*, *pp*, *p*, and *p*. It includes a triplet of eighth notes and a wavy line indicating a tremolo. The fourth staff is bass clef and contains a wavy line labeled "Multiphonique" and a melodic line with dynamic markings: *pp*, *pp*, and *pp*. It also includes a wavy line labeled "Multiphonique" and a melodic line with dynamic markings: *tast.*, *ord.*, and *pp*. The fifth staff is bass clef and is mostly empty.



30

Musical score for measures 30-33. The score consists of five staves. The top two staves are treble clef and are mostly empty. The third staff is bass clef and contains a melodic line with dynamic markings: *ppp*, *pp*, and *p*. It includes a wavy line and a melodic line with dynamic markings: *pp*. The fourth staff is bass clef and is mostly empty. The fifth staff is bass clef and contains a wavy line labeled "Multiphonique" and a melodic line with dynamic markings: *pp*, *sf*, *pp*, and *sf*. It also includes a wavy line labeled "Multiphonique" and a melodic line with dynamic markings: *tast.*, *ord.*, *jeté*, and *sf*. The piece ends with a 2/4 time signature.

34

jeté

Multiphonique

mp *pp* *p* *f* *pp*



38

(bene articolato)

tast. N.V. son "soufflé" et glissant très lentement

p *pp* *mp* *pp* *ppp* *p*

42

T.R. *oscillations microtonales avec vibrato* *come una pulsazione*

sf *p* *ppp* *pp*

(♭)

→ pont.

mp *subito p* *pp*



47

T.R. *comme une pulsation avec du souffle toujours*

sf *pp* *p* *pp*

soufflé *flaut. → pont.* *ord.*

→ ord.

p

50

Violin I: *p*

Violin II: *p*

Bass: *pp*, *mp*, *p*

Flute: *f*, *tast.*, *p*, *tast. soufflé*, *p*, *mp*

Bassoon: *flaut. tast.*



52

Violin I: *sf*, *sf*, *sf*, *f*, *sf*

Violin II: *p*, *pp*, *p*, *p*

Bass: *p*, *pp*, *p*, *p*

Flute: *p*, *ord.*, *p*, *p*, *percussif*, *sf*, *mp*

Bassoon: *ord.*, *p*, *c.l.*, *mp*, *jeté c.l.*, *mp*

54

Musical score for measures 54-55. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). Measure 54 features a treble staff with a 10-measure slur, a 5-measure slur, and a 7-measure T.R. (trill) with a *sf* dynamic. The bass staff has a 3-measure slur with *sfp* dynamics. Measure 55 features a treble staff with a 5-measure slur, a 10-measure slur, and a 10-measure slur with a *p* dynamic. The bass staff has a 10-measure slur with *sfp* and *mp* dynamics. The second bass staff has a 10-measure slur with *sf* and *p* dynamics. The bottom bass staff has a *pont.* (ponticello) section with a 3-measure slur and a 10-measure slur with *sf* and *sfz* dynamics.



56

Musical score for measures 56-57. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). Measure 56 features a treble staff with a 5-measure slur, a T.R. (trill), and a 5-measure slur with *mf* and *sfz* dynamics. The bass staff has a *p* dynamic. Measure 57 features a treble staff with a 5-measure slur and a T.R. (trill) with *sfz* dynamics. The bass staff has a 5-measure slur and a 5-measure slur with *p* dynamics. The second bass staff has a *tast. N.V.* (tastefully, non-violent) section with a *pp* dynamic and a 10-measure slur. The bottom bass staff has a *c.l.* (crescendo) section with a 10-measure slur and a 5-measure slur with *pp* dynamics.

58

p *f* *mp* *mf* *sf* *p*

T.R. *flaut.*



60

f *mp* *fp* *mf* *p*

insp. T.R. *flaut.* *c.l.*

poco accel..... e cresc.....

♩ = 54

Musical score for measures 62-65. The score is in 3/4 time and features five staves. The first staff (treble clef) contains a melodic line with trills and slurs, marked with dynamics *f* and *p*. The second staff (treble clef) is empty. The third staff (bass clef) contains a bass line with slurs and dynamics *f* and *pp*. The fourth staff (bass clef) is labeled 'flaut.' and contains a melodic line with slurs and dynamics *f* and *mf*. The fifth staff (bass clef) is labeled 'c.l.b.' and contains a bass line with slurs and dynamics *sf* and *p*. The score includes various musical notations such as slurs, trills, and dynamic markings.



a tempo

Musical score for measures 64-67. The score is in 2/4 time and features five staves. The first staff (treble clef) contains a melodic line with slurs and dynamics *p* and *sf*. The second staff (treble clef) is empty. The third staff (bass clef) contains a bass line with slurs and dynamics *f* and *mp*. The fourth staff (bass clef) is labeled 'flaut.' and contains a melodic line with slurs and dynamics *f* and *mp*. The fifth staff (bass clef) is labeled 'pont.' and contains a bass line with slurs and dynamics *f* and *mp*. The score includes various musical notations such as slurs, trills, and dynamic markings.

65

f *mp* *mf* *f* *sf* *mf* *f* *ord.*



66

f *mp* *f* *c.l.* *f* *f* *f*

nervoso

67 *sf* 10

68 *f* 5 *mp* 10

69 *mp* 5

70 *f* 5

71 *mp* 5

jeté percussif

jeté percussif



68 *mf* 7 5 10

69 *mp* 5

70 *f* *sf* 10

71 *f* 10

72 *mf* 5

c.l.

jeté

jeté percussif *jeté*

jeté c.l.

sempre più nervoso e cresc

70

mf mf

pp mf

flaut. p mf

c.l.b. p mf

jeté c.l. p mf

à la pointe mf

più agitato

72

ritmico e deciso p pp

f p

pont. p sf

jeté percussif jeté percussif

rinforzando

Musical score for measures 74-75. The score is in 3/4 time and consists of five staves. The first staff (treble clef) contains a melodic line with a dynamic marking of *f* and a fermata. The second staff (treble clef) is empty. The third staff (bass clef) contains a bass line with dynamics *mf*, *sf*, and *p*. The fourth staff (bass clef) contains a bass line with dynamics *mp* and *f*. The fifth staff (bass clef) contains a bass line with dynamics *f* and *p*. There are various musical notations including slurs, accents, and dynamic hairpins.



molto ritmico

Musical score for measures 76-80. The score is in 3/4 time and consists of five staves. The first staff (treble clef) contains a melodic line with dynamics *f* and *sf*, and a fermata. The second staff (treble clef) is empty. The third staff (bass clef) contains a bass line with dynamics *f* and *mf*. The fourth staff (bass clef) contains a bass line with dynamics *p*, *sf*, *f*, and *sf*, and includes markings for *pont.*, *ord.*, and *c.l.*. The fifth staff (bass clef) contains a bass line with dynamics *sf*, *sf*, *sf*, and *f*, and includes markings for *jeté percussif* and *rinforzando*. There are various musical notations including slurs, accents, and dynamic hairpins.

78

più percussivo

p

avec du souffle

p

mp

mf

mf

pont.

rinforzando

ord.

jeté percussif

f

pont.

jeté



80

p

mp

pp

Sordina plunger

pont.

ord.

jeté

rinforzando

sf

jeté percussif

jeté

81 *♩ = 56 ritmico ed incisivo*

f ritmico e incisivo

cresc.

f, incisif

f, incisif

ord.

f, incisif

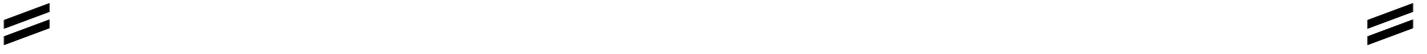
ord.

f, incisif

ord.

f, incisif

jouer le passage à l'*8^{va}* supérieure avec la sourdine plunger



83

f

f

f

sf

loco

jeté percussif

ord.

jeté

c.l.

Musical score for measures 85-91. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. Measure 85 starts with a treble clef staff containing a 10-measure slur and a *p* dynamic. The second staff has a 10-measure slur and a *mp* dynamic. The third staff has a 5-measure slur and the instruction *rinforzando*. The fourth staff has a 10-measure slur, a *sforzando* (*sf*) dynamic, and the instruction *pont.*. The fifth staff has a 5-measure slur, a *sforzando* (*sf*) dynamic, and the instruction *jeté*. The score concludes with a *sforzando* (*sf*) dynamic and a double bar line.



Musical score for measures 87-91. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. Measure 87 starts with a treble clef staff containing a 10-measure slur, a *cresc.* instruction, and a dashed line. The second staff has a 10-measure slur, a *cresc.* instruction, and a dashed line. The third staff has a 10-measure slur and the instruction *e incalzando*. The fourth staff has a 10-measure slur. The fifth staff has a 10-measure slur, the instruction *N.V. soufflé*, and a *p* dynamic. The score concludes with a *p* dynamic and a double bar line.

88

cresc. 5

sfp

10

10

10

3

mf rinforzando et plus percussif

rinforzando

3

This musical system covers measures 88 to 93. It features a piano part with a melodic line in the right hand and a bass line in the left hand. The piano part includes a decuplet (10) in the right hand and a triplet (3) in the left hand. The bass part includes a triplet (3) in the left hand. Dynamics include *cresc.*, *sfp*, and *mf rinforzando et plus percussif*. The section ends with a double bar line.



con energia

89

f < *ff*

cresc.

f 5 *sfz*

f

mf >

f >

sf

10

10

3

f

This musical system covers measures 89 to 94. It features a piano part with a melodic line in the right hand and a bass line in the left hand. The piano part includes a decuplet (10) in the right hand and a triplet (3) in the left hand. The bass part includes a triplet (3) in the left hand. Dynamics include *con energia*, *f*, *ff*, *cresc.*, *f*, *sfz*, *mf*, and *f*. The section ends with a double bar line.

91

sfzff *sfzf* *p* *mf* *p* *bisb.* *10*

sfzf *5* *5* *bisb.*

sfzf *p* *sfzf* *p* *en accel.*

sfzf *3* *3* *ord.* *sfzf*

sfzf *3* *s.a.*



93

sfzf *p* *sfzf* *p* *sf* *mf* *pont.*

mp *10* *sfzf* *sfzf* *p* *bisb. en accel. ...*

mp *6* *sfp* *p* *sfzf* *pont.*

mp *1* *sfzf* *p* *sfzf* *p* *5* *sfzf* *pont.* *soufflé* *pont.*

sfzf *pont.* *c.l.* *III*

95

Musical score for measures 95-100. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. It features various dynamic markings such as *sfz*, *p*, *pp*, and *sf*. Performance instructions include *bisb. en accel...*, *(* tremolo)*, *bisb.*, *jeté*, and *jeté c.l.*. The notation includes slurs, accents, and dynamic hairpins.

97

Musical score for measures 97-102. The score is written for five staves: two treble clefs, two bass clefs, and a double bass clef. It features various dynamic markings such as *sfz*, *p*, *pp*, and *sf*. Performance instructions include *bisb.*, *jeté c.l.*, and *pont. soufflé*. The notation includes slurs, accents, and dynamic hairpins.

sempre più incisivo.
(jouer toujours très sfz toutes les notes avec accent)

99

vibr.

sfzf *sfzf*

bisb. en accel.

rinforzando

sfzf

sfzf *f* *mp* *mf*

sfzf *f* *ord.* *sfzf*

jeû percussif *ord.* *sfzf*



101

sfzf *f* *sf*

sfzf *sf* *sf*

mf *sf* *sfzf*

sfzf *pont.* *rinforzando*

103

Musical score for measures 103-104. The score is written for five staves: two treble clefs, one bass clef, and two alto clefs. The time signature changes from 2/4 to 4/4 and then to 3/4. The music features complex rhythmic patterns, including triplets and quintuplets. Dynamic markings include *sf*, *sfz*, *f*, and *mf*. Performance instructions include accents, slurs, and a *pont.* (ponte) marking. Fingering numbers 5 and 3 are indicated for specific notes.



105

Musical score for measures 105-106. The score continues on five staves with the same instrumentation as the previous system. The time signature is 3/4. The music includes a *bisb.* (bisbigliando) marking with a wavy line above it. Dynamic markings include *sfz*, *f*, *ff*, and *c.l.b.* (crescendo molto). Performance instructions include accents, slurs, and fingering numbers 5 and 10. The score concludes with a *ff* dynamic marking.

molto teso

Musical score for measures 107-114. The score is written for piano, violin, and cello. The piano part starts at measure 107 with a dynamic of *p*. The violin part has a *bisb.* marking. The cello part has a *deciso* marking. Dynamics range from *p* to *ff*. There are various articulations like accents and slurs. A double bar line is present at the end of measure 114.

come precipitando

Musical score for measures 109-118. The score is written for piano, violin, and cello. The piano part starts at measure 109 with a dynamic of *sfz*. The violin part has a *bisb.* marking. The cello part has a *rinforzando* marking. Dynamics range from *mf* to *sf*. There are various articulations like accents and slurs. A double bar line is present at the end of measure 118.

♩ = 72

111

molto leggero e nervoso

alterner différentes articulations, couleurs (souffle, ord/pont., flautando), mode de jeu (slap, pizz. main gauche ou pizz., etc. où possible)

Musical score for measures 111-112. The score consists of five staves. The first staff is in treble clef with a 4/4 time signature, starting with a dynamic of *sfz ff* and a hairpin to *pp*. The second staff is in treble clef with a 3/4 time signature, featuring a *subtones* section with a dynamic of *p*. The third staff is in bass clef with a 3/4 time signature, starting with a dynamic of *ff* and a hairpin to *p*. The fourth staff is in treble clef with a 3/4 time signature, featuring a *legato pont. flaut.* section with a dynamic of *p*. The fifth staff is in bass clef with a 3/4 time signature, featuring a *flaut.* section with a dynamic of *p*. The score includes various articulations such as slurs, accents, and dynamic hairpins.



113

Musical score for measures 113-114. The score consists of five staves. The first staff is in treble clef with a 4/4 time signature, starting with a dynamic of *p*. The second staff is in bass clef with a 4/4 time signature, starting with a dynamic of *p* and a hairpin to *sfp*. The third staff is in bass clef with a 4/4 time signature, featuring a *doodle* section with a dynamic of *p* and a hairpin to *sfp*. The fourth staff is in bass clef with a 4/4 time signature, featuring a *jeté* section with a dynamic of *p* and a hairpin to *sfp*. The fifth staff is in bass clef with a 4/4 time signature, featuring a *poco rinforzando jeté c.l.* section with a dynamic of *p* and a hairpin to *sf*. The score includes various articulations such as slurs, accents, and dynamic hairpins.

115

6

p

deciso

mp

mf

jeté c.l.

mf

117

sf

pp

p

mf

p

sf

jeté

mf

3

119

Sordina wa-wa

sempre più nervoso

c.l.

pizz.

p

sempre più ritmico e nervoso

121

pp

p

mp

doodle

123 *rinforzando*

123 *rinforzando*

p ritmico e nevoso

pont.

ord.

125

125

f

mp

f

f

pont.

Agitato

127

mf

sempre molto articolato

mf

p

pont. toujours un peu écrasé les attaques de chaque figure



128

sf

sfz

rinforzando

sf

sfz

rinforzando

130

sf *sf* *sf*

(pont.) *V* *ord.* *sf* → pont.



132

rinforzando

mp 10 *ord.* *sf* *<sf*

134

sf *sf*

sf *sfz* *ff*

pont.



136

p *p* *p*

ord. *mp* *sf* *p*

jeté

pizz. *mf*

138 *cresc.*

jeté

jeté pont.

pont.

p

sf

mp

p

c.l.

140 *rinforzando*

ord.

mf

mp

pont.

mf

mf

sempre piu nervoso

142

mp

p

pp

jeté pont. → *ord.*

flaut.



rinforzando

144

mp

pont. à la pointe →

bisb.

ord.

146

f *deciso*
f *deciso*
mf *f*
sf *mf*

trill *pont.* *jeté* *c.l.b.*

148

teso, sempre piu' agitato

f *mp*
f *ord.*
mf

teso, sempre piu' agitato *ord.*

149

bisb.

bisb.

p

pont.

rinforzando legato

ord.

p

III

7

7

7

150

bisb.

p

3

pont.

III 7

II

jeté percussif

ord.

mf

p

152

152

p

sf

sfz

p

sfz

III I II

II

153

153

10

f

ord.

sfz

7 8va

pont.

sfz

154 *incalzando*

f

f

f

f

f

I III II

155

f

mf

sf

p

sf

sf

leggero ma nervoso
doodle (en alternant o + avec la sourdine)

pont.

156

sfz *mf*

mf *p* *ord.* *doodle*

sempre piu teso *pont.*

(pont.) *sfz con energia*

III IV (III)

157

sfz mp

ord. *doodle* *ord.*

p *gliss. microtonale*

158

Musical score for measures 158-162. The score consists of five staves. The first staff is in treble clef and contains a melodic line with trills and triplets. The second staff is in treble clef and contains a melodic line starting with a piano (*p*) dynamic. The third staff is in treble clef and contains a melodic line with trills. The fourth staff is in treble clef and contains a melodic line with trills. The fifth staff is in bass clef and contains a melodic line with trills. The score includes various musical notations such as trills, triplets, and dynamics.



159

Musical score for measures 159-163. The score consists of five staves. The first staff is in treble clef and contains a melodic line with trills and triplets. The second staff is in treble clef and contains a melodic line with trills. The third staff is in treble clef and contains a melodic line with trills and triplets, labeled "doodle". The fourth staff is in treble clef and contains a melodic line with trills. The fifth staff is in bass clef and contains a melodic line with trills. The score includes various musical notations such as trills, triplets, and dynamics. The time signature is 3/4.

con energia

164

ff

avec voix

VIII — IX

V — VII

sf

I II

I II

sfz ff *sfz f* *sf*



(Multiphonique 141 F ou autre très distordu et agressif)
(Attacco + pulsazioni in accelerando e cresc.)

166

f *sfz ff* *sfz ff*

f

VII

I II

Perc. I III

5

taper avec la main

sf *sfz*

168

Musical score for measures 168-170. The score consists of five staves: two treble clefs, two bass clefs, and a contrabass clef. The music includes various dynamic markings such as *sfz*, *sf*, and *pont.*, along with performance instructions like *au plus aigu* and *soffiato grave insp.* The time signature changes from 3/4 to 4/4.

(o anticipare i cluster in acciaccatura,
collegandosi, con qualche suono
soffiato grave insp.)

170

Musical score for measures 170-172. The score consists of five staves: two treble clefs, two bass clefs, and a contrabass clef. The music includes dynamic markings like *sfz*, *ff*, *f*, and *p*, and performance instructions like *VII* and *soffiato grave insp.* The time signature changes from 4/4 to 2/4.

172

taper avec la main sur l'embouchure

f

très percussif

ff

très percussif

sf

174

soufflé

ff

f

jeté percussif

soufflé

sf

taper avec la main

jeté percussif

176

jeté percussif

jeté percussif

sf

sf

I II

178

taper avec la main

f

f

jeté

sf

sf

jeté

180

Dim.

Musical score for measures 180-181. The score consists of five staves. The top three staves (treble, treble, and bass clefs) are empty. The fourth staff (alto clef) contains the following notation: *à la pointe*, a series of notes with accents, and a dynamic marking *p*. The fifth staff (bass clef) contains the following notation: notes with accents, a dynamic marking *p*, and the terms *jeté percussif* and *jeté c.l.* with a fermata over the final note.



182

.....

Musical score for measures 182-183. The score consists of five staves. The top three staves (treble, treble, and bass clefs) are empty. The fourth staff (alto clef) contains the following notation: notes with accents, a dynamic marking *mp*, the term *jeté c.l.*, and a dynamic marking *p*. The fifth staff (bass clef) contains the following notation: notes with accents, a dynamic marking *mp*, a fermata over a note, a dynamic marking *p*, and a five-fingered scale marked with a '5'.

184

Musical score for measures 184 and 185. The score consists of five staves: two treble clefs, two bass clefs, and one grand staff (treble and bass clefs). Measures 184 and 185 are mostly empty, with rests in all staves. In measure 185, the grand staff contains a few notes: a quarter note in the bass clef, a quarter note in the treble clef, and a quarter note in the bass clef. A dynamic marking *p* is placed below the grand staff in measure 185. A fermata is placed over the first note of the grand staff in measure 185. A dynamic marking *p* is placed below the first note of the grand staff in measure 185.



186

Musical score for measures 186 and 187. The score consists of five staves: two treble clefs, two bass clefs, and one grand staff (treble and bass clefs). Measures 186 and 187 are mostly empty, with rests in all staves.

♩ = 72

188

pp

pp

Sord. wawa ou plunger

pp

tast.

pp

tast. N.V.

pp

changer le timbre

pont.

ord.



192

210

mp *pp*

bisb.

bisb. en accel ...

pp



214

mf *mf* *p* *pp*

bisb. en accel ... bisb.

bisb. en accel ...

flaut. → pont.

tast. → pont. → ord. pont. ord. pont. ord.

222

pp

avec du souffle

p

Enlever la Sourline

p

pp

p



226

p

bisb. en accel.

mp *f*

p *f*

230

p comme "instable" *mp* *p* *mp* *sf* *mp*



232

p *bisb.* *bisb.* *p* *mf* *bisb.* *bisb.* *bisb.* *bisb.* *p* *bisb.* *bisb.* *bisb.* *bisb.* *p*

234

sfz f *mf* 5

mf *mp* 5

mf *f* *mf* 1 *pont.*

f *f* IV

236

mf *ritmico...* 5

mf *p*

mp

mf *f*

f 1

238

ritmico e deciso

mf *f*

ritmico e deciso

mf *f*

mp *mf*

mf



240

ff *f*

trilles microtonales et distordus

ff *ff*

mf

f

en alternant les deux mains,

242

mf *mf* *ff* *mf*

mf *mf* *ff* *mf*

mf *mf*

mf

244

fff *fff*

fff

f

suivre le graphique pour articuler le rythme

suivre le graphique pour articuler le rythme

écrasé derrière le chevalet

(o)

246

Musical score for measures 246-247. The score consists of five staves: two treble clefs, one bass clef, and two bass clefs with a C-clef. The first three staves are mostly empty, with rests. The fourth staff (bass clef with C-clef) contains a treble clef and a wavy line with a square symbol above it. The fifth staff (bass clef with C-clef) contains a wavy line with a square symbol above it and the text "écrasé derrière le chevalet" to its left. There are also some musical notations like a note with a dot and a slur.



248

Musical score for measures 248-249. The score consists of five staves: two treble clefs, one bass clef, and two bass clefs with a C-clef. The first three staves are mostly empty, with rests. The fourth staff (bass clef with C-clef) contains a treble clef and a wavy line with a square symbol above it. The fifth staff (bass clef with C-clef) contains a wavy line with a square symbol above it and the text "écrasé derrière le chevalet" to its left. There are also some musical notations like a note with a dot, a slur, and triplets.

251

écrasé derrière le chevalet

(f) (p) (f) (p) (f) (p)

254

Multiphonique Multiphonique

(f) (p)

258 *con energia*

f 5 10 *f* 5

f Multiphonique *f*

al tallone 10 *f* *al tallone* *f*



260 *molto marcato e ritmico*

f 5 *f* *mf*

f Multiphonique *f* 6

262

gliss. microtonale

ff

f

Multiphonique

f

f

écrasé derrière le chevalet



264

f

ff

f

Multiphonique

f

ff

bisb.

(c)

irrégulier

266

f

tremolo irrégulier

jeté percussif *sf* ord. 5 jeté percussif jeté *f*

268

10 bisb. 10 5

f

jeté percussif ord. pont.

mp *sf* *sf*

270

sempre piu teso

jeté

sf

271

incisivo

f

mf

bisb.

f

jeté percussif

f

274 *deciso* *f* *tesissimo* *ff*



277 *comme "instable" improvisatif et nerveux* *mf* *sfz*

notes répétées en accel...

Musical score for measures 282-283. The score is written for two systems, each with a treble and bass staff. The first system (measures 282-283) contains the following elements:

- Measure 282:** Treble staff has a 5-fingered scale-like passage, a triplet of eighth notes, and a sforzando (*sfz*) dynamic marking. Bass staff has a 5-fingered scale-like passage and a triplet of eighth notes.
- Measure 283:** Treble staff has a 5-fingered scale-like passage with a mezzo-forte (*mf*) dynamic marking. Bass staff has a 5-fingered scale-like passage with a mezzo-forte (*mf*) dynamic marking.



Musical score for measures 284-285. The score is written for two systems, each with a treble and bass staff. The first system (measures 284-285) contains the following elements:

- Measure 284:** Treble staff has a tremolo effect and a fortissimo (*ff*) dynamic marking. Bass staff has a tremolo effect and a forte (*f*) dynamic marking.
- Measure 285:** Treble staff is empty. Bass staff has a 5-fingered scale-like passage.

285

f *ff* *sfz*

mf *sfz*



287

sempre piu marcato ed incisivo *comme en accel.... J.W.*

p < sf *sfz* *sfz*

sempre piu marcato ed incisivo *comme en accel....*

Jouer les glissando comme en precipitant vers la note d'arrivée.
Le trémolo doit être seulement sur la note d'attaque et pas sur le reste de la figure ou du geste qui continue.

p *jeté percussif* *3*

288

sfzff

p *sfp*

mp *sf* *pont.*

290

pp

sfz *sf* *mp*

sempre piu nervoso *ord.* *pont.* *rinforzando* *Ord.*

292

292

3/4 4/8

3/4 4/8

3/4 4/8

3/4 4/8

sf *ff* *sf* *f*

deciso (ou coup avec la base d'archet) *jeté percussif* *teso*

==

294

294

3/4 2/4 4/8

3/4 2/4 4/8

3/4 2/4 4/8

3/4 2/4 4/8

sf *f*

sempre piu' rinforzando... *bizz.*

296

poco accel. . . .

pont.

sfz

(trémolo seulement sur l'attaque toujours, en laissant évidentes les notes et articulations rythmiques)
(sinon enlever les trémolos dans toute cette partie)

298

ord.

pont.

f. tendu

300

sf

rinforzando e come stringendo (comme en serrant...)

pont.

5

3

==

301

sfzff

fff

sfz

mf

sfz

sf

(au plus aigu)

ord.

(changer les hauteurs)

pont.

ord.

pont.

304

mf < < *sf* > > *sf* < < *sf* *mf* *sfz fff*

ord. *pont.* *molto pont.*

306

Très nerveux et progressivement al nulla

Changer les distances entre les doigts par des petits intervalles, avec des mouvements et pressions d'archet irréguliers et libres

p < < *f* *p* < < *sf* > > *f* < < *p* < < *mf* >

tast. *tast.* *pont.* *ord.* *pont.* *tast.* *pont.*

310

Musical score for measures 310-311. The score consists of five staves. The first four staves are empty. The fifth staff (bass clef) contains musical notation with dynamic markings: *mf*, *sf*, *sfz*, *pp*, *mp*, and *pp*. It also includes performance instructions: *tast.* and *pont.*. A fermata is placed over a note in the fifth measure. The time signature is 4/4.



312

Musical score for measures 312-315. The score consists of five staves. The first four staves are empty. The fifth staff (bass clef) contains musical notation with dynamic markings: *ppp*. It includes performance instructions: *tast.*. A fermata is placed over a note in the first measure. The time signature is 3/4.

Avec beaucoup d'énergie

très sforzato tous les attaques

316

(toucher le plus possible différentes notes et hauteurs sur le S.F.)

SAX BARYTON

Son Fondu (S.F.)

Le plus distordu possible (ou bisb microtonale ou tr...)

V.T. (ou bisb microtonale ou tr...)

simile...

ff, *sfz*, *sfzf*, *sfzff*



318

molto teso

(ou tout flatterzunge)

Son Fondu (S.F.)

V.T. (ou tr avec le la plus bas si facile)

Avec force

ff, *sf*, *sfz*, *sfzf*, *sfzff*

(pont.)

320

ff ³ *sfz ff* (comme un gliss ou portamento vers la note d'arrivée) *ff* *sfz ff* (toujours très agressif et en touchant différentes hauteurs aigues du S.F.)

f *sfz* *S.F.* *f* *sfz* *sfz* *sfz*

f *sf* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *con forza ord.* *rinforzando* *f*

II ff *III f* *sfz* *f*

ord. *ord.* *ord.*

I ff *sf* *f* *sfz*

322

tesissimo *con forza sempre*

sfz ff *sf* *sf* *S.F.* *sfz f*

Tesissimo *accél. vibrato* *ord.* *sf* *sf* *ff* *sfz* *sfz*

molto articolato sempre

324

f con energia

f 3 5 10

(ou S.F.) (ou un autre son distordu ou un multiphonique)

tendu

deciso

sf *f*

con forza sempre piu' crescente

sf *sf* *ord.* *ff* *sfz* *ff* *sfz*

sfz f *sfz* *f* *sfz*

pont. *ord.* *pont.* *pont.*

con forza sempre piu' crescente

326

deciso

sfz ff

mf *sf* *sfz f* *mf*

sf *sfz*

ord. deciso *rinforzando e come stringendo* *ff*

con forza sempre piu' crescente *ord.* *II* *f* *sfz* *sfz f* *f* *ff*

rinforzando

328 *molto ritmico*

sfz f *sfz* *accel.*

...(S.F.)

mf *sfz* *sf* *sfz*

molto ritmico
pont.
 (jouer toujours toutes ces figures écrasées et avec un double gliss sur les notes)

f *sfz* *f* *sfz*

Plus léger mais rythmique et nerveux

jeté *ritmico e deciso*

mf *sfz* *sfz* *f* *sfz*

flatz

330

mp < sf *mf* *sf* *sf*

sf *mp* *sf*

sf *sf*

ord. *pont.*

pizz. bartok
 Glissando toujours comme en précipitant vers la note d'arrivée

mf *sfz* *sfz* *mf* *sfz*

Glissando toujours comme en précipitant vers la note d'arrivée

(ou jeté percussif ou pizz bartok)

rinforzando

332

sfz *sf* *sfz* *f* *mf* *ff* *ff*

ord.

molto articolato sempre

334

deciso *bisb.* *(S.F.)* *ritmico e deciso* *sf* *f* *sf* *f* *mf* *sf*

sempre piu' nervoso *pont.* *molto marcato e ritmico (ou ord.)* *f* *sfz* *f* *f*

deciso *f* *f*

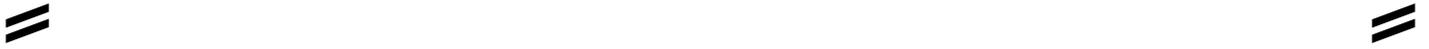
rinforzando

336

sf *mf* *f* *mf* *f* *mf*

(pont.) *rinforzando progressivamente.....* *pont.* *f* *sfz* *f* *f* *mf*

ritmico *mf* *sfz* *f* *f* *mf*



misterioso e sospeso

338

(S.F.) (ou son distordu) - legato et 'continuum' *mp* *ma nervoso e progressivamente sempre piu' incisivo* *sf*

mp *sfz* *sf*

ord. *p* *nervoso* *ritmico e nevoso* *A la pointe, jeté* *mp*

340 *molto staccato e nervoso*

sf *mp* *p* *oscillations microtonales supérieures et inférieures* *leggero ma nervoso* *pont.* *p* *mp* *rinforzando*

sempre più nervoso

342

mf *mp* *p* *leggero ma nervoso* *sempre piu' nervoso (triple staccato)* *sempre piu' nervoso* *(triple staccato) teso* *(double staccato)* *III* *cresc.* *ord.*

344

sempre piu' ritmico...

sempre piu' ritmico...

staccato leggero (jété)

mp

345

simile sempre (avec notes repetées sur chaque attaque)...

cresc. progressivamente

crescendo.....et toujours plus rythmique

cresc. rinforzando progressivamente.....

simile...

347

rinforzando

f

rinforzando e incalzando

rinforzando progressivamente.....

bisb.

bisb.

sf

pont.

come incalzando (en serrant....)

sfz

sfz

rinforzando progressivamente.....

cresc.

sempre piu teso

sfz

sfz

349

con energia

ff

f

sfz

sfz

sempre piu teso

bisb.

mf

f

sf

come incalzando (en serrant....)

mf

p

sf

con forza sempre

f

sfz

f

con energia

pont.

f

sfz

articolato e sempre piu teso

351

f *sf* *f* *sfz* *f*

sf *sf* *sf* *sf*

sfp *mf*

f *sfz* *f* *ff*

deciso *mf* *sfz*

Glissando toujours comme en précipitant vers la note d'arrivée

deciso *pont.* *nervoso*

cresc.....

353

f *sfz*

f *sf*

f *sfz* *f* *sfz* *f*

f *sfz* *f* *sfz* *f*

ord. *jeté* *pont.*

sempre più ritmico ed incisivo

355 *molto marcato e ritmico*

sempre più teso
S.F.

rinforzando progressivamente.....

S.F.

sempre più teso

sempre più teso

molto ritmico

→ *pont.*

sfz

ord.

jeté percussif
(c.l.)

sfz *tendu*

sfz

357 *con energia*

con energia

mf *sf*

sempre più ritmico...

(ou c.l.b.)

c.l.

mf

molto incisivo, con energia

* faire le jet whistle seulement s'ils n'enlèvent pas de force à l'attaque des notes suivantes. Jouer tous ces passages hauteurs très sforzato avec un son particulier très distordu, ou comme des clusters ou bien alternant les deux modes de jeu J.W.

359

agressif *ff* *ff* *ff* (hauteur aigue librement)

f *ff* *f* *ff*

(trémolo 'distordu' entre les deux premières notes) 'distordu' le plus possible

con forza sempre *sfz f*

pont. *ff* *ff* *ff*

pont. *ff* *ff* *ff*



361

(clusters) *f* (clusters) *sf*

con energia S.F. - S.Distordus (passer da un son à l'autre, en cherchant les composants graves)

(ou d'autres effets et sons agressifs) *sf* *sfz f* *sfz f*

(au plus aigu) *f* *f*

363

S.F. - S.Distordus
molto ritmico

S.Distordus
(ou S.F.)

ord.

Suonare dei clusters 'ombra' ove possibile, seguendo le altezze indicate, e/o alternare con un suono 'pizzicato' e con soffio, sempre articolato.

(o trasformarlo eventualmente in suoni piu' 'intonati secondo quanto scritto)

sempre più teso

365

simile sempre (avec notes pincées sur chaque attaque)

molto teso

mp
mf

Double detaché-smorzato

(jouer l'effet avec un moument ascendent)

molto teso

mp
mf

Percussif, taper sur la touche en changeant les hauteurs (ou écrasé/bruité)

mf ————— *sf*

rinforzando e crescendo sempre più

comme en accelerant.....

(forse non sarà da suonare questo ultimo FA, finire col forte sul MI)

367

sf

sfz f (p)

mf

con forza sempre pont.

mf *sf* *sfz* *f* *sfz*

f



comme en accelerant.....

(clusters ombra o altro suono-cluster piu' aggressivo)

comme en accelerant.....

370

J.W.

sfz *ff* *f* *sfz f*

con forza sempre più

sf *sfz f*

mf

con forza sempre piu' crescente

ord. *pont.*

pont.

sfz f

f

I

f *sfz f*

cresc.....

comme en accelerant.....

373

f sf

ord. pont.

f sf

f sf

374

(double staccato) *(triple stacc. ou attaque avec pizz.)* *(pizz.)*

S.F. - S.Distordus

ord. pont.

mf sf sfz sf

ord. sempre piu teso

mf sf f

rinforzando *comme en accelerant.....*

376

ff *f* *sfzff*

sf *sf*

sf *sf* *sf*

ord. → *pont.*

sf

sf

3 5

Avec beaucoup d'énergie, très rythmique et articulé

378

ff *sfzff*

ff

f

ff

ff

♩ = 76

♩ = 76

♩ = 76

♩ = 76

ord.

380

ff

ff

ff

ff

ff



molto teso

382

ff

ff

ff

ff

ff

nervoso

f

ff

ff

sempre più teso

384

385

incalzando

386

387

molto nervoso

388

se déplacer vers l'écran du trombone

f

f

ff

f

This musical score is for measures 388-390, marked *molto nervoso*. It consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The second staff is bass clef, starting with a forte (*f*) dynamic and a complex rhythmic pattern. The third staff is also bass clef, starting with a forte (*f*) dynamic. The fourth staff is treble clef, starting with a fortissimo (*ff*) dynamic and featuring accents (>) over several notes. The fifth staff is bass clef, starting with a forte (*f*) dynamic. A performance instruction 'se déplacer vers l'écran du trombone' is placed above the second staff. The score concludes with two double bar lines on the left and right sides of the page.

sempre più deciso

390

f

f

ff

f

This musical score is for measures 390-392, marked *sempre più deciso*. It consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The second staff is bass clef, starting with a forte (*f*) dynamic. The third staff is bass clef, starting with a forte (*f*) dynamic. The fourth staff is treble clef, starting with a fortissimo (*ff*) dynamic and featuring accents (>) over several notes. The fifth staff is bass clef, starting with a forte (*f*) dynamic. The score concludes with two double bar lines on the left and right sides of the page.

*incisivo**Très rythmique et tendu*

392

(le sax peut commencer à jouer à partir du deuxième temps de la mesure si il n'est pas encore arrivé à l'emplacement du trombone)

f *sf* *f* *sf* *ff* *sfz* *ff* *ff* *c.l.* *f* *sf* *ff* *c.l.*

*toujours très articulé et incisif**rinforzando*

394

c.l. (ou *c.l.b.*) *mf* *sf* *f* *sfz* *f* *sf* *f* *sf* *f* *sf* *f* *sf*

pont. *ord.* *c.l.* *3* *mf* *sf* *f* *sf*

396

396

marcato

sf

ff

f

con forza sempre piu' crescente

sf

sf

sf

sf

sf

sf

sf

con forza sempre piu' crescente

398

rinforzando *toujours plus tendu!*

come precipitando

398

pont.

sf

sf

sf

sf

sf

ff

sf

sf

sf

sf

sf

ff

400 **Très tendu! Non Vibrato**

fff
alterner les moments de respiration avec les autres instruments sans couper la continuité sonore globale

fff
alterner les moments de respiration avec les autres instruments sans couper la continuité sonore globale

fff
alterner les moments de respiration avec les autres instruments sans couper la continuité sonore globale

fff

fff

404

fff

fff

fff

fff

fff

fff

Commencer à jouer des accents sur les hauteurs indiquées comme des pulsations en accelerando progressif jusqu'à debuter le premier module d'improvisation qui sera avec des notes isolées, staccato et très sforzato, en changeant les hauteurs selon les réservoirs donnés

Jouer des sons séparés, fff et sf (avec un rythme irrégulier), clusters, J. Whistles, son agressifs, effets percussifs, alternance de registres, overtone, effets bruiteux, pizz.,...)

Commencer à regrouper progressivement deux-trois sons de façon irréglière toujours, très nerveuse et changeante

Rapprocher de plus en plus les figures, en les allongeant progressivement, pour créer un accelerando et cresc... qui s'enchaîne au module suivant

407

Jouer des sons séparés, fff et sf (avec un rythme irrégulier), sons distordus, fendus, slaps (ouvert et fermé), gliss avec ouverture effet percussif, etc...

Commencer à regrouper progressivement deux-trois sons de façon irréglière toujours, très nerveuse et changeante

Rapprocher de plus en plus les figures, en les allongeant progressivement, pour créer un accelerando et cresc... qui s'enchaîne au module suivant

Jouer des sons séparés, ff, sf (avec un rythme irrégulier), dans différents registres, slaps, gliss avec ouverture effet percussif/sf, trilles bruiteux, sons distordus..)

Commencer à regrouper progressivement deux-trois sons de façon irréglière toujours, très nerveuse et changeante

Rapprocher de plus en plus les figures, en les allongeant progressivement, pour créer un accelerando et cresc... qui s'enchaîne au module suivant

Jouer des sons séparés, fff, sf (avec un rythme régulier), dans différents registres, écrasé, avec gliss d'anticipation, oscillations écrasé, pizz. Bartok, jeté ou autres sons percussifs, étouffé et écrasé, Pont., etc.)

Commencer à regrouper progressivement deux-trois sons de façon irréglière toujours, très nerveuse et changeante

Rapprocher de plus en plus les figures, en les allongeant progressivement, pour créer un accelerando et cresc... qui s'enchaîne au module suivant

Jouer des sons séparés, fff, sf (avec un rythme régulier), dans différents registres, écrasé, avec gliss d'anticipation, oscillations écrasé, pizz. Bartok, jeté ou autres sons percussifs, étouffé et écrasé, Pont., etc.)

Commencer à regrouper progressivement deux-trois sons de façon irréglière toujours, très nerveuse et changeante

Rapprocher de plus en plus les figures, en les allongeant progressivement, pour créer un accelerando et cresc... qui s'enchaîne au module suivant

MODULE 4 durée 15" environ

MODULE 5 durée 10" environ

Figures de plus en plus accélérées et en continu. Frenétique, ff et le plus vite possible! Matière très tendue et frémissante. Alternier différentes couleurs et articulations (répétitions de modules rapides, insp. et alternance de registres, pizz, percussif et bruiteux, T.R., clefs, etc.)

Tout en continuant avec la matière créée commencer un diminuendo qui s'enchaînera au module suivant

408

Figures de plus en plus accélérées et en continu. Frenétique, ff et le plus vite possible! Matière très tendue et frémissante. Alternier différentes couleurs et articulations (répétitions de modules rapides, alternance de registres, slap, effets percussifs et bruiteux, clefs, etc.)

Tout en continuant avec la matière créée commencer un diminuendo qui s'enchaînera au module suivant

Figures de plus en plus accélérées et en continu. Frenétique, ff et le plus vite possible! Matière très tendue et frémissante. Alternier différentes couleurs et articulations (répétitions de modules rapides, alternance de registres, slap, effets percussifs et bruiteux, clefs, etc.)

Tout en continuant avec la matière créée commencer un diminuendo qui s'enchaînera au module suivant

Figures de plus en plus accélérées et en continu. Frenétique, ff et le plus vite possible! Matière très tendue et frémissante. Alternier différentes couleurs et articulations (répétitions et succession de modules rapides en accel., alternance de registres, Pont, Tallone, trémolos, un peu écrasé et bruiteux, etc.)

Tout en continuant avec la matière créée commencer un diminuendo qui s'enchaînera au module suivant

Figures de plus en plus accélérées et en continu. Frenétique, ff et le plus vite possible! Matière très tendue et frémissante. Alternier différentes couleurs et articulations (répétitions et succession de modules rapides en accel., alternance de registres, Pont, Tallone, trémolos, un peu écrasé et bruiteux, etc.)

Tout en continuant avec la matière créée commencer un diminuendo qui s'enchaînera au module suivant

MODULE 6 durée 20-25" environ dans la totalité

Continuer les figures rapides en piano et diminuer progressivement vers le pp, en ajoutant du bruit, souffle, slap, clefs, subtone (pour le sax), phonemes et articulations variées dans différents registres

409

p (MODULE 6b) *pp*

POUR LE SAX (AVANT LA FIN DE CE MODULE):
Commencer à introduire l'effet double détaché-smorzato aigu avec les notes graves qui changent rapidement en continuant le mouvement rythmique

p (MODULE 6b)

Continuer les figures rapides en piano et diminuer progressivement vers le pp, en ajoutant du bruit, souffle, slap, clefs, subtone (pour le sax), phonemes et articulations variées dans différents registres

POUR LE TROMBONE :
Diminuer progressivement les effets/articulations de souffle, bruit, phonemes; etc... jusqu' 'al nulla'

p *pp*

p Continuer les figures rapides en piano et diminuer progressivement vers le pp, en ajoutant des articulations variées et plus bruiteuses, vers le Pont., Tast., flautando, soufflé et écrasé, tout en allant vers un registre aigu, très nerveux et "actif" *pp*

p

MODULE 7 durée 15"-20-" environ

Rarefier progressivement la matière précédent en changeant la couleur (trilles d'harmoniques, bisb., passages entre les différentes registres avec changement de timbre 'imprévisus", souffle et pizz. dans le grave, etc...)

410

p

Continuer l'effet double détaché-smorzato (sans trop polarisé le Do grave), e t vers la fin de ce module mettre en évidence dans cette articulation l'effet souffle de type "pizz. percussif rythmique" qui se transformera dans le son suivant

p

Le trombone arrête progressivement de jouer

p

p

Rarefier progressivement la matière précédent en changeant la couleur (trilles d'harmoniques, sons aigus, harmoniques artificiels) qui glissent rapidement a vec de trémolos sur la note d'arrivée. Progressivement les figures deviennent de plus en plus courtes, comme en intermittance...

p

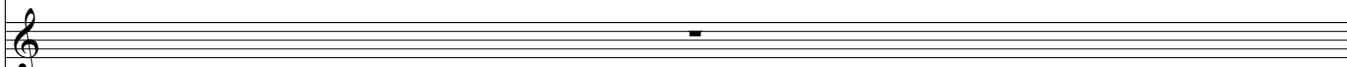
MODULE 8 durée 25" environ

Passer progressivement à d'autres sons plus rarefiés, 'suoni neutri', trilles d'harmoniques et de clefs, et introduire vers la fin les whistles tones avec l'effèt pizz. sur le son fondamentale

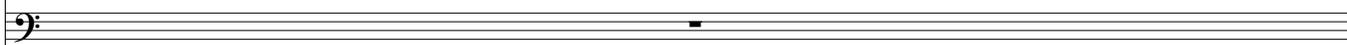
411



Passer progressivement à l'effèt son "decomposé" entre les fondamentales (encore dans un mouvement rythmique) et les harmoniques aigus qui apparaissent (sans trop polariser la même fondamentale mais en changeant les hauteurs)



La contrebasse arrête progressivement de jouer.
L'alto continuera avec des petites interventions de gliss, soufflé, de plus en plus lentes, avec doubles cordes, et cherchant des sonorités plus indéfinies



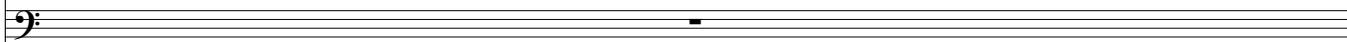
MODULE 9 durée 35" environ

Continuer la matière précédente, puis passer vers les whistle tones plus continu, de plus en plus léger et évanescente

412



Tout en continuant les figures sonores précédentes faire prevaler de plus en plus les harmoniques aigus (en cherchant ceux plus 'inharmoniques') et ralentir le rythme des notes graves jusqu'à arriver à un son grave plus stable et continu

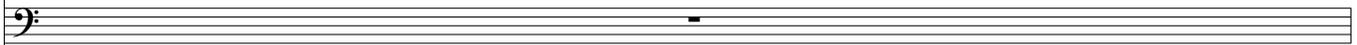
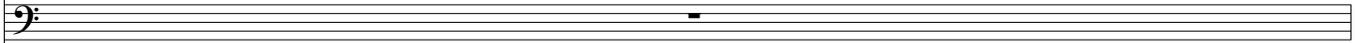


Passer aux whistle tones avec du siffle ou d'autres effets, ppp, en cherchant les resultants les plus 'inharmoniques". Suspendu et suggestif. Progressivement 'al nulla'.

413



Rester sur le son grave tenu, ppp et commencer le balayage très aigu d'harmoniques, en cherchant l'alternance des sonorités et hauteurs. Très suspendu et suggestif, jusqu'à la fin...



Fin du son électronique et cut lumières

414

