

Grégoire Lorieux

Passage de la lumière

quatuor à cordes avec électronique

Commande du ministère de la Culture

2009

Ce passage de la lumière est dédié, en toute amitié, au quatuor Multilatérale.

Note de programme

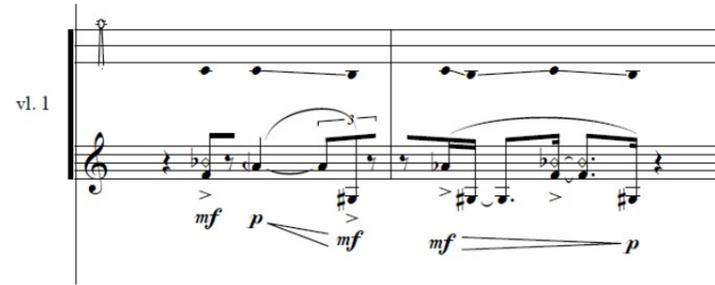
Certains films abîmés, flous ou retouchés, donnent parfois une consistance épaisse et tactile à la lumière. Le noir et blanc, en particulier, donne à travailler la matière volatile des plans lumineux même. Le quatuor à cordes, bien monochrome à première écoute, n'exprime que cette sorte de variations de luminosités expressives, pleines ou infimes. Ce qu'il y a de sombre ou de lumineux dans un trait d'archet, l'électronique va le séparer comme on pèle la peau d'un fruit : révéler les résonances encloses dans la rugosité d'un son écrasé ou porter l'écoute sur l'effleurement du crin sur une corde presque étouffée, les amplifier et les donner à entendre dans des lieux distants ; noircir ou illuminer le cœur noir du quatuor, d'abord creuser, alourdir, "ensilencer" son espace alentour, jusqu'à le figer.

A l'inverse des ombres qui se referment peu à peu sur Joan Fontaine dans Soupçons de Hitchcock, les musiciens s'extraient d'abord du noir lourd et brutal qu'eux-mêmes se fabriquent. Comme un objet métallique dans l'obscurité, l'électronique accroche désespérément leur peu de lumière. Le poing d'ombre qui les enserme se détend, jusqu'à l'apparition de ce que l'électronique cachait derrière eux : une toile de silence lumineux ; qui se déchire peu à peu jusqu'à se noircir violemment.

Grégoire Lorieux

NOTATION

La notation est sur deux portées.
La portée du haut indique les mouvements d'archet (main droite).
La portée du bas est la portée habituelle (main gauche).



Généralités



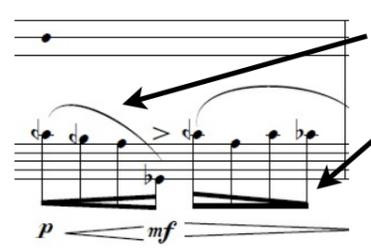
échelle descendante de sol à fa en quarts-de-ton

Notation des quarts de ton :



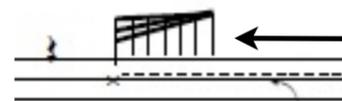
échelle ascendante de fa à sol en quarts-de-ton

Variations agogiques :



accélération
ralenti

Cet exemple montre un mouvement agogique à l'intérieur d'un temps. Ce ne sont pas des «gettatos» ici.



exemple de jeté

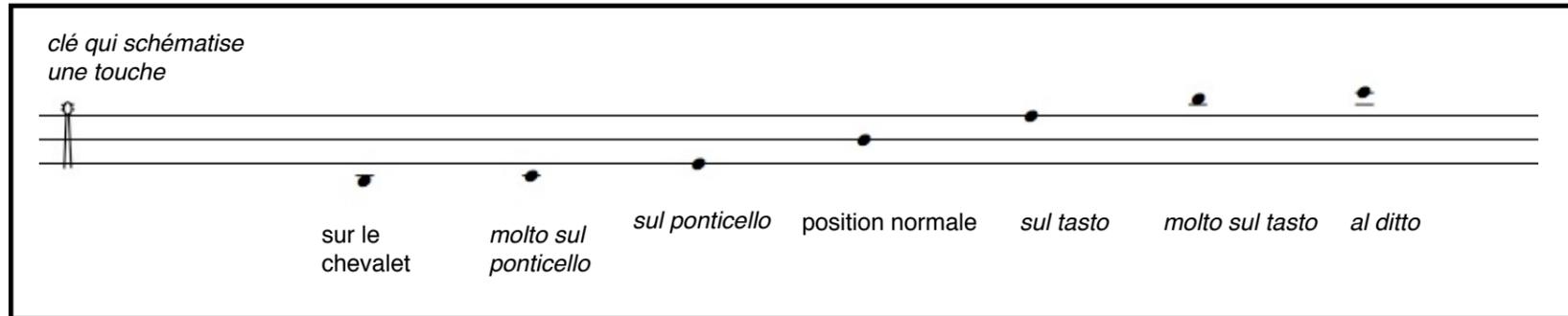


sfzpp

Notation instrumentale

Portée haute (main droite)

Positions de l'archet sur la corde



Exemples :

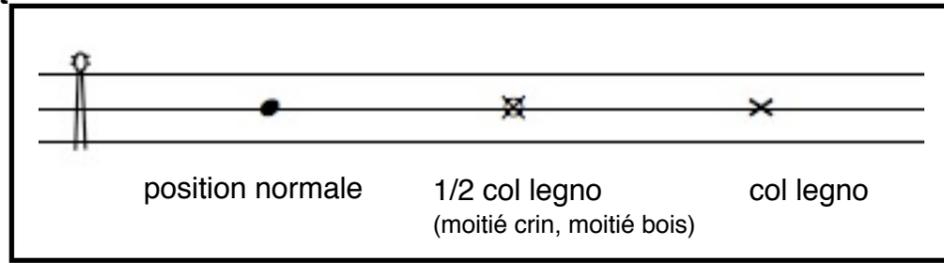


début de la note molto sul ponticello
et fin sur le chevalet (effet de souffle)



jeu sur le chevalet seulement
(effet de souffle)

Rotation de l'archet

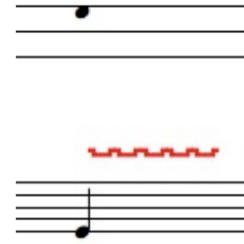


battuto / tratto selon le contexte

Exemples :

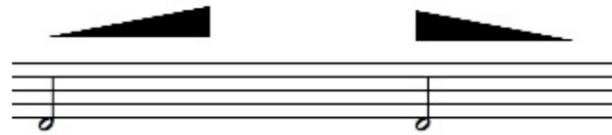
The examples consist of two staves. The top staff shows the bow's path with red lines and arrows, illustrating the transition from sul ponticello to sul tasto and the rotation of the bow. The bottom staff shows the corresponding musical notation. A box labeled 'archet vertical' highlights a section where the bow is held vertically. Labels below the staves describe each stage: 'passage de sul pont à sul tasto.', 'passage de sul pont à sul tasto avec rotation de l'archet vers col legno tratto', 'archet vertical', and 'position de l'archet ad.lib. entre les positions indiquées'.

Pression de l'archet :

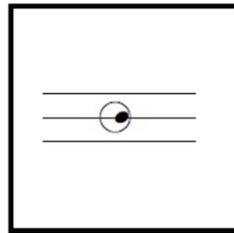


Son perforé (vitesse lente et pression excessive)

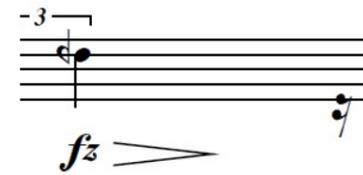
Variations de pression de l'archet



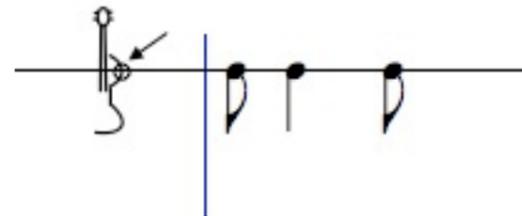
«**bow tap**» : attaquer une note en frappant la touche avec le bois de l'archet, à travers le crin.



Exemple:



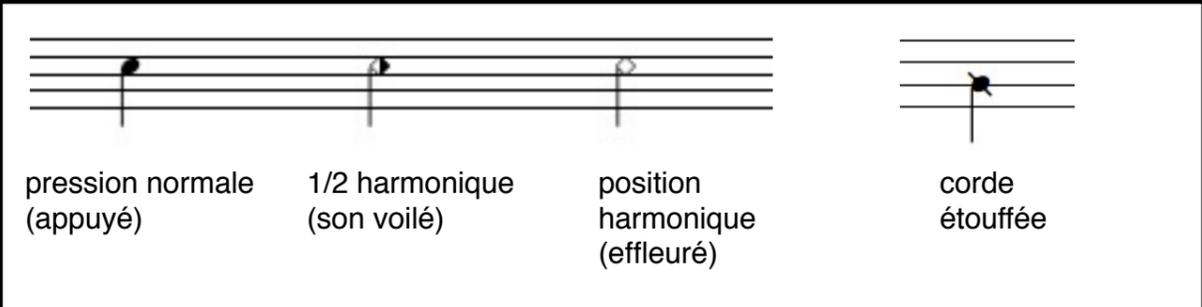
Jeu sur le corps de l'instrument



(gettato possible !)

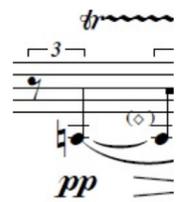
Portée basse (main gauche)

Pression des doigts

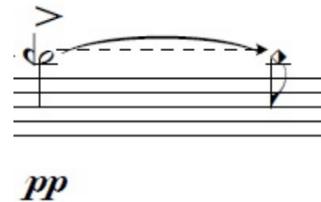


pression normale (appuyé) 1/2 harmonique (son voilé) position harmonique (effleuré) corde étouffée

Exemples :



trille entre corde à vide du violoncelle et note effleurée



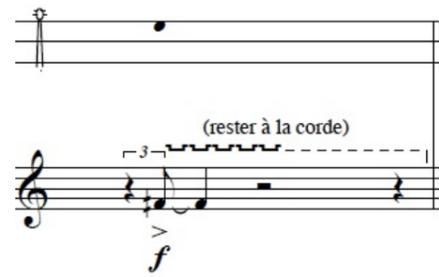
passage progressif de la note appuyée à la note «voilée»

Cordes étouffées :

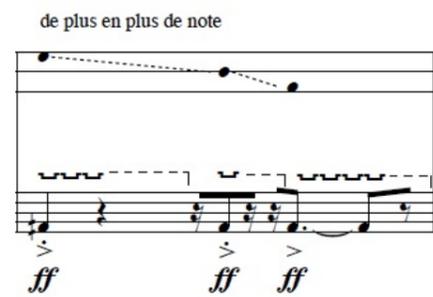


clé «tablature», qui signale le changement vers la portée à 4 lignes : lire une corde par ligne

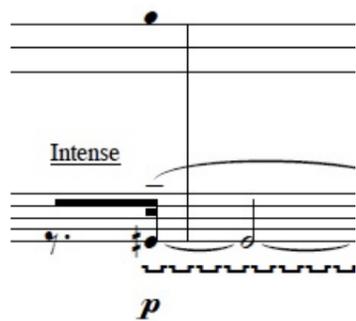
MODES DE JEU PARTICULIERS



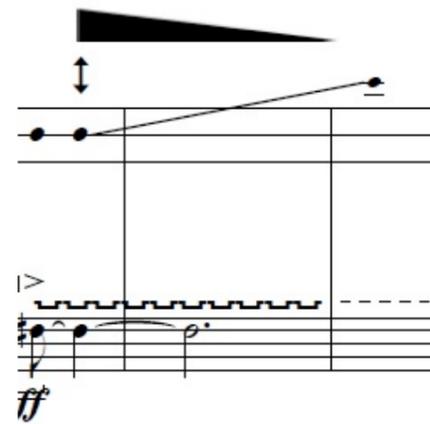
vl1, mes. 1 :
son perforé, rester à la corde
le temps indiqué, comme en
apnée.



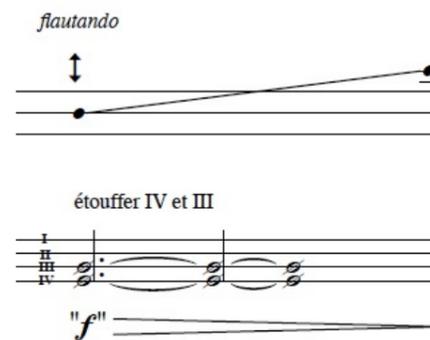
vl1, mes. 4 :
au fur et à mesure que
l'archet se rapproche du
chevalet, on perçoit de plus
en plus une note dans le son
perforé.



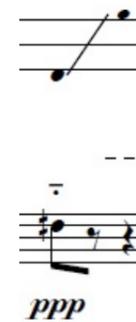
a., mes. 9 :
son perforé *piano*
sonorité plus sombre en
jouant haut sur la touche.



vcl, mes. 1 :
son perforé avec
mouvement d'archet vertical.
On peut entendre l'octave
inférieure de la note
appuyée.
Baisse de pression
progressive : ne pas
relâcher trop vite

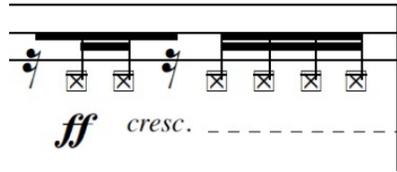


vl2, mes. 8 :
-cordes IV et III étouffées
(vers le sillet)
- le «f» indique une vitesse
d'archet
- archet vertical avec très
peu de pression.
- On entend un souffle
modulé.

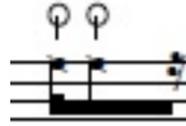


vcl, mes. 10 :
glissement rapide de l'archet
quasi flautando

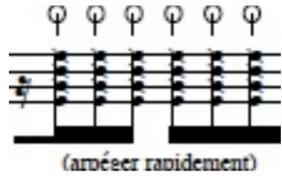
frapper avec le doigt
sur le chevalet



vl2., mes. 223 :
frapper fort avec le doigt sur
le chevalet (position basse
sur



vl2 , mes. 222 :
pizz bartok sur la corde I étouffée.



vl2., mes. 224 :
pizz bartok sur les quatre
cordes, en arpégant.

Modules d'improvisation

Il y a trois modules «libres» qui habillent les tenues très longues.

Module impro #1

vl. 1, mes. 17,
vcl , mes 77

position archet
ad.lib

(module impro #1) flaut <> perforé

variations de pression et de vitesse ad.lib
garder nuance *pppp*

pppp

Module impro #2

a, mes. 71,
v1 , mes 78

mouvements archet

m.-d.

m.-g.

sul-IV

Les paramètres de jeu suivants sont séparés :

- mouvements d'archet (tiré/poussé, gettato)
- place de l'archet (sur la touche, plus ou moins haut, sur la touche et le corps et même temps, sur le corps)
- trille m.g. autour d'une position harmonique.

- les flèches indiquent de passer d'un mode de jeu à l'autre librement.

pour l'alto (mes. 71), jouer une octave en dessous du vl. 1.

Module impro #3
vcl, mes. 78,

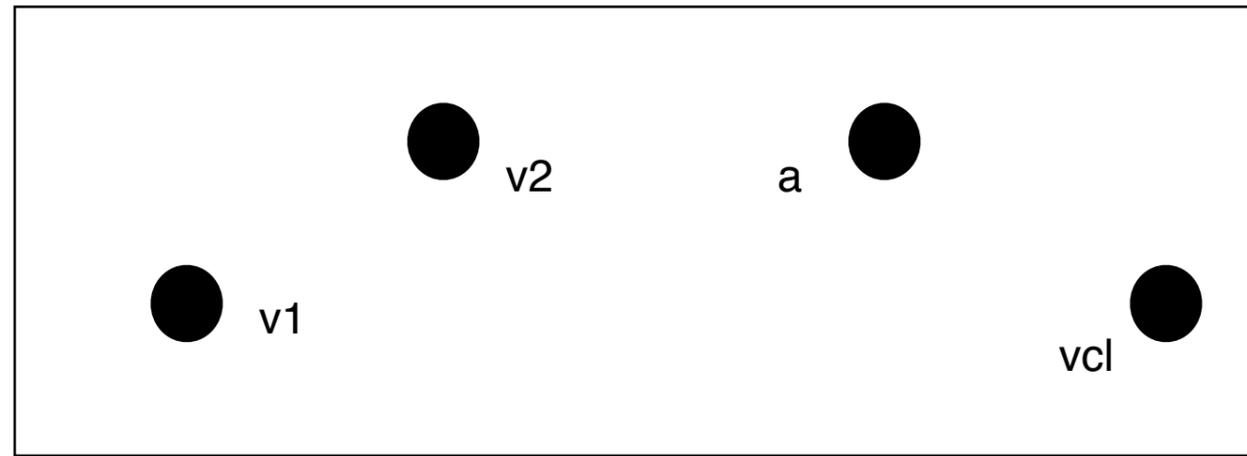
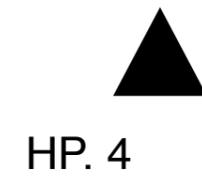
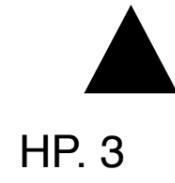
(module impro #3)

ppppp

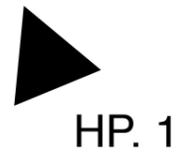
trille sur la corde à vide de la avec
l'harmonique naturelle de 7e.
variation de l'archet sur toute la
touche, avec un 1/2 col legno.

Setup :

«plan l'ontain»

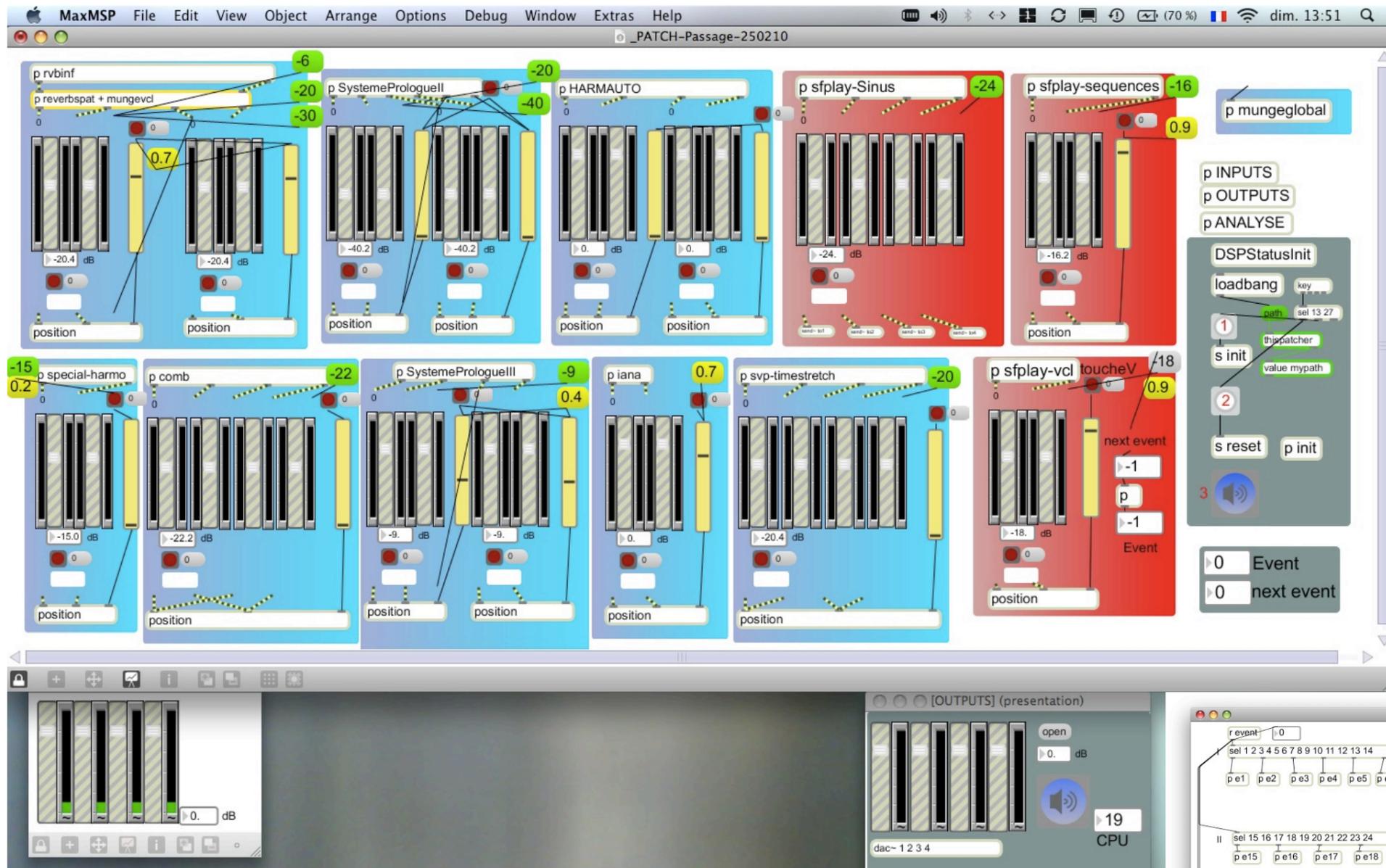


«plan frontal»

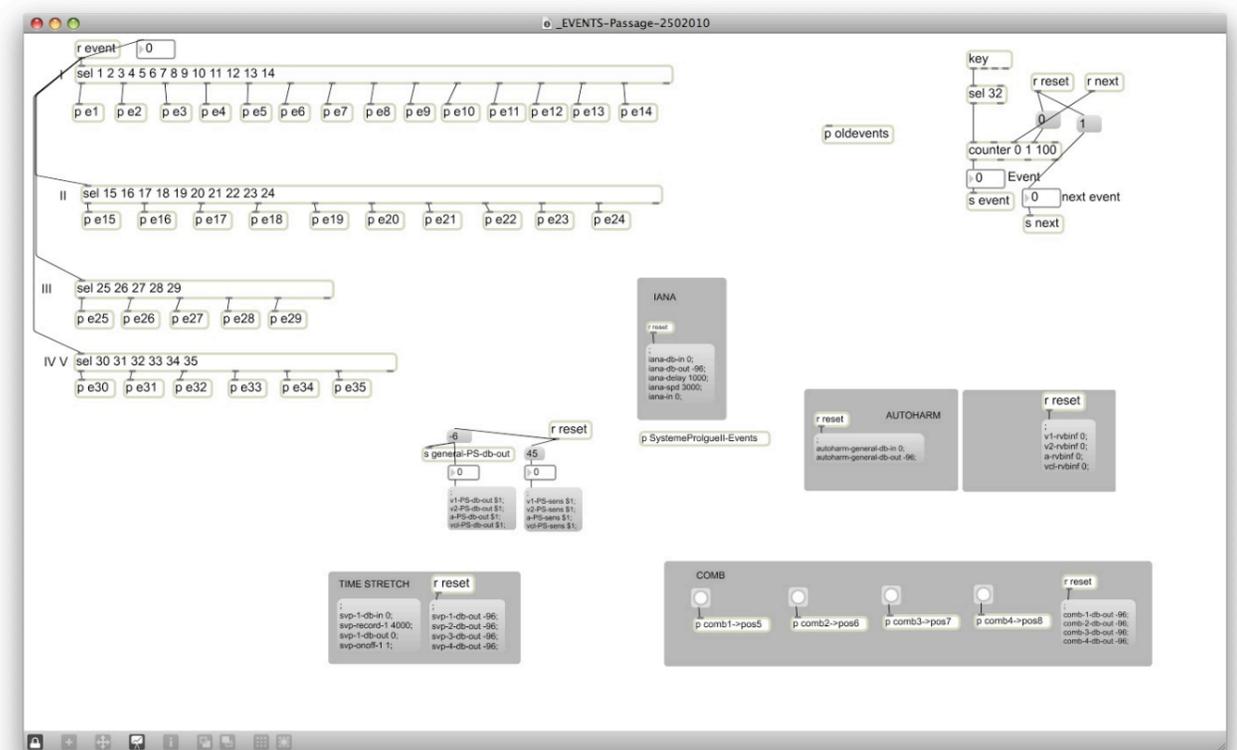


PUBLIC

La partie électronique comprend deux patches MaxMSP (version 5.1 ou ultérieur) :



«Passage-Patch» comprend tous les traitements.
 «Passage-Events» contrôle tous ces traitements à distance.



Ce quatuor à cordes comprend deux mouvements : le premier mouvement avec le quatuor complet (13 mn environ), le second mouvement pour violoncelle solo (3'30 environ).

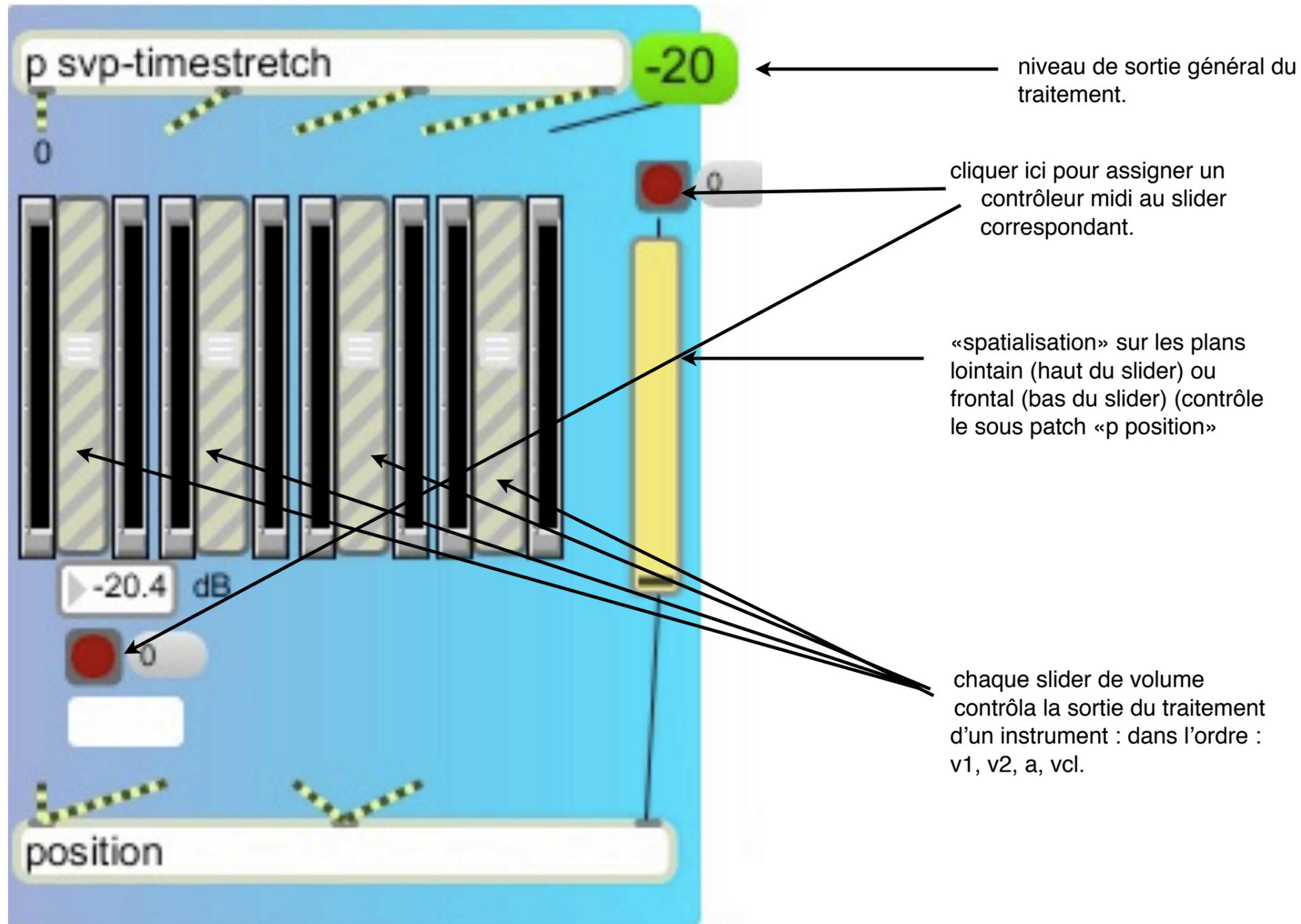
Description des traitements (fond bleu) :

- **rvbinf -> reverbpat + mungevcl** : réverbération (avec le spat de l'ircam) utilisée souvent pour sa réverbération infinie. Couplée à un traitement sur le violoncelle pour le second mouvement.
- **SystemeProloguell** et **SystemeProloguelll** : comme dans la dernière partie de *Prologue*, pour alto, de G. Grisey, les instruments servent à déclencher des échantillons. Pour **SystemeProloguell**, c'est le taux d'inharmonicité qui permet de déclencher des sons pré-enregistrés d'instruments à cordes. Pour **SystemeProloguelll**, c'est l'amplitude qui permet de déclencher des sons. Il faut donc vérifier la calibration de ces données d'amplitude et d'inharmonicité (qui viennent d'un objet yin~) quand ces traitements sont activés, dans le sous patch «ANALYSE».
- **HARMAUTO** : transposition de deux octaves associé à une compression du quatuor.
- **special-harmo** : transposition progressive de deux octaves (glissando)
- **comb** : filtre en peigne
- **iana** : analyse et resynthèse additive du son
- **svp-timestretch** : extension temporelle du son avec mixage séparé des composantes bruitées et sinusoïdales du son.
- **munge-global** : traitement granulaire appliqué à la sortie de **SystemeProloguelll**.

Description des lecteurs de son (fond rouge) :

- **sfplay-Sinus** : sons quadriphoniques : «quasi-larsen», réalisés avec la technique de synthèse croisée.
- **sfplay-sequences** : sons stéréophoniques dont il faut gérer en direct la spatialisation (avant ou arrière)
- **sfplay-vcl** : sons dédiés au second mouvement. sons stéréophoniques dont il faut gérer en direct la spatialisation (avant ou arrière), mais à diffuser plutôt en lointain.

Pendant le concert ou la répétition, le réalisateur en informatique musicale gère le niveau de sortie de chaque traitement sur la fenêtre du patch «Passage-Patch». La barre d'espace sert à avancer les événements pour le premier mouvement, la touche «v» à avancer les événements pour le second mouvement.

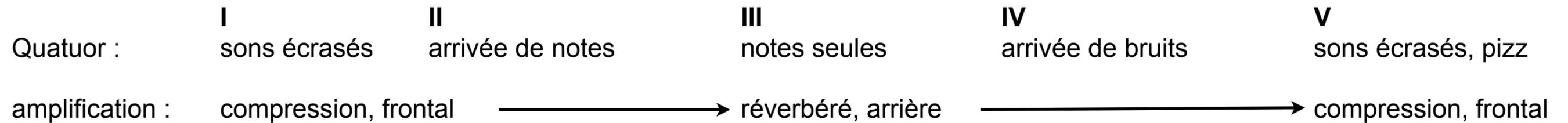


Importance de l'amplification :

L'amplification du quatuor a autant d'importance que la partie électronique.

Dans le premier mouvement, plus le quatuor est bruité, plus il doit être compressé et placé sur le plan frontal. Moins il est bruité, plus il doit être réverbéré et placé sur le plan lointain.

Ainsi, l'amplification doit suivre ce parcours :



Électronique

① harm auto ON

amplification : *f*, plan frontal, compression

5
4 = 120

3
4 Brusque, sombre, intense
(lourd, clos)

5
4

8
4

3
4

9
4

② v2 : tstretch 2,5 sec.

Violon 1

(rester à la corde)

f

ff *ff* *ff*

ff *ff*

de plus en plus de note

Violon 2

(à la corde) (IV)

ff *ff*

ff *ff*

ff *ff*

étouffer IV et III

f

flautando

Alto

(à la corde)

ff *ff*

ff *ff* *ff*

ff *ff*

Violoncelle

(rester à la corde)

ff *ff*

ff *ff*

9

3

"Sinus" : sequence A

4

a : tstretch 2 sec.

5

v2 : tstretch 4,5 sec.

Élec.

5/4 A

8/4

3/4

1/4

5/4

3/4

vl. 1

ff < *fff*

ff

f

pp < *ff*

pp

vl. 2

ff < *fff*

ff

f

ppp

pp < *ff*

pp

> *pppp*

a.

ff < *fff*

Intense

p

"*f*"

pp < *ff*

ff > *pp* *pp*

vcl.

ff

p

ppp

pp

ppp

Élec. (16) (6) sinus : sequence B (7) v1 : tstretch 5 sec. (8) sinus : sequence C

5/4 B **15/4** **3/4** C

position archet ad.lib
 (module impro #1) flaut < perforé
 variations de pression et de vitesse ad. lib
 garder nuance *pppp*

vl. 1 *pp* *ff* *pppp* *f* *f* *ff* *ff* *p* *p*

vl. 2 *pp* *ff* *ff* *f* *p* *p* (II)

a. *ff* *p* *ff* *ff* *pp* *f* *p*

vcl. *pp* *ppp* *pp* *ff* *pp* *f* *p*

comme une ombre

Intense

Élec.

4
4 2
4

vl. 1

vl. 2

a.

vcl.

The musical score for page 22, measures 9-17, is arranged in five staves. The top staff is for the electric guitar (Élec.), which has a single note in measure 9. The second staff is for the first violin (vl. 1), which is mostly silent with some rests. The third staff is for the second violin (vl. 2), featuring a melodic line with triplets and dynamics ranging from *p* to *pp*. The fourth staff is for the alto saxophone (a.), with a melodic line starting in measure 9, including a dynamic marking of *f* and a performance instruction *flaut.* in measure 11. The fifth staff is for the cello (vcl.), with a melodic line starting in measure 9, including dynamics *p*, *f*, *mf*, and *p*. The score includes various musical notations such as slurs, accents (>), and dynamic markings.

30

10

v2 : harmo-special OFF
v2 : t-stretch 4s
a : comb OFF

11

Sinus : sequence D

Élec.

12
4

5
4 ^D

7
4

5
4

7
4

sourdine

sourdine
sourdine

sourdine

de plus en plus de note

sourdine

vl. 1

vl. 2

a.

vcl.

étouffer au sillet

ff pp ff p

ff ff ff ff ff p

ff ff ff ff pp ff p

ff ff ff pp pp ff

35

12

Sinus : sequence E

13

Sinus : sequence F

Élec.

5/4 E

4/4

2/4 F

5/4

3/4

2/4

3/4

vl. 1

ôter
sourdine

p <

f >

"*f*"

vl. 2

ôter
sourdine

p >

a.

ôter
sourdine

p >

"*f*"

pp < *ff*

vcl.

ôter
sourdine

p <

ff >

f >

p

Élec.

4
4

3
4

2
4

4
4

5
4

vl. 1

Musical notation for Violin 1 (vl. 1). The staff shows a melodic line with dynamics *mf* and *ff*. There are accents (>) and a crescendo hairpin. The piece concludes with a double bar line.

vl. 2

Musical notation for Violin 2 (vl. 2). The staff shows a melodic line with dynamics *f* and *ff*. It includes a triplet of eighth notes, accents (>), and a crescendo hairpin. The piece concludes with a double bar line.

a.

Musical notation for Viola (a.). The staff shows a melodic line with dynamics *pp* and *ff*. It includes accents (>) and a crescendo hairpin. The piece concludes with a double bar line.

vcl.

Musical notation for Violoncello (vcl.). The staff shows a melodic line with dynamics *ff*. It includes accents (>) and a crescendo hairpin. The piece concludes with a double bar line.

48

14

Sinus : sequence G
Autoharm : fadeout long

15

Sinus : sequence H
Systeme-Prologue II : ON

Élec.

2/4 G

4/4

2/4

4/4 H

Rall. ♩ = 80

vl. 1

Violin 1 part showing dynamics from *ff* to *pp* and *f*. Includes a tremolo section and a dynamic marking *pp < f*.

vl. 2

Violin 2 part showing dynamics from *ff* to *pp*, *f*, and *mf*. Includes a tremolo section and dynamic markings *pp < f* and *mf < >*.

a.

Viola part showing dynamics from *ff* to *p*. Includes a tremolo section and dynamic markings *ff* and *p*.

vcl.

Violoncello part showing dynamics from *ff* to *mf* and *f*. Includes a tremolo section and dynamic markings *ff*, *mf*, and *f*.

Élec.

3
4

vl. 1

Musical score for Violin 1 (vl. 1). The staff shows a melodic line with dynamic markings *mf*, *f*, and *mf*. It includes triplet markings (3) and a crescendo hairpin. A second staff below shows a more detailed view of the first few notes with a *mf* dynamic and a decrescendo hairpin to *p*.

vl. 2

Musical score for Violin 2 (vl. 2). The staff features a melodic line with dynamic markings *mf* and *f*. It includes a woodwind instruction "(1/2 col legno)", a fourth interval marking "(IV)", and triplet markings (3). A decrescendo hairpin leads to a *p* dynamic.

a.

Musical score for Viola (a.). The staff shows a melodic line with dynamic markings *mf* and *f*. It includes triplet markings (3) and a decrescendo hairpin. A specific instruction "(jeté mesuré)" is placed above the final notes.

vcl.

Musical score for Violoncello (vcl.). The staff features a melodic line with dynamic markings *mf*, *f*, and *mf*. It includes triplet markings (3) and a decrescendo hairpin. A final section shows a dynamic shift from *pp* to *f* and then to *mf*.

17 v1 : tstretch 4s
v2 : tstretch 4s
vcl : tstretch 6s

Élec.

5
4

4
4

2
4 I

6
4

3
4

vl. 1

Musical staff for Violin 1 (vl. 1). The staff contains a series of chords and melodic lines. It features dynamic markings: *pp*, *mf*, *f*, and *ff*. There are also performance instructions such as *"f"* and *"p"* with slurs, and a circled number 17. The staff is connected to the other parts by a large brace.

vl. 2

Musical staff for Violin 2 (vl. 2). The staff contains a series of chords and melodic lines. It features dynamic markings: *pp < f*, *mf*, and *ff*. There are also performance instructions such as *"f"* and *"p"* with slurs. The staff is connected to the other parts by a large brace.

a.

Musical staff for Viola (a.). The staff contains a series of chords and melodic lines. It features dynamic markings: *mf*, *f*, and *ff*. There are also performance instructions such as *"f"* and *"p"* with slurs. The staff is connected to the other parts by a large brace.

vcl.

Musical staff for Violoncello (vcl.). The staff contains a series of chords and melodic lines. It features dynamic markings: *mf*, *f*, *pp*, and *ff*. There are also performance instructions such as *"f"* and *"p"* with slurs. The staff is connected to the other parts by a large brace.

Élec.

4/4 J

3/4

4/4

3/4

vl. 1

Musical notation for Violin 1 (vl. 1) in treble clef. The score includes dynamic markings *mf*, *p*, and *f*. It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. Slurs and accents are used throughout the passage.

vl. 2

Musical notation for Violin 2 (vl. 2) in treble clef. The score includes dynamic markings *p*, *mf*, *f*, and *pp*. It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. Slurs and accents are used throughout the passage.

a.

Musical notation for Flute (a.) in bass clef. The score includes dynamic markings *f*, *pp*, *mf*, and *p*. It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. Slurs and accents are used throughout the passage. A box labeled "MODULE IMPRO #2" is present in the fifth measure.

vcl.

Musical notation for Violoncello (vcl.) in bass clef. The score includes dynamic markings *mf*, *p*, and *f*. It features a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. Slurs and accents are used throughout the passage. The instruction "poco vib." is present above the staff.

Élec.

2
4

4
4

3
4

4
4

flaut.

vl. 1

sul IV

ppp

p

p

attaque avec
"bow tap"

vl. 2

fz

fz

ppp

ppp

p

attaque avec
"bow tap"

a.

fz

fz

p

p

ppp

module impro #1

- position archet ad.lib
- flaut < perforé

vcl.

- variations de pression et de vitesse ad.lib
- garder nuance *pppp*

p

pp

pp

pppp

77

K

21 v1 : comb ON, fade in
vcl : comb OFF
"son long"

22 vcl : comb ON fade in
Systeme-Prologue III : ON

Élec.

vl. 1

vl. 2

a.

vcl.

mouvements-archet

m.d.

m.g.

MODULE IMPRO #2

flaut.

sourdine

(module impro #3)

pp

pp < *p*

pp

p

pp

p < *pp*

PPPPP

23 v1 : comb OFF, fade out
vcl : comb OFF, fade out

24 v1 : tstretch 8s
v2 : tstretch 8s
vcl: tstretch 6s

2
4

L

8
4

4
4

Élec.

vl. 1

vl. 2

a.

vcl.

+ bow tap

"f"

sfz

ff

"f"

"p"

ff

espressivo

sourdine

pp

pp

p

ff

"f"

"p"

ff

Amplification : le quatuor est très réverbéré et projeté sur le plan arrière.
Au contraire les sons issus de "systèmePrologueIII" sont projetés à l'avant

96

25 SystemePrologue II OFF

26

v2 : réverb ∞ (1s d'ouverture)

Élec.

4 M *Hésitant, puis de plus en plus affirmé. Expressif*
4 ♩ = 60

3
4

2
4

vl. 1

flaut.

"p"

environ 10s

accorder IV en sol#

sourdine

pp

pp

vl. 2

flaut.

sourdine

pp

a.

flaut., hésitant

sourdine

espressivo

environ 10s

pp

ppp

p

pp

pp

ppp

p

pp

pp

ppp

pp

vcl.

environ 10s

105

27

v1: réverb ∞ (2s)
a : réverb ∞ (2s)

28

vcl: réverb ∞ (2s)

Élec.

3
4

4
4

6
4

vl. 1

vl. 2

a.

vcl.

Violin 1 staff: Musical notation with dynamics *pp* and *pp sub.*, and a triplet of eighth notes.

Violin 2 staff: Musical notation with dynamics *pp* and *pp*, and a triplet of eighth notes.

Acoustic guitar staff: Musical notation with dynamics *pp*, *p*, *fz*, *p*, *mp*, *pp sub.*, and *pp*. Includes a box labeled "ôter sourdine" and a quintuplet of eighth notes.

Violoncelle staff: Musical notation with dynamics *pp* and *ppp*, and a triplet of eighth notes. Includes a box labeled "sourdine".

Élec.

2
4

4
4

2
4

vl. 1

Musical staff for Violin 1 (vl. 1). The staff contains a treble clef and a key signature of one flat. The music features a series of notes with a long slur across the first two measures. In the third measure, there is a triplet of eighth notes marked *pp sub.*. The fourth measure contains a half note with a slur. The fifth measure has a seven-note triplet marked *p*. The sixth measure has a half note marked *mp sub.*. The staff concludes with a final note in the seventh measure.

vl. 2

Musical staff for Violin 2 (vl. 2). The staff contains a treble clef and a key signature of one flat. It begins with a triplet of eighth notes marked *p < mp > p*. The music continues with a series of notes under a long slur. In the fifth measure, there is a triplet of eighth notes marked *p*. The staff concludes with a final note in the seventh measure.

a.

Musical staff for Viola (a.). The staff contains an alto clef and a key signature of one flat. The music features a series of notes with a long slur across the first two measures. In the third measure, there is a triplet of eighth notes marked *p*. The fourth measure has a half note marked *p*. The fifth measure has a half note marked *p*. The sixth measure has a half note marked *p*. The staff concludes with a final note in the seventh measure.

vcl.

Musical staff for Violoncello (vcl.). The staff contains a bass clef and a key signature of one flat. The music features a series of notes with a long slur across the first two measures. In the third measure, there is a quintuplet of eighth notes marked *pp*. The staff concludes with a final note in the seventh measure.

Élec.

5/4 ^N

2/4

4/4

2/4

vl. 1

ôter sourdine

p *mp* *p*

p

vl. 2

pp *mp* *p*

p

a.

mf

p

mp

p

mf

p

vcl.

mf

mp

p

p

Élec.

3
4

4
4

vl. 1

Musical staff for Violin 1 (vl. 1). The staff contains musical notation with dynamic markings *p*, *mp*, and *mf*. It features a triplet of eighth notes in the final measure.

vl. 2

Musical staff for Violin 2 (vl. 2). The staff contains musical notation with dynamic markings *p*, *mf*, *p*, and *pp*.

a.

Musical staff for Cello/Double Bass (a.). The staff contains musical notation with dynamic markings *p*, *pp*, *f*, *mf*, and *p*. It features a triplet of eighth notes in the final measure.

vcl.

Musical staff for Violoncello (vcl.). The staff contains musical notation with dynamic markings *f*, *ff*, and *mf*. A box labeled "ôter sourdine" is present above the staff.

Élec.

O

vl. 1

fz *f* *p*

f *f*

vl. 2

ôter
sourdine

p

p *mf* *p*

a.

f *ff* *f* *mp*

vcl.

p

p

Élec.

3
4

4
4

vl. 1

mf *mp*

f

sub.

vl. 2

pp

p *mf*

p

a.

f

f
sub.

mf

vcl.

f

mf

pp

Élec.

5
4

3^P
4

4
4

vl. 1

< *mf* *p*

f *mf*

fz *p*

f

vl. 2

mf *p*

mp

mp

a.

p

f

mf

p

mf

vcl.

p

f

mp

p

p

mp

mf

Élec.

vl. 1

vl. 2

a.

vcl.

The musical score for page 133 consists of five staves. The top staff, labeled 'Élec.', is a blank line with a square box at the beginning. The second staff, 'vl. 1', is in treble clef and contains a sequence of notes with dynamics *mf*, *f*, and *p*. It includes a five-fingered scale, a *trava* marking, and a seven-fingered scale. The third staff, 'vl. 2', is in treble clef with dynamics *p*, *mf*, *p*, and *mf*, featuring triplets and slurs. The fourth staff, 'a.', is in bass clef with dynamics *mp*, *p*, *mf*, *mp*, and *p*, including a triplet and an *espr.* marking. The fifth staff, 'vcl.', is in bass clef with dynamics *p*, *pp*, *mp*, and *mp*, featuring a five-fingered scale and a triplet.

Élec.

Q

vl. 1

Musical staff for Violin 1. The staff contains a series of notes with various dynamics: *f*, *mf*, *f*, *p*, *mf*, and *f*. There are also slurs and accents throughout the passage.

vl. 2

Musical staff for Violin 2. The staff contains notes with dynamics: *mf*, *mf*, *p*, and *mp*. It features complex rhythmic patterns, including sixteenth-note runs and triplets, with slurs and accents.

a.

Musical staff for Viola. The staff contains notes with dynamics: *mp* and *p*. It features a mix of eighth and sixteenth notes with slurs and accents.

vc1.

Musical staff for Violoncello. The staff contains notes with dynamics: *mp*, *p*, *mf*, and *mp*. It features a mix of eighth and sixteenth notes with slurs and accents.

Baisser peu à peu la réverb ∞

Élec.

vl. 1

vl. 2

a.

vc1.

Musical staff for Violin 1 (vl. 1). The staff contains a complex melodic line with many slurs, accents, and dynamic markings. It starts with a *p* dynamic and ends with a *f* dynamic. There are several triplet markings (3) and a *V* marking.

Musical staff for Violin 2 (vl. 2). The staff contains a melodic line with a sixteenth-note run at the beginning, followed by a triplet (3) and a *p* dynamic. It ends with a *pp* dynamic. There are several slurs and accents.

Musical staff for Cello (a.). The staff contains a melodic line with a triplet (3) and a *p* dynamic. It ends with a *p* dynamic. There are several slurs and accents.

Musical staff for Viola (vc1.). The staff contains a melodic line with a sixteenth-note run at the beginning, followed by a triplet (3) and a *p* dynamic. It ends with a *pp* dynamic. There are several slurs and accents.

Élec.

R

vl. 1

Musical score for Violin 1 (vl. 1). The staff contains a complex melodic line with various ornaments and dynamics. It begins with a triplet of eighth notes, followed by a sixteenth-note triplet. The dynamics range from *mf* to *mf*. There are several slurs and accents throughout. A dynamic hairpin is present. A *8va* marking is shown with a dashed line above the staff. A *5* marking is present at the end of the staff. A *c#* and *eb* marking are present above the staff.

vl. 2

Musical score for Violin 2 (vl. 2). The staff contains a melodic line with slurs and dynamics. It starts with a triplet of eighth notes. The dynamics range from *mp* to *p*. A *espr.* marking is present above the staff. A dynamic hairpin is present.

a.

Musical score for Viola (a.). The staff contains a melodic line with slurs and dynamics. It starts with a triplet of eighth notes. The dynamics range from *pp* to *p*. A dynamic hairpin is present.

vcl.

Musical score for Violoncello (vcl.). The staff contains a melodic line with slurs and dynamics. It starts with a triplet of eighth notes. The dynamics range from *pp* to *p*. A dynamic hairpin is present. A *3* and *6* marking are present above the staff.

son 9.1
v1+v2+a+vcl : rvb∞ OFF -> delay 12s -> rvb∞ ON (ouverture 18s)
v1+v2+a+vcl : iana (ouv 20s, delay 13s) (à placer sur le plan lointain)

Élec.

vl. 1

vl. 2

a.

vcl.

The musical score consists of four staves. The top staff (Élec.) is mostly empty with a few notes. The Violin 1 staff (vl. 1) features a melodic line with dynamic markings from *mp* to *mf*, including a section marked *8va* and various articulations like accents and slurs. The Violin 2 staff (vl. 2) provides harmonic support with patterns of sixteenth notes and slurs, with dynamics ranging from *mp* to *pp*. The Viola staff (a.) has a more sustained melodic line with dynamics from *p* to *mp*. The Violoncello staff (vcl.) is primarily sustained with long notes and slurs, starting at a *pp* dynamic.

Élec.

Rall. ♩ = 50

vl. 1

(8^{va})

réaccorder IV en sol ♯

Rall.

vl. 2

pp pp pp pp pp

Rall.

a.

ppp ppp

Rall.

vcl.

Élec.

S

T

♩ = 50

*Lumineux, pur
Calme, plein*

attendre la fin
du son élec.

vl. 1

Violin 1 staff with notes, pizz. markings, and dynamics *f* and *pp*. Includes the instruction *Très pur*.

vl. 2

Violin 2 staff with notes, pizz. markings, and dynamics *f* and *pp*.

a.

Viola staff with notes, pizz. markings, and dynamics *f* and *pp*.

vcl.

Violoncelle staff with notes, pizz. markings, and dynamics *f* and *pp*. Includes the instruction *très pur*.

Élec.

U

♩ = 60

Accel.-

vl. 1

8^{va}-

3

pp

Accel.-

vl. 2

8^{va}-

pp

III

IV

mp

pp

Accel.-

a.

poco vib.

pp

mp

pp

Accel.-

vcl.

poco vib.

pp

mp

pp

Élec.

V
♩ = 80

Accel.-----

vl. 1

8^{va}

mp pp

espr., poco vib.

mp pp

Accel.-----

vl. 2

8^{va}

mp > p

espr., poco vib.

sim.

mp pp

Accel.-----

a.

8^{va}

p mp p

poco vib.

espr.!

fzp

Accel.-----

vc.

8^{va}

pp

poco vib.

pp

p mp

Intense, vib.

p

Élec.

W

♩ = 120

6
4

Accel.-----

vl. 1

Musical staff for Violin 1 (vl. 1) in treble clef. It features a melodic line with various dynamics including *p*, *pp*, *mp*, and *p sub.*. There are several slurs and a large crescendo hairpin. An *Accel.* marking is present above the staff.

vl. 2

Musical staff for Violin 2 (vl. 2) in treble clef. It features a melodic line with dynamics including *p*, *pp*, *mf*, and *mp*. There are slurs and an *espr.* marking. An *Accel.* marking is present above the staff.

a.

Musical staff for Viola (a.) in treble clef. It features a melodic line with dynamics including *fz*, *p*, *mp*, and *pp*. There are slurs and an *espr.* marking. An *Accel.* marking is present above the staff.

vcl.

Musical staff for Violoncello (vcl.) in bass clef. It features a melodic line with dynamics including *pp*, *mp*, and *pp*. There are slurs, a *vib.* marking, and an *espr.* marking. An *Accel.* marking is present above the staff.

197

32

SystemePrologueII OFF
SystemePrologueIII ON
Sinus : sequence X
v1+v2+a+vcl : rvb ∞ 4sec.
AUTO-HARM : ON
iana : OFF
munger : ON ws 5000 ms.

baisser la reverb ∞

33

vcl : Harmo-special ON 12s
munger ws 4000 ms.

Élec.

X En tension, de plus en plus voilé
(vers le sombre)

3
4

4
4

5
4

3
4

5
4

$\text{♩} = 60$

vl. 1

Violin 1 staff with notes, dynamics (ppp, ppp, ffz pp, pp), and performance markings.

vl. 2

Violin 2 staff with notes, dynamics (ppp, ppp, sfzpp, sfz p), and performance markings.

a.

Viola staff with notes, dynamics (ppp, ppp, sfz pp, pp, p), and performance markings.

vcl.

Violoncello staff with notes, dynamics (ppp, p), and performance markings.

Élec.

4
4

vl. 1

vl. 2

a.

vcl.

211

35 mungers ws 2000 ms

36 mungers ws 1000 ms

37 mungers ws 500 ms

Élec.

Y

3
4

4
4

2
4

vl. 1

Violin 1 part with dynamic markings *p*, *ff*, *f*, *ff*, *f*. Includes a 'pizz.' marking and the instruction 'étouffer I'.

vl. 2

Violin 2 part with dynamic markings *mf*, *f*, *f*, *f*, *ff*. Includes 'pizz.' marking and triplet/5th notes.

a.

Viola part with dynamic markings *mf*, *mf*, *f*, *ff*, *ff*. Includes 'pizz.', 'arco', and '5th' markings.

vcl.

Violoncello part with dynamic markings *f*, *ff*, *f*, *ff*, *f*. Includes 'pizz.' and 'arco' markings, and a '+ bow tap' instruction.

munger ws 5000 ms

munger ws 250 ms
Systeme PrologueIII OFF
AUTOHARM OFF

amplification : *ff*

Élec.

4
4

Z

vl. 1

étouffer I

étouffer IV

ff

pizz.

ff

vl. 2

ff

ff

ff

ff

pizz.

pizz.

pizz.

a.

ff

pizz.

pizz.

ff

pizz.

pizz.

étouffer IV

vcl.

ff

ff

ff

ff

pizz.

pizz.

225

40

munger ws 200ms

41

munger ws 100ms

42

munger ws 50ms

43

munger ws 0ms

Élec.

munger : fade out

3
4

2
4 Brutal, sourd

vl. 1

vl. 2

a.

vcl.

The musical score is arranged in five staves. The top staff is for 'Élec.' (Electric) and contains a series of notes with 'munger' annotations at measures 40, 41, 42, and 43. The second staff is for 'vl. 1' (Violin 1) and features a 3/4 time signature, followed by a 2/4 time signature with the instruction 'Brutal, sourd'. It includes notes with fingering (5, 6) and dynamics like 'fff'. The third staff is for 'vl. 2' (Violin 2) and contains notes with various articulations like 'pizz.', 'pizz.', and 'pizz.', along with dynamics 'fff' and '5'. The fourth staff is for 'a.' (Arco) and includes notes with 'pizz.' markings and dynamics 'fff'. The fifth staff is for 'vcl.' (Viola) and contains notes with dynamics 'fff' and '3'. The score is marked with 'Élec.' at the beginning and 'munger : fade out' below the first staff.

II-13 $\frac{5}{4}$ $\frac{3}{4}$

vcl.

p *mf* *p sub.* *pp* *p* *f* *pp sub.* *pizz.* *p* *f* *p* *mf* *p* *pp*

II-17 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

vcl.

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

II-21 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ (14) (15)

vcl.

mf *p* *mf* *f* *mf* *ffz* *p* *mf* *p* *quasi gett.* *p* *mf* *f sub.*

II-25 $\frac{4}{4}$ *Rall.* $\bullet = 60$ $\frac{2}{4}$

16 17 18

vcl.

fz fz p pp *pizz. p* *ff pp ffz fz ff mf* *+ tap 3 3 p*

II-29 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *Rall.* $\frac{5}{4}$ $\bullet = 50$ $\frac{4}{4}$ *Rall.*

19 20 21 22

vcl.

molto vib. ffz ff fz f mf p *mf ffp pp ffz pp ff p mf f p*

II-34 $\frac{5}{4}$ $\bullet = 40$ $\frac{4}{4}$

vcl.

molto vib. p ffz p ffz ff mf f p sub. mf pp pp ffz mf fz p

