

*Geoffrey François*

*Vagues esquissées*

pour ensemble

A Jean-Louis Maton  
et l'ensemble *Sturm und Klang* (direction : Thomas Van Haerpen)

## Nomenclature :

Vents : 1 flûte, 1 hautbois, 1 Clarinette Sib, 1 Basson, 1 cor en fa.

Cordes : 2 violons, 1 alto, 1 violoncelle, 1 contrebasse.

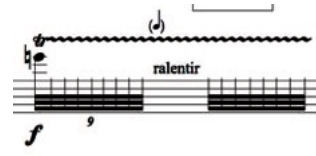
Percussions (1 percussionniste) : Batterie (grosse caisse, 3 toms basse, médium, aigu, caisse-claire, Hi-hat, cymbale ride, cymbale crash, cymbale chinoise) + grosse caisse (symphonique) + 1 tam-tam.

Attention : placer la grosse caisse symphonique et le tam derrière la batterie de manière à ce qu'ils soient atteignable tout en restant assis sur le tabouret de batterie.

## Notes générales :

La partie de percussion est primordiale dans cette pièce. L'objectif final étant de colorer cette partie par l'orchestre, il ne faut pas chercher à équilibrer les percussions avec l'orchestre quand ces dernières couvrent l'orchestre. La percussion doit être placée derrière ou au milieu de l'orchestre.

**Trilles :** beaucoup de trilles sont présents dans la pièce. Tous les trilles sont au ton. Dans certains cas, les



vitesses de ces trilles et leurs évolutions sont précisées :

Quand ce n'est plus le

cas, garder "l'idée" de l'évolution précédente. S'efforcer de rendre les transitions les plus fluides possibles. Pour les vents : quand certains trilles présentent une difficulté ou une impossibilité, il est conseillé de le jouer au 1/2 ton (plutôt qu'au ton) ou bien de le camoufler au milieu du trait.

**Quarts de ton :** si certains quarts de tons sont difficiles (en trille ou non), il est suggéré de jouer trop bas le doigté tempéré.



**Multiphoniques :** ceux-ci sont à trouver à partir de la fondamentale indiquée.

Si impossibilité, le remplacer par un son fendu.

**Dynamiques :** la plupart des soufflets sont des sons filés (partir de rien et revenir à rien). Pour tous les soufflets : sauf indication contraire, garder la nuance par rapport à la précédente.

**Ecrasé pp tremolo (cas particulier) :** il se réalise avec la pointe de l'archet à l'endroit le plus flexible de la corde (molto sul tasto). Il s'agit d'agripper la corde sans la quitter tout en s'efforçant de réaliser le tremolo. Il en résulte un petit grincement irrégulier.

**Tempo :** les accelerandos sont très progressifs du tempo précédent au tempo suivant.

**Divers :** les sforzandos du cor indique la recherche d'un son très inharmonique. Avant la lettre I, les vents peuvent s'arrêter pour se reposer dans la mesure où le Tam les couvre. Les parties de clarinettes et de cors sont transposées.

## Signes :

### Vents :



souffle dans l'instrument (hauteur indéterminée)

### Cordes :

I. II. III. IV. cordes mi, la, ré, sol.



ou P=Ponticello (sur le chevalet : effet de souffle)

SP=Sul Ponticello

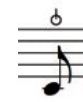
Ord= position Ordinaire

ST=Sul Tasto

MST= Molto Sul Tasto

P ———> SP ———> Ord ———> ST  
passage progressif d'un mode jeu à un autre

■ écrasé constant



pizzicato bartok



ou



ou

vibrato très large



vibrato large et aléatoire

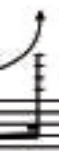
Nb : de manière générale, suivre le graphique des vibratos.



ou



ou



: glissandi allant ou partant du haut du manche

Nb : de manière générale, anticiper les glissandi qui parfois peuvent venir de très haut sur les cordes (II., III. et IV.).

Percussions :

33

Grosse caisse symphonique

Tom

Snare

Tom

Cymbale ride

Open Hi-hat

Cymbale chinoise

(tam)

Hi-hat foot

Kick

Tom

Snare rim-shot

Tom

Close Hi-hat

Cymbale crash

Tam-tam

Detailed description: The image shows a musical score for percussion. It consists of two staves. The top staff is a five-line staff with a treble clef and a key signature of one flat. It contains a series of notes and rests, with various symbols above and below them. The bottom staff is a single horizontal line with arrows pointing up to specific points in time. Labels for various percussion instruments are placed above and below the staves, with arrows indicating when they are used. The labels include: Grosse caisse symphonique, Tom, Snare, Tom, Cymbale ride, Open Hi-hat, Cymbale chinoise, (tam), Hi-hat foot, Kick, Tom, Snare rim-shot, Tom, Close Hi-hat, Cymbale crash, and Tam-tam. The number 33 is written at the beginning of the top staff.

Tam et grosse caisse avec mailloches adéquates.

Baguettes douces pour le roulement de la cymbale chinoise mes. 251.

Baguette batterie.

NB : Pour le passage mes 250 à 551, on pourra revoir des baguettes à deux embouts : olive d'un coté et feutre à l'autre extrémité.

♩ = 160

A

Flûte

Hautbois

Clarinete en Si

Basson

Cor en Fa

Répéter neuf fois

Grosse caisse Laisser résonner

Batterie

♩ = 160

Violon I

Violon II

Alto

Violoncelle

Contrebasse



B

This musical score, labeled 'B', covers measures 32 through 41. It is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It features a melodic line with a *mf* section in measures 38-40.
- Horn (Hb.):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It includes a *M* (Mute) marking in measures 32, 34, 36, 38, and 41.
- Clarinet in B-flat (Cl. [Sib]):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It includes a *mf* section in measures 38-40 and a triplet in measure 40.
- Bassoon (Bn.):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It includes a *M* (Mute) marking in measures 34, 36, 38, and 41.
- Cor Anglais (Cor):** Measures 32-41, starting with a *sfz* dynamic and a breath mark. It includes a triplet in measure 40.
- Percussion (Batt.):** Measures 32-41, starting with a *fff* dynamic and a breath mark.
- Violin I (VI. 1):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It features a *ppp* section in measures 34-36 and 38-40.
- Violin II (VI. 2):** Measures 32-41, starting with a *ppp* dynamic and a breath mark. It features a *fff* section in measures 34-36 and 38-40.
- Viola (Vcl.):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It features a *fff* section in measures 34-36 and 38-40.
- Alto (Alt.):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It features a *fff* section in measures 34-36 and 38-40.
- Cello (Cb.):** Measures 32-41, starting with a *fff* dynamic and a breath mark. It features a *fff* section in measures 34-36 and 38-40.



C

62

Fl. *sfz*

Hb. *sfz* (M)

Cl. [Sib] *sfz* *mf*

Bn. *sfz* (M)

Cor *sfz*

Batt. *sfz* *ff* *ff* *ff* *ff* *ff* *ff*

VI. 1 *sfz* *f* *ff* *f* *ff* *ff* *ff* *f* *ff*

VI. 2 *sfz* *f* *ff* *f* *ff* *ff* *ff* *f* *ff*

Alt. *sfz* *f* *ff* *f* *ff* *ff* *ff* *f* *ff*

Vlc. *sfz* *f* *ff* *f* *ff* *ff* *ff* *f* *ff*

Cb. *sfz* *ff*

75

Fl.

Hb.

Cl. [Sib]

Bn.

Cor.

Batt.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

D

*molto accel.*

A T° ♩ = 160

85 Fl. *ff*

85 Hb. *f* (M)

85 Cl. [Sib] *mf* *f* *ff* *mf*

85 Bn. *f* (M)

85 Cor. *f*

85 Batt. *f* *f* *f* *ff* *f*

85 VI. 1 *f* *ff* III.

85 VI. 2 *f* *ff* IV.

85 Alt. *f* *ff* II.

85 Vic. *f* *ff* *f*

85 Cb. *ff* *ff* *ff*

*molto accel.* → A T° ♩ = 160

*ff* *ff* *ff* *ff*

E

100

Fl. *ff*

Hb. *ff*

Cl. [Sib] *ff*

Bn. *ff*

Cor *sfz*

Batt. *ff* *f*

VI. 1 *f*

VI. 2 *f*

Alt. *f*

Vlc. *f*

Cb. *f*

Detailed description: This page of a musical score, labeled 'E', contains ten staves for various instruments. The Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. [Sib]), and Bassoon (Bn.) parts are marked with a forte fortissimo (*ff*) dynamic. The Clarinet and Bassoon parts feature complex rhythmic patterns with many slurs and accents. The Cor Anglais (Cor) part consists of sustained notes with a sforzando (*sfz*) dynamic. The Snare Drum (Batt.) part has a steady rhythmic pattern, starting with *ff* and changing to *f* later. The Violin I (VI. 1) and Violin II (VI. 2) parts play sustained chords with a forte (*f*) dynamic. The Viola (Vlc.) and Cello (Cb.) parts also play sustained chords, with the Cello part including some melodic movement. The score is divided into measures by vertical bar lines, and various musical notations like slurs, accents, and dynamic markings are used throughout.

107

Fl.

Hb.

Cl. [Sib]

Bn.

Cor

Batt.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

The image shows a page of a musical score for a symphony orchestra, covering measures 107 through 112. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. [Sib]), and Bassoon (Bn.). The brass section includes Cor Anglais (Cor). The percussion section includes Snare Drum (Batt.). The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Vlc.), and Cello (Cb.). The music is characterized by complex rhythmic patterns, often with sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *sfz* (sforzando). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The measures are numbered 107 through 112 at the beginning of each staff.

114

Fl.

Hb.

Cl. [Sib]

Bn.

Cor

Batt.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

The image shows a page of a musical score for a symphony orchestra, starting at measure 114. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments included are Flute (Fl.), Horn (Hb.), Clarinet in Soprano (Cl. [Sib]), Bassoon (Bn.), Cor Anglais (Cor), Drums (Batt.), Violin I (VI. 1), Violin II (VI. 2), Alto (Alt.), Viola (Vlc.), and Cello (Cb.). The music is written in 6/8 time. The Flute, Clarinet, and Bassoon parts feature intricate sixteenth-note passages with slurs and ties. The Horn part has a more rhythmic, dotted-note pattern. The Cor Anglais part consists of sustained chords with some movement. The Drums part shows a steady, rhythmic pattern. The Violin and Viola parts are characterized by sustained chords with some movement, often marked with dynamics like *f* (forte). The Alto and Cello parts also feature sustained chords with some movement. The score includes various musical notations such as slurs, ties, dynamics, and articulation marks.

6 (♩=♩) **F**

5

6

5

6

5

6

2

121

Fl. *f* *fff* <sup>8va</sup>

Hb. *f* *ff* (M)

Cl. [Sib] *f* *ff*

Bn. *f* *ff* (M)

Cor

Batt. *ff*

(♩=♩)

Vi. 1 *mf*

Vi. 2 *f*

Alt. *f*

Vlc. *f*

Cb. *f*

5 6 5 6 5 6 6 5 6

132

Fl. *f*

Hb. *f*

Cl. [Sb] *f*

Bn. *f*

Cor *mf*

Batt.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

5

5

5

6

G

*molto accel.*

6

5

5

6

145

Fl.

Hb.

Cl. [Sb]

Bn.

Cor

Batt.

Vi. 1

Vi. 2

Alt.

Vic.

Cb.

*ff*

*ff*

*ff*

*ff*

*sfz*

*molto accel.*

*M*

*M*

2 ♩ = 160

H 6 5 6 5 6 5 6

161

Fl.

Hb.

Cl. [Sib]

Bn.

161

Cor.

A T° ♩ = 160

161

Batt.

161

VI. 1

ppp

fff

f

VI. 2

fff

f

Alt.

f

Vlc.

f

Cb.

f

**3** I **3**  
♩ = 80 **8 +**

**3** **3**  
**8**

**3** **3**  
**8**

**3** **3**  
**8 +**

**3**

This page of a musical score contains parts for the following instruments: Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. [Sib]), Bassoon (Bn.), Cor Anglais (Cor), Percussion (Batt.), Violin I (VI. 1), Violin II (VI. 2), Alto (Alt.), Viola (Vlc.), and Cello (Cb.). The score is divided into measures by vertical bar lines. Above the Flute part, there are large numbers '3' and '8+' indicating a 3/8 time signature with an 8-measure phrase. Above the Horn, Clarinet, and Bassoon parts, there are large numbers '3' and '8' indicating a 3/8 time signature with an 8-measure phrase. Above the Violin I and Violin II parts, there are large numbers '3' and '8+' indicating a 3/8 time signature with an 8-measure phrase. Above the Alto part, there are large numbers '3' and '8' indicating a 3/8 time signature with an 8-measure phrase. Above the Viola and Cello parts, there are large numbers '3' and '8+' indicating a 3/8 time signature with an 8-measure phrase. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *f*. There are also markings for *ralentir* (ritardando) and *rit.* (ritardando). The page number '176' is visible at the beginning of several staves.

3  
8+

3

3  
8+

3

3  
8

This page of a musical score features ten staves for various instruments: Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. [Sib]), Bassoon (Bn.), Cor Anglais (Cor), Bass Drum (Batt.), Violin I (VI. 1), Violin II (VI. 2), Alto (Alt.), Viola (Vlc.), and Cello (Cb.). The score is divided into four measures, each with a different time signature: 8/16, 3/4, 8/16, and 4/4. The first measure is marked with a '3' and '8+' above it, and the second with a '3' above it. The third measure is marked with a '3' and '8+' above it, and the fourth with a '3' and '8' above it. The Flute part includes measures 189 and 190, with dynamics ranging from *f* to *ff* and markings for *ralentir*. The Horn part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Clarinet part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Bassoon part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Cor Anglais part includes measures 189 and 190, with dynamics ranging from *mf* to *ff*. The Bass Drum part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Violin I part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Violin II part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Alto part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Viola part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The Cello part includes measures 189 and 190, with dynamics ranging from *f* to *ff*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

4 J

3  
8+

4  $\text{♩} = 80$

*molto accel.*

Fl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hb. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cl. [Sib] *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *pp*

Cor. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *pp*

Batt. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *pp*

*molto accel.*

A T°  $\text{♩} = 80$

VI. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

VI. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Alt. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vic. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

# 3 K accel.

This musical score is for a section titled "3 K accel." and is arranged for a full orchestra. The score is divided into several systems of staves:

- Woodwinds:** Flute (Fl.), Clarinet in B-flat (Cl. [Bb]), Bassoon (Bn.), and Cor Anglais (Cor).
- Brass:** Trumpets (VI. 1 and VI. 2) and Trombones (Alt. and Vic.).
- Strings:** Violins (VI. 1 and VI. 2), Violas (Vic.), and Cellos/Double Basses (Cb.).
- Percussion:** A dedicated staff for the Batterie (Batt.).

The score includes various performance instructions such as *ralentir* (rushing), *accél.* (accelerando), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). It also features dynamic markings like *p* (piano) and *mf* (mezzo-forte) in the Cor part. The percussion part includes a specific instruction: "tourner en boucle la cellule jusqu'à la suivante (garder le débit de trille pendant toute la section)" (loop the cell to the next one (keep the trill rate throughout the section)).

**NB :** comme vous restez sur un débit constant pendant toute la section, les accélérations et les changements de tempi ne vous concerne pas.

♩ = 240 L ♩ = ♩. = 80 accel.

Fl.

Hb.

Cl. [Sib]

Bn.

Cor

Batt.

♩ = 240 ♩ = ♩. = 80 accel.

NB : comme vous restez sur un débit constant pendant toute la section, les accélérations et les changements de tempi ne vous concerne pas.

VI. 1

VI. 2

Alt.

Vlc.

Cb.

*mf* *p* decresc.

M  
 ♩ = 240    **4**    ♩ = 120    *accel.*

Fl. <sup>246</sup> <sup>(8<sup>va</sup>)</sup>  
 Hb.  
 Cl. (Sib.)  
 Bn.  
 Cor <sup>246</sup>  
 Perc. <sup>246</sup>  
 VI. 1  
 VI. 2  
 Alt.  
 Vc.  
 Cb.

♩ = 240    ♩ = 120  
*sfz*    *cresc. (très très très progressif)*  
 mailloches douces feutrées  
 (♩ = ♩)

This page of a musical score, labeled 'N', contains parts for various instruments. The Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. [Sb]), Bassoon (Bn), and Cor Anglais (Cor) parts are in treble clef. The Bassoon (Bn) part is in bass clef. The Percussion (Batt.) part is in a simplified notation. The Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vlc.), and Cello (Cb.) parts are in treble clef. The score begins at measure 257. The Flute, Horn, and Clarinet parts feature complex rhythmic patterns with triplets and slurs. The Bassoon part consists of a series of chords. The Cor Anglais part is a simple melodic line. The Percussion part has a steady rhythm. The Violin 1, Violin 2, Viola, and Cello parts are primarily sustained notes with some melodic movement. The score includes dynamic markings such as *f* and *ff*, and performance instructions like *tr* (trill) and *3* (triplets). There are also markings for breath marks (circles with a diagonal slash) and articulation marks (vertical lines with flags).

This musical score is for a symphony orchestra with vocal exclamations. It consists of the following parts:

- Fl.** (Flute): Melodic line with slurs and accents, starting at measure 265.
- Hb.** (Horn): Melodic line with slurs and accents, starting at measure 265.
- Cl. [Sib.]** (Clarinet in B-flat): Melodic line with slurs and accents, starting at measure 265.
- Bn.** (Bassoon): Melodic line with slurs and accents, starting at measure 265.
- Cor.** (Cornet): Melodic line with slurs and accents, starting at measure 265.
- Batt.** (Timpani): Percussion line with slurs and accents, starting at measure 265.
- VI. 1** (Violin I): Melodic line with slurs and accents, starting at measure 265.
- VI. 2** (Violin II): Melodic line with slurs and accents, starting at measure 265.
- Alt.** (Viola): Melodic line with slurs and accents, starting at measure 265.
- Vlc.** (Violoncello): Melodic line with slurs and accents, starting at measure 265.
- Cb.** (Contrabass): Melodic line with slurs and accents, starting at measure 265.

The score includes several vocal exclamations with dynamic markings:

- Fl.**: YEAH! (*fff*)
- Hb.**: YOUPI! (*fff*)
- Cl. [Sib.]**: YES (*fff*)
- Bn.**: WAOUH! (*fff*)
- Cor.**: OUI / JA! (*fff*)
- VI. 1**: AAAAAAH! (joie sauvage) (*fff*)
- VI. 2**: AAAAAAH! (joie sauvage) (*fff*)
- Alt.**: AAAAAAH! (joie sauvage) (*fff*)
- Vlc.**: AAAAAAH! (joie sauvage) (*fff*)
- Cb.**: AAAAAAH! (joie sauvage) (*fff*)

The score is written in a single system with multiple staves. The key signature is one flat (B-flat major or F minor). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.



P

Fl. *p*

Hb.

Cl. [Sib] *p*

Bn.

Cor *p*

Batt. *fff*

307 Grosse caisse (Préparer la brosse)

Brosse sur la grosse caisse *pp*

VI. 1 *pp*

MST

(tenir jusqu'au bout !)

VI. 2 *pp*

MST

Alt. *pp*

MST

Vlc. *pp*

MST

Cb. *p*