

OBSTINATISSIMO

à Dominica Eyckmans

I

Surgissements

Denis Bosse Janvier 2006

♩=120-130

A **B**

Flute

Oboe

Clarinette basse

Bassoon

Horn in F

Trumpet in B♭

Trombone

Marimba

Vibraphone

Harp

Piano

Viola solo

Violin I

Violin II

Viola

Violoncello

Contrebasse

17

C

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar. *Timbales*

Vib.

Hp. *PDT*

Pno.

Vla. Solo **C** *poco vib à la fin des sons*

Vln. I

Vln. II

Vla.

Vc.

Db.

D

PDT

Hp.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

E

F

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

73

I

J Cadenza rubato

Fl. *mfpp* *mfpp* *mfpp* *mfpp*

Ob. *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mppp*

Cl.

Bsn.

Hn. *mf* *mfpp* *mp* *mppp*

Tpt. *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *mppp* *mppp*

Tbn.

Timp. *mf* *sempre mf* *adapater la nuance* *suivre l'alto solo*

Hp. *suivre l'alto solo*

Pno. *suivre l'alto solo*

Vla. Solo *sempre ff* *ff* **J** Cadenza rubato

Vln. I *fp* *fp* *mfpp* *mfpp* *mfpp* *f* *f*

Vln. II *fp* *fp* *mfpp* *mfpp*

Vla. *mf* *f* *f*

Vc.

Db.

179

Fl. W X

Ob.

Cl. *dans le son de l'alto*
ppp

Bsn. *dans le son de l'alto*
ppp

Hn.

Tub. B. *Marimba*
p

Mar. *Cloches tubulaires*
mp

Vib. *Xylophone*
p mp

Hp. *+*
p p mp

Pno.

Vla. Solo W X
pp mp p

Vln. I
p mp

Vln. II
p mp

Vla.
p mp

Vc. *pizz.* *arco*
p p mp p mp

Db.
p mp

194 **Z**

Fl. *pppp* *mp > pppp* *mp* *mp* *mp* *mp* *mp* *mp*

Ob. *mp* *mp* *mp*

Cl. *pppp* *pppp* *mp* *mp* *mp*

Bsn. *pppp < mp* *mp* *mp* *mp*

Hn. *con sord.* *pppp < mp* *pppp* *mp* *mp*

Tpt. *dans le son de l'alto* *pppp* *mp*

Tbn. *con sord.* *dans le son de l'alto* *pppp* *mp*

Xyl. *Marimba*

Mar.

Hp. *basso*

Cel. *Trémolo entre les deux mains* *pppp* *mp* *Celesta*

Pno.

Z

Vla. Solo

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *p* *mp*

Vc. *mp* *arco* *p* *mp >*

Db. *mp*

BB CC

Fl. *pppp* *mf* *mf* *mf*

Ob. *mf* *mf*

Cl. *pppp* *mf* *mf* *mf*

Hn. *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

Tpt. *mp* *mp* *mf* *mf* *mf* *mf* *pppp* *mp*

Tbn. *pppp* *mp* *mp* *pppp* *mp*

Tub. B. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Mar. *mf* *mf*

Hp. *mf* *mf*

Cel. *ppp* *mp*

Pno. *mf* *mf*

Xylophones

Celesta

BB CC

Vla. Solo *mp* *mf* *mp*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Db. *mf* *mf*

DD

224

This page of a musical score contains measures 224 through 228. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Xylophone (Xyl.), Harp (Hp.), Cello (Cel.), Piano (Pno.), Violin Solo (Vla. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The first system (measures 224-225) features a melodic line in the Flute, Clarinet, and Bassoon, with a supporting bass line in the Horn, Trumpet, and Trombone. The second system (measures 226-227) includes the Xylophone, Harp, Cello, and Piano, with the Harp and Cello playing a rhythmic accompaniment. The third system (measures 228) features the Solo Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (mf, p, f), articulation (accents, slurs), and fingering (5). A 'DD' rehearsal mark is present at the beginning of the first system and above the Solo Violin staff in the third system.

EE

Fl. *mf* *mf* *mf* *mf* *mf* *f* *pppp* *f*

Ob. *mf* *mf* *mf* *mf* *mf* *f* *pppp* *f*

Cl. *pppp* *mf* *mf* *pppp* *mf* *pppp* *f* *pppp* *f*

Bsn. *pppp* *mp* *mf* *mf* *mf* *mf* *f* *pppp* *mf* *Contrebasson si p*

Hn. *mf* *pppp* *mf* *f* *pppp* *f*

Tpt. *pppp* *mf* *f* *f*

Tbn. *mf* *mf* *mf* *mf* *mf* *f* *pppp* *mf*

Xyl. *f*

Hp. *pppp* *mf* *f* *pppp* *f*

Cel. *p* *p* *f*

Pno. *f*

Vla. Solo *mp* *mf* *mf* *f* *EE*

Vln. I *f*

Vln. II *f*

Vla. *f* *arco* *mf*

Vc. *f*

Db. *f*

238

FF

Fl.

Ob.

Cl.

Bsn. *si Contrebasson jouer le sib grave qui est en sons réels*

Hn. *si contrebasson jouer les notes entre parenthèses*

Tpt.

Tbn.

Xyl.

Hp.

Cel. *f* *pédale sim*

Pno. *f* *Les accords sont sur le temps*

Vla. Solo **FF** *legatissimo*

Vln. I *arco* *p < mf p*

Vln. II *arco* *p mf p*

Vla. *f* *p mf p*

Vc. *arco* *p mf pp*

Db. *arco* *f f*

II

255

Fl. *fp* *fp* *fp* *fp* *pp* *pp*

Ob. *fp* *fp* *fp* *fp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp* *pp* *pp*

Bsn. *fp* *fp* *fp* *fp* *fp* *fp*

Hn. *fp* *fp* *fp* *fp* *pp* *pp* *pp*

Tpt. *pp* *pp* *pp* *pp* *fp* *fp*

Tbn. *pp* *pp* *pp* *pp* *pp* *pp*

Perc. Cymbales
Cymbales grave et aigue *f*

Mar. *f* *p* *f* *p* *f* *p* *f* *p*

Hp. *f* *f* *f* *f* *f* *f*

Pno. *ff* ou *f*: adapter la nuance

Vla. Solo *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *f* *f* *f* *f* *ff* *ff* *ff* *ff*

273

LL

dans le son de l'alto

Fl. *ppp* *mp* *p* *ppp* *mp*

Ob. *mp* *ppp* *mp* *ppp*

Cl. *mp* *ppp* *mp* *ppp* *mp* *ppp* *p* *ppp* *mp* *ppp* *mp*

Bsn. *ppp-mp* *ppp* *p*

Hn. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp-ppp*

Tpt. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp-ppp*

Tbn. *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp-ppp*

Mar. *ppp* *mp*

Hp.

Cel.

Pno.

Vla. Solo *mp* *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vln. I

Vln. II

Vla. *pp* *mp* *mf* *pp* *mp* *mf* *ppp*

Vc. *p* *mp* *pp* *mp* *mf* *ppp*

Db.

LL

dans le son de l'alto

Fl. *ppp* *mp* *ppp* *mp* *ppp* *mp*

Ob. *mp* *ppp* *mp* *ppp* *mp*

Cl. *ppp* *mp* *ppp* *mp* *ppp* *mp*

Bsn. *ppp* *mp* *mf* *mf*

Hn. *mf* *mf* *mf* *mf*

Tpt. *mf* *mf* *mf* *mf*

Tbn. *mf* *mf* *mf* *mf*

Perc. **GONGS**

Tub. B. *mf* *mf* *mf* *mf*

Mar. *ppp* *mp*

Hp. *mf* *mf* *mf* *mf*

Pno. *mf* *mf* *mf* *mf*

Vla. Solo *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vln. I *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *ppp* *mp*

Db. *mf* *mf* *mf* *mf*

317

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

320

Perc. Marimba

Pno.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

324 **SS**

Perc.

Pno.

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

330

Pno.

Vla. Solo

Vln. I

Enchainer

III

Cadence

TT

337 $\text{♩} = 69$

Cadenza molto rubato

sim.

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

Vla. Solo

UU

A piacere

Jouer les scintillements d'harmoniques dans la résonance de l'ut grave

Vla. Solo

Vla. Solo

Vla. Solo

404 $\text{♩} = 96$

ff *ff*

Vla. Solo

408

ff

Vla. Solo

412

ff

VV

Varier les sons en renforçant alternativement la fondamentale et les partiels. Les durées sont libres. La courbes indiquent l'instabilité des partiels. Cherchez à imiter des sons de cloches

Vla. Solo

418

ff *ff*

Vla. Solo

422

ff *ff* *ff* *ff*

Vla. Solo

426

ff *ff*

Vla. Solo

430

ff *ff*

Vla. Solo

432

mf

Vla. Solo

437

ff *ff*

Continuer en variant les sons, leurs enveloppes ainsi que leurs durées mais en gardant toujours les decrescendi. La durée de l'improvisation est libre. Chercher à imiter des sons de cloches.

Vla. Solo

440

ff *ff* *ff*

Vla. Solo

ff

Vla. Solo

454

ff *ff*

Enchaîner

YY flattz

481

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

Ob. *p* *pp* *ff* *f* *f* *mf*

Cl. *f* *mp* *p* *pp* *ff* *mf*
Le decrescendo peut éventuellement modifier le son multiple

Bsn. *ff* *SML*

Hn. *mf* *f* *p* *mf* *ff* *mf* *ff* *en dehors*

Tpt. *mp* *p* *ff* *f* *f* *f* *mf* *ff*

Tbn. *senza sord.* *flattz* *ff* *ff*

Mar. *ff*

Vib. *mf* *mp* *p* *pp* *f* *f*

Hp. *mf*

Pno. *mp* *pp* *f* *f* *f* *f* *f* *mf*

Vla. Solo *fff* *YY*

Vln. I *p* *f* *f* *f* *f* *mf* *mf*

Vln. II *mf* *mp* *ff* *ff* *f*

Vla. *mf* *mp* *ff* *ff* *molto sul pont*

Vc. *mf* *mp* *ff* *ff* *molto sul pont*

ZZ

499

Fl. *mf*

Ob. *p* *p* *pp*

Cl. *mf p* *p* *p* *pp* *pp*

Bsn. *mf* *mf* *p* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. *en dehors* *f* *ff* *p* *p* *pp* *p*

Tpt. *mf* *f* *p* *pp*

Tbn. *f* *f* *mf* *mf* *mf* *mf* *ff* *p* *pp* *pp* *pp* *pp* *mf* *pp* *p* *p*

Mar. *mf* *p* *pp* *pp* *pp*

Vib.

Hp. *p* *pp*

Pno. *p* *p* *pp*

ZZ

Vla. Solo

Vln. I *mf*

Vln. II *f* *f* *p* *p* *p*

Vla. *f* *f* *f* *mf* *mf* *mf* *mf* *mf* *p* *p* *pp* *pp*

Vc. *f* *f* *f* *mf* *mf* *mf* *mf* *mf* *p* *p* *pp* *pp*

517 **AAA** flutz

Fl. *mf* *mp* *ff* *ff* *f* *ff*

Ob. *p* *mf* *mp* *ff* *ff* *mf* *mf* *p* *p*

Cl. *pp* *mf* *mp* *ff* *f* *f*

Bsn. *p* *mf* *mp* *ff* *p* *mf* *f*

Hn. *pp* *mf* *mp* *mf* *ff* *ff* *f* *f* *f* *f* *ff*

Tpt. *pp* *mf* *mp* *mf* *ff* *ff* *f* *mf* *f* *f*

Tbn. *p* *mf* *mp* *mf* *ff* *f* *mf* *mf* *f*

Mar. *mf* *ff* *f* *f* *f* *f*

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

Hp. *mf* *ff* *f* *f* *f* *f*

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

Vla. Solo **AAA** *mp* *f* *mf* *fff*

Vln. I *ff* *ff* *f* *f*

Vln. II *mf* *mp* *ff* *f* *mf* *mf* *ff*

Vla. *mf* *mp* *ff* *f* *p* *f*

Vc. *ff* *f* *p* *f*

Db. *f*

532

BBB **CCC**

Fl. *p* *ppp*

Ob. *p* *pp*

Cl. *p* *pppp*

Bsn. *pp*

Hn. *pp*

Tpt. *ppp*

Tbn. *p* *ppp*

Mar. *mf* *ppp* **Timbales**

Vib. *p*

Hp. *p* *ppp*

Pno. *pp*

Vla. Solo **BBB** **CCC** *ff*

Vln. I *mf* *ppp*

Vln. II *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Db. *p* *ppp*

FFF

Continuer les accents jusqu'à la fin

GGG

Musical score for measures 557-564. The score is for five staves: Vla. Solo, Vln. I, Vln. II, Vla., and Vc. Each staff begins with a measure number in parentheses: (557), (558), (559), (560), and (561) respectively. The music features complex rhythmic patterns with many accents. The instruction "Continuer les accents jusqu'à la fin" is repeated above each staff. The dynamic marking **FFF** is at the top left, and **GGG** is at the top right.

HHH

III

Musical score for measures 565-572. The score is for five staves: Vla. Solo, Vln. I, Vln. II, Vla., and Vc. Each staff begins with a measure number in parentheses: (565), (566), (567), (568), and (569) respectively. The music continues with complex rhythmic patterns and accents. The dynamic marking **HHH** is at the top left, and **III** is at the top right.

JJJ

Musical score for measures 573-577. The score is for five staves: Vla. Solo, Vln. I, Vln. II, Vla., and Vc. Each staff begins with a measure number in parentheses: (573), (574), (575), (576), and (577) respectively. The music continues with complex rhythmic patterns and accents. The dynamic marking **JJJ** is at the top center.

KKK

Musical score for measures 578-585. The score is for five staves: Vla. Solo, Vln. I, Vln. II, Vla., and Vc. Each staff begins with a measure number in parentheses: (578), (579), (580), (581), and (582) respectively. The music continues with complex rhythmic patterns and accents. The dynamic marking **KKK** is at the top center. A *p* marking is present at the end of the Vln. II staff in measure 585.

LLL

583

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

p

MMM

NNN

589

Vla. Solo

Vln. I

Vln. II

Vla.

Vc.

p

ppp