

Jean-Luc Fafchamps

Autoportrait en expirs
(physionomie du souffle)

pour quatuor à cordes

Autoportrait en expirs est calqué sur les mouvements de la respiration: l'inspir et l'expir sont représentés par les directions de l'archet, tiré et poussé, indications qu'il importe de respecter lorsqu'elles sont données.

↓ : hausse, baisse la note de 1/4 de ton

↓ : hausse, baisse la note de 3/4 de ton

↑↓ (affectant une altération): hausse, baisse la note (ou l'altération) de 1/8e de ton environ

r: pour rauque; son un peu sale, obtenu par modification libre de la position et de l'orientation de l'archet (plus que par sur-pressure)

n: pour normal; annule le précédent

— : écrasé (poids d'archet exagéré) pendant le durée de la ligne

sv: senza vibrato

pv: poco vibrato

v: vibrer normalement

mv: molto vibrato, anormalement beaucoup (très ample et rapide, sauf indication contraire)

Quelquefois, les harmoniques naturels sont précisés entre parenthèses. Le chiffre romain indique la corde et le chiffre arabe indique le rang harmonique.

P. ex.: (III,7): troisième corde, septième harmonic

A Claire Bourdet, Margaret Hermant, Pierre Heneaux et Merryl Havard, du quatuor MP4.

Autoportrait en expirs is modeled on the movements of breathing: inhaling and exhaling are represented by the directions of the bow, pulled and pushed, indications to respect strictly when given.

↓ : raise, lower the note by 1/4 tone

↓ : raise, lower the note by of a 3/4 ton.

↑↓ (affecting an accidental): raise, lower the note (or accidental) by about 1/8th of a tone.

r: for hoarse; slightly dirty sound, obtained by freely changing the position and orientation of the bow (more than by overpressure)

n: for normal; cancels the previous sign

— : crushed (exaggerated bow pressure) for the duration of the line

sv: senza vibrato

pv: poco vibrato

v: normal vibrato

mv: molto vibrato, abnormally much (very wide and tight, unless otherwise specified)

Sometimes natural harmonics are specified in parentheses. The Roman numeral indicates the string and the Arabic numeral indicates the harmonic rank.

E.g.: (III,7): third string, seventh harmonic

A Claire Bourdet, Margaret Hermant, Pierre Heneaux et Merryl Havard, du quatuor MP4.

Lexicon (see the score):

Plus calme: calmer

Ré plus doux: D softer

Angoissé: anguished

En reprenant son souffle: catching one's breath

Baisser sol sur sol bémol: lower G to G flat

Doigter la troisième corde 1/2 ton plus haut que la normale: fingering the third string 1/2 tone higher than normal

Étouffé: muffled

Autoportrait en expirs

(physionomie du souffle)

Jean-Luc Fafchamps

J = 92

Violon I

Violon II

Alto

Violoncelle

14

flaut.

sv, n □ *r* *pv, n*

pp < p > pp

n

sv, n

pp < p > pp

via sord.

pp > ppp < pp

The musical score consists of five staves. The top staff is for flute, starting with a fermata and a grace note. The second staff is for bassoon, with dynamics and articulations like 'sv, n', 'r', 'pv, n', 'pp < p > pp', and 'n'. The third staff is for flute, with dynamics 'pp < p > pp' and articulation 'via sord.'. The fourth staff is for bassoon, with dynamics 'pp > ppp < pp'. The bottom staff is for bassoon, with dynamics 'pp > ppp < pp'.

Musical score for orchestra and piano, page 19, measures 19-20. The score consists of five staves. Measure 19 starts with a dynamic of mp . The first two measures feature woodwind entries with dynamics sv, n and pv . Measures 3-4 show a transition with dynamics $\text{pp} < \text{p} > \text{pp}$, $\text{n} \rightarrow \text{r}$, and $\text{pp} - \text{p} - \text{pp}$. Measure 20 begins with a dynamic of pp followed by $\text{4:3} - \text{pv}$. The piano part includes dynamics SV and V .

24

sv
3 3 pv
p < mp > p
n → pv,r
sv,n → v,r
pp < p >
sv
pv
V
pp
p
sv
pv
V
pp < mp >
p
sv
pv
V
pp < mp >

Musical score for strings and woodwind instruments. The score consists of five staves. The top staff is for strings (pizz., arco), the second for flute (flaut), the third for strings (pizz.), the fourth for flute (flaut), and the bottom staff for strings (arco). The score is in 3/4 time. Measure 35 starts with a 5:4 measure, indicated by a bracket above the first five measures. The first measure has a dynamic of mp . The second measure has a dynamic of mf . The third measure has a dynamic of mp . The fourth measure has a dynamic of mf . The fifth measure has a dynamic of mv . The sixth measure has a dynamic of v . The seventh measure has a dynamic of r . The eighth measure has a dynamic of v . The ninth measure has a dynamic of r . The tenth measure has a dynamic of v . The eleventh measure has a dynamic of r . The twelfth measure has a dynamic of v . The thirteenth measure has a dynamic of r . The fourteenth measure has a dynamic of v . The fifteenth measure has a dynamic of r . The sixteenth measure has a dynamic of v . The十七th measure has a dynamic of r . The eighteen measure has a dynamic of v . The nineteen measure has a dynamic of r . The twenty measure has a dynamic of v . The twenty-one measure has a dynamic of r . The twenty-two measure has a dynamic of v . The twenty-three measure has a dynamic of r . The twenty-four measure has a dynamic of v . The twenty-five measure has a dynamic of r . The twenty-six measure has a dynamic of v . The twenty-seven measure has a dynamic of r . The twenty-eight measure has a dynamic of v . The twenty-nine measure has a dynamic of r . The thirty measure has a dynamic of v . The thirty-one measure has a dynamic of r . The thirty-two measure has a dynamic of v . The thirty-three measure has a dynamic of r . The thirty-four measure has a dynamic of v . The thirty-five measure has a dynamic of r . The thirty-six measure has a dynamic of v . The thirty-seven measure has a dynamic of r . The thirty-eight measure has a dynamic of v . The thirty-nine measure has a dynamic of r . The四十 measure has a dynamic of v . The四十-one measure has a dynamic of r . The四十-two measure has a dynamic of v . The四十-three measure has a dynamic of r . The四十-four measure has a dynamic of v . The四十-five measure has a dynamic of r . The四十-six measure has a dynamic of v . The四十-seven measure has a dynamic of r . The四十-eight measure has a dynamic of v . The四十-nine measure has a dynamic of r . The五十 measure has a dynamic of v .

40 *accel.* *pizz.* *J=104*

measures 40-46

51

r *pp* *mf* *pp*

sv *r* *n* *mv* *sv* *r*

cresc. *pv* *v* *r* *n* *n, mv* *sv*

sv *r* *n* *sv* *r* *n* *n, mv* *sv*

<mf *3* *(ten.)>* *cresc.* *16* *2* *16* *8* *(ten.)* *f>* *>* *>*

sv,r *n* *pv* *sv* *r* *n* *r* *n* *n, mv* *sv*

<mf *<mf* *3* *(ten.)>* *cresc.* *16* *2* *16* *8* *(ten.)* *f>* *>* *>*

16

=112

n, sv

Meno mosso accel.*J=88***B**

60

r *v* *écrasé* *n,sv*

f (ten.) *ff>* *mf* *>* *mf*

r,v *écrasé* *n,sv*

f (ten.) *ff>* *mf*

r,v *écrasé* *n,sv*

f (ten.) *ff>* *mf*

sp paniqué

f

3 *3*

rall.

68

ff (très en dehors)

3

5

5

n *pv* *sv*

v *r,sv* *n*

n, mv *sv* *v* *sv*

pv

r *n, v* *sv*

n, pv

v *sv*

mp

saltato

ord.

sp, sv

v

mp

v *sv*

v *sv*

mp

♩ = 92

plus calme

71

7

poco rit.

77

A tempo

poco rit.

86

A tempo

93

C n\| v
 ff n,st ord v sv sp saltato ff 5
 r 5
 3 3 3 3 3 3 3 3 3 3
 r n saltato sp ord
 ff 5
 3 3 3 3 3 3 3 3 3 3
 pst v
 ff f
 5 5 5 5 5 5 5 5 5 5
 3 3 3 3 3 3 3 3 3 3

101

pst

saltato

sv,sp

ff 5 5

r n,pst

ord

spiccato

sp

pst

ord

n,pst

dim.

r,ord

pst

ord

r,sv

n,pst

ord

mv

pst,sv

dim.

ff

dim.

ff

ff

(d. = 60) pst

104

ord

n

(pst)

ord

pv

v

pst,sv

ord

p

pst

p

p

9

Musical score for orchestra and piano, page 108. The score shows four staves of music with various dynamics (pp, p, flaut., r) and performance instructions (n, pst). The piano part includes dynamic markings like $\leq mp$ and p . The woodwind parts are marked 'flaut.'

115 (le ré presque inaudible)

D (sempre st)

. = 54 . = 66 v → sv . = 54 . = 72 v → sv . = 50 pv

122

. = 60 r,sv n, v ord . = 92 r,sv

129

132

n,v
V

n,v
V

n,v
V

ff

f

5 6 5

5

V

f

134 *psp* $\text{♩} = 58$
 r,sv $\text{♩} = 116$

psp *n,ord*

r,sv *pp*

psp *n,ord*

r,sv *pp*

psp *n,ord*

r,sv *pp*

5 *r,sv*

$\text{♩} = 58$ *n,ord*

$\text{♩} = 116$

12

(8) 140
rall.
en reprenant son souffle
9 3 7 3
f < ff
f < 3 < =
3
a

(8)
en reprenant son souffle
7
f <
3 5 3
> 3 < =
3
3
en reprenant son souffle
5
f <
3 5
> 3 < =
5
5
mf < = ff > f < =
3
3
3
3

Musical score for piano, page 98, measures 143-147. The score consists of four staves of music. Measure 143 starts with a dynamic of *f* and a tempo of $\text{♩} = 104$. Measures 144-145 show various dynamics including *mf*, *f*, *mp*, and *dim.* Measures 146-147 continue with similar dynamics and include measure numbers 98 and 99 at the end of each measure.

148

151 rall.

153

155 a ♩ = 92

G

14

157 n/V H v sv H pv sv V 8 13
 pp < mf > pp < p > mf pp < p > H pv sv V 8 13
 H v V H pv sv V 8 13
 vH sv pp < p > 3 pp < p > pp < p > mp pp < p > H 8 13
 sv pp < p > pp < p > pp < p > pp < p > mp pp < p > sv V 8 13
 H v sv H pv sv V 8 13
 > p pp mp > o p pp > pp < p >

165

169

pv → sv v → sv r, n,v → sv

v → sv r → sv

pv → sv v → sv r → sv

H

172

sv, pv, pp 5:3 mp, psp, pst, flaut. 8va.

sv, (sv), pp, pp mp

sv, pv, pp mp, pp mp

175

sv, pv, pp 5:4 mp, 8va

sv, v, pp mp, pp mf

sv, mv, pizz., pp, pp mp, pp mp, pp mp, pp mp

16

178 sv / mv

I

pv →

5:7

pp 5:3 f

arco

7:6

p 7

pv

7:6

pp f

sv mv

6 3 f

pizz.

Musical score for orchestra and piano, page 184, measures 1-3. The score consists of five staves. The top staff (treble clef) has dynamics *p*, *sv*, *r*, *n*, *pst*, and *ord,r*. The second staff (treble clef) has dynamics *pp*, *mp*, *p*, *pp*, *ord*, and *6/4*. The third staff (alto clef) has dynamics *pp*, *sv*, *5:4*, *pp*, *p*, and *6/4*. The fourth staff (bass clef) has dynamics *pp*, *mp*, *p*, *pp*, *pst*, and *ord*. The bottom staff (bass clef) has dynamics *pp*, *5:3*, *mp*, *pp*, *p*, and *6/4*. Measure 1: Treble staff has eighth-note patterns. Alto staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 2: Treble staff has eighth-note patterns. Alto staff has sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 3: Treble staff has eighth-note patterns. Alto staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

187 pst,n ord,r pst,n ord pv

pst ord 5:3 pst ord pv

pst,r ord,n pst ord r

pst

Musical score for orchestra and piano, page 191. The score consists of five staves. The top staff shows a melodic line with slurs and dynamic markings *mf*, *p*, *f*. The second staff has a similar melodic line with *pp*, *mf*, *f*, and *mp*. The third staff features a bassoon-like line with *pp*, *mf*, and *f*. The fourth staff contains a melodic line with *mf*, *p*, *f*, and *ord,pv*. The bottom staff shows a sustained note with *mf* and *f* dynamics.

Musical score for orchestra and piano, page 193, section J. The score includes three staves: Violin (top), Cello/Bassoon (middle), and Double Bass (bottom). The tempo is marked as *saltato* and *nervoso*. The key signature changes between B major (two sharps) and A major (one sharp). Measure 193 starts with a dynamic *ff* and a sixteenth-note pattern on the violin. The cello/bassoon part features sustained notes with grace notes. The double bass part has sustained notes with slurs. Measures 194-195 show a continuation of these patterns with dynamic markings *f* and *mp*.

194

calmando

un po' espressivo

196

(I,3) (II,5)

(II,5) (I,3)

poco rall.

199

(III,5) (IV,7)

(II,3) (III,4)

204 $\text{♩} = 78$

204 $\text{♩} = 78$

210 flaut. **K** sv,pst

217 (IV,4) (IV,5) (IV,4) pp r\| n\| (IV,6) (IV,7) (IV,8) sv,pst ppp r\| n\| pp

223 n\| ppp v (IV,6) (IV,7) pp v punta d'arco (III,5) sord. baisser Sol sur Solb sord.

230

L

r,st
v
ord,n
sord.
ord
r
n,v
v
Doigter la troisième corde
1/2 ton plus haut que la normale
ord
v
pp
pp < p >
v
pp < p >

237

sv
r
n → —
sp
pst
ord,pv
appena
sv
r
n → —
sp
pst
ord,pv
appena

243

pst,sv
r,mv
psp,r,sv
st
étouffé
appena