Ivane Béatrice Bellocq

Paysage avec ruisseau

Landscape with brook

flûte et orchestre à cordes

flute and string orchestra

partition *score*

IVANE BÉATRICE BELLOCQ - PAYSAGE AVEC RUISSEAU

Préface

NOMENCLATURE

Flûte et orchestre à cordes.

Il n'y a quasiment pas de division des violons en violons I et violons II, mais en violons 1 à 7.

Effectif minimum de l'orchestre:

7 violons

2 altos

2 violoncelles

1 contrebasse

(soit 12 artistes)

L'orchestre peut être doublé (14 4 4 2 soit 24 artistes) ou triplé (21 6 6 3 soit 36 artistes). Dans ces cas, toute formule aléatoire encadrée est jouée *indépendamment* par les 2 ou 3 artistes jouant la même partie.

Sourdines nécessaires.

REMARQUES

Les formules encadrées sont à jouer le temps indiqué par le trait qui les suit et indépendamment des autres artistes (jouant la même partie ou non). Un trait sans cadre indique une tenue prolongée de la note précédente.

Le/la chef d'orchestre *ne bat pas de mesure*, mais montre les chiffres-repère selon l'endroit où en est la flûte.

Exemple : à 1•3, une main montre "1" (avec 1 doigt), l'autre montre "3" (avec 3 doigts). Seuls ces chiffres-repère sont les points de ralliement.

Cependant:

- mesures 130-131 : le violon 5 doit suivre le violon 1
- mesure 131 : chef ou violon 1 fait un signe pour toutes les cordes
- mesures 138 à 140 : les violons doivent être strictement ensemble
- mesure 153 : chef ou flûte fait signe aux altos

m.o.: modo ordinario (jeu normal)

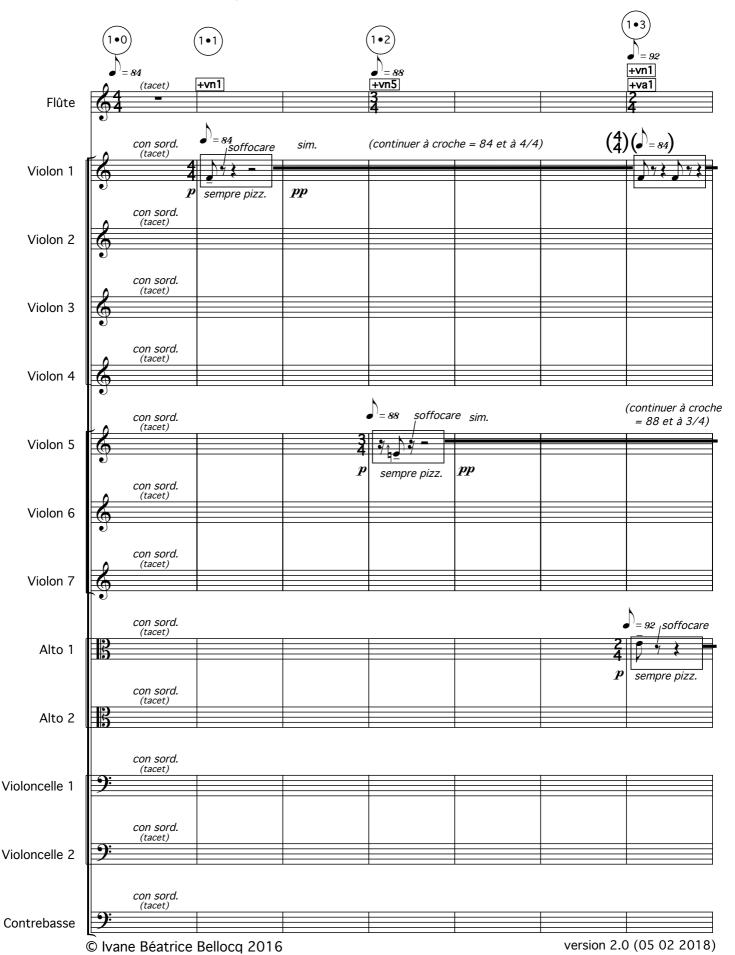
Les trilles se font toujours avec le 1/2 ton supérieur

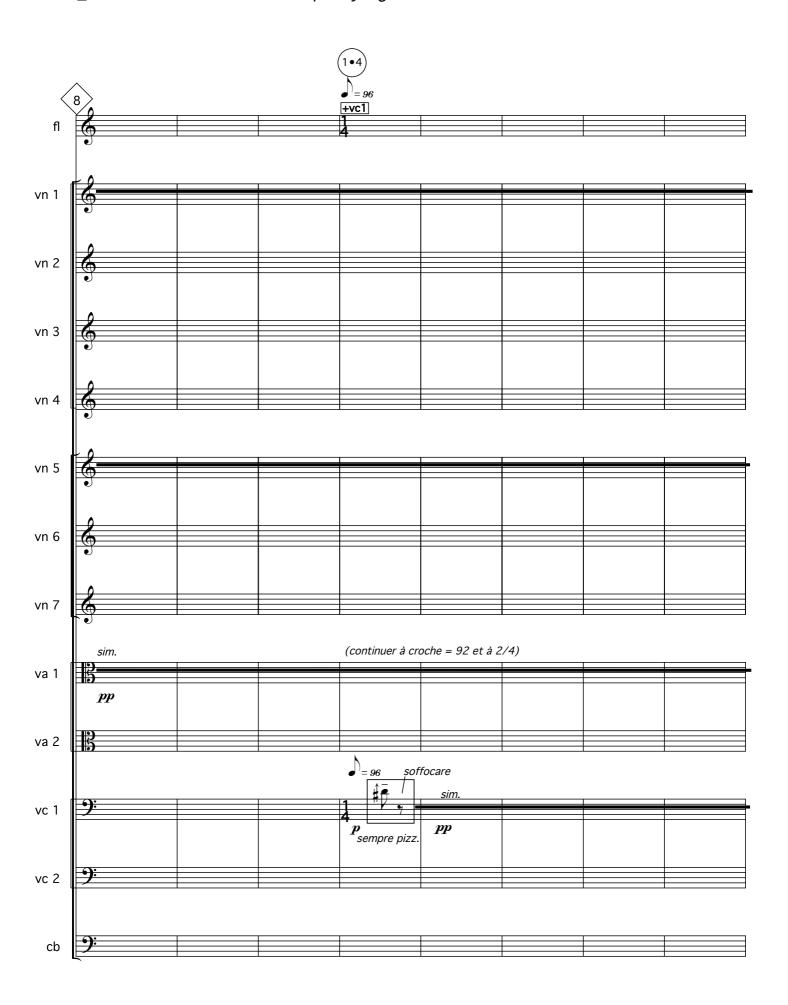
CRÉATION

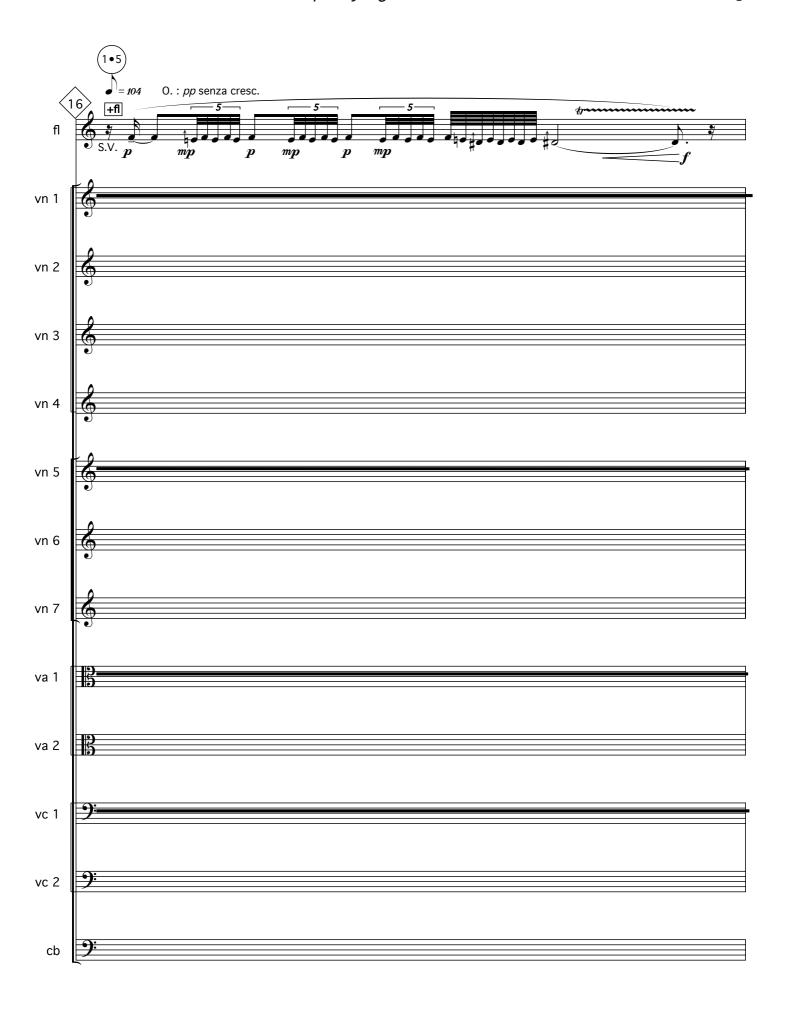
Chapelle Royale de Dreux, le 10 juin 2017, par Ivane Béatrice Bellocq, flûte, et l'Orchestre du Pays de Dreux sous la direction de Jean d'Albi (violon solo : Jean-Philippe Kuzma).

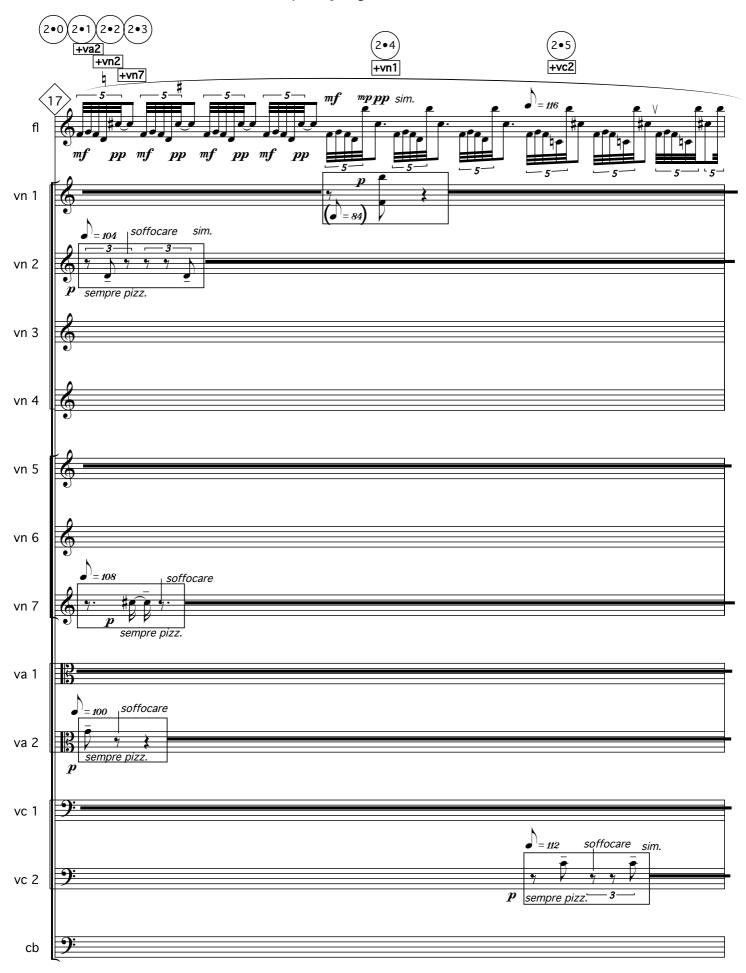
Ivane Béatrice Bellocq Paysage avec ruisseau

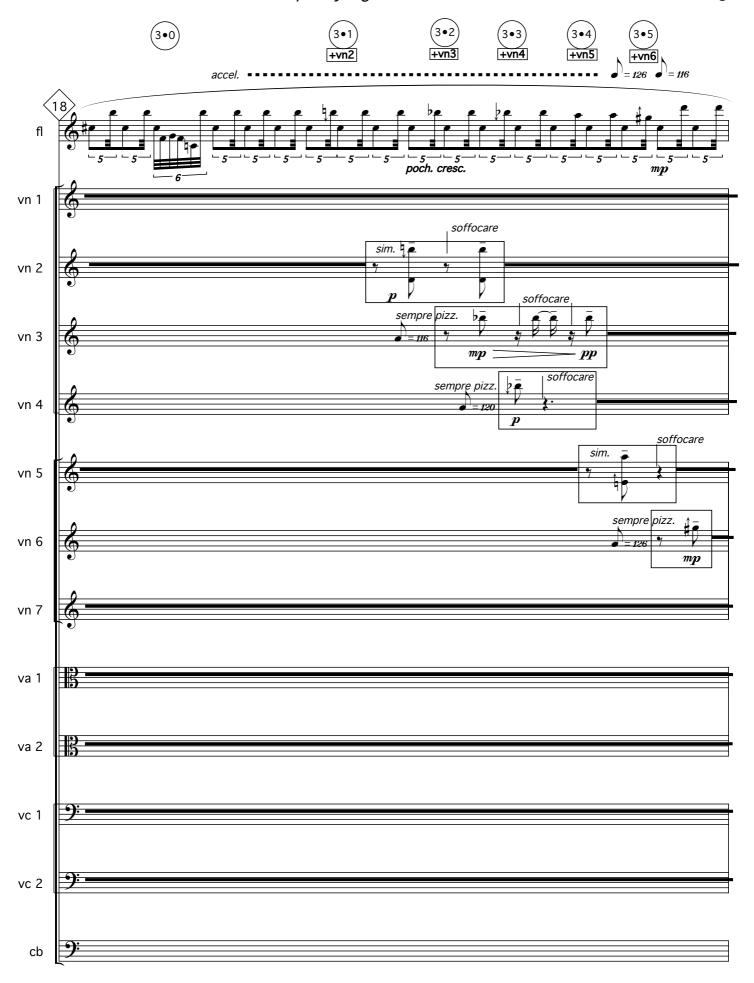
pour flûte et orchestre à cordes







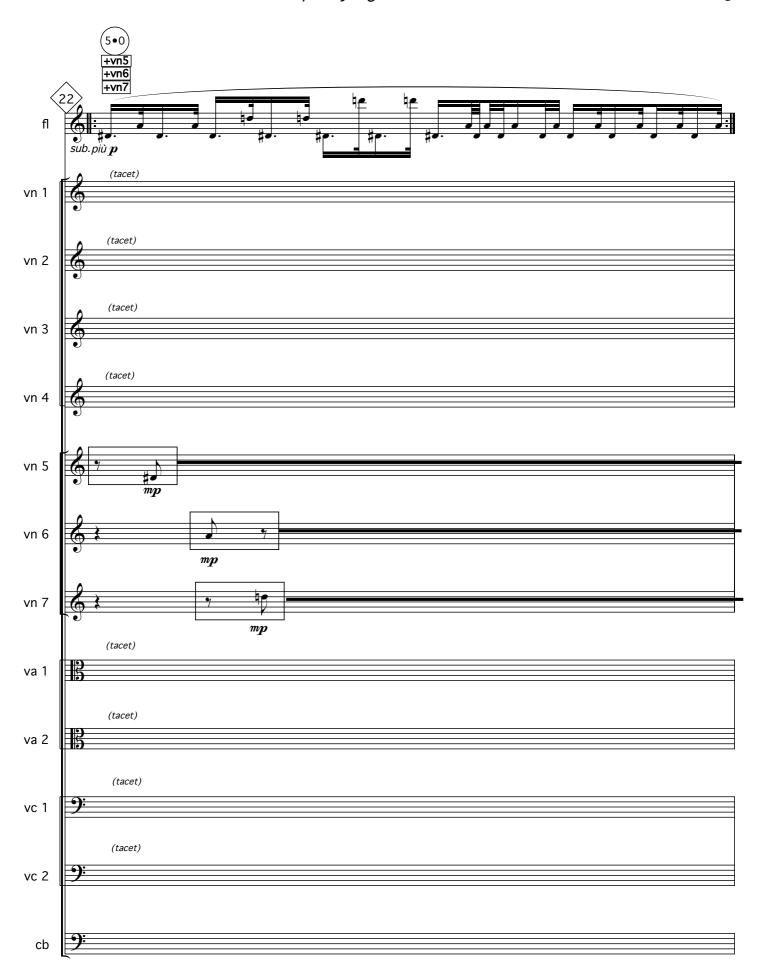




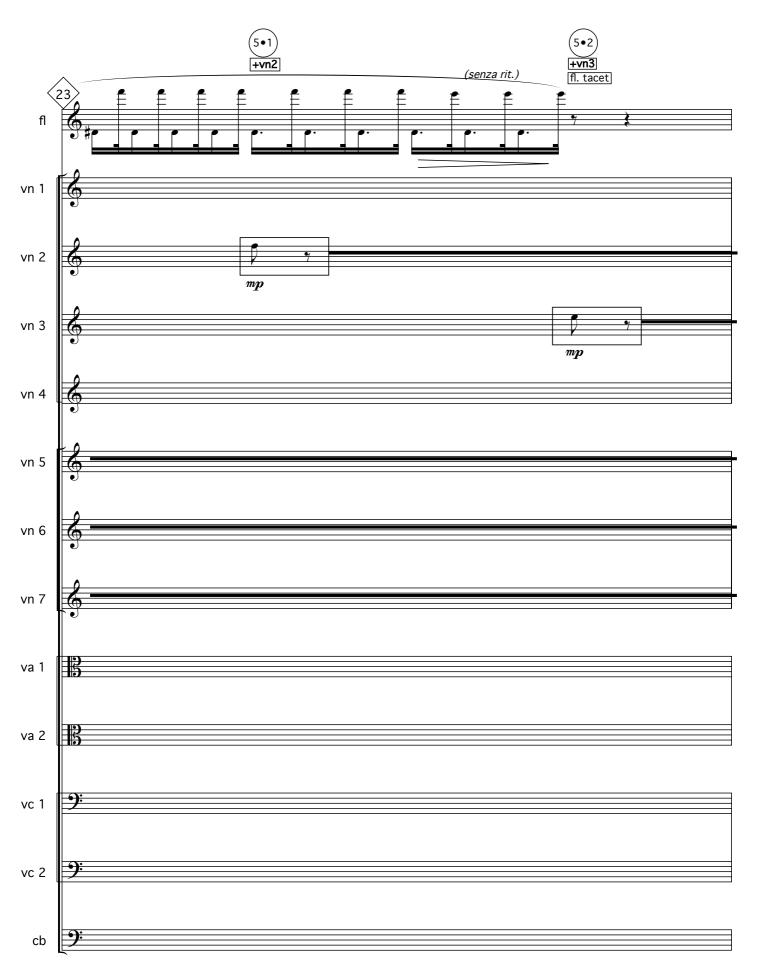


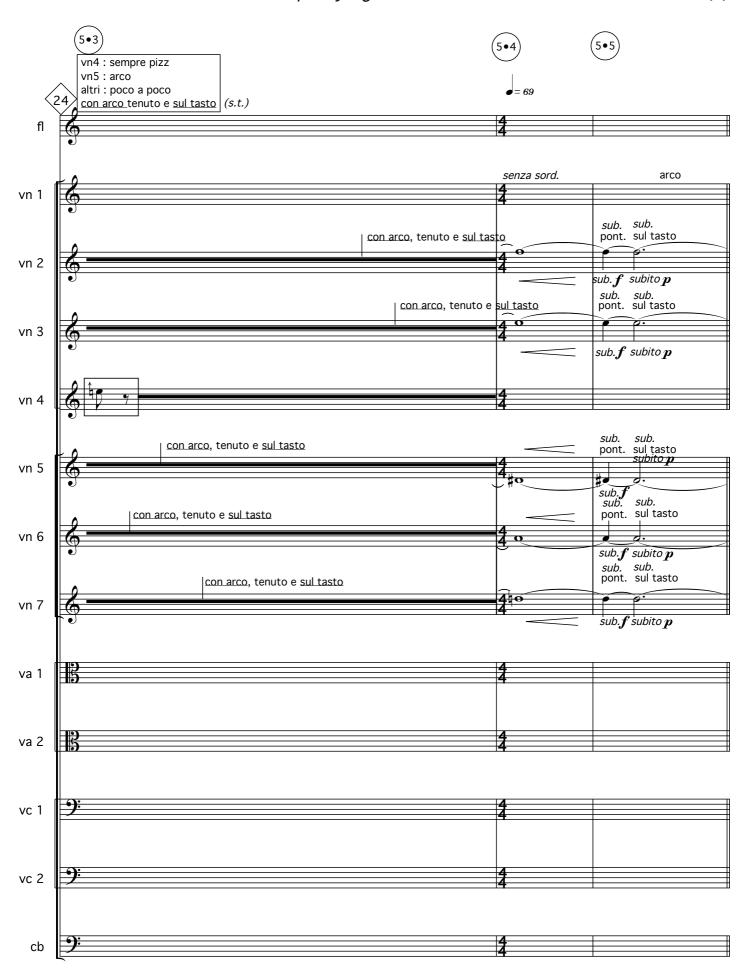










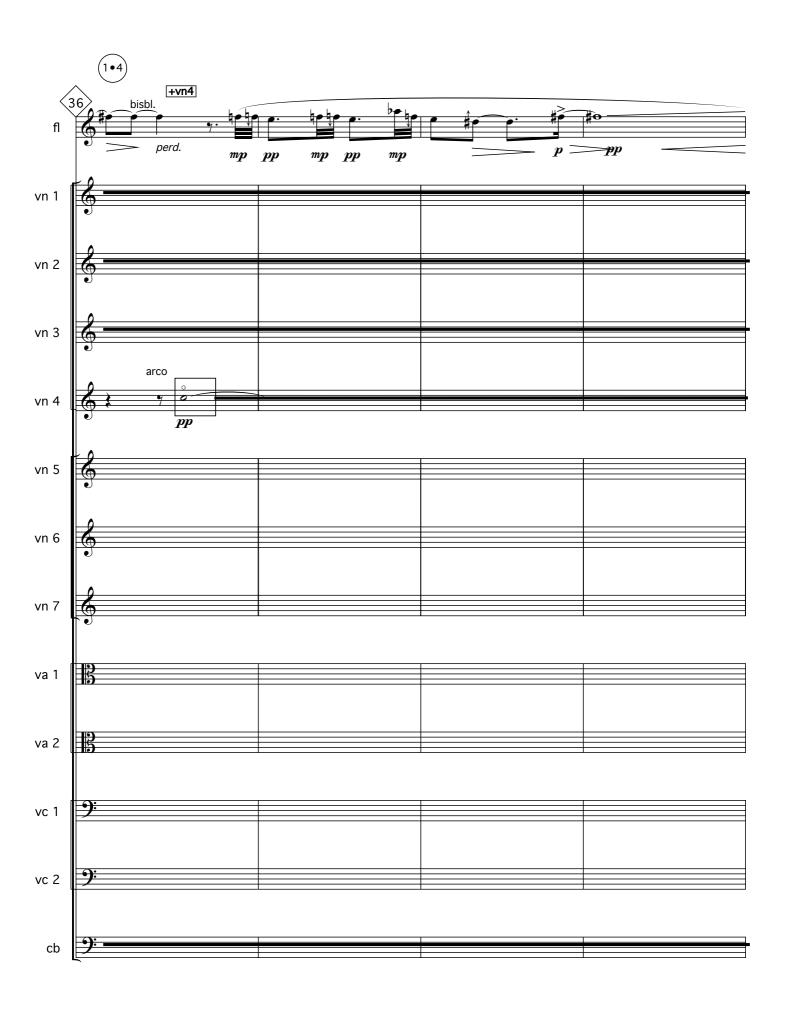


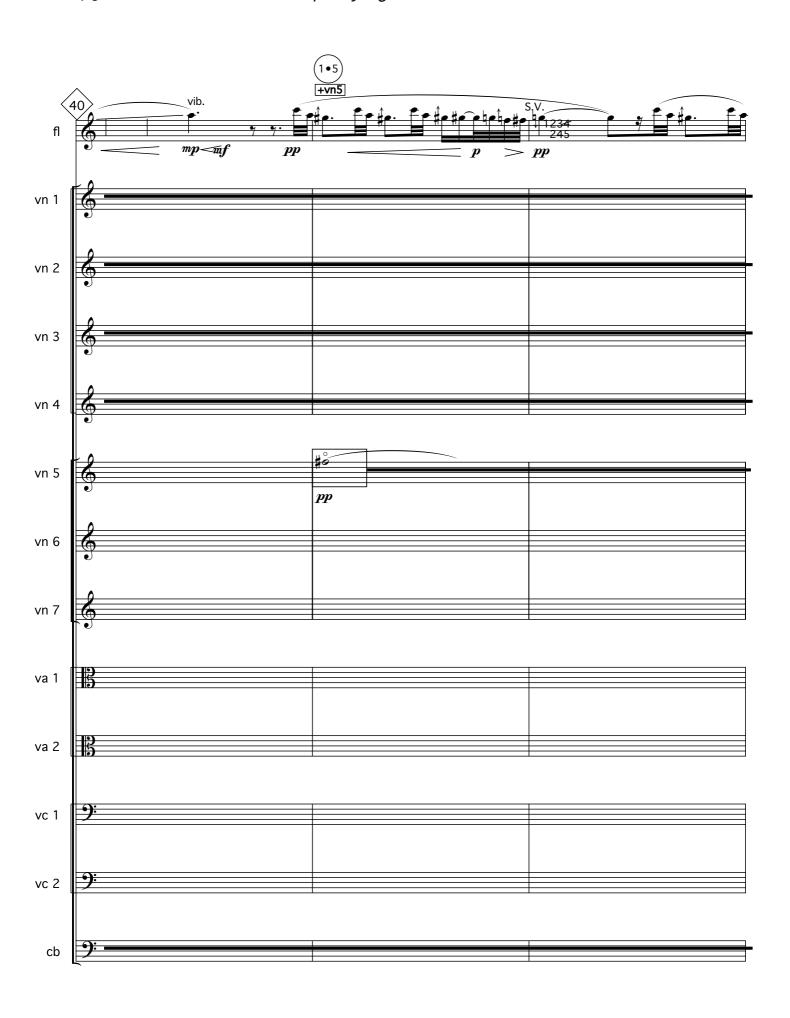


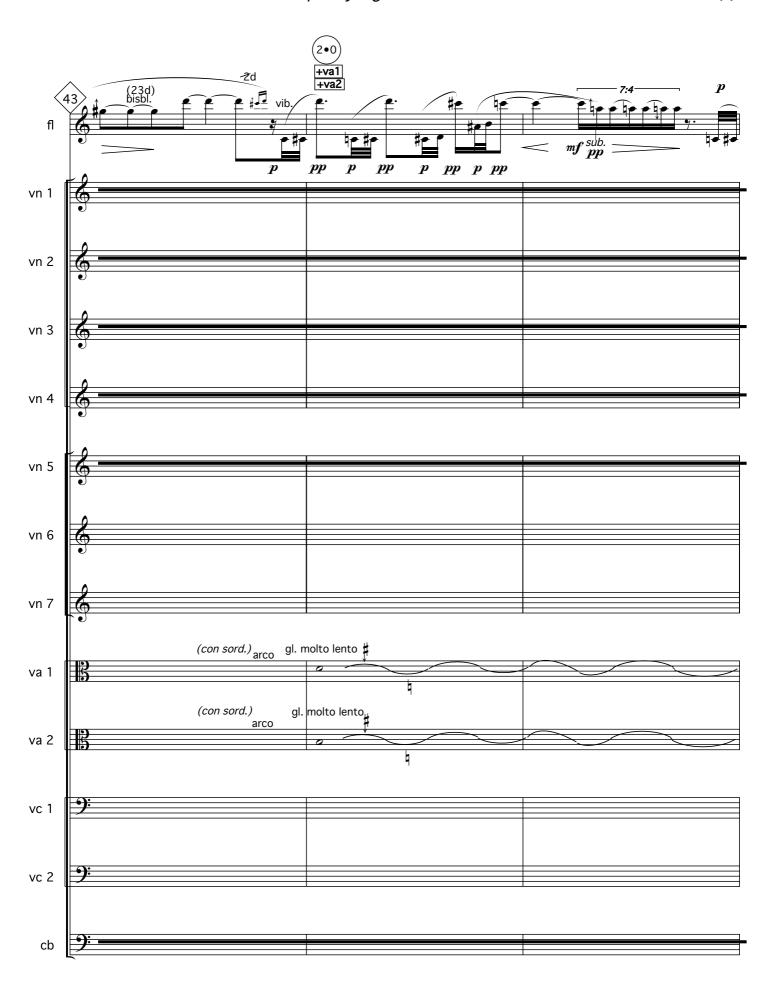


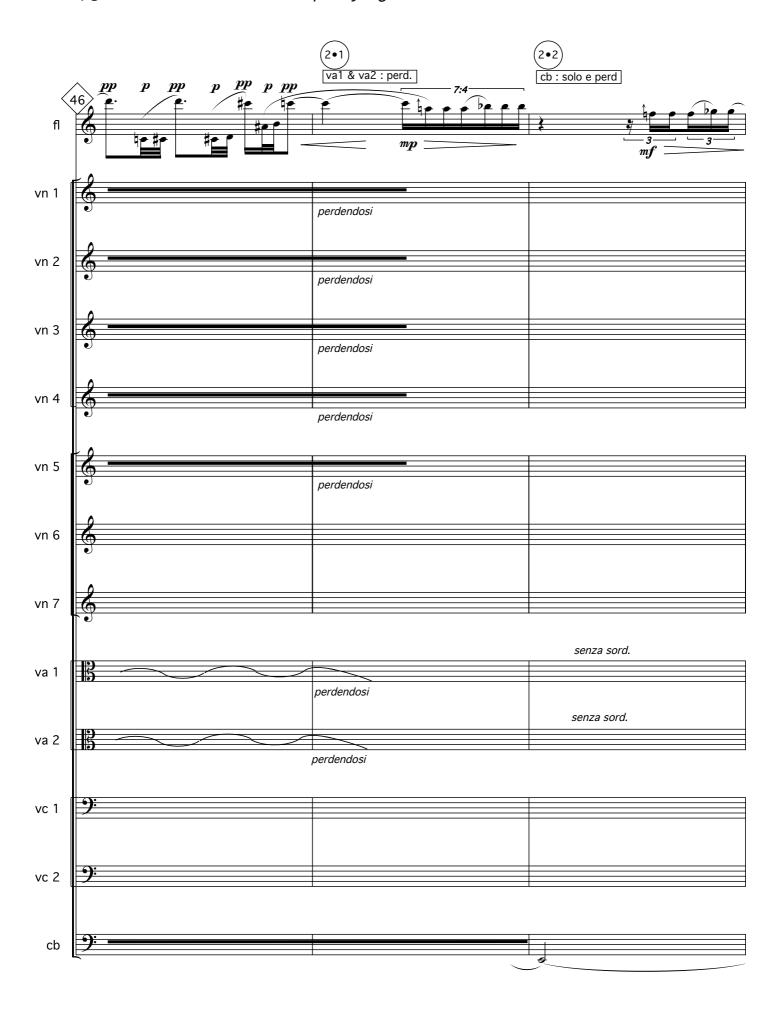


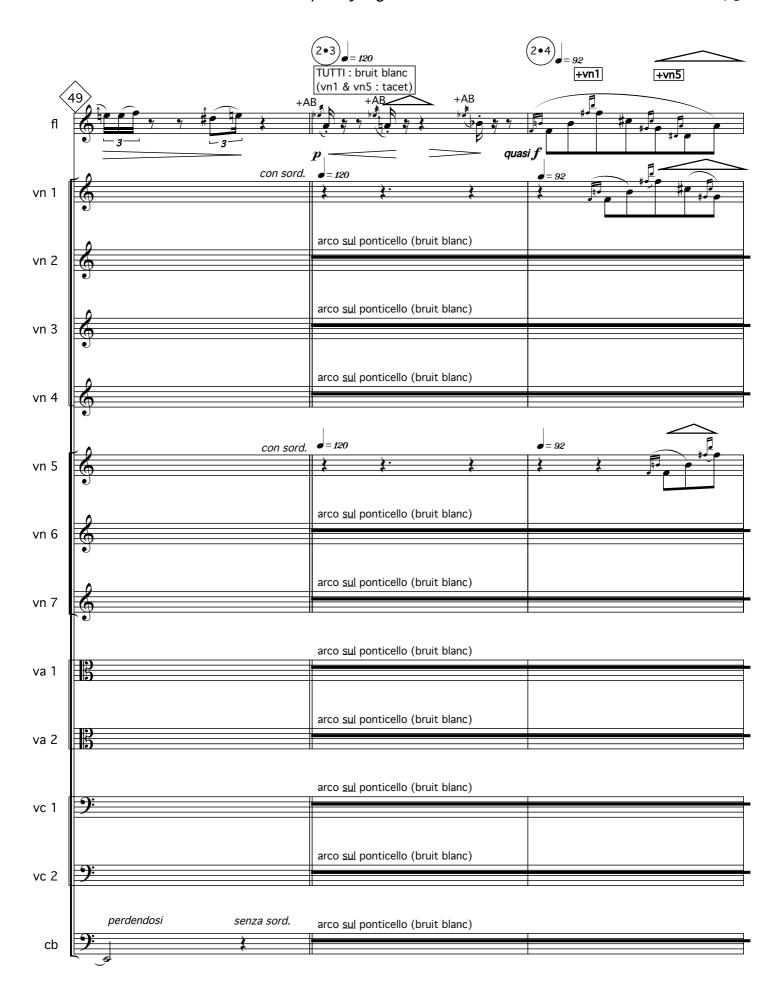






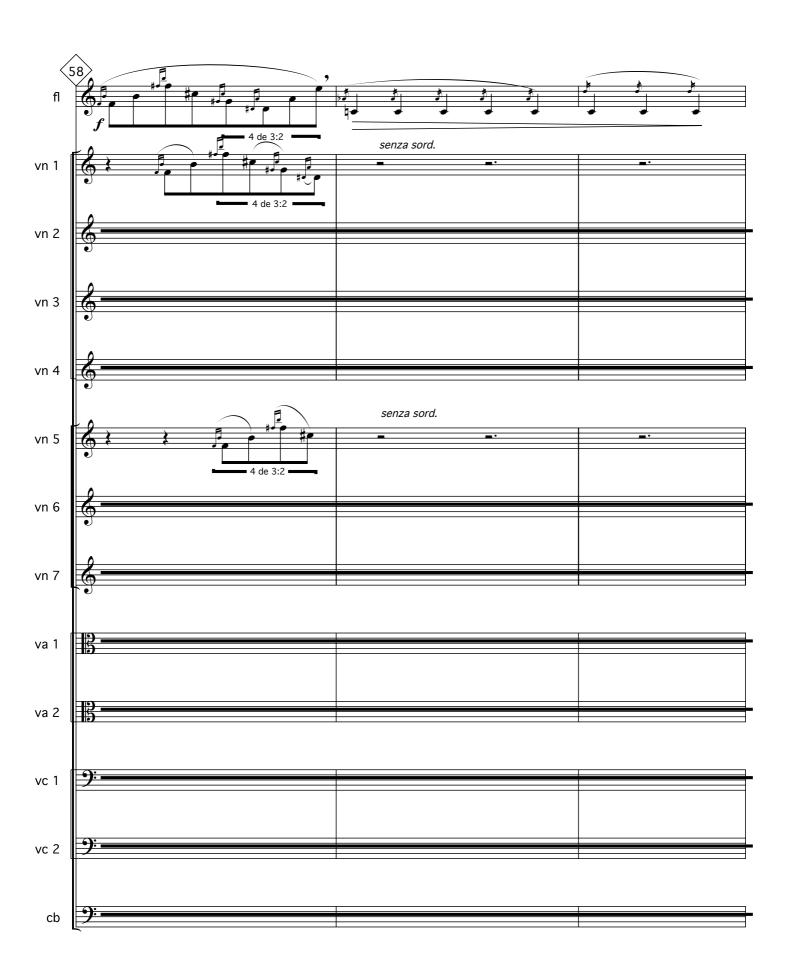


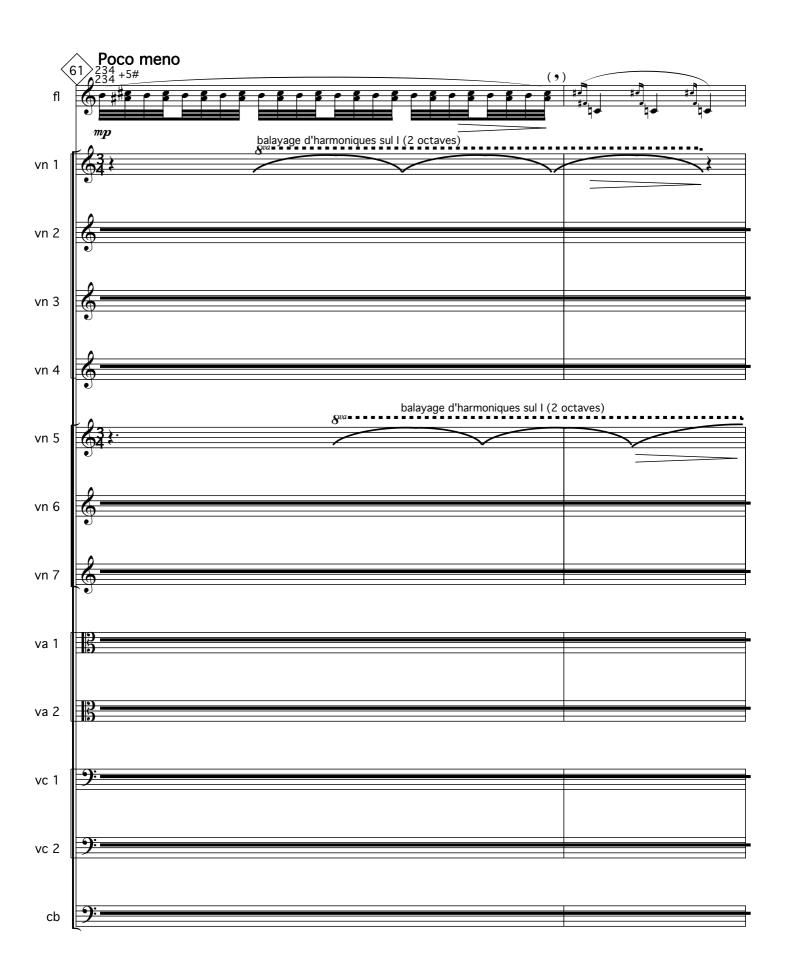


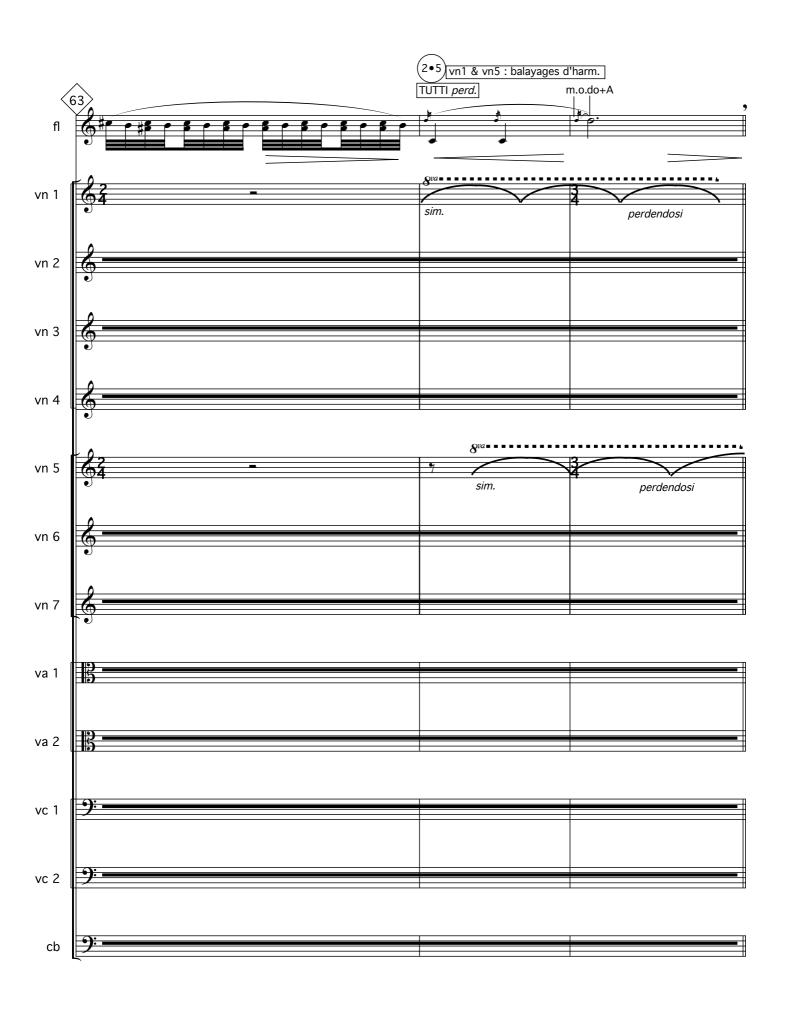












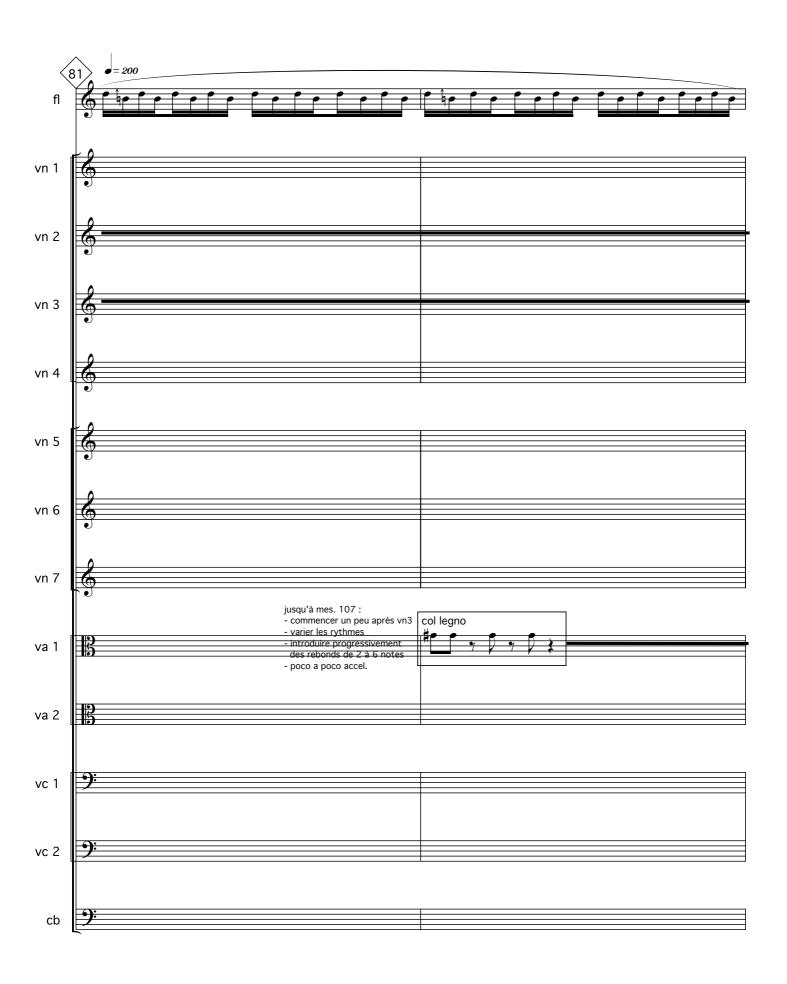


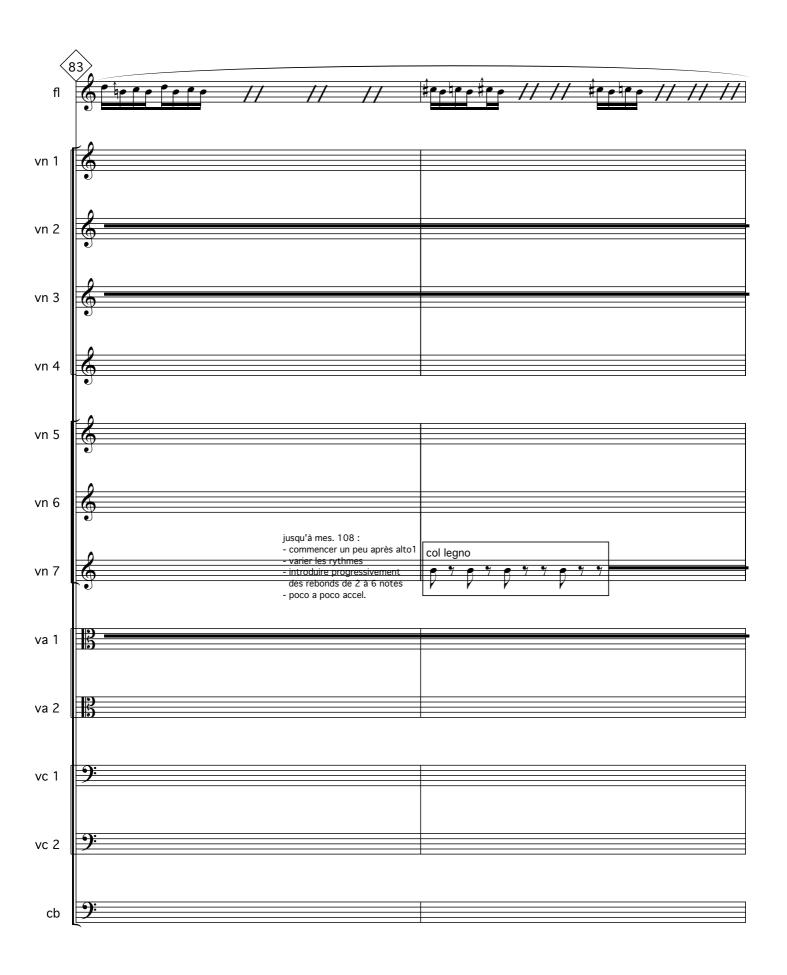


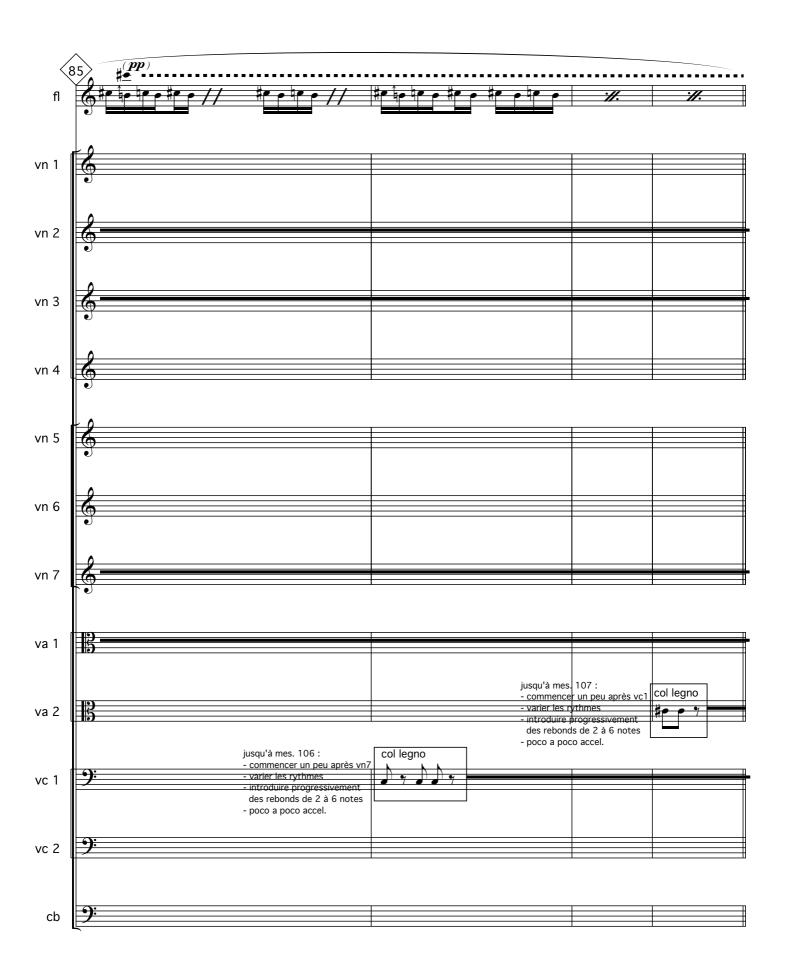


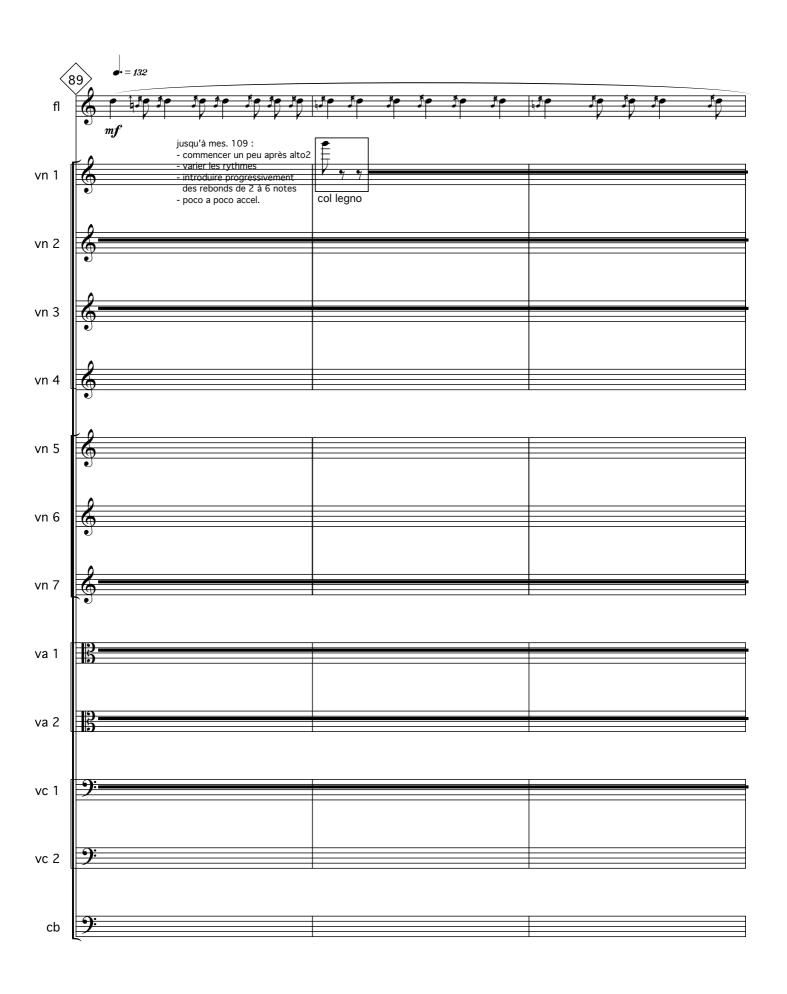


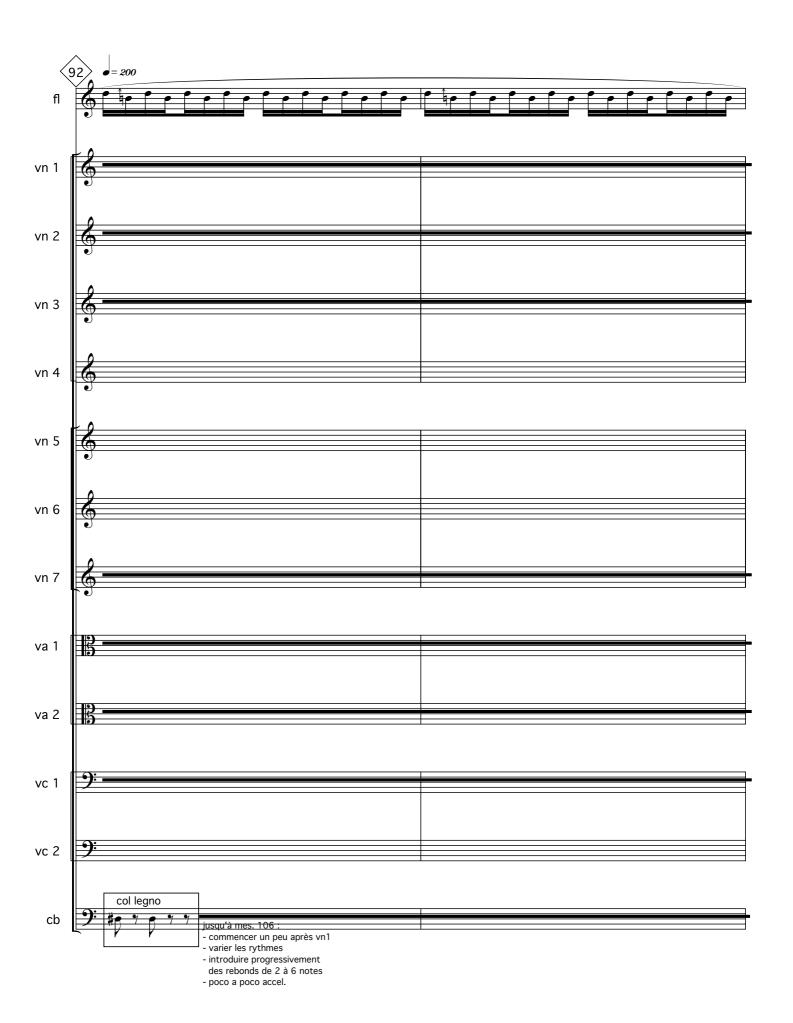


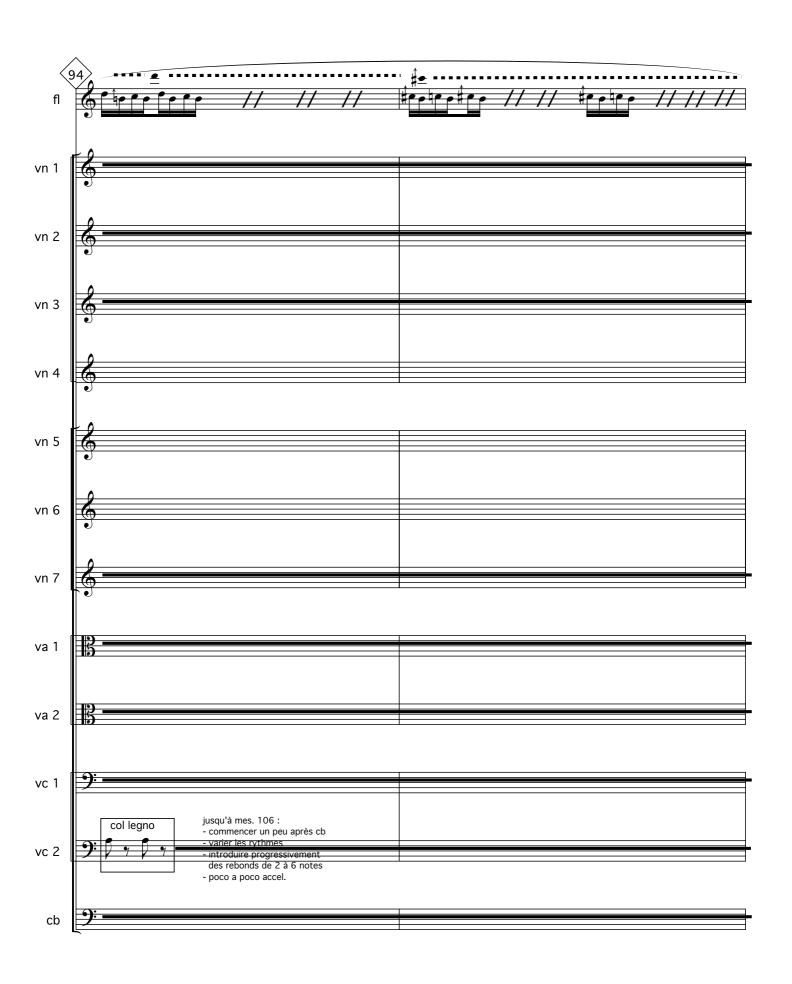


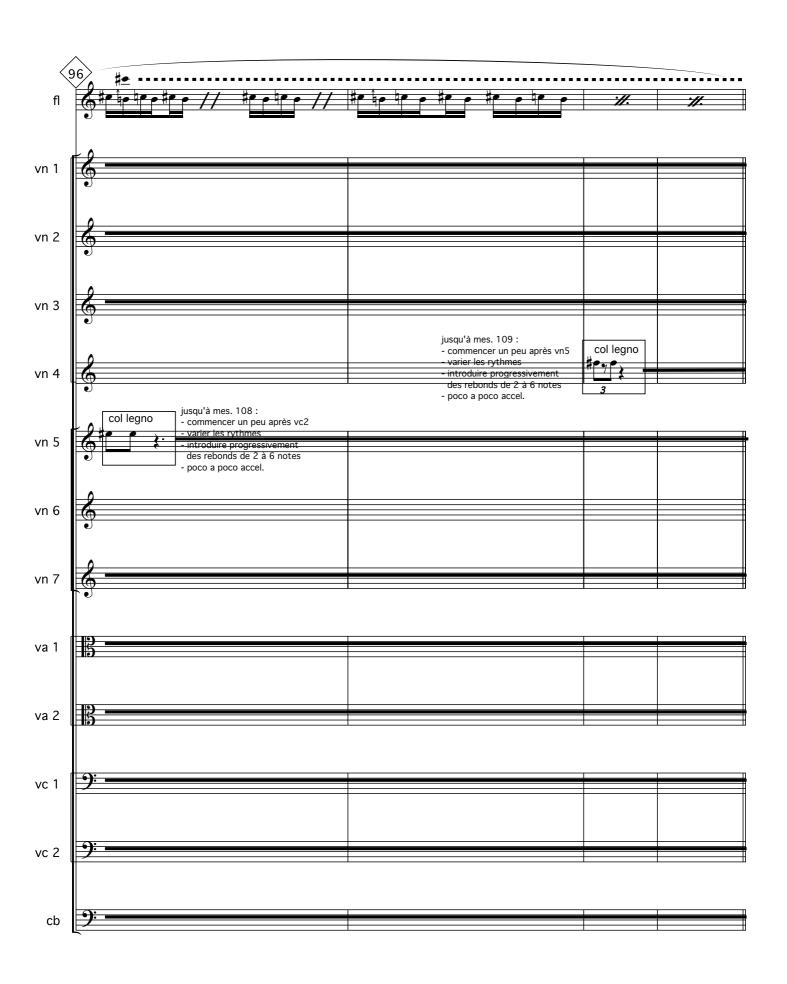


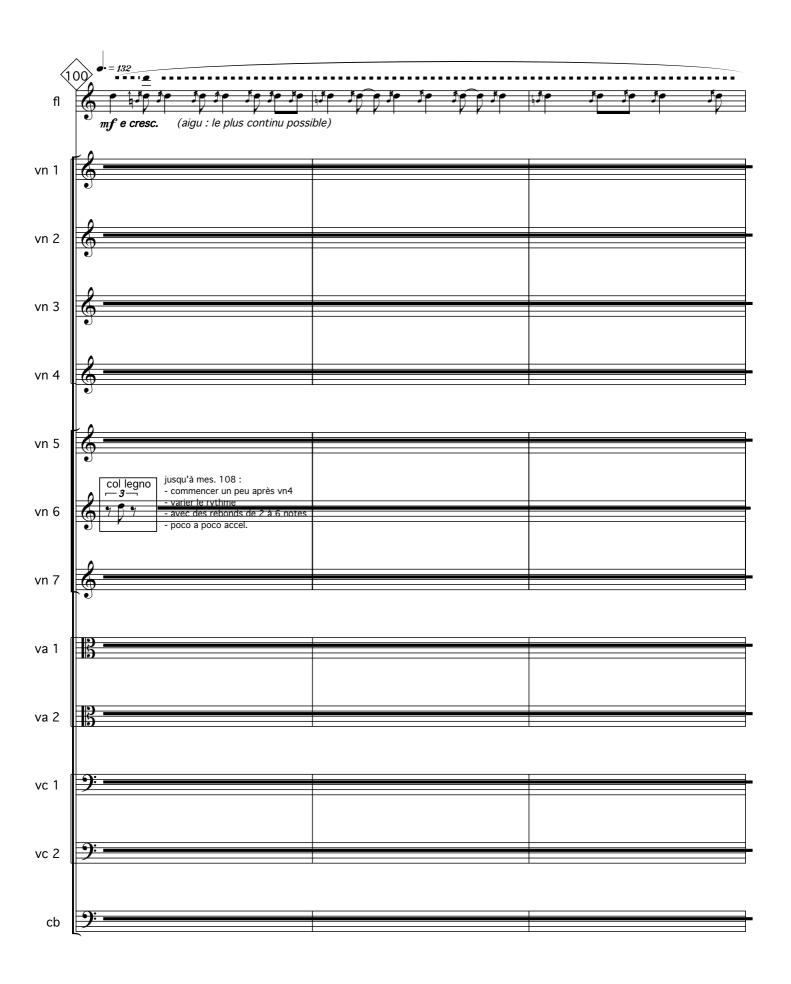


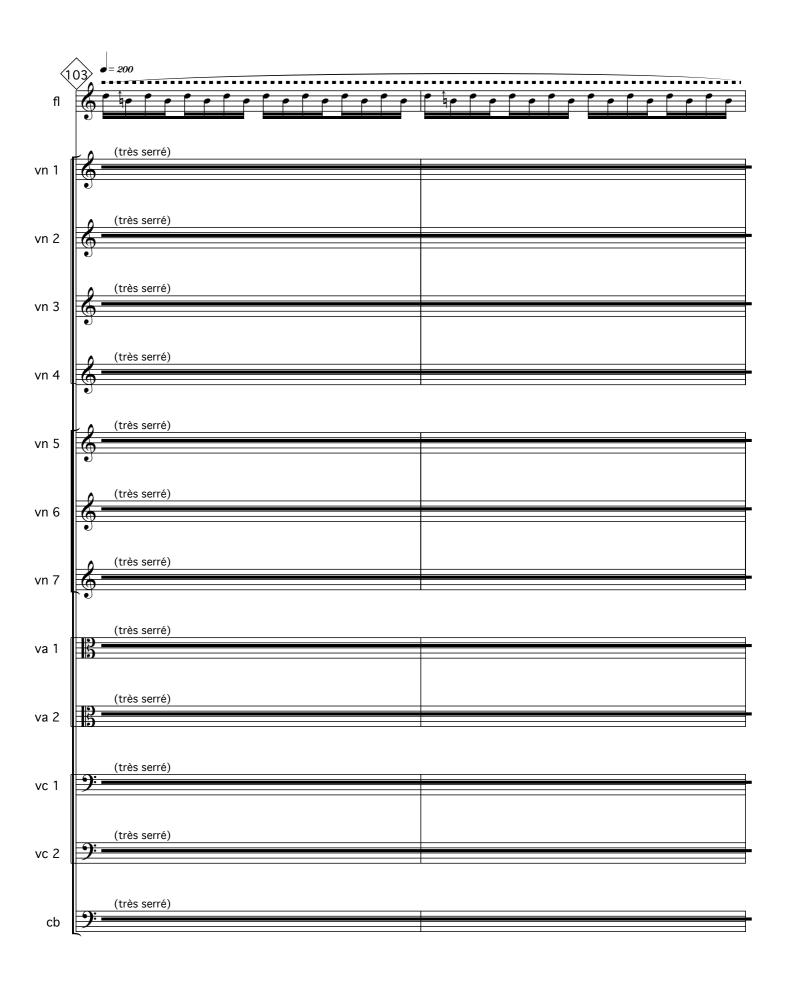


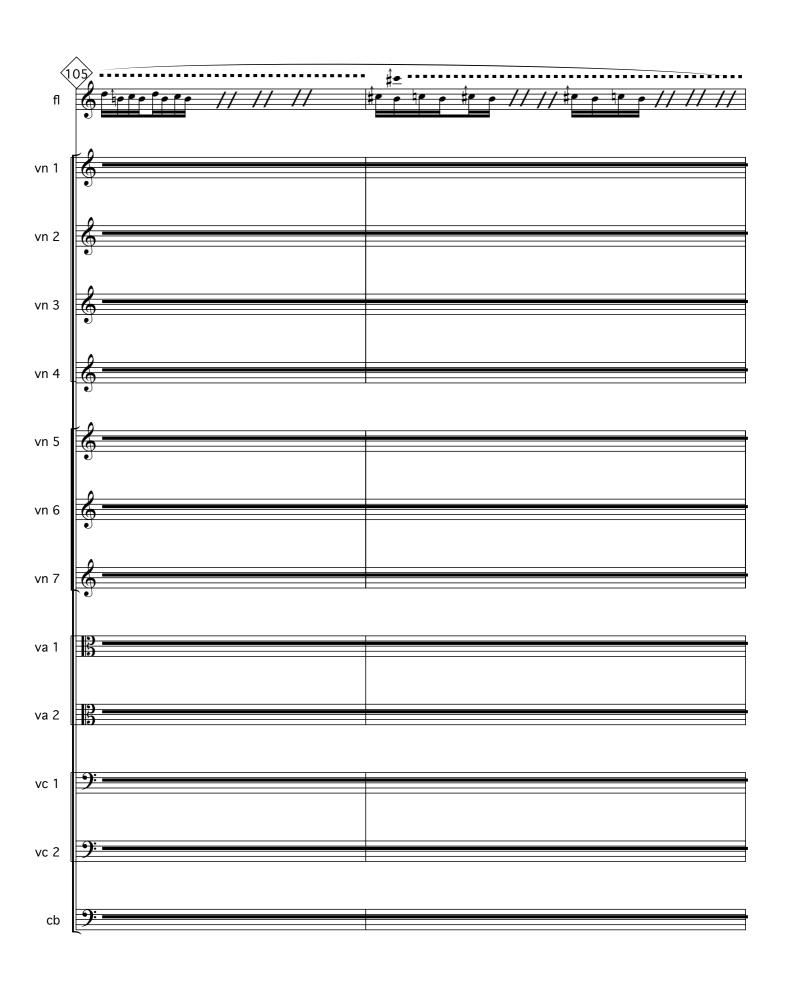


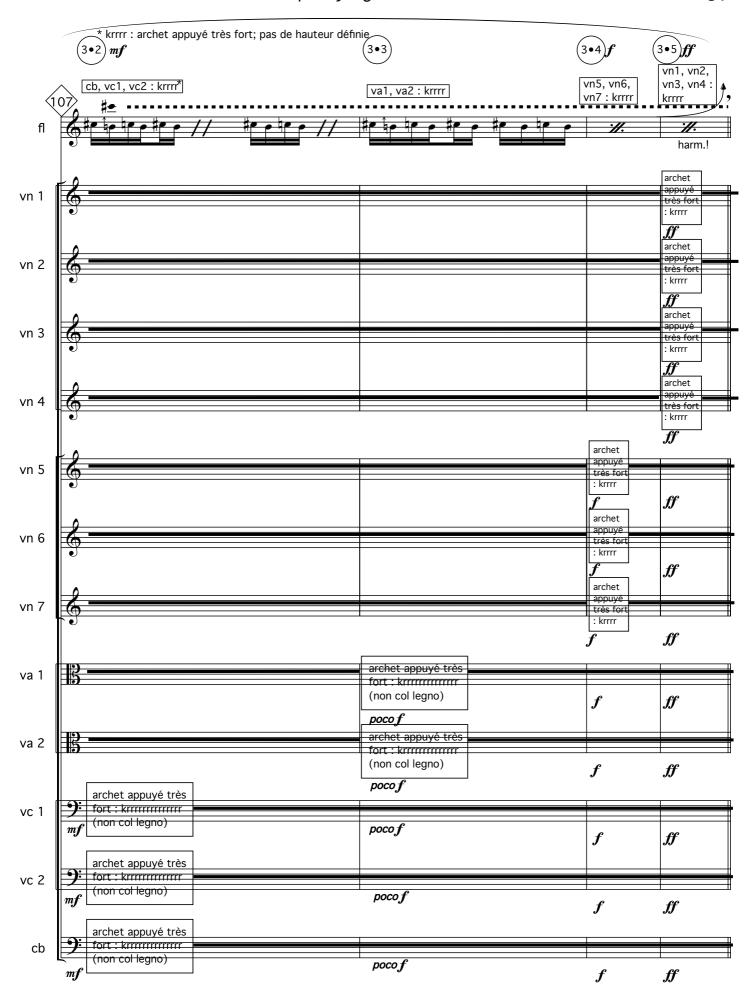


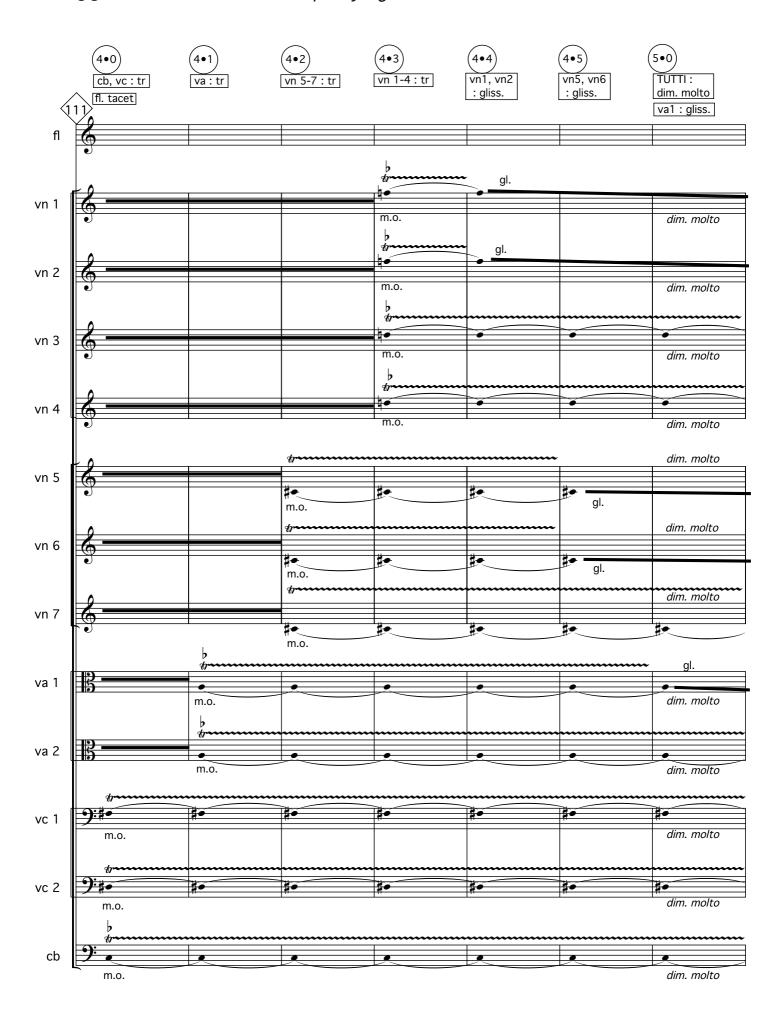


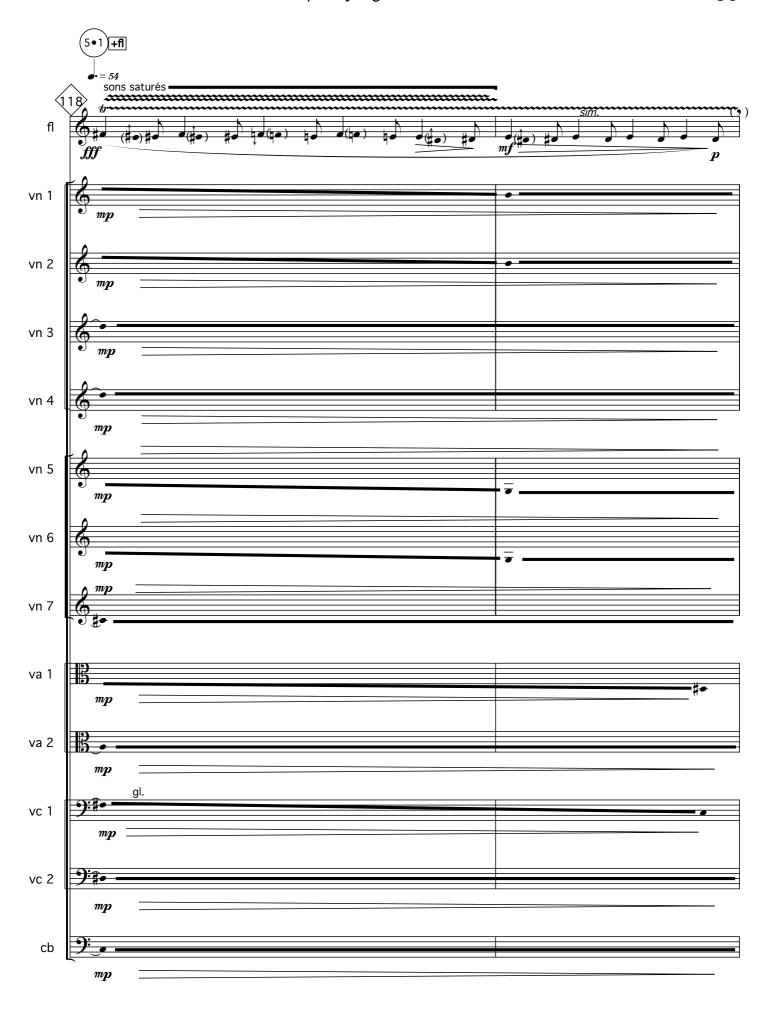




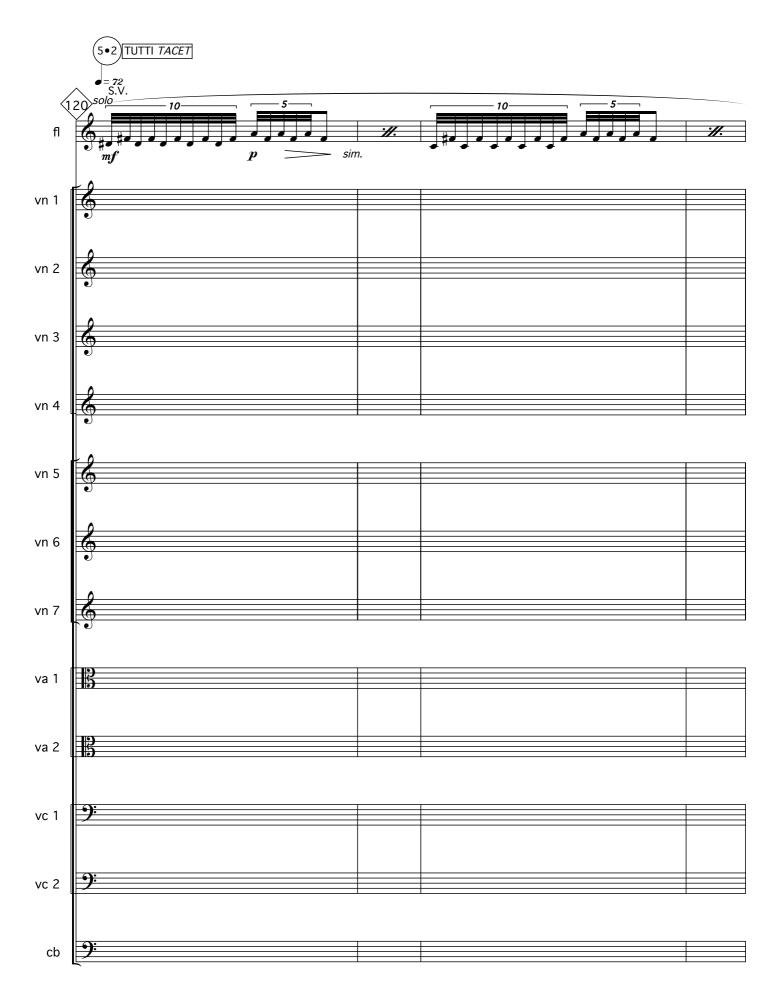










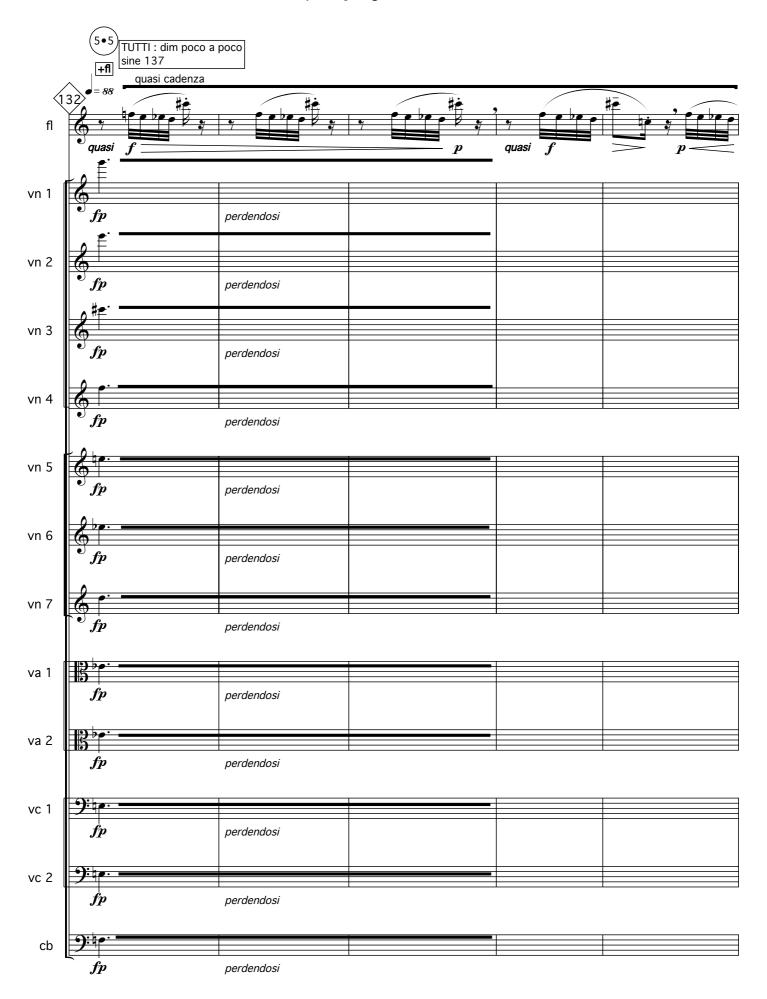




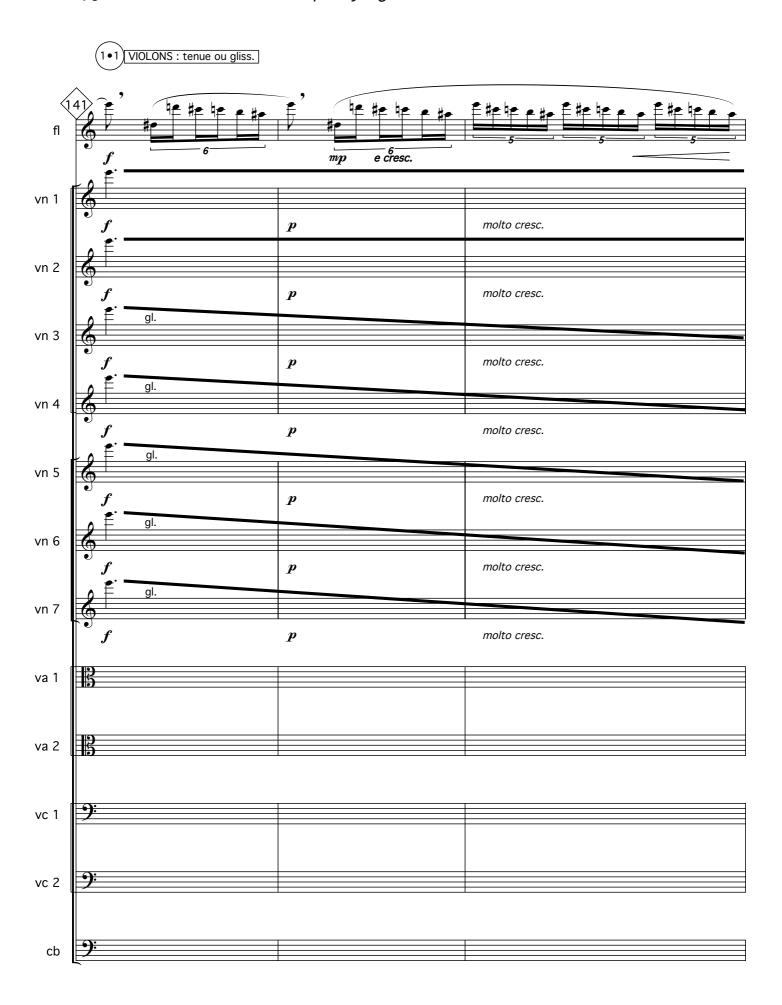


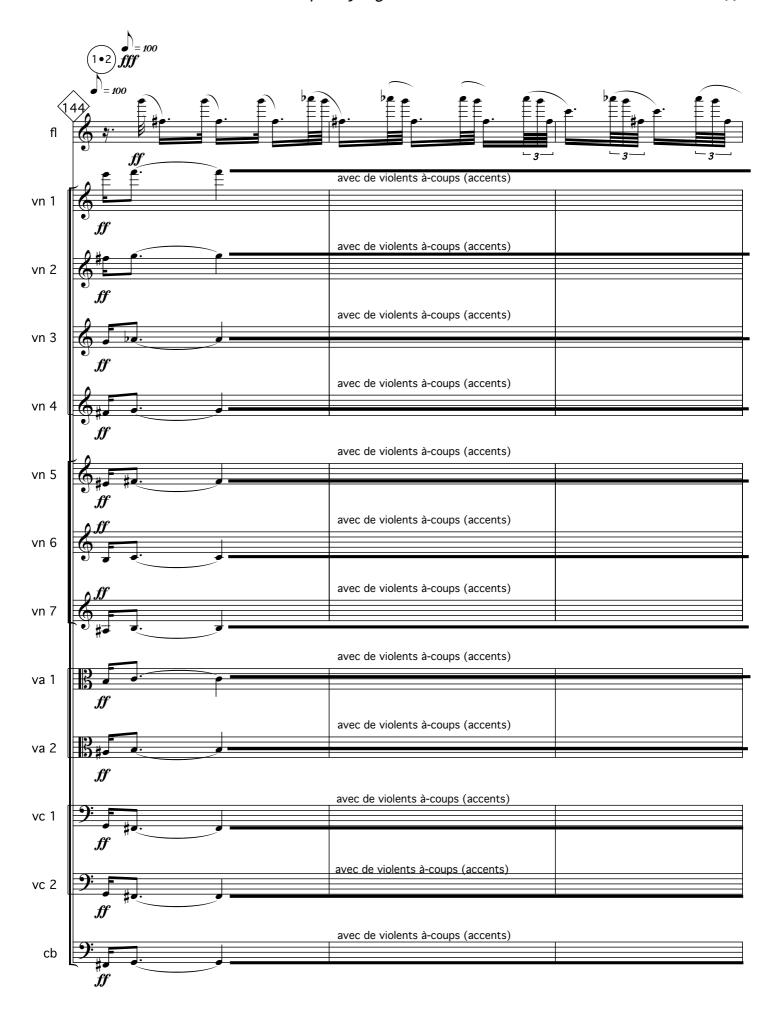


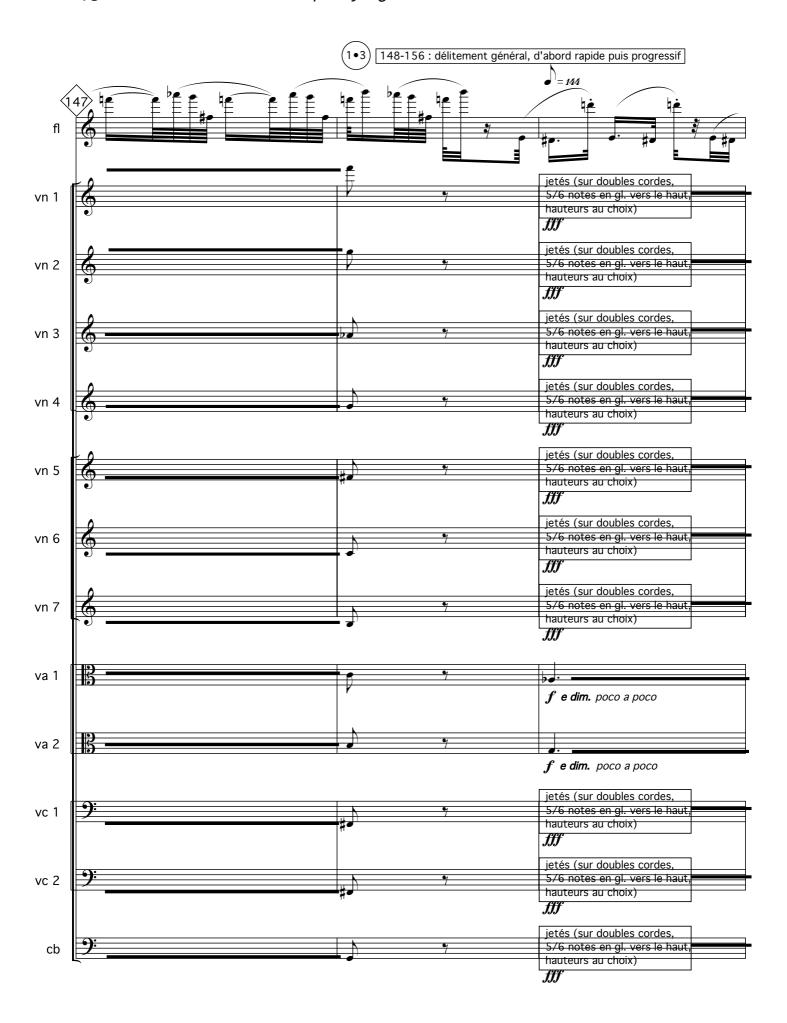


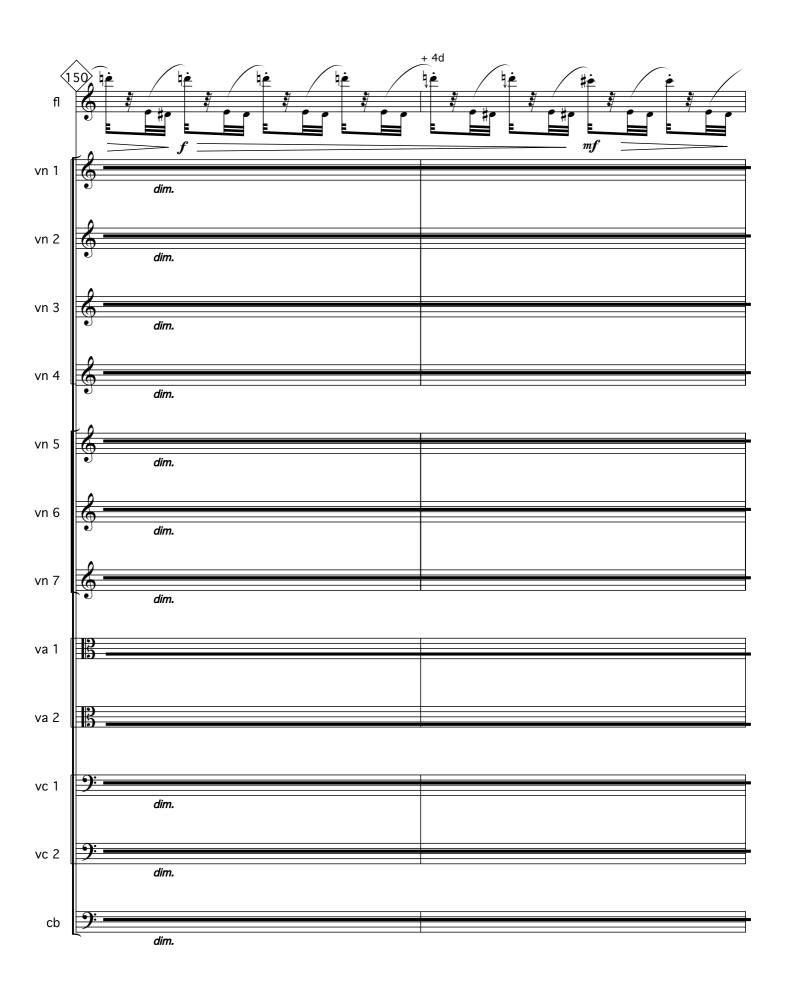


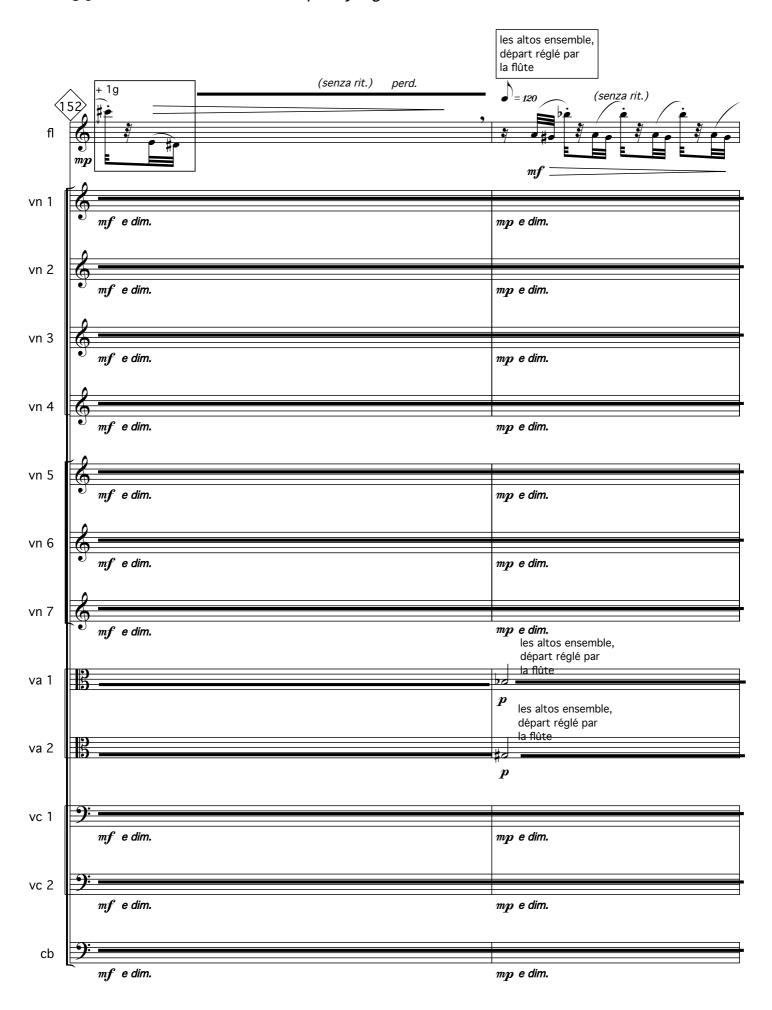


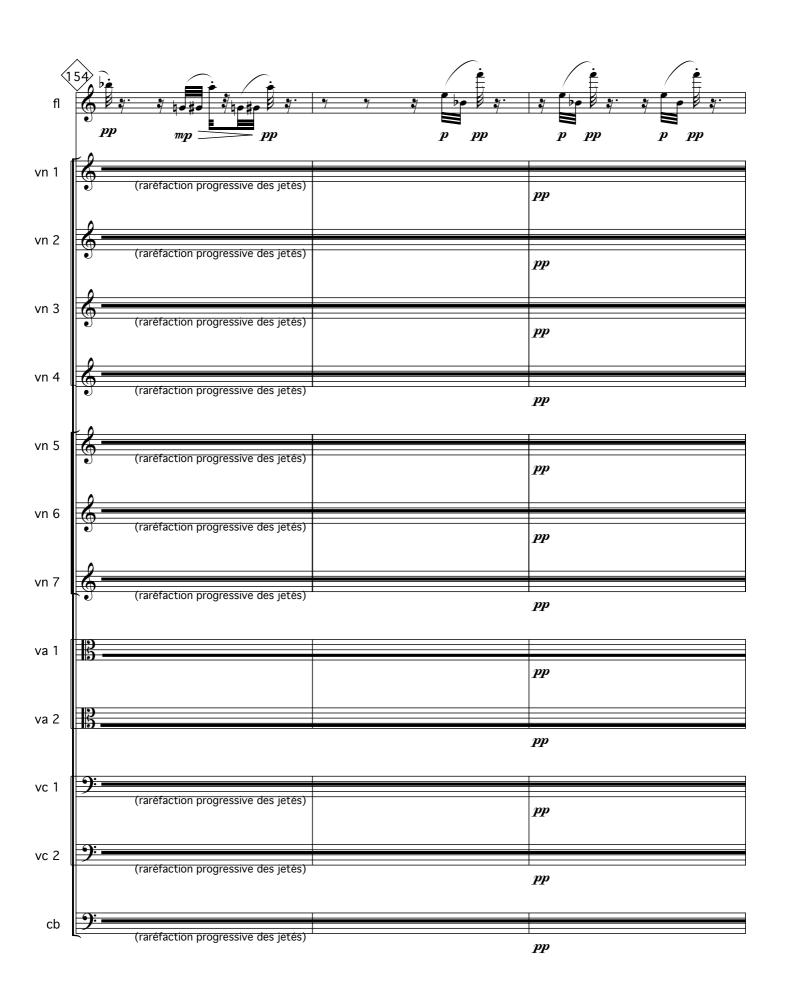


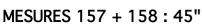


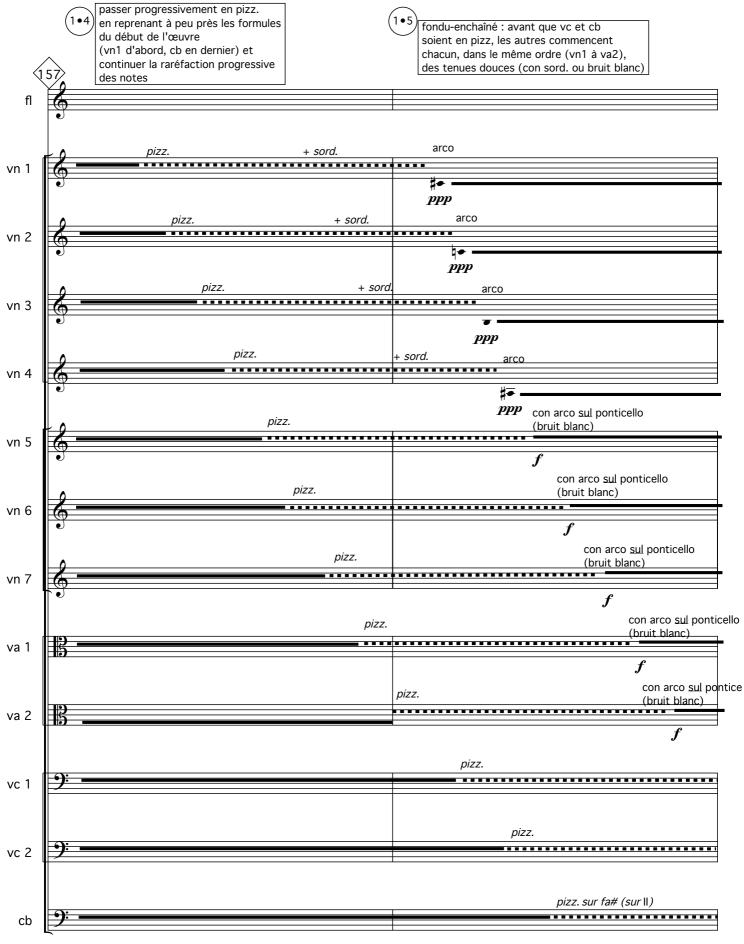


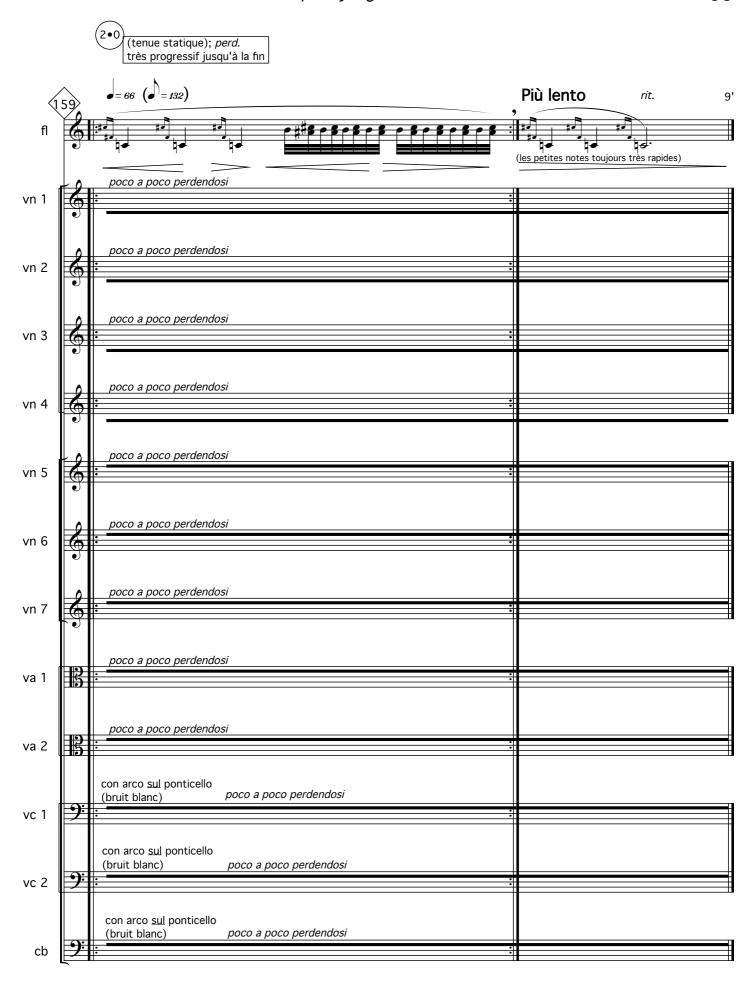




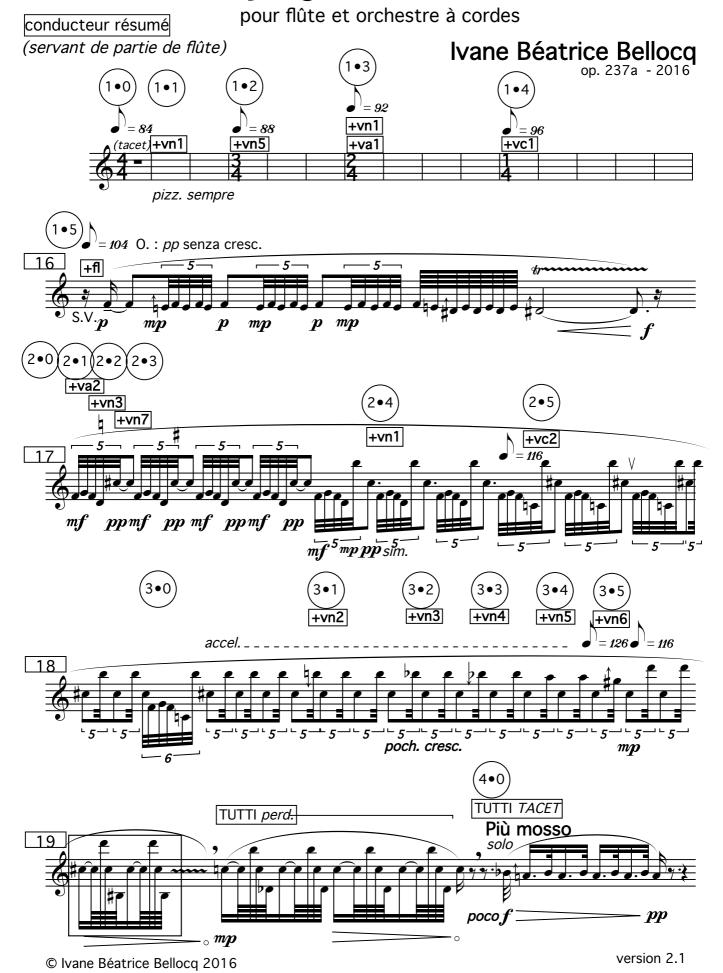


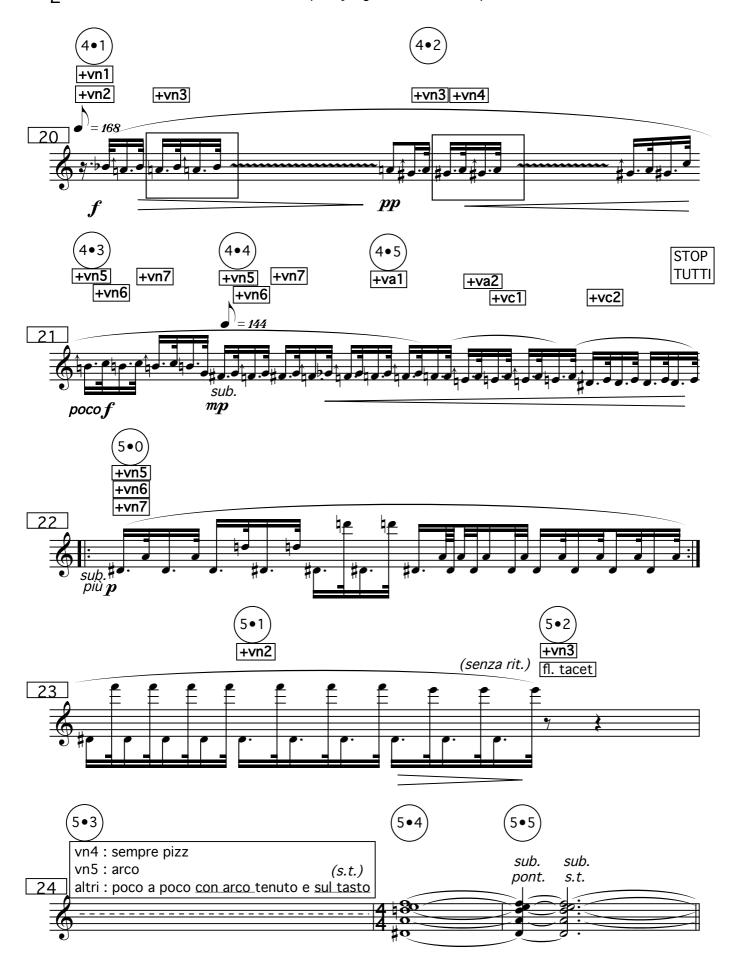




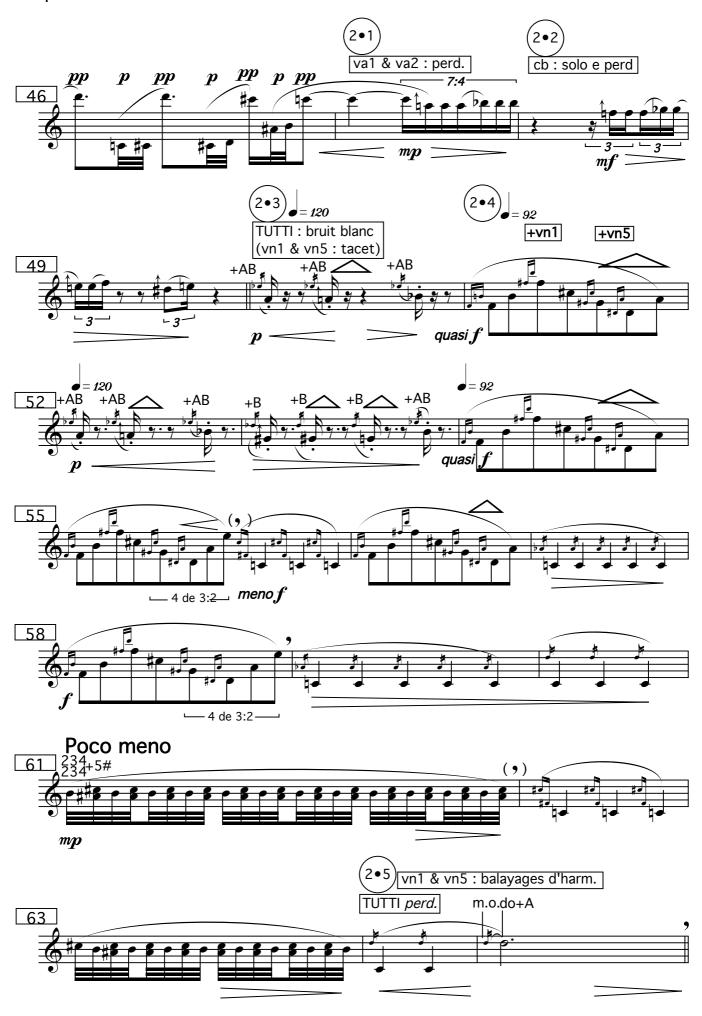


Paysage avec ruisseau

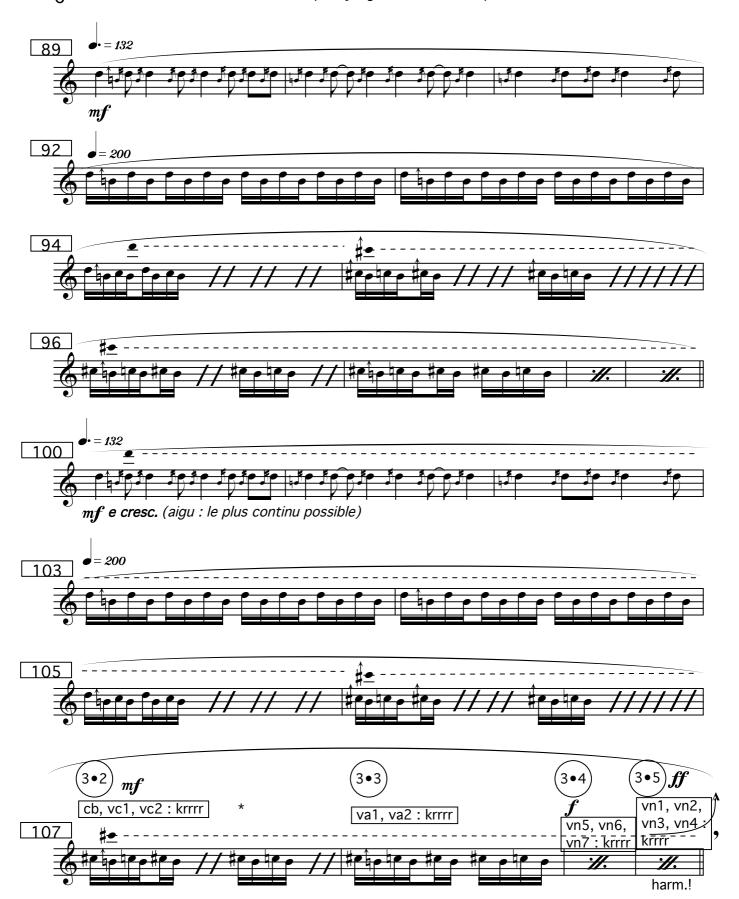






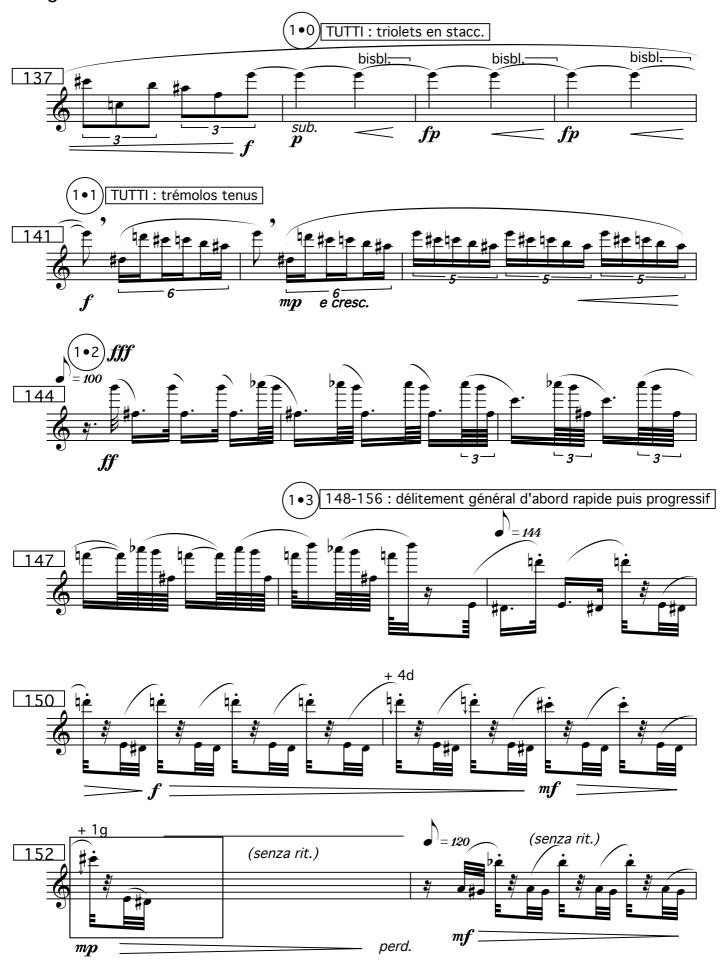




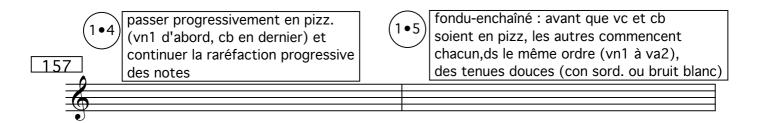


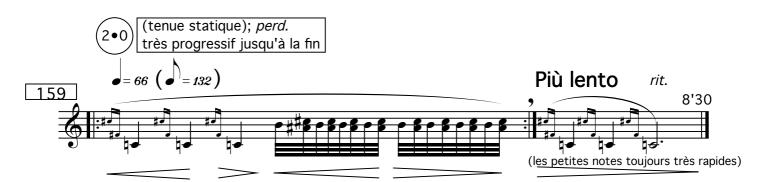
* krrrr : archet appuyé très fort; pas de hauteur définie





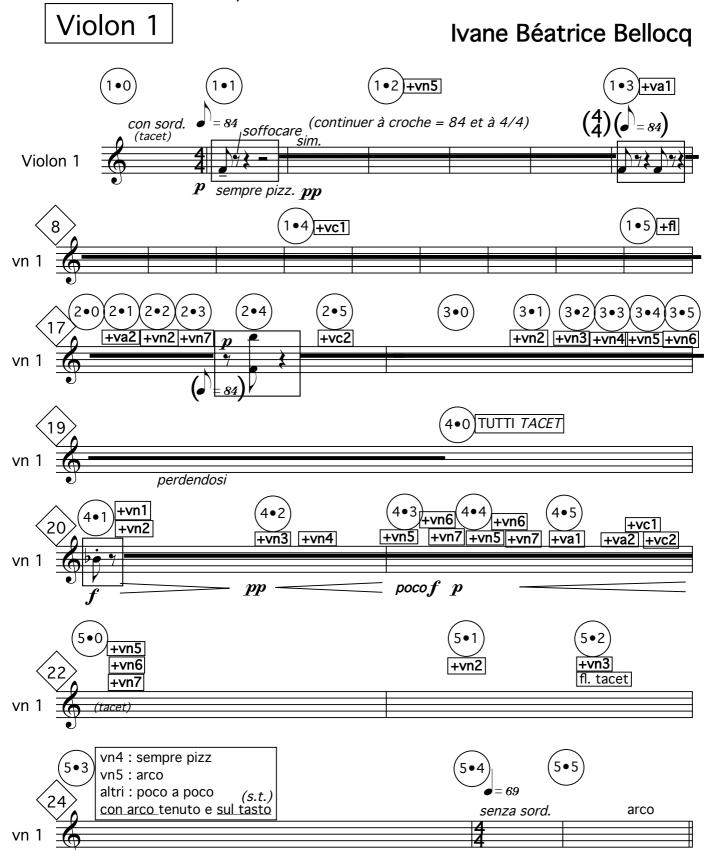


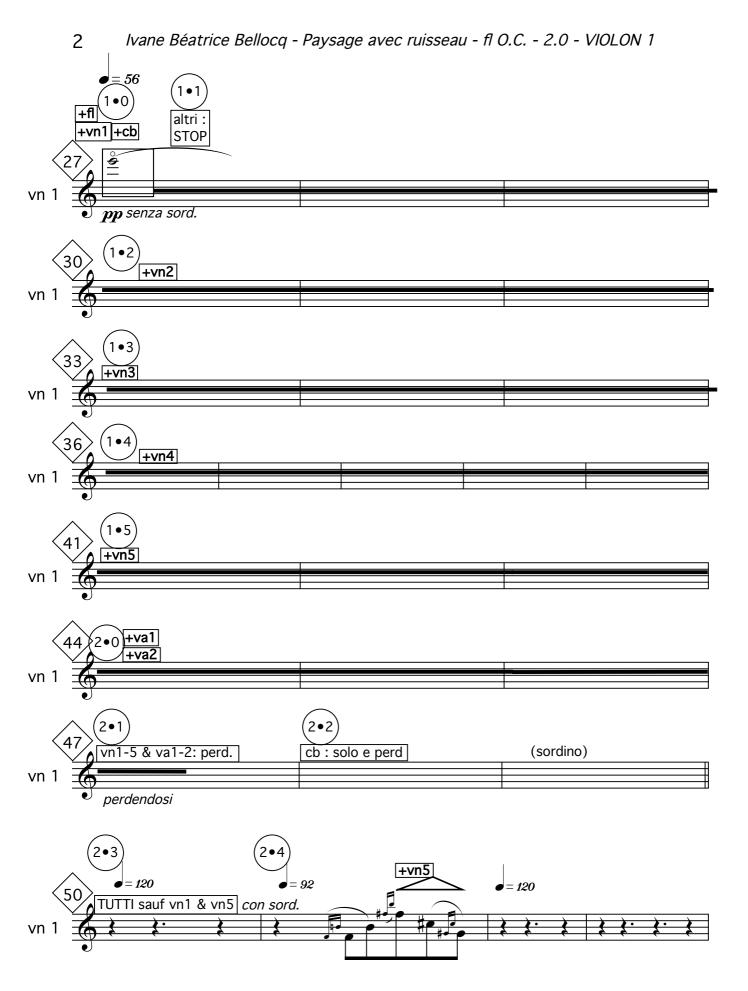


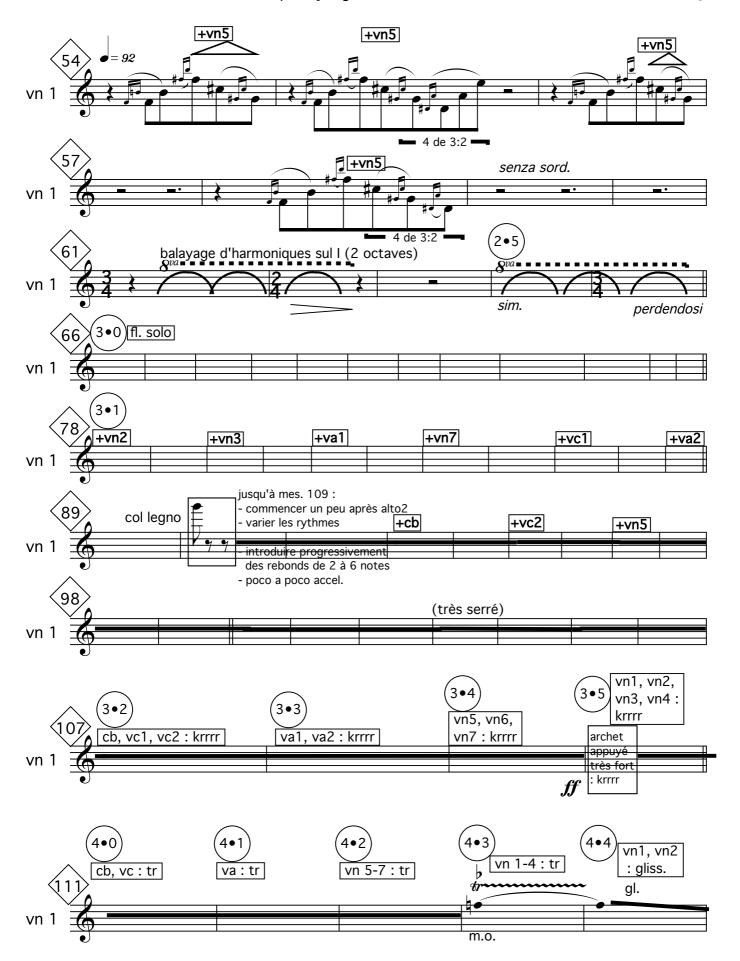


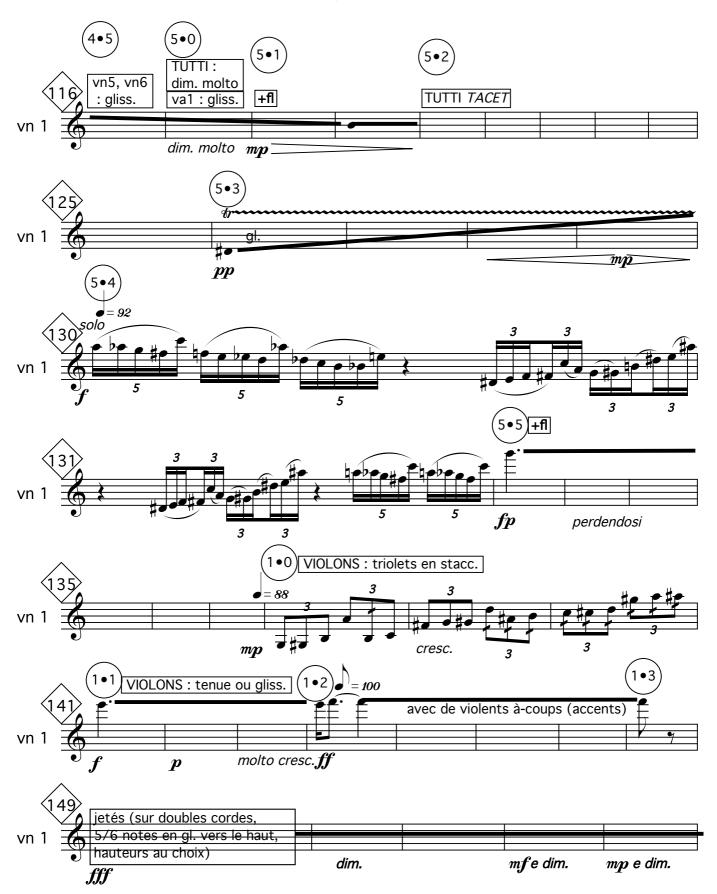
Paysage avec ruisseau

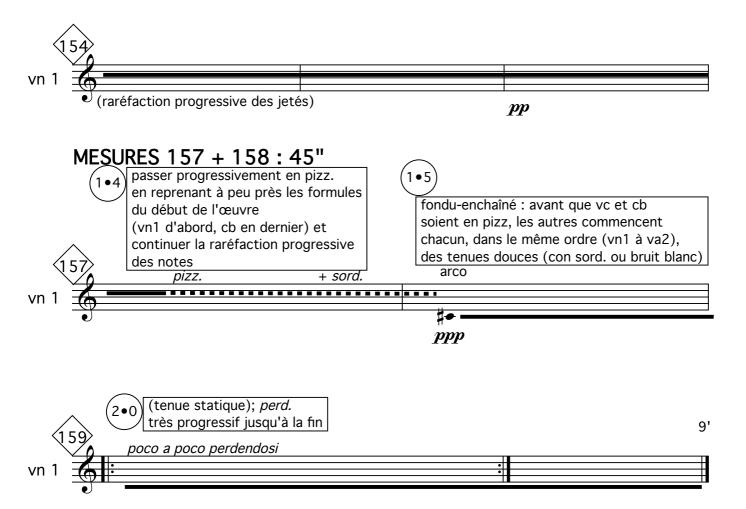
pour flûte et orchestre à cordes







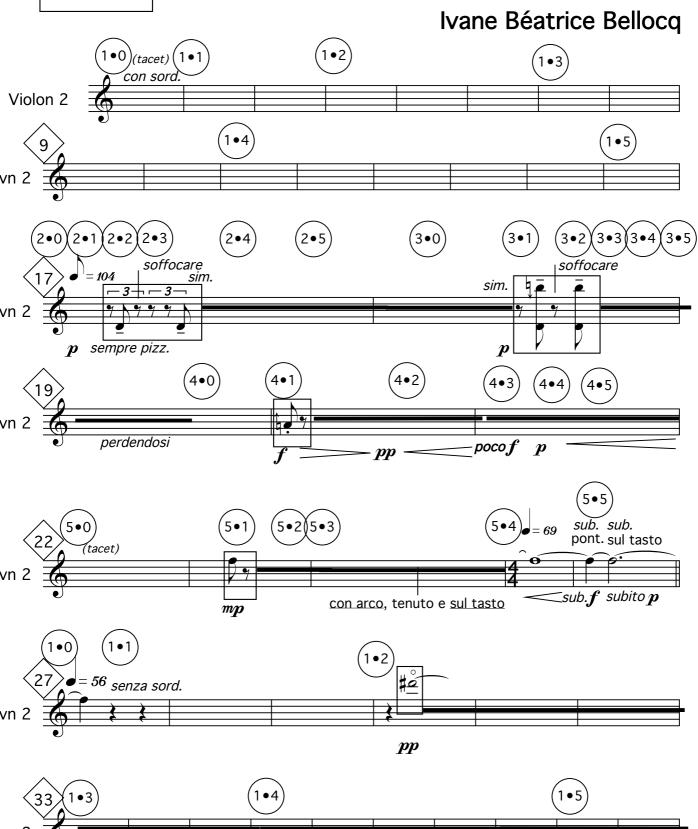


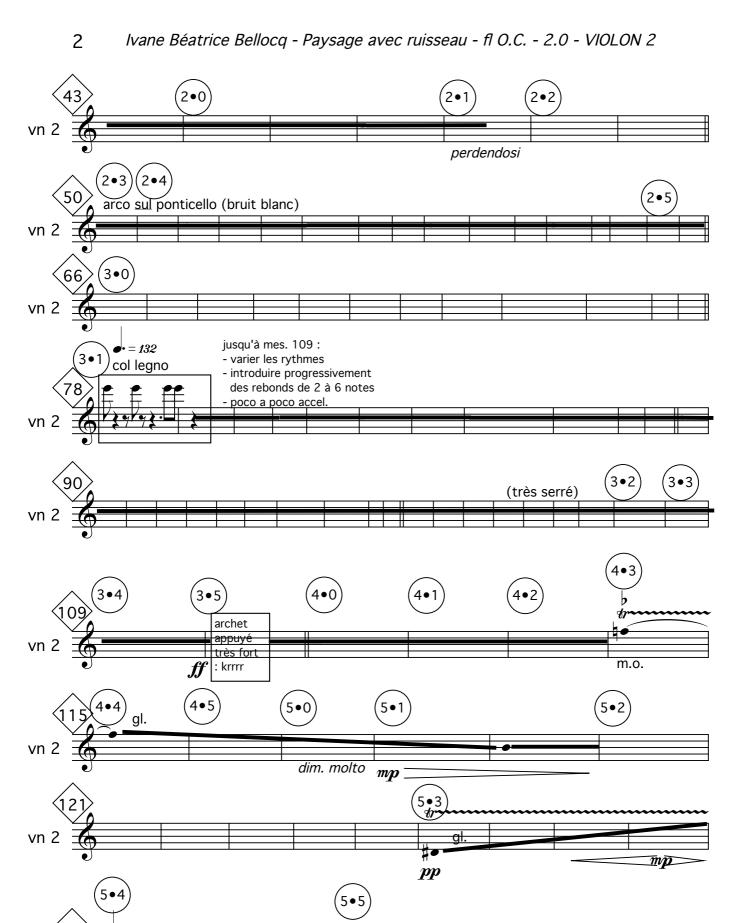


Paysage avec ruisseau

Violon 2

pour flûte et orchestre à cordes





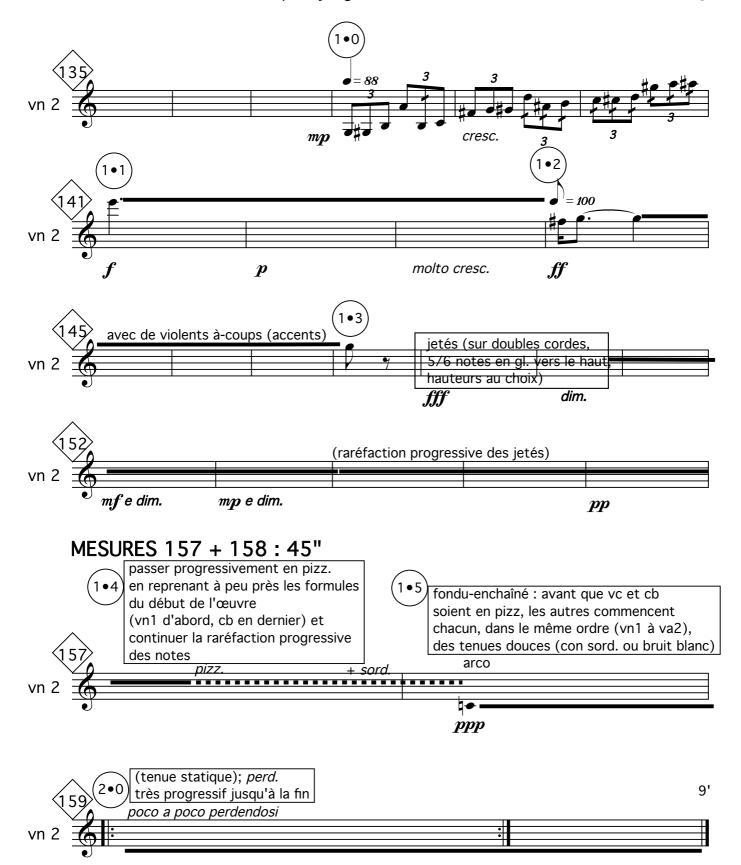
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subito \overline{p}

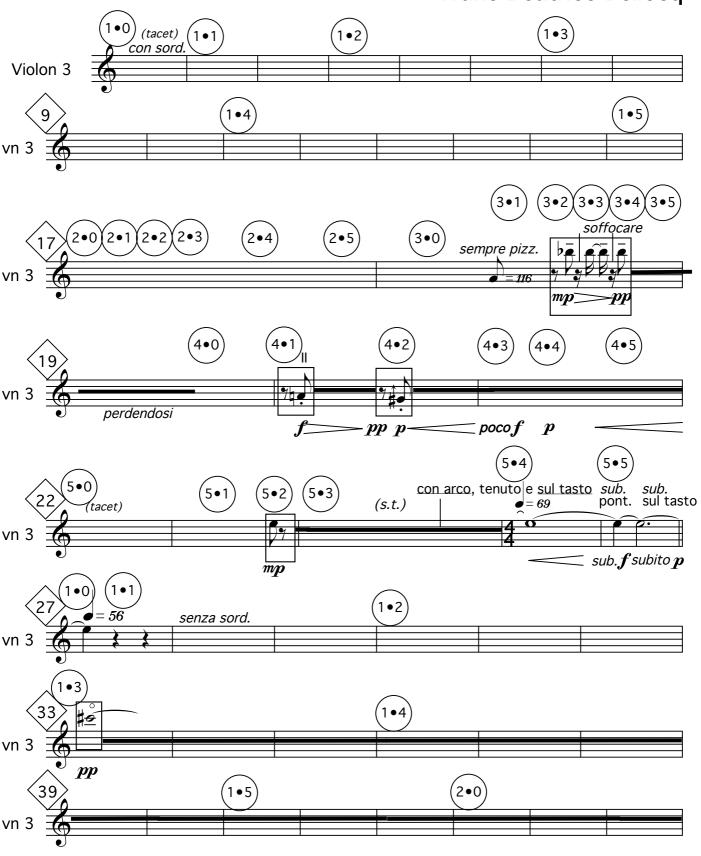
fp

perdendosi

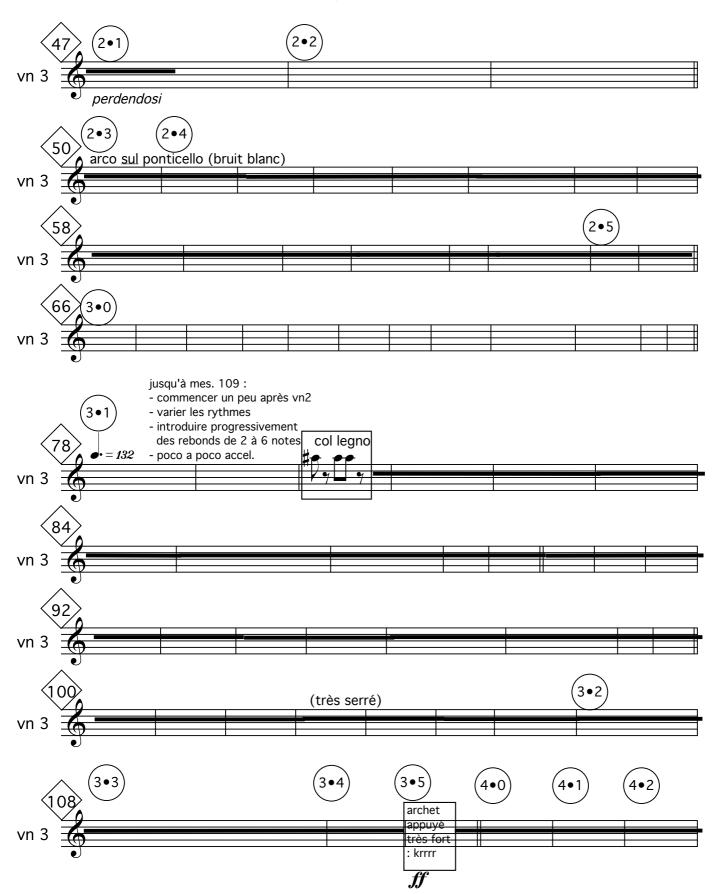


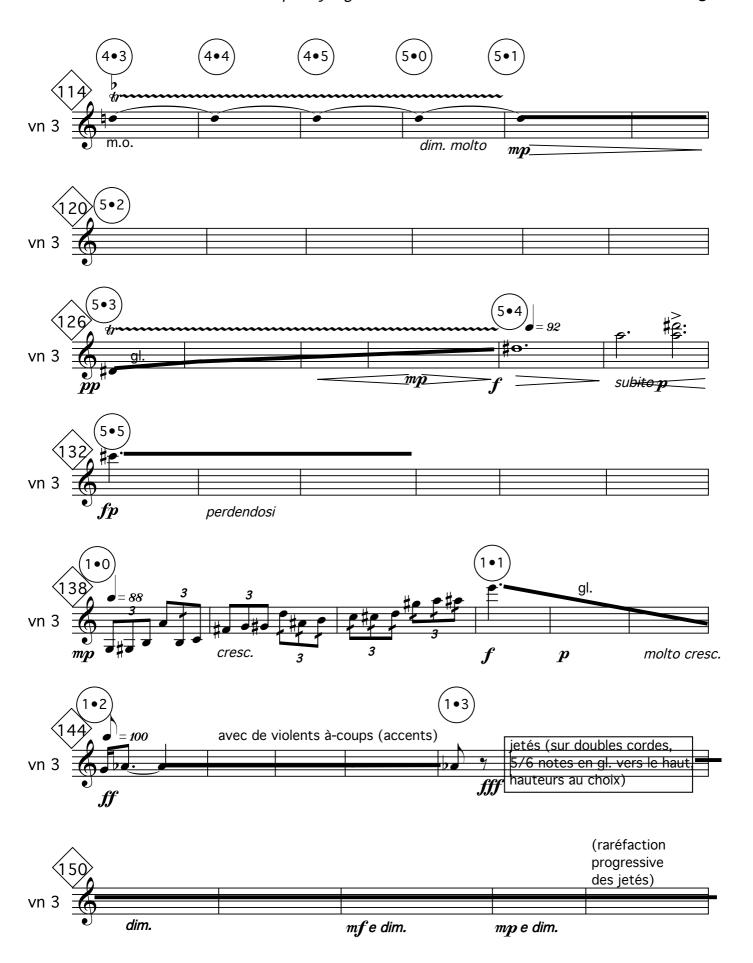
Violon 3



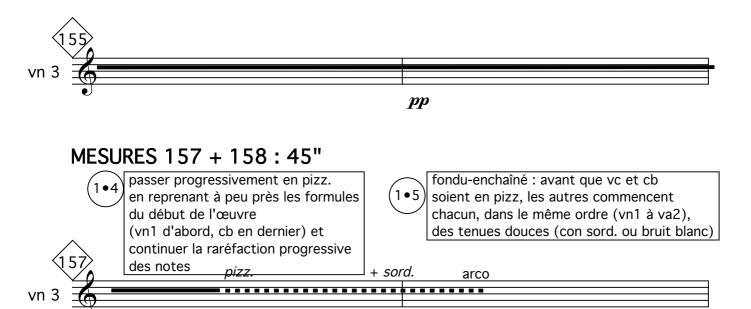








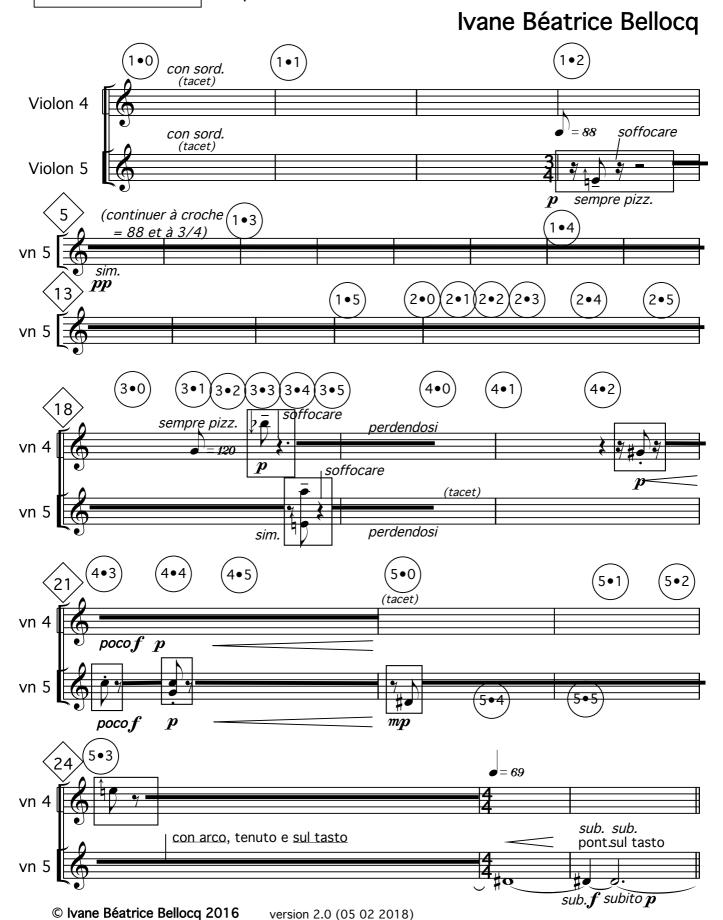




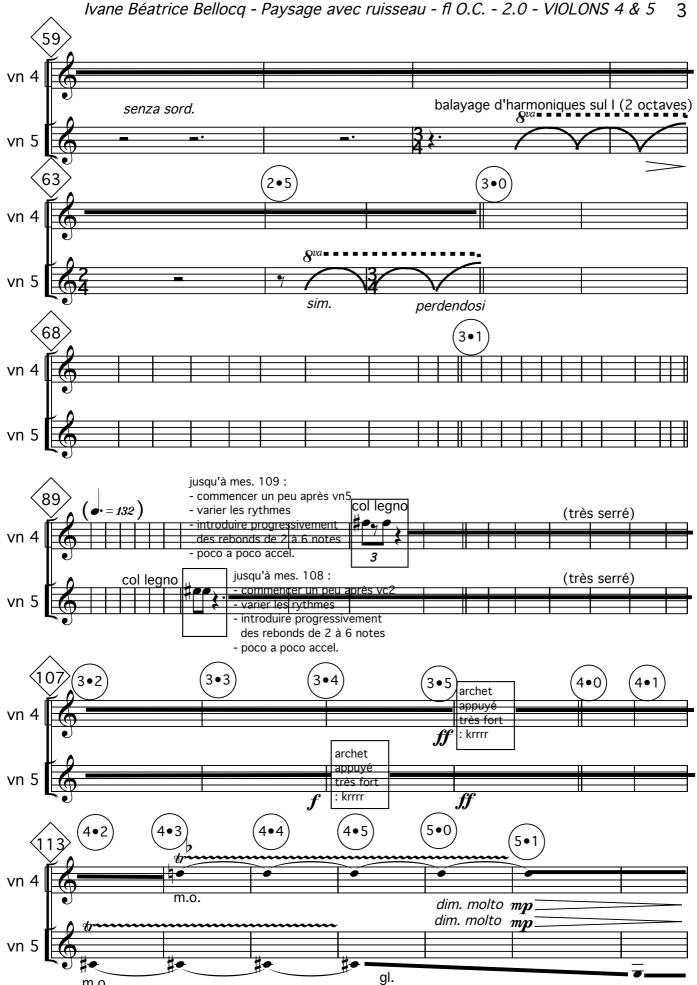
(tenue statique); perd. 9' très progressif jusqu'à la fin poco a poco perdendosi

ppp

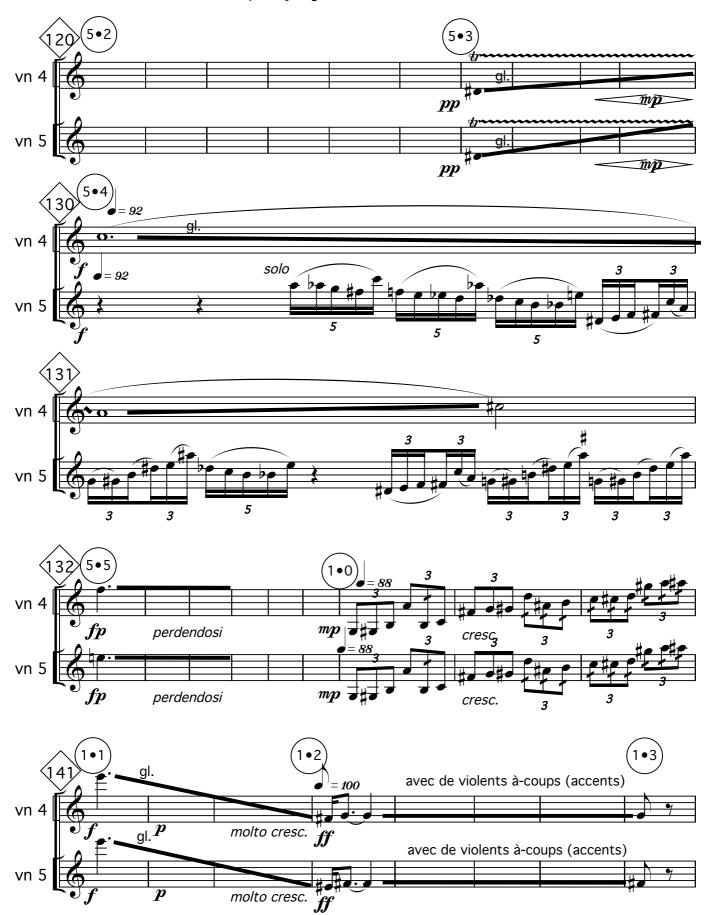
Violons 4 & 5

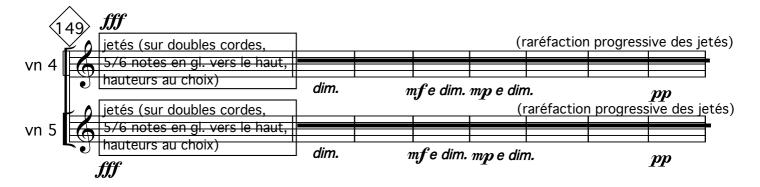




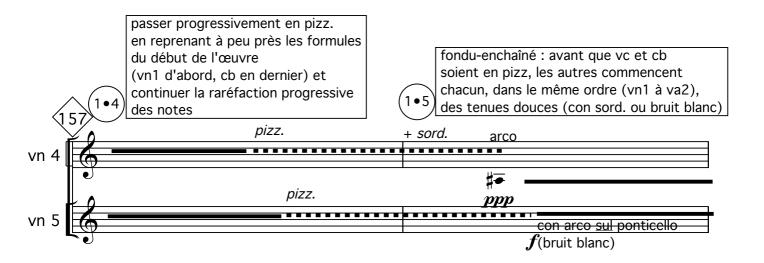


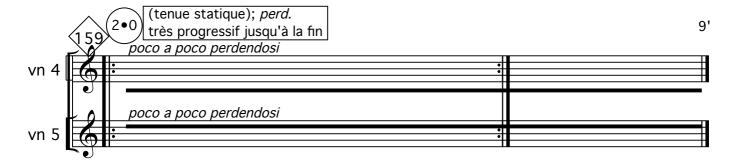
m.o.

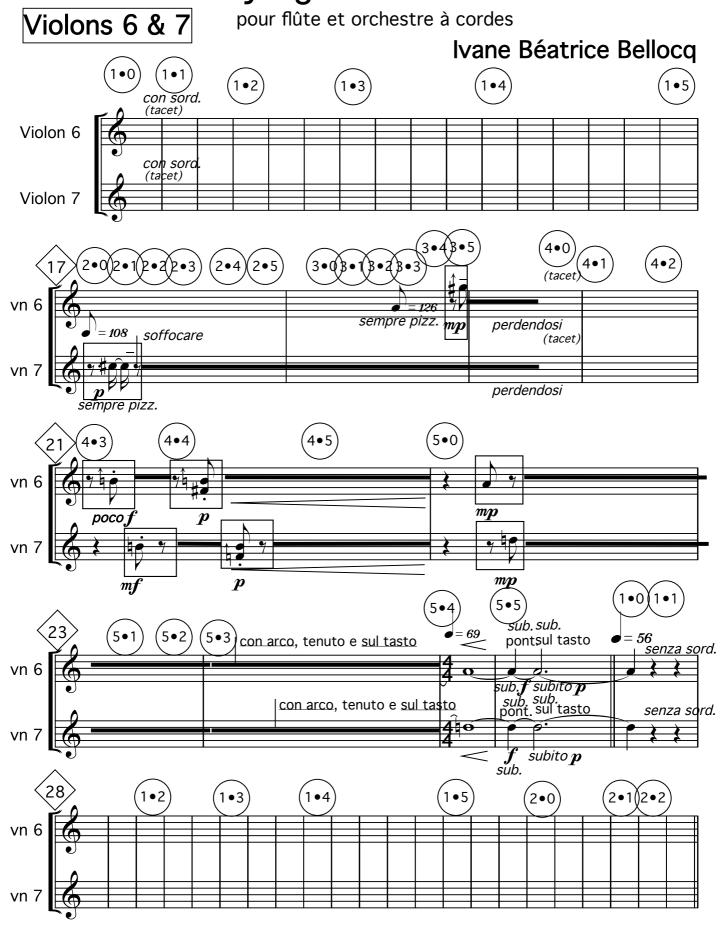


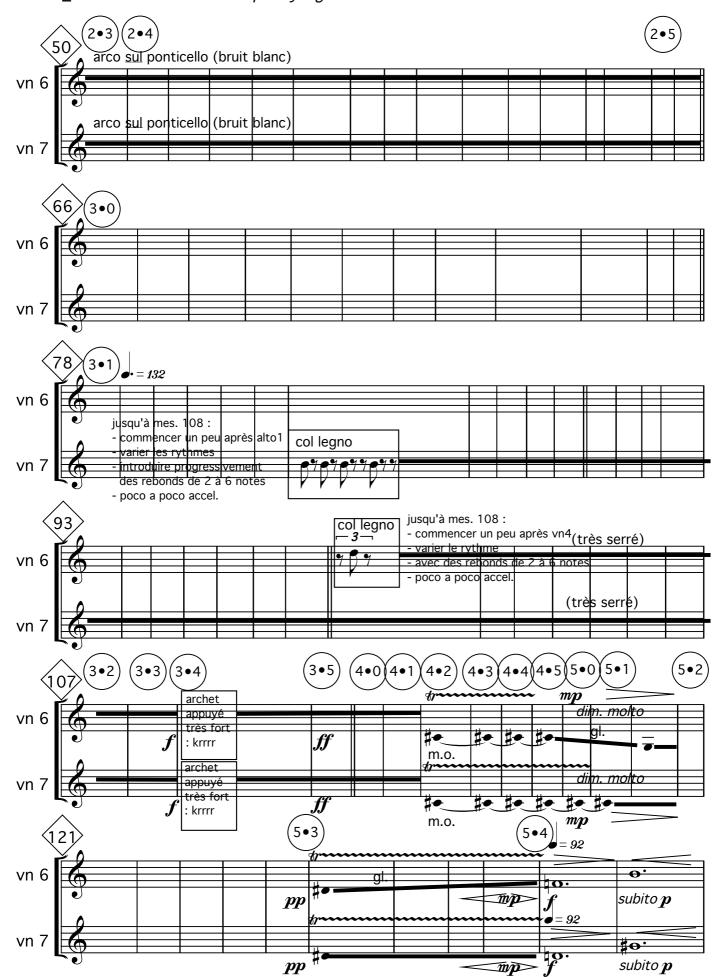


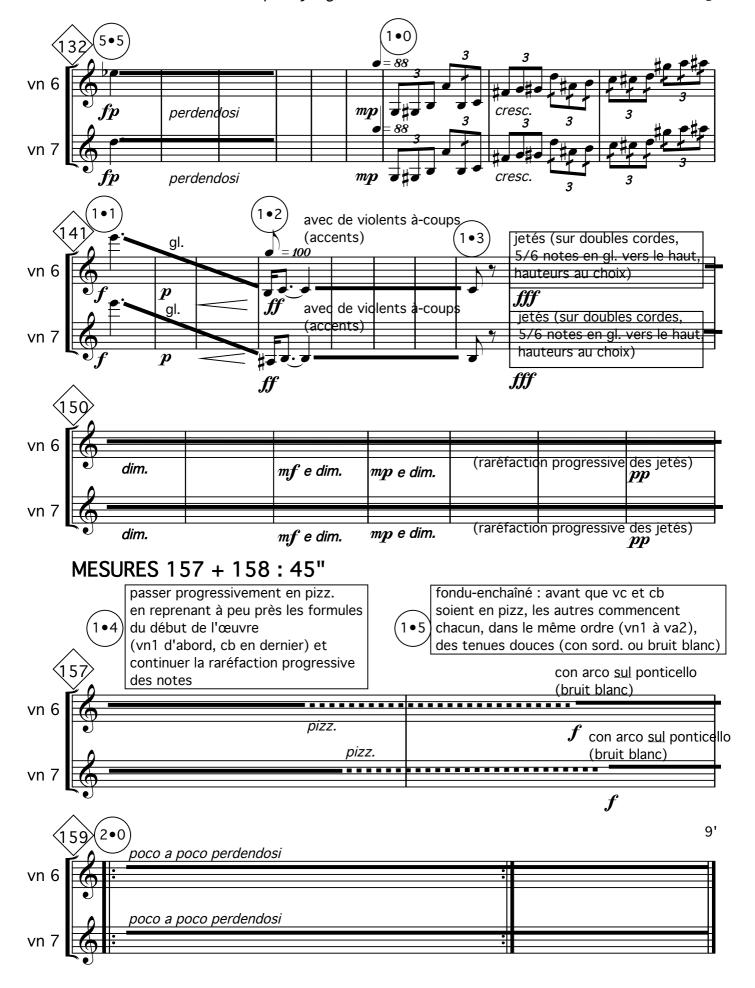
MESURES 157 + 158: 45"

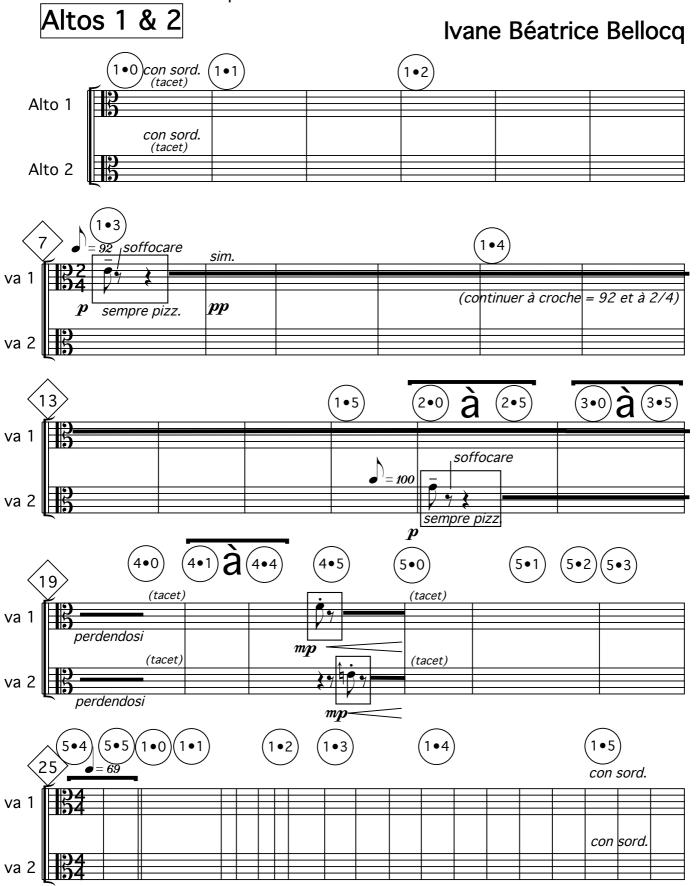


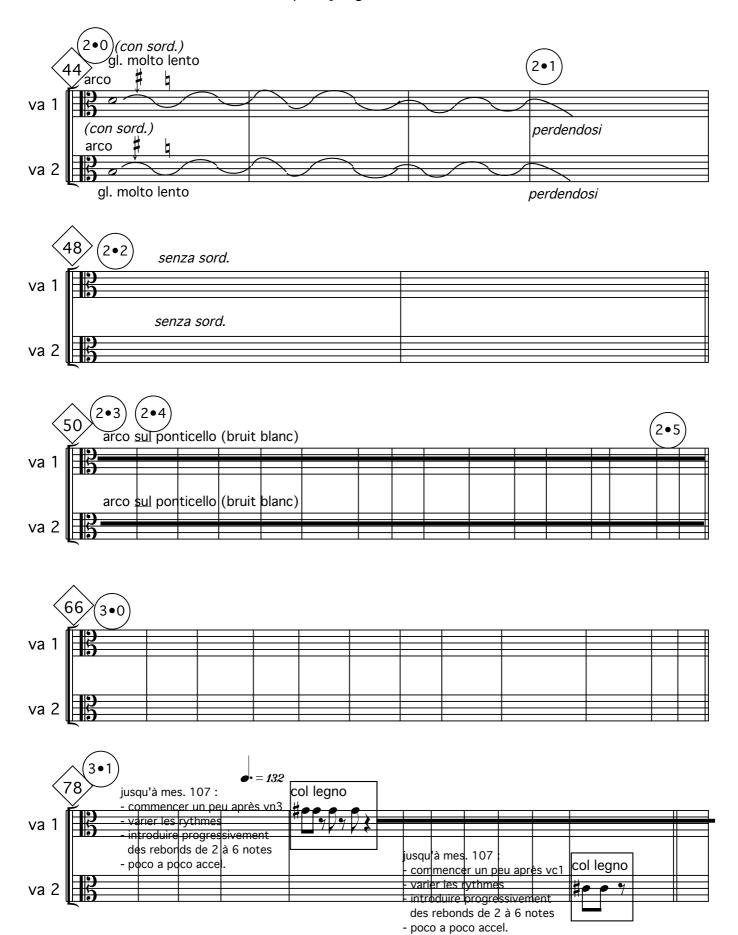


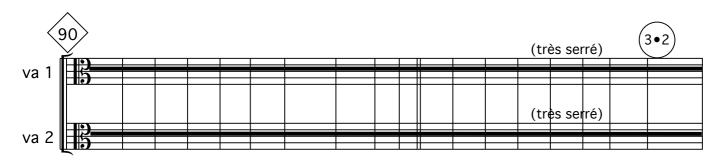


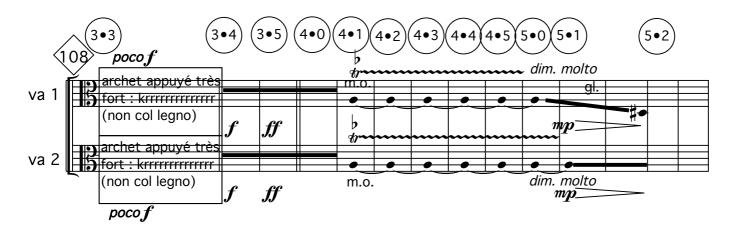


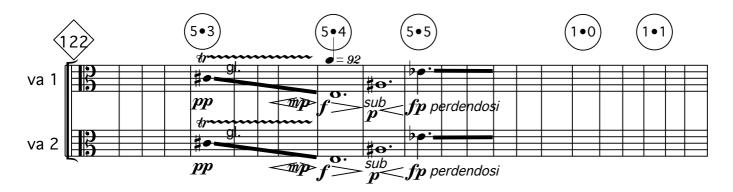


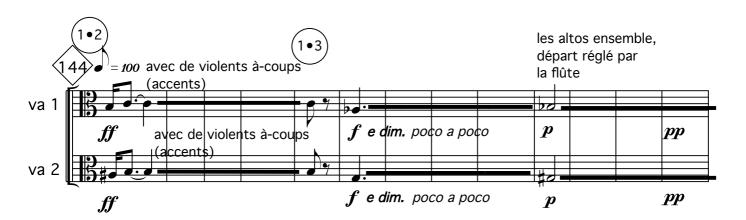


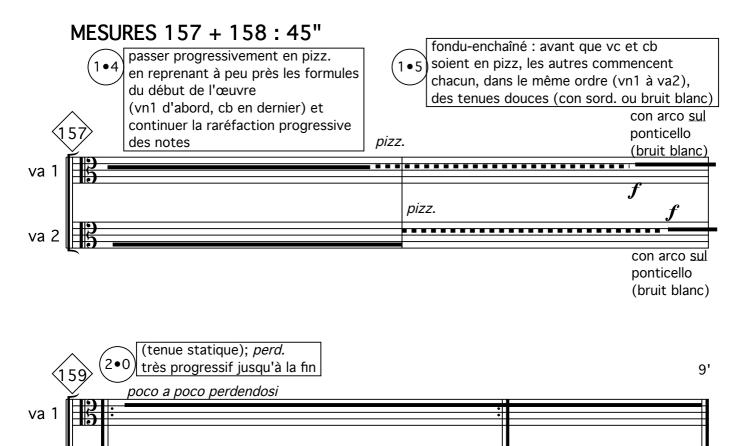




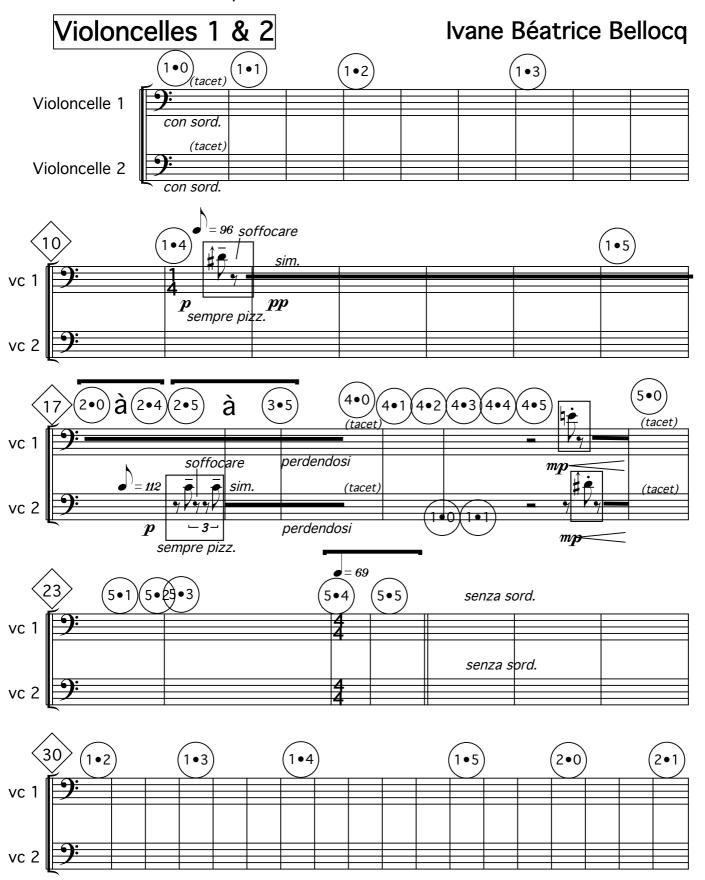




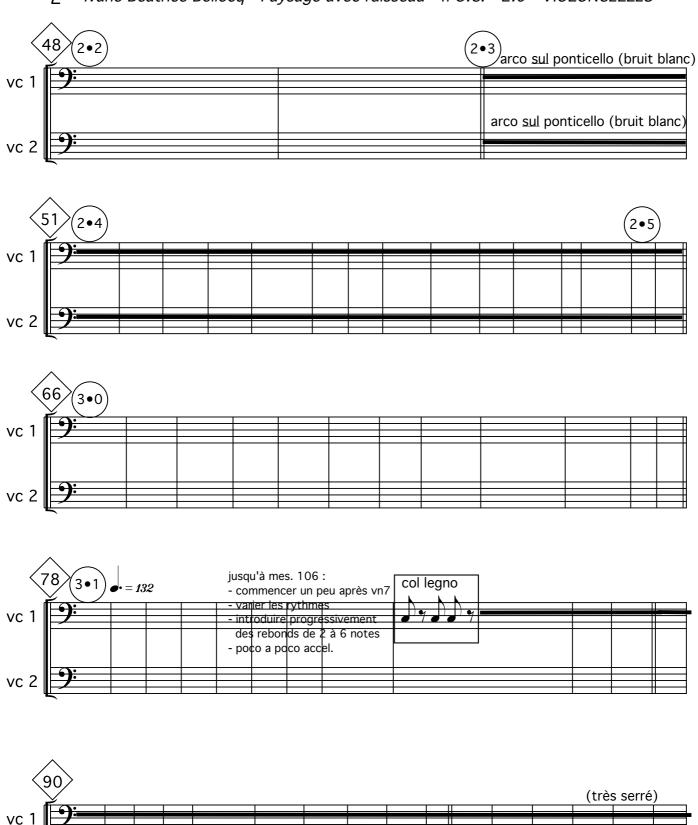




poco a poco perdendosi



2 Ivane Béatrice Bellocq - Paysage avec ruisseau - fl O.C. - 2.0 - VIOLONCELLES



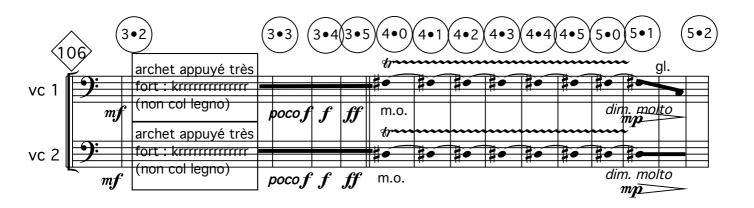
col legno

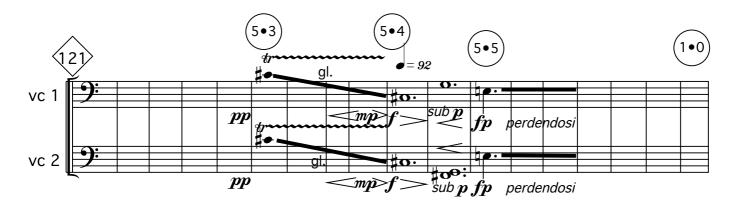
jusqu'à mes. 106 :

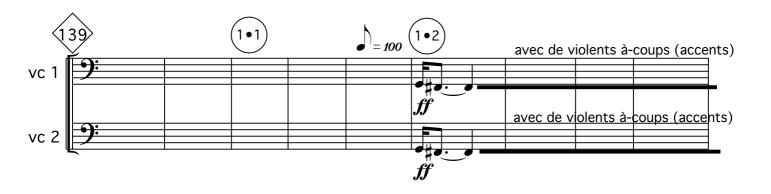
- poco a poco accel.

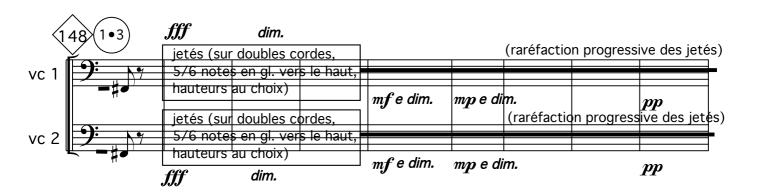
introduire progressivement des rebonds de 2 à 6 notes

(très serré)









MESURES 157 + 158: 45"

- passer progressivement en pizz.
 en reprenant à peu près les formules
 du début de l'œuvre
 (vn1 d'abord, cb en dernier) et
 continuer la raréfaction progressive
 des notes
- fondu-enchaîné: avant que vc et cb soient en pizz, les autres commencent chacun, dans le même ordre (vn1 à va2), des tenues douces (con sord. ou bruit blanc)

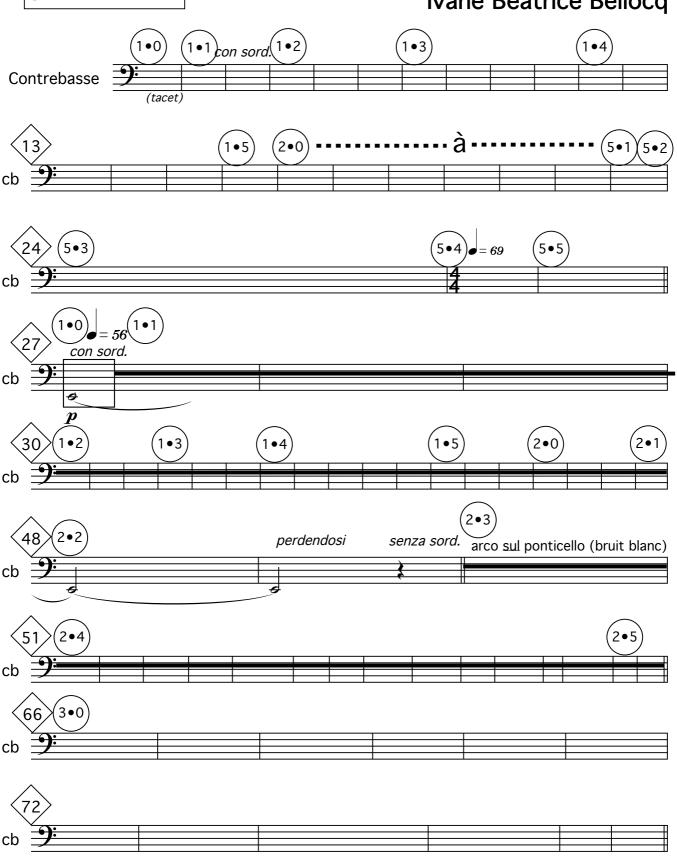
vc 1 pizz.

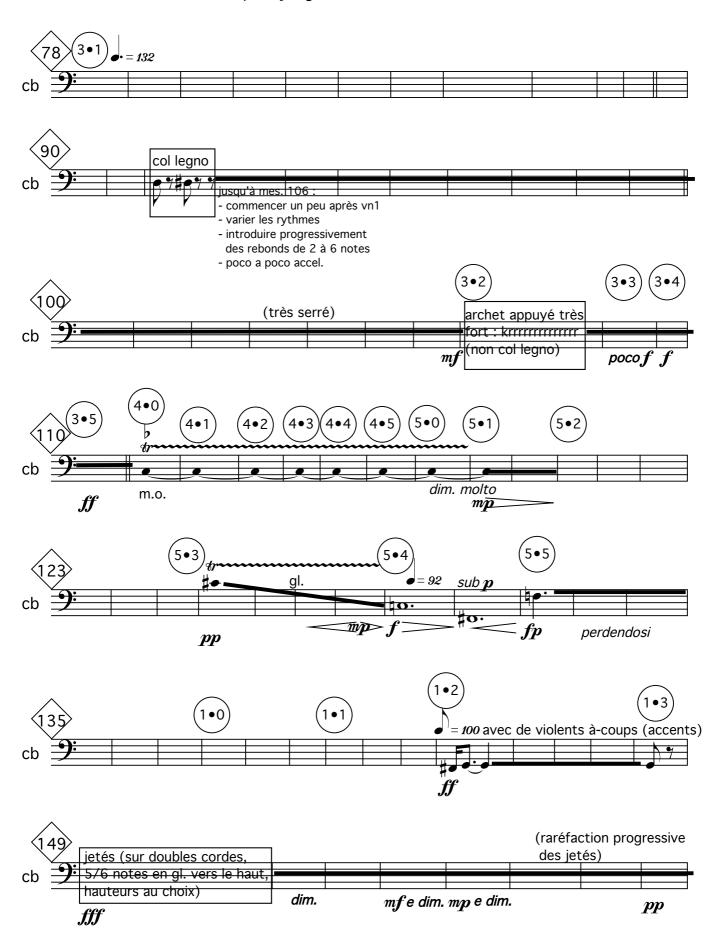


pour flûte et orchestre à cordes

Contrebasse

Ivane Béatrice Bellocq







violons et altos passent
progressivement en pizz.
en reprenant à peu près les formules
du début de l'œuvre
(vn1 d'abord, altos en dernier);
continuer la raréfaction progressive
des notes

fondu-enchaîné: avant que vc et cb soient en pizz, les autres commencent chacun, dans le même ordre (vn1 à va2), des tenues douces (con sord. ou bruit blanc)

pizz.sur fa# (sur II)

cb J.

