

Ivane Béatrice BELLOCQ

Trio déconcertant

pour flûte, clarinette et violoncelle

1996

Commande de la ville de Bernay (Eure)

durée 12'

Ivane Béatrice Bellocq - Trio déconcertant

pour flûte (prenant la flûte en sol), clarinette en si bémol et violoncelle

1996 – 12'

- I Lento
- II Moderato – Vivo – Lento
- III Allegro energico

Création :

le 25 mai 1998 au Festival de Cracovie (Krakow) par l'ensemble ProKontra (I. B. Bellocq flûtes, Rémy Balestro clarinette, Bernard Vandebroucq violoncelle).

Création française :

France - Musique le 19 avril 1999 par le Trio dell' Arte : Patrick Thébaud flûtes, Loïc Loisel clarinette, Laure Levasseur violoncelle.

Enregistrement :

disque compact Dux "Obsession", enregistré le 6 octobre 2008 par I. B. Bellocq flûtes, Jean-Marc Fessard clarinette et Éric Villeminéy violoncelle.

www.dux.pl

Partition :

- téléchargeable gratuitement sur www.ivane-beatrice-bellocq.eu
- consultable au Conservatoire National Supérieur de Musique et de Danse de Paris (médiathèque)

Ce trio a été conçu pour faire partie (avec quelques modifications) de la Symphonie déconcertante, commande de la ville de Bernay (Eure) pour trio soliste, grand orchestre et big band de jazz. Le titre fait donc un clin d'oeil, par ricochet, aux Symphonies concertantes de Mozart et aussi au fait que divers styles, ne serait-ce que par l'instrumentation, s'y côtoient (ainsi le mouvement central, intitulé *Arnold's blues* mais que l'on ne retrouve pas dans le trio, associe-t-il les 12 sons de la série dodécaphonique de Schönberg aux 12 mesures de base du blues!).

Ivane Béatrice Bellocq y explore plus systématiquement qu'ailleurs son amour des changements fréquents de tempi et de mesures de surcroît irrégulières, ce qui rend ce trio assez redoutable à jouer, sans compter la virtuosité "classique" y requise.

[texte : Chloé Viban, livret du disque compact Dux (2009)]

N.B. : TOUS LES TRILLES SE FONT AVEC LE ½ TON SUPÉRIEUR

TRIO DÉCONCERTANT

pour flûte (prenant la flûte en sol), clarinette en si \flat et violoncelle

Ivane Béatrice BELLOCQ
1996

sons réels

I

Tous les trilles sont à faire avec le 1/2 ton supérieur

$\text{♩} = 88$ **Lento ed acc. molto** *rit. molto* *poco rit.* *T°* $\text{♩} = 88$

Musical score for measures 1-6. The Flute and Clarinet parts are mostly rests, with some notes in measure 6. The Cello part is marked *pp* and *quasi legato*. The score includes dynamic markings *p espr.* for both Flute and Clarinet in measure 6. A trill is indicated in the Cello part in measure 6.

Musical score for measures 7-10. The Flute and Clarinet parts have melodic lines with *dim.* markings. The Cello part has a *cresc.* marking and trills in measures 9 and 10. The score includes dynamic markings *dim.* and *cresc.*.

rit. T°I°

12

Fl. *f* *pp* *mf/pp* *f/p* *f cresc.*

Cl. *f* *pp* *mf/pp* *f/p* *f cresc.*

Vlc. *mf cresc.* *f* *pp* *mf/pp* *f/p* *f cresc.* *gl.*

18

Fl. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Vlc. *ff* *f* *ff*

Lento subito e poco rit.

22

Fl. *fff* *sf*

Cl. *fff* *sf*

Vlc. *fff* *sf* *Pizz. mg* *soff.* *soff.* *corto* *ppp*

arco *dim.* *poco* *a poco*

29

Fl. *pp*

Cl. *pp*

Vlc. *con sord.*
pp molto legato

37

Fl. (Flauto grande) *rit.*

Cl.

Vlc.

Più Lento

45

Fl. *Fiatto solo*

Cl. *Fiatto solo*

Vlc. *pp*

attaca

poco

60

Fl.

Cl.

Vlc.

perd.

61

rit. molto ♩ = 72

Fl. *tr* *mp* *pp*

Cl. *tr* *pp*

Vlc. *ppp* *s.v.* *pp* *s.v.*

(violoncelle : aléatoire ; mais flûte et clarinette doivent être exactes)

(63)

Fl.

Cl.

Vlc.

64

Fl. Cl. Vlc.

cello tempo poco

Detailed description: This system contains measures 64 and 65. The Flute part (Fl.) starts with a melodic line in measure 64, featuring a sharp sign and a slur. The Clarinet part (Cl.) has a melodic line in measure 64, followed by a series of notes in measure 65 with dynamic markings *mp* and *p*. The Violoncello part (Vlc.) has a melodic line in measure 64, followed by a series of notes in measure 65 with dynamic markings *cello tempo* and *poco*. The key signature has one sharp (F#).

S.V.

(64) 65 m.o.

dim.

accel.

pp mp

mp

Fl. Cl. Vlc.

Detailed description: This system contains measures 64 and 65. The Flute part (Fl.) starts with a melodic line in measure 64, followed by a series of notes in measure 65 with dynamic markings *dim.* and *m.o.*. The Clarinet part (Cl.) has a melodic line in measure 64, followed by a series of notes in measure 65 with dynamic markings *pp* and *mp*. The Violoncello part (Vlc.) has a melodic line in measure 64, followed by a series of notes in measure 65 with dynamic markings *mp* and *pp*. The key signature has one sharp (F#).

66

Fl. Cl. Vlc.

cresc.

cresc.

tr.

(± 1/4 ton)

Detailed description: This system contains measures 66 and 67. The Flute part (Fl.) starts with a melodic line in measure 66, followed by a series of notes in measure 67 with dynamic markings *cresc.* and *tr.*. The Clarinet part (Cl.) has a melodic line in measure 66, followed by a series of notes in measure 67 with dynamic markings *cresc.* and *tr.*. The Violoncello part (Vlc.) has a melodic line in measure 66, followed by a series of notes in measure 67 with dynamic markings *cresc.* and *tr.*. The key signature has one sharp (F#).

68 *tr* **Vivo** ♩ = 200 (♩. = 133)

Fl. *f_{tr}* *mp* *leggiero*

Cl. *f* *p*

Vlc. *f* *p*

70

Fl.

Cl. *stacc.* *mp* < *mf* > *pp* *f*

Vlc. *Pizz.* *arco* *mp* < *mf* > *pp* < *f* >

72

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

Cl. *mp* *cresc.* *mf* *poco f* *f*

Vlc. *mp* *cresc.* *mf* *f*

74

Fl. *p cresc. f*

Cl. *mp cresc. f*

Vlc. *mp cresc. f*

* octava bassa ad lib.

77

Fl. *accel.*

Cl. *p cresc. f*

Vlc. *p cresc. f*

79

T° ♩ = 200

8va.....

Fl. *ff*

Cl. *ff*

Vlc. *ff*

80

Fl. *fff* stacc.

Cl. *ff*

Vlc. *fff*

Measures 80-81. Flute: *fff* stacc. with triplets. Clarinet: *ff* with triplets. Violoncello: *fff* with triplets. Time signatures: 8/4, 6/4, 8/4.

82

Fl. *fff* stacc.

Cl. *ff*

Vlc. *fff*

Measures 82-83. Flute: *fff* stacc. with triplets. Clarinet: *ff* with triplets. Violoncello: *fff* with triplets. Time signatures: 8/4, 4/4, 5/4.

84

Fl. *mf* cresc.

Cl. *mf*

Vlc. *mf*

Measures 84-86. Flute: *mf* cresc. with trills. Clarinet: *mf* with trills. Violoncello: *mf* with trills. Time signatures: 5/4, 4/4, 6/4, 4/4.

87

Fl. *mf* cresc.

Cl. *mf*

Vlc. *mf*

Measures 87-90. Flute: *mf* cresc. with trills. Clarinet: *mf* with triplets. Violoncello: *mf* with triplets. Time signatures: 4/4, 7/4, 8/4.

♩ = 100

tr

89

Fl.

Cl.

Vlc.

molto

mp

pp

fff molto

tr

mp

glissando

93

Fl.

Cl.

Vlc.

p

pp

p

pp

98

Fl.

Cl.

Vlc.

rit.

Lento

(Fiato solo)

perd.

pppp

tr. e gliss. accel.

perd.

arco sul ponticello [bruit blanc]

Fiato solo *

* alterner expir et inspir

(Fiato solo)

Più Lento

Encora più Lento

Fl.

Cl.

Vlc.

perd.

perd.

III

Allegro energico ♩ = 144

105

Fl. *mf cresc.* *mf* *cresc.* *corto*

Cl. *(pizz. Bartók)* *ff* *mf* *cresc.*

Vlc. *f*

(molto ritmico)

108

Fl.

Cl.

Vlc.

111

Fl.

Cl.

Vlc.

115

Fl. *mp dolce* *pp*

Cl. *mp dolce* *pp*

Vlc. *mp dolce* *pp*

119

Fl. *cresc.*

Cl. *cresc.*

Vlc. *cresc.*

123

Fl.

Cl.

Vlc.

126

Fl.

Cl.

Vlc.

130

Fl.

Cl.

Vlc.

tr

132

Fl.

Cl.

Vlc.

tr

tr

135 *Sua* *tr*

Fl. *f* *cresc.^{gl.}*

Cl.

Vlc.

137 *(Sua)* $\text{♩} = 96$

Fl.

Cl. *tr*

Vlc. *perc.* *sff*

Lento *accel.* $\text{♩} = 48$ $\text{♩} = 96$ *accel.* **T°1°**

140

Fl.

Cl.

Vlc. *f* *mf* *sff*

Poco meno accel. molto

144

Fl. *ff*

Cl.

Vlc.

T° ♩ = 96

148

Fl. *mf*

Cl. *ff*

Vlc. *ff*

Meno mosso ♩ = 84

150

Fl. *p* *pp* *mf*

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

Vlc. *mf* *gl.* *sff* *dolce e nervoso*

Pizz.

* octava bassa ad lib.

152

Fl. *p dolce espr.* *rit.* *dim.*

Cl. *pp espr.* *dim.*

Vlc. *secco* *** ossia : perc*

Vivace ♩ = 144

156

Fl. *mp cresc.* *mf* *f* *mf*

Cl. *mp cresc.* *mf* *f* *mf*

Vlc. *mf* *sim.*

159

Fl. *f* *tr* *dim.*

Cl. *f* *tr* *dim.*

Vlc. *arco* *mp* *mf* *cresc.* *dim.* *p molto uguale*

162

Fl. *p* *mf* *ff*

Cl. *pp* *f* *pppp*

Vlc. *mf sub.* *pp*

166

Fl. *ff*

Cl. *ff*

Vlc. *mf* *cresc.*

169

Fl. *cresc.* *ff* *p* *mp*

Cl. *cresc.* *ff* *mp*

Vlc. *cresc.* *ff* *p*

175 *rit.*..... **Allegro moderato** ♩ = 100

Fl. Flauto in sol

Cl.

Vlc. Pizz. arco

181

Fl.

Cl.

Vlc. *p cresc.*

187

Fl. *ff*

Cl. *f ff*

Vlc. *ff f*

192

Fl. *tr tr tr tr*

Cl. *pp*

Vlc. *pp*

196

accel. molto $T^\circ \text{ } \bullet = 100$

Fl. *f*

Cl. *f*

Vlc. *f*

8vb ad lib.

200

Fl. *ff*

Cl. *ff*

Vlc. *ff*

Meno ♩ = 84

204

Fl. *fff* 3 3 *pp*

Cl. *fff* 3 3 *pp*

Vlc. Harm. *pp* en dehors *sim.*

rit. (pochissimo a pochissimo)

210

218

Lento, rubato ♩ = 56

T° giusto ♩ = 62-64
(molto tranquillo)

226 en dehors

Fl. *mp* 3 (Suivez.) 3 *p*

Cl. *p*

Vlc. *p* con sord. m.o. senza vib.

233

Fl. *perd.*

Cl. *perd.* *senza sord.*

Vlc. *poco vib.* *senza vib.* *perd.*

Allegro ♩ = 96

accel T° ♩ = 96

239

Fl. *mp* *f* *mp cresc.* *f* *m.o.*

Cl. *mp cresc.* *f*

Vlc. *pp* *sim.* *cresc.* *sf* *Pizz. (vib.)*

243

Fl. *mp* *mf cresc.*

Cl. *mp* *mf cresc.*

Vlc. *mf* *mp* *cresc.*

247

Flauto in Do

Fl. *f* *f* *cresc.*

Cl. *f* *ff* *mf cresc.* *f cresc.*

Vlc. *f* *mf* *f* *mp* *mf* *cresc.* *fff*

rit.

Allegro energico

251

Fl. *p cresc.* *f*

Cl. *p cresc.* *f*

Vlc. *perc.* *arco* *f*

(8va).....

Fl. 280 *fff*

Cl. *fff*

Vlc. *gt.* *fff*

(8va).....

Fl. *fff*

Cl. *fff*

Vlc. *fff*

(8va).....

Fl. *fff*

Cl. *fff*

Vlc. *fff*

TRIO DÉCONCERTANT

pour flûte (prenant la flûte en sol), clarinette en si \flat et violoncelle

Ivane Béatrice BELLOCQ
1996

I

Tous les trilles sont à faire avec le 1/2 ton supérieur

$\text{♩} = 88$ **Lento ed acc. molto** *rit. molto poco rit.* T° $\text{♩} = 88$

Flûte en sol

p espr.

dim.

f

pp

mf/pp < f/p <

f cresc.

ff

f

ff <

Lento subito *e poco rit.*

fff

sf

pp

(Flauto grande)

rit. **Più Lento**

42 **3** **41/2** **4** *Fiato solo* *attaca*

II

Moderato

51 *circa 12 " circa 4 " pizz. (slap)* *m.o.*

Cl. *senza sord.* *arco sul ponticello [bruit blanc]* *mf* *pp* *pizz. (slap)* *f*

Vlc. *poco f*

55 *Pizz.* *mf* *m.o.*

Cl. *6* *pp*

Vlc. *6*

Più mosso ♩ = 126

58 *m.o.* *f* *pp* *pp* *dim.*

Cl. *f* *pp*

Vlc. *pp*

60

Fl. Cl. Vlc.

perd.

61

rit. molto... ♩ = 72

Fl. Cl. Vlc.

tr *mp* *pp* *ppp* *s.v.* *pp* *s.v.*

(violoncelle : aléatoire ; mais flûte et clarinette doivent être exactes)

(63)

Fl. Cl. Vlc.

64

Fl. Cl. Vlc.

mp *p* *poco*

cello tempo

S.V.

(64) *dim.* 65 *m.o.*

Cl. *pp* *mp*

Vlc. *accel.* *mp*

66 *cresc.*

Cl. *cresc.* *tr*

Vlc. *(± 1/4 ton)*

68 *f* *tr* *f* *f*

Vivo ♩ = 200 (♩. = 133)

mp leggero

71 Musical notation for measures 71 and 72. Measure 71 contains a series of eighth notes and quarter notes. Measure 72 features a half note followed by a quarter rest. The key signature has one sharp (F#) and one flat (Bb). *cresc. mf*

73 Musical notation for measures 73 and 74. Measure 73 starts with a half note, followed by quarter notes. Measure 74 contains quarter notes and eighth notes. *f*

75 Musical notation for measures 75 and 76. Measure 75 is a sixteenth-note scale. Measure 76 features a half note followed by quarter notes. *p cresc. f*

78 Musical notation for measures 78 and 79. Measure 78 has a sixteenth-note scale with triplets. Measure 79 is marked *8va* and contains a series of eighth notes. *accel. T° ♩ = 200*

80 Musical notation for measures 80 and 81. Measure 80 has a sixteenth-note scale with triplets. Measure 81 features a half note followed by quarter notes. *fff*

82 Musical notation for measures 82 and 83. Measure 82 has a sixteenth-note scale with triplets. Measure 83 features a half note followed by quarter notes. *fff*

Musical notation for measures 84-86. Measure 84 is in 5/4 time, 85 in 4/4, 86 in 6/4. The key signature has one sharp (F#). The melody features a series of eighth notes and quarter notes, with a trill in measure 86.

Musical notation for measures 87-90. Measure 87 is in 4/4, 88 in 7/4, 89 in 3/8, 90 in 4/4. The key signature has one sharp (F#). The melody includes a triplet in measure 89 and a trill in measure 90.

Musical notation for measures 89-93. Measure 89 is in 8/4, 90 in 6/4, 91 in 3/8, 92 in 7/8, 93 in 5/8. A tempo marking $\text{♩} = 100$ is present. Dynamics include *mp* and *pp*. A *tr* (trill) is marked above measure 90. A *molto* marking is shown with a double-headed arrow under measures 89-90.

Musical notation for measures 94-98. Measure 94 is in 3/4, 95 in 5/8, 96 in 4/4, 97 in 8/8, 98 in 4/4. Dynamics include *p* and *pp*. A *rit.* (ritardando) marking is shown with a dotted line above measure 97.

Musical notation for measures 99-101. Measure 99 is in 8/4, 100 in 4/4, 101 in 2/4. A *perd.* (perdido) marking is under measure 99. A *pppp* (pianissimo) marking is under measure 101. A *Lento* tempo marking is above measure 100. A *(Fiato solo)* marking is above measure 101.

Musical notation for measures 102-105. Measure 102 is in 8/4, 103 in 4/4, 104 in 2/4, 105 in 4/4. A *(Fiato solo)* marking is above measure 102. A *Più Lento* tempo marking is above measure 103. An *Encora più Lento* tempo marking is above measure 104.

III

Allegro energico ♩ = 144

corto

105 *mf cresc.* *mf* *cresc.*

Musical staff 105-107: Treble clef, 4/4 time signature. Starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the B4. The staff continues with a series of eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece ends with a fermata over the final note.

(molto ritmico)

108

Musical staff 108-111: Treble clef, 7/16 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 2/4 time signature for measures 109-110 and back to 7/16 for measure 111.

112 *mp dolce*

Musical staff 112-116: Treble clef, 7/16 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 5/16, 4/16, 7/16, and 6/16 time signatures.

117 *pp* *cresc.*

Musical staff 117-120: Treble clef, 6/16 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 4/16, 6/16, 11/16, and 4/16 time signatures.

121

Musical staff 121-124: Treble clef, 4/16 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 8/16, 7/16, 8/16, and 10/16 time signatures.

125

Musical staff 125-129: Treble clef, 10/16 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 4/16, 5/16, and 16/16 time signatures.

130 *tr*

Musical staff 130-132: Treble clef, 6/4 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 4/4 and 2/4 time signatures.

133 *tr* *Sva* *tr* ♩ = 96

Musical staff 133-138: Treble clef, 2/4 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 4/4, 5/4, 2/4, and 3/4 time signatures.

Lento *accel.*

♩ = 48 ♩ = 96

accel.

T°1°

139

Musical staff 139-142: Treble clef, 3/4 time signature. Features a series of eighth notes with accents: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The staff changes to 2/4, 4/4, 3/4, and 5/8 time signatures.

Poco meno

accel. molto

8va

145

T° ♩ = 96

148

Meno mosso

♩ = 84

150

152

Vivace ♩ = 144

156

accel.

T° ♩ = 144

159

162

167

172 *rit.*

p *mp*

177 Flauto in sol **Allegro moderato** ♩ = 100

f

183

p cresc. *ff*

188

193 *tr* *tr* *tr* *tr* *tr* *tr*

pp

197 *accel. molto* **T°** ♩ = 100

f

202 **Meno** ♩ = 84

ff *fff* *pp*

208

rit. (pochissimo a pochissimo)

214

220

Lento, rubato ♩ = 56

en dehors

226

T° giusto ♩ = 62-64

(molto tranquillo)

232

Allegro ♩ = 96

237

accel

T° ♩ = 96

241

Flauto in Do

244

rit...... **Allegro energico**

249 *f* *cresc.* *p cresc.* *f*

253

256 *mp dolce*

261 *cresc.*

265

269

273 *tr*

277 *tr* *Sva* *tr* *fff*

(Sva).....

TRIO DÉCONCERTANT

pour flûte (prenant la flûte en sol), clarinete en si b et violoncelle

Ivane Béatrice BELLOCQ
1996

I

♩ = 88 **Lento ed acc. molto** *rit. molto poco rit.* T° ♩ = 88

p espr.

dim. *mf cresc.* *f* *pp*

rit. T°

mf/pp *f/p* *f cresc.* *ff* *f* *ff*

Lento subito *e poco rit.*

fff *sf*

pp

42 *rit.* **Più Lento** *attaca*

Fl. *Fiato solo*

poco

II

Moderato

51 *circa 12 " , circa 4 " pizz. (slap)*

Fl. *mf* *pp* *m.o.*

Vlc. *senza sord.* *arco sul ponticello [bruit blanc]* *f*

poco f

lento; poco a poco accel. [al Presto] e cresc. [al mf]

pizz. (slap)

56 *Pizz.* **Più mosso** ♩ = 126

Fl. *mf* *f*

Vlc. *pp*

59 *m.o.*

Fl. *pp*

Vlc. *pp*

dim.

60

Fl.

Vlc.

perd.

Detailed description: This system covers measures 60 and 61. The flute part (Fl.) consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is melodic with various accidentals. The violin part (Vlc.) is on a single staff with a bass clef. It contains a whole rest followed by a fermata and the instruction 'perd.' (perdere).

61

Fl.

Vlc.

rit. molto... ♩ = 72

tr

mp

pp

Detailed description: This system covers measures 61 and 62. The flute part (Fl.) has two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music includes trills (tr) and dynamic markings of mezzo-piano (mp) and pianissimo (pp). The violin part (Vlc.) is on a single staff with a bass clef. It includes a trill (tr) and dynamic markings of mp and pp. Above the system, the instruction 'rit. molto...' is written, followed by a quarter note and the tempo marking '= 72'. The time signature changes from 4/4 to 3/4.

(63)

Fl.

Vlc.

Detailed description: This system covers measure 63. The flute part (Fl.) has two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is highly rhythmic with many sixteenth notes. The violin part (Vlc.) is on a single staff with a bass clef. It contains a melodic line with a fermata at the end.

64

Fl.

Vlc.

S.V.

dim.

mp

p

pp

Detailed description: This system covers measures 64 and 65. The flute part (Fl.) has two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music includes dynamic markings of mezzo-piano (mp), piano (p), and pianissimo (pp). The violin part (Vlc.) is on a single staff with a bass clef. It includes dynamic markings of mp, p, and pp. Above the system, the instruction 'dim.' is written. The time signature changes from 3/4 to 4/4.

65

Fl. *m.o.*

Vlc. *mp*

cresc.

cresc.

3

67

Fl. *tr.*

Vlc. *tr.*

f

f

Vivo ♩ = 200 (♩. = 133)

69

p

mp \leftarrow *mf* \rightarrow

stacc.

71

pp *f* *mp* *cresc.* *mf*

73

poco f *f*

75

mp *cresc.* *f* *p* *cresc.* *f*

78 *accel.* $T^\circ \text{ } \bullet = 200$

80 *stacc.*
ff

82

84 *mf cresc.* *mf* *tr* *p < ff*

88 *molto*

90 $\bullet = 100$
mp *pp* *p* *pp*

96 *rit.* *Lento* *Più Lento* *Encora più Lento*
*Fiato solo ** *perd.*

* alterner expir et inspir

Lento accel.

141 $\text{♩} = 48$ $\text{♩} = 96$ *accel.* **T°1°**

Poco meno accel. molto

144

T° $\text{♩} = 96$

148 *ff*

Meno mosso $\text{♩} = 84$

150 *dim.* *p* *pp* *mf* * *pp espr.*

* octava bassa ad lib.

rit.

Vivace $\text{♩} = 144$

153 *dim.* *mp cresc.*

157 *mf* *f* *mf*

accel. **T°** $\text{♩} = 144$

159 *f* *dim.* *pp* *f* *pppp*

tr

166 *ff*

168 *cresc.* *ff*

rit.

Allegro moderato ♩ = 100

174

mp *ppp* *mf* *mp*

181

p cresc. *f* *ff*

190

pp

195

f

accel. molto T° ♩ = 100

200

ff *fff*

Meno ♩ = 84

205

pp

rit. (pochissimo a pochissimo)

214

pp

Lento, rubato ♩ = 56

(Suivez)

223

pp

T^o giusto ♩ = 62-64
(molto tranquillo)

232

p

Allegro ♩ = 96

accel

T^o ♩ = 96

238

perd. *mp cresc.* *f*

243

mp *mf cresc.* *f*

rit.

Allegro energico

248

ff *mf cresc.* *f cresc.* *p cresc.*

252

f

256

mp dolce

261

pp

266

269

273

277

280

282

TRIO DÉCONCERTANT

pour flûte (prenant la flûte en sol), clarinette en si \flat et violoncelle

Ivane Béatrice BELLOCQ
1996

I

$\text{♩} = 88$ **Lento ed acc. molto** *rit. molto* *poco rit.* $T^\circ \text{♩} = 88$

quasi legato

pp

cresc.

Lento subito *e poco rit.*

39

rit.

Più Lento

46

attaca

II

Moderato

57

Più mosso ♩ = 126

60

rit. molto ♩ = 72

61

Fl. *tr* *mp* *pp*

Cl. *tr* *pp*

S.V. *ppp* *pp*

(violoncelle : aléatoire ; mais flûte et clarinette doivent être exactes)

(63)

Fl. *pp*

Cl. *pp*

S.V. *pp*

64

Fl. *pp*

Cl. *mp* *p*

S.V. *pp*

cello *tempo* *poco*

(64) *dim.* *pp* *mp* *cresc.*

65 *m.o.* *cresc.* *pp* *mp* *cresc.*

S.V. *mp*

accel. *pp* *mp* *cresc.*

67

Fl.

Cl.

(± 1/4 ton)

f

f

tr

tr

69 **Vivo** ♩ = 200 (♩. = 133)

p

Pizz.

mp < *mf* >

71 *arco*

pp < *f* >

mp

cresc.

mf

73

f

75

mp cresc.

f

acc.

T° ♩ = 200

* *octava bassa ad lib.*

p cresc.

f

78

ff

80

fff

133 $\bullet = 96$ perc. 9
f *cresc.* *st.* *sff*

139 $\bullet = 48$ $\bullet = 96$ *Lento accel.* *accel. T° 1°*
f *mf* *sff*

144 *Poco meno* *accel. molto* $T^\circ \bullet = 96$
ff *ff*

149 *Meno mosso* $\bullet = 84$ *Pizz.* *secco* *dolce e nervoso* *** ossia : perc*
mf *sff*

153 *rit.* *Vivace* $\bullet = 144$ *sim.*
mf

159 *arco* *accel. T°* $\bullet = 144$ *dim.* *p molto uguale*
mp *mf* *cresc.* *p*

164 *mf sub. pp* *mf* *cresc.* *p* *f* *cresc.* *p* *ff*

172 *rit.* *Pizz.* *pp*

Allegro moderato ♩ = 100

179 *arco* *f*

186 *p cresc.* *ff* *f*

192 *pp*

accel. molto T° ♩ = 100

196 *f* *8vb ad lib.*

200 *ff*

Meno ♩ = 84

203 *Harm.* *pp en dehors* *sim.*

rit. (pochissimo a pochissimo)

212

252 *arco*

f

Measures 252-256: Bass clef, complex time signatures (7/16, 2/4, 1+3/4+16+16, 1/4, 1+3/4+16, 3+1/16+8). Includes dynamic marking *f*.

257

mp dolce *pp*

Measures 257-262: Bass clef, time signatures (3+1/16+8, 1/4, 1+3/4+16, 6/16, 3+2/16+4, 6/16). Includes dynamic markings *mp dolce* and *pp*.

263

cresc.

Measures 263-267: Bass clef, time signatures (6/16, 3+2/16+4, 1/4, 2/4, 7/16, 2/4). Includes dynamic marking *cresc.*

268

Measures 268-273: Bass clef, time signatures (2/4, 1+3/4+16+16, 1/4, 5/16, 2/4). Includes a fermata over measure 273.

274

Measures 274-276: Bass clef, time signatures (6/4, 4/4, 2/4). Includes a key signature change to one sharp.

277

f *fff*

Measures 277-281: Treble clef, time signatures (2/4, 1/4, 4/4). Includes dynamic markings *f* and *fff*, and a trill (trill) marking.

282

Measures 282-283: Treble clef, bass clef, complex rhythmic patterns.

283

Measures 283-287: Bass clef, time signatures (16, 2/4). Includes dynamic markings *f* and *fff*.