

Ivane Béatrice BELLOCQ

Estrans

(2001)

pour flûte, clarinette, trio à cordes et piano (12'30)

Commande de Radio-France

version 4.0 (2021) – partition en ut + partie de clarinette en si bémol

IVANE BÉATRICE BELLOCQ – ESTRANS – NOTA BENE

- Les chronométrages ne sont qu'indicatifs et peuvent être dépassés

Die angegebenen Zeitdauern sind approximativ und dürfen überschritten werden

Time indications are not to play strictly

- md : mano destra (main droite / *rechte Hand* / right hand)

- m.o. : modo ordinaro

- ms : mano sinistra (main gauche / *linke Hand* / left hand)

- instruments / *Instrumente* :

Fl. flûte / *Flöte* / flute

Cl. clarinette / *Klarinette* / clarinet

Vl. violon / *Geige* / violin

Alt. alto / *Bratsche* / viola

Vcl. violoncelle / *Cello* / cello

Pno piano / *Klavier* / piano

- les parties séparées n'existent pas, sauf pour la clarinette en sib (le conducteur est en sons réels)

ein Einzelstimme existiert nur für die B Klarinette

no separate parts, except for the clarinet

Ivane Béatrice BELLOCQ - ESTRANS

commande de Radio-France

ESTRAN [estrə] : mot français apparu en 1138, dérivé de l'anglais *strand*, rivage, et désignant la portion du littoral comprise entre les plus hautes et les plus basses mers.

La commande de Radio-France était un peu particulière : dans l'objectif d'intéresser le public à la musique contemporaine, il m'a été demandé de composer une œuvre en 5 mouvements de 2 minutes chacun. Chacune des semaines pendant lesquelles ce projet a été radiodiffusé, le premier mouvement a été diffusé le lundi 3 fois (matin, midi et soir), le second le mardi de la même façon, et ainsi jusqu'au vendredi. Le vendredi soir, le samedi et le dimanche était programmée la version intégrale de l'œuvre et un entretien que Daniel Herschel, organisateur du projet, avait eu avec moi.

Ce projet intitulé “Alla breve” a concerné une cinquantaine d'autres compositrices et compositeurs avec les mêmes contraintes, qui sont assez terribles !

J'ai alors eu l'idée suivante : tenter de donner l'illusion de mouvements de durées et/ou de textures très différentes.

Les deux minutes imposées pour chacun des cinq mouvements sont ainsi, dans Etrans, comme les six heures et un peu plus que durent les marées, durée constante que les rivages soient de sable, de falaises, rocheux, tourmentés ou longilignes, que la marée soit faible ou forte, que sa puissance soit sourde ou éclatante.

I.B.B.

- *Création radiophonique sur France-Musique et France-Culture par l'ensemble Alternance :*
Jean-Luc Menet flûte, Nicolas Baldeyrou clarinette, Jacques Gesthem violon, Pierre-Henri Xuereb alto, Alexis Descharmes violoncelle, Jay Gotlieb piano.

- *Création publique le 31 juillet 2009 par les musiciens des Rencontres Musicales de Haute-Provence :*
Ivane Béatrice Bellocq flûte, Jean-Marc Fessard clarinette, Pierre-Olivier Queyras violon, Arnaud Thorette alto, Véronique Marin violoncelle, Jean-Claude Henriot piano

Estrans

Auftragswerk von Radio-France

„Etran, masc. (englisch *strand*, Küste; 1138). Geogr. = zwischen höchstem Stand der Flut und niedrigstem Stand der Ebbe befindlicher Teil des Meerestrandes.“

Die durch das Projekt „Alla breve“ jedem der fünf Sätze auferlegte zweiminütige Dauer ist hier wie die gut sechs Stunden dauernden Rhythmen der Gezeiten eine konstante Größe, unabhängig davon, ob es sich um gradlinige oder zerfurchte, Sand-, Felsen- oder Steilküsten handelt.

Übersetzung : Anja Thomas

Estrans

Commissioned by Radio-France

The French word "Etran" is issued of the english word "strand". It designates the part of strand that is alternatively under and out of the sea. The length of this movement is always ca 6 hours, however is the strand (beach, with rocks, cliff...)

Here, each movement of the music is always ca 2'30 long, althought tempos and caracters seem very different.

BELLOCQ – ESTRANS – ERRATA
[27 01 2010]

Mesure	Instrument	Corrections en français
<i>Takt</i>	Instrument	<i>Übersetzung und Revision auf Deutsch</i>
Measure	Instrument	Translation and revision in american (english)

- 2 Pno accords de 3 ou 4 sons
Akkorde von 3 oder 4 Noten
chords with 3 or 4 sounds
- 2 Vl avant-dernière note : sol et non la
Vorletzte Note : G statt A
last notes : G (mot A) and C sharp
- 4 Pno lâcher les touches
Hände von den Tasten nehmen
hands off!
- 4-5 Vl. Alt.Vcl. tout est lié
alle gebunden
all with slurs
- 4-5, 10 Pno (ms) (8 bassa)
- 5 Pno sons "cloches"
"Glocken"-artiger Klang : Finger der linke Hand auf der Seite
put the finger of a hand on the string
- 6 Pno (ms) (15 bassa, poi 8 bassa)

- 6 Pno (md) entre les 2 soupirs manque 1 quart de soupir
zwischen den beiden Viertelpausen fehlt 1 Sechzehntelpause
 between the 2 quarter rests lacks 1 sixteenth rest
- 6 Pno (md) la croche mi bécarré + fa # est une double-croche
die Achtelnote e + fis ist eine Sechzehntelnote
 the eighth note (quaver) e + f sharp is a sixteenth note (semiquaver)
- 6 Vl. Alt. un demi-soupir pointé est partiellement masqué par la deuxième nouvelle clé
eine punktierte Achtelpause verbirgt sich hinter der zweiten Schlüsseländerung
 a silence is partially hidden by the second new clef
- 9 Vl. Alt. tout con sord. (avec sourdine)
alle con sord. (mit Dämpfer)
 all con sord. (with mute)
- 10 Pno (ms) 8 bassa
- 19-20 Vl. Alt. Vcl. cresc. jusqu'à *mf* à partir du do#, puis dim. la 2^{ème} moitié de la mesure 20
ab Cis cresc. bis mf; anschl. dim. in der 2. Hälfte von Takt 20
 begin *cresc.* on the C sharp, then *dim.* on the second half of measure 20
- 29 (½) Vl. Alt. Vcl. *f*
- 32 (rit) Pno (ms) 8 bassa
- 43 Vl. Alt. Vcl. dernier fa et dernier do : |
letztes F und letztes C : |
 last F and last C : |

50-51	Cl.	slap
52	Pno	(senza rit.) : dim. (= perd.)
53	Pno	o... : 2→1, 3→2 (ms)
53	Pno	(più sonoro) : ↘ (non è una o)
55	Pno	dernier <i>pp</i> : l'accord est lié au précédent et doit être écrit en losanges (Harm. avec la pédale) <i>letztes pp</i> : <i>der Akkord wird nicht neu angeschlagen</i> (Harm. mit Pedal) last <i>pp</i> : the chord is not played again (Harm. with pedal)
58	Pno	les 2 triple-croches sont liées à la blanche (ne pas les répéter) <i>die beiden Zweiunddreißigstelnoten sind durch einen Haltebogen verbunden (nicht neu anschlagen)</i> the 2 thirty-second notes (demisemiquavers) have slurs to the next half note (minim) (don't repeat)
59-61	Pno (ms)	(8 bassa)
64	Alt.	vibrato large <i>breites Vibrato</i> large vibrato (not fast)
64	Pno	alterner ces notes; jouer... (etc) <i>diese Noten abwechselnd spielen; in einem unregelmässigen, nervösen, nicht zu schnellen, legato</i> alternate these notes; play legato, irregular, not too fast, nervous
64	Vl. Alt. Vcl.	2 ^{ème} double-croche : <i>sfz</i> puis <i>m.o. e piano</i> <i>zweite Sechzehntelnote</i> : <i>sfz dann m.o. e piano</i> second sixteenth note (semiquaver) : <i>sfz then m.o. e piano</i>

- 64 Pno (ms) (2 dernières notes : 8 bassa)
(die beiden letzten Noten : 8 bassa)
(2 last notes : 8 bassa)
- 65 Alt. même rythme que violon et violoncelle
derselbe Rhythmus wie Geige und Cello
same rhythm as for violin and cello
- 66 Pno (ms) ces notes sont 8 bassa : ré# - ré - fa mi fa mi – sol fa# - do. La dernière est *poco f*
diese Noten sind 8 bassa : Dis – D – F E F E – G Fis – C. Die letzte : poco f
these notes are 8 bassa : D# - D – F E F E – G F# – C. The last one is *poco f*
- 66 Pno après le *pp* : demi-soupir non pointé
nach dem pp : Achtelpause ohne Punkt
after the pp : Half-rest without point
- 66 Pno (md) les 3 la aigus sont liés
die 3 hohen A's sind gebunden
the 3 A are slurred
- 72 Vl. sol # : croche pointée
G# : punktierte Achtel
G# : dotted eighth note (quaver)
- 72 (73) Fl. Cl. jouer la mesure 73 si possible à la flûte basse et à la clarinette en la
wenn möglich, den Takt 73 mit Bassflöte und A-Klarinette spielen
if possible, play measure 73 with bass flute and clarinet in A
- 74 Vl. *ff* con tutti

80	Pno (md)	dernière note : do <i>letzte Note : C</i> last note : C
82	Vl.	<i>mf</i>
83, 88	Vl.	dernier la / <i>letztes A</i> / last A : ♫
84, 89	Fl. Cl.	la noire pointée commence avec le 2 ^{ème} quintolet du piano <i>die punktire Viertelnote beginnt zeitgleich mit der 2. Quintole des Klaviers</i> the dotted quarter note (crotchet) begin with the 2d quintuplet of the piano
89	Vcl.	supprimer le demi-soupir (avancer les 12 notes d'1 note) et le mettre <u>après</u> les 12 notes <i>die Achtelpause hier weglassen und stattdessen <u>nach</u> den 12 Tönen (Takt 90) hinzufügen</i> delate the eighth rest and replace it <u>after</u> the 12 notes
90	Alt.	le point de la dernière noire manque <i>der Punkt der letzte Vierelnote fehlt</i> the point of the last quarter note (crotchet) is missing
91	Vlc.	pizz. Bartók ad libitum
92	Vi. Alt. Vcl.	supprimer les 2 grandes liaisons <i>die 2 langen Bindenbögen weglassen</i> delate the 2 big slurs
93	Pno	la 1 ^{ère} fois : m.d. seulement <i>beim 1. Mal : nur m.d. (linke Hand)</i> the first time : only m.d. (right hand)

Estrans – chiffrages de mesure pour un éventuel chef d'orchestre

I	1	2	3	4	5	6	7	8	9	10
5	13	41	85	9	92	4	11	12	7	
4	8	8	8	4	16	4	8	4	8	
II	11-13	14	15	16	17	18	19	20	21	
4	18	13	11	13	4	15	4	21		
4	16	16	16	16	4	16	4	16		
III	22	23	24	25	26	27	28	29	30	
7	14	13	16	23	11	22	23	28		
16	16	16	16	16	16	16	16	16		
IV	31	32-36	37	38-39	40	41	42	43	44	45
1	4	9	4	31	11	17	25	4	18	13
4	4	4	4	16	16	16	16	4	16	16
V	48	49	50	51	52					
13	11	4	3							
16	16	4	4							
VI	53	54	55	56	57	58	59-63			
		7	4	1	4	13				
		4	4	4	4	16				
VII	64	65	66*	67-68	69-70	71				
20	8	28	4	3	1					
4	4	4	4	4	4	16				
VIII	72	73	74	75	76-77	78	79	80-90	91	92
25	5	31	11	4	3	5	2	3	41	33
8	4	8	8	4	4	2	2	3	8	8
IX	94-95	96								
5	(7)									
8	(4)									

*en réalité / in Wirklichkeit / real : 27 ¾

ESTRANS

Ad 9535/2

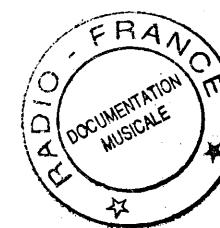
pour flûte, clarinette, violon, alto, violoncelle et piano

Commande de Radio-France

13'

Ivane Béatrice Bellocq

2001



I

J. 60 J. 69

Flûte

Clarinette

Violon

Alto

Violoncelle

Piano

a due mani

accords de 3 ou 4 sons

ff

accel.

f

sfz sim.

sfz sim.

sfz sim.

sfz sim.

ff

mp

f sim.

ff sub.mf pp

sfp/pp cresc. cresc. molto /mf cresc. cresc. (ff) sub.mf pp

Ped.

Documentation MUSICALE RADIO FRANCE



4 J.44

VI. (sempre gliss.) *gl. sim.* *mp non cresc.*

Alt. (sempre gliss.) *gl. sim.* *mp non cresc.*

Vcl. *gl.* *mp cresc.* *ff*

Pno. *mf/pp* *(m.o.) pp* *sim.* *lâcher les touches puis Red.* *sim.* *Red.* *Red.* *Red.*

J.58 pizz. arco (sempre gliss.)

J.40 dim.

J.80 J.44 1'05 J.50

Fl. *pp* *perd.* *perd.*

Cl. *pp* *p* *perd.* *pp* *perd.*

VI. *perd.* *pp* *cresc.* *mf* *sub. pp* *>* *pp* *dim. molto*

Alt. *perd.* *pp* *cresc.* *mf* *sub. pp* *>* *pp* *dim. molto*

Vcl. *gl.* *mp non cresc.* *perd.*

Pno. sons "cloches": doigt m.d. sur corde *m.s.* *mf*

Musical score for orchestra and piano, page 6, measures 115-125. The score includes parts for VI., Alt., 'cl.', and Pno. The piano part features a dynamic marking of *poco f* followed by *pp*. The strings play eighth-note patterns. The piano part has markings "m.o." and "cresc.". Measure 115 starts with a forte dynamic *ff*. Measure 116 starts with a forte dynamic *ff*. Measure 117 starts with a forte dynamic *ff*. Measure 118 starts with a forte dynamic *ff*. Measure 119 starts with a forte dynamic *ff*. Measure 120 starts with a forte dynamic *ff*. Measure 121 starts with a forte dynamic *ff*. Measure 122 starts with a forte dynamic *ff*. Measure 123 starts with a forte dynamic *ff*. Measure 124 starts with a forte dynamic *ff*. Measure 125 starts with a forte dynamic *ff*.

Musical score for orchestra and piano, page 154, measures 7-154. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (VI.), Alto (Alt.), Bassoon (Vcl.), and Piano (Pno.). Measure 7 starts with a dynamic *f*. Measures 8-10 show woodwind entries with dynamics *mf cresc.*, *f cresc.*, and *ff*. Measures 11-13 feature rhythmic patterns with time signatures 6:4, 3:2, and 5:4. Measures 14-16 show woodwind entries with dynamics *mp*, *dim.*, and *p*. Measures 17-19 show woodwind entries with dynamics *pp*, *perd.*, and *con sord.*. Measures 20-22 show woodwind entries with dynamics *pp*, *perd.*, and *con sord.*. Measures 23-25 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 26-28 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 29-31 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 32-34 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 35-37 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 38-40 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 41-43 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 44-46 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 47-49 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 50-52 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 53-55 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 56-58 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 59-61 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 62-64 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 65-67 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 68-70 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 71-73 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 74-76 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 77-79 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 80-82 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 83-85 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 86-88 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 89-91 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 92-94 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 95-97 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 98-100 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 101-103 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 104-106 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 107-109 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 110-112 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 113-115 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 116-118 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 119-121 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 122-124 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 125-127 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 128-130 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 131-133 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 134-136 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 137-139 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 140-142 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 143-145 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 146-148 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 149-151 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*. Measures 152-154 show woodwind entries with dynamics *pp*, *perd.*, and *perd.*.

II

11 Moderato

10" Più mosso (J.108)

Fl.

Cl.

VI.

Alt.

Vcl.

Pno.

17

VI.

Alt.

Vcl.

22

VI.

Alt.

Vcl.

28

VI. *poco cresc.*

Alt. *poco cresc.*

'cl. *poco cresc.*

(senza rit.)

31 *rit. Tempo meno*

Fl. *pp poco f*

Cl. *poco f*

cresc. poco a poco

f

sub. f

3

5

sim.

cresc. poco a poco

f p — f

pp

bisbig-

1' *108 1'15*

liando (irregolare)

40

Fl. *.....*

Cl. *.....*

(senza dim.)

(senza dim.)

VI. *f*

Alt. *f*

'cl. *f*

1'28

1'39

45

Fl. *poco mf* *dim.* *perd.* *mf*

Cl. *poco mf* *dim.* *perd.* *poco f*

VI. *mf e dim. poco a* *poco* *poch.* *pp*

Alt. *mf e dim. poco a* *poco* *poch.* *pp*

Vcl. *mf e dim. poco a* *poco* *poch.* *pp*

51

1'43

1'56

(senza rit.)

Fl. *mp*

Cl. *mp*

VI.

Alt.

Vcl.

Pno. *poco mf*
sempre dim.

Ped. * Ped. * sim. Ped. * Ped. * sim. Ped. * Ped. * sim. Ped. * Ped. *

III

1

Lento

15"

Musical score for piano, page 53, featuring two staves. The first staff begins with a forte dynamic (f) followed by a crescendo (cresc.) and a piano dynamic (pp). It includes a dynamic bracket labeled '+u.c.' and a measure ending with a fermata and a star (*). The second staff starts with a piano dynamic (p), followed by a dynamic bracket labeled 'pp' and a measure ending with a fermata and a star (*). Subsequent measures include dynamics such as ppp, pp, mp, mp/pp, mp, and mp/poco f. The score also features various performance instructions like 'più sonoro' and 'mfmp'. The page number '53' is located in the top left corner.

二

55 ♩=30 (♩=60)

1'30

Più mosso J=40

Musical score for orchestra and piano, measures 12-15. The score includes parts for Flute (Fl.), Clarinet (Cl.), Viola (VI.), Alto (Alt.), Cello (Vcl.), and Bassoon (Bass.). The piano part is at the bottom.

Measure 12: Flute: *poco mf* >*p*; Clarinet: *poco mf* >*p*; Viola: *con sord.*; Alto: *pp*; Cello: *poco mf* >*p*; Bassoon: *pp*. Dynamics: *pp*, *poco mf*, *>p*, *pp*, *poco mf*, *>p*, *pp*.

Measure 13: Flute: *pp*; Clarinet: *pp*; Viola: *pp*; Alto: *pp*; Cello: *pp*; Bassoon: *pp*. Dynamics: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Measure 14: Flute: *p perd.* <*sffz*; Clarinet: *p perd.* <*sffz*; Viola: *mf*; Alto: *p perd.* <*sffz*; Cello: *mf*; Bassoon: *mf*. Dynamics: *p perd.*, <*sffz*, *mf*, *p perd.*, <*sffz*, *mf*.

Measure 15: Flute: *pp*; Clarinet: *pp*; Viola: *pp*; Alto: *pp*; Cello: *pp*; Bassoon: *pp*. Dynamics: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

61

2'

Fl. 12 12 f ff

Cl. cresc. molto

VI. arco gliss. mf

Alt. 3 3 mp mf 3 p p f mf f 3 3 cresc. ff

Vcl. fff

Pno. 8va-- 15ma-- cresc. ff dolce una corda (6'') Red. couper avant l'extinction *

IV

(senza rit.)

64

7"

12"

VI. *gliss.* *p*
vibrato large

Alt. *p*

Vcl. *gliss.* *p*
sforz. *p* *pont.* *m.o.*

Pno. {

Bass: *Alerner ces notes; jouer "fondu",*
irrégulier, pas trop rapide, nerveux. *p*

30"

35" *Più mosso*
ad lib. (cadenza)*accel.* *rit**poco più lento e accel.* -----

Fl.

Cl.

VI. *mf/p dim.* *perd. ff p* *poco vibr.* *mf* *cresc.* *f* *mf* *cresc. molto*

Alt. *mf/p dim.* *perd. ff p* *ff p* *mf p* *dim. perd.* *poco vibr.* *mf*

Vcl. *mf/p dim.* *perd. ff p* *ff p* *mf p* *dim. perd.* *poco vibr.* *mf*

Pno. {

Bass: *dim.* *perd.* *mp*

Musical score for orchestra and piano, page 65, measures 44-50. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vi.), Alto (Alt.), Bassoon (Vcl.), and Piano (Pno.). The key signature changes between measures, indicated by a sharp sign (#) and a flat sign (flatt.). Measure 44 starts with a dynamic of ***ff*** and a crescendo (cresc.). Measure 45 begins with a dynamic of ***ff cresc.***. Measure 46 continues with ***ff cresc.***. Measure 47 begins with ***ff cresc.***. Measure 48 starts with a dynamic of **poco f**. Measure 49 ends with a dynamic of **cresc.**. Measure 50 concludes with a dynamic of ***ff***.

1'07

1'22

accel. ----- lento

67

1'37

1'52 minimum

(senza rit.)

Musical score for orchestra and piano, measures 11-15. The score includes parts for Flute (Fl.), Clarinet (Cl.), Viola (VI.), Alto (Alt.), Cello (Vcl.), and Piano (Pno.). The piano part is bracketed under 'Pno.'. Measure 11: Flute and Clarinet play eighth-note patterns. Measure 12: Viola and Alto play eighth-note patterns. Measure 13: Cello and Piano play eighth-note patterns. Measure 14: Flute and Clarinet play eighth-note patterns. Measure 15: Viola and Alto play eighth-note patterns. Measure 16: Cello and Piano play eighth-note patterns. Measure 17: Flute and Clarinet play eighth-note patterns. Measure 18: Viola and Alto play eighth-note patterns. Measure 19: Cello and Piano play eighth-note patterns. Measure 20: Flute and Clarinet play eighth-note patterns. Measure 21: Viola and Alto play eighth-note patterns. Measure 22: Cello and Piano play eighth-note patterns. Measure 23: Flute and Clarinet play eighth-note patterns. Measure 24: Viola and Alto play eighth-note patterns. Measure 25: Cello and Piano play eighth-note patterns. Measure 26: Flute and Clarinet play eighth-note patterns. Measure 27: Viola and Alto play eighth-note patterns. Measure 28: Cello and Piano play eighth-note patterns. Measure 29: Flute and Clarinet play eighth-note patterns. Measure 30: Viola and Alto play eighth-note patterns. Measure 31: Cello and Piano play eighth-note patterns. Measure 32: Flute and Clarinet play eighth-note patterns. Measure 33: Viola and Alto play eighth-note patterns. Measure 34: Cello and Piano play eighth-note patterns. Measure 35: Flute and Clarinet play eighth-note patterns. Measure 36: Viola and Alto play eighth-note patterns. Measure 37: Cello and Piano play eighth-note patterns. Measure 38: Flute and Clarinet play eighth-note patterns. Measure 39: Viola and Alto play eighth-note patterns. Measure 40: Cello and Piano play eighth-note patterns.

V

72 J. 88

Fl.* basse

Cl.* en la

* ad libitum; à défaut de flûte basse et de clarinette en la, jouer la seconde mesure une octave plus haut.

VI.

Vcl.

Pno.

fff

stacc.

poco mf

pp

f

pp

f

Red.
+u.c.

74

18"

J. 60

Allegro J. 112

Fl.

Cl.

VI.

Alt.

Vcl.

Pno.

bisbigl.

mf < mf < ff >

sim.

sim.

cresc. poco a poco

sul tasto
(beaucoup d'archet)

mf

p

m.o.

pont.

m.o. sul tasto

pont.

mp

cresc.

vibrato: accel.

molto vib.

non stacc.

poco f

cresc.

mf < ff >

dim.

33"

rit. molto

J. 96

77

Fl.

Cl.

Alt.

Vcl.

Pno.

(avec le souffle)

(avec le souffle)

m.o.

rit. s.v.

pizz. *5:4*

5:4

5

5

5

5

5

5:4

sim.

mp

mp

5:4

sim.

82

Fl.

Cl.

VI.

Vcl.

Pno.

mf

mp cresc.

f

mf

mf

mp cresc.

5

5

3

5

5

5

5

5

5

5

5

5

87

Fl. *mf*

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

VI. *f*

Alt. *f*

Vcl. *cresc.* *f* *pizz Bartok ff*

Pno. *cresc.* *f*

1'10 92

Andante

Allegro poco rit.

Andante

1'30

Fl. *fff pesante*

Cl. *fff pesante*

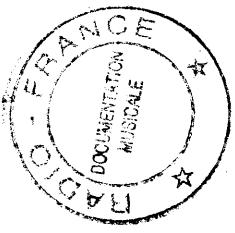
VI. *fff pesante*

Alt. *fff pesante*

Vcl. *fff pesante*

Pno. *tremolos pas trop rapides m.d. plus rapide que m.g. pp*

cresc. *f* *cresc. molto*



J.60

93

1'40

Fl.

Cl.

VI.

Alt.

Vcl.

Pno.

ff (7'') (3'') 1,5'' 5'' f 5:4

sub. ff

ff ff sim. ff

poco f sim. ff

ff 1. m.d. solo ff Red. *

Allegro moderato

1'48

1'53

Très lent

2'08

m.o. ppp perd.

Diagram showing performance times and dynamics for various instruments. Measures 93-100 are shown. Measure 93 starts at J.60 with Flute (ff) and Clarinet (ff). Measure 94 starts at 1'40 with Flute (sub. ff), Clarinet (ff), Violin (ff), and Bassoon (ff). Measure 95 starts at 1'48 with Flute (f), Clarinet (ff), Violin (ff), and Bassoon (ff). Measure 96 starts at 1'53 with Flute (ff), Clarinet (ff), Violin (ff), and Bassoon (ff). Measure 97 starts at 2'08 with Flute (m.o.), Clarinet (ppp), Violin (ff), and Bassoon (ff). Measure 98 ends with Bassoon (perd.). A piano solo section begins at 1'48 with dynamic ff, marked '1. m.d. solo'. It includes measures for piano (ff, Red., *) and bassoon (ff).

ESTRANS

Commande de Radio-France

Ivane Béatrice BELLOCQ

I Clarinette sib

Musical score for Clarinet part I. The score consists of five staves of music. Staff 1 starts at tempo $\bullet = 60$, followed by $\bullet = 69$. Staff 2 starts at $\bullet = 44$, followed by $\bullet = 58$, $\bullet = 40$, $\bullet = 80$, and $\bullet = 44$. Staff 3 starts at $\bullet = 50$, followed by $\bullet = 96$. Staff 4 starts at $\bullet = 80$, followed by $\bullet = 56$. Staff 5 starts at $\bullet = 105$, followed by $\bullet = 115$, $\bullet = 134$ (Lento, dolce), and $\bullet = 150$. Dynamics include *mf cresc.*, *pp*, *p*, *f*, *perd.*, *pp*, *accel.*, and *perd.*. Measure numbers 4, 5, 7, and 1'05 are indicated above the staff lines.

II

Moderato

Musical score for Clarinet part II. The score consists of two staves. The top staff starts at *Moderato* and $\bullet = 108$, with a dynamic *< poco >*. The bottom staff starts at measure 17, continuing from the top staff's ending.

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28

rit. Tempo meno 1'

(piano)

34

poco f
108 1'15 cresc. poco a poco f p f

40

(senza dim.)

45 1'28

poco mf dim. perd. 1'39 (ad lib : slap) poco f

51

(ad lib : slap) 1'43 tacet (piano solo)

mp

III

Lento

53 tacet (piano solo)

1' $\bullet = 30$ ($\bullet = 60$) $pp \xrightarrow{mf} > p \quad pp \xrightarrow{>}$

1'30 **Più mosso** $\bullet = 40$ $p \text{ perd. } \xleftarrow{sf}$ tr $cresc. \text{ molto}$

58 2'

IV

64 flauto solo $sfz \quad sfz \quad mf/p$ $0'35$ *poco più lento ed accel* $\overbrace{\quad \quad \quad}$ 3 $mf \text{ cresc. } f \quad mf \quad 5 \quad cresc. \text{ molto } 3$

Più lento $ff \text{ cresc. } 0'50 \bullet = 44$ (piano) $1'07$ (piano) $1'22$ (cordes) $1'27$ *accel.* $\overbrace{\quad \quad \quad}$ *lento* $f \xrightarrow{>} >$

65 (piano) (cordes) $1'07$ (piano) $1'22$ (cordes) $1'27$

67 $ppp \quad perd. \xleftarrow{mp \ f \ pp} \quad perd. \quad ppp$ $(senza rit.) \quad 1'52 \text{ minimum}$

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V

72 *8va bassa ad lib.* *pp* *0'33* *mf* *(avec le souffle)*

77 *rit. molto* *0'18* *60* *112* *(alto solo)*

82 *mf* *mp* *cresc.* *f* *mf* *(avec le souffle)*

87 *mf* *mp* *cresc.* *f*

92 *All° Mod° Andante* *mf > p < ff* *Allegro poco rit. Andante* *fff pesante* *sub. ff*

94 *m.o.* *ppp* *(lento assai)* *perd.*