
préface + partition et parties / foreword + score and parts

Ivane Béatrice BELLOCQ

OBSESSION

violon, clarinette et piano

avec/with accompagnement de/of :

sons fixés/pre-recorded sounds
ou/or 6 clarinettes + 6 violons

commande de la ville d'Argenteuil et du Festival "Musiques d'aujourd'hui"

pour le 100^{ème} anniversaire de la naissance d'Olivier MESSIAEN

Ivane Béatrice BELLOCQ : Obsession
pour violon, clarinette et piano avec accompagnement
soit d'un ensemble (de 6 violons et 6 clarinettes) soit de sons fixés

Commande de la ville d'Argenteuil pour le 7^{ème} Festival "Musiques d'Aujourd'hui"

English : find translations of the texts just before the score, those of the musical french terms at the end of each part

I Molto lento

II Allegro

Durée : environ 9'

La clarinette solo et les éventuelles 6 autres clarinettes NE SONT PAS écrites en sons réels.
La clarinette solo est en LA (mouvement I) puis en SI *b* (mouvement II).

Version uniquement instrumentale :

L'ensemble de 6 violons et 6 clarinettes peut être joué par des élèves dirigés :
2 violonistes et 2 clarinettes de 3^{ème} cycle,
4 violonistes et 4 clarinettes de 2^{ème} cycle.

Version avec sons fixés :

- pendant la plage 2B, le trio peut être un peu décalé; il doit se recaler au début de J.
- même chose à K et O.
- la plage 4 de sons fixés est souhaitée, mais facultative. Un léger décalage assumé entre trio et sons fixés peut être intéressant.

«Obsession», car toute l'œuvre est basée sur un court thème populaire hongrois, ici peu reconnaissable mais omniprésent, recueilli et utilisé par Bartók dans le 9^{ème} de ses 15 chants paysans hongrois pour piano en 1917, pièce orchestrée en 1933, et parce que cette mélodie m'obsède, voire me harcèle quotidiennement, depuis plus de 20 ans... IBB (2007)

- **Création** de la version uniquement instrumentale :
6 avril 2007 à Argenteuil

Pierre-Olivier Queyras	violon
Claire Demouveau	clarinette
Marie-Bénédicte Delaunay	piano
ensemble	ensemble instrumental de l'École Nationale de Musique d'Argenteuil
Bertrand Guilgaud	direction

- **Création** de la 1^{ère} version en trio avec sons pré-enregistrés et transformés :
30 novembre 2007 au Blanc-Mesnil

Marianne Rivière	violon
Fabrice Villard	clarinette
Martine Gagnepain	piano
Julien Gauthier	préparation à École Nationale de Musique du Blanc-Mesnil des sons instrumentaux enregistrés par Hughes Maréchal avec P.O. Queyras et J.M. Fessard dirigés par J.C. Henriot à l'École Nationale de Musique de Mantes
Philippe Leroux	supervision
Julien Gauthier et I. B. Bellocq	diffusion des sons fixés

- **Enregistrement** de la 1^{ère} version discographique en trio avec une transformation nouvelle des sons fixés originaux :
CD DUX 0693 – parution février 2009 – <https://www.dux.pl>

Pierre-Olivier Queyras	violon
Jean-Marc Fessard	clarinette
Jean-Claude Henriot	piano et direction
I. B. Bellocq et Hughes Maréchal	enregistrement, montage, sons fixés

- **Création** de la 2^{ème} version en trio avec sons fixés complètement re-travaillés par I.B. Bellocq et Hughes Maréchal (version définitive des sons fixés) :

5 mai 2009 à l'Auditorium du Conservatoire à Rayonnement Départemental de Mantes en Yvelines

Pierre-Olivier Queyras	violon
Jean-Marc Fessard	clarinette
Jean-Claude Henriot	piano
Ivane Béatrice Bellocq	diffusion des sons fixés

Les sons fixés peuvent désormais être déclenchés et contrôlés par les interprètes :
voir les indications dans le corps de cette partition définitive, établie d'avril à juillet 2025.

Les sons fixés sont disponibles sur le site *ivane-beatrice-bellocq.eu*

Gravure de la partition : Françoise Paillas 06 87 23 86 02
en janvier 2009,
revue, corrigée et complétée en avril-mai 2025 par la compositrice

Remerciements particuliers à :
Bertrand Guilgaud et Daniel Kenigsberg,
la ville d'Argenteuil (Daniel Marty),
le Conseil Général (Départemental) du Val d'Oise / Adiam 95

la mention "*Commande de la ville d'Argenteuil*" doit figurer sur programmes et notices

CD DUX 0693 (mai 2009) www.dux.pl

Bellocq's obsession

air traditionnel hongrois recueilli par Bartók

Allegretto ♩ = 138



Texte d'introduction

*pour la création de la première version avec sons enregistrés et transformés d'Obsession,
dit par la pianiste Martine Gagnepain*

(Le Blanc-Mesnil, 30 novembre 2007)

Obsession. Obsession de ces sons. Ce sang est son, ce sang sue de sons, suinte de sons.

Ce sont des sangsues, des sons-sangsues.

C'est dessous, c'est sourd, cependant ça sourd, ça sort, ça s'entend, ça siffle!

C'est si souvent...

Ça suffit. C'est ce soir.

Ivane Béatrice BELLOCQ – Obsession
for violin, clarinet and piano with accompaniment
either of an ensemble (6 violins + 6 clarinets) or of pre-recorded sounds

Commission of the town Argenteuil for the 7th Festival "Musiques d'Aujourd'hui"

I Molto lento

II Allegro

Duration : around 9'

The 7 clarinets ARE NOT written in actual sounds.

The solo clarinet is a A one (first movement), then a B flat one (second movement).

The other six clarinets are B flat clarinets.

Exclusively instrumental version :

The group of 6 violins and 6 clarinets can play by students with a conductor :

2 violin and 2 clarinet advanced students

4 violin and 4 clarinet less advanced students

Version for trio with pre-recorded sounds :

- the trio may be unsynchronized with pre-recorded sounds during the plage [track] 2B, but must be synchronized again during the beginning of J.

- same thing for K and O.

- the plage [track] 4 of pre-recorded sounds is wished, but this track is not obliged. And : an assumed little lag between trio and pre-recorded sounds could be interesting !

«Obsession» : this work is wholly founded on a brief popular hungarian theme, not easily identifiable in this music, collected then used by Bartók in 1917 for the 9th piece from his 15 ungarian peasant songs for piano; the piece was then orchestrated in 1917. This tune was a permanent obsession (almost a problem !) for me for over than 20 years, until I decided to use it.

- **First performance** of the pure instrumental version :

06 04 2007, in Argenteuil (Val d'Oise, France)

Pierre-Olivier Queyras	violin
Claire Demouveau	clarinet
Marie-Bénédicte Delaunay	piano
ensemble	Argenteuil National Music School ensemble
Bertrand Guilgaud	conductor

- **First performance** of the trio version, with the 1st version of the pre-recorded and transformed sounds :

30 11 2007, Cultural center in Blanc-Mesnil (Seine Saint-Denis, France)

Marianne Rivière	violin
Fabrice Villard	clarinet
Martine Gagnepain	piano
Julien Gauthier	sound studio of the Blanc-Mesnil National Music School (preparation of the instrumental sounds recorded by H. Maréchal with P.O. Queyras, J.M. Fessard (conductor : J.C. Henriot) in the Mantes Nat. Music Sch.
Philippe Leroux	supervision
Julien Gauthier et I. B. Bellocq	live control of the pre-recorded sounds

- **First recording** of the trio version with a new version of the pre-recorded sounds :
CD DUX 0693 – februar of 2009 – <https://www.dux.pl>

Pierre-Olivier Queyras	violin
Jean-Marc Fessard	clarinet
Jean-Claude Henriot	piano and conducting
I. B. Bellocq et Hughes Maréchal	recording and new prerecorded sounds

- **First performance** of the 2^d trio version with reworked prerecorded sounds by I.B. Bellocq et Hughes Maréchal (ultimate and standart version) :

5 mai 2009, Auditorium of the Départemental Mantes en Yvelines Conservatoire

Pierre-Olivier Queyras	violin
Jean-Marc Fessard	clarinet
Jean-Claude Henriot	piano
Ivane Béatrice Bellocq	control of the precordded sounds

From now on, the prerecorded sounds can be controlled by the musicians :
see indications in english at the end of this standart score (summer of 2025).

The prerecorded sounds can be found on the website *ivane-beatrice-bellocq.eu*

Engraving : Françoise Paillas 06 87 23 86 02
(januar 2009)

revised, corrected and completed by the composer, april-july of 2025.

Peculiar thanks to :
Bertrand Guilgaud and Daniel Kenigsberg,
Argenteuil City (Daniel Marty),
Val d'Oise Departmental Council and Adiam 95

please mention "*Commission of the Argenteuil City*" on programmes and mentions

CD DUX 0693 (2009) www.dux.pl

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordred sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the pre-recorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– pre-recorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

PARTITION / score

I

Molto lento ♩ = 40

A

Violon

Clarinette en La (sons écrits)

Clarinette en La (son réel : La)

Piano

f *p sub.* *f* *p sub.*

Red. *Red. (après avoir relâché les touches)*

m.d. cordes *m.g. clavier* *Harm.* *m.o.* *loco*

7

V.

Cl.

P.

senza precipitazione *m.o.* *Harm.*

12 **B** **C**

V.

Cl.

P.

mp *loco* *m.o.* *senza Red.*

17 **D** ♩ = 60 *Très lié et articulé*

V.

Cl.

P.

mp *perd.* *p dolce* *p dolce* *Red.* *(cluster)*

25 *poch. più* ♩ = 63 *poco rit*

V.

Cl.

dim. *perd.* *dim.* *perd.*

PLAGE 1

E ♩ = 60 *più mosso* **II** *accel* **Più lento** ♩ = 44

V.1 *p* *cresc.* *f*

V.2 *p* *cresc.* *f*

V.3 *p* *cresc.* *f*

V.4 *p* *cresc.* *f*

V.5 *p* *cresc.* *f*

V.6 *p* *cresc.* *f*

33 6 clarinettes : en Si b (sons écrits)

Cl.1 *p* *cresc.* *f*

Cl.2 *p* *cresc.* *f*

Cl.3 *p* *cresc.* *f*

Cl.4 *p* *cresc.* *f*

Cl.5 *p* *cresc.* *f*

Cl.6 *p* *cresc.* *f*

E ♩ = 60 **PLAGE 1 (déclenchée par le piano; arrêtée par la clarinette)** *più mosso* *accel* **Più lento** ♩ = 44 *poco arp.*

P. *sub. p e poco cresc.* *dim.*

*Red. *Red. *Red. *Red. *Red. *Red. *Red.*

Sub 3 3 3

41 *p* *accel.* ♩ = 48 *rit.* ♩ = 52 *poch.* ♩ = 48 *poch.* ♩ = 52 ♩ = 48 *pp* ♩ = 40

*(8vb)..... **

Sub 3 3 3

II

PLAGE 2A

♩ = 56

V. 1 *sord.* *p* *senza sord.* *sul tasto* *m.o.* *sub.p*

V. 2 *sord.* *p* *senza sord.* *sul tasto* *m.o.* *sub.p*

V. 3 *Pizz.* *p* *arco gliss.* *mp* *m.o.* *sub.p*

V. 4 *Pizz.* *p* *arco gliss.* *mp* *m.o.* *sub.p*

V. 5 *Pizz.* *p* *pont.* *m.o.* *sub.p*

V. 6 *Pizz.* *p* *pont.* *m.o.* *sub.p*

Cl. 1 *mp* *ppp* *mf*

Cl. 2 *ppp* *mf*

Cl. 3 *mp* *ppp*

Cl. 4 *ppp*

Cl. 5 *ppp*

Cl. 6 *ppp*

PLAGE 2A

P.

♩ = 100

V.1
mf < ff pp

V.2
mf < ff pp

V.3
mf < ff pp

V.4
mf < ff pp

V.5
mf < ff pp

V.6
mf < ff pp

Cl.1
8va...
ff

Cl.2
8va...
ff

Cl.3
mf — ff

Cl.4
mf — ff

Cl.5
mf — ff

Cl.6
mf — ff

♩ = 100

Très articulé

poco f

P.

V.1
V.2
V.3
V.4
V.5
V.6
P.

V.1
V.2
V.3
V.4
V.5
V.6
P.

V.1
V.2
V.3
V.4
V.5
V.6
P.

11

F

V.1
V.2
V.3
V.4
V.5
V.6

Violin parts V.1 to V.6. Each part starts with a measure rest at measure 15. From measure 16, they play a half note with a sharp sign. The parts are in different time signatures: V.1 and V.2 are in 4/4, V.3 in 3/4, V.4 in 4/4, V.5 in 4/4, and V.6 in 4/4. A *cresc.* marking is present in measures 16-18 for all parts.

Cl.1
Cl.2
Cl.3
Cl.4
Cl.5
Cl.6

Clarinet parts Cl.1 to Cl.6. Each part starts with a measure rest at measure 15. From measure 16, they play a half note with a sharp sign. The parts are in different time signatures: Cl.1 and Cl.2 are in 4/4, Cl.3 in 3/4, Cl.4 in 4/4, Cl.5 in 4/4, and Cl.6 in 4/4. Dynamics markings *mp*, *mf*, and *f* are indicated with arrows in measures 16-18.

(violon)

(dans la version SANS sons fixés, le violon doit jouer ces 3 mesures)

Violin solo part in 3/4 time, measures 16-18. It features a melodic line with triplets in measures 17 and 18.

F

P.

Piano part (P.) in bass clef, measures 15-18. It features a rhythmic accompaniment with a triplet in measure 17. Dynamics markings *cresc.* and *ff* are present.

(dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recaler avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage)

un poco più mosso

♩ = 96

20

V. 1 *ff* *p sub.* vib. molto

V. 2 *ff* *p sub.* vib. molto

V. 3 *ff* *p sub.* vib. molto

V. 4 *ff* *p sub.* vib. molto

V. 5 *ff* *p sub.* vib. molto

V. 6 *ff* *p sub.* vib. molto

20

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

20

V. *f* IV

P. *mp*

V.1
V.2
V.3
V.4
V.5
V.6

V.
P.

mp molto cresc.

V.1
V.2
V.3
V.4
V.5
V.6

V.
P.

cresc.

FIN page 2A

G **PLAGE 2B**
à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable)
tout en dirigeant de G à H pour les recaler si nécessaire

V.1
V.2
V.3
V.4
V.5
V.6

V.
P.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

sons fixés : + "boulouboulou" rapide

G à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable)
tout en dirigeant de G à H pour les recaler si nécessaire

V.
P.

sub.p e molto cresc.
sub.mf e cresc. molto fff

poco f
cresc.

31 **H** **Presto** ♩ = 184 **Allegro vivo** ♩ = 144 (138)

V.1 *f* *sim.* *gl.*

V.2 *f* *sim.* *gl.*

V.3 *f* *sim.* *gl.*

V.4 *f* *sim.* *gl.*

V.5 *f* *sim.* *gl.*

V.6 *f* *sim.* *gl.*

31 **H** **Presto** ♩ = 184 **Allegro vivo** ♩ = 144 (138)

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

Cl.4 *f*

Cl.5 *f*

Cl.6 *f*

31 **H** **Presto** ♩ = 184 **Allegro vivo** ♩ = 144 (138)

V. *f* *gl.*

Cl. *f/mf* *ff* *f/mf* *f* *ff/mf*

timbales :

P.

36

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

Violin section score for measures 36-40. Six staves (V. 1-6) show melodic lines. Dynamics include *gl.* and *cresc.*. The music features a mix of eighth and sixteenth notes, with some staves having a *gl.* hairpin.

36

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

Clarinet section score for measures 36-40. Six staves (Cl. 1-6) show melodic lines. Dynamics include *cresc.*. The music features a mix of eighth and sixteenth notes.

36

V.
Cl.
P.

Violoncello, Clarinet, and Piano section score for measures 36-40. Includes dynamics *gl.*, *ff*, and *cresc.*. The piano part features triplets and a *loco* section.

I
41 krrr

V. 1
gl.
2/4 4/4 2/4

V. 2
gl.
2/4 4/4 2/4

V. 3
gl.
2/4 4/4 2/4

V. 4
gl.
2/4 4/4 2/4

V. 5
gl.
2/4 4/4 2/4

V. 6
gl.
2/4 4/4 2/4

41

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

I
41 krrr

V.
gl.
2/4 4/4 2/4

Cl.
ff
5:4 5:4 5:4 3 3 5:4

P.
un poco meno f
5:4 5:4

46

V. 1

V. 2

V. 3

V. 4

V. 5

V. 6

46

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

46

V.

Cl.

P.

J M.V. = molto vibrato
S.V. = senza vibrato

49

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

pont.
M.V. S.V. M.V. S.V. M.V.
pont.
M.V. S.V. M.V. S.V. M.V.

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

mf
tr
tr
tr
tr
tr

J

49

V.
Cl.
P.

ff
gl.
sim.
gl.

K ♩ = 176

53 S.V. M.V. *tr* *meno f*

V.1 *tr* *meno f*

V.2 *tr* *meno f*

V.3 *tr* *meno f*

V.4 *tr* *meno f*

V.5 *tr* *meno f*

V.6 *tr* *meno f*

53 *tr* *cresc.* *molto*

Cl.1 *tr* *cresc.* *molto*

Cl.2 *tr* *cresc.* *molto*

Cl.3 *tr* *cresc.* *molto*

Cl.4 *tr* *cresc.* *molto*

Cl.5 *tr* *cresc.* *molto*

Cl.6 *tr* *cresc.* *molto*

K ♩ = 176

53 *gl.* *8va*

V. *gl.*

Cl. *8va*

P. *loco* *Red.*

58 $\text{♩} = 144$ FIN page 2B

V.1 *tr* *ff*

V.2 *tr* *ff*

V.3 *tr* *ff*

V.4 *tr* *ff*

V.5 *tr* *ff*

V.6 *tr* *ff*

58 *ff* *dim.*

Cl.1 *ff* *dim.*

Cl.2 *ff* *dim.*

Cl.3 *ff* *dim.*

Cl.4 *ff* *dim.*

Cl.5 *ff* *dim.*

Cl.6 *ff* *dim.*

58 $\text{♩} = 144$ FIN page 2B

V. *ff*

Cl. *Sva* *ff*

P. *ff*

61 **L** ♩ = 176

V. *mp e cresc.*

Cl. *mp e cresc.*

P. *mp e cresc.*

67

V. *mp < sf/p < ff* **pont.**

Cl.

P.

72

V. **(pont.)** *sff/mf cresc.* **m.o.** **IV III II III** **port.**

Cl.

P.

79

V.

Cl.

P.

PLAGE 3

M Più mosso ♩ = 184

86

V.1

V.2

V.3

V.4

V.5

V.6

86

Cl.1

Cl.2

Cl.3

Cl.4

Cl.5

Cl.6

PLAGE 3

M Più mosso ♩ = 184

86

V.

Cl.

P.

IV

93

V.1

V.2

V.3

V.4

V.5

V.6

mf

mf

mf

mf

93

Cl.1

Cl.2

Cl.3

Cl.4

Cl.5

Cl.6

mf

mf

93

V.

Cl.

P.

sf/poco f e cresc.

N

99

V.1 *mf cresc.* *poco f*

V.2 *mf cresc.* *poco f*

V.3 *cresc.* *poco f*

V.4 *cresc.* *poco f*

V.5 *cresc.* *poco f*

V.6 *cresc.* *poco f*

99

Cl.1 *cresc.* *poco f*

Cl.2 *cresc.* *poco f*

Cl.3 *cresc.* *poco f*

Cl.4 *cresc.* *poco f*

Cl.5 *cresc.* *poco f*

Cl.6 *cresc.* *poco f*

N

99

V. *ff*

Cl. *f* *ossia* *ff*

P. *f* *ossia* *ff*

104

V. 1 *cresc. molto*

V. 2 *cresc. molto*

V. 3 *cresc. molto*

V. 4 *cresc. molto*

V. 5 *cresc. molto*

V. 6 *cresc. molto*

104

Cl. 1 *cresc. molto*

Cl. 2 *cresc. molto*

Cl. 3 *cresc. molto*

Cl. 4 *cresc. molto*

Cl. 5 *cresc. molto*

Cl. 6 *cresc. molto*

104

V. *ff*

Cl.

P.

O
109

V.1
V.2
V.3
V.4
V.5
V.6

109

Cl.1
Cl.2
Cl.3
Cl.4
Cl.5
Cl.6

O
109

V.
Cl.
P.

114

V.1

V.2

V.3

V.4

V.5

V.6

fff

fff

fff

fff

fff

fff

114

Cl.1

Cl.2

Cl.3

Cl.4

Cl.5

Cl.6

114

V.

Cl.

P.

sons fixés : gliss.

121 **P**

V.
Cl.
P.
Red. * Red. * Red. *

126

V.
Cl.
P.
Red. *

Più mosso

131

V.
Cl.
P.
fff
Red. * Red. * Red. *

136 **Q** **PLAGE 4**

V.1
V.2
V.3
V.4
V.5
V.6

136 **Q** **PLAGE 4**

Cl.1
Cl.2
Cl.3
Cl.4
Cl.5
Cl.6

136 **Q** **PLAGE 4**

V.
Cl.
P.

Allegro ♩ = 132

142

bruit blanc (archet sur chevalet)

V. 1 *pp* *cresc.* *mp* *perd.*

V. 2 *pp* *cresc.* *mp* *perd.*

V. 3 *pp* *cresc.* *mp* *perd.*

V. 4 *pp* *cresc.* *mp* *perd.*

V. 5 *pp* *cresc.* *mp* *perd.*

V. 6 *pp* *cresc.* *mp* *perd.*

142

bruit de souffle uniquement

Cl. 1 *pp* *cresc.* *mp* *perd.*

Cl. 2 *pp* *cresc.* *mp* *perd.*

Cl. 3 *pp* *cresc.* *mp* *perd.*

Cl. 4 *pp* *cresc.* *mp* *perd.*

Cl. 5 *pp* *cresc.* *mp* *perd.*

Cl. 6 *pp* *cresc.* *mp* *perd.*

Allegro ♩ = 132

142

bruit blanc (archet sur chevalet)

V. *pp* *cresc.* *mp* *perd.*

Cl. *pp* *cresc.* *mp* *perd.*

P. *mp* *p senza λ&ed.*

VIOLON solo

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

Molto lento $\bullet \leq 40$

I

A

Violon

Clarinettes en La (sons écrits)

Piano

Clarinettes en La (son réel : La)

f *p sub.* *f* *p sub.*

red. *red.* (après avoir relâché les touches)

m.d. cordes m.g. clavier *Harm.* *m.o.* *loco*

V.

Cl.

P.

senza precipitazione *m.o.* *Harm.*

12 **B**

V.

Cl.

P.

mp *senza red.* *m.d.: loco* *m.o.* *red.* *(cluster)*

C

17 *accel.* **T^oI^o** **D** $\bullet = 60$ *Très lié et articulé*

V.

Cl.

P.

perd. *p dolce* *mp* *red.* *(cluster)*

25 *poch. più* $\bullet = 63$ *poco rit*

V.

Cl.

dim. *perd.* *dim.* *perd.* *tacet*

PLAGE 1

E ♩ = 60

più mosso **II** *accel.* *Più lento* ♩ = 44

33 6 violons

6 V. *p* *cresc.* *f*

33 6 clarinettes : en Si b (sons écrits)

6 Cl. *p* *cresc.* *f*

33 P. **PLAGE 1** (déclenchée par le piano puis arrêtée par la clarinette)

poco arp. *sub. p e poco cresc.* *dim.*

Red. * *Red.* *

Sub. 3 3

41 ♩ = 48 *accel.* ♩ = 52 *rit.* ♩ = 48 ♩ = 52 ♩ = 48 , ♩ = 40

p (poch.) (poch.) *pp*

(8^{va})..... *

PLAGE 2a **II**

♩ = 56

Pizz. *sord.* *gliss.* *pont.* *sul tasto* *m.o.* *m.o.*

6 V. *p* *mp* *p* *sub.p*

6 Cl. *mp* *ppp* *mf*

PLAGE 2a

P.

7 ♩ = 100

6 V. *mf* *ff* *pp*

6 Cl. *8^{va}.....* *ff*

7 P. *Très articulé* *poco f*

6 V.

6 V.

11

6 V.

F

15

6 V.

15

6 Cl.

15

P.

(dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recaler avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage)

violon solo
(à jouer seulement dans la version SANS sons fixés)

(violon)

(dans la version SANS sons fixés, le violon doit jouer ces 3 mesures)

un poco più mosso ♩ = 96

20

6 V. *ff* *p sub.* *vib. molto*

6 Cl.

V. *f* *IV*

P. *mp*

6 V. *mp* *molto cresc.*

V. *mp* *molto cresc.*

P. *mp* *molto cresc.*

6 V. *cresc.*

V. *cresc.*

P. *cresc.*

FIN page 2a **G** **PLAGE 2b**

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

sons fixés : + "boulouboulou" rapide

6 V. *cresc.*

V. *sub.p* *e molto cresc.* *sub.mf e cresc. molto* *fff*

P. *poco f* *cresc.*

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

sons fixés mesures 34 à 40 : + timbales

31 **H** **Presto** ♩ = 184 **Allegro vivo** ♩ = 144 (138) *sim.*

6 V. *f*

6 Cl. *f*

V.

Cl. **Clarinete en Si^b (sons écrits)**

f/mf *ff* *f/mf* *f* *ff/mf*

P. **timbales :**

36

6 V. *gl.* *cresc.*

6 Cl. *cresc.*

V. *gl.*

Cl. *gl.* *ff* *cresc.*

P. *cresc.* *loco*

I

41 *kr*

6 V. *gl.*

6 Cl.

V. *kr*

Cl. *ff* *5:4* *5:4* *5:4* *3* *3* *5:4*

P. *un poco meno f* *5:4* *5:4*

46

6 V.

6 Cl.

V.

Cl.

P. *loco*

J

M.V. = molto vibrato
S.V. = senza vibrato

6 V. 49 pont. M.V. S.V. M.V. S.V. M.V.

6 Cl. 49 *mf* tr tr tr tr tr tr

V. 49 *ff* gl.

Cl. 49 *ff* gl. sim. gl.

P. 49

K ♩ = 176

6 V. 53 s.v. M.V. tr *meno f*

6 Cl. 53 *cresc.* *molto* tr tr tr tr tr tr

V. 53 *gl.* *gl.*

Cl. 53 *gl.* *gl.* *gl.* *gl.*

P. 53 *loco* *Red.* *

58 **tr** **ff** **FIN page 2B**

6 V. **tr** **ff**

6 Cl. **ff** **dim.**

V. **ff**

Cl. **8va** **ff**

P. **ff** **FIN page 2B**

61 **L** **mp** **e cresc.** **mp e cresc.**

V. **mp** **e cresc.**

Cl. **mp e cresc.**

P. **mp e cresc.**

67 **mp < sf/p** **ff** **pont.**

V. **mp < sf/p** **ff** **pont.**

Cl.

P.

72

(pont.)

mf/mf cresc.

m.o.

IV III II III

port.

V.

Cl.

P.

79

V.

Cl.

P.

PLAGE 3

M Più mosso ♩ = 184

86

6 V.

6 Cl.

V.

Cl.

P.

mf

mf

mf

mf

IV

fff

PLAGE 3

93

6 V.

6 Cl.

V.

Cl.

P.

mf *mf* *mf* *mf*

mf

mf

sf/poco f e cresc.

Detailed description: This system contains measures 93 through 98. The 6th Violin part (6 V.) has a whole note chord of G4, B4, and D5 in measures 93-94, followed by a whole note chord of Bb4, D5, and F5 in measures 95-98. The 6th Clarinet part (6 Cl.) has a whole note chord of Bb4, D5, and F5 in measures 93-94, followed by a whole note chord of G4, B4, and D5 in measures 95-98. The Violin part (V.) has a melodic line in measures 93-94, then rests in measures 95-98. The Clarinet part (Cl.) has a melodic line in measures 93-94, then rests in measures 95-98. The Piano part (P.) has a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand throughout.

99

6 V.

6 Cl.

V.

Cl.

P.

mf cresc. *mf cresc.* *poco f*

cresc. *poco f*

ff

f *ossia* *f* *cresc.* *ff*

N

Detailed description: This system contains measures 99 through 104. The 6th Violin part (6 V.) has a melodic line starting in measure 99, moving up stepwise to a whole note chord of G4, B4, and D5 in measure 104. The 6th Clarinet part (6 Cl.) has a melodic line starting in measure 99, moving up stepwise to a whole note chord of G4, B4, and D5 in measure 104. The Violin part (V.) has a whole note chord of G4, B4, and D5 in measures 99-100, then rests in measures 101-104. The Clarinet part (Cl.) has a melodic line in measures 99-100, then rests in measures 101-104. The Piano part (P.) has a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand throughout. A box with the letter 'N' is placed above the Violin part in measure 104.

104

6 V. *cresc. molto*

6 Cl. *cresc. molto*

V. *ff* II I

Cl.

P.

109

6 V. *gl.*

6 Cl. *tr.*

V. *f.*

Cl. *f.*

P.

FIN page 3

6 V. 114 *fff*

6 Cl. 114

V. 114

Cl. 114

P. 114

FIN page 3
sons fixés : gliss.

V. 121 **P**

Cl. 121

P. 121

Red. *

V. 126

Cl. 126

P. 126

Red. *

Più mosso

131

V. *fff*

Cl. *fff*

P. *fff*

Red. * Red. * Red. Red.

136 **Q** PLAGE 4

6 V.

6 Cl. *f* *meno f* *mf* *mp*

V. *f* *meno f* *mf* *mp*

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

P. *ff* *f* *mf* *mp*

PLAGE 4

142 **Allegro** ♩ = 132

6 V. *pp* *cresc.* *mp* *perd.*

6 Cl. *pp* *cresc.* *mp* *perd.*

V. *pp* *cresc.* *mp* *perd.*

Cl. *pp* *cresc.* *mp* *perd.*

P. *mp* *p* *senza Red.*

Sub.....

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordred sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

CLARINETTE

en La (I) puis Si b (II)

Commande de la ville d'Argenteuil
pour le Festival
Musiques d'Aujourd'hui 2008

OBSESSION

Ivane Béatrice BELLOCOQ
(2007)

I

Molto lento $\text{♩} \leq 40$

A

Violon

Clarinette en La (sons écrits)

Piano

Clarinette en La (son réel : La)

f *p sub.* *f* *p sub.*

red. *red.* (après avoir relâché les touches)

m.d. cordes m.g. clavier *Harm.* *m.o.* *loco*

V.

Cl.

P.

senza precipitazione *m.o.* *Harm.*

12 **B**

V.

Cl.

P.

mp *senza red.* *m.d.: loco* *m.o.* *red.* *(cluster)*

17 *accel.* **Trio** **D** $\text{♩} = 60$ *Très lié et articulé*

V.

Cl.

P.

perd. *p dolce* *mp* *red.* *(cluster)*

25 *poch. più* $\text{♩} = 63$ *poco rit*

V.

Cl.

dim. *perd.* *tacet*

PLAGE 1

E ♩ = 60

più mosso **II** *accel.* *Più lento* ♩ = 44

33 6 violons

6 V. *p* *cresc.* *f*

33 6 clarinettes : en Si b (sons écrits)

6 Cl. *p* *cresc.* *f*

33 P. **PLAGE 1** (déclenchée par le piano puis arrêtée par la clarinette)

poco arp. *sub. p e poco cresc.* *dim.*

♭♭ * ♭♭ * ♭♭ * ♭♭ * ♭♭ * ♭♭ * ♭♭ * ♭♭

Sub. 3 3

41 ♩ = 48 *accel.* ♩ = 52 *rit.* ♩ = 48 ♩ = 52 ♩ = 48 , ♩ = 40

p (poch.) (poch.) *pp*

(8^{va})..... *

PLAGE 2a **II**

♩ = 56

Pizz. *sord.* *gliss.* *pont.* *sul tasto* *m.o.* *m.o.*

6 V. *p* *mp* *p* *sub.p*

6 Cl. *mp* *ppp* *mf*

PLAGE 2a

P.

7 ♩ = 100

6 V. *mf* *ff* *pp*

6 Cl. *8^{va}.....* *ff*

7 P. *Très articulé* *poco f*

6 V.

6 V.

11
6 V.

F

15
6 V.

15
6 Cl.

15
P.

(dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recaler avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage)

(violon)

(dans la version SANS sons fixés, le violon doit jouer ces 3 mesures)

un poco più mosso ♩ = 96

20

6 V. *ff* *p sub.* *vib. molto*

6 Cl.

V. *f* *IV*

P. *mp*

6 V.

V. *mp* *molto cresc.*

P.

6 V.

V. *cresc.*

P.

FIN plage 2a **G** **PLAGE 2b**

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très très peu probable)
 tout en dirigeant de G à H pour les recaler si nécessaire

sons fixés : + "boulouboulou" rapide

6 V. *III*

V. *sub.p* *e molto cresc.* *sub.mf* *e cresc. molto* *fff*

P. *poco f* *cresc.*

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très très peu probable)
 tout en dirigeant de G à H pour les recaler si nécessaire

sons fixés mesures 34 à 40 : + timbales

31 **H** **Presto** ♩ = 184

Allegro vivo ♩ = 144 (138) *sim.*

6 V. *f*

6 Cl. *f*

V.

Cl. **Clarinette en Si \flat (sons écrits)**

f/mf < *ff* *f/mf* < *f* *ff/mf*

P. **timbales :**

36

6 V. *gl.* *cresc.*

6 Cl. *cresc.*

V.

Cl. *gl.* *ff* *cresc.*

P. *cresc.* *loco*

I

41 *krtr*

6 V. *gl.*

6 Cl.

V. *gl.*

Cl. *ff* 5:4 5:4 5:4 3 3 5:4

P. *un poco meno f* 5:4 5:4

46

6 V.

6 Cl.

V.

Cl.

P. *loco*

J

M.V. = molto vibrato
S.V. = senza vibrato

6 V. 49 (e) pont.

6 Cl. 49 tr mf

V. 49 ff gl.

Cl. 49 sim. gl.

P. 49

Detailed description: This section, marked 'J', spans measures 49 to 52. The 6 V. staff starts with a half note (e) and a dotted half note, with a 'pont.' marking. The 6 Cl. staff features trills (tr) on notes G4, A4, B4, and C5, with a 'mf' dynamic. The V. staff plays a series of eighth notes, reaching a fortissimo (ff) dynamic and ending with a glissando (gl.). The Cl. staff has a melodic line with trills and a 'sim.' marking. The P. staff consists of two staves with eighth-note patterns and triplet markings.

K ♩ = 176

6 V. 53 s.v. M.V. tr

6 Cl. 53 tr cresc. molto

V. 53 gl.

Cl. 53 gl. Sva

P. 53 loco

Detailed description: This section, marked 'K', spans measures 53 to 56. The 6 V. staff has a half note (e) and a dotted half note, with a 'tr' marking and a 'meno f' dynamic. The 6 Cl. staff features trills (tr) on notes G4, A4, B4, and C5, with a 'cresc.' and 'molto' dynamic. The V. staff plays eighth notes with a glissando (gl.). The Cl. staff has a melodic line with a glissando (gl.) and a 'Sva' marking. The P. staff consists of two staves with eighth-note patterns and triplet markings, with a 'loco' marking.

-8-

58 $\bullet = 144$ *tr* *ff* *tr* **FIN page 2B**

6 V.

6 Cl.

V.

Cl.

P.

8va

ff *dim.*

ff **FIN page 2B**

61 **L** $\bullet = 176$ *mp e cresc.*

V.

Cl.

P.

mp e cresc.

mp e cresc.

67 *mp < sf/p* *ff* *pont.*

V.

Cl.

P.

72

(pont.)

sf/f/mf cresc.

m.o.

IV III II III

port.

V.

Cl.

P.

79

V.

Cl.

P.

PLAGE 3

M Più mosso ♩ = 184

86

6 V.

6 Cl.

V.

Cl.

P.

mf

mf

mf

mf

IV

PLAGE 3

fff

93

6 V.

6 Cl.

V.

Cl.

P.

mf

mf

mf

mf

sf/poco f e cresc.

99

6 V.

6 Cl.

V.

Cl.

P.

mf cresc.

mf cresc.

cresc.

ff

f

ff

ossia

3

3

3

3 cresc. 3 3

N

104

6 V.

6 Cl.

V.

Cl.

P.

ff

cresc. molto

cresc. molto

II I

109

6 V.

6 Cl.

V.

Cl.

P.

gl.

tr.

p.

FIN page 3

6 V. 114 *fff*

6 Cl. 114

V. 114

Cl. 114

P. 114

FIN page 3
sons fixés : gliss.

V. 121 **P**

Cl. 121

P. 121

Red. *

V. 126

Cl. 126

P. 126

Red. *

Più mosso

131

V. *fff*

Cl. *fff*

P. *fff*

Red. * Red. * Red. Red.

136 **Q** PLAGE 4

6 V.

6 Cl. *f* *meno f* *mf* *mp*

V. *f* *meno f* *mf* *mp*

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

P. *ff* *f* *mf* *mp*

PLAGE 4

142 **Allegro** ♩ = 132

6 V. *pp* *cresc.* *mp* *perd.*

6 Cl. *pp* *cresc.* *mp* *perd.*

V. *pp* *cresc.* *mp* *perd.*

Cl. *pp* *cresc.* *mp* *perd.*

P. *mp* *p* *senza Red.*

Sub.....

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordred sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

PIANOCommande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008**OBSESSION**Ivane Béatrice BELLOCQ
(2007)**I****Molto lento** ♩ ≤ 40**A**

Violon

Clarinette en La (sons écrits)

Piano

Clarinette en La (son réel : La)

m.d. cordes m.g. clavier

Harm.

f

p sub.

f

p sub.

Red.

Red. (après avoir relâché les touches)

7

V.

Cl.

P.

senza precipitazione

m.o.

Harm.

12 **B**

V.

Cl.

P.

mp

senza Red.

m.d. : loco

m.o.

17 *accel.* **Trio**

V.

Cl.

P.

mp

Red.

(cluster)

D ♩ = 60 *Très lié et articulé*

p dolce

p dolce

25 *poch. più* ♩ = 63 *poco rit*

V.

Cl.

dim.

perd.

dim.

perd.

tacet

tacet

PLAGE 1

E ♩ = 60

più mosso **II** *accel.* **Più lento** ♩ = 44

33 6 violons

6 V. *p* *cresc.* *f*

33 6 clarinettes : en Si b (sons écrits)

6 Cl. *p* *cresc.* *f*

33 P. **PLAGE 1** (déclenchée par le piano puis arrêtée par la clarinette)

poco arp. *sub. p e poco cresc.* *dim.*

Led. * *Led.* *

8vb ³ ₃

41 P. ♩ = 48 *accel.* ♩ = 52 *rit.* ♩ = 48 ♩ = 52 ♩ = 48 , ♩ = 40

p (poch.) (poch.) *pp*

(8vb)..... *

PLAGE 2a

II

♩ = 56

6 V. *Pizz.* *sord.* *gliss.* *pont.* *sul tasto* *m.o.* *m.o.*

p *mp* *p* *sub.p*

6 Cl. *mp* *ppp* *mf*

PLAGE 2a

P.

♩ = 100

7 6 V. *mf* *ff* *pp*

7 6 Cl. *8va* *ff*

7 P. *Très articulé* *poco f*

6 V.

P.

6 V.

P.

11

6 V.

P.

F

15

6 V.

6 Cl.

P.

(dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recaler avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage)

(violon)

(dans la version SANS sons fixés, le violon doit jouer ces 3 mesures)

un poco più mosso ♩ = 96

20

6 V. *ff* *p sub.* *vib. molto*

6 Cl.

V. *f* *IV*

P. *mp*

6 V. *mp* *molto cresc.*

V. *cresc.*

P.

Detailed description: This block contains the musical score for measures 20 to 30. It features five staves: 6 V. (Violins), 6 Cl. (Clarinets), V. (Viola), P. (Piano), and a second 6 V. (Violins). The score is in 4/4 time, with a tempo of un poco più mosso (♩ = 96). Measure 20 starts with a key signature of one sharp (F#) and a 4/4 time signature. The 6 V. staff begins with a fortissimo (ff) dynamic and a subito piano (p sub.) dynamic. The 6 Cl. staff has a rest. The V. staff starts with a forte (f) dynamic and includes a trill marked 'IV'. The P. staff starts with a mezzo-piano (mp) dynamic. The second 6 V. staff includes a mezzo-piano (mp) dynamic and a molto crescendo (molto cresc.) instruction. The V. staff includes a crescendo (cresc.) instruction. The P. staff continues with the mp dynamic.

FIN page 2a

G

PLAGE 2b

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable)
tout en dirigeant de G à H pour les recaler si nécessaire

sons fixés : + "boulouboulou" rapide

6 V. *III*

V. *sub. p* *e molto cresc.* *sub. mf* *e cresc. molto* *fff*

P. *poco f* *cresc.*

Detailed description: This block contains the musical score for measures 31 to 36. It features three staves: 6 V. (Violins), V. (Viola), and P. (Piano). The score is in 4/4 time. Measure 31 starts with a key signature of one sharp (F#) and a 4/4 time signature. The 6 V. staff begins with a trill marked 'III'. The V. staff starts with a sub-piano (sub. p) dynamic and includes a molto crescendo (e molto cresc.) instruction. The P. staff starts with a poco forte (poco f) dynamic and includes a crescendo (cresc.) instruction. The V. staff continues with a sub-mezzo-forte (sub. mf) dynamic and a molto crescendo (e cresc. molto) instruction. The P. staff continues with the poco f dynamic. The V. staff ends with a fortissimo (fff) dynamic. The P. staff includes a trill marked '3'.

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable)
tout en dirigeant de G à H pour les recaler si nécessaire

sons fixés mesures 34 à 40 : + timbales

31 **H** Presto ♩ = 184 **Allegro vivo** ♩ = 144 (138) *sim.*

6 V. *f*

6 Cl. *f*

V.

Cl. Clarinette en Si \flat (sons écrits) *f/mf* \leftarrow *ff* *f/mf* \leftarrow *f* *ff/mf*

P. timbales :

36

6 V. *gl.* *cresc.*

6 Cl. *cresc.*

V.

Cl. *gl.* *ff* *cresc.*

P. *cresc.* *loco*

I

41 *kr*

6 V.

6 Cl.

V.

Cl.

P.

gl.

ff

un poco meno f

5:4

3

46

6 V.

6 Cl.

V.

Cl.

P.

loco

J

M.V. = molto vibrato
S.V. = senza vibrato

6 V. 49 pont. M.V. S.V. M.V. S.V. M.V.

6 Cl. 49 *mf* tr tr tr tr tr tr

V. 49 *ff* gl.

Cl. 49 *gl.* *sim.* *gl.*

P. 49 3 3 3 3 3 3 3 3 3 3 3 3

K ♩ = 176

6 V. 53 s.v. M.V. tr *meno f*

6 Cl. 53 *cresc.* *molto* tr tr tr tr 3 3 3 3 3 3 3 3

V. 53 *gl.* *gl.*

Cl. 53 *gl.* *8va*

P. 53 3 3 3 3 3 3 3 3 3 3 3 3 *loco* *sed.* *

-8-

58 $\bullet = 144$ *tr* *ff* **FIN page 2B**

6 V. *tr* *ff*

6 Cl. *ff* *dim.*

V. $\bullet = 144$ *ff*

Cl. *8va* *ff*

P. *ff* **FIN page 2B**

61 **L** $\bullet = 176$ *mp e cresc.*

V. *mp e cresc.*

Cl. *mp e cresc.*

P. *mp e cresc.*

67 *mp < sf/p < ff* *pont.*

V. *mp < sf/p < ff* *pont.*

Cl.

P.

72

(pont.)

sf/mf cresc.

m.o.

IV III II III

port.

79

PLAGE 3

M Più mosso ♩ = 184

86

6 V.

86

6 Cl.

mf *mf* *mf* *mf*

86

V.

IV

Cl.

PLAGE 3

fff

P.

93

6 V.

6 Cl.

V.

Cl.

P.

mf *mf* *mf* *mf*

mf *mf*

sf/poco f e cresc.

8

99

6 V.

6 Cl.

V.

Cl.

P.

mf cresc. *mf cresc.* *poco f*

cresc. *poco f*

ff

f *3* *3* *3* *3 cresc.* *3* *3* *ff*

8

104

6 V.

6 Cl.

V.

Cl.

P.

ff

cresc. molto

109

6 V.

6 Cl.

V.

Cl.

P.

gl.

tr.

FIN page 3

6 V. 114 *fff*

6 Cl. 114

V. 114

Cl. 114

P. 114

sons fixés : *gliss.*

V. 121 **P**

Cl. 121

P. 121

*Red. ** *Red. ** *Red. **

V. 126

Cl. 126

P. 126

*Red. **

Più mosso

131

V. *fff*

Cl. *fff*

P. *fff*

Red. * Red. * Red. Red.

136 **Q** PLAGE 4

6 V.

6 Cl. *f* *meno f* *mf* *mp*

V. *f* *meno f* *mf* *mp*

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

P. *ff* *f* *mf* *mp*

142 **Allegro** ♩ = 132

6 V. *pp* *cresc.* *mp* *perd.*

6 Cl. *pp* *cresc.* *mp* *perd.*

V. *pp* *cresc.* *mp* *perd.*

Cl. *pp* *cresc.* *mp* *perd.*

P. *mp* *p* *senza Red.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordred sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

I

11 2 3 6

B **C** **T°I°**

PLAGE 1

22 **E** ♩ = 60 *poco rit.* *p* *cresc.* *più mosso* **II** *accel.*

FIN plage 1

37 **Più lento** ♩ = 44 *f* ♩ = 48 *accel.*

45 ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

PLAGE 2A

II ♩ = 56 *sord.* *p* *senza sord.* *sul tasto* *(modo ordinario)* *m.o.* *sub.p*

7 ♩ = 100 **F** *mf* *ffpp* *cresc.*

* (ne comptez pas et attendez un signe)
(don't count, and wait for a sign)

19 *un poco più mosso* *ff* *p sub.* *vib. molto* ♩ = 96 **FIN plage 2A**

PLAGE 2B

25 **G** III **H** Presto $\text{♩} = 184$

32 **Allegro vivo** $\text{♩} = 144$ (138) *sim.*

36

40 **I** (appuyer l'archet très fort) *cresc.*

krrr-----

M.V. = molto vibrato
S.V. = senza vibrato

47 **J** M.V. S.V. M.V. S.V. M.V. S.V.

pont.

54 **K** $\text{♩} = 176$ $\text{♩} = 144$ **FIN** page 2B

meno f *ff*

61 **L** $\text{♩} = 176$

74

PLAGE 3

84 **M** Più mosso ♩ = 184

2 2

92 **N**

mf cresc. *poco f*

106 **O**

cresc. molto

112

FIN plage 3

120 **P**

fff

Più mosso

PLAGE 4

Q Allegro ♩ = 132

132

bruit blanc (archet sur chevalet)

pp cresc. mp

146

perd.

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordred sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the pre-recorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– pre-recorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

VIOLON 2 / 6

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

I

PLAGE 1

22 *poco rit.* **E** ♩ = 60 *più mosso* II *accel.*

FIN plage 1

Più lento ♩ = 44

♩ = 48 *accel.*

37

45

PLAGE 2A

♩ = 56

II

7

18

24 **G** III 6 16 8 4

cresc.

H **Presto** ♩ = 184 **Allegro vivo** ♩ = 144 (138)

31 *f* *sim.*

36

I (appuyer l'archet très fort)

40 *cresc.* krrr

M.V. = molto vibrato
S.V. = senza vibrato

J M.V. S.V. M.V. S.V. M.V. S.V.

47 pont.

K ♩ = 176 ♩ = 144 FIN page 2B

54 *meno f* *ff*

L ♩ = 176

61

74

PLAGE 3

M Più mosso ♩ = 184

84

Musical staff 84-91: Treble clef, 4/4 time signature. Measures 84-85 are whole rests. Measure 86 has a fermata with a '2' above it. Measure 87 is a whole rest. Measure 88 has a fermata with a '5' above it. Measure 89 is a whole rest. Measure 90 has a fermata with a '2' above it. Measure 91 is a whole rest.

92

Musical staff 92-104: Treble clef, 4/4 time signature. Measure 92 is a whole rest. Measure 93 has a fermata with a '6' above it. Measures 94-97 contain a sequence of quarter notes: G#4, A4, B4, C5. Measure 98 has a fermata. Measures 99-104 contain a sequence of quarter notes: D5, E5, F#5, G5, A5, B5. Dynamics: *mf cresc.* starting at measure 94, *poco f* starting at measure 98. A box 'N' is above measure 100.

105

Musical staff 105-110: Treble clef, 4/4 time signature. Measure 105 has a fermata. Measures 106-110 contain a sequence of quarter notes: B4, A4, G4, F4, E4. Dynamics: *cresc. molto* starting at measure 105. A box 'O' is above measure 107. Measures 108-110 contain a sequence of quarter notes: D5, E5, F#5, G5, A5, B5. Dynamics: *gl.* starting at measure 108.

111

Musical staff 111-117: Treble clef, 3/4 time signature. Measures 111-117 contain a sequence of quarter notes: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5. Dynamics: *gl.* starting at measure 111.

FIN plage 3

118

Musical staff 118-129: Treble clef, 3/4 time signature. Measure 118 has a fermata. Measures 119-129 contain a sequence of quarter notes: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5. Dynamics: *fff* starting at measure 118. A box 'P' is above measure 120. Measures 121-129 contain a sequence of quarter notes: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5. Dynamics: *fff* starting at measure 121.

Più mosso

PLAGE 4

Allegro ♩ = 132

bruit blanc (archet sur chevalet)

130

Musical staff 130-144: Treble clef, 2/2 time signature. Measure 130 has a fermata with a '2' above it. Measure 131 is a whole rest. Measure 132 has a fermata with a '3' above it. Measure 133 is a whole rest. Measure 134 has a fermata with a '2' above it. Measure 135 has a fermata with an '8' above it. Measure 136 has a fermata with a '4' above it. Measure 137 has a fermata with a '6' above it. Measure 138 has a fermata with an '8' above it. Measure 139 has a fermata with an '8' above it. Measure 140 has a fermata with an '8' above it. Measure 141 has a fermata with an '8' above it. Measure 142 has a fermata with an '8' above it. Measure 143 has a fermata with an '8' above it. Measure 144 has a fermata with an '8' above it. Dynamics: *pp* starting at measure 130. A box 'Q' is above measure 135. A tempo change symbol is above measure 132.

145

Musical staff 145-147: Treble clef, 4/4 time signature. Measure 145 has a fermata. Measure 146 has a fermata. Measure 147 has a fermata. Dynamics: *mp* starting at measure 145, *cresc.* starting at measure 146, *perd.* starting at measure 147.

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalcr avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40 **B** **C** T^oI^o

I

22 *poco rit* **E** ♩ = 60 **PLAGE 1** *più mosso* *accel.* **FIN plage 1** **Più lento** ♩ = 44

40 ♩ = 48 *accel.* ♩ = 48 ♩ = 52 ♩ = 48

48 ♩ = 40

II **PLAGE 2A** ♩ = 56

7 ♩ = 100 **F**

mf < *ff* *pp* *cresc.* *sub.p* <

* (ne comptez pas et attendez un signe)
(don't count, and wait for a sign)

19 *un poco più mosso* ♩ = 96 **FIN plage 2A**

ff *p sub.* *vib. molto*

PLAGE 2B

25 **G** **H** **Presto** ♩ = 184

IV III
6/16 8/8 4/4
cresc. *f*

32 **Allegro vivo** ♩ = 144 (138) *sim.*

gl. *gl.* *gl.* *gl.*

36

gl. *gl.* *cresc.*

41 **I** (appuyer l'archet très fort)

kkrrr

gl.

48 **J**

M.V. = molto vibrato
S.V. = senza vibrato
M.V. S.V. M.V. S.V. S.V. M.V.

pont.

55 **K** ♩ = 176 **L** ♩ = 176

tr *tr* *tr* *tr*

meno f *ff*

FIN **plage 2B**

68

78

PLAGE 3

85 M Più mosso ♩ = 184

93 N

mf cresc. poco f

105 O

cresc. molto

111

FIN plage 3

118 P

fff

Più mosso

PLAGE 4

130 Q Allegro ♩ = 132
bruit blanc (archet sur chevalet)

pp cresc.

145

mp *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

VIOLON 4 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

B

C

T°I°

I

PLAGE 1

FIN plage 1

poco rit

E ♩ = 60

più mosso

accel.

Più lento ♩ = 44

40

♩ = 48 accel.

♩ = 48

♩ = 52 ♩ = 48

♩ = 40

PLAGE 2A

♩ = 56

Pizz.

arco gliss.....

II

7

♩ = 100

F

mf < ff pp

* (ne comptez pas et attendez un signe)
(don't count, and wait for a sign)

19

un poco più mosso

vib. molto

♩ = 96

FIN plage 2A

PLAGE 2B **H** Presto ♩ = 184

25 **G**

32 **Allegro vivo** ♩ = 144 (138) *sim.*

36

40 **I** (appuyer l'archet très fort) *krrr*

cresc.

46 **J** *M.V. S.V. M.V. S.V.*

pont.

53 **K** ♩ = 176 ♩ = 144

S.V. M.V. *tr* *tr* *tr*

meno f *ff*

FIN **plage 2B**

60

72

PLAGE 3
M
Più mosso ♩ = 184

82

Musical staff 82-88: Treble clef, 5/8 time signature. Measures 82-88 contain rests with fingerings 2, 4, 5, 4, 5, 4, 3 above them.

90

Musical staff 90-98: Treble clef, 3/4 time signature. Measures 90-92 contain rests with fingerings 2, 4, 3 above them. Measures 93-98 contain a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5. Dynamics: *mf* at the start, *cresc.* at the end.

102

N

Musical staff 102-108: Treble clef, 4/4 time signature. Measures 102-108 contain a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *poco f* at the start, *cresc. molto* at the end.

109

O

Musical staff 109-114: Treble clef, 3/4 time signature. Measures 109-114 contain a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *gl.* at the start.

115

FIN page 3

P

Musical staff 115-122: Treble clef, 3/4 time signature. Measures 115-122 contain a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *fff* at the start.

123

Più mosso

Musical staff 123-135: Treble clef, 3/8 time signature. Measures 123-135 contain rests with fingerings 3, 4, 2, 5, 3, 2 above them. Dynamics: *mf* at the start.

136

Q

PLAGE 4
Allegro ♩ = 132
bruit blanc (archet sur chevalet)

Musical staff 136-142: Treble clef, 4/2 time signature. Measures 136-142 contain rests with fingerings 8, 6, 8 above them. Dynamics: *pp*, *cresc.*, *mp*, *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalcr avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

VIOLON 5 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

I

22 *poco rit.* **PLAGE 1** ♩ = 60

p

più mosso accel.

cresc.

FIN plage 1 **PIÙ lento** ♩ = 44

f

40 ♩ = 48 *accel.* ♩ = 52 ♩ = 48 ♩ = 40

PLAGE 2A

♩ = 56

Pizz.

p

pont.

p

(modo ordinario)

m.o.

sub.p

7 ♩ = 100

mf < *ffpp*

F

cresc.

* (ne comptez pas et attendez un signe)
(don't count, and wait for a sign)

19 *un poco più mosso* ♩ = 96 **FIN plage 2A**

ff *p sub.*

vib. molto

PLAGE 2B

25 **G** **H** Presto ♩ = 184

32 **Allegro vivo** ♩ = 144 (138) *sim.*

36 **I** *krrr* -----

(appuyer l'archet très fort)

42

J M.V. = molto vibrato
S.V. = senza vibrato

49 M.V.S.V. M.V.S.V. S.V. M.V.

pont.

56 **FIN** plage 2B **L** ♩ = 176

meno f *tr* *tr* *tr* *ff*

69

79

PLAGE 3

87 M Più mosso ♩ = 184

mf

97 N

cresc.

poco f

105 O

cresc. molto

gt.

111

118 P **FIN plage 3**

fff

130 Q **PLAGE 4**
Allegro ♩ = 132
bruit blanc (archet sur chevalet)

pp *cresc.*

145

mp

perd.

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

VIOLON 6 / 6

*Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008*

OBSESSION

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40 **B** **C** **T°I°**

I

PLAGE 1 **FIN plage 1**

22 *poco rit* , **E** ♩ = 60 *più mosso accel.* **Più lento** ♩ = 44

p *cresc.* **f**

40 ♩ = 48 *accel.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

PLAGE 2A

♩ = 56 *Pizz.* *pont.* (modo ordinario) m.o.

II

p p *sub.p*

7 ♩ = 100 **F**

mf < *ff pp* *cresc.*

* (ne comptez pas et attendez un signe)
(don't count, and wait for a sign)

19 *un poco più mosso* *vib. molto* ♩ = 96 **FIN plage 2A**

ff *p sub.*

25 **G** **H** Presto ♩ = 184

cresc.

f

32 **Allegro vivo** ♩ = 144 (138)

sim.

36 **I** (appuyer l'archet très fort) krrr - - - -

cresc.

42

49 **J**

M.V. = molto vibrato
S.V. = senza vibrato

M.V. S.V. M.V. S.V. S.V. M.V.

pont.

56 **K** ♩ = 176 ♩ = 144 **L** ♩ = 176

meno f *tr* *tr* *tr* *ff*

FIN plage 2B

69

79

PLAGE 3

M Più mosso ♩ = 184

87

mf

96

cresc. *poco f*

105

cresc. molto

111

FIN plage 3

P

118

fff

Più mosso

♩ = ♩

Q

PLAGE 4

Allegro ♩ = 132

130

pp *cresc.*

bruit blanc (archet sur chevalet)

145

mp *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precorded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the pre-recorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– pre-recorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

CLARINETTE 1 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

6 clarinettes : en Si b (sons écrits)
transposed part for B flat clarinet

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

I **B** **C** **T°I°**

PLAGE 1 **FIN plage 1**

22 *poco rit* ♩ = 60 **E** *più mosso accel.* **Plù lento** ♩ = 44

p cresc. f

40 ♩ = 48 *accel.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

PLAGE 2A

II ♩ = 56

mp ppp

6 ♩ = 100 **F**

mf ff mp < mf <

un poco più mosso

FIN plage 2A **G** **PLAGE 2B**

19 *f*

Presto ♩ = 184 **H**

26 *f*

Allegro vivo ♩ = 144 (138)

33

38

I

43

49

J

56

K

♩ = 176

♩ = 144

59

FIN page 2B

L

♩ = 176

70

80

PLAGE 3

88 **M** Più mosso ♩ = 184

mf

Detailed description: Musical staff starting at measure 88. It features a series of rests in 5/8, 4/4, 3/4, 4/4, and 3/4 time signatures. The first note is a half note in 3/4 time, followed by another half note in 3/4 time. The dynamic is marked *mf*.

96 **N**

cresc. poco f

Detailed description: Musical staff starting at measure 96. It consists of a continuous eighth-note line. The dynamic starts with *cresc.* and ends with *poco f*. A box labeled 'N' is positioned above the staff.

105 **O** ^b tr

cresc. molto

Detailed description: Musical staff starting at measure 105. It features a long, sweeping melodic line with various time signatures (3/2, 4/4, 3/4, 4/4, 3/4, 4/4). A trill is indicated above the staff with a box labeled 'O' and a flat symbol. The dynamic is *cresc. molto*.

112

Detailed description: Musical staff starting at measure 112. It features a continuous, wavy tremolo line. Time signatures include 4/4, 3/4, 4/4, 4/4, 4/4, 4/4, and 4/4.

FIN page 3 **P**

120

fff

Detailed description: Musical staff starting at measure 120. It features a series of rests in 5/2, 1/2, 3/8, 3/4, 2/2, and 5/8 time signatures. The dynamic is marked *fff*. A box labeled 'P' is positioned above the staff.

132 Più mosso ♩ = ♩

Q **PLAGE 4**

f

Detailed description: Musical staff starting at measure 132. It features a series of rests in 5/8, 3/2, 2/2, and 4/2 time signatures. The first note is a quarter note in 4/2 time. The dynamic is marked *f*. A box labeled 'Q' and the text 'PLAGE 4' are positioned above the staff.

138

meno f mf mp

Detailed description: Musical staff starting at measure 138. It features a series of eighth notes in 4/4 time, with a triplet of eighth notes at the end. The dynamics are marked *meno f*, *mf*, and *mp*.

144 **Allegro** ♩ = 132

bruit de souffle uniquement

pp cresc. mp perd.

Detailed description: Musical staff starting at measure 144. It features a series of rests in 6/4, 8/4, and 6/4 time signatures. The dynamic is marked *pp*, *cresc.*, *mp*, and *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precorded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the pre-recorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– pre-recorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

CLARINETTE 2 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

6 clarinettes : en Si b (sons écrits)
transposed part for B flat clarinet

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40 [B] [C] T°I°

I

22 *poco rit* ♩ = 60 [E] **PLAGE 1** *più mosso* *accél.* **FIN plage 1** *Più lento* ♩ = 44

40 ♩ = 48 *accél.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

II

7 ♩ = 100 [F] * *ff* *mp* < *mf* < *f*

* (ne comptez pas et attendez un signe) *mp* < *mf* < *f*
(don't count, and wait for a sign)

20 *un poco più mosso* **FIN plage 2A** [G] **PLAGE 2B**

27 [H] **Presto** ♩ = 184 *f*

33 **Allegro vivo** ♩ = 144 (138)

38 **I**

cresc.

42

48 **J**

mf *cresc.*

54 **K** ♩ = 176

molto

58 ♩ = 144 **FIN** plage 2B **L** ♩ = 176

ff *dim.*

69

79

PLAGE 3

87 **M** Più mosso ♩ = 184

mf

Detailed description: Musical staff starting at measure 87. It features a series of rests in various time signatures: 4/4, 5/8, 4/4, 3/4, 4/4, 4/4, and 3/4. The piece begins with a mezzo-forte (mf) dynamic and a half note. A bracket above the staff indicates the end of the section at measure 94.

95 **N**

cresc. poco f

Detailed description: Musical staff starting at measure 95. It consists of a continuous eighth-note line. The dynamics start with a crescendo (cresc.) and reach a poco forte (poco f) dynamic by measure 103. A bracket above the staff indicates the end of the section at measure 103.

104 **O**

cresc. molto tr

Detailed description: Musical staff starting at measure 104. It features a melodic line with a trill (tr) in measure 110. The dynamics include a molto crescendo (cresc. molto). A bracket above the staff indicates the end of the section at measure 110.

111

Detailed description: Musical staff starting at measure 111. It consists of a series of eighth notes with a wavy line above the staff, possibly indicating a tremolo or a specific articulation. The time signatures are 3/4, 4/4, 3/4, 4/4, 4/4, 4/4, 4/4, and 4/4.

119 **P** FIN plage 3

fff

Detailed description: Musical staff starting at measure 119. It features a series of rests in various time signatures: 5/2, 1/2, 3/8, 3/4, 2/2, 2/2, and 5/8. The piece ends with a fortissimo (fff) dynamic. A bracket above the staff indicates the end of the section at measure 131.

132 **Q** Più mosso

f

PLAGE 4

Detailed description: Musical staff starting at measure 132. It features a series of rests in various time signatures: 5/8, 3/2, 2/2, 4/2, 4/2, and 2/2. The piece begins with a forte (f) dynamic. A bracket above the staff indicates the start of the next section, PLAGE 4, at measure 137.

138

meno f mf mp

Detailed description: Musical staff starting at measure 138. It features a series of eighth notes with rests. The dynamics are mezzo-forte (meno f), mezzo-forte (mf), and mezzo-piano (mp). A triplet of eighth notes is shown in measure 143. The time signature is 6/4.

144 **Allegro** ♩ = 132

bruit de souffle uniquement pp cresc. mp perd.

Detailed description: Musical staff starting at measure 144. It consists of rests with a wavy line above the staff, indicating a breath sound effect. The dynamics are pianissimo (pp), crescendo (cresc.), mezzo-piano (mp), and perd. The time signature is 6/4.

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordred sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the pre-recorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– pre-recorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

CLARINETTE 3 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

6 clarinettes : en Si b (sons écrits)
transposed part for B flat clarinet

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

I **B** **C** **T°I°**

II **E** **F** **G** **H**

PLAGE 1 **FIN plage 1** **PLAGE 2A** **FIN plage 2A** **PLAGE 2B**

poco rit' *p* *cresc.* *f* *accél.* *mp* *ppp* *mf* *ff* *mp < mf < f* *un poco più mosso* *Presto* *f*

22 40 56 7 20 27

♩ = 44 48 52 48 40 100 184

Allegro vivo ♩ = 144 (138)

33

38

43

49

56

59

70

80

80

PLAGE 3

88 **M** Più mosso ♩ = 184

mf

Detailed description: Musical staff starting at measure 88. It features a series of rests in 5/8, 4/4, 3/4, and 4/4 time signatures. From measure 93, there are four dotted half notes in 3/4 time, each with a fermata, marked *mf*.

96 **N**

cresc. poco f

Detailed description: Musical staff starting at measure 96. It contains seven dotted half notes in 3/4 time, each with a fermata, marked *cresc.*. At measure 104, there are four quarter notes in 4/4 time, marked *poco f*.

105 **O** tr

cresc. molto

Detailed description: Musical staff starting at measure 105. It begins with a wavy trill line. From measure 106, there are quarter notes in 3/2, 4/4, 3/4, 4/4, 3/4, and 4/4 time signatures, all with fermatas, marked *cresc. molto*.

112

Detailed description: Musical staff starting at measure 112. It features a wavy trill line over a series of quarter notes in 4/4, 3/4, 4/4, 4/4, 4/4, 4/4, and 4/4 time signatures.

FIN plage 3

120 **P**

fff

Detailed description: Musical staff starting at measure 120. It begins with a whole note in 5/8 time, followed by rests in 5/2, 1/2, 3/8, 3/4, 2/2, and 5/8 time signatures. From measure 126, there are quarter notes in 3/8, 3/4, 2/2, and 5/8 time signatures, marked *fff*.

Più mosso

132 **Q** PLAGE 4

f

Detailed description: Musical staff starting at measure 132. It features rests in 5/8, 3/2, 2/2, and 2/2 time signatures. From measure 135, there are quarter notes in 4/2 and 2/2 time signatures, marked *f*.

138

meno f mf mp

Detailed description: Musical staff starting at measure 138. It features quarter notes in 2/2, 2/2, and 2/2 time signatures, each with a fermata, marked *meno f*, *mf*, and *mp*. At measure 143, there is a triplet of quarter notes in 6/4 time.

Allegro ♩ = 132

144 bruit de souffle uniquement

pp cresc. mp perd.

Detailed description: Musical staff starting at measure 144. It contains rests in 6/4, 8/4, and 6/4 time signatures. From measure 145, there are quarter notes in 6/4 time, marked *pp*, *cresc. mp*, and *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recaler avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precordred sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

CLARINETTE 4 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

6 clarinettes : en Si b (sons écrits)
transposed part for B flat clarinet

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

B

C

T^oI^o

I

PLAGE 1

FIN plage 1

22 poco rit, **E** ♩ = 60 *p* *cresc.* *mf* *ff* Più lento ♩ = 44

40 ♩ = 48 *accel.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

PLAGE 2A

♩ = 100
* (ne comptez pas et attendez un signe)

II ♩ = 56 *ppp* *mf* *ff* * (don't count, and wait for a sign)

16 **F** *mp* < *mf* < *f* *un poco più mosso*

FIN plage 2A

G PLAGE 2B

23

H Presto ♩ = 184

Allegro vivo ♩ = 144 (138)

30 *f*

35

39

I

cresc.

44

J

50

mf *cresc.* *molto*

K

56

♩ = 176 ♩ = 144

59

FIN page 2B

L

ff *dim.* ♩ = 176

70

80

PLAGE 3

88

M Più mosso ♩ = 184

Musical staff 88-95: Treble clef, 5/8 time signature. Measures 88-90 are rests. Measure 91 has a half note G4 with a flat and a dotted half note G4. Measure 92 has a whole note G4. Measure 93 has a dotted half note G4. Measure 94 has a dotted half note G4. Measure 95 has a dotted half note G4. Dynamics: *mf*.

96

N

Musical staff 96-103: Treble clef, 4/4 time signature. Measures 96-103: A series of dotted half notes: G4, F#4, E4, D4, C4, B3, A3, G3. Dynamics: *cresc.* ending with *poco f*.

104

O

Musical staff 104-110: Treble clef, 3/4 time signature. Measure 104: A half note G4 with a flat and a dotted half note G4. Measure 105: A half note G4 with a flat and a dotted half note G4. Measure 106: A half note G4 with a flat and a dotted half note G4. Measure 107: A half note G4 with a flat and a dotted half note G4. Measure 108: A half note G4 with a flat and a dotted half note G4. Measure 109: A half note G4 with a flat and a dotted half note G4. Measure 110: A half note G4 with a flat and a dotted half note G4. Dynamics: *cresc. molto*. Trill: *tr.*

111

Musical staff 111-118: Treble clef, 3/4 time signature. Measures 111-118: A series of dotted half notes: G4, F#4, E4, D4, C4, B3, A3, G3. Dynamics: *cresc. molto*.

FIN plage 3

119

P

Musical staff 119-131: Treble clef. Measure 119: A half note G4 with a flat and a dotted half note G4. Measure 120: A half note G4 with a flat and a dotted half note G4. Measure 121: Rest. Measure 122: Rest. Measure 123: Rest. Measure 124: Rest. Measure 125: Rest. Measure 126: Rest. Measure 127: Rest. Measure 128: Rest. Measure 129: Rest. Measure 130: Rest. Measure 131: Rest. Dynamics: *fff*.

Più mosso

132

Q

PLAGE 4

Musical staff 132-137: Treble clef, 5/8 time signature. Measures 132-137: Rests. Measure 138: A half note G4 with a flat and a dotted half note G4. Dynamics: *f*.

138

Musical staff 138-143: Treble clef, 4/4 time signature. Measures 138-143: A series of dotted half notes: G4, F#4, E4, D4, C4, B3, A3, G3. Dynamics: *meno f*, *mf*, *mp*.

144

Allegro ♩ = 132

bruit de souffle uniquement

Musical staff 144-147: Treble clef, 6/4 time signature. Measures 144-147: Rests. Dynamics: *pp*, *cresc.*, *mp*, *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

m.g. – left hand

clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precorded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the pre-recorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– pre-recorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

CLARINETTE 5 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

6 clarinettes : en Si b (sons écrits)
transposed part for B flat clarinet

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

I **B** **C** **T^oI^o**

22 *poco rit.* **E** ♩ = 60 **PLAGE 1** *più mosso accel.* **FIN plage 1** **Più lento** ♩ = 44

p *cresc.* *f*

40 ♩ = 48 *accel.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

II **PLAGE 2A** ♩ = 56

ppp *mf* *ff*

8 * ♩ = 100 **F** *un poco più mosso*

mp < *mf* < *f*

* (ne comptez pas et attendez un signe)
(don't count, and wait for a sign)

21 **FIN plage 2A** **G** **PLAGE 2B**

28 **H** **Presto** ♩ = 184

f

34 **Allegro vivo** ♩ = 144 (138)

38 **I**

43

49 **J**

55 **K** ♩ = 176 ♩ = 144

59 **FIN plage 2B** **L** ♩ = 176

70

80

PLAGE 3

88

M Più mosso ♩ = 184

Musical staff 88-95: Treble clef, 5/8 time signature. Measures 88-95 contain a series of half notes with flats (Bb, Ab, Gb, Fb, Eb, Db, Cb) tied across the measures. Dynamics: *mf*.

96

N

Musical staff 96-104: Treble clef, 5/8 time signature. Measures 96-104 contain a series of half notes with flats (Bb, Ab, Gb, Fb, Eb, Db, Cb) tied across the measures. Dynamics: *cresc.*. Measure 105 starts with a 4/4 time signature and contains a half note with a sharp (D#) and a half note with a flat (Cb), followed by a slur over two eighth notes (Bb, Ab). Dynamics: *poco f*.

105

O

Musical staff 105-111: Treble clef, 5/8 time signature. Measure 105 starts with a slur over two eighth notes (Bb, Ab). Measures 106-111 contain a series of half notes with flats (Bb, Ab, Gb, Fb, Eb, Db, Cb) tied across the measures. Dynamics: *cresc. molto*.

112

Musical staff 112-119: Treble clef, 4/4 time signature. Measures 112-119 contain a series of half notes with flats (Bb, Ab, Gb, Fb, Eb, Db, Cb) tied across the measures.

FIN plage 3

P

120

Musical staff 120-131: Treble clef. Measure 120 contains a half note with a flat (Cb). Measures 121-131 contain rests. Dynamics: *fff*.

Più mosso

♩ = ♩

Q

PLAGE 4

132

Musical staff 132-137: Treble clef, 5/8 time signature. Measures 132-137 contain rests. Measure 138 starts with a 4/4 time signature and contains a half note with a sharp (D#) and a half note with a flat (Cb), followed by a slur over two eighth notes (Bb, Ab). Dynamics: *f*.

138

Musical staff 138-143: Treble clef, 4/4 time signature. Measures 138-143 contain a series of half notes with sharps (D#, C#, B#, A#, G#, F#, E#) tied across the measures. Dynamics: *meno f*, *mf*, *mp*.

144

Allegro ♩ = 132

bruit de souffle uniquement

Musical staff 144-147: Treble clef, 6/4 time signature. Measures 144-147 contain rests. Dynamics: *pp*, *cresc.*, *mp*, *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

m.d. – right hand

cordes – strings

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clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

dans la version AVEC sons fixés, le piano doit ajouter ou enlever une ou des croches pour se recalculer avec l'entrée des clarinettes et du violon enregistré-es; la clarinette soliste peut diriger ce passage

– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

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– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the prerecorded sounds

34

sons fixés mesures 34 à 40 : + timbales

– prerecorded sounds on measures 34 to 40 : with added kettledrums (timpani)

41 (I)

krrr – violins : press strongly the bowhair on the string

144

bruit blanc (archet sur chevalet) – the bow plays ON the bridge (wind noise)

bruit de souffle uniquement – only the noise of wind (blow IN the clarinets)

CLARINETTE 6 / 6

Commande de la ville d'Argenteuil
pour le Festival Musiques d'Aujourd'hui 2008

OBSESSION

6 clarinettes : en Si b (sons écrits)
transposed part for B flat clarinet

Ivane Béatrice BELLOCQ
(2007)

Molto lento ♩ = 40

I **B** **C** **T°I°**

22 *poco rit* **E** ♩ = 60 **PLAGE 1** *più mosso accel.* **FIN plage 1** **Più lento** ♩ = 44

40 ♩ = 48 *accel.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

II **PLAGE 2A** ♩ = 56

8 ♩ = 100 **F** — *un poco più mosso*

mp < mf < f

**(ne comptez pas et attendez un signe)
(don't count, and wait for a signe)*

21 **FIN plage 2A** **G** **PLAGE 2B**

28 **H** **Presto** ♩ = 184

34 **Allegro vivo** ♩ = 144 (138)

38 **I**

43

49 **J**

56 **K** ♩ = 176 ♩ = 144

60 **FIN** page 2B **L** ♩ = 176

72

82

PLAGE 3

89 **M** Più mosso ♩ = 184

Musical staff 89-99: Treble clef, 4/4 time signature. The staff contains a series of dotted half notes with a slur over them. The dynamic marking is *mf* and the instruction is *cresc.*

100

N

Musical staff 100-105: Treble clef, 4/4 time signature. The staff contains a series of dotted half notes with a slur over them. The dynamic marking is *poco f*.

106

O

Musical staff 106-112: Treble clef, 3/4 time signature. The staff contains a series of dotted half notes with a slur over them. The dynamic marking is *cresc. molto*.

113

FIN plage 3

Musical staff 113-120: Treble clef, 3/4 time signature. The staff contains a series of dotted half notes with a slur over them. The dynamic marking is *fff*.

121

P

♩ = ♪
Più mosso

Musical staff 121-133: Treble clef, 5/2 time signature. The staff contains a series of dotted half notes with a slur over them. The dynamic marking is *fff*.

134

Q

PLAGE 4

Musical staff 134-140: Treble clef, 2/2 time signature. The staff contains a series of dotted half notes with a slur over them. The dynamic markings are *f*, *meno f*, *mf*, and *mp*.

141

Allegro ♩ = 132

bruit de souffle uniquement

Musical staff 141-145: Treble clef, 6/4 time signature. The staff contains a series of dotted half notes with a slur over them. The dynamic markings are *pp*, *cresc.*, *mp*, and *perd.*

TRANSLATIONS
the numbers are those of the measures

I

clarinette en La – A clarinet

sons écrits – written sounds (not the real ones)

son réel : La – actual sound (listen sound) : A

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clavier – keys

m.o. – "normal" playing

après avoir relâché les touches – just after the fingers removed from the keys

7

senza precipitazione – don't hurry

23

très lié et articulé – *legatissimo* and very articulated

33

6 clarinettes : en Si b (sons écrits) – 6 clarinets : written sounds (not the real ones)

PLAGE – TRACK (of the prerecorded sounds for the trio version)

déclenchée par le piano; arrêtée par la clarinette

– can be started by the pianist and stopped by the clarinetist

II

9

très articulé – very articulated

17

dans la version SANS sons fixés, le violon doit jouer ces 3 mesures

– version WITHOUT prerecorded sounds : the solo violin must play these 3 measures

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– version WITH prerecorded sounds : the piano must add or delete one or more eighth notes (USA : quavers) to be synchronized again with the beginning of the intervention of the prerecorded clarinets and the prerecorded supplementary solo violin

24

FIN page 2A – END of track 2A (prerecorded sounds are to be OFF)

25 (G)

sons fixés : + "boulouboulou" rapide

– precorded sounds : added rapid "booloobooloo" begins

à G la clarinette déclenche la plage 2B selon violon et piano (avant G si la plage 2A s'arrête avant – c'est très peu probable) tout en dirigeant de G à H pour les recaler si nécessaire

– G (or before G if necessary, but it is very improbable) : the clarinetist starts the track 2B by listen solo violin and piano AND he conducts from G to H to be sure that her/his partners are right with the pre-recorded sounds

34

sons fixés mesures 34 à 40 : + timbales

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41 (I)

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