

**“ TROIS PIÈCES DE MUSIQUE À L’ENCRE FRAÎCHE ”**  
pour ensemble à cordes

*Commande de l'ARIAM Île-de-France dans le cadre du projet « Musique à l'Encre Fraîche » 2010*

**Alexis Savelief**



# TROIS PIÈCES DE MUSIQUE À L'ENCRE FRAÎCHE

Commande de l'ARIAM Île-de-France dans le cadre du projet "Musique à l'Encre Fraîche" 2010

## I.

Alexis SAVELIEF

Expressif ♩ = 50

Violons I: 1/3, 4/4, *mp* to *f*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

Violons II: 1/3/5, 2/4, *f*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

Altos I: 1, 4/4, *f*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

Altos II: 2, 4/4, *f*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

Violoncelles I: 1, 4/4, *mf*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts. *changer d'archet, mais jamais ensemble, et toujours durant la glissade*

Violoncelles II: 2, 4/4, *mf*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts. *changer d'archet, mais jamais ensemble, et toujours durant la glissade*

Violoncelles III: 3, 4/4, *mf*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts. *changer d'archet, mais jamais ensemble, et toujours durant la glissade*

Violoncelles IV: 4, 4/4, *mf*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts. *changer d'archet, mais jamais ensemble, et toujours durant la glissade*

Contrebasse (1): 4/4, *mf*, glissando en harmoniques artificielles effet "mouettes": Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts. *changer d'archet, mais jamais ensemble, et toujours durant la glissade*

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**VI.**

**I**  
1/3  
*f* expressif, avec un doux vibrato,  
prendre le temps de savourer chaque note

**2/4**  
*f* expressif, avec un doux vibrato,  
prendre le temps de savourer chaque note

**II**

1/3/5  
*pp* *ppp*  
*gliss harm. art.*

2/4  
*pp* *ppp*  
*gliss harm. art.*

**A.**

1  
*pp* *ppp*  
*gliss harm. art.*

2  
*pp* *ppp*  
*gliss harm. art.*

**Vlc.**

1/3  
*pp* *ppp*  
*gliss harm. art.*

2/4  
*pp* *ppp*  
*gliss harm. art.*

**Ctb.**

1/3  
*pp* *ppp*  
*gliss harm. art.*

2/4  
*pp* *ppp*  
*gliss harm. art.*

6 7 8 9 10 11

4 4 4 4 4 4

1/3  
I

2/4

VI.

1/3/5

II

2/4

1

A.

2

1/3

Vlc.

2/4

Ctb.

*f* expressif et moelleux, avec un doux vibrato, prendre le temps de savourer chaque note

*mf*

*mf*

12 13 14 15 16

Detailed description: This is a page of a musical score for a string quartet. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (A.), Violin/Celli (Vlc.), and Cello/Double Bass (Ctb.). The Violin I and II parts are in 4/4 time, while the other three parts are in 3/4 time. The score shows measures 12 through 16. A large '3' is placed above measure 13, indicating a triplet. The Violin parts are marked with a forte (*f*) dynamic and include performance instructions: 'expressif et moelleux, avec un doux vibrato, prendre le temps de savourer chaque note'. The Viola and Cello/Double Bass parts are marked with a mezzo-forte (*mf*) dynamic. The Cello/Double Bass part features a long, sweeping line with a wavy texture. Measure numbers 12, 13, 14, 15, and 16 are circled at the bottom of the page.

VI. I 1/3 *f*

2/4 *f*

1/3/5 *mf subito*

II 2/4 *mf subito*

A. 1 4/4

2 4/4

Vlc. 1/3

2/4

Ctb. 4/4

3

17

18

19

20

21

VI.  
I  
II  
A.  
1  
2  
Vlc.  
1/3  
2/4  
Ctb.

*f subito*  
*mf*  
*pizz.*  
*f*

4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

3 3 3 3 3 3 3 3

22 23 24 25 26

Detailed description: This is a page of a musical score for a string quartet. It features five staves: Violin I (VI. I), Violin II (VI. II), Viola (A.), Cello (Vlc.), and Double Bass (Ctb.). The score is in 4/4 time and consists of 26 measures. The key signature has one sharp (F#). The first measure is marked with a 4/4 time signature. The second measure is marked with a 3/4 time signature. The third measure is marked with a 4/4 time signature. The fourth measure is marked with a 3/4 time signature. The fifth measure is marked with a 4/4 time signature. The sixth measure is marked with a 3/4 time signature. The seventh measure is marked with a 4/4 time signature. The eighth measure is marked with a 3/4 time signature. The ninth measure is marked with a 4/4 time signature. The tenth measure is marked with a 3/4 time signature. The eleventh measure is marked with a 4/4 time signature. The twelfth measure is marked with a 3/4 time signature. The thirteenth measure is marked with a 4/4 time signature. The fourteenth measure is marked with a 3/4 time signature. The fifteenth measure is marked with a 4/4 time signature. The sixteenth measure is marked with a 3/4 time signature. The seventeenth measure is marked with a 4/4 time signature. The eighteenth measure is marked with a 3/4 time signature. The nineteenth measure is marked with a 4/4 time signature. The twentieth measure is marked with a 3/4 time signature. The twenty-first measure is marked with a 4/4 time signature. The twenty-second measure is marked with a 3/4 time signature. The twenty-third measure is marked with a 4/4 time signature. The twenty-fourth measure is marked with a 3/4 time signature. The twenty-fifth measure is marked with a 4/4 time signature. The twenty-sixth measure is marked with a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The double bass part features triplet markings and a 'pizz.' (pizzicato) marking. The page number 5/25 is in the top right corner.

**VI.**

**I**

1/3  
2/4

■ sans vibrato, "acide"

tr<sup>♯</sup>

sfz

**II**

1/3/5  
2/4

sfz

tr<sup>♯</sup>

p

f

mp

tr<sup>♯</sup>

sfz

f

tr<sup>♯</sup>

**A.**

1

2

p

f

mf

**Vlc.**

1/3  
2/4

■ sans vibrato, "acide"

glissando

tr<sup>♯</sup>

sfz

mp

f

**Ctb.**

arco

sfzpp

f

f<sup>3</sup> fp < f p

27 28 29 30 31



VI. I  
1/3  
4  
2/4  
3  
4

VI. II  
1/3/5  
mp  
2/4  
4  
3  
4

A. 1  
mf  
4  
2  
mf  
4

Vlc. 1/3  
mf  
2/4  
mf  
4

Ctb.  
Solo!  
(avec VI. II)  
f  
4

32

33

34

35

36

VI. I 1/3 *mp*

VI. II 1/3/5 *pp subito*

A. 1 *pp* *pizz.* *arco* *pp* *pizz.*

A. 2 *pp* *pizz.* *arco* *pp* *pp*

Vlc. 1/3 *f*

Ctb. *pp subito*

37 38 39 40 41

VI.  
I  
2/4  
1/3/5  
II  
2/4  
A.  
1  
2  
Vlc.  
1/3  
2/4  
Ctb.

arco  
non divisi !  
*p*  
*p subito*  
div.  
div.  
non divisi !  
div.  
*p*

42

43

44

45

46

VI. I 1/3 4/4 *p* 3 *perdendosi*

II 1/3/5 2/4 *p* arco *perdendosi*

A. 1 2 4/4 *p* arco *perdendosi*

Vlc. 1/3 2/4 *p* unis *perdendosi*

Ctb. 4/4 *p*

## II.

Piquant, fluide et acide ♩ = 172 (tempo dans l'idéal, en vrai c'est sûrement trop précipité, il faudrait essayer autour de 142)

Alexis SVELIEF

**Violons**  
I  
2/4  
II  
1/3/5  
2/4

**Altos**  
1  
2

**Violoncelles**  
1/3  
2/4

**Contrebasse (1)**

Annotations:  
vibrato wa-wa de plus en plus large et rapide  
jeu ord.  
retirer, mais pas ensemble  
jeu ord.  
trémolo très rapide mais peu marqué, bien souple  
trémolo très serré  
glissando  
poco

Measure numbers: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

(Note au chef d'orchestre : dans ce mouvement, essayer de créer des reliefs sonores, un peu comme l'odeur de la pluie, reposante, mais un peu piquante parfois)

**VI.**

**I**  
1/3  
*pp* *poco* *simile*

**2/4**  
*pp* *poco* *simile*

**II**  
1/3/5  
sul pont. jeu ord. sul pont.

**2/4**  
sul pont. jeu ord. sul pont.

**A.**

**1**  
sul pont. *pp*

**2**  
sul pont. *pp*

**Vlc.**

**1/3**  
trémolo très serré *pp*

**2/4**  
trémolo très serré *pp*

**Ctb.**  
trémolo très serré *pp*

14 15 16 17 18 19 20 21 22 23 24 25

~ Trois Pièces de Musique à l'Encre Fraîche / II ~

coups d'archet *ad lib.* mais pas ensemble

jeu ord.

sul pont.

jeu ord.

sul pont.

*tr*<sup>h</sup>

VI.

1/3

I

*pp*

coups d'archet *ad lib.* mais pas ensemble

*poco*

sul pont.

jeu ord.

sul pont.

jeu ord.

*tr*<sup>h</sup>

2/4

*pp*

jeu ord.

trémolo très rapide mais peu marqué, bien souple

sul pont.

jeu ord.

sul pont.

1/3/5

II

*pp*

jeu ord.

trémolo très rapide mais peu marqué, bien souple

sul pont.

jeu ord.

sul pont.

2/4

*pp*

*poco*

pizz.

A.

1

*p*

pizz.

2

*p*

pizz.

Vlc.

1/3

2/4

pizz.

*pp*

pizz.

*pp*

Ctb.

26

27

28

29

30

31

32

33

34

35

Tous les gettatos et battutos sont notés mesurés pour faciliter la lecture. Le nombre de notes effectif est *ad libitum*...

VI. I 1/3  
II 1/3/5  
A. 1 arco  
2 arco  
Vlc. 1/3  
2/4  
Ctb.

jeu ord. gettato  
p  
jeu ord. gettato  
sul pont.  
p subito  
jeu ord. gettato  
p subito  
jeu ord. gettato  
pp subito  
jeu ord. gettato  
arco p  
jeu ord. gettato  
arco p  
arco sul pont.  
pp  
arco sul pont.  
pp  
sul pont.  
pp

36 37 38 39 40



VI. I 1/3 jeu ord. gettato

2/4 *p subito*

II 1/3/5 jeu ord. gettato

2/4 *p subito*

A. 1

2

Vlc. 1/3 jeu ord. gettato *p*

2/4 jeu ord. gettato *p*

Ctb. gettato

jeu ord. *p*

pizz. (pas sur la touche) *sfz*

④① ④② ④③ ④④ ④⑤

Detailed description: This page of a musical score covers measures 41 to 45. It features four main parts: Violin I (VI. I), Violin II (VI. II), Viola (A.), and Violoncello (Vlc.). The Cymbalo (Ctb.) part is also present. The key signature is one sharp (F#) and the time signature is 2/4. Measure 41 shows the beginning of the section with various dynamics and articulations. Measure 42 continues the melodic lines. Measure 43 features a change in dynamics to piano (p) and includes the instruction 'jeu ord. gettato'. Measure 44 shows a shift to a pizzicato (pizz.) texture with a forte accent (sfz). Measure 45 concludes the section with a final dynamic of piano (p) and the instruction 'jeu ord. p'.

vibrato wa-wa de plus en plus large et rapide

**VI.**

**I** 1/3 *pp* tons "morts", inexpressif

**II** 2/4 *pp* tons "morts", inexpressif

**col legno batt.** *ppp*

**trémolo spiccato**

**A.** 1 *pp*

**2** *pp*

**Vlc.** 1/3 *ppp*

**2/4** *ppp*

**Ctb.** *sffz p* *mf*

46 47 48 49 50 51 52 53 54 55

The musical score is arranged in systems. The VI section consists of four staves: I (1/3), I (2/4), II (1/3/5), and II (2/4). The A. section consists of two staves: 1 and 2. The Vlc. section consists of two staves: 1/3 and 2/4. The Ctb. section consists of one staff. The score covers measures 56, 57, 58, and 59. The key signature is one sharp (F#) and the time signature is 4/4. The VI section plays a rhythmic pattern of eighth notes, starting with *mf* and gradually decreasing to *pp*. The A. section plays a single note with *pizz.* in measures 56 and 57, then switches to *arco* in measure 58. The Vlc. section plays a single note with *pizz.* in measures 56 and 57, then switches to *arco* in measure 58. The Ctb. section plays a rhythmic pattern of eighth notes starting in measure 58 with *mp*. The VI section includes markings for *col legno* and *jeu ord.* in measures 57 and 59.

VI. I 1/3 *mf* *col legno* *mp* *p* *pp* *jeu ord.*

VI. I 2/4 *col legno* *mp* *p* *pp* *jeu ord.*

VI. II 1/3/5 *mf* *col legno* *mp* *p* *pp* *jeu ord.*

VI. II 2/4 *col legno* *mp* *p* *pp* *jeu ord.*

A. 1 *pizz.* *mp* *arco* *col legno* *gettato* *p*

A. 2 *pizz.* *mp* *arco* *col legno* *gettato* *p*

Vlc. 1/3 *pizz.* *mp* *arco* *col legno* *gettato* *p*

Vlc. 2/4 *pizz.* *mp* *arco* *col legno* *gettato* *p*

Ctb. *gettato* *mp*

56 57 58 59

The image shows a musical score for two sections: VI. (Violins) and Vlc. (Violas). The VI. section consists of four staves (I and II in 1/3 and 2/4 time signatures) and two staves (A. in 1 and 2 in 9/8 time signature). The Vlc. section consists of two staves (1/3 and 2/4 time signatures) and one staff (Ctb. in 2/4 time signature). The score covers measures 60 to 64. The key signature is one sharp (F#). The VI. section features a rhythmic pattern of eighth notes with slurs. The Vlc. section features a rhythmic pattern of eighth notes with slurs. The A. section features a rhythmic pattern of eighth notes with slurs. The Ctb. section features a rhythmic pattern of eighth notes with slurs. The score includes dynamic markings such as *pp* and *ppp*, and performance instructions such as *jeu ord.* and *pp*. The measure numbers 60, 61, 62, 63, and 64 are circled at the bottom. The time signatures 3/4 and 4/4 are indicated on the right side of the score.

musical score for VI, A., Vlc., and Ctb. measures 65-76.

**VI:** 1/3, I, 2/4, II, 1/3/5, 2/4. Dynamics: *pppp*, *ff*, *pp subito*, *molto*, *pp*, *simile*, *pp*. Performance instructions: *molto sul pont.*, *jeu ord.*, *glissando*.

**A.:** 1, 2. Dynamics: *pppp*, *ff*, *p subito*, *mp*, *mf*, *pp subito*. Performance instructions: *molto sul pont.*, *glissando*.

**Vlc.:** 1/3, 2/4. Dynamics: *pppp*, *ff*, *sfz*, *f subito*, *poco*, *mf*. Performance instructions: *molto sul pont.*, *jeu ord.*, *gliss. effet "mouettes"*, *gliss. harm. var.*.

**Ctb.:** Dynamics: *pppp*, *ff*, *f*. Performance instructions: *molto sul pont.*, *jeu ord.*, *gliss. effet "mouettes"*, *gliss. harm. var.*.

Measures 65-76 are indicated by circled numbers at the bottom.

The musical score is arranged in four systems. The first system (VI.) contains Violin I (I, 1/3) and Violin II (II, 1/3/5 and 2/4). The second system (A.) contains Viola (A., 1 and 2). The third system (Vlc.) contains Violoncello (Vlc., 1/3 and 2/4). The fourth system (Ctb.) contains the Cello/Double Bass part (Ctb.).

Key performance instructions include:

- VI. I:** *pp* (pianissimo), *glissando*
- VI. II:** *mf* (mezzo-forte) to *f* (forte), *glissando*
- A. 1 & 2:** *mp* (mezzo-piano), *molto sul pont.* (molto sul ponticello)
- Vlc. 1/3:** *f* (forte), *arco*, *gliss. effet "mouettes"*, *gliss. harm. str. C*, *mp* (mezzo-piano), *molto sul pont.*
- Vlc. 2/4:** *mp* (mezzo-piano), *molto sul pont.*
- Ctb.:** *sfz* (sforzando), *f subito*, *poco*, *mp* (mezzo-piano), *molto sul pont.*

Retirer et repousser selon besoin

The score is divided into three main sections: Violins (VI.), Violas (Vlc.), and Cellos/Double Basses (Ctb.).

- Violins (VI.):**
  - I:** Measures 89-97: *molto sul pont.*, *mp*. Measures 98-100: *glissando*, *gettato*, *rester immobile*.
  - II:** Measures 89-97: *molto sul pont.*, *mp*. Measures 98-100: *glissando*, *gettato*, *rester immobile*.
- Violas (Vlc.):**
  - 1:** Measures 89-97: *molto sul pont.*, *mp*. Measures 98-100: *glissando*, *gettato*, *rester immobile*.
  - 2:** Measures 89-97: *molto sul pont.*, *mp*. Measures 98-100: *glissando*, *gettato*, *rester immobile*.
- Cellos/Double Basses (Ctb.):**
  - 1/3:** Measures 89-97: *molto sul pont.*, *mp*. Measures 98-100: *glissando*, *gettato*, *rester immobile*.
  - 2/4:** Measures 89-97: *molto sul pont.*, *mp*. Measures 98-100: *glissando*, *gettato*, *rester immobile*.

Measure numbers 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are circled at the bottom of the page.

→ Enchaîner

# III.

Agité  $\text{♩} = 92$

Alexis SVELTIEF

Violons I 1/3 *p*

Violons II 1/3/5 *p*

Altos (2) *mp* marcato

Violoncelles 1/3 *mp* marcato

Violoncelles 2/4 *mp* marcato

Contrebasse (1) *mp* marcato

div.  $\text{♩} = 18$

1 2 3 4 5

Detailed description: This is a page of a musical score for a string ensemble. The top section is for Violins I and II, with parts for 1/3 and 2/4. The middle section is for Altos (2), Violoncelles (1/3 and 2/4), and Contrebasse (1). The score is marked 'Agité' with a tempo of quarter note = 92. The key signature has one flat (B-flat). The first measure is marked 'p' (piano) for the violins and 'mp' (mezzo-piano) for the other instruments. The second measure is marked 'p' for all. The third measure is marked 'p' for all. The fourth measure is marked 'p' for all. The fifth measure is marked 'p' for all. The sixth measure is marked 'p' for all. The seventh measure is marked 'p' for all. The eighth measure is marked 'p' for all. The ninth measure is marked 'p' for all. The tenth measure is marked 'p' for all. The eleventh measure is marked 'p' for all. The twelfth measure is marked 'p' for all. The thirteenth measure is marked 'p' for all. The fourteenth measure is marked 'p' for all. The fifteenth measure is marked 'p' for all. The sixteenth measure is marked 'p' for all. The seventeenth measure is marked 'p' for all. The eighteenth measure is marked 'p' for all. The nineteenth measure is marked 'p' for all. The twentieth measure is marked 'p' for all. The score is divided into five measures, numbered 1 to 5. The first measure is marked 'p' for the violins and 'mp' for the other instruments. The second measure is marked 'p' for all. The third measure is marked 'p' for all. The fourth measure is marked 'p' for all. The fifth measure is marked 'p' for all. The sixth measure is marked 'p' for all. The seventh measure is marked 'p' for all. The eighth measure is marked 'p' for all. The ninth measure is marked 'p' for all. The tenth measure is marked 'p' for all. The eleventh measure is marked 'p' for all. The twelfth measure is marked 'p' for all. The thirteenth measure is marked 'p' for all. The fourteenth measure is marked 'p' for all. The fifteenth measure is marked 'p' for all. The sixteenth measure is marked 'p' for all. The seventeenth measure is marked 'p' for all. The eighteenth measure is marked 'p' for all. The nineteenth measure is marked 'p' for all. The twentieth measure is marked 'p' for all. The score is divided into five measures, numbered 1 to 5.



VI. *unis*

1/3

I

2/4

1/3/5

II

2/4

*non divisi!*

A.

1/3

Vlc.

2/4

Ctb.

6 7 8 9 10

Molto rallentando poco a poco... jusqu'à la fin...

VI. I 1/3 *mf subito*

VI. II 2/4 *mf subito*

VI. II 1/3/5 *non divisi!*

VI. II 2/4 *non divisi!*

A. 1/3

Vlc. 1/3

Vlc. 2/4

Ctb.

11 12 13 14

**Lento** non divisi !

The score is divided into four systems. The first system (VI) includes staves for Violin I (1/3), Violin II (1/3/5), and Viola (2/4). The second system (A.) includes staves for Alto (1/3) and Cello (2/4). The third system (Vlc.) includes staves for Violin I (1/3) and Violin II (2/4). The fourth system (Ctb.) includes the Contrabass staff. Measure 15 shows the beginning of the section with various articulations like 'div.' and 'unis'. Measure 16 features a 'V' (vibrato) marking. Measure 17 is marked 'Lento' and includes 'non divisi !' and 'p subito' markings. Measure 18 continues with 'non divisi !' and 'p'. Measure 19 ends with 'pizz.' and 'mp' markings.

VI. 1/3 I 2/4 1/3/5 II 2/4 A. 1/3 Vlc. 2/4 Ctb.

div. unis non divisi ! (non divisi) non divisi ! (p) (p) non divisi ! (p) non divisi ! (p) pizz. mp

15 16 17 18 19



# TROIS PIÈCES DE MUSIQUE À L'ENCRE FRAÎCHE

Commande de l'ARIAM Île-de-France dans le cadre du projet "Musique à l'Encre Fraîche" 2010

## I.

Alexis SAVELIEF

**Expressif** ♩ = 50

glissando en harmoniques artificielles effet "mouettes":  
Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

*mp* *f*

*f* expressif, avec un doux vibrato,  
prendre le temps de savourer chaque note

*f* expressif, avec un doux vibrato,  
prendre le temps de savourer chaque note

⑦

⑫

⑰

23

1/3

2/4

Detailed description: This system contains measures 23 through 26. It features two staves: a top staff in treble clef and a bottom staff in bass clef. The top staff starts with a 3/4 time signature and changes to 4/4 at the end of the system. The bottom staff starts with a 2/4 time signature and changes to 4/4 at the end. Both staves contain eighth-note patterns with various accidentals (sharps, naturals, flats). Measure 23 is marked with a circled '23' and a 'V' above the first note. Measures 24 and 25 also have 'V' markings above them. Measure 26 ends with a double bar line.

27

1/3

2/4

Detailed description: This system contains measures 27 through 30. The top staff starts with a 4/4 time signature, changes to 3/4, and then back to 4/4. The bottom staff starts with a 2/4 time signature, changes to 3/4, and then back to 4/4. The music continues with eighth-note patterns and some slurs. Measure 27 is marked with a circled '27'. Measures 28, 29, and 30 have 'V' markings above them. Measure 30 ends with a double bar line.

30

1/3

2/4

Detailed description: This system contains measures 31 through 35. The top staff starts with a 4/4 time signature, changes to 3/4, and then back to 4/4. The bottom staff starts with a 2/4 time signature, changes to 4/4, and then back to 3/4. The music features eighth-note patterns and some slurs. Measure 31 is marked with a circled '30'. Measures 32, 33, 34, and 35 have 'V' markings above them. Measure 35 ends with a double bar line.

36

1/3

2/4

*mp*

Detailed description: This system contains measures 36 through 38. The top staff starts with a 4/4 time signature, changes to 3/4, and then back to 4/4. The bottom staff starts with a 2/4 time signature, changes to 4/4, and then back to 3/4. The music features eighth-note patterns and some slurs. Measure 36 is marked with a circled '36'. Measures 37 and 38 have 'V' markings above them. A dynamic marking of *mp* (mezzo-piano) is present in both staves at the beginning of measure 36. Measure 38 ends with a double bar line.

39

1/3

2/4

Detailed description: This system contains measures 39 through 42. The top staff starts with a 4/4 time signature, changes to 3/4, and then back to 4/4. The bottom staff starts with a 2/4 time signature, changes to 4/4, and then back to 3/4. The music features eighth-note patterns and some slurs. Measure 39 is marked with a circled '39'. Measures 40, 41, and 42 have 'V' markings above them. Measure 42 ends with a double bar line.

43

1/3

2/4

46

1/3

2/4

*p*

50

1/3

2/4

*perdendosi*

# II.

**Piquant, fluide et acide** ♩ = 172

Alexis SVELIEF

(tempo dans l'idéal, en vrai c'est sûrement trop précipité, il faudrait essayer autour de 142)

14

26

coups d'archet *ad lib.* mais pas ensemble

jeu ord. —————> sul pont. —————> jeu ord.

*tr*<sup>h</sup>

35

▶ sul pont.

jeu ord.

gettato

*p*

Tous les gettatos et battutos sont notés mesurés pour faciliter la lecture.  
Le nombre de notes effectif est *ad libitum*...

41

1/3

jeu ord.  
gettato

2/4

*p subito*

44

1/3

*pp* tons "morts", inexpressif

vibrato wa-wa de plus en plus large et rapide

2/4

*pp* tons "morts", inexpressif

vibrato wa-wa de plus en plus large et rapide

52

1/3

gettato

*mf*

2/4

col legno

*mp*

57

1/3

*mp*

*p*

2/4

*p*

*pp*

59

1/3

jeu ord.

2/4



61

*molto sul pont.*

65

*pppp* *ff* *pp subito* *molto* *pp simile*

*jeu ord.* *jeu ord.*

*molto sul pont.*

74

*> pp* *pp*

89

*mp* *molto sul pont.*

Retirer et repousser selon besoin

98

*glissando* *glissando*

gettato gettato

rester immobile rester immobile

→ Enchaîner

# III.

Agité  $\text{♩} = 92$

Alexis SVELIEF

1

1/3 *p*

2/4 *p*

div. unis

8

Molto rallentando poco a poco... jusqu'à la fin...

1/3 *mf subito*

2/4 *mf subito*

13

1/3

2/4

16

Lento

non divisi!

1/3 *p*

2/4 *p subito*



# TROIS PIÈCES DE MUSIQUE À L'ENCRE FRAÎCHE

Commande de l'ARIAM Île-de-France dans le cadre du projet "Musique à l'Encre Fraîche" 2010

## I.

Alexis SVELIEF

**Expressif** ♩ = 50

1/3/5

2/4

glissando en harmoniques artificielles effet "mouettes" :  
Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

*f* *pp* *ppp*

2 2 3 4

8-11

1/3/5

2/4

*f* expressif et moelleux, avec un doux vibrato,  
prendre le temps de savourer chaque note

*f* expressif et moelleux, avec un doux vibrato,  
prendre le temps de savourer chaque note

4 4 3 4

14

1/3/5

2/4

*mf* subito

*mf* subito

4 3

19

Musical score for measures 19-23. The score is written for two staves: the upper staff in 1/3/5 time and the lower staff in 2/4 time. Both staves start with a treble clef and a key signature of one sharp (F#). The music begins with a whole note chord in the 1/3/5 staff and a half note chord in the 2/4 staff. At measure 20, the tempo changes to 4/4. At measure 22, the tempo changes to 3/4. The dynamic marking *f subito* is present in both staves. There are accents and vibrato marks (V) over several notes.

24

Musical score for measures 24-27. The score is written for two staves: the upper staff in 1/3/5 time and the lower staff in 2/4 time. Both staves start with a treble clef and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes. At measure 27, the tempo changes to 4/4. The dynamic marking *sfz* is present in the upper staff, and *fp* is present in the lower staff. The instruction *sans vibrato, "acide"* is written above the upper staff. Trills (tr<sup>h</sup>) are indicated in both staves.

28

Musical score for measures 28-31. The score is written for two staves: the upper staff in 1/3/5 time and the lower staff in 2/4 time. Both staves start with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns with trills (tr<sup>h</sup> and tr<sup>b</sup>) and accents (>). Dynamic markings include *p*, *f*, *mp*, and *sfz*. The tempo changes from 3/4 to 4/4 at the end of measure 31.

32

Musical score for measures 32-35. The score is written for two staves: the upper staff in 1/3/5 time and the lower staff in 2/4 time. Both staves start with a treble clef and a key signature of one sharp (F#). The music begins with a half note chord in the 1/3/5 staff and a half note chord in the 2/4 staff. The dynamic marking *mp* is present. The tempo changes from 4/4 to 3/4 at the end of measure 33. There are accents and vibrato marks (V) over several notes.

35

1/3/5

2/4

*pp subito*

*pp subito*

40

1/3/5

2/4

*pizz.*

*pp*

5

5

*arco*

*p*

*p*

49

1/3/5

2/4

*perdendosi*

*perdendosi*

# II.

**Piquant, fluide et acide** ♩ = 172

(tempo dans l'idéal, en vrai c'est sûrement trop précipité, il faudrait essayer autour de 142)

**Alexis SVELIEF**

vibrato wa-wa de plus en

∨ plus large et rapide

jeu ord.

retirer, mais pas ensemble

11

jeu ord. → sul pont. → jeu ord.

trémolo très rapide mais peu marqué, bien souple

pp

poco

jeu ord. → sul pont. → jeu ord.

trémolo très rapide mais peu marqué, bien souple

pp

poco

20

▶ sul pont.

3

jeu ord. → sul pont. → jeu ord.

trémolo très rapide mais peu marqué, bien souple

pp

poco

▶ sul pont.

3

jeu ord. → sul pont. → jeu ord.

trémolo très rapide mais peu marqué, bien souple

pp

poco

31

→ jeu ord. → sul pont.

jeu ord. → sul pont.

38 Tous les gettatos et battutos sont notés mesurés pour faciliter la lecture. Le nombre de notes effectif est *ad libitum*... jeu ord. gettato

Musical score for measures 38-40. The top staff (1/3/5) and bottom staff (2/4) are shown. Measure 38: Top staff has a dotted quarter note, bottom staff has a half note. Measure 39: Top staff has a dotted quarter note, bottom staff has a half note. Measure 40: Top staff has a half note, bottom staff has a half note. Dynamics: *p subito* (38), *pp subito* (39), *p subito* (40). Performance instructions: *jeu ord. gettato*, *sul pont.*

41

Musical score for measures 41-43. The top staff (1/3/5) and bottom staff (2/4) are shown. Measure 41: Top staff has a dotted quarter note, bottom staff has a half note. Measure 42: Top staff has a dotted quarter note, bottom staff has a half note. Measure 43: Top staff has a dotted quarter note, bottom staff has a half note. Dynamics: *p subito* (41-43). Performance instruction: *jeu ord. gettato*.

44-45

Musical score for measures 44-45. The top staff (1/3/5) and bottom staff (2/4) are shown. Measure 44: Top staff has a dotted quarter note, bottom staff has a half note. Measure 45: Top staff has a dotted quarter note, bottom staff has a half note. Dynamics: *ppp*. Performance instruction: *col legno batt.*

53 jeu ord. gettato

Musical score for measures 53-55. The top staff (1/3/5) and bottom staff (2/4) are shown. Measure 53: Top staff has a dotted quarter note, bottom staff has a half note. Measure 54: Top staff has a dotted quarter note, bottom staff has a half note. Measure 55: Top staff has a dotted quarter note, bottom staff has a half note. Dynamics: *mf* (53), *mp* (55). Performance instructions: *jeu ord. gettato*, *col legno*.

57

Musical score for measures 57-59. The top staff (1/3/5) and bottom staff (2/4) are shown. Measure 57: Top staff has a dotted quarter note, bottom staff has a half note. Measure 58: Top staff has a dotted quarter note, bottom staff has a half note. Measure 59: Top staff has a dotted quarter note, bottom staff has a half note. Dynamics: *mp* (57), *p* (58), *pp* (59).

59

1/3/5

2/4

jeu ord.

61

1/3/5

2/4

65

1/3/5

2/4

molto sul pont.

pppp

ff

5

gliss.

p

mp

mf

gliss.

p

mp

mf

78

1/3/5

2/4

molto sul pont.

12

f

mp

gliss.

f

mp

Retirer et repousser selon besoin

98

1/3/5

2/4

glissando

glissando

gettato

gettato

rester immobile

rester immobile

→ Enchaîner



# III.

Alexis SVELIEF

1 Agité ♩ = 92

1/3/5 *p*

2/4 *p* non divisi !

8

Molto rallentando poco a poco... jusqu'à la fin...

1/3/5 non divisi !

2/4 non divisi !

15

Lento

1/3/5 div. unis non divisi ! (non divisi)

2/4 (p) (p)



# TROIS PIÈCES DE MUSIQUE À L'ENCRE FRAÎCHE

Commande de l'ARIAM Île-de-France dans le cadre du projet "Musique à l'Encre Fraîche" 2010

## I.

Alexis SVELIEF

Expressif ♩ = 50

1

glissando en harmoniques artificielles effet "mouettes" :  
Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

2

7

1

2

15

1

2

25

1

2

31

1

2

*mf*

*pp*

*pizz.*

38

1

2

*pp*

*pp*

*pp*

*p*

*arco*

*pizz.*

47

1

2

*p*

*p*

*arco*

*perdendosi*

*perdendosi*

# II.

**Piquant, fluide et acide** ♩ = 172

(tempo dans l'idéal, en vrai c'est sûrement trop précipité, il faudrait essayer autour de 142)

Alexis SVELIEF

vibrato wa-wa de plus en plus large et rapide

1 *ppp* *mp* jeu ord. gliss.

2 *ppp* *mp* jeu ord. gliss.

11-16

1 6 sul pont. *pp* 6 pizz. *p* 9

2 6 sul pont. *pp* 6 pizz. *p* 9

Tous les gettatos et battutos sont notés mesurés pour faciliter la lecture.

Le nombre de notes effectif est *ad libitum*...

36 jeu ord. gettato *p*

1 arco *p*

2 jeu ord. gettato arco *p*

40

1

2

44-45

1 2

trémolo spiccato

pp

trémolo spiccato

pp

56

1 2

pizz. mp

2 arco p

col legno gettato

pizz. mp

2 arco p

col legno gettato

61

1 2

jeu ord. pp

jeu ord. pp

65

1 2

molto sul pont. pppp

molto sul pont. pppp

ff

ff

p subito

p subito

glissando

glissando

mp

mp

mf

mf

74

1 2

molto sul pont. 3

molto sul pont. 3

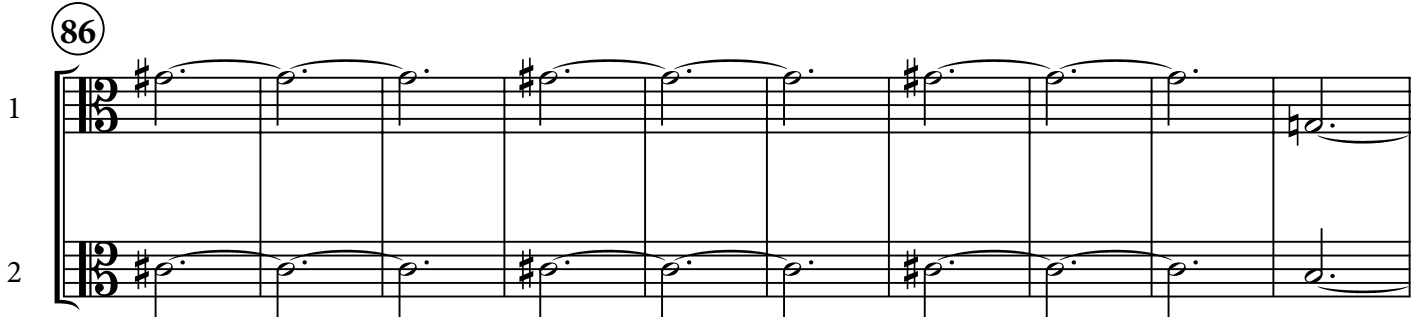
pp subito

pp subito

mp

mp

86

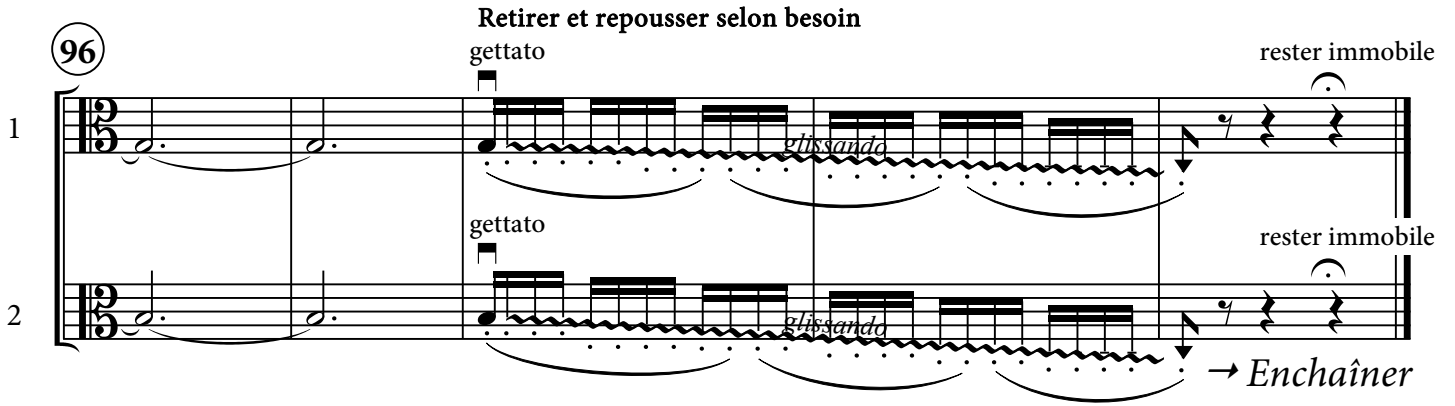


1

2

96

Retirer et repousser selon besoin



1

2

→ Enchaîner

# III.

Alexis SVELIEF

Agité  $\text{♩} = 92$

1 *marcato*  
*mp*

5

10 *Molto rallentando poco a poco... jusqu'à la fin...*

14

17 *Lento* *non divisi!*  
*p*



# TROIS PIÈCES DE MUSIQUE À L'ENCRE FRAÎCHE

Commande de l'ARIAM Île-de-France dans le cadre du projet "Musique à l'Encre Fraîche" 2010

## I.

Expressif ♩ = 50

Alexis SVELIEF

glissando en harmoniques artificielles effet "mouettes":  
Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

1 *mf* *gliss. harm. art.*

3 *mf* *gliss. harm. art.* *mp* glissandos en harmoniques naturelles sur ré

2 *mf* *gliss. harm. art.* *mp* glissandos en harmoniques naturelles sur do

4 *mf* *gliss. harm. art.*

⑥

1/3 *mf*

2/4 *mf*



13

1/3

2/4

21

1/3

2/4

sans vibrato, "acide"

glissando

*sffz*

28

1/3

2/4

*tr*

*mp*

*f*

*mf*

35

1/3

2/4

pizz.

*f*

*pp subito*

40

1/3

2/4

arco

non divisi !

*p*

div.

*p subito*

div.

non divisi !

46

1/3

2/4

div.

unis

*p*

2

2

# II.

Alexis SVELIEF

**Piquant, fluide et acide** ♩ = 172

(tempo dans l'idéal, en vrai c'est sûrement trop précipité, il faudrait essayer autour de 142)

1/3 3/4 4 *mp* retirer, mais pas ensemble

2/4 3/4 4 *mp* retirer, mais pas ensemble

1/3 3/4 *pp* trémolo très serré 9 trémolo très serré 5

2/4 3/4 *pp* trémolo très serré 9 trémolo très serré 5

1/3 3/4 *pp* 7 arco sul pont. *pp* jeu ord. gettato *p*

2/4 3/4 *pp* 7 arco sul pont. *pp*

Tous les gettatos et battutos sont notés mesurés pour faciliter la lecture. Le nombre de notes effectif est *ad libitum*...

1/3 3/4 jeu ord. gettato *p* pizz. (pas sur la touche) *sfz*

2/4 3/4 *p*

(46-52)

7 arco  
col legno batt.

1/3

ppp

2/4

7 col legno batt.

ppp

(56)

pizz. mp

2

arco p

1/3

4/4

col legno  
gettato

2

arco p

2/4

4/4

mp

p

(60)

1/3

2/4

(62)

1/3

pp

3/4

molto sul pont.

pppp

ff

2/4

jeu ord.

pp

3/4

molto sul pont.

pppp

ff

6/8

~ Trois Pièces de Musique à l'Encre Fraîche / II / Violoncelles ~

68 jeu ord.

1/3

2/4

*sfz*  
*f subito* *poco*

*sfz*  
*f subito* *poco*

*mf*

jeu ord.

*f*

*f sfz* *poco*

molto sul pont.  
gliss. effet "mouettes"

pizz.

77

1/3

2/4

*f*

*mp*

*mp*

arco

molto sul pont.

gliss. effet "mouettes"

5

molto sul pont.

5

molto sul pont.

> *sfz*  
*f subito* *poco*

89

1/3

2/4

*mp*

*mp*

98 Retirer et repousser selon besoin

1/3

2/4

gettato

glissando

gettato

glissando

col legno batt.

rester immobile

rester immobile

→ Enchaîner

vcl. 2/4 : ossia gettato gliss. harm. art. "mouettes" sur la

# III.

Alexis SVELIEF

Agité  $\text{♩} = 92$

1

1/3  
2/2  
marcato *mp*

2/4  
2/2  
marcato *mp*

Detailed description: This system contains measures 1 through 3. The upper staff is in 2/2 time and the lower staff is in 2/4 time. Both are marked 'marcato' and 'mp'. Measure 1 starts with a circled '1'. The music features eighth and sixteenth notes with various accidentals. A 'V' (vibrato) marking is present above the first note of measure 3 in both staves.

4

1/3  
2/4

Detailed description: This system contains measures 4 through 6. The upper staff is in 2/2 time and the lower staff is in 2/4 time. Measure 4 starts with a circled '4'. The music continues with eighth and sixteenth notes. A 'V' (vibrato) marking is present above the first note of measure 5 in the upper staff.

7

1/3  
2/4

Detailed description: This system contains measures 7 through 9. The upper staff is in 2/2 time and the lower staff is in 2/4 time. Measure 7 starts with a circled '7'. The music continues with eighth and sixteenth notes. 'V' (vibrato) markings are present above the first notes of measures 8 and 9 in the upper staff.

Molto rallentando poco a poco... jusqu'à la fin...

10

1/3  
2/4

Detailed description: This system contains measures 10 through 12. The upper staff is in 2/2 time and the lower staff is in 2/4 time. Measure 10 starts with a circled '10'. The music continues with eighth and sixteenth notes. 'V' (vibrato) markings are present above the first notes of measures 11 and 12 in the upper staff. The system concludes with a 3/2 time signature change in both staves.

13

1/3

2/4

Detailed description: This system contains measures 13 and 14. The top staff (1/3) and bottom staff (2/4) are in bass clef with a 3/2 time signature. Measure 13 features a melodic line in the top staff with a 'V' (vibrato) marking and a fermata over the final note. The bottom staff provides a rhythmic accompaniment. Measure 14 continues the melodic and accompanimental lines, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

15

1/3

2/4

Detailed description: This system contains measures 15 and 16. The notation continues from the previous system. Measure 15 shows the melodic line in the top staff and accompaniment in the bottom staff. Measure 16 concludes the system with a final melodic phrase in the top staff and accompaniment in the bottom staff, including a fermata over the final note in the top staff.

17 **Lento**

1/3

2/4

*p subito*

non divisi !

*p subito*

Detailed description: This system contains measure 17, marked 'Lento'. The top staff (1/3) and bottom staff (2/4) are in bass clef. The top staff contains a single half note with a fermata, marked 'p subito'. The bottom staff contains a half note with a fermata, also marked 'p subito'. The instruction 'non divisi !' is placed between the staves, indicating that the two parts are to be played together as a single unit.



# TROIS PIÈCES DE MUSIQUE À L'ENCRE FRAÎCHE

Commande de l'ARIAM Île-de-France dans le cadre du projet "Musique à l'Encre Fraîche" 2010

## I.

Alexis SVELIEF

Expressif ♩ = 50

glissandos en harmoniques naturelles sur ré

*mf* > *mp*

glissando en harmoniques artificielles effet "mouettes":  
Partir du plus aigu possible, en resserrant progressivement l'écartement des doigts.

8

16

*pizz.*  
*f*

25

*arco*  
*sffz pp* < *f*

30

Solo!  
(avec Vl. II)

*f* *fp* < *f* > *p*  
*f*

34

*pp subito*

39

*p*



# II.

Alexis SVELIEF

Piquant, fluide et acide ♩ = 172

(tempo dans l'idéal, en vrai c'est sûrement trop précipité, il faudrait essayer autour de 142)

3/4 4 3 trémolo très serré

14-22 9 13 trémolo très serré sul pont.

Tous les gettatos et battutos sont notés mesurés pour faciliter la lecture.

Le nombre de notes effectif est ad libitum...

42-43 2 7 jeu ord. p sffz p mf

56-57 2 5 3 molto sul pont. pppp

66 2 gliss. effet "mouettes" jeu ord. f ff

76 2 molto sul pont. mp

86

95 Retirer et repousser selon besoin rester immobile Enchaîner

# III.

Alexis SVELIEF

① Agité  $\text{♩} = 92$  Molto rallentando poco a poco... jusqu'à la fin...

*mp*

⑬-⑯ Lento pizz.

*p* *mp*