

Claude LEDOUX

Bell(e)...S

pour piano et 13 instruments

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23 *avec une extrême douceur*

8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

pp *mf* *p*

7 3 3 3 3

ppp 8^{va} 8^{va} 8^{va} 8^{va}

Red Red Red

30 *poco rit.*

8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

mf *f* *ff*

poco *f (Rubato)*

5 3 3 9 10 3

Red Red Red

34 $\text{♩} = 54$ $\text{♩} = 72$

lontain (suplement)

8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

sfz *mf* *p* *poco forte* *mp* *(mp)*

f *mp* *mp* *f* *f*

3 3 3

Red Red Red

Piano score for measures 42-46. The score is written for the right and left hands. Measure 42 starts with a treble clef and a key signature of two flats. The right hand has a melodic line with dynamics *f* and *meno*. The left hand has a bass line with dynamics *(mp)*, *pp*, *mp*, and *mf*. There are triplets in both hands. Measure 43 has a dynamic of *pp* in the left hand. Measure 44 has a dynamic of *mf* in the left hand. Measure 45 has a dynamic of *f* in the right hand. Measure 46 has a dynamic of *mp* in the right hand and *mf* in the left hand. The piece ends with a *ped.* (pedal) marking.

Piano score for measures 47-51. The score is written for the right and left hands. Measure 47 starts with a treble clef and a key signature of two flats. The right hand has a melodic line with dynamics *mp*, *f*, and *ff*. The left hand has a bass line with dynamics *p*, *mf*, and *fff*. There are triplets in both hands. Measure 48 has a dynamic of *mf* in the left hand. Measure 49 has a dynamic of *fff* in the left hand. Measure 50 has a dynamic of *ff* in the right hand. Measure 51 has a dynamic of *ff* in the right hand. The piece ends with a *ped.* (pedal) marking.

Violin, Viola, and Violoncello score for measures 47-51. The score is written for the Violin (Vln.), Viola (Vln.), and Violoncello (Vc.) parts. The Violin and Viola parts are marked *con sordine* (with mutes) and *senza vibrato* (without vibrato). The Violoncello part is marked *con sordine* and *senza vibrato*. The dynamics are *ppp* (pianissimo) for all parts. There are triplets in all parts. The piece ends with a *ped.* (pedal) marking.

The image shows a page of a musical score for a piano and string quartet. The piano part (Pno.) is written in treble and bass clefs, featuring complex rhythmic patterns with sixteenth and thirty-second notes, and various articulations like slurs and accents. It includes performance markings such as *mf*, *p*, *f*, and *mp*. The string parts (Vin., Alt., Vc.) are in treble and bass clefs, playing sustained chords with triplets and slurs. They include instructions like "ôter la sourdine" (remove the mute) and "a niente" (fade out). The score is numbered 56 at the beginning of the piano part.

Pno.

56

mf *p* *f* *mp*

Vin.

ppp

ôter la sourdine

a niente

Alt.

ppp

ôter la sourdine

a niente

Vc.

ppp

ôter la sourdine

a niente

molto accel.

accel. . . . ♩=112 accel. ♩=144

D ♩=88

Hb. *mf* *p* *mf*

Cl.B. *mf* *p* *f*

S. Sax. *mf* *p* *mf* *p* *f*

Cor. *mf* *pp* *bouché*

Tbn. *mf* *mf* *souffle*

Perc. triangle *pp* cymb *pp* *f*

accel. . . . ♩=112 accel. ♩=144

D ♩=88

Pno. *ff*

Vln. *f* *pp* *arco* *sul pont* *f*

Alt. *f* *pp* *arco* *sul pont* *f*

Vc. *f* *pp* *arco* *sul pont* *f*

Cb. *f* *pp* *arco* *sul pont* *f*

♩=112 **E** accel. ♩=132

Picc. *mf* 5:4

Hb. *mf* 5:4

Cl.B. *mf* 5:4 *ff* *pp* ghost tones *mf* 6 3 6 6

S. Sax. *mf* 5:4 *p* *mf* *mf* 3

Cor. *pp* 5:4 5 *mp* *bouché* *mf* 5 6 6 *ouvert* 5 5 *sfz*

Tbn. *mf* 5:4 (sourdine wha wha) *p* + o + o

Vib. *mf* *f* senza pedale 5

Perc. *pp* triangle l.v. *pp* cymb *f*

♩=112 **E** accel. ♩=132

Pno. *ff* 7:4 5 5 5 5 5 5 5 5 5 5

Ped. *Ped.*

♩=112 **E** accel. ♩=132

Vln. arco *pp* 7:4

Alt. arco *pp* 7:4

Vc. arco *pp* 7:4

Cb. *p* *ff* 6

This page of a musical score, numbered 10, features 12 staves for various instruments. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The instruments and their parts are as follows:

- Picc.** (Piccolo): Starts at measure 97, playing a melodic line with a *mf* dynamic and a five-fingered scale.
- Hb.** (Horn): Enters in measure 97 with a *mf* dynamic, playing a scale.
- Cl.B.** (Clarinet Bass): Features a *flatt* (flattened) dynamic marking and a *mf* dynamic, playing a scale with a five-fingered pattern.
- S. Sax.** (Saxophone): Plays a rhythmic pattern of eighth notes with a *mf* dynamic.
- Cor.** (Cor Anglais): Plays a melodic line with a *mf* dynamic and a five-fingered scale.
- Tbn.** (Trombone): Starts with a *p* (piano) dynamic, then moves to *mf*, playing a scale with a five-fingered pattern.
- Vib.** (Vibraphone): Plays a chordal accompaniment with a *f* (forte) dynamic.
- Pno.** (Piano): Features a *sfz* (sforzando) dynamic marking, playing a complex melodic and harmonic part.
- Vln.** (Violin): Starts with a *f* (forte) dynamic, playing a scale with a five-fingered pattern.
- Alt.** (Alto Saxophone): Plays a scale with a *f* dynamic and a *gliss* (glissando) marking.
- Vc.** (Viola): Plays a scale with a *pp* (pianissimo) dynamic, then *f*, and a *gliss* marking.
- Cb.** (Cello/Double Bass): Starts with a *p* dynamic, then *f*, *pp sub* (pianissimo *sub*), and *mf sub* (mezzo-forte *sub*), playing a scale with a five-fingered pattern.

The score includes various musical notations such as dynamics (*mf*, *f*, *pp*, *pp sub*, *mf sub*, *sfz*), articulation (*flatt*, *gliss*), and fingering (5, 3, 6) for the staves.

F $\text{♩} = 66$

104

Picc. *mf*

Hb. *mf*

Cl.B. *mf* slap *mf* 9

S. Sax. *mf* 9

Cor. *mf* *mf* *p*

Tbn. *mf*

Vib. *mf*

Perc. petit bongo (main) *mf* *mf*

F $\text{♩} = 66$

Pno. *f* 10 10 10 10 10 10 10 10

Vln. *pp* senza vib

Alt. *f* *p* *f* pizz arco *f* *pizz*

Vc. *f* pizz arco sul pont 3 *f* 3 *norm* sul pont

Cb. *f* pizz 3 3 5

109

Picc. *f* 9

Hb. *f* 9

Cl.B. *f* 9

S. Sax.

Cor. *poco sfz* *poco sfz* *poco sfz*

Tbn. *poco sfz* *poco sfz* *mf* 10 10

Vib. 3 3 *poco sfz*

Perc.

Pno.

Vln. *f* 5 *norm* *arco* *f* 9 3 5

Alt. *mp* *f* 10 10 10 3 5

Ve. 3 *sfz* 3 *sfz* 5

Cb. *pizz* *col legno bat* *arco* 3 3

Detailed description: This page of a musical score covers measures 109 to 112. It features a large ensemble of instruments. The woodwinds (Piccolo, Horns, Clarinet Bassoon, Saxophone) and strings (Violins, Alto Saxophone, Viola, Cello/Double Bass) play complex melodic and rhythmic lines, often with triplets and sixteenth-note patterns. The brass (Cor Anglais, Trombone) provides harmonic support with dynamic markings like *poco sfz* and *mf*. The Percussion and Vibraphone parts are more rhythmic, with the Vibraphone playing triplet patterns. The Piano part is highly technical, featuring dense chordal textures and rapid passages. The Violins play a prominent melodic line, starting with a forte (*f*) dynamic and moving to a normal (*norm*) dynamic. The Alto Saxophone and Viola have more rhythmic, accompanimental parts. The Cello/Double Bass part includes *pizzicato* and *col legno bat* techniques. The score is written in 3/4 time and includes various dynamic markings and articulations throughout.

122

Picc.

Hb.

Cl.B.

S. Sax.

Cor.

Tbn.

Vib.

Perc.

Pno.

Vln.

Alt.

Vc.

Cb.

H

poco rit.

a tempo

$\text{♩} = 66$

bouché

f

p

sordine eup

flatt.

pp

p

rubberball

gde cymbale

pp

gr. c.

ppp

H

a tempo

$\text{♩} = 66$

poco rit.

a tempo

$\text{♩} = 66$

ppp

pizz

arco

pizz

arco

s.p.

pp

arco

pizz

pp

132 *poco rit.* I ♩ = 54

Picc.

Hb.

Cl.B.

S. Sax.

Cor.

Tbn.

Vib.

Perc.

poco rit. I ♩ = 54

Avec tendresse

Pno.

poco rit. I ♩ = 54

Vln.

Alt.

Vc.

Cb.

Avec beaucoup de charme

élégant
Doppio movimento $\text{♩} = 108$
 poco *sfz*
 m. g.
 rit. $\text{♩} = 54$

Pno.

flessibile
Doppio movimento $\text{♩} = 108$
 rit. $\text{♩} = 80$
de plus en plus insistant $\text{♩} = 80$
Jazzy $\text{♩} = 108$

Pno.

Vln.

Alt.

147 **molto rall.** ♩ = 54 ♩ = 108 prendre grande flûte

Picc. Hb. Cl.B. S. Sax. Cor. Tbn. Vib. Perc.

Rêveur feel "free" ♩ = 54 ♩ = 108

mf *f* *mp* *mp* *mf* *9* *mf* *pp* *f* *mp* *pp* *pp* *poco sfz* *m. g.* *mf*

f **molto rall.** ♩ = 54 ♩ = 108

Vln. Alt. Vc. Cb.

subito vivo
♩ = 162

157

Fl. *mf* *f*

Hb. *mf* *sfz*

Cl.B. *poco sfz* *sfz*

S. Sax. *p* *sfz* *p*

Cor. *poco sfz* *pp* *poco sfz* *sfz*

Tbn. *pp* *poco sfz* *mf* *poco sfz* *sfz* *mf*

Vib.

Perc. conga aigu *p* *sfz* cymbale aigu conga grave *pp*

subito vivo
♩ = 162

Pno. *fff* *f* *sfz*

Vln. *pp* *p* *sfz*

Alt. *pizz* *arco* *pp* *sfz* *arco*

Vc. *pizz* *arco sul pont* *f* *ord.* *mf* *sfz*

Cb. *ppp* *mf* *sfz*

souffle

ôter la sourdine

t.s.p.
étouffer les cordes

L

♩ = 72

169

Fl. *flatt* *p* *pp* *mf* *rit.* *a tempo*

Hb.

Cl.B. *arco* *pp* *poco sfz*

S. Sax. *pp*

Cor. *flatt* *mf souffle* *flatt* *mf souffle*

Tbn. "pop" *mf* embouchure

Perc. *pp* *niente* *pt cymbale* *triangle* *pp* *mp* *pp*

Pno. *poco sfz* *pp* *mp* *rit.* *a tempo* *Calme, apaisé* *♩ = 72* *f* *p* *sfz* *mp* *7* *8^{me}* *ff* *mp* *f* *mp*

Ed.

Vln. *col legno* *mf* *5* *mp* *arco t.s.p.* *ppp* *5* *arco* *ppp* *5* *arco norm* *senza vib* *pp*

Vla. *flautando* *ppp* *5* *mp* *arco t.s.p.* *ppp* *5* *arco norm* *senza vib* *pp*

Alt. *col legno* *mp* *5* *arco t.s.p.* *ppp* *5* *arco norm* *senza vib* *pp*

Vc. *col legno* *mp* *5* *arco t.s.p.* *ppp* *5* *arco norm* *senza vib* *pp*

Cb. *col legno* *f* *ppp* *5* *arco t.s.p.* *ppp* *5*

poco accel. ♩ = 80

174

Fl. *mf* *f* *mf* *f* *sfz*

Hb. *f* *sfz*

Cl.B. *mf* *f* *sfz*

S. Sax. *f* *sfz*

Cor. *pp* *f* *sfz*

Tbn. *p* *pp* *f* *sfz*

Vib. *pp*

Perc. *f* rubberball *f* rubberball

grosse caisse

poco accel. ♩ = 80

Pno. *sfz* *pp* *f* *sfz*

poco accel. ♩ = 80

Vln. *f* *sfz* *norm* *sfz*

Alt. *pizz* *arco* *f* *sfz*

Vc. *mf* *norm* *s.p.* *norm* *s.p.* *sfz*

Cb. *p* *arco* *f* *sfz*

179

Fl. *f* *sfz* *mf* 5

Hb. *sfz*

Cl.B. *sfz* *mf* 5

S. Sax. *sfz*

Cor. *sfz* *mf*

Tbn. *sfz* *mf*

Perc. *f* bongos 5

Pno. *sfz* *mf* 5

Vln. *norm* *sfz* *p* *f* 5 *mp* *sfz* *p* *f* *mp* *f* 5 5

Alt. *norm* 3 *sfz* 3 *sfz* 3 *sfz*

Vc. *norm* 3 *sfz* *pizz* 5 *mf*

Cb. *norm* 3 *pizz* *sfz* *f* 5 *mf* 5

8^{va}.] 8^{va}.] 8^{va}.] 8^{va}.]

poco rit. poco piu lento
♩ = ca 72

189

Fl. *sfz* *mf*

Hb. *sfz* *mf*

Cl.B. *sfz p* *mf*

S. Sax. *sfz* *mf*

Cor. *sfz* *mp*

Tbn. *mp*

Perc. *p sub* *pp* *sfz* *mains* *f* *mp* *ppp*

poco rit. poco piu lento
♩ = ca 72

Pno. *mf* *f* *mp*

Ed.

poco rit. poco piu lento
♩ = ca 72

Vln. *p* *sfz p* *p* *9*

Alt. *p* *f* *mp* *s.p.* *pp* *f* *pizz* *mf* *5*

Vc. *f* *sfz p* *f* *pizz* *mf* *5*

Cb. *arco* *mf* *gl* *mf*

195

Fl.

Hb.

Cl.B.

S. Sax.

Cor.

Tbn.

Perc.

Pno.

Vln.

Alt.

Vc.

Cb.

208

Fl. *pp* *pp* *ppp* *mp* *ppp* *pp* *mp* *pp* *ff*

Hb. *mp / pp sub* vibrato de fréquence ghost tones changer doigtés changer doigtés *pp* *ff*

Cl. B. *mp* *ppp* *mp* *pp* *ppp* *pp* *pp* *pp* *ff*

S. Sax. *pppp* *p* *mp* *p* *ppp* *pp* *pp* *pp* *ff*

Cor. *f* *ppp* *ppp* *cuivré* *ppp* *ppp* *pp* *pp* *ff*

Tbn. *mp* *ppp* *mp* *ppp* *ppp* *pp* *pp* *pp* *ff*

Perc. *p* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *pp* *ff*

Pno. *mf* *mp* *mp* *ff* *mf* *ff* *mp* *mp* *ff*

Vln. *ppp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ff*

Alt. *ppp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ff*

Vc. *ppp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ff*

Cb. *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ff*

flatt

ghost tones

changer doigtés

changer doigtés

cuivré

mettre la sourdine

coulisse : VII V IV V IV V ad lib

gde cymbale

3 mar.

main

archet circulaire

accél

II 3 [♩] [♩] molto vib

t.s.p. étouffer les cordes poco accél

s.p.

gliss

s.p.

jouer au delà du cordier III e.c.

poco rit.

poco rit.

poco rit.

214 $\text{♩} = 112$ **senza tempo**
 prendere piccolo

Fl. $\text{mp} < \text{mp}$

Hb.

Cl.B. flatt vibrato de fréquence
 $\text{mf} \rightarrow \text{ppp}$

S. Sax. mordre l'anche (son instable)
 mp

Cor. chuintement (+changer les palettes/pistons)
 $f \rightarrow \text{ppp}$
 sssss-----

Tbn. con sordine wha-wha
 mf

Vib.

Perc. ff f **lent en accélérant progressivement (comme une ouverture de kabuki)**

Pno. f mf

Vln. $\text{sfz} \text{ mf}$ **senza tempo**

Alt. $\text{mp} < f$

Vc. jouer au delà du cordier
 $f \rightarrow \text{ppp}$

Cb. $f \rightarrow \text{ppp}$

33 $\text{♩} = 132$ **Q**

Fl. $\text{mp} < \text{mp}$

Hb.

Cl.B. flatt vibrato de fréquence
 $\text{mf} \rightarrow \text{ppp}$

S. Sax. mp

Cor. mf 3 6 6 3 6 6

Tbn. mf 3 p 6 6 3 6 6

Vib.

Perc. sfz

Pno. f mf

Vln. $\text{sfz} \text{ mf}$ pp

Alt. $\text{mp} < \text{pp}$

Vc. ppp
 jouer au delà du cordier
 $f \rightarrow \text{ppp}$

Cb. $f \rightarrow \text{ppp}$

219

Picc. *mf*

Fl.

Hb. *mf*

Cl.B. *mf* flaut *mf*

S. Sax. *mf*

Cor. *mf* ouvert *p* *mf*

Tbn. *p* *mf*

Vib. *f* senza pedale *f*

Pno. *sfz* *sfz*

Vln. *f* *mf*

Alt. *f* *mf* gliss.

Vc. *pp* *f* *mf* gliss.

Cb. *p* *f* *pp sub* *mf sub*

Detailed description: This page of a musical score contains measures 219 through 224. It features ten staves for various instruments: Piccolo, Flute, Horn, Clarinet in Bass, Saxophone, Cor Anglais, Trombone, Vibraphone, Piano, Violin, Alto Saxophone, Viola, and Cello. The score is written in 3/4 time and includes a variety of musical notations such as triplets, sixteenth-note runs, and dynamic markings. Key dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *sfz* (sforzando). Performance instructions like "senza pedale" (without sustain pedal) and "gliss." (glissando) are present. The bottom of the page includes a complex dynamic marking: *p* *f* *pp sub* *mf sub*.

225

Picc. *ppp*

Fl.

Hb.

Cl. B.

S. Sax.

Cor.

Tbn.

Vib.

Perc.

Pno.

Vln.

sfz

Alt.

Vc.

Cb.

229

Picc. Hb Cl.B. S. Sax. Cor Tbn. Vib. Perc.

Pno.

Vin. Alt. Vc. Cb.

The musical score for page 36, measures 229-232, is presented in a standard orchestral layout. The top section contains eight staves for woodwinds and percussion: Piccolo (Picc.), Flute (Hb.), Clarinet Bass (Cl.B.), Saxophone (S. Sax.), Cor Anglais (Cor), Trombone (Tbn.), Vibraphone (Vib.), and Percussion (Perc.). The bottom section contains five staves for strings: Violin (Vin.), Alto Saxophone (Alt.), Viola (Vc.), and Cello (Cb.). The Piano (Pno.) part is the central focus, featuring a complex rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The piano part is marked with '5' for fingerings and includes dynamic markings such as *fz* and *fz^{mo}*. The score is in 4/4 time and begins with a measure rest for all instruments except the piano, which starts with a measure rest of 8 measures. The piano part continues with a series of rhythmic patterns, including a long melodic line in the right hand and a more active bass line in the left hand. The other instruments remain silent throughout the page.