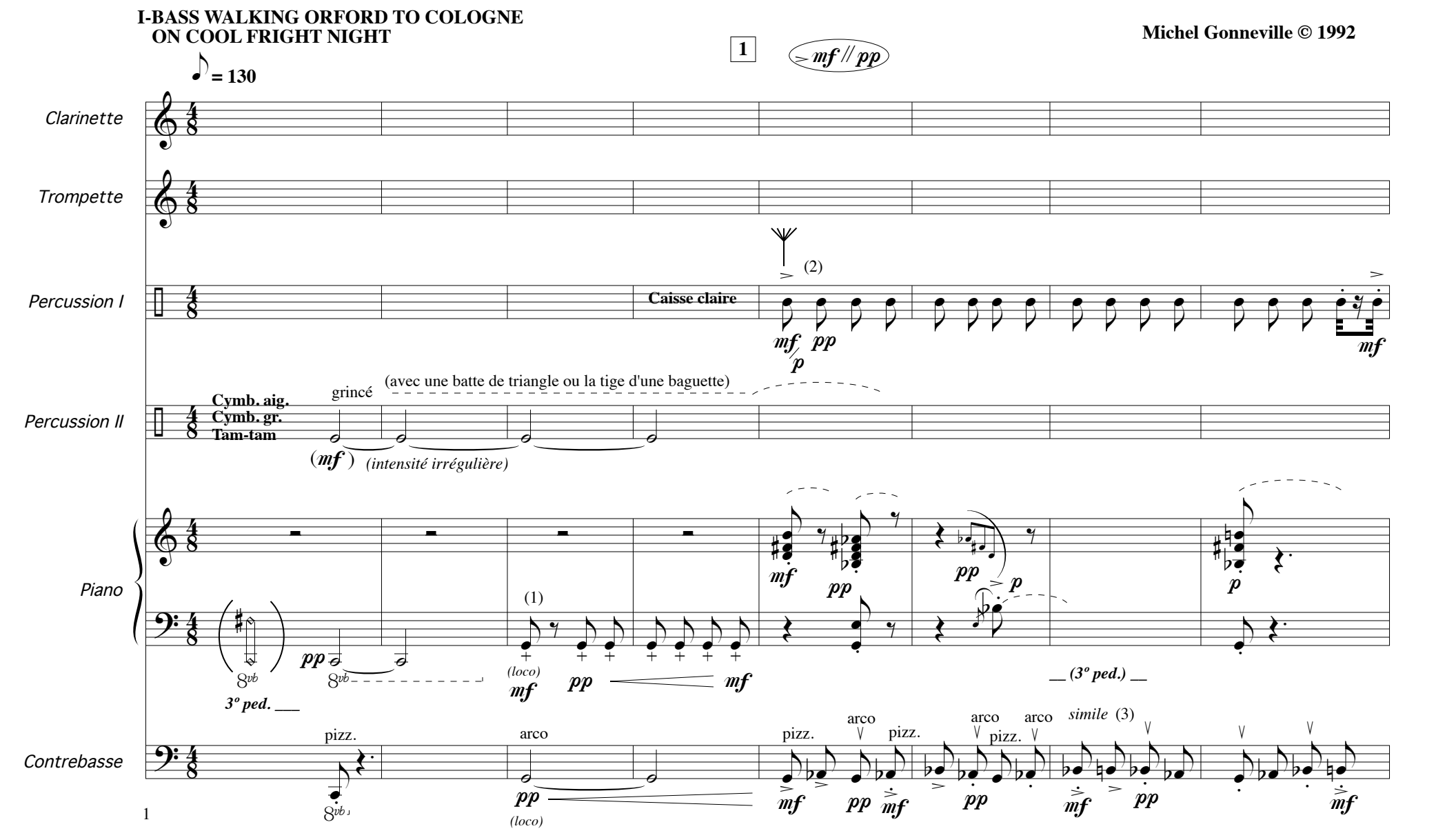
ALONETOGETHERALL

I-BASS WALKING ORFORD TO COLOGNE
ON COOL FRIGHT NIGHT

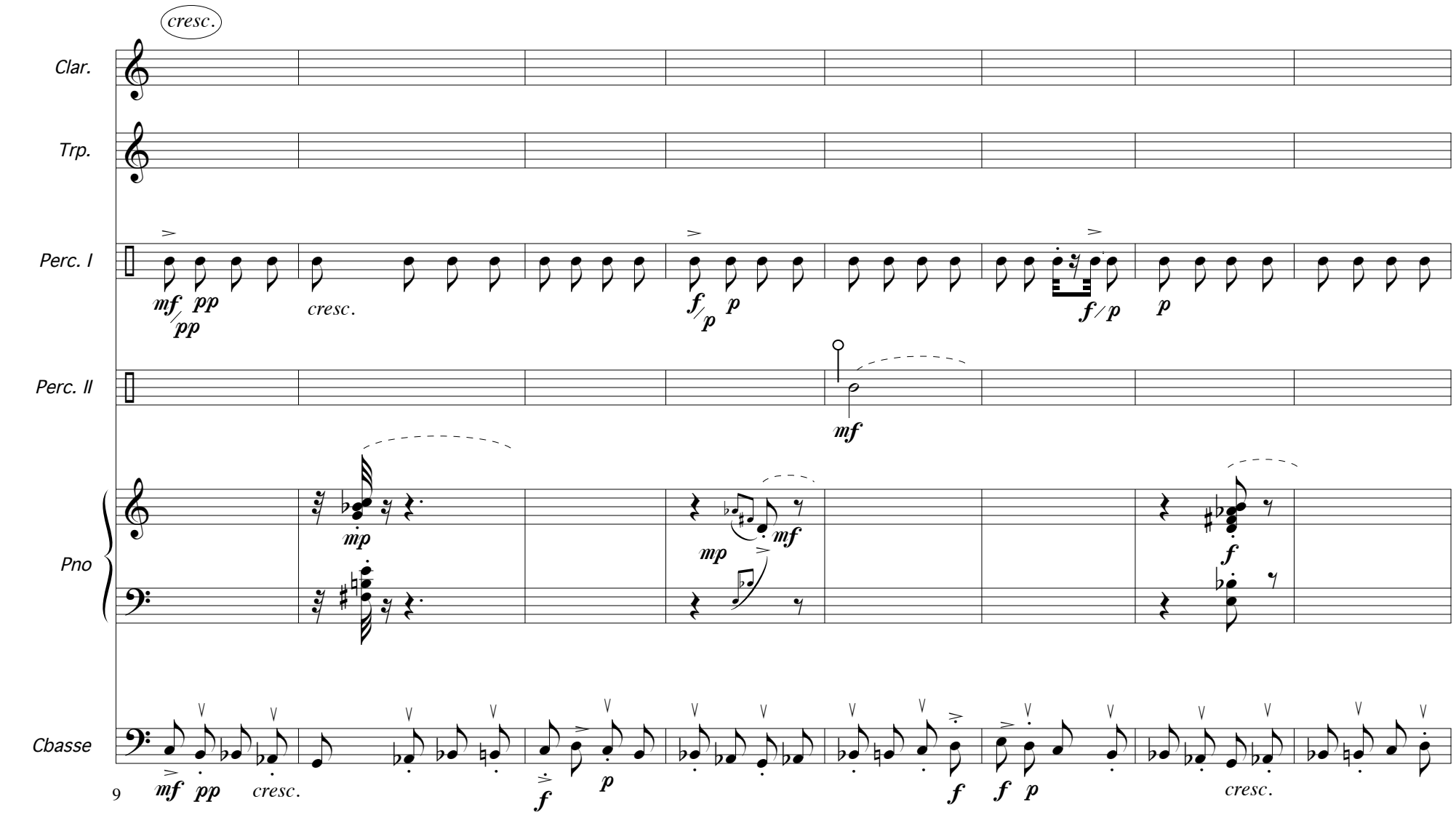
Michel Gonneville © 1992

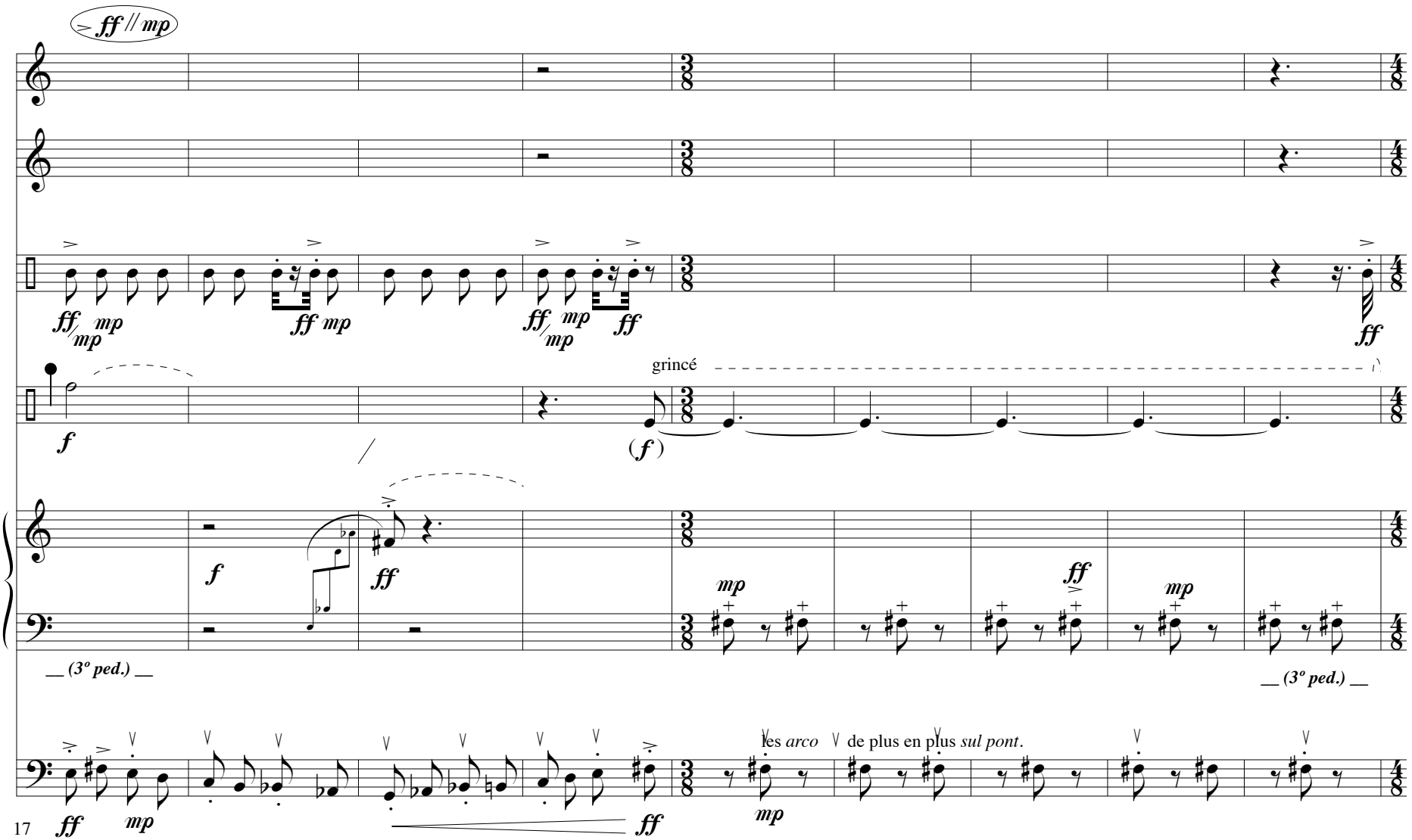


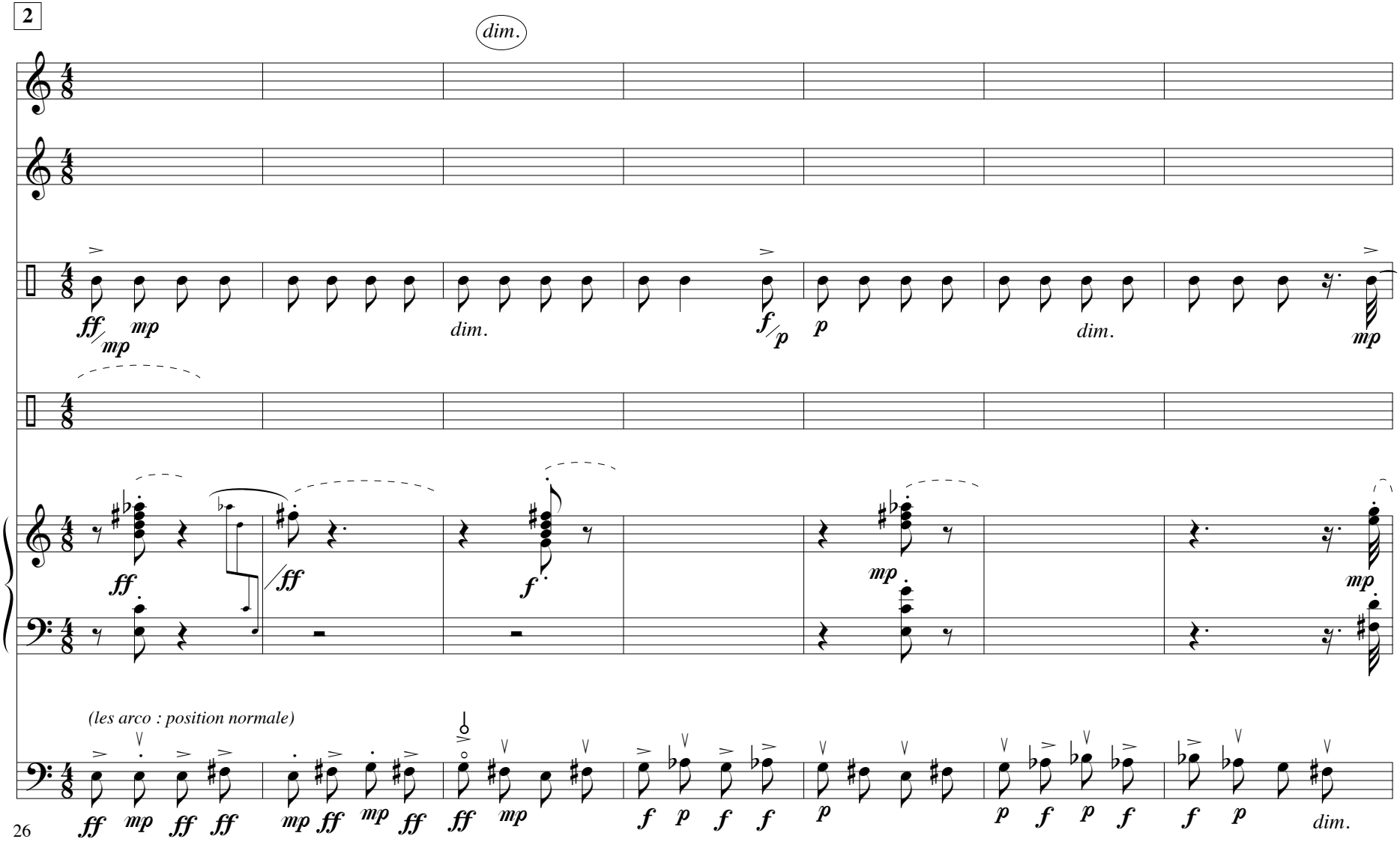
(1) Piano : + = jouer la note normalement au clavier en étouffant la corde près du sillet avec l'autre main

Perc I : les notes qui ne sont pas *staccato* sont frottées pendant leur pleine durée. Les notes *staccato* sont frappées.

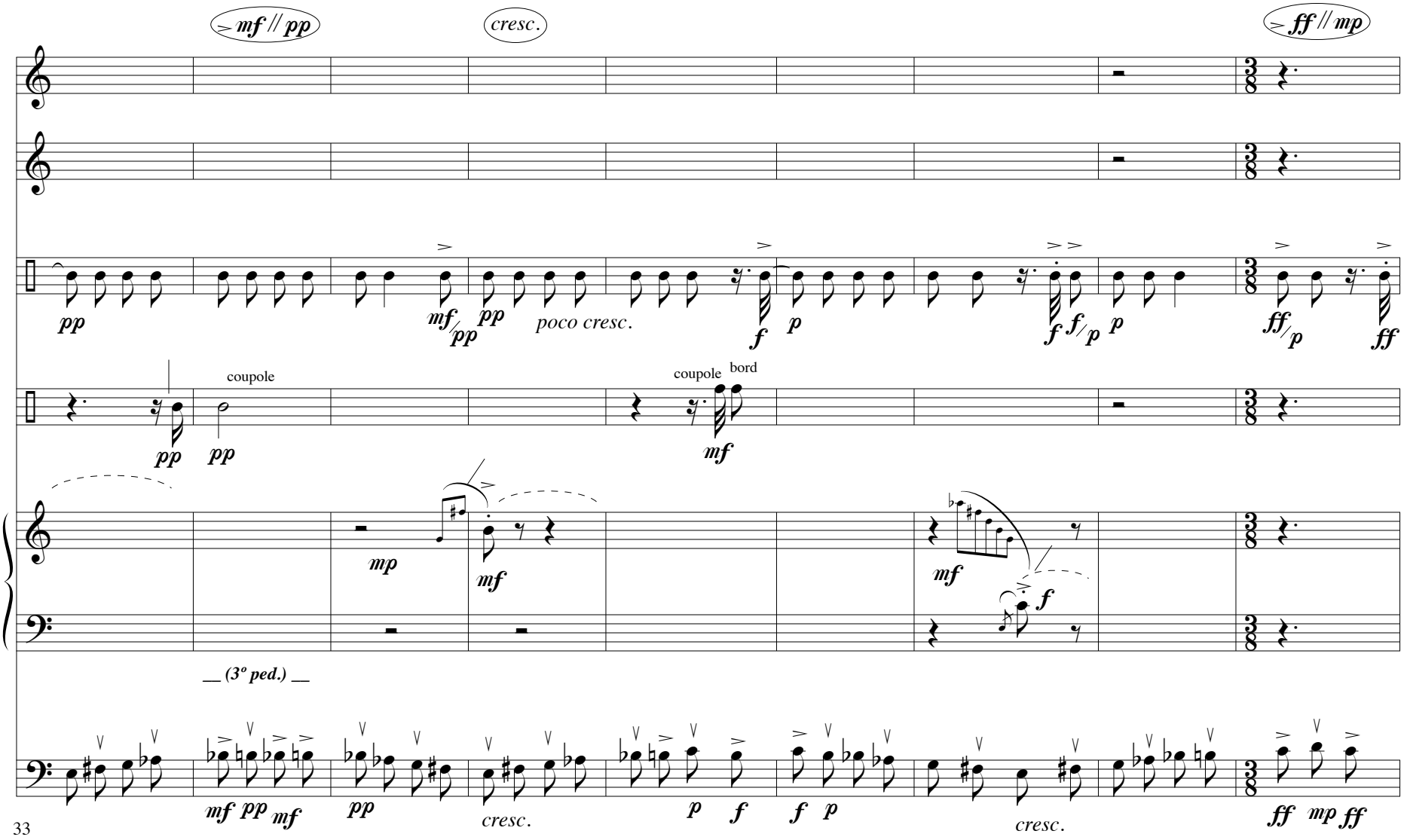
(3) Cbasse : notation simplifiée. Les notes qui ne sont pas marquées ∨ (= arco poussé) sont toutes pizz. Tous les > très prononcés.

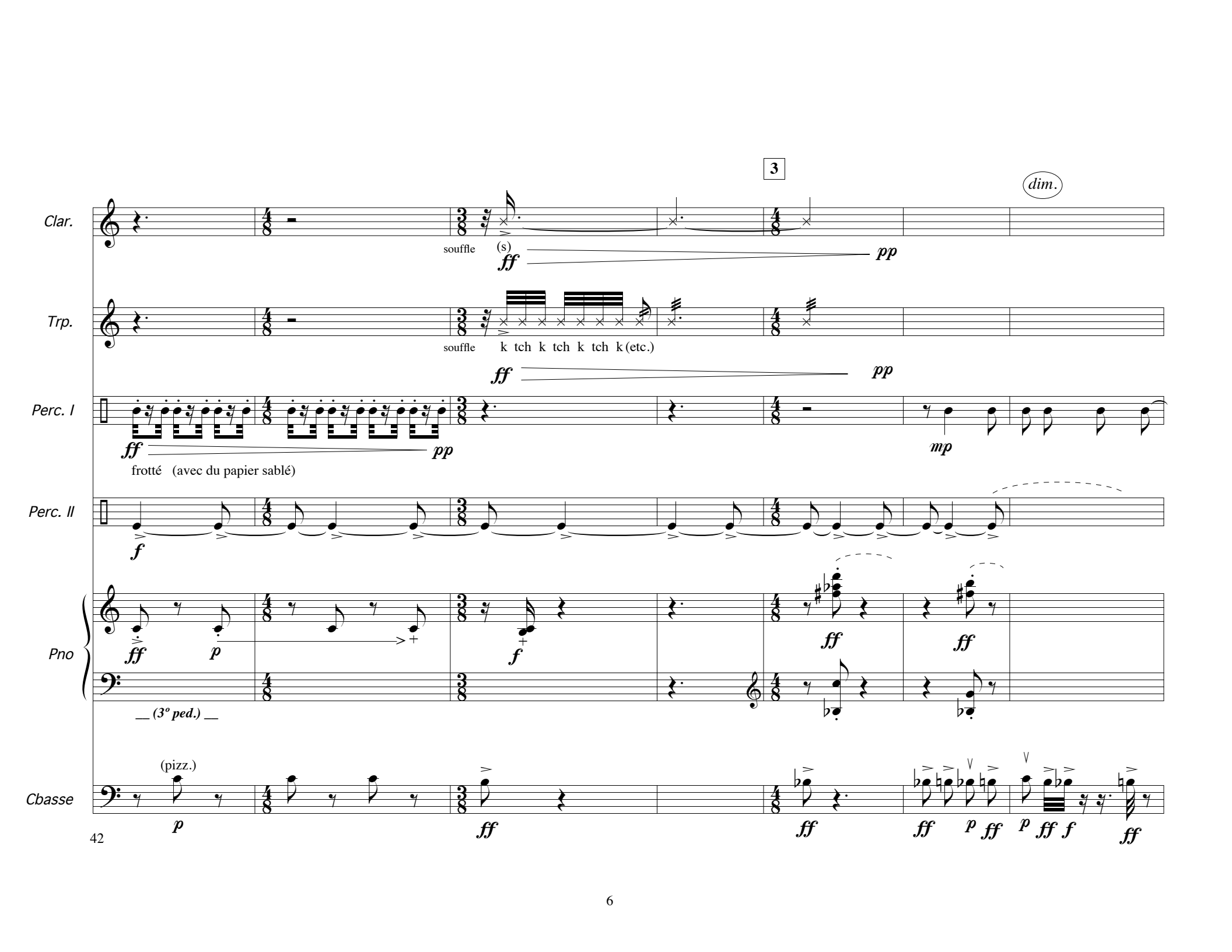

cresc.
Clar.
Trp.
Perc. I
Perc. II
Pno
Cbasse
mf pp
cresc.
f p
p
f / p
mf
mp
mf
f
9
mf pp
cresc.
f
p
f
f p
cresc.

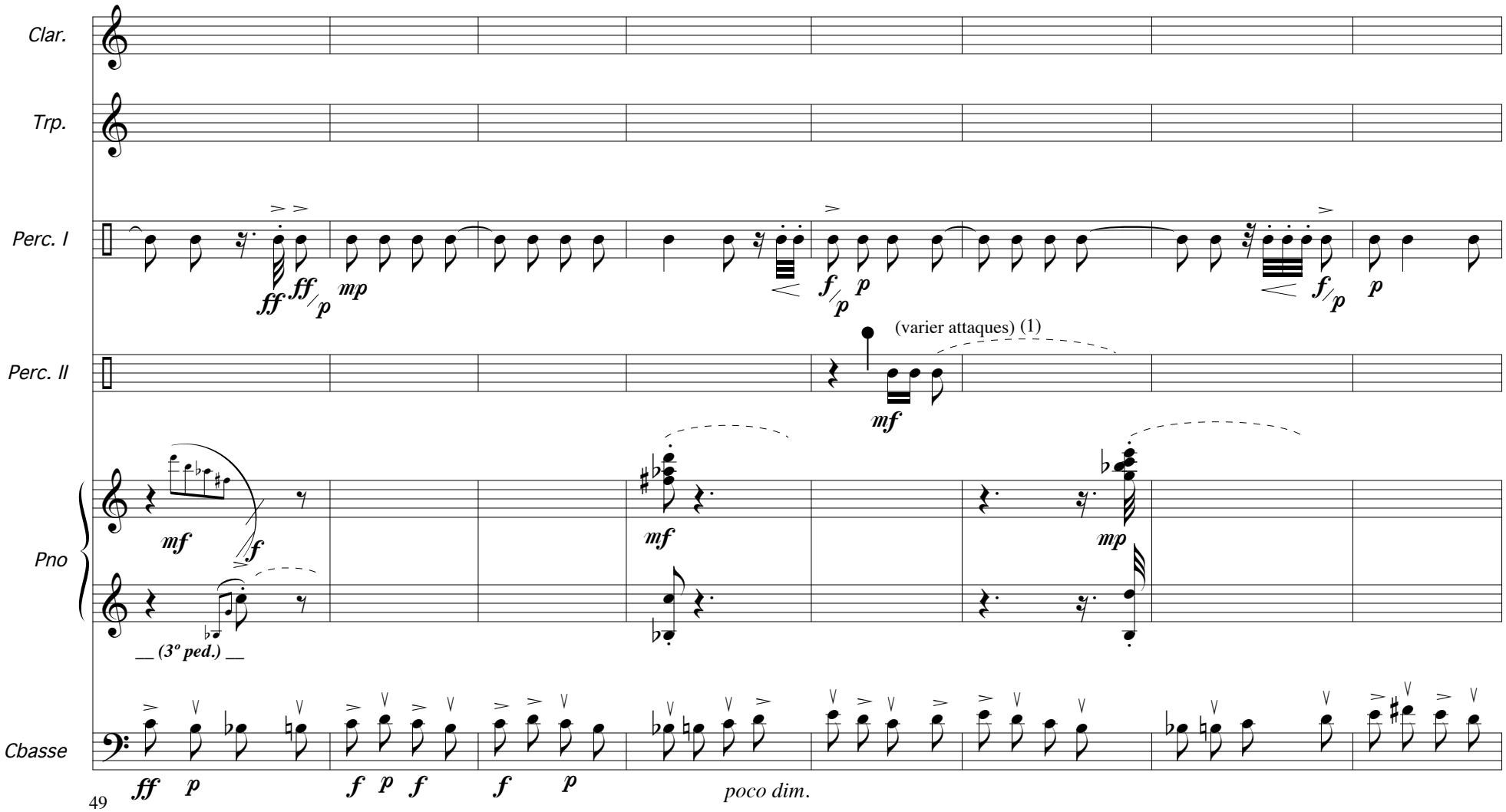

ff // mp
Clar.
Trp.
Perc. I
Perc. II
grincé
Pno
(3º ped.)
(3º ped.)
Cbasse
les arco
de plus en plus sul pont.
17



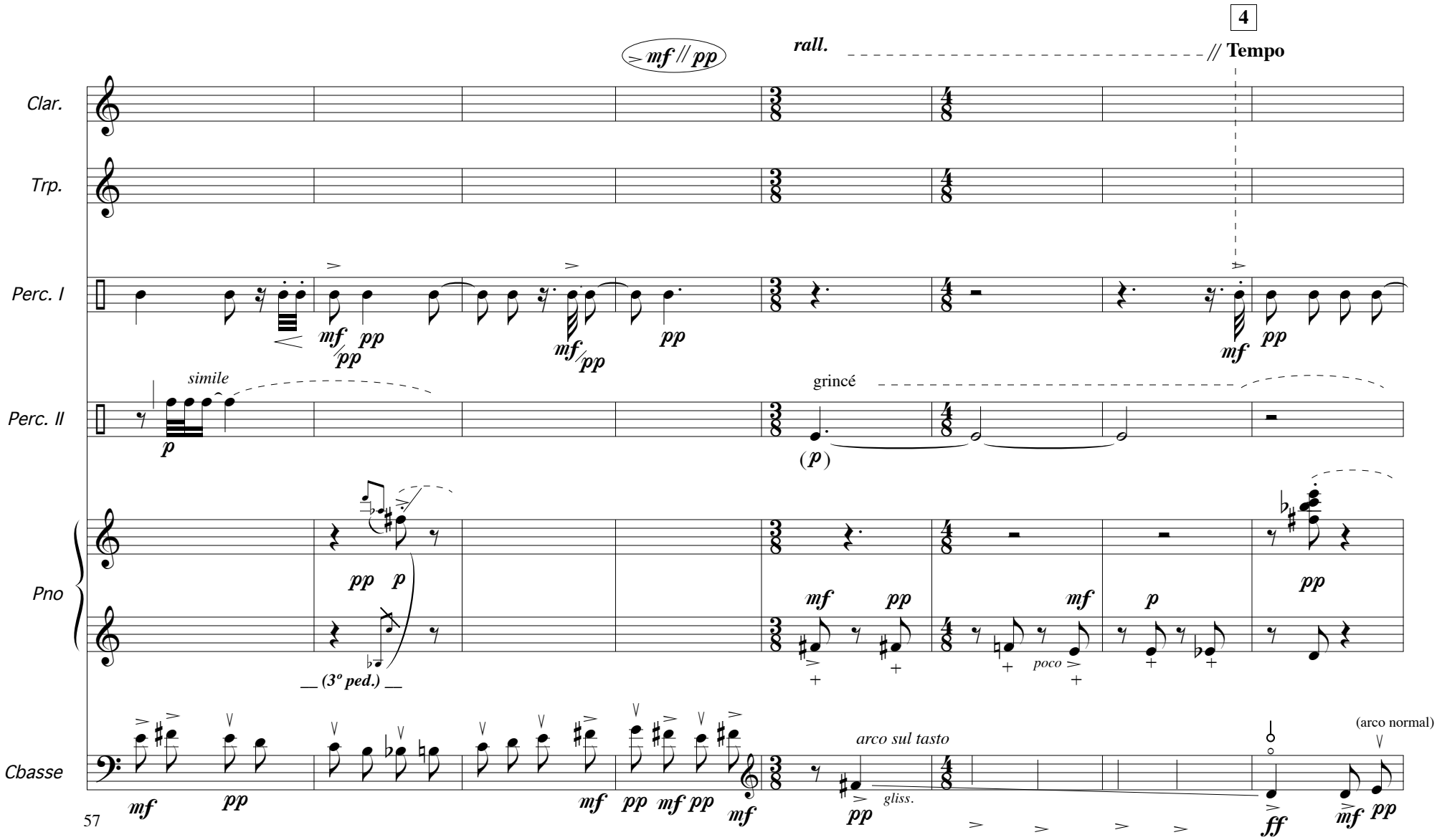
Pizz. Bartok sur
harm. 2 de SOL

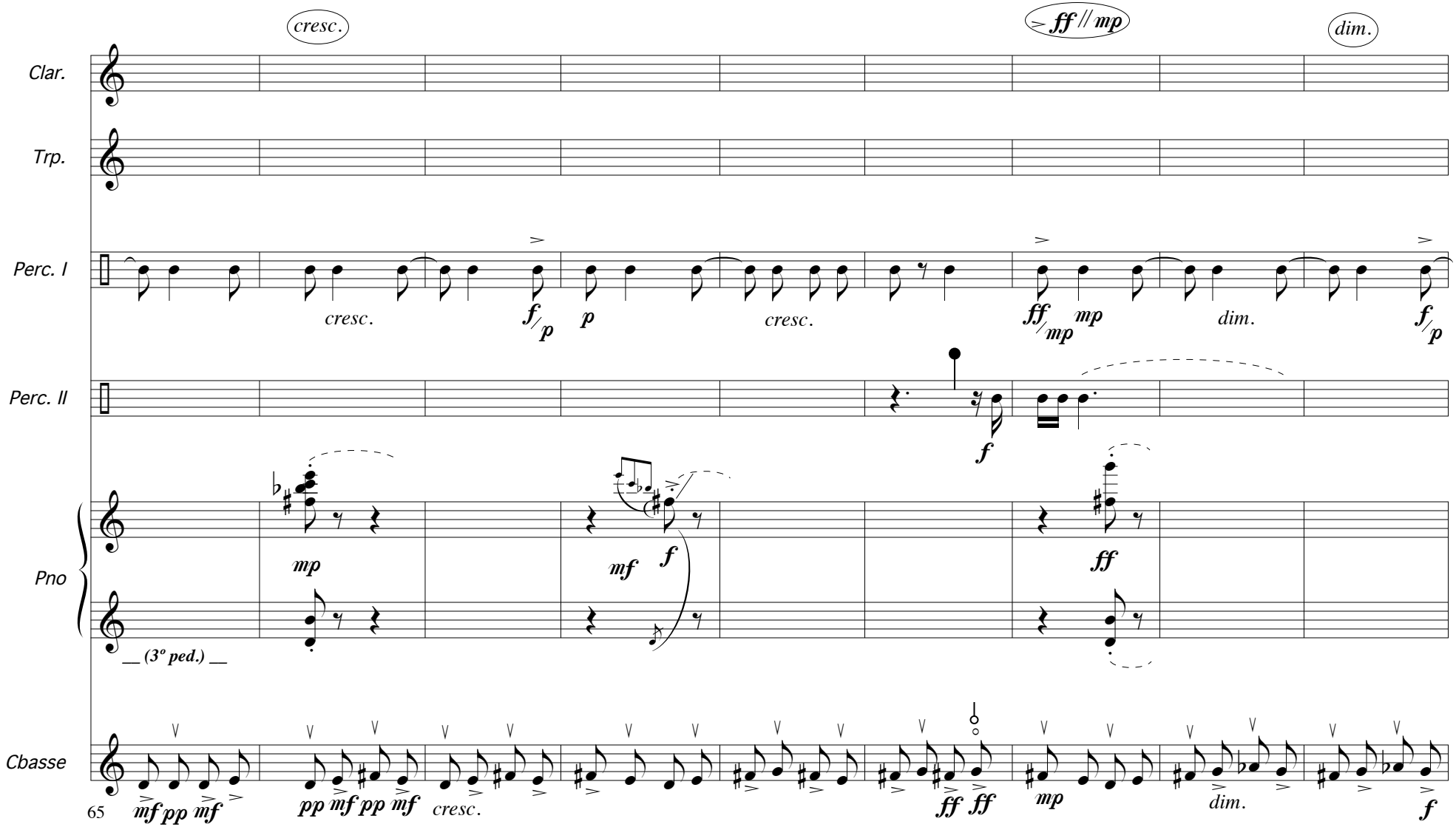

mf // pp
cresc.
ff // mp
Clar.
Trp.
Perc. I
Perc. II
Pno
Cbasse
pp
mf/pp
pp
poco cresc.
f
p
f
f/p
p
ff/p
ff
coupole
pp
pp
coupole
bord
mf
mp
mf
mf
f
__ (3º ped.) __
mf
pp
mf
pp
cresc.
p
f
f
p
cresc.
ff
mp
ff
33

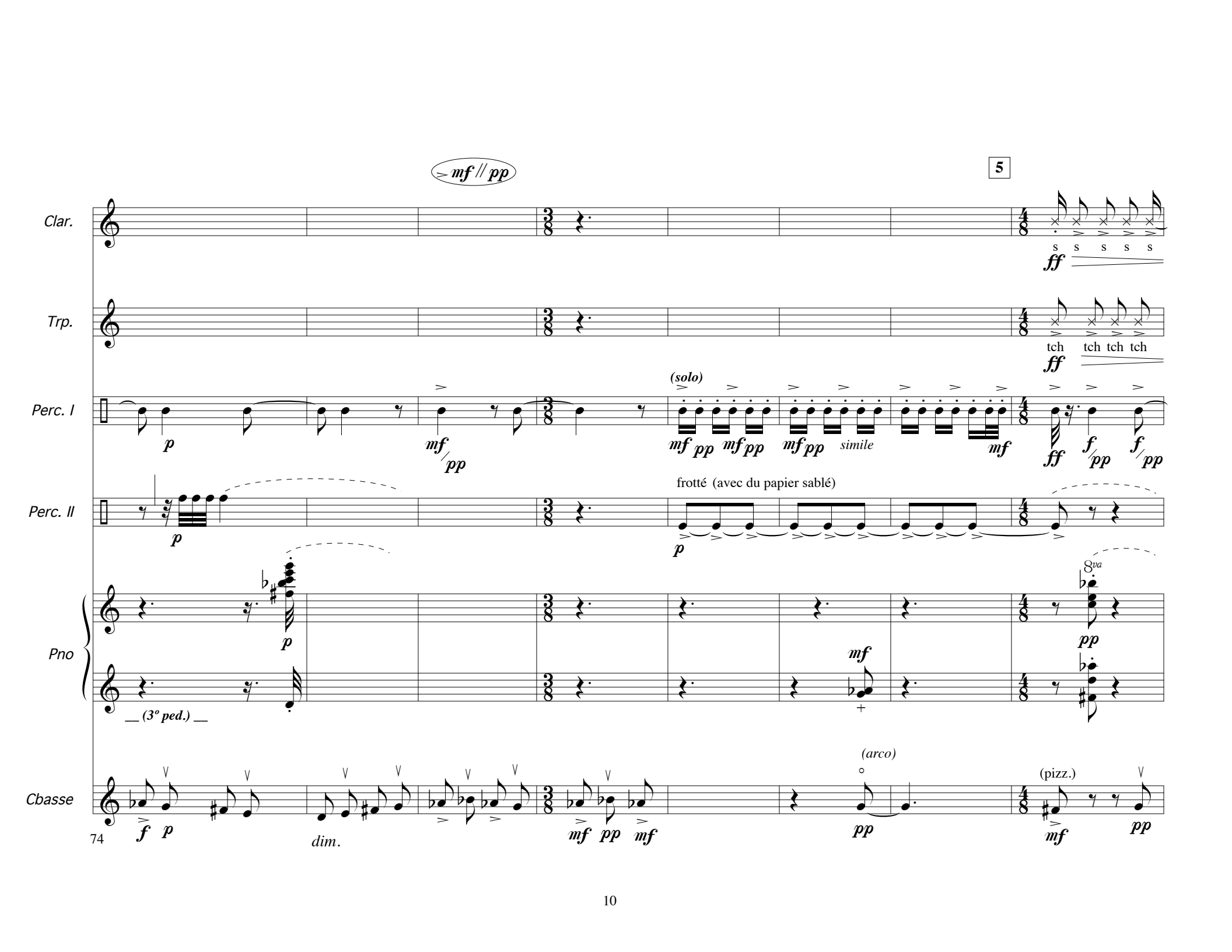

3
dim.
Clar.
souffle (s)
ff
pp
Trp.
souffle k tch k tch k tch k (etc.)
ff
pp
Perc. I
ff
pp
mp
frotté (avec du papier sablé)
Perc. II
f
Pno
ff
p
f
ff
ff
__ (3º ped.) __
Cbasse
(pizz.)
p
ff
ff
ff
p
ff
p
ff
f
ff
42

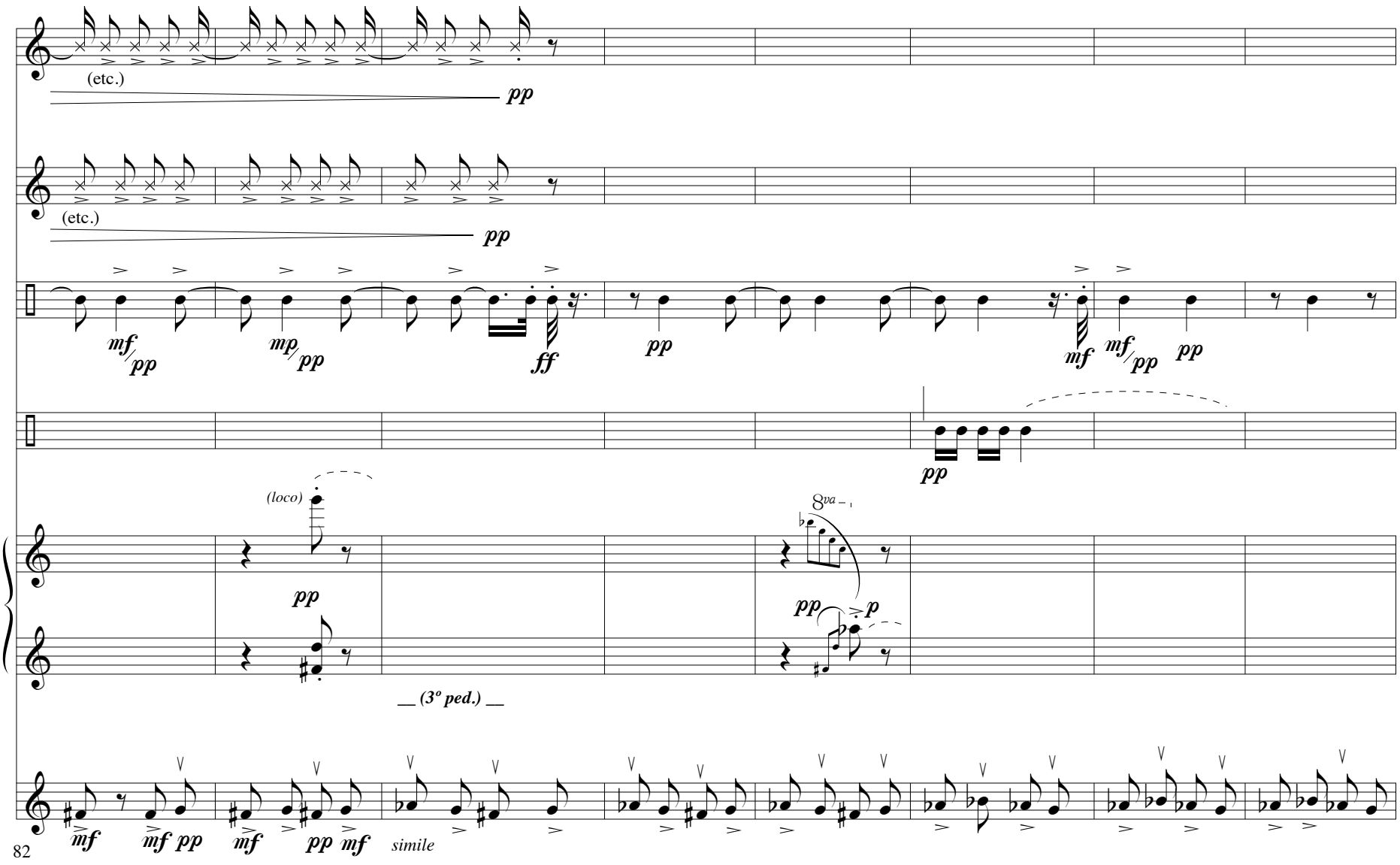


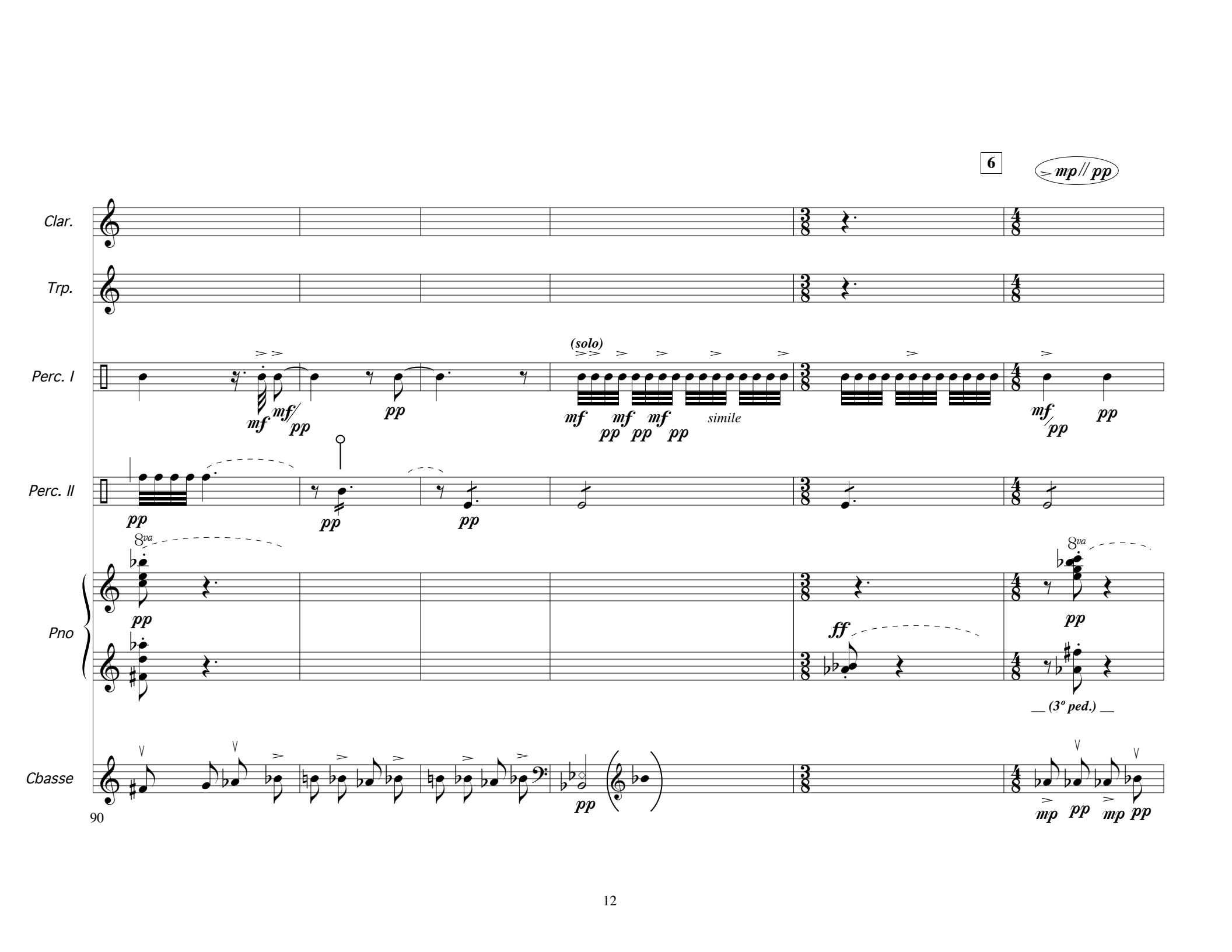
(1) Perc. I : pour toutes les interventions subséquentes des cymbales,
varier au maximum la couleur de chaque attaque
• moyen d'impact : tête ou tige de baguettes diverses
• lieu d'impact : coupole, bord, à mi-rayon, perpendiculairement au bord, etc.

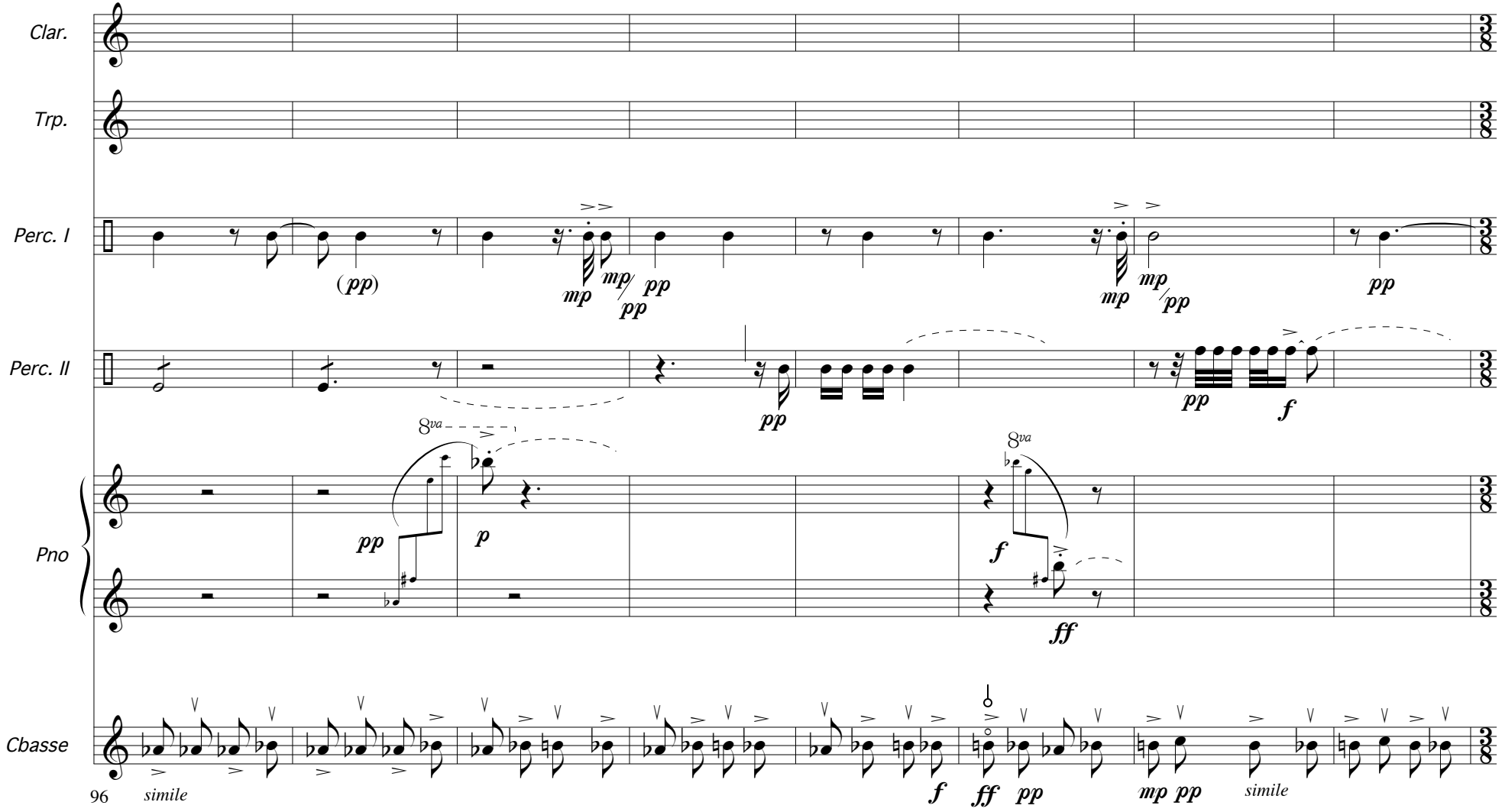

4
mf // pp
rall.
// Tempo
Clar.
Trp.
Perc. I
mf pp
mf pp
pp
mf pp
Perc. II
simile
p
grincé
(p)
Pno
pp p
(3º ped.)
mf pp
mf p
poco
pp
Cbasse
mf pp
mf pp mf pp mf
arco sul tasto
pp
gliss.
ff
(arco normal)
mf pp
57

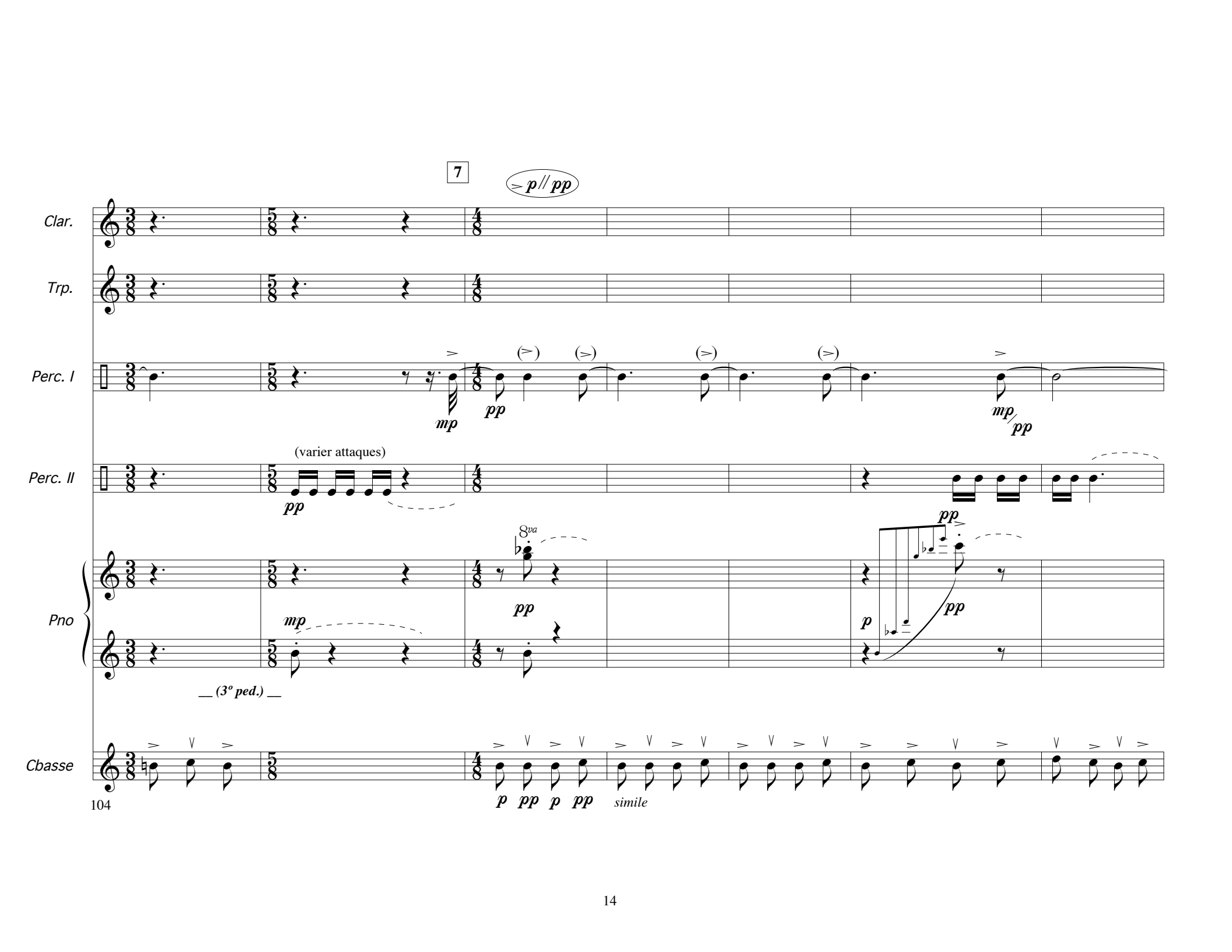

cresc.
ff // mp
dim.
Clar.
Trp.
Perc. I
cresc.
f/p
p
cresc.
ff/mp
mp
dim.
f/p
Perc. II
f
Pno
mp
mf
f
ff
__ (3º ped.) __
Cbasse
65
mf pp mf
pp mf pp mf
cresc.
ff ff
mp
dim.
f

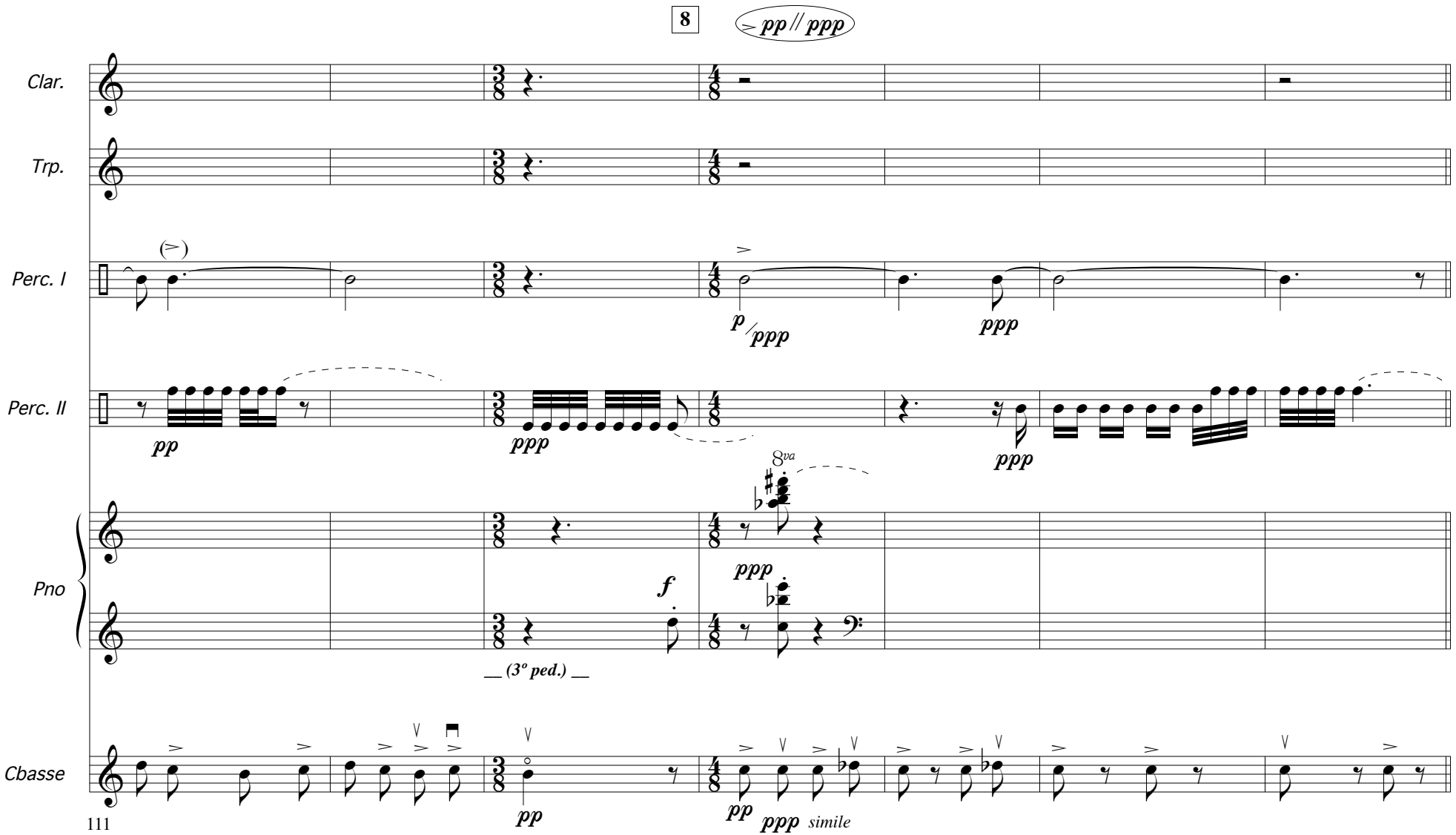

mf // pp
5
Clar.
Trp.
Perc. I
Perc. II
Pno
Cbasse
(solo)
simile
frotté (avec du papier sablé)
8va
(3º ped.)
(arco)
(pizz.)
dim.
74

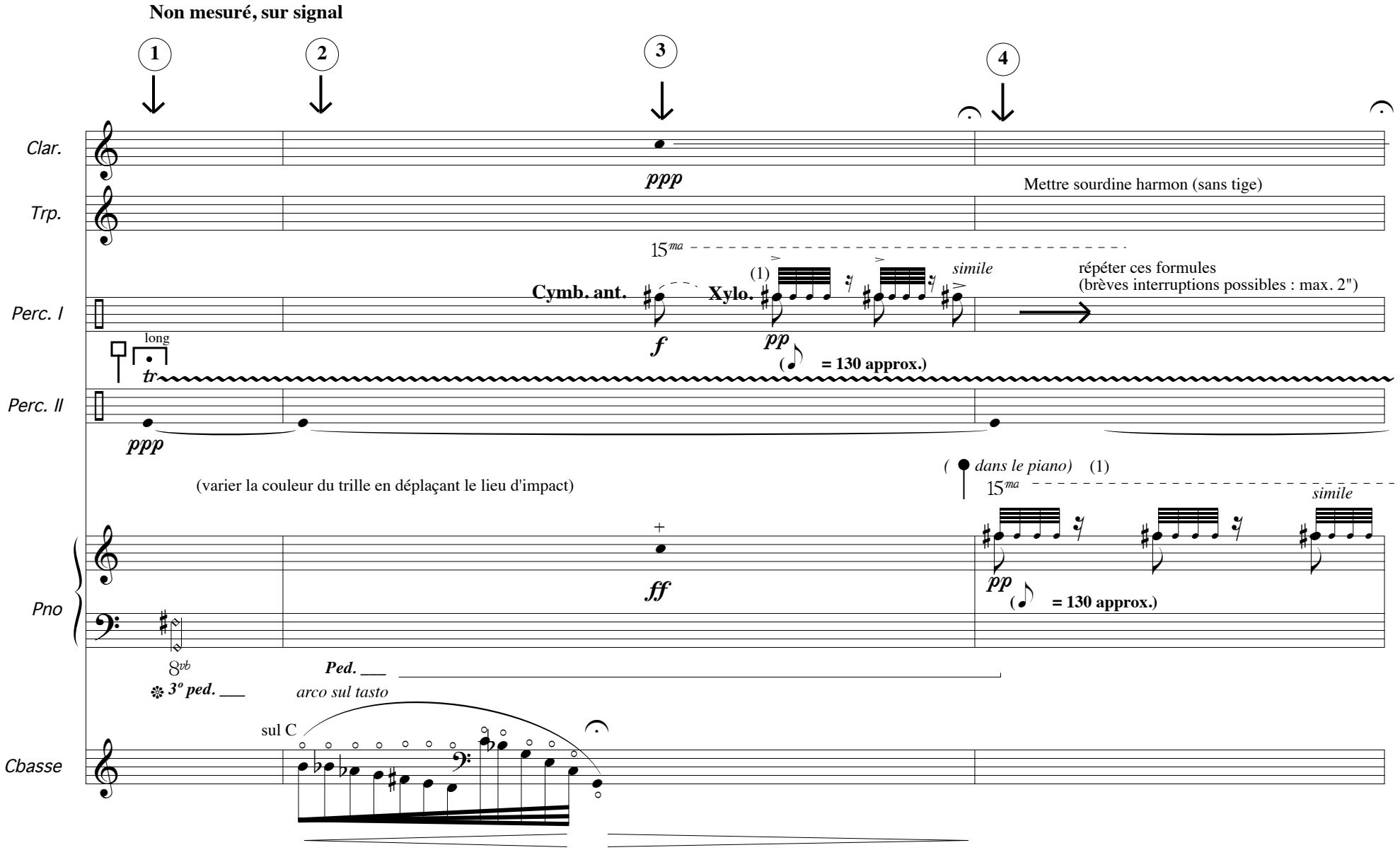

Clar.
(etc.)
pp
Trp.
(etc.)
pp
Perc. I
mf pp
mp pp
ff
pp
mf
mf pp
pp
Perc. II
pp
Pno
(loco)
pp
8va
pp
p
(3º ped.)
Cbasse
mf
mf pp
mf
pp mf
simile
82


6
mp // pp
Clar.
Trp.
Perc. I
(solo)
mf
mf/
pp
pp
mf
mf
pp
mf
pp
mf
pp
simile
mf/
pp
pp
Perc. II
pp
pp
pp
Pno
8va
pp
ff
8va
pp
__ (3º ped.) __
Cbasse
pp
mp
pp
mp
pp
90


Clar.
Trp.
Perc. I
Perc. II
Pno
Cbasse
96
simile
simile
(pp)
mp
mp
pp
pp
mp
mp
pp
pp
pp
pp
f
8va
pp
p
8va
f
ff
f
ff
pp
mp
pp

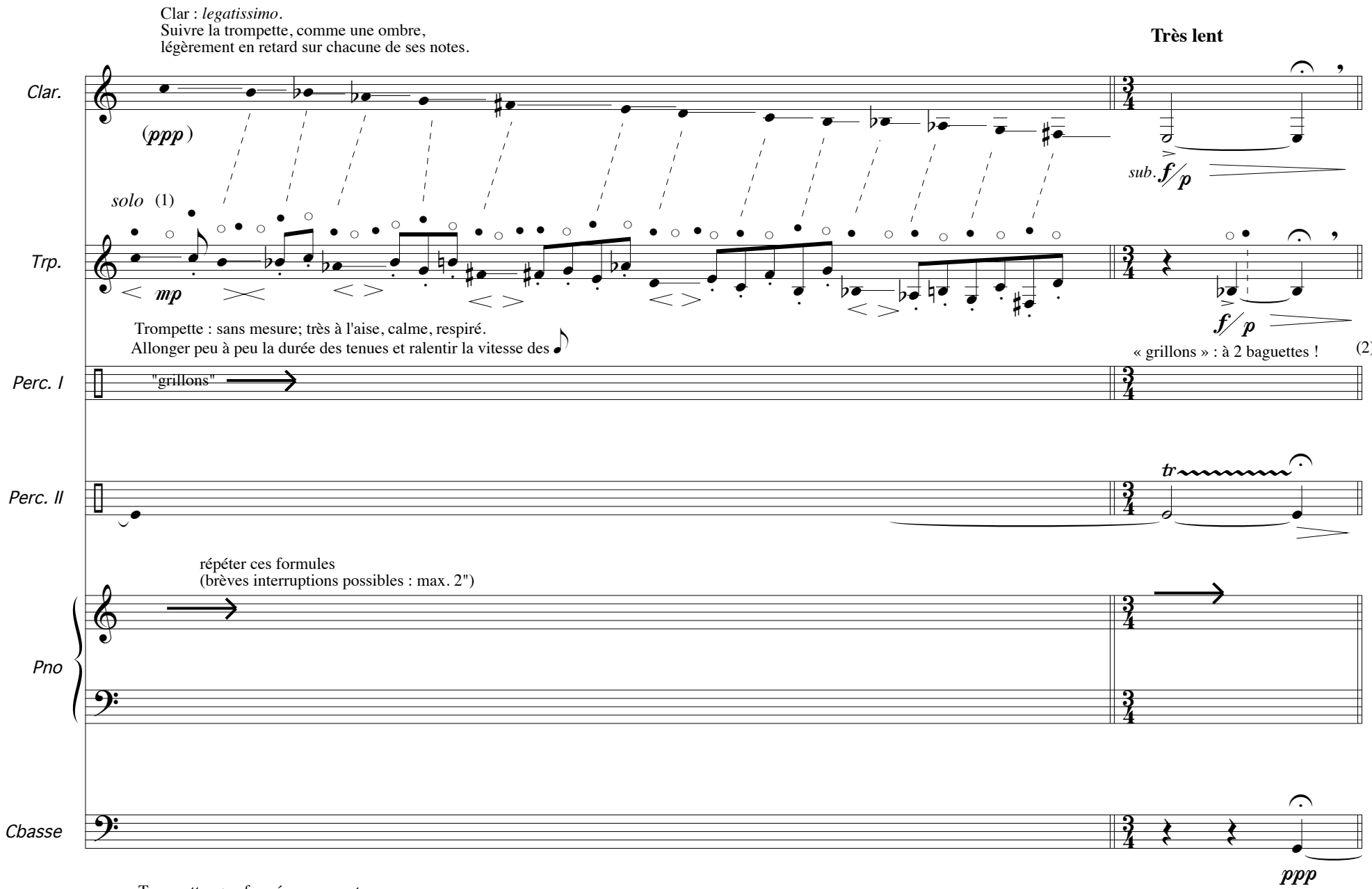

7
> p // pp
Clar.
Trp.
Perc. I
mp
pp
(>)
mp
pp
Perc. II
(varier attaques)
pp
Pno
8va
pp
mp
pp
p
pp
__ (3º ped.) __
Cbasse
p
pp
p
pp
simile
104


8
pp // ppp
Clar.
Trp.
Perc. I
Perc. II
Pno
Cbasse
p / ppp
ppp
pp
ppp
8va
ppp
f
(3° ped.)
pp
pp
ppp simile
111

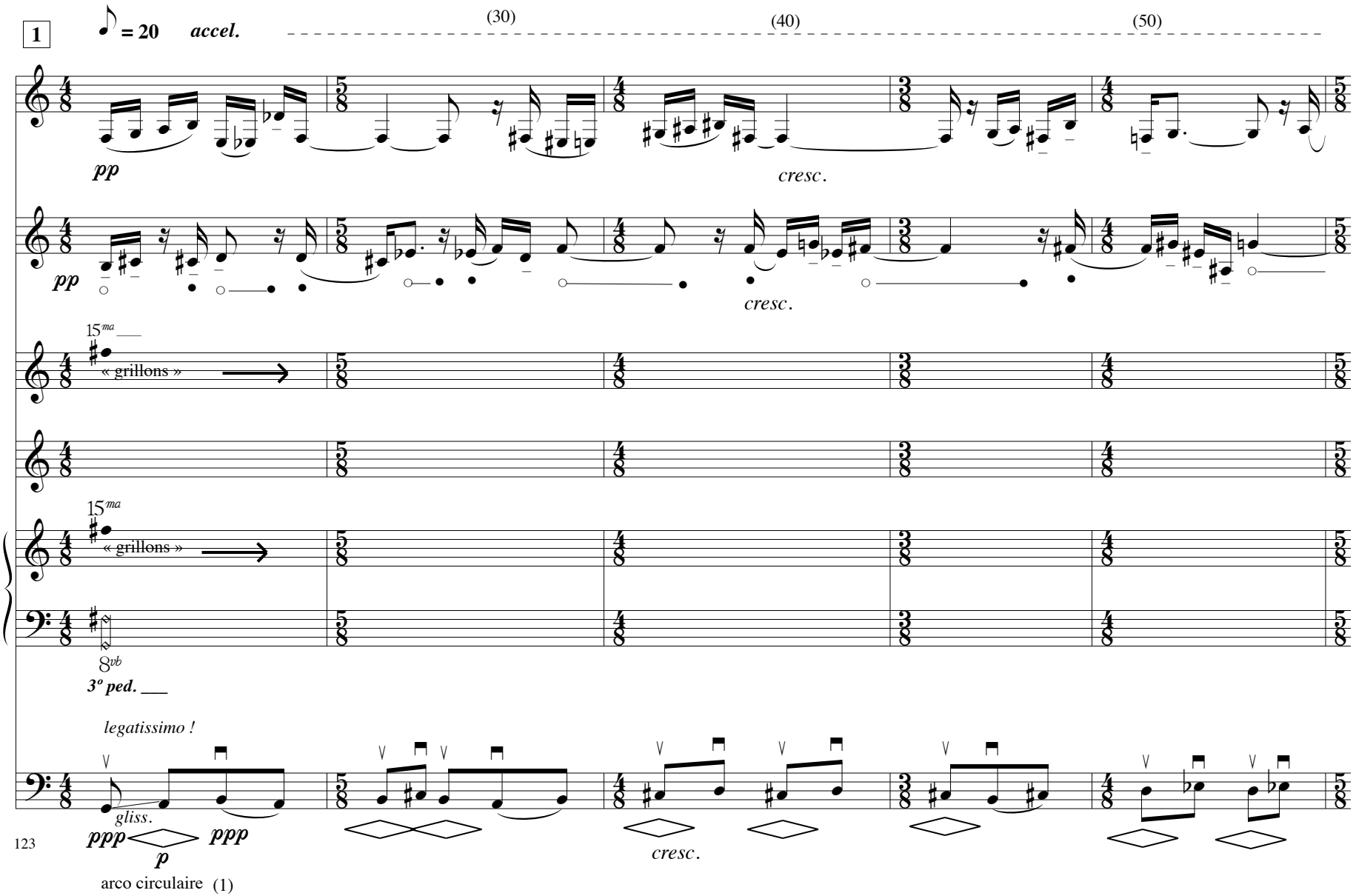


(1) Ces formules, approximativement notées, sont produites par le rebondissement périodique d'une baguette sur ces FA#.
XYLO : baguette à tête en boule et à tige flexible. Choisir le lieu d'impact sur la tige de la baguette de façon à produire 4-5 rebonds.
PIANO : Faire rebondir sur la corde du FA# une baguette assez lourde tenue verticalement.

Le xylo et le piano doivent conserver un tempo près de ♪ = 130 mais ne doivent pas être parfaitement synchrones.
Tous les décalages normaux produits par ces petites différences de tempo sont acceptables. Penser à des grillons!

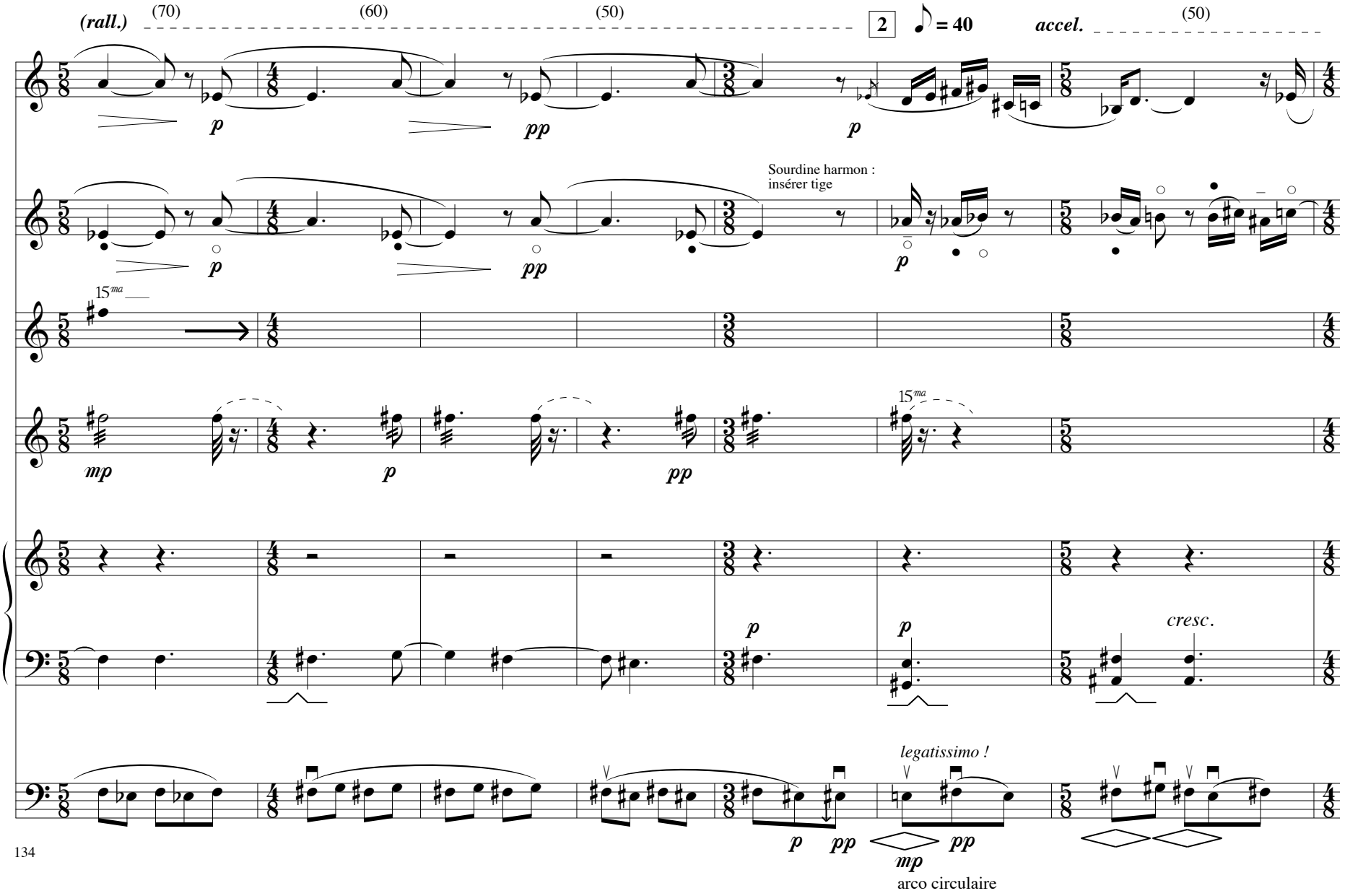

Clar : *legatissimo*.
Suivre la trompette, comme une ombre,
légèrement en retard sur chacune de ses notes.
Très lent
Clar.
(ppp)
sub. f/p
solo (1)
Trp.
mp
f/p
Trompette : sans mesure; très à l'aise, calme, respiré.
Allonger peu à peu la durée des tenues et ralentir la vitesse des
« grillons » : à 2 baguettes ! (2)
Perc. I
"grillons"
Perc. II
tr
répéter ces formules
(brèves interruptions possibles : max. 2")
Pno
Cbasse
ppp
Trompette : • = fermé; o = ouvert
Ces variations de timbres avec sourdine harmon sans tige
peuvent être effectuées sans l'aide de la main gauche,
par simple variation du souffle.
(2) Perc. 1 : ajouter une seconde baguette faisant le même jeu. Varier la synchronisation entre les 2 mains !
Interruptions possibles de l'une ou l'autre main (max. : 5"), mais jamais des deux simultanément.

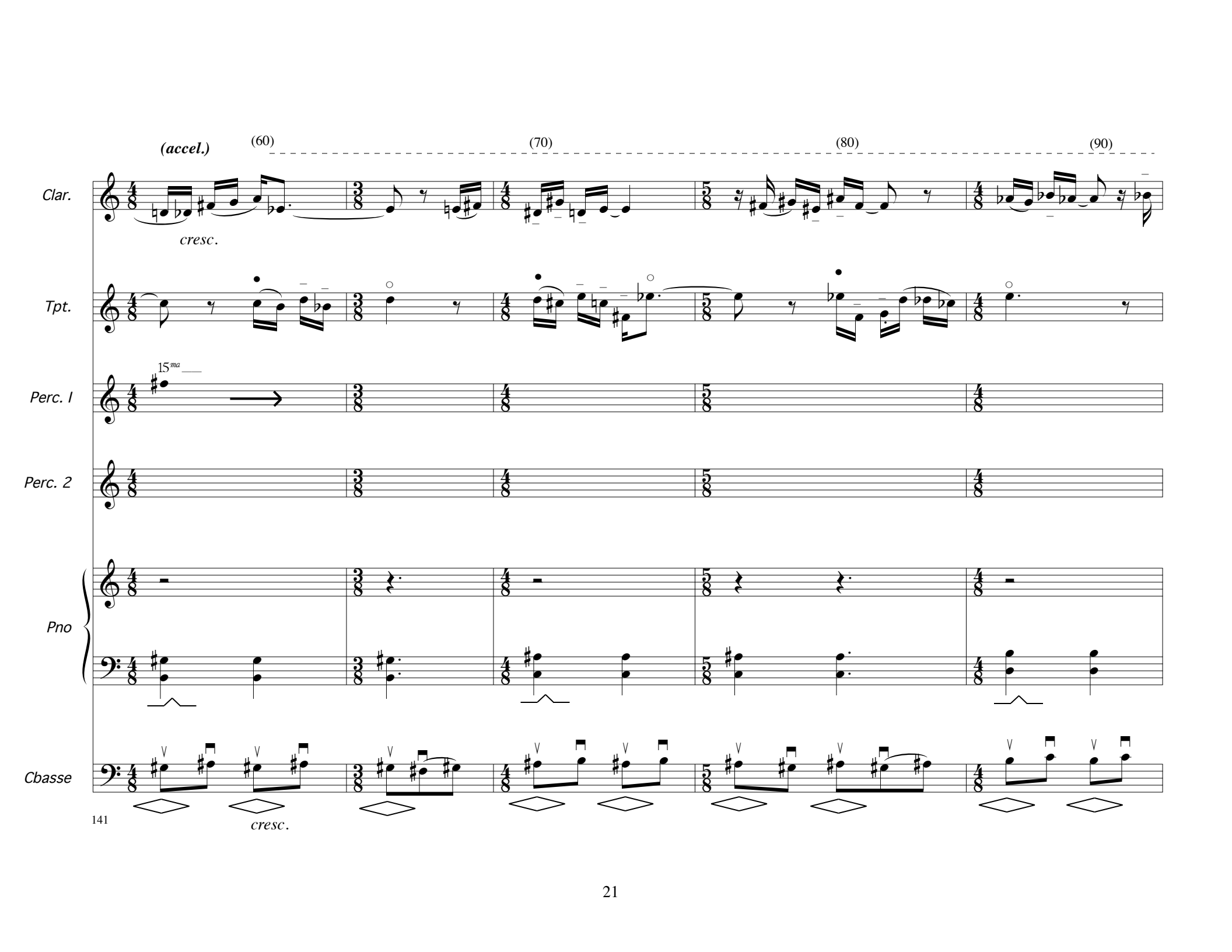
II - MALLARMÉ ON SUPERGIRL'S LAP

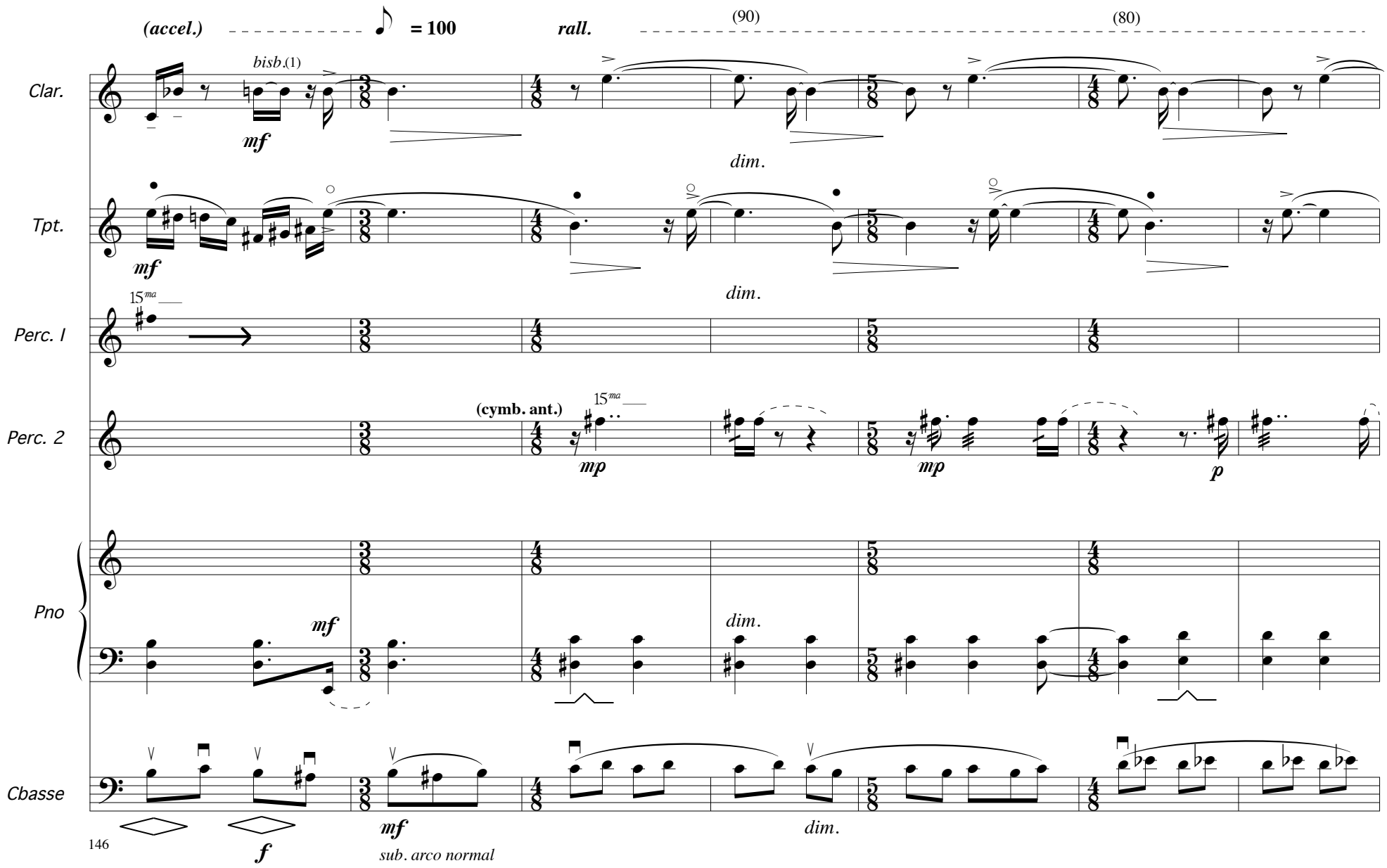


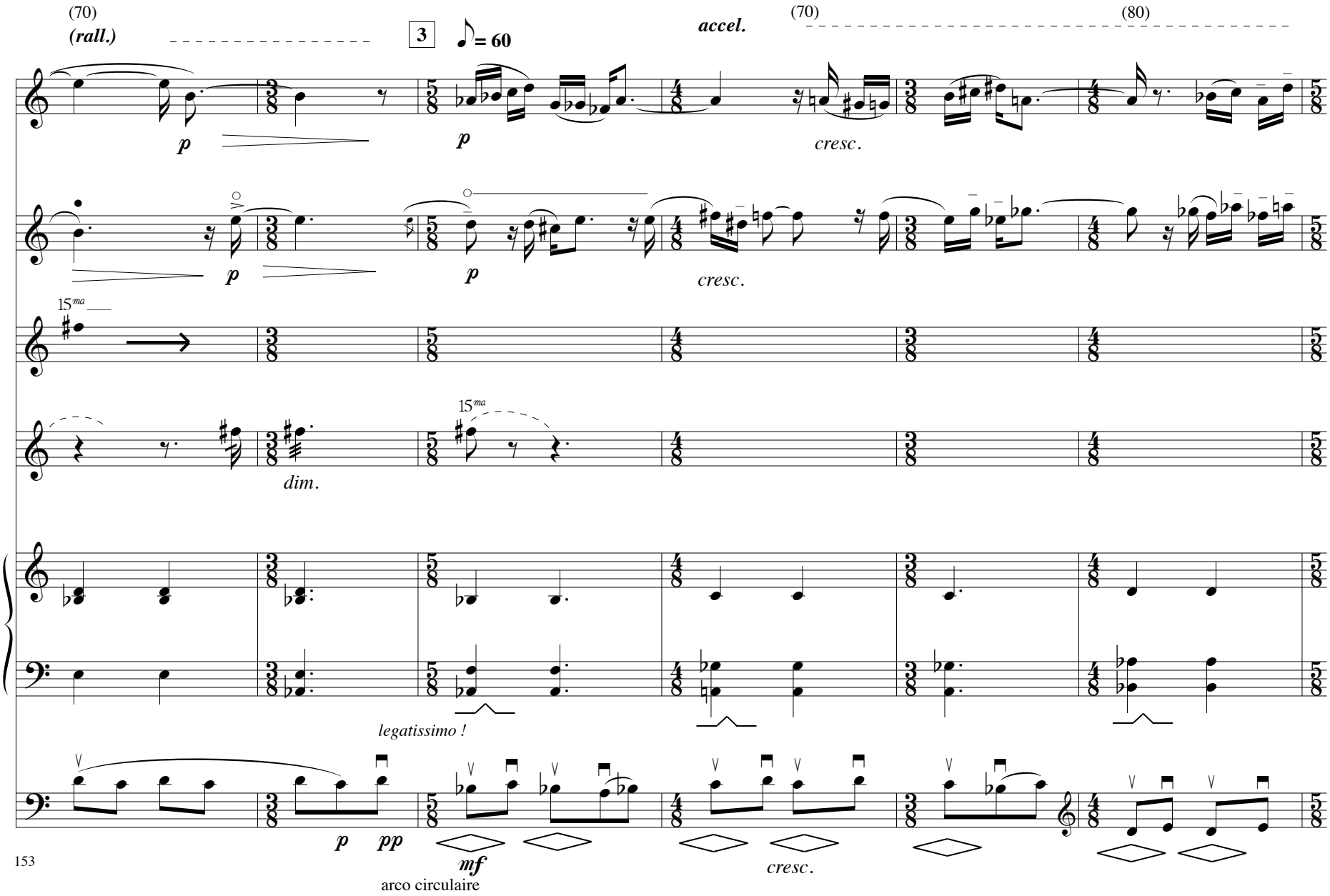
(1) Cbasse : coup d'archet « circulaire ». ∨ *quasi sul ponticello* ⬒ *sul tasto*. Pas d'interruption du son ni d'accent

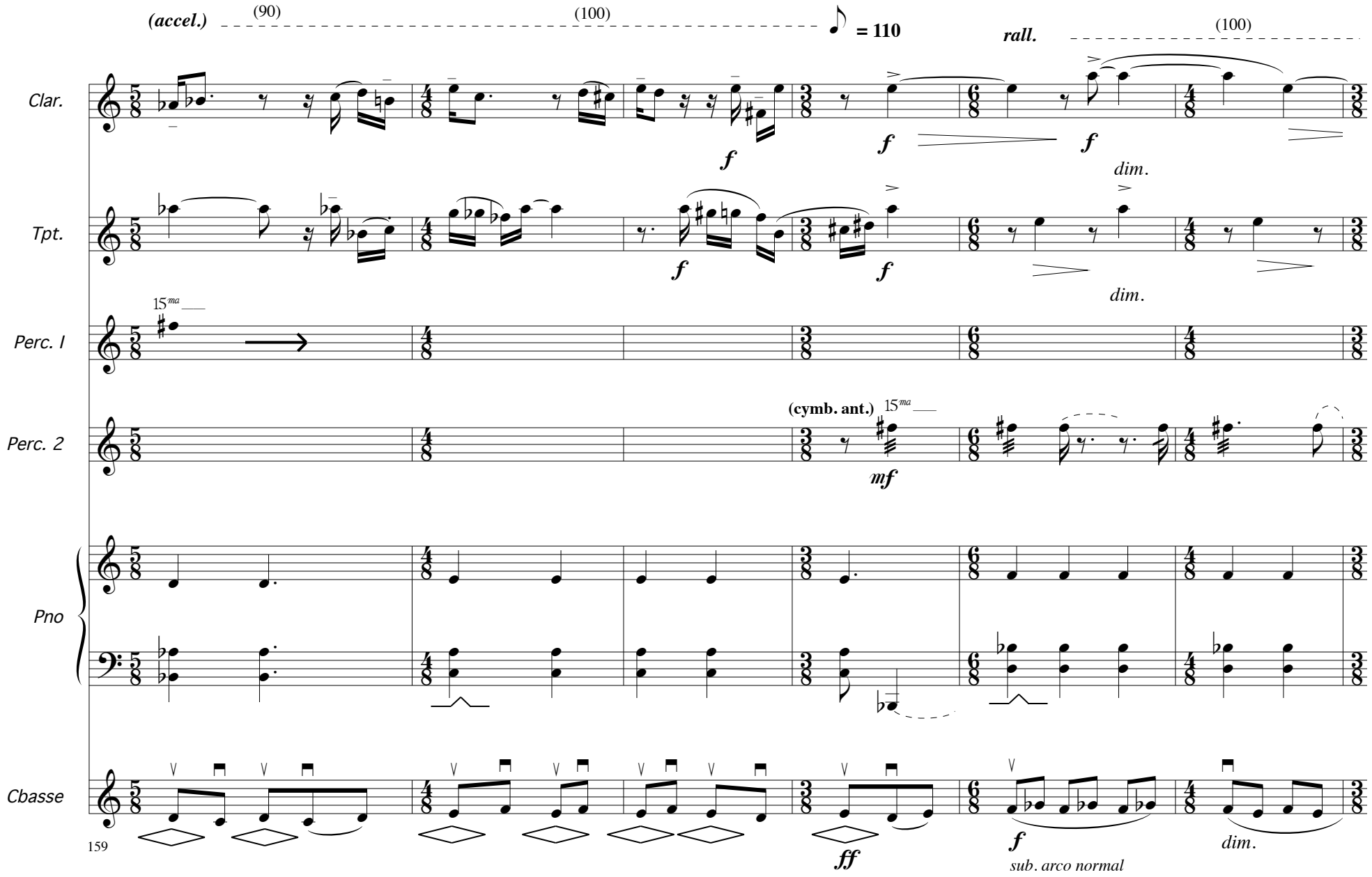
(60)
(accel.)
(70)
(80)
♪ = 90
rall.
(80)
Clar.
mf
mp
Tpt.
mf
mp
Perc. I
15ma
Perc. 2
cymb. antique
15ma
mp
Pno
« grillons »
Stop « grillons »
mf
dim.
Cbasse
mf
sub. arco normal
f
dim.
128

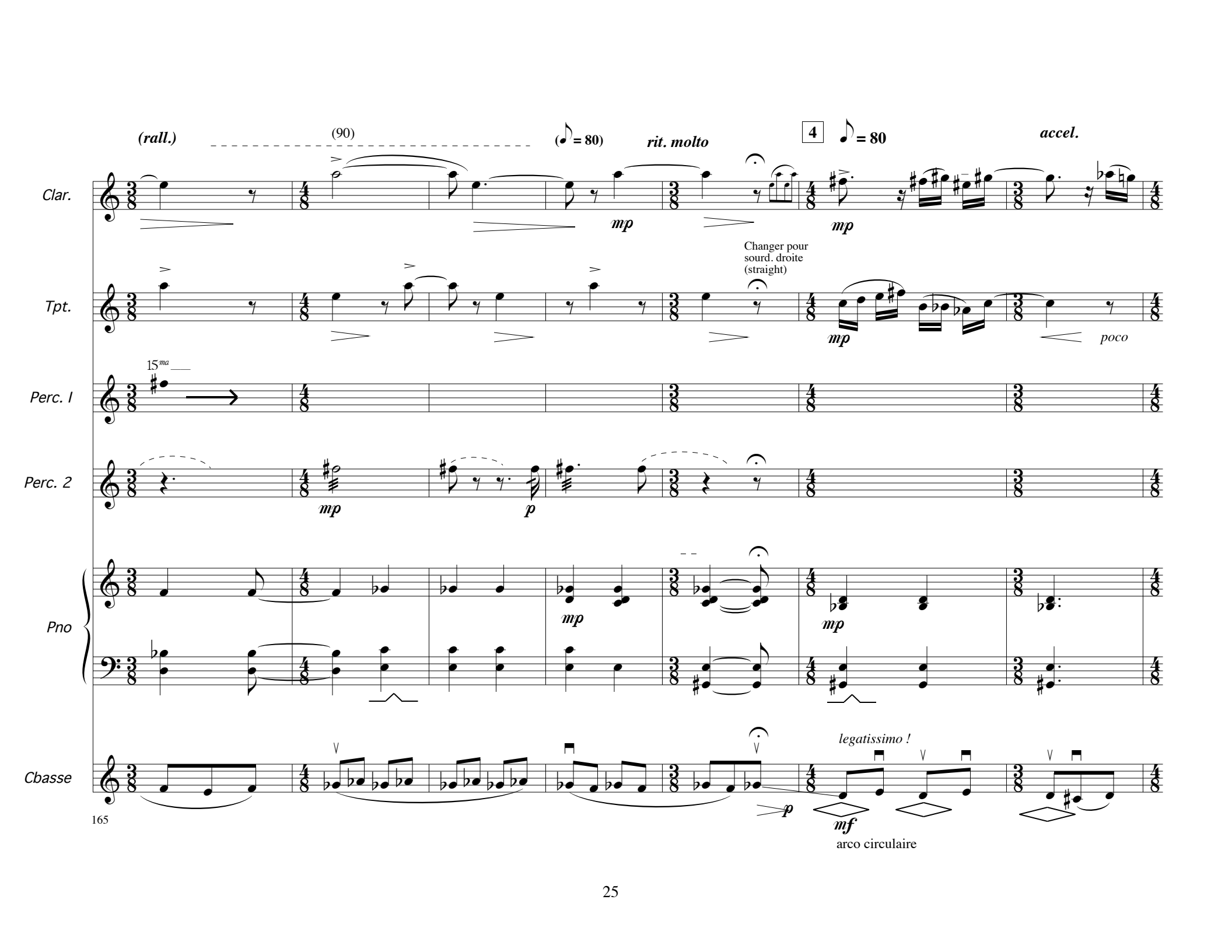

(rall.)
(70)
(60)
(50)
2
= 40
accel.
(50)
Clar.
Tpt.
Sourdine harmon :
insérer tige
Perc. I
15ma
Perc. 2
15ma
Pno
cresc.
Cbasse
legatissimo !
arco circulaire
134

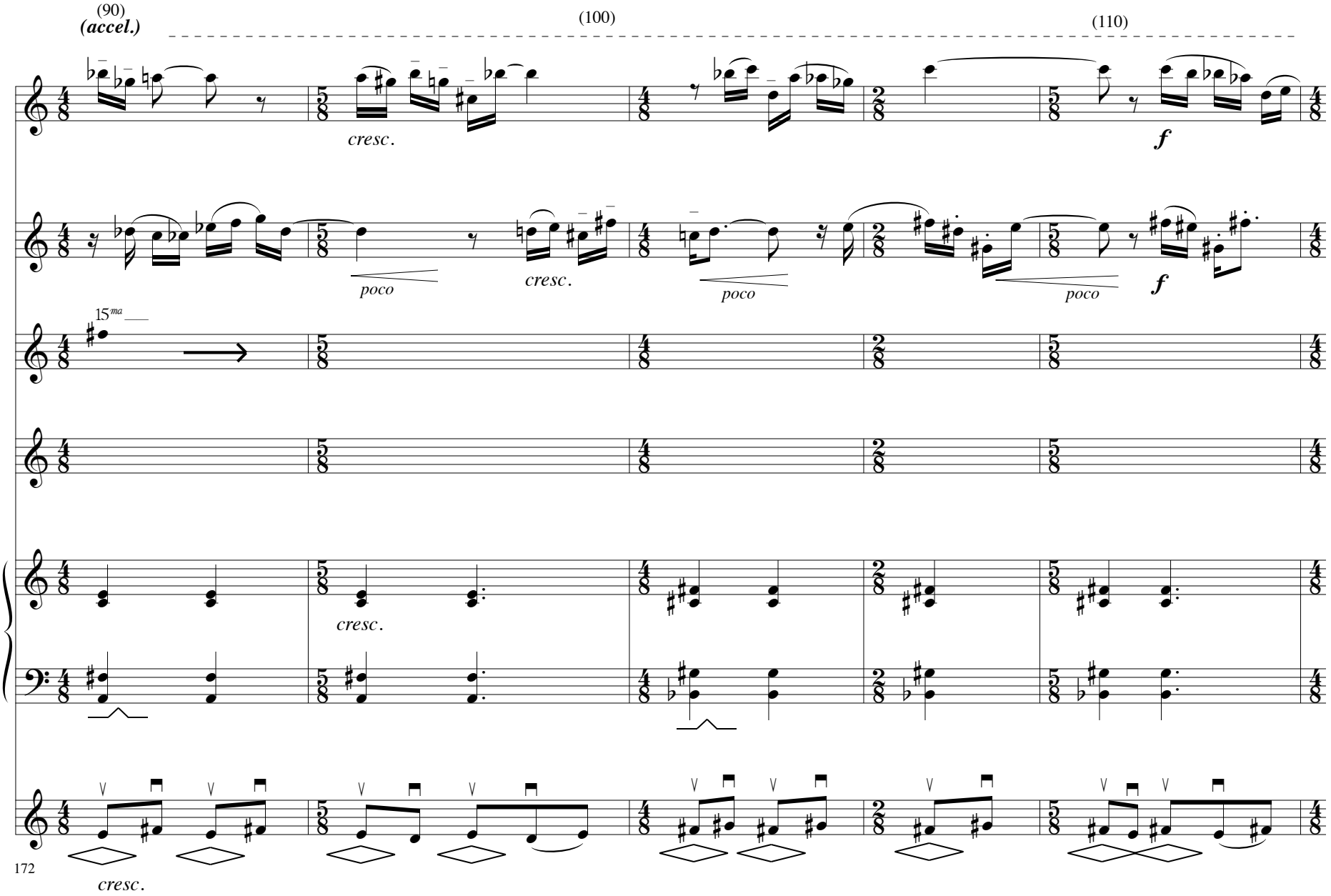

(accel.)
(60)
(70)
(80)
(90)
Clar.
cresc.
Tpt.
15ma
Perc. I
Perc. 2
Pno
Cbasse
141
cresc.

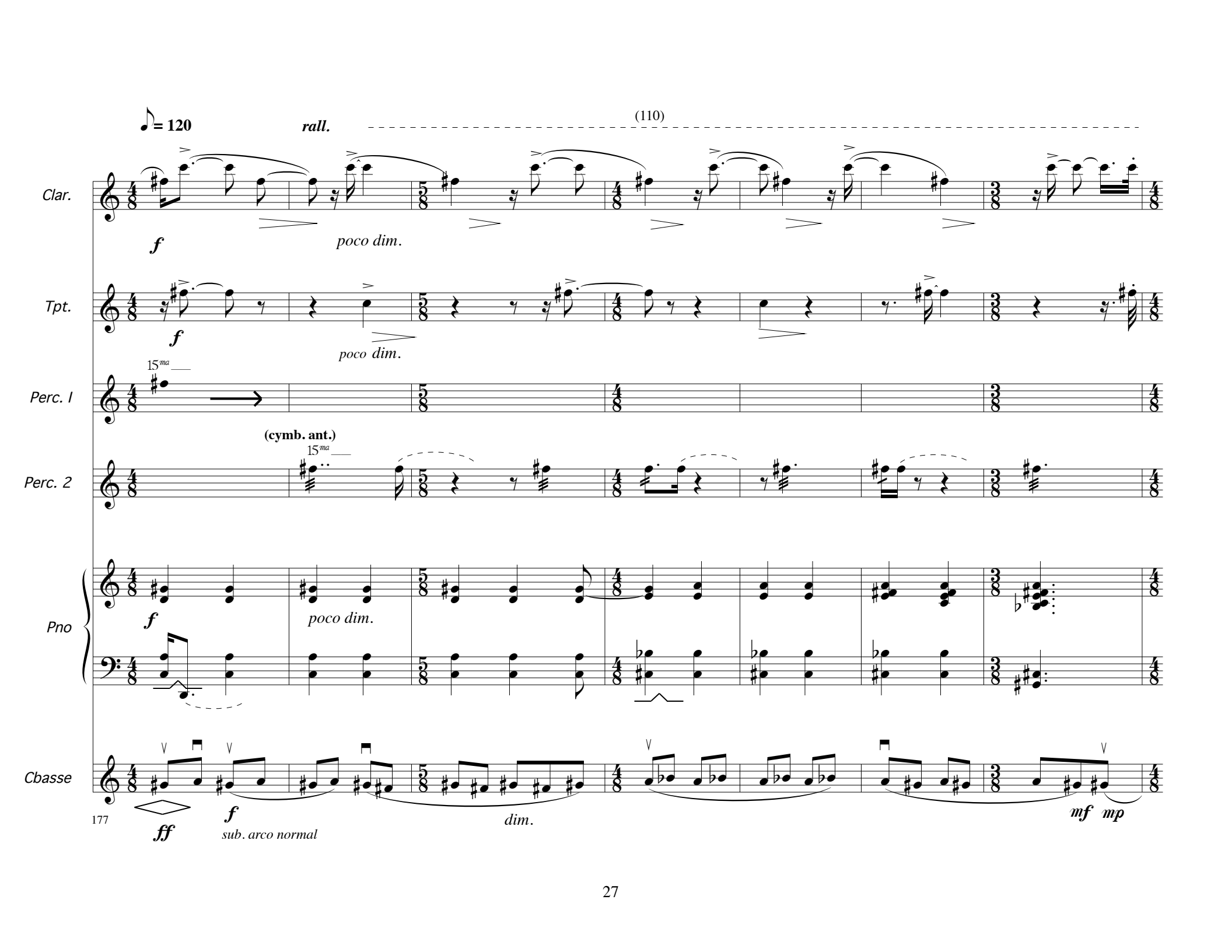

(accel.)
= 100
rall.
(90)
(80)
Clar.
bisb.(1)
mf
dim.
Tpt.
mf
dim.
Perc. I
15ma
Perc. 2
(cymb. ant.)
15ma
mp
mp
p
Pno
mf
dim.
Cbasse
mf
dim.
146
f
sub. arco normal

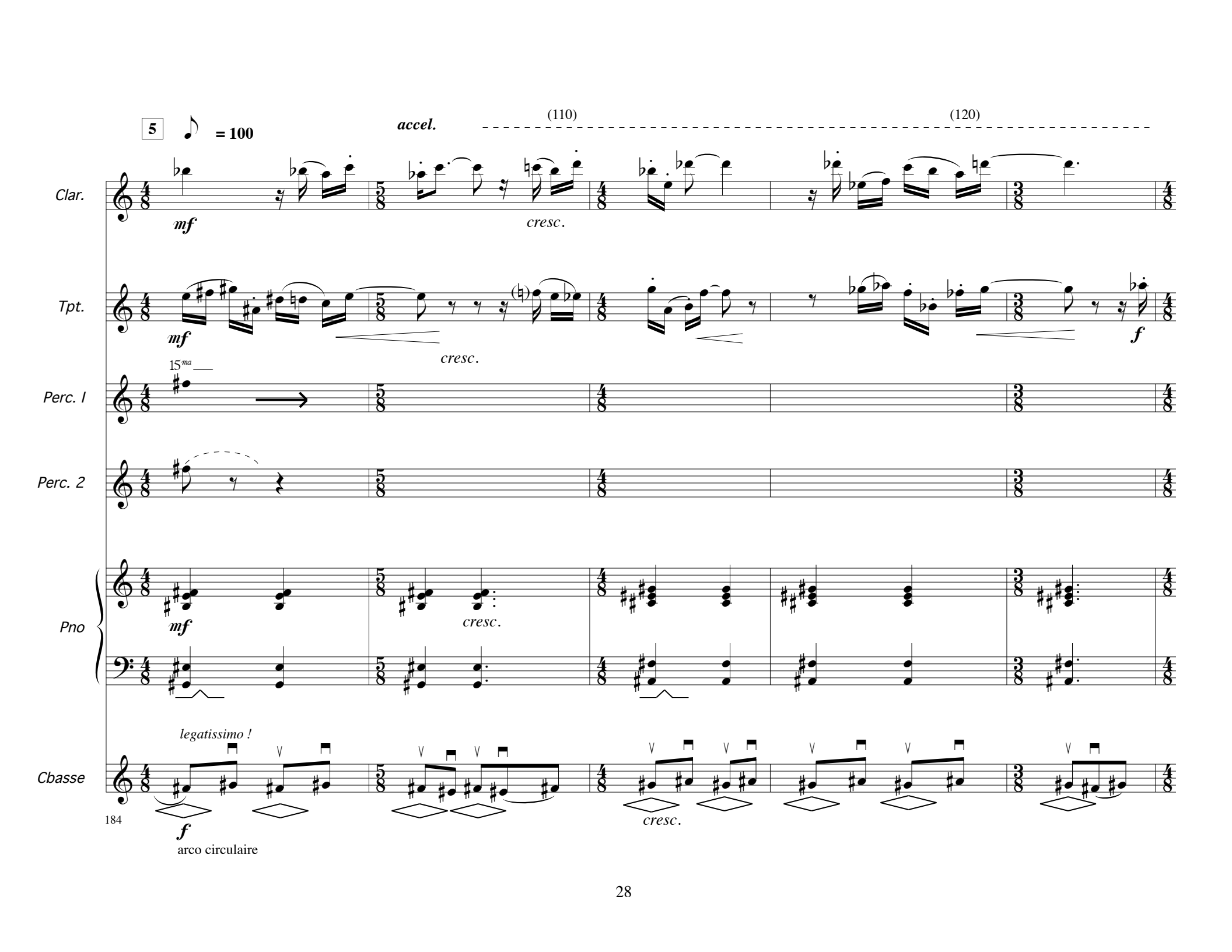

(70)
(rall.)
3
= 60
accel.
(70)
(80)
Clar.
p
p
cresc.
Tpt.
p
p
cresc.
15ma
Perc. I
15ma
Perc. 2
dim.
Pno
legatissimo !
Cbasse
p
pp
mf
arco circulaire
cresc.
153


(accel.)
(90)
(100)
= 110
rall.
(100)
Clar.
Tpt.
Perc. I
Perc. 2
Pno
Cbasse
15ma
(cymb. ant.)
dim.
sub. arco normal
159

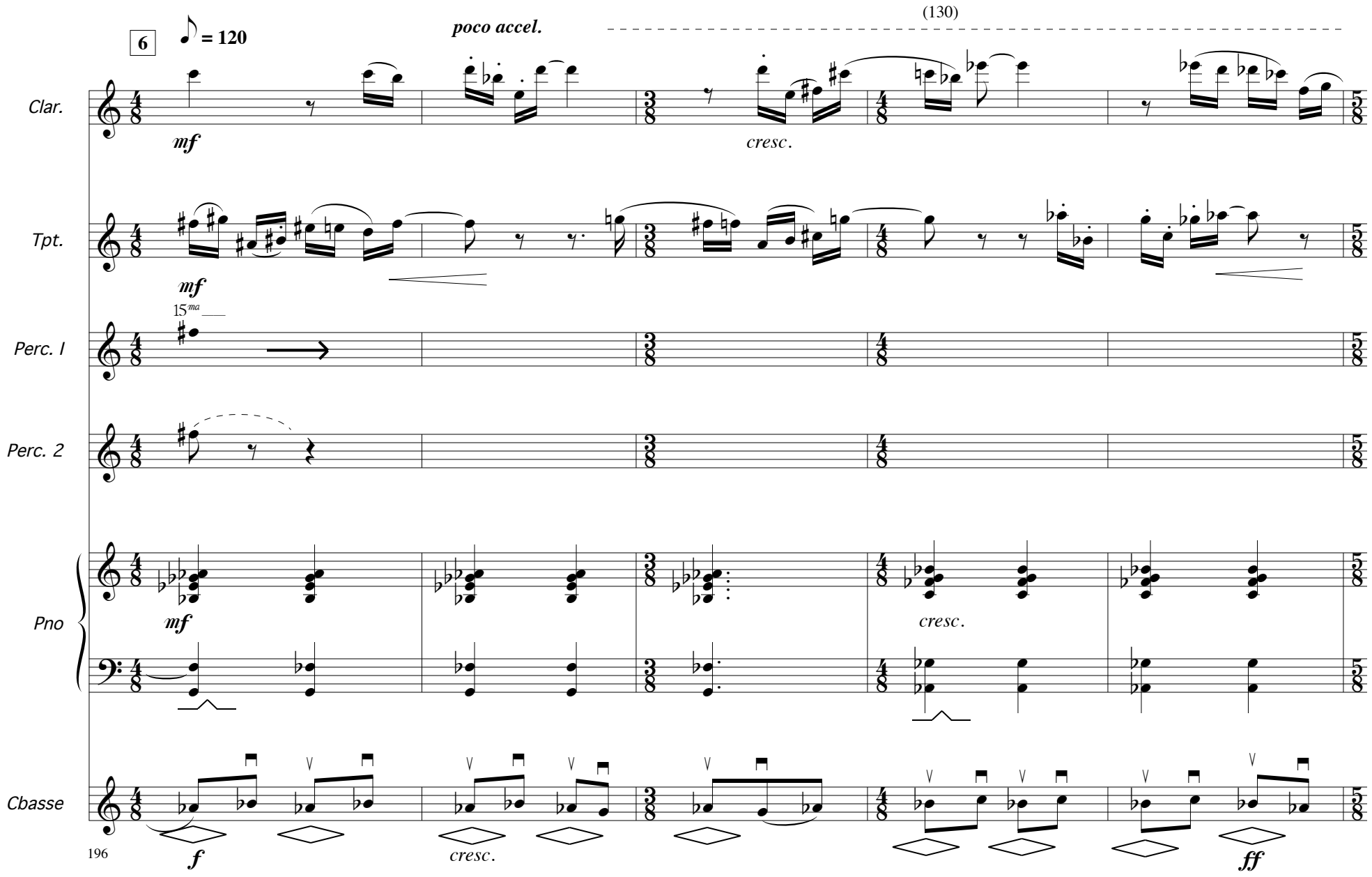

(rall.)
(90)
(♪ = 80)
rit. molto
4
♪ = 80
accel.
Clar.
mp
mp
Changer pour
sourd. droite
(straight)
Tpt.
mp
poco
15ma
Perc. I
Perc. 2
mp
p
Pno
mp
mp
Cbasse
legatissimo !
p
mf
arco circulaire
165

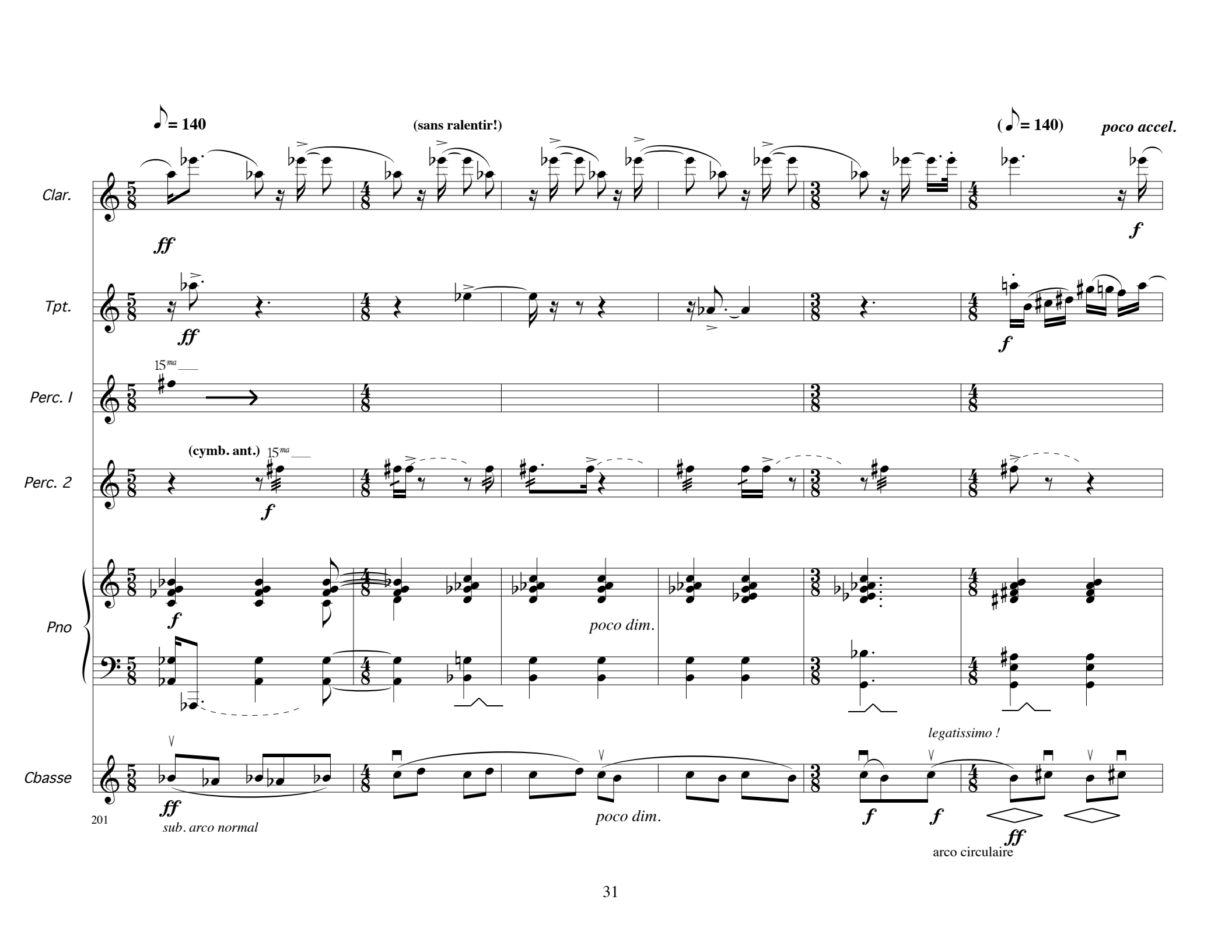

(90)
(accel.)
(100)
(110)
Clar.
cresc.
f
Tpt.
poco
cresc.
poco
poco
f
Perc. I
15ma
Perc. 2
Pno
cresc.
Cbasse
172
cresc.

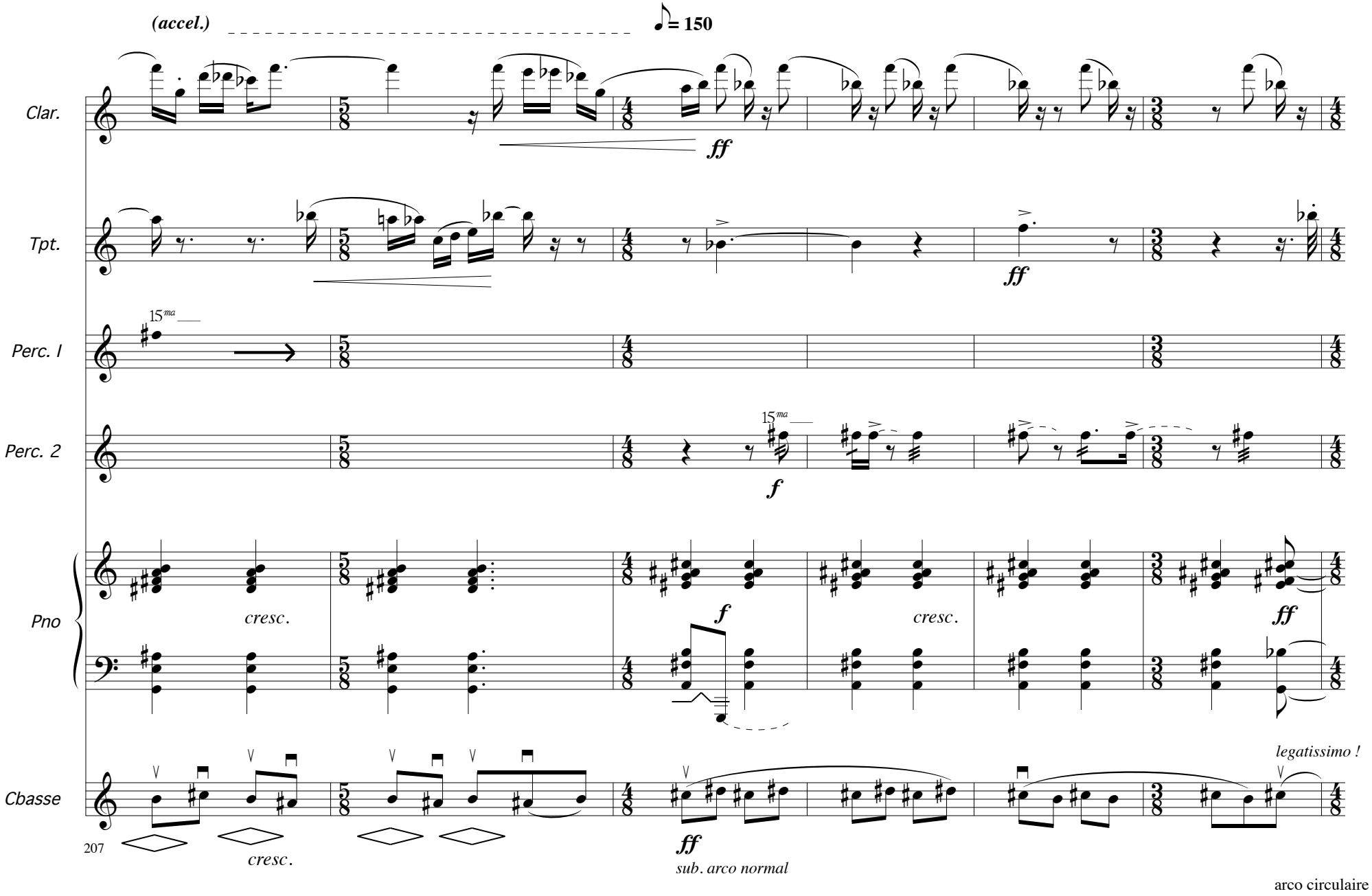

♪ = 120
rall.
(110)
Clar.
f
poco dim.
Tpt.
f
poco dim.
15ma
Perc. I
(cymb. ant.)
15ma
Perc. 2
Pno
f
poco dim.
Cbasse
177
ff
f
sub. arco normal
dim.
mf mp

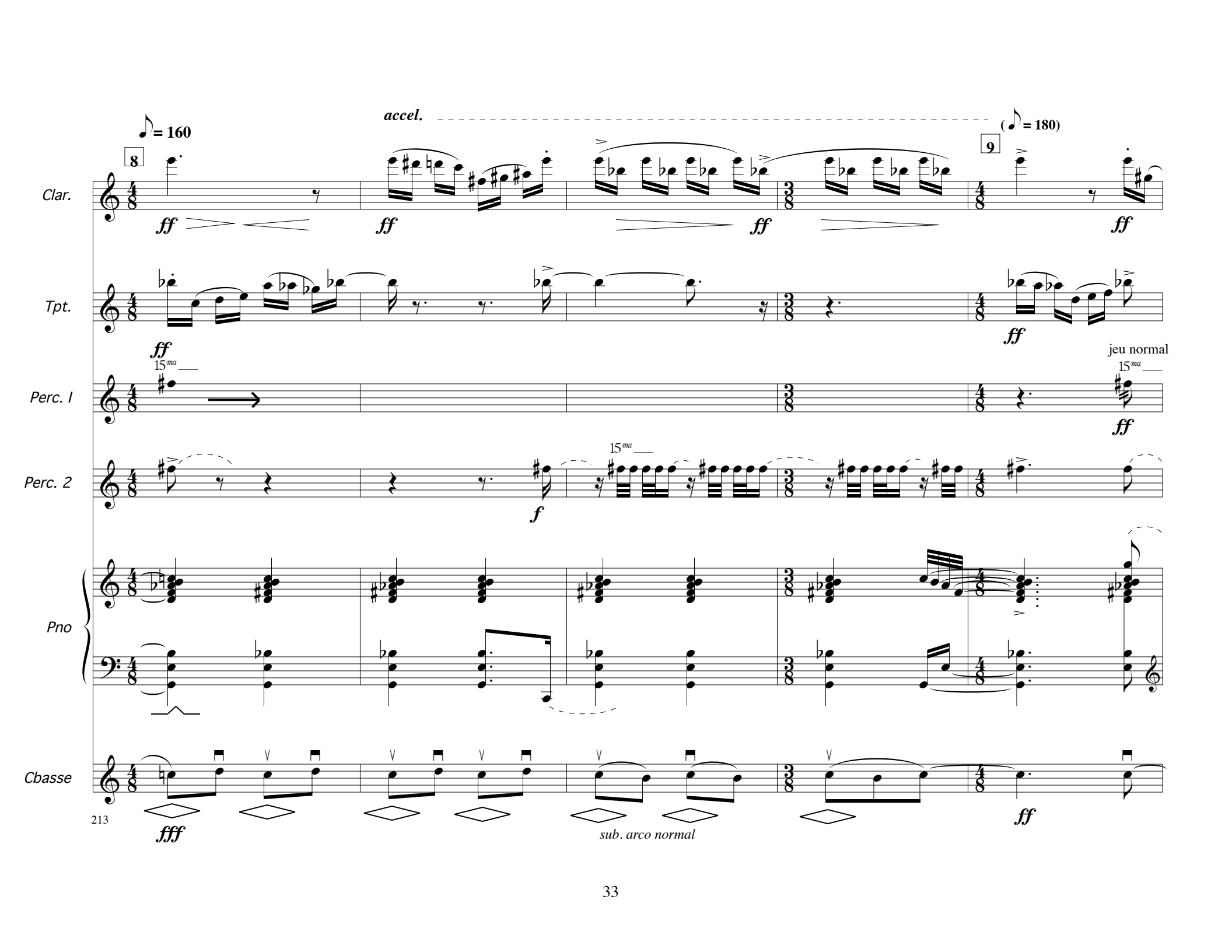

5
= 100
accel.
(110)
(120)
Clar.
mf
cresc.
Tpt.
mf
cresc.
f
15ma
Perc. I
Perc. 2
Pno
mf
cresc.
legatissimo !
Cbasse
184
f
arco circulaire
cresc.

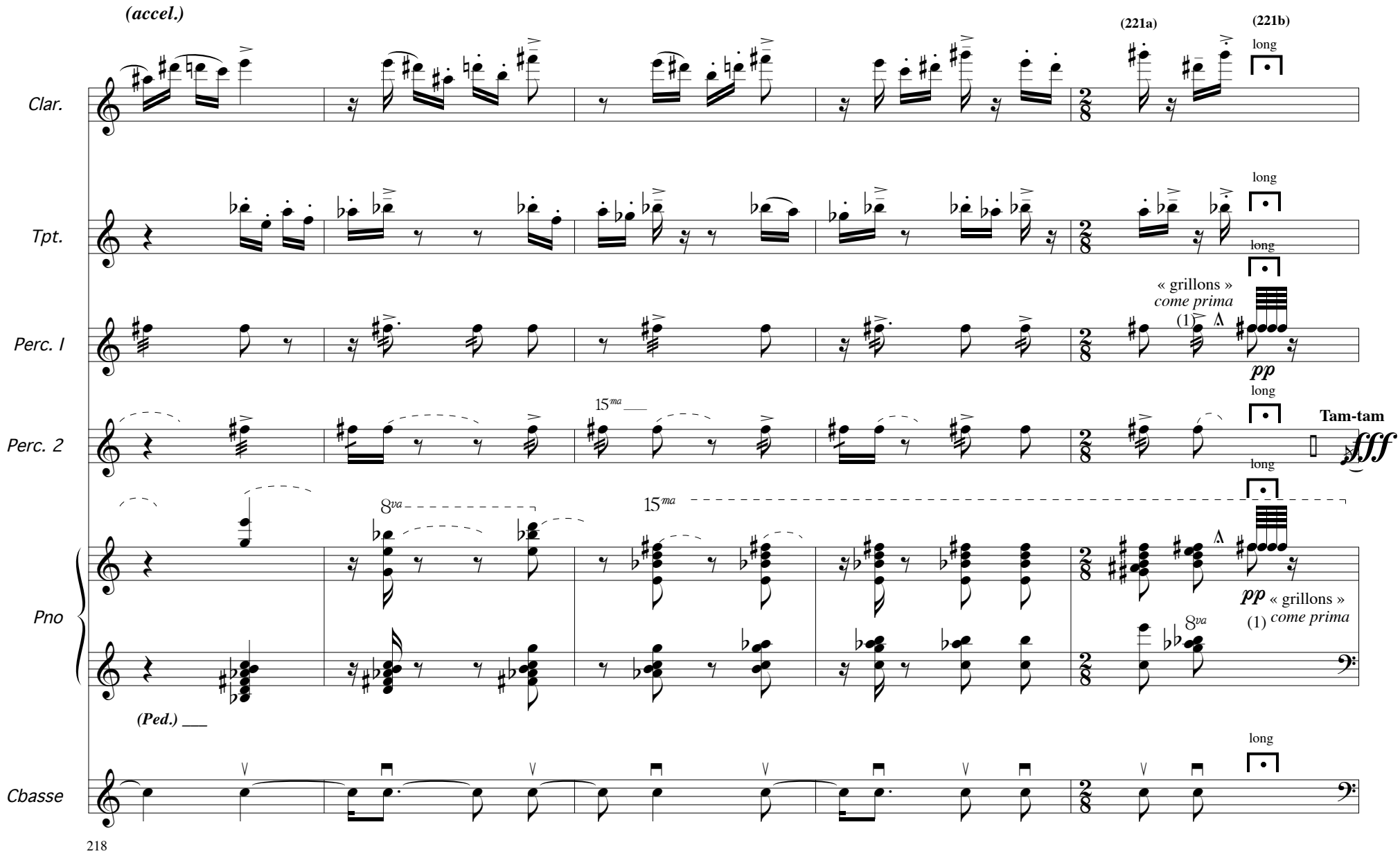
(accel.)
= 130
poco rall.
Clar.
gliss.
f
Tpt.
f
poco dim.
15ma
Perc. I
(cymb. ant.)
15ma
Perc. 2
mf
mf
mp
mp
Pno
f
poco dim.
legatissimo !
Cbasse
ff
f
sub. arco normal
dim.
mf
mp
arco circulaire
189


6
♪ = 120
poco accel.
(130)
Clar.
mf
cresc.
Tpt.
mf
15ma
Perc. I
Perc. 2
Pno
mf
cresc.
Cbasse
196
f
cresc.
ff

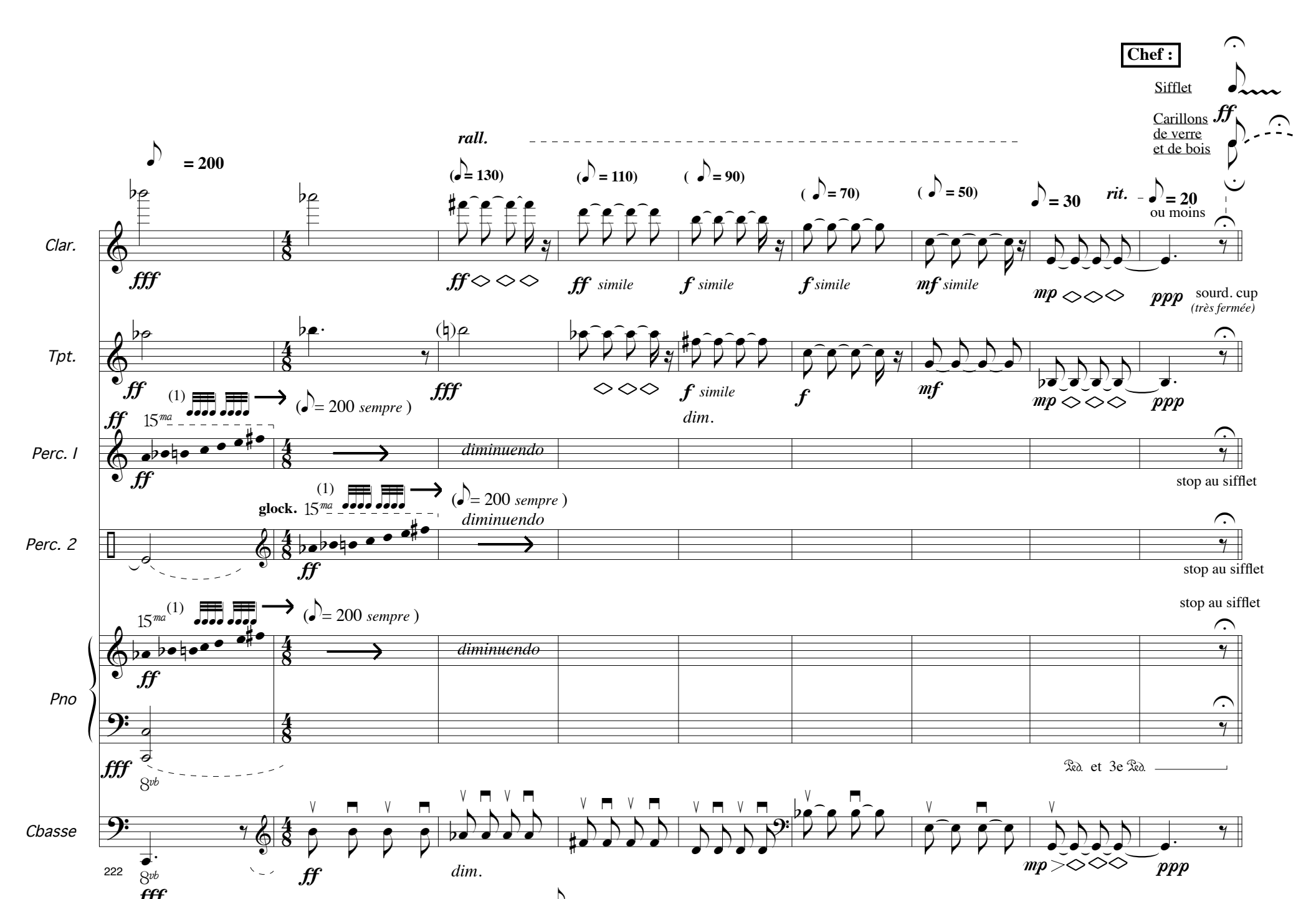

♪= 140
(sans ralentir!)
(♪= 140)
poco accel.
Clar.
ff
f
Tpt.
ff
f
15ma
Perc. I
(cymb. ant.)
15ma
Perc. 2
f
Pno
f
poco dim.
legatissimo !
Cbasse
ff
sub. arco normal
poco dim.
f
f
ff
arco circulaire
201


(accel.)
♪= 150
Clar.
Tpt.
Perc. I
Perc. 2
Pno
Cbasse
ff
ff
15ma
f
f
cresc.
cresc.
ff
legatissimo !
207
cresc.
ff
sub. arco normal
arco circulaire

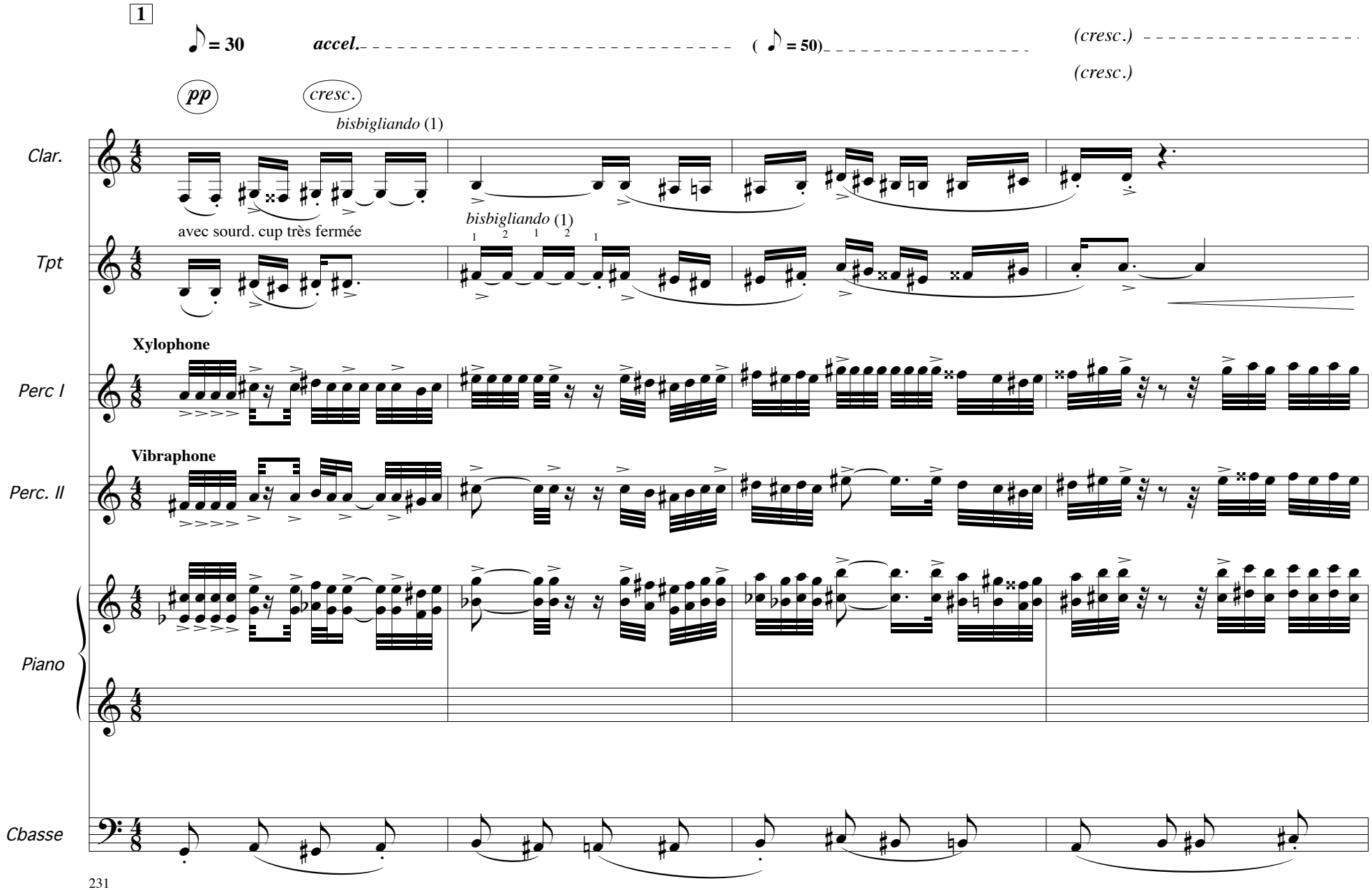

accel.
♪ = 160
(♪ = 180)
8
9
Clar.
Tpt.
Perc. I
Perc. 2
Pno
Cbasse
ff
f
fff
15ma
jeu normal
sub. arco normal
213



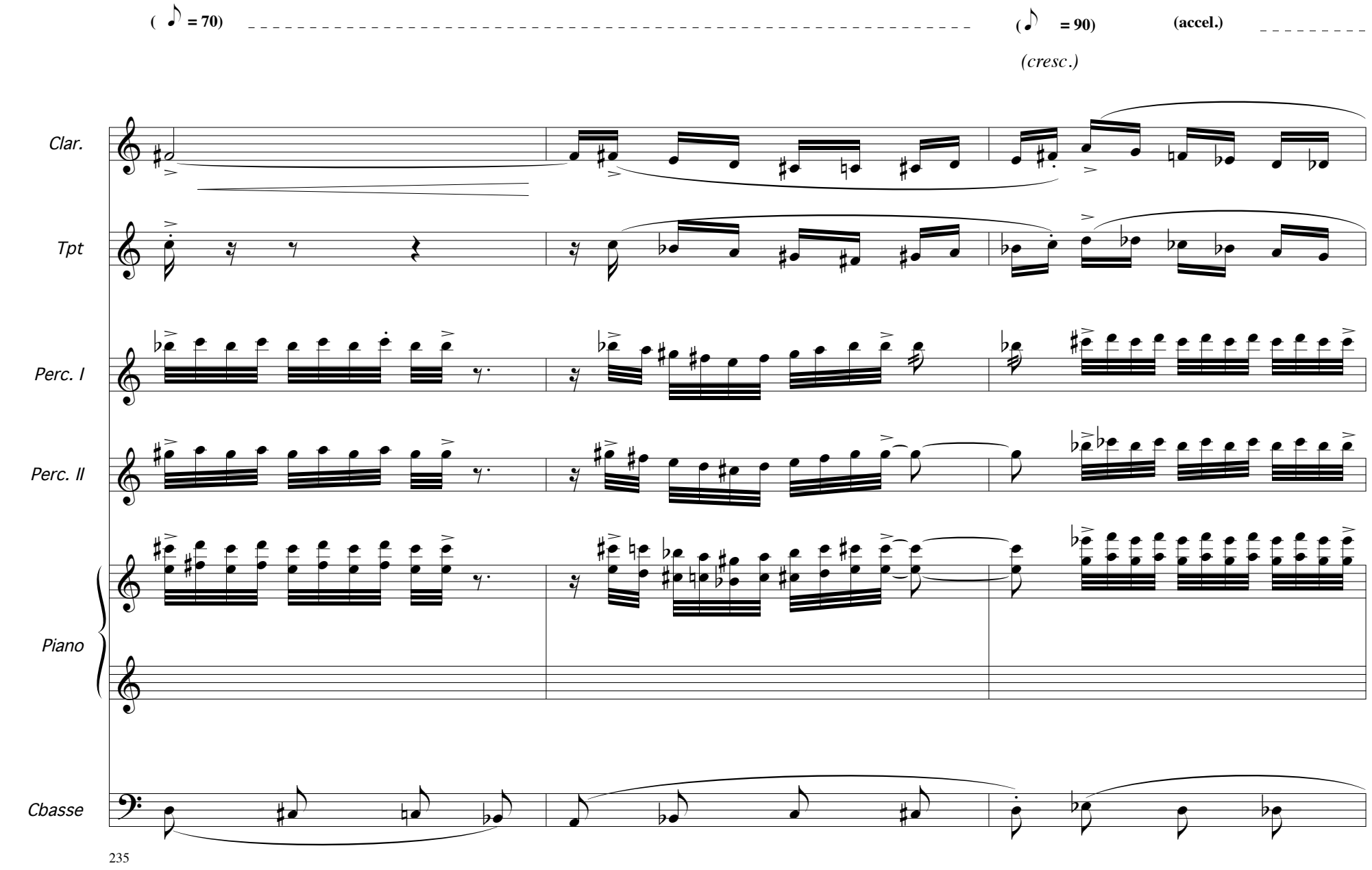
(1) Perc. I et Piano : les « grillons » doivent peu à peu émerger des résonances.

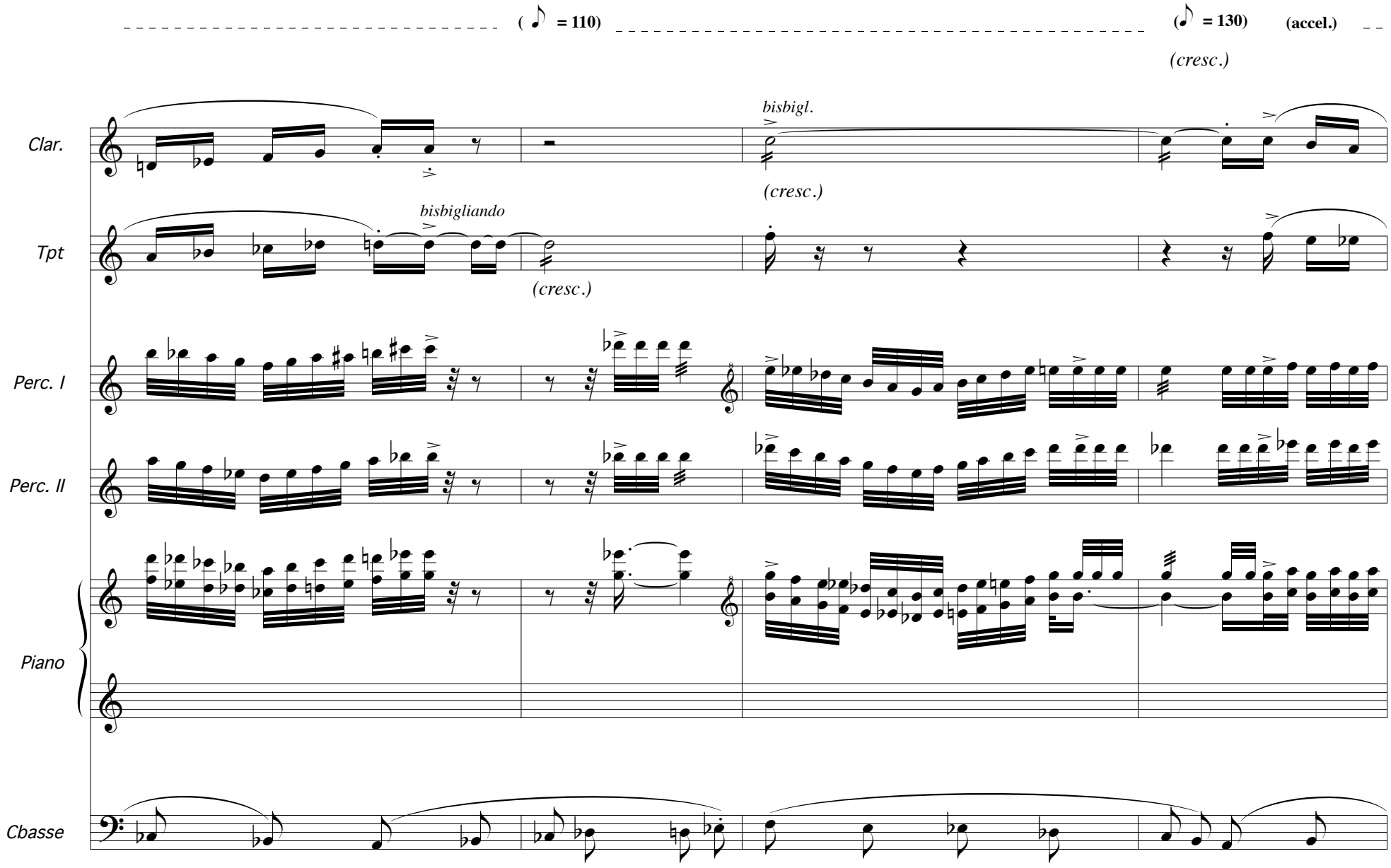


(1) Perc. I et II, Piano : jouer en triples-croches continues, à = 200 (sans accel. ni ral. !), toutes sortes de formules (se referer à la partie suivante), en notes répétées, trilles/tremoli ou gammes, sur les notes de ce réservoir.

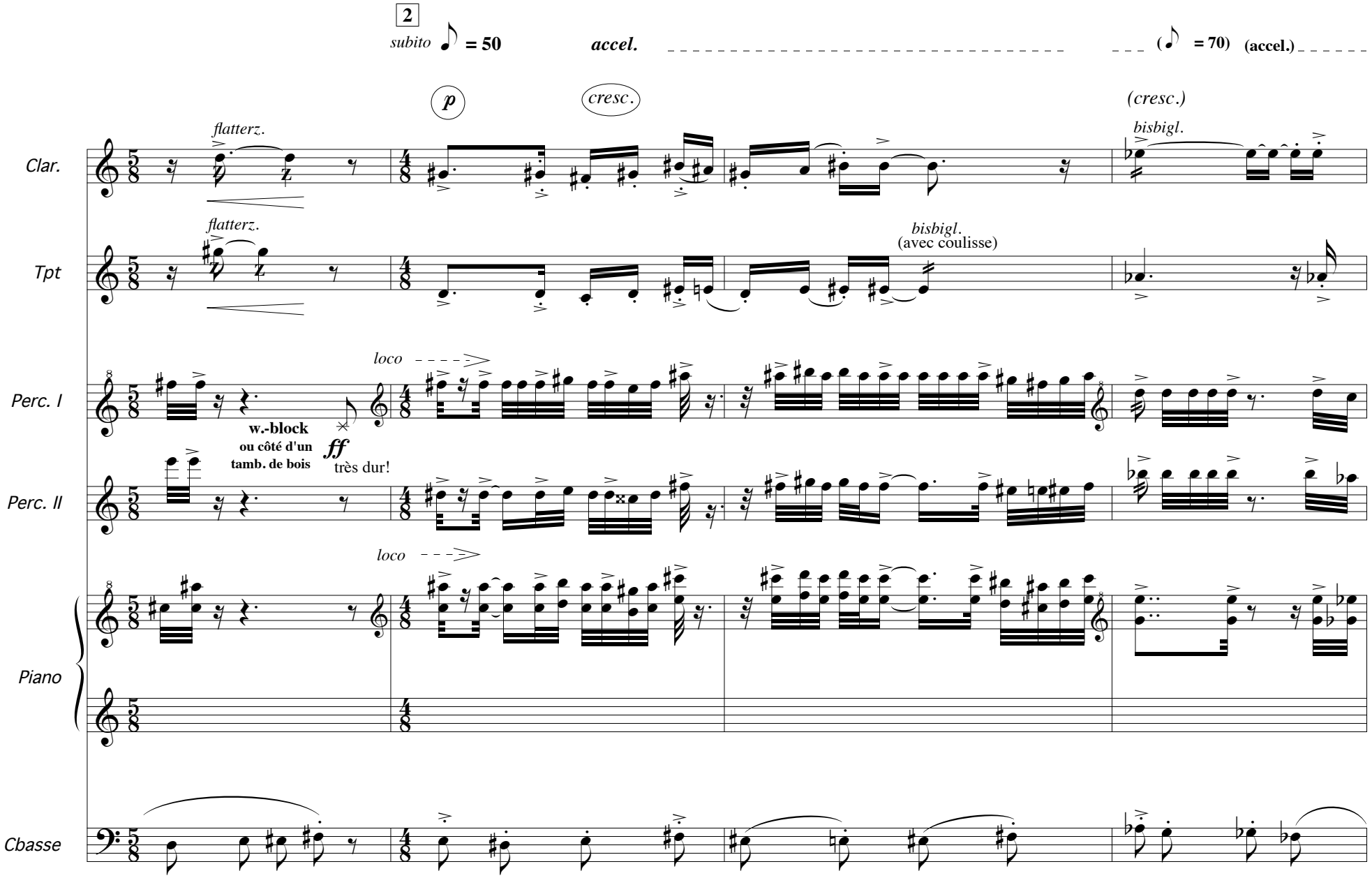


(1) *Bisbigliando* : alternance entre 2 doigtés différents produisant la même note. Choisir, lorsque c'est possible, des doigtés produisant deux couleurs assez différentes sans différence notable de hauteur.

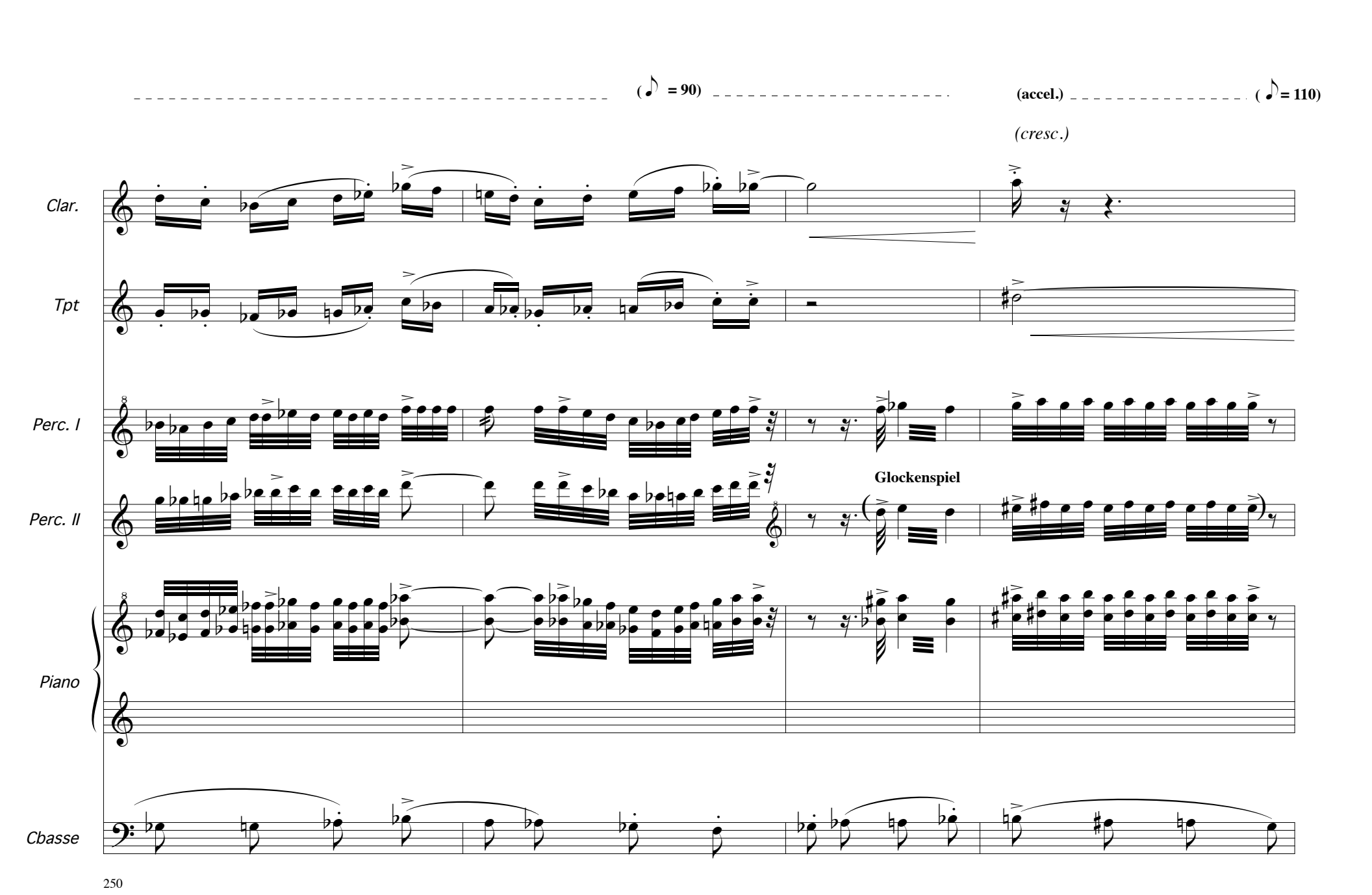

(♪ = 70)
(♪ = 90)
(accel.)
(cresc.)
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
235

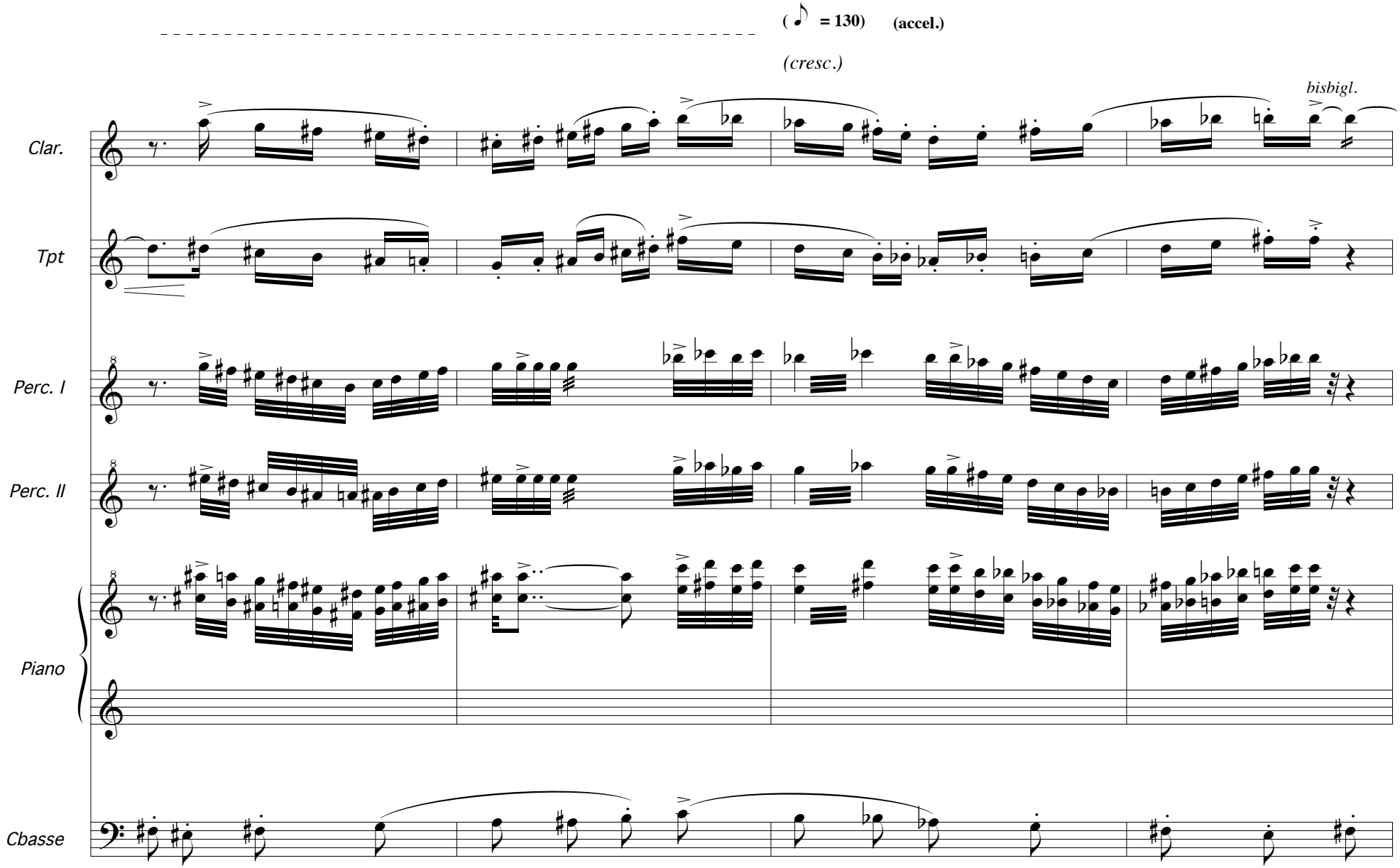

(= 110)
(= 130)
(accel.)
(cresc.)
Clar.
bisbigl.
(cresc.)
Tpt
bisbigliando
(cresc.)
Perc. I
Perc. II
Piano
Cbasse

(♪ = 150)
♪= 160
ff
Clar.
Tpt
sourd. cup plus ouverte
Perc. I
Perc. II
Piano
Cbasse
242


2
subito ♪ = 50
accel.
(♪ = 70) (accel.)
p
cresc.
(cresc.)
Clar.
flatterz.
bisbigl.
Tpt
flatterz.
bisbigl.
(avec coulisse)
Perc. I
loco
w.-block
ou côté d'un
tamb. de bois
ff
très dur!
Perc. II
loco
Piano
Cbasse

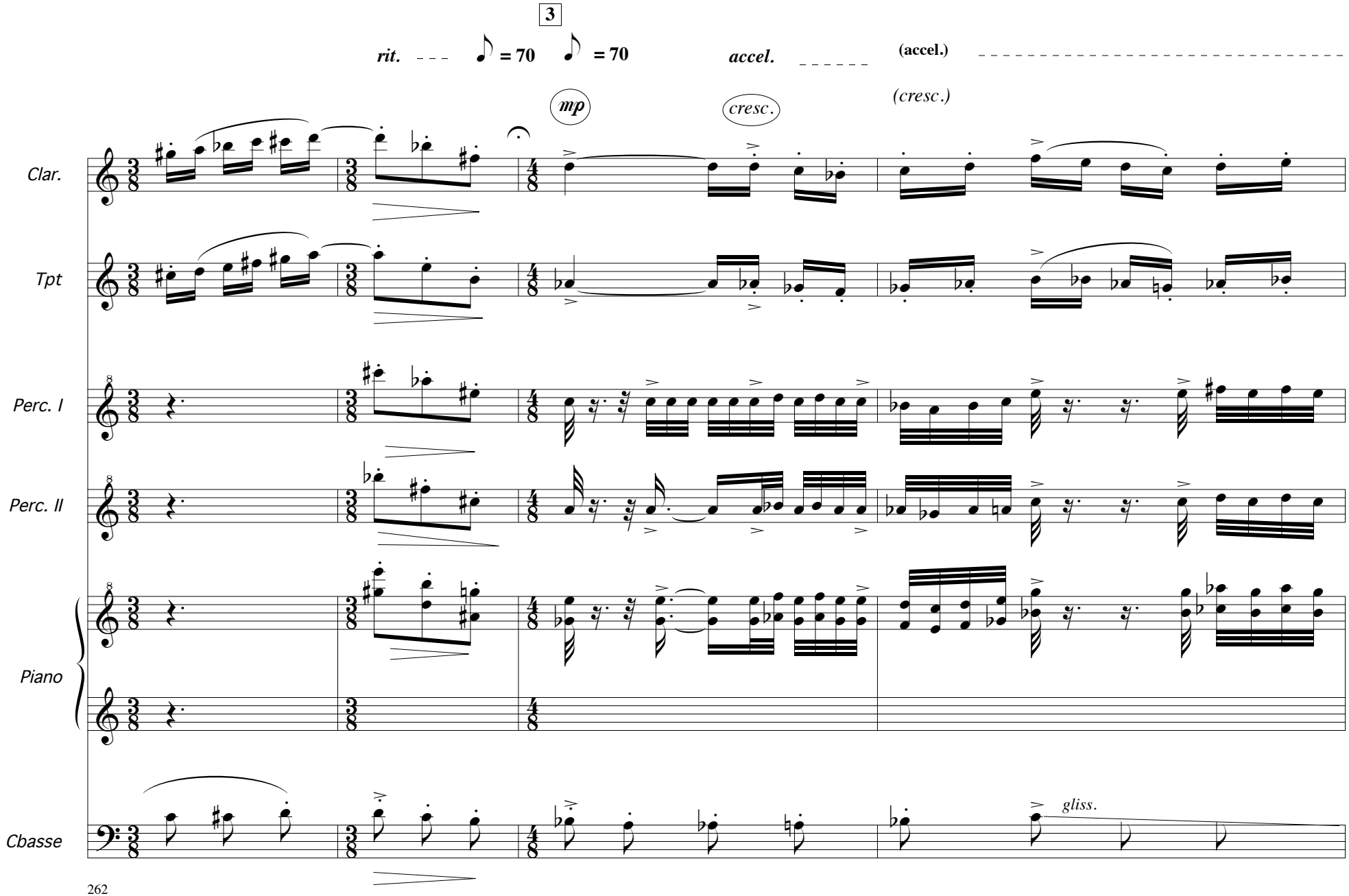
246

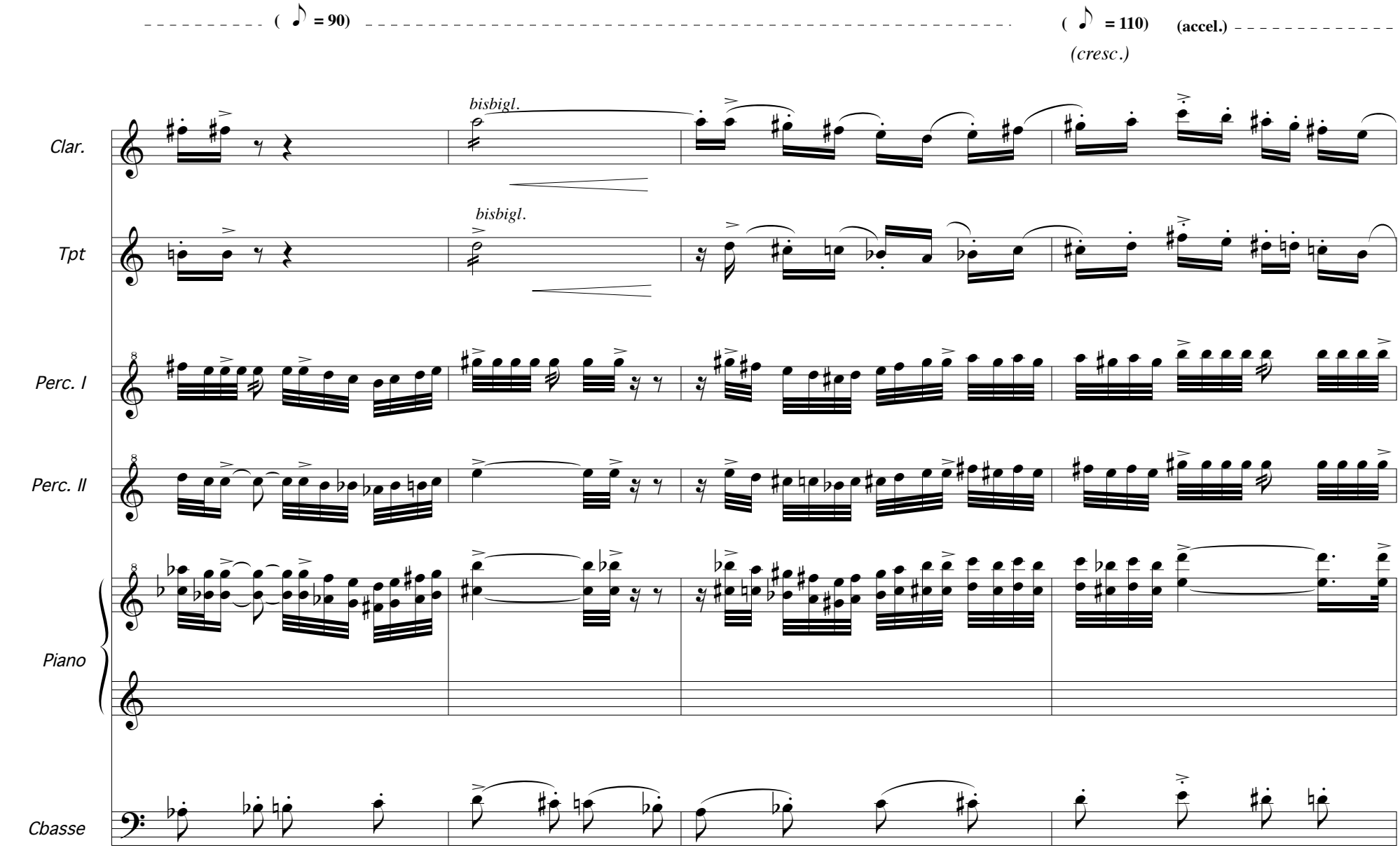

(= 90)
(accel.)
(= 110)
(cresc.)
Clar.
Tpt
Perc. I
Perc. II
Glockenspiel
Piano
Cbasse
250



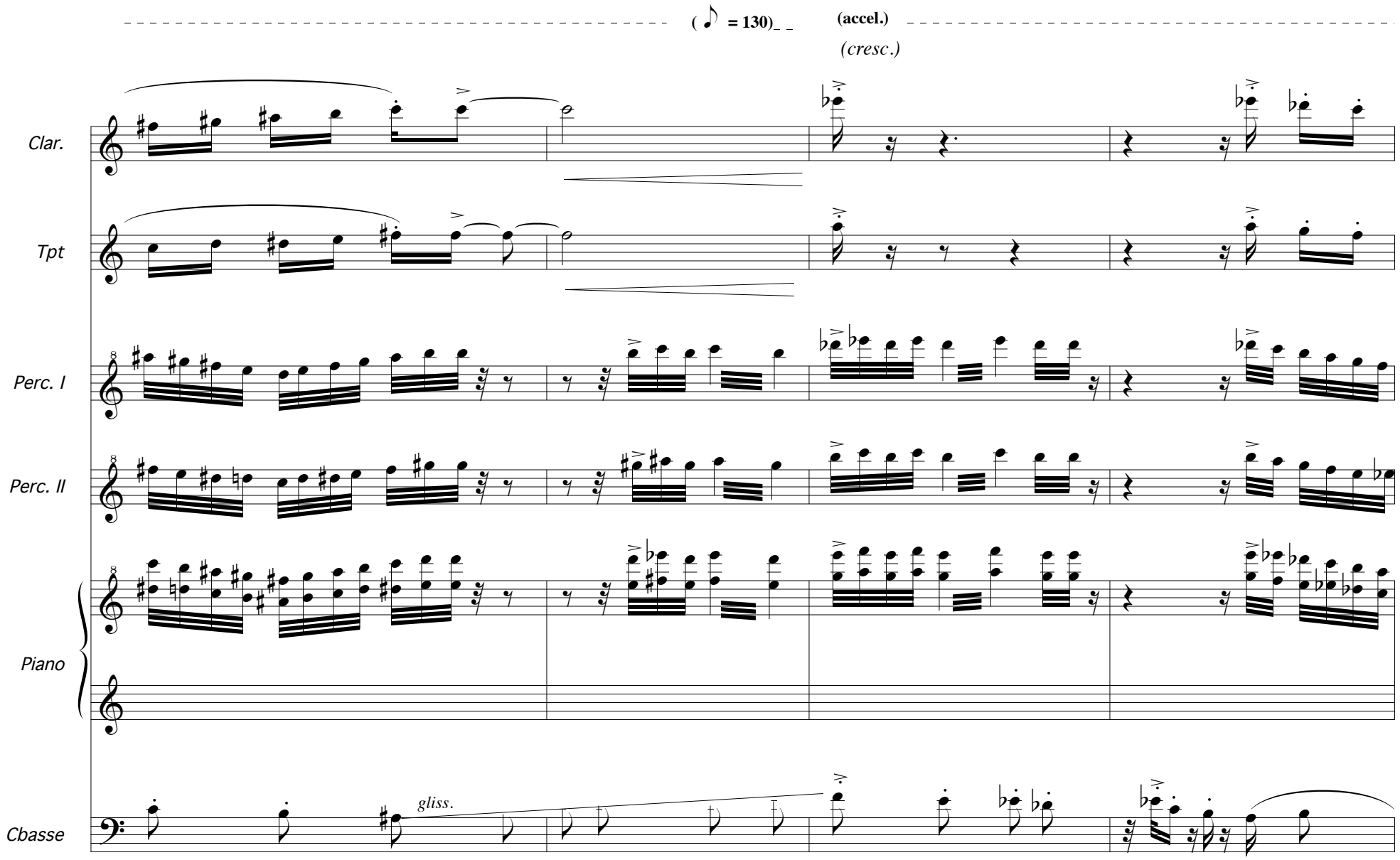
254

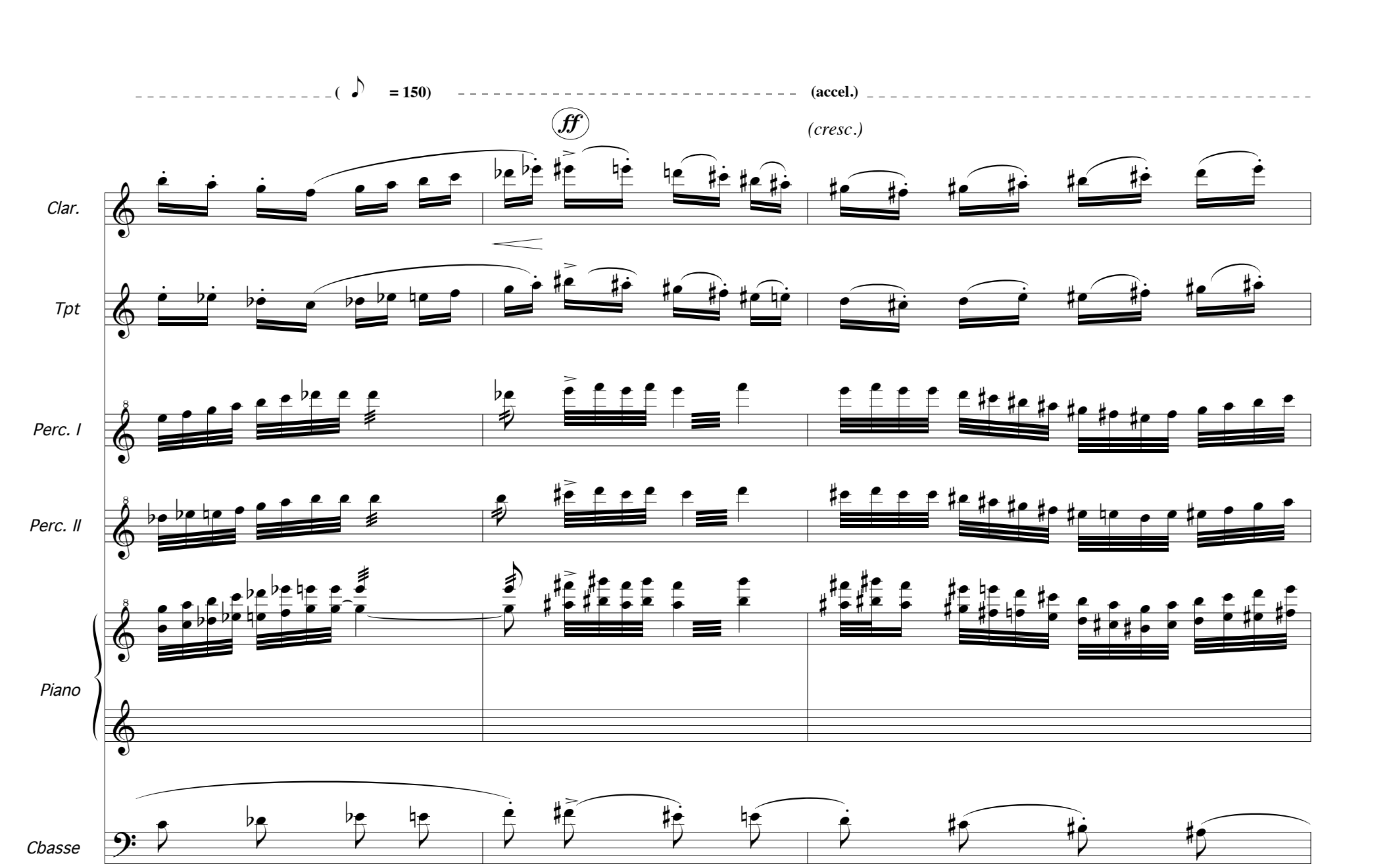
(= 150)
(accel.)
= 160
ff
(cresc.)
Clar.
bisbigl.
Tpt
Perc. I
Perc. II
Piano
Cbasse
258


3
rit.
♪ = 70
♪ = 70
accel.
(accel.)
(cresc.)
mp
cresc.
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
gliss.
262

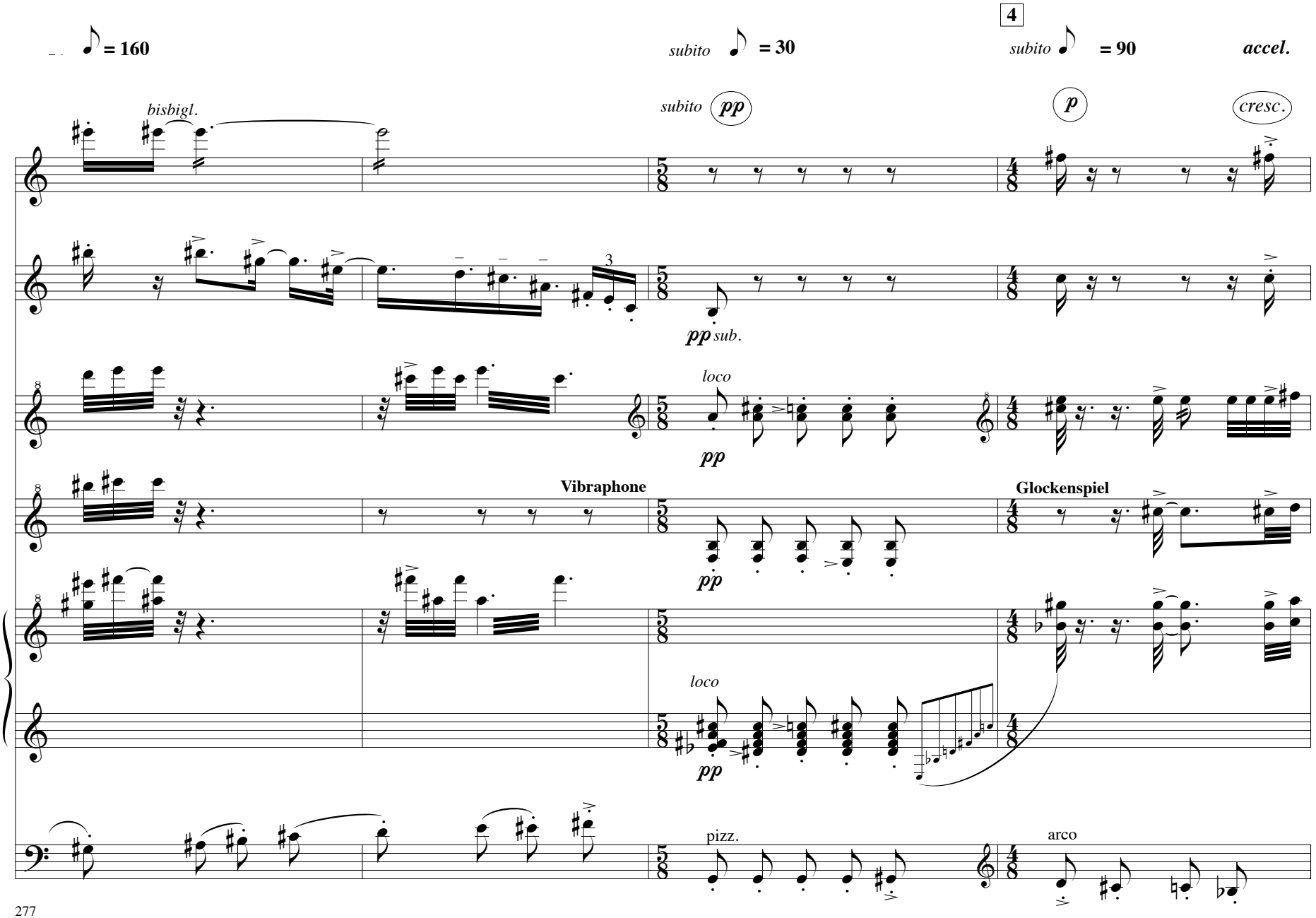

(♪ = 90)
(♪ = 110)
(accel.)
(cresc.)
bisbigl.
bisbigl.
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse

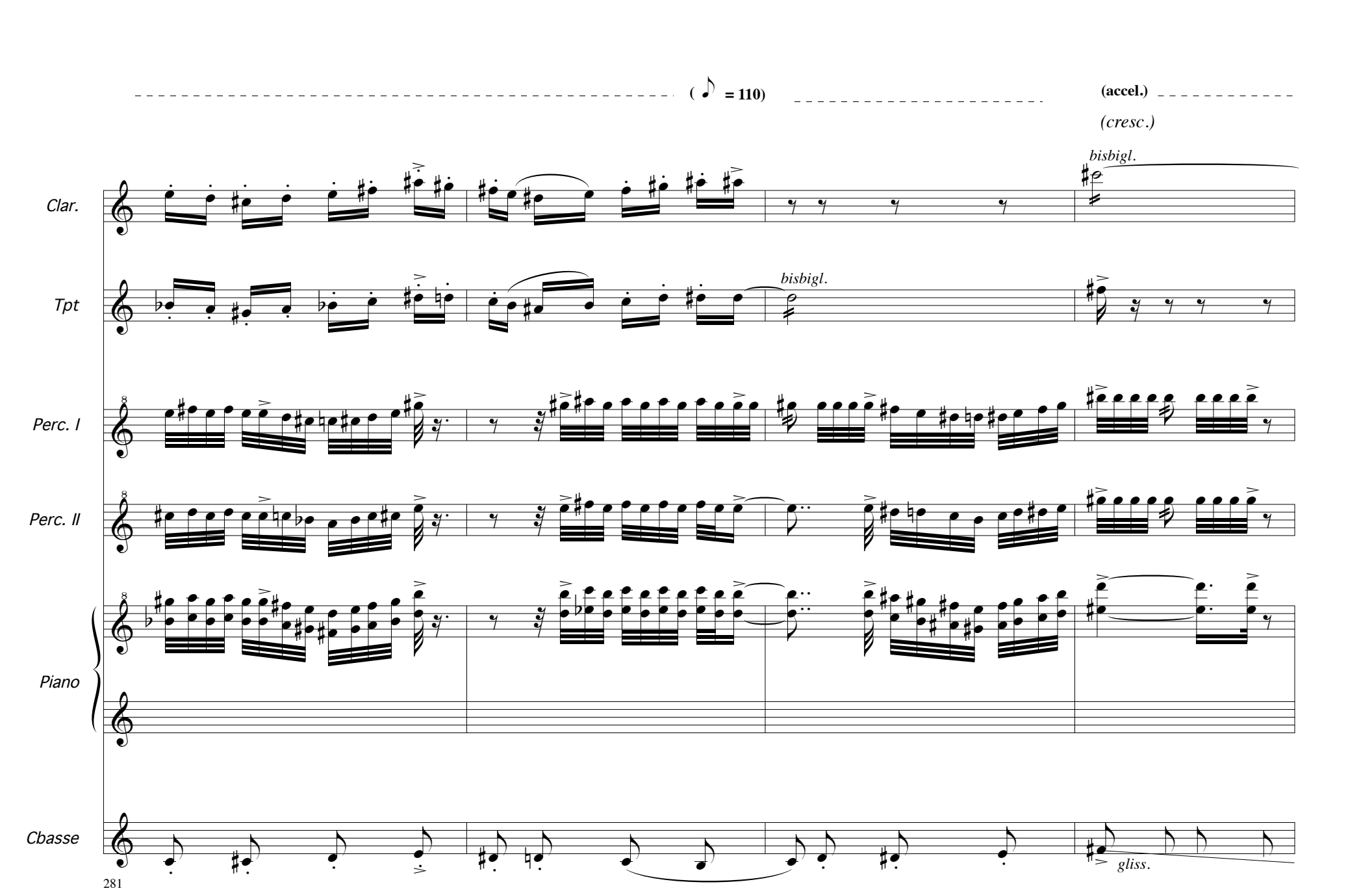
266

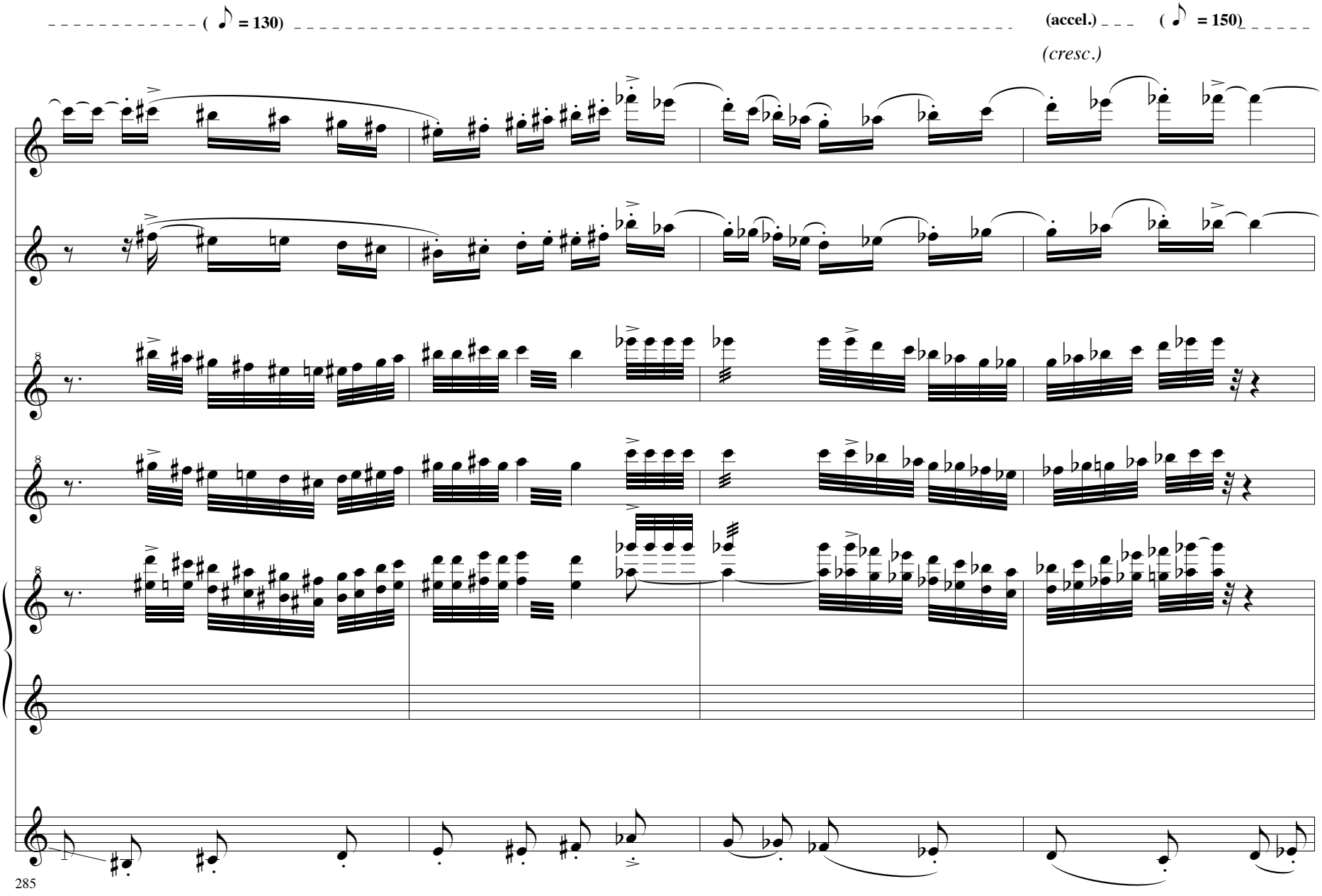

(= 130)_ _
(accel.)
(cresc.)
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
gliss.

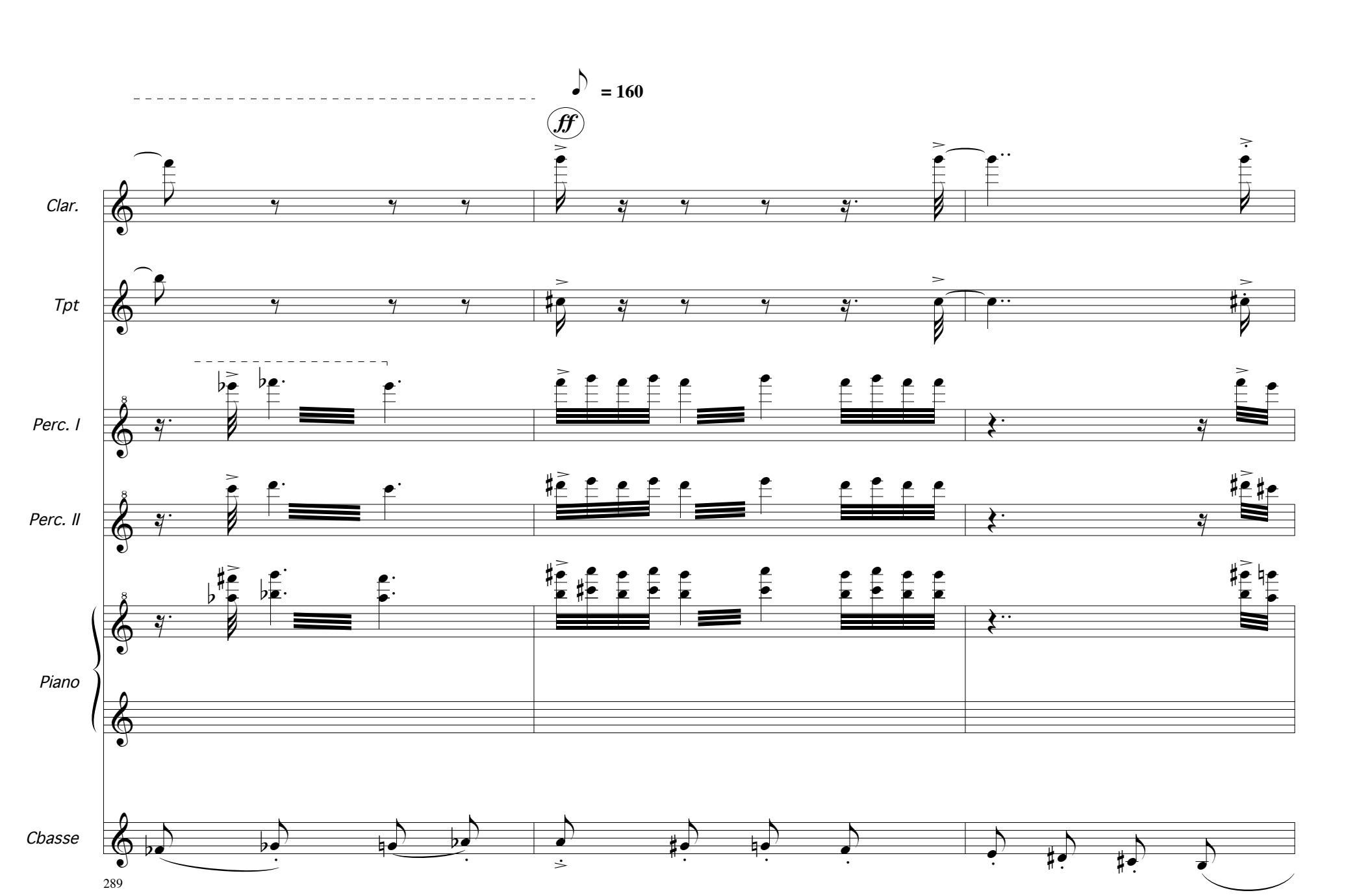


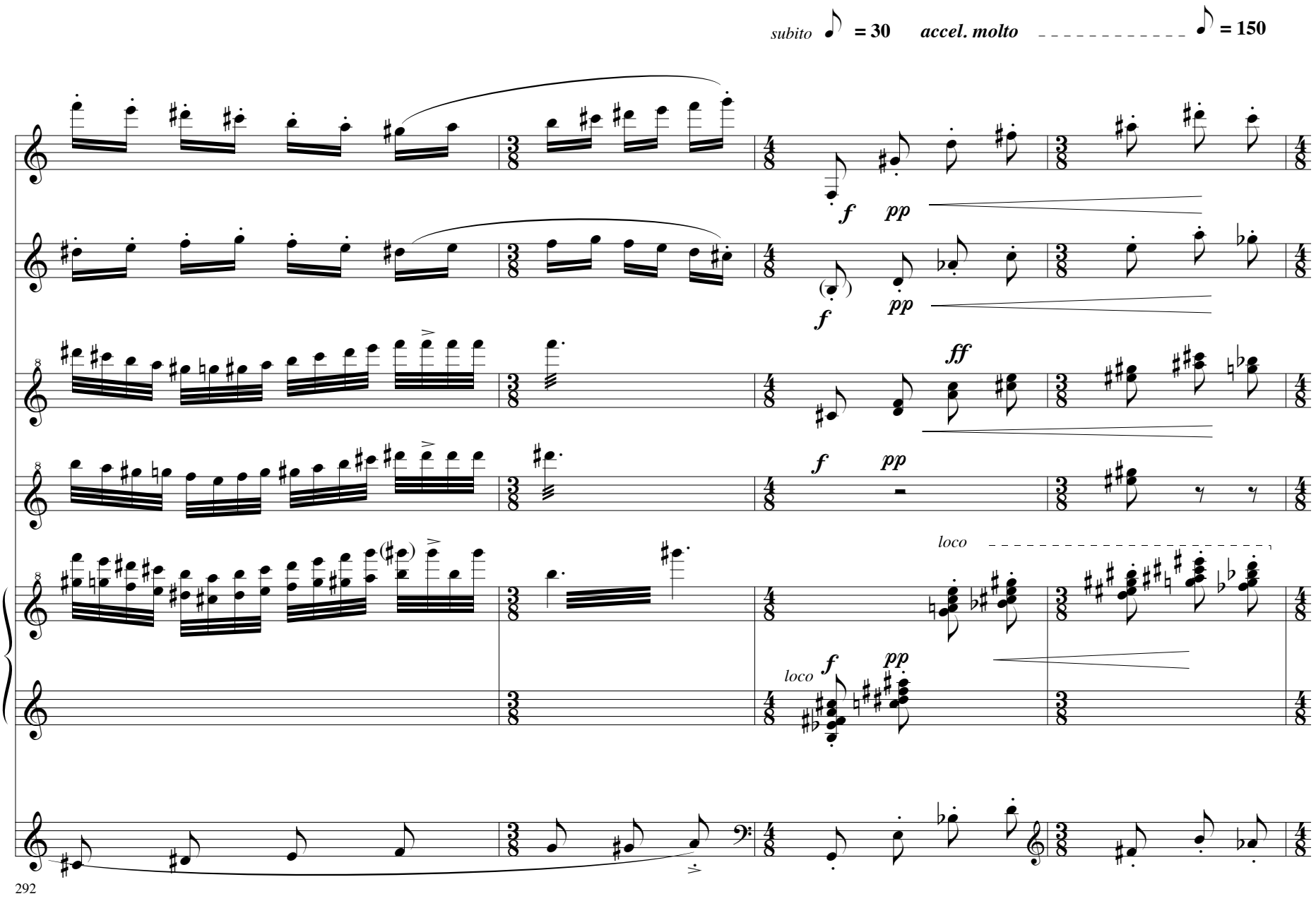
274

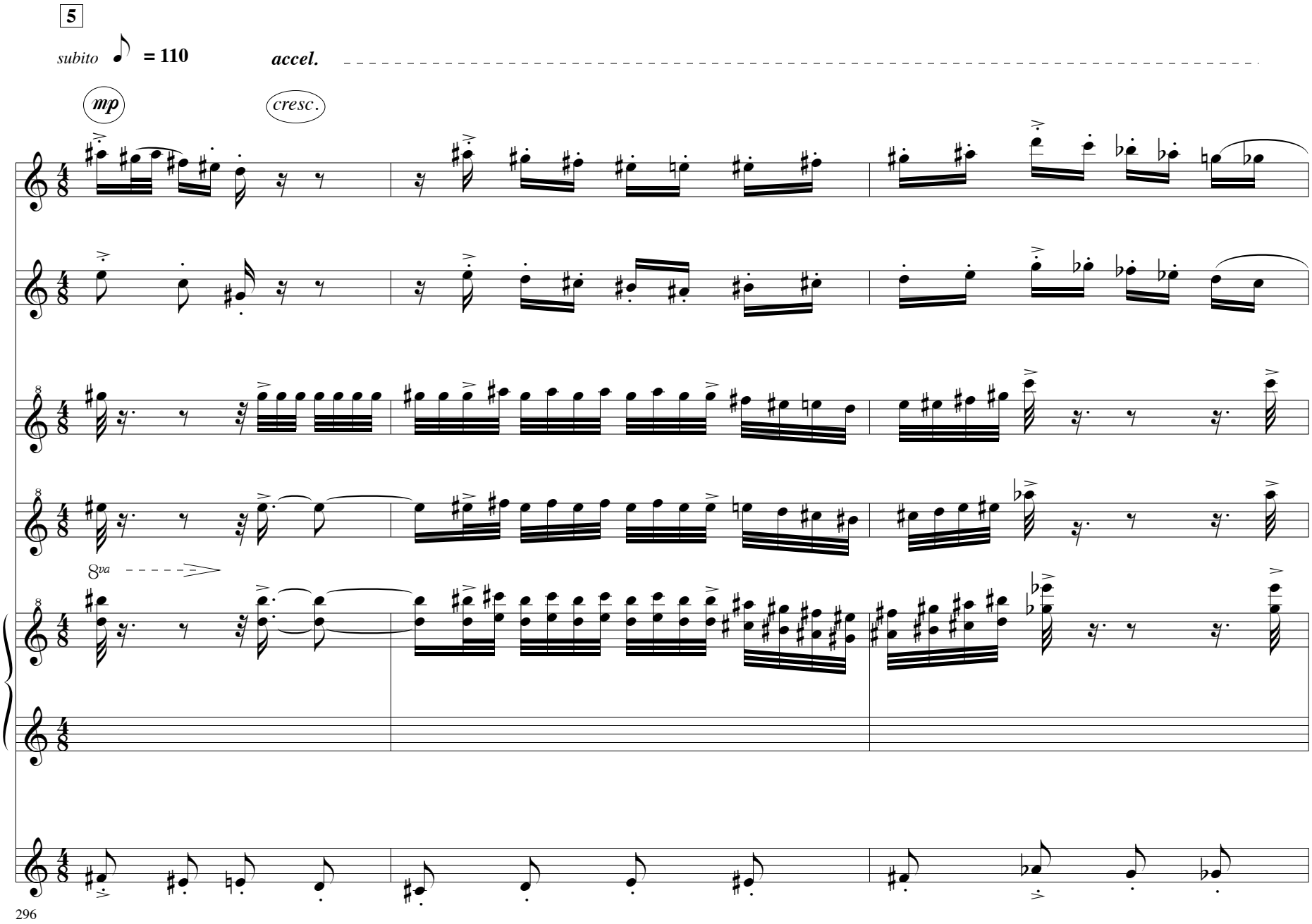

= 160
bisbigl.
subito = 30
subito pp
4
subito = 90
accel.
p
cresc.
Clar.
Tpt
pp sub.
Perc. I
loco
pp
Perc. II
Vibraphone
Glockenspiel
Piano
Cbasse
pizz.
arco
277

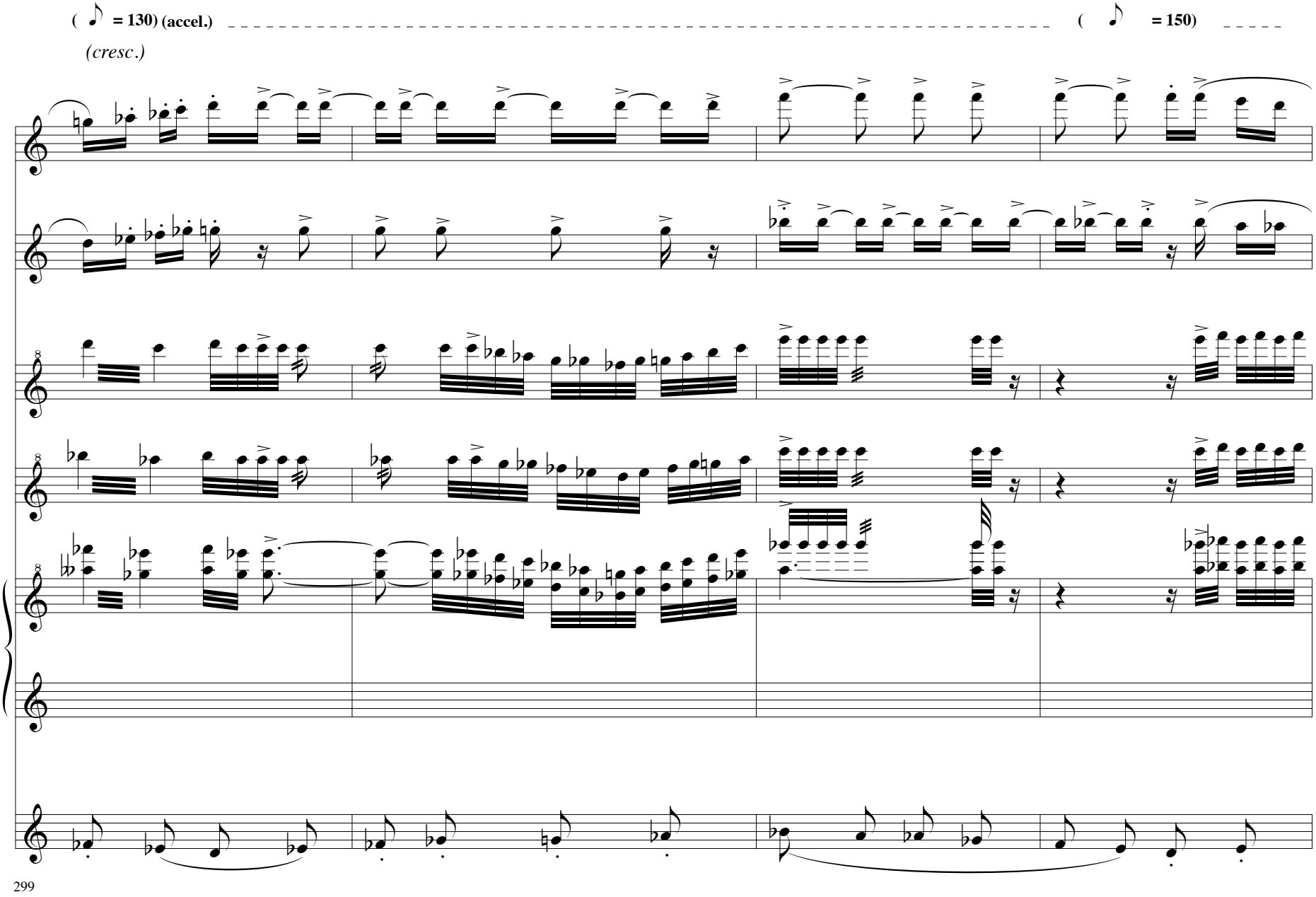

(= 110)
(accel.)
(cresc.)
bisbigl.
Clar.
Tpt
bisbigl.
Perc. I
Perc. II
Piano
Cbasse
gliss.
281


(= 130)
(accel.)
(= 150)
(cresc.)
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
285

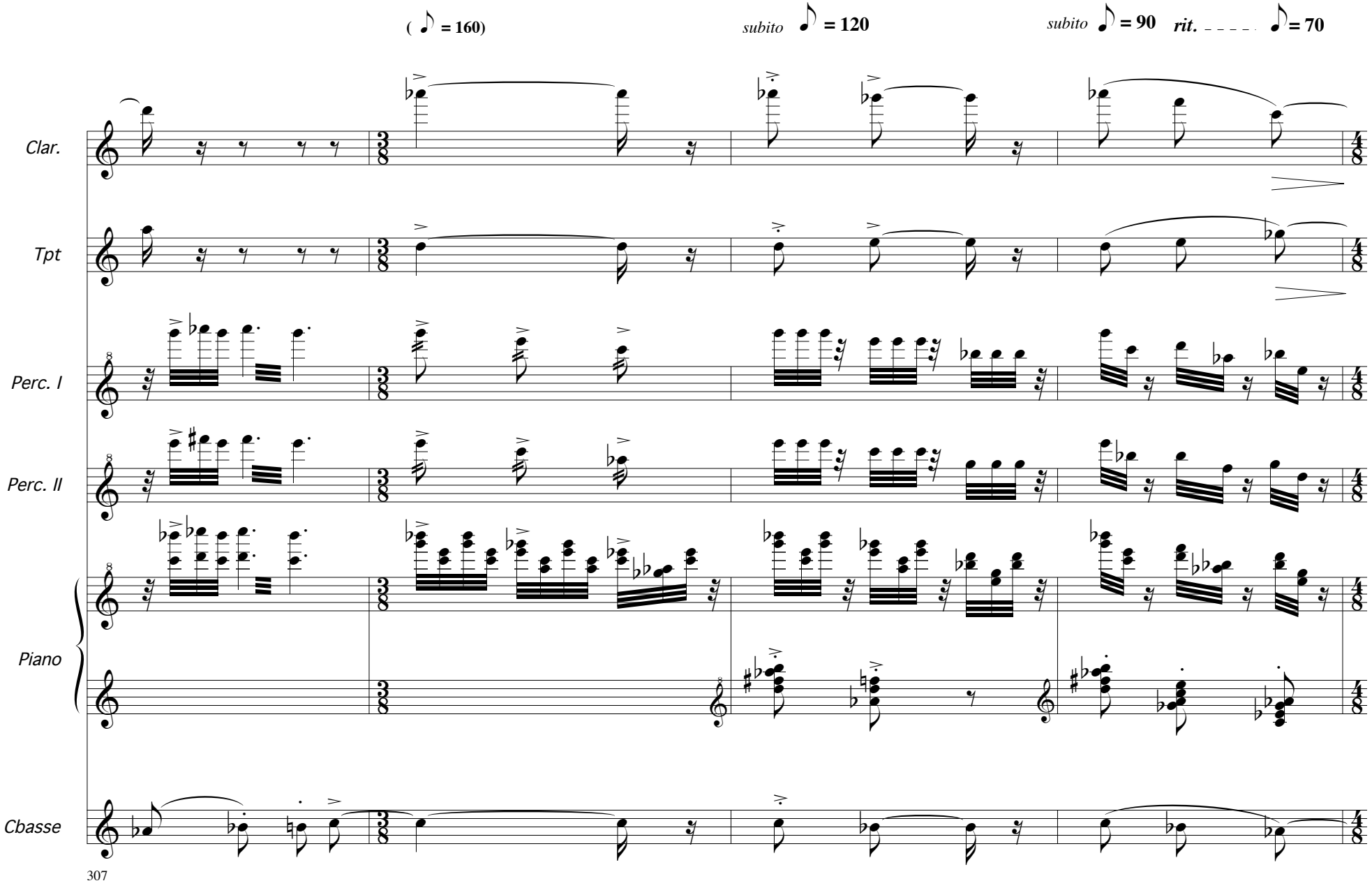

= 160
ff
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
289


subito = 30
accel. molto
= 150
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
f
pp
ff
loco
292

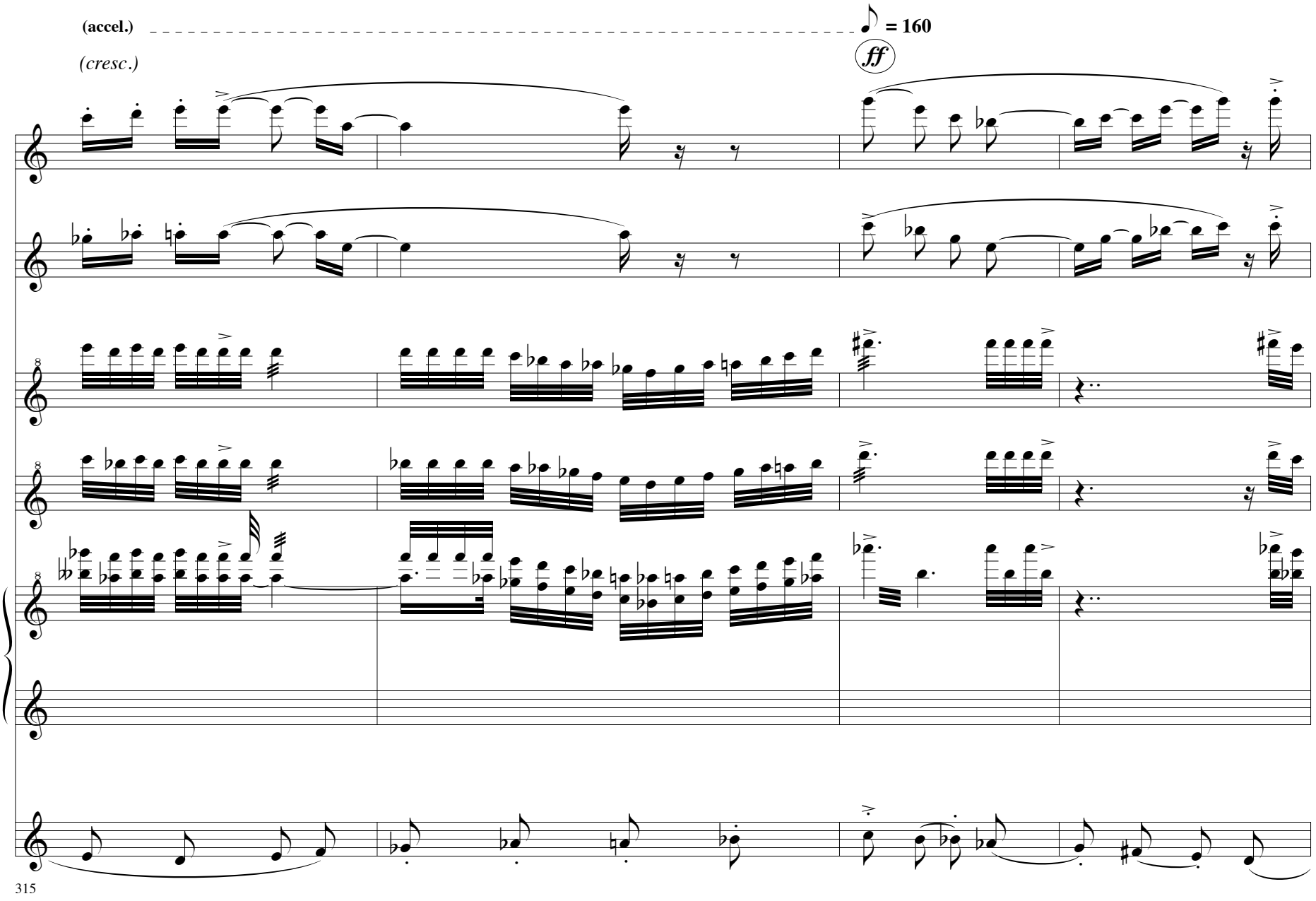

5
subito
= 110
accel.
mp
cresc.
Clar.
Tpt
Perc. I
Perc. II
8va
Piano
Cbasse
296

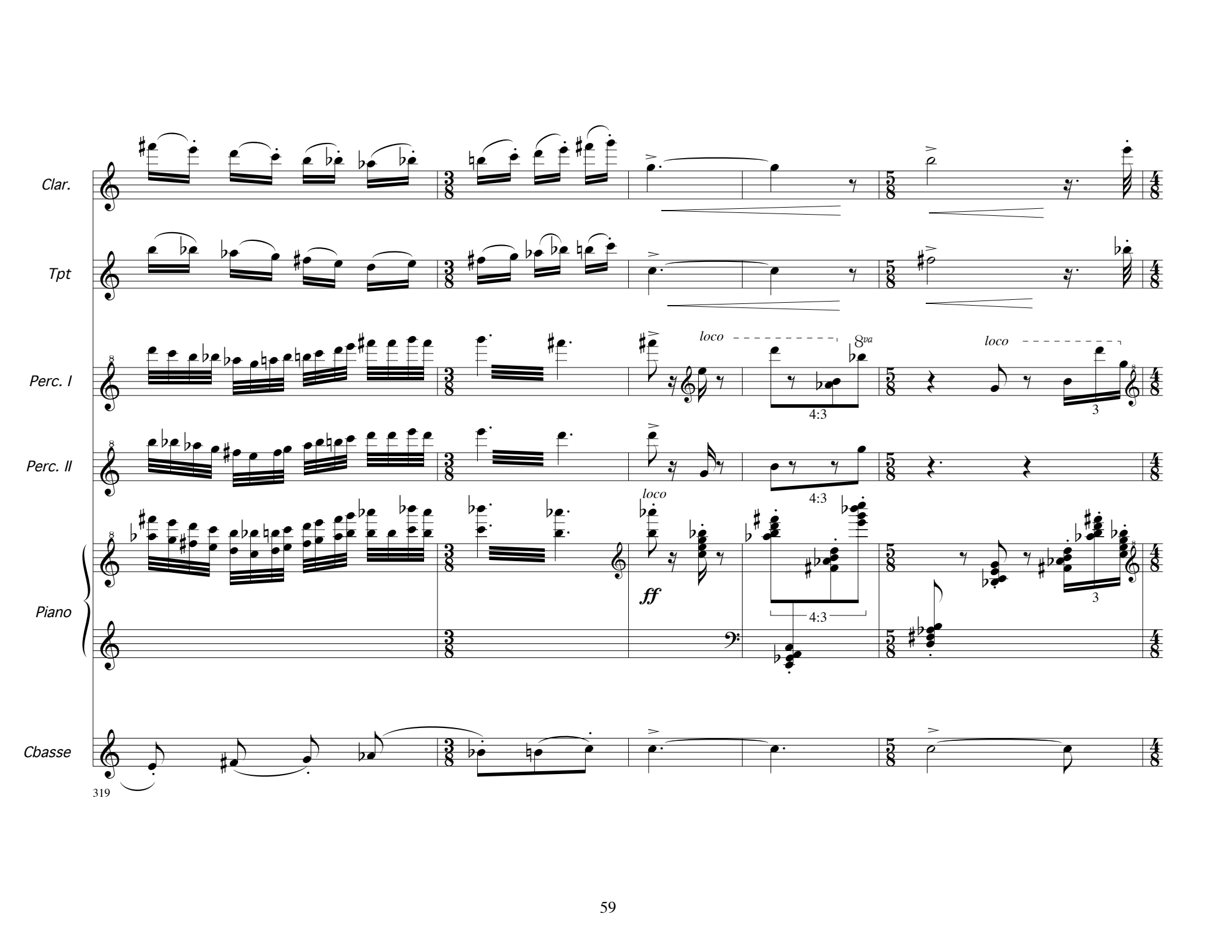

(♪ = 130) (accel.)
(cresc.)
(♪ = 150)
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
299

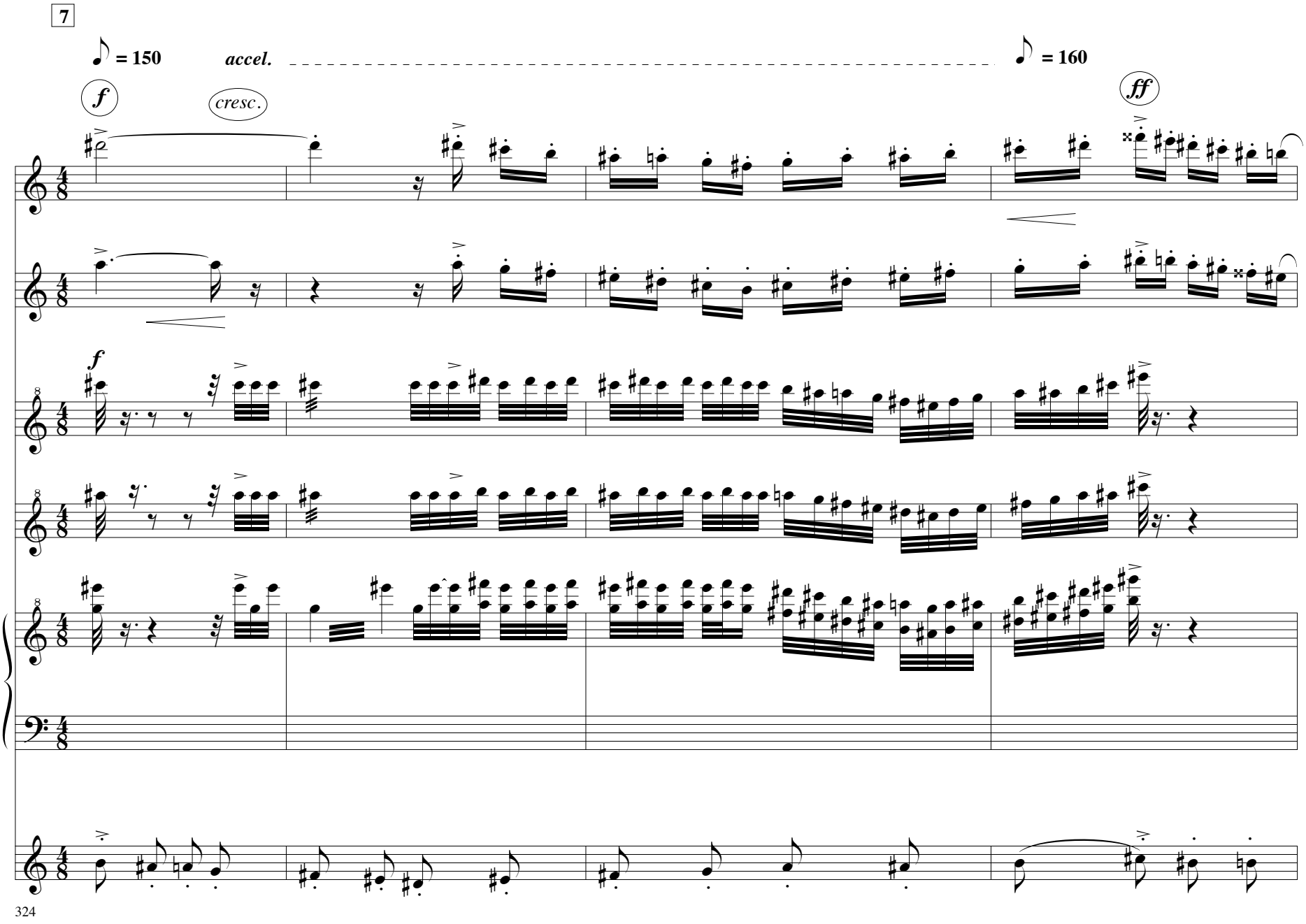
(accel.)
(cresc.)
♪ = 160
ff
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
303

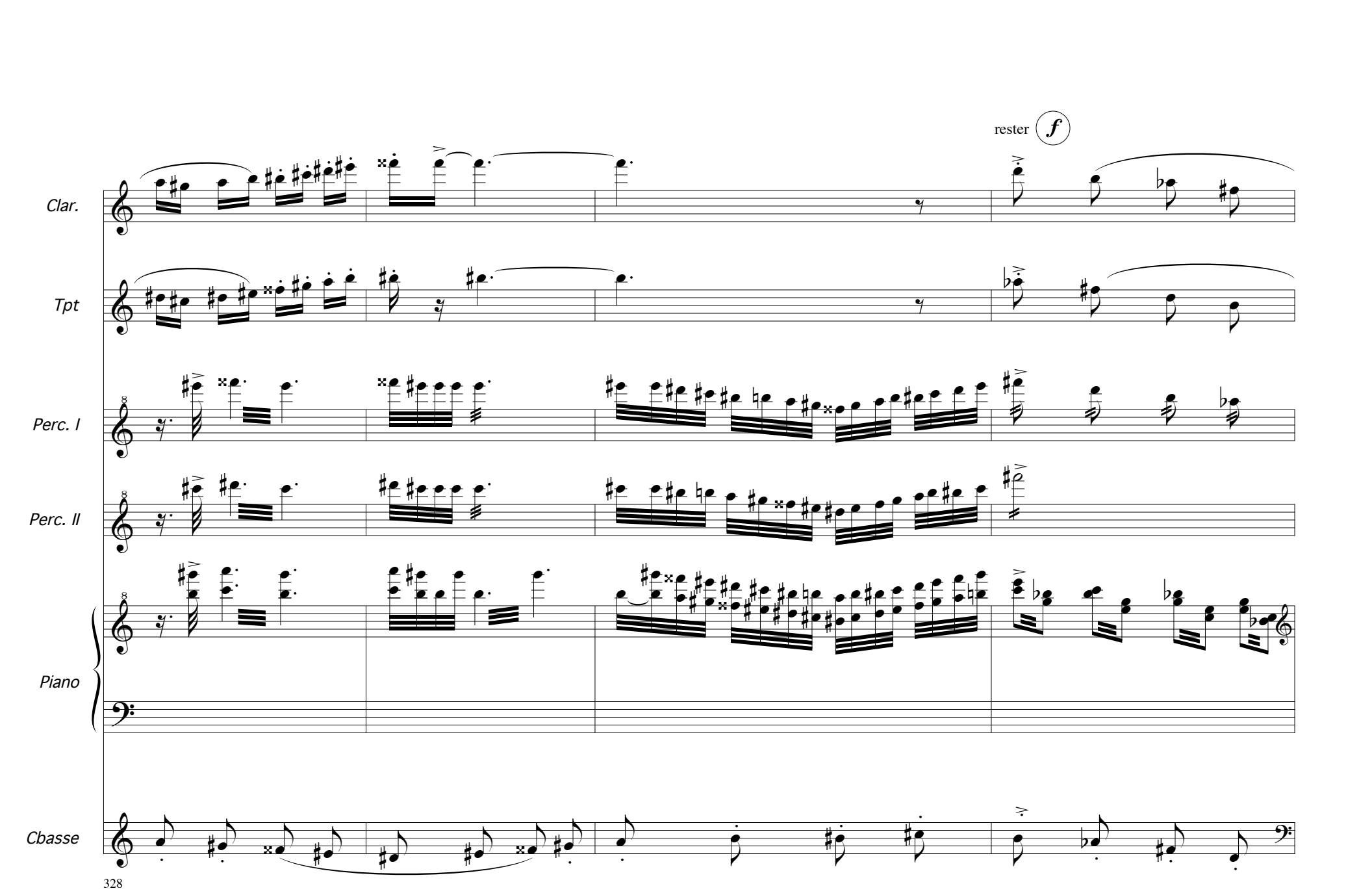

(= 160)
subito = 120
subito = 90
rit.
= 70
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
307

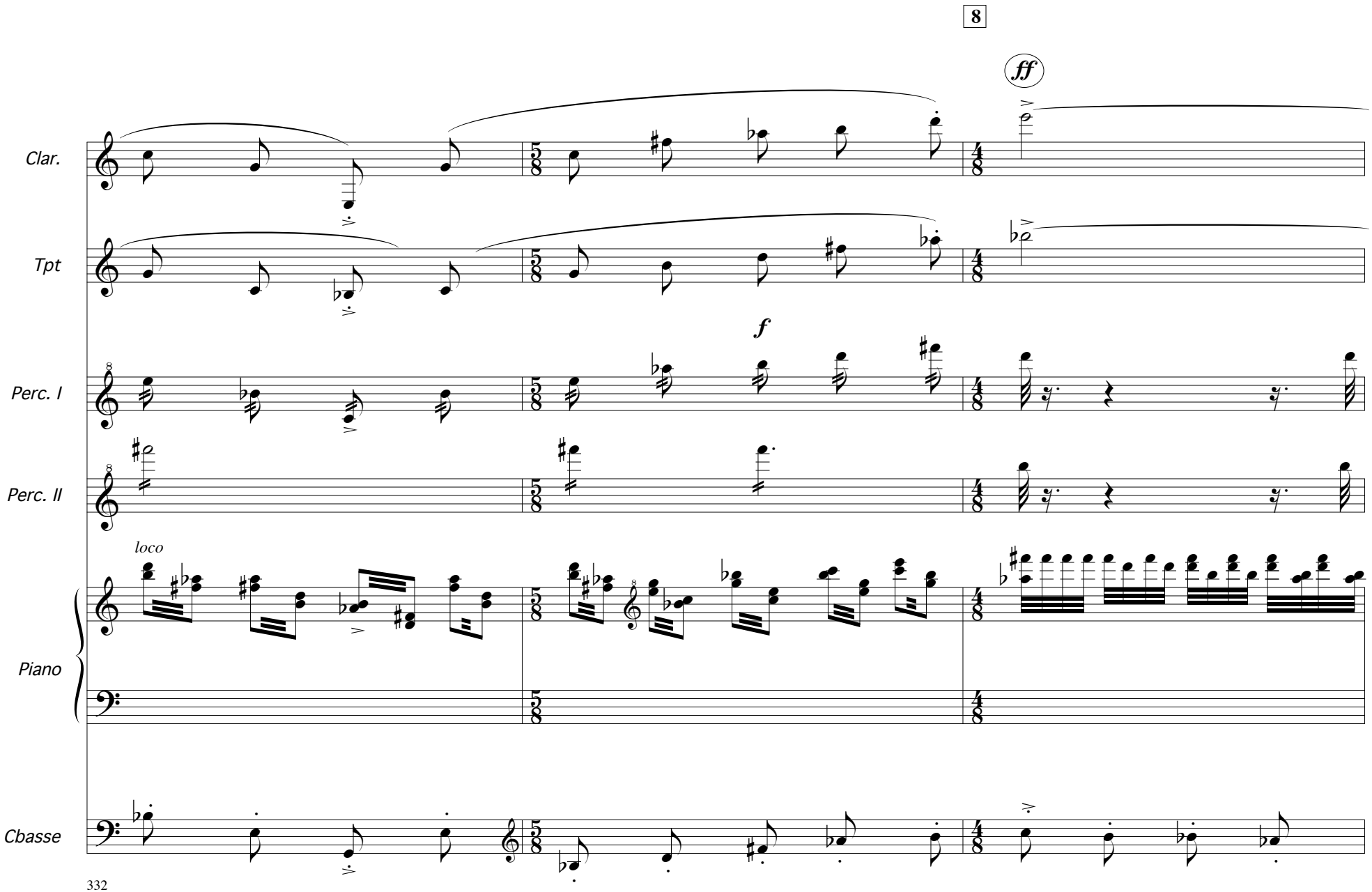
6
subito ♪ = 130
accel.
(♪ = 150)
mf
cresc.
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
gliss.
311

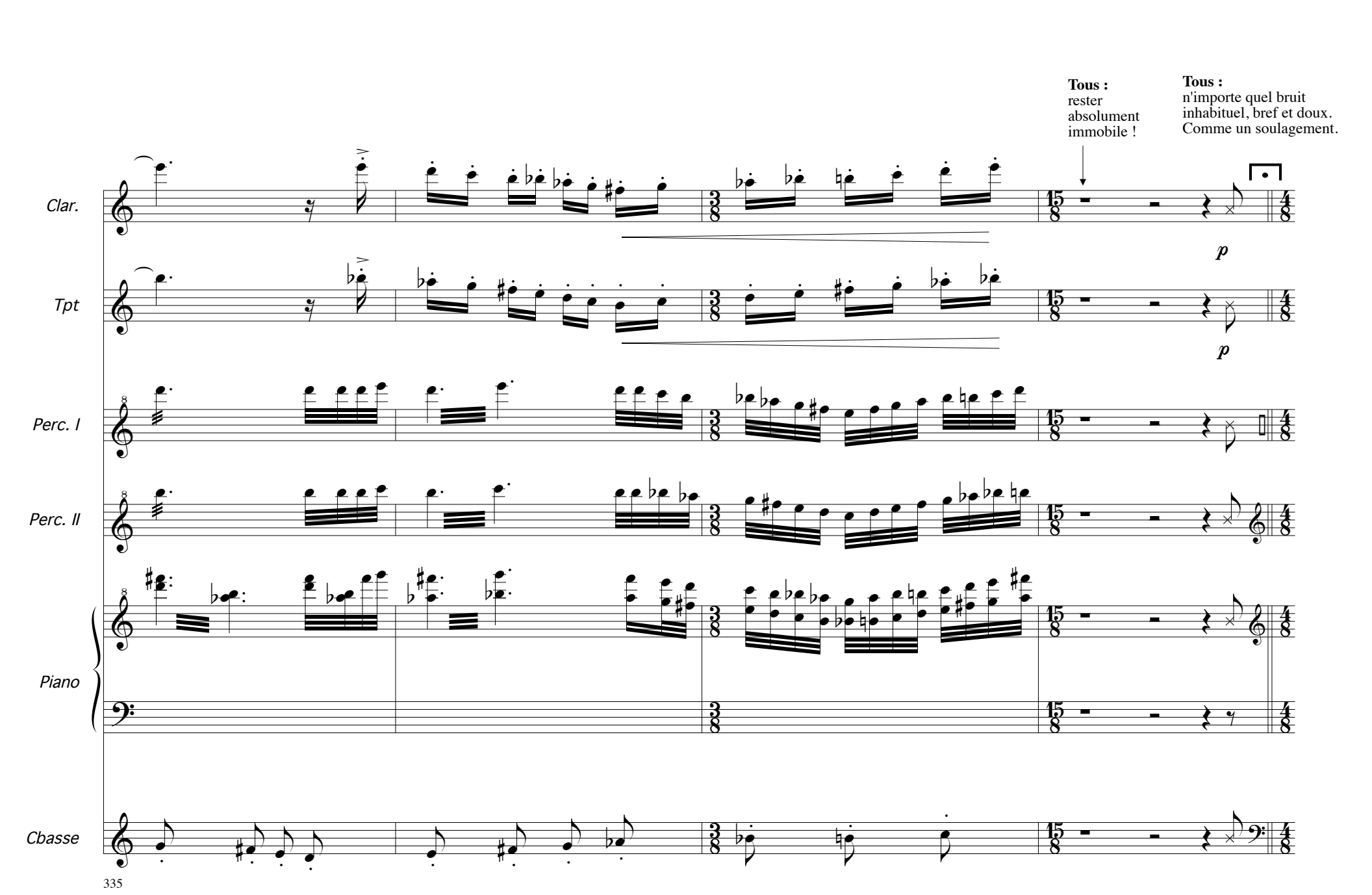

(accel.)
(cresc.)
= 160
ff
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
315


Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
319
loco
8va
4:3
ff


7
♪ = 150
accel.
♪ = 160
f
cresc.
ff
Clar.
Tpt
f
Perc. I
Perc. II
Piano
Cbasse
324

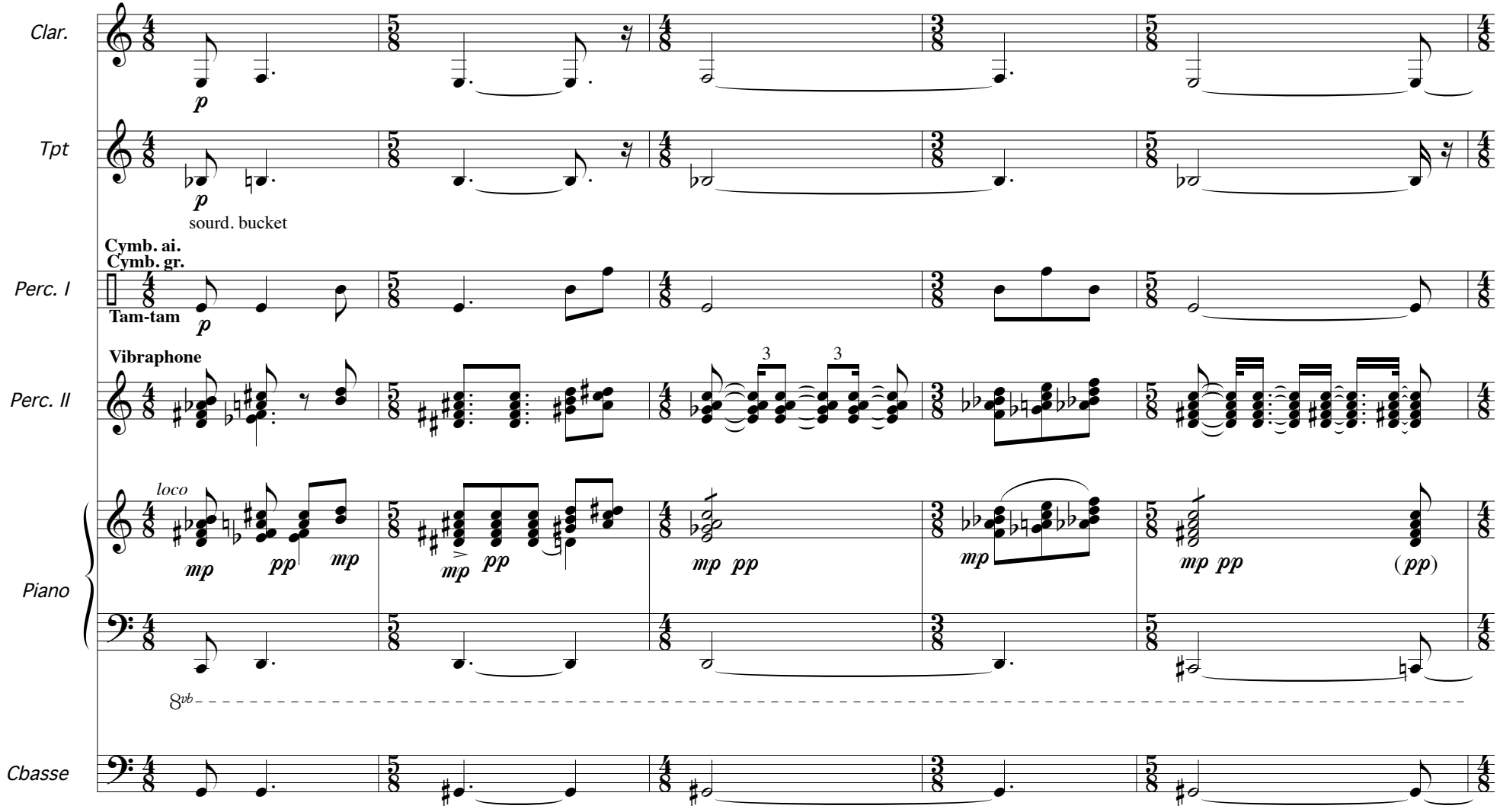

rester
f
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
328


8
ff
Clar.
Tpt
f
Perc. I
Perc. II
loco
Piano
Cbasse
332

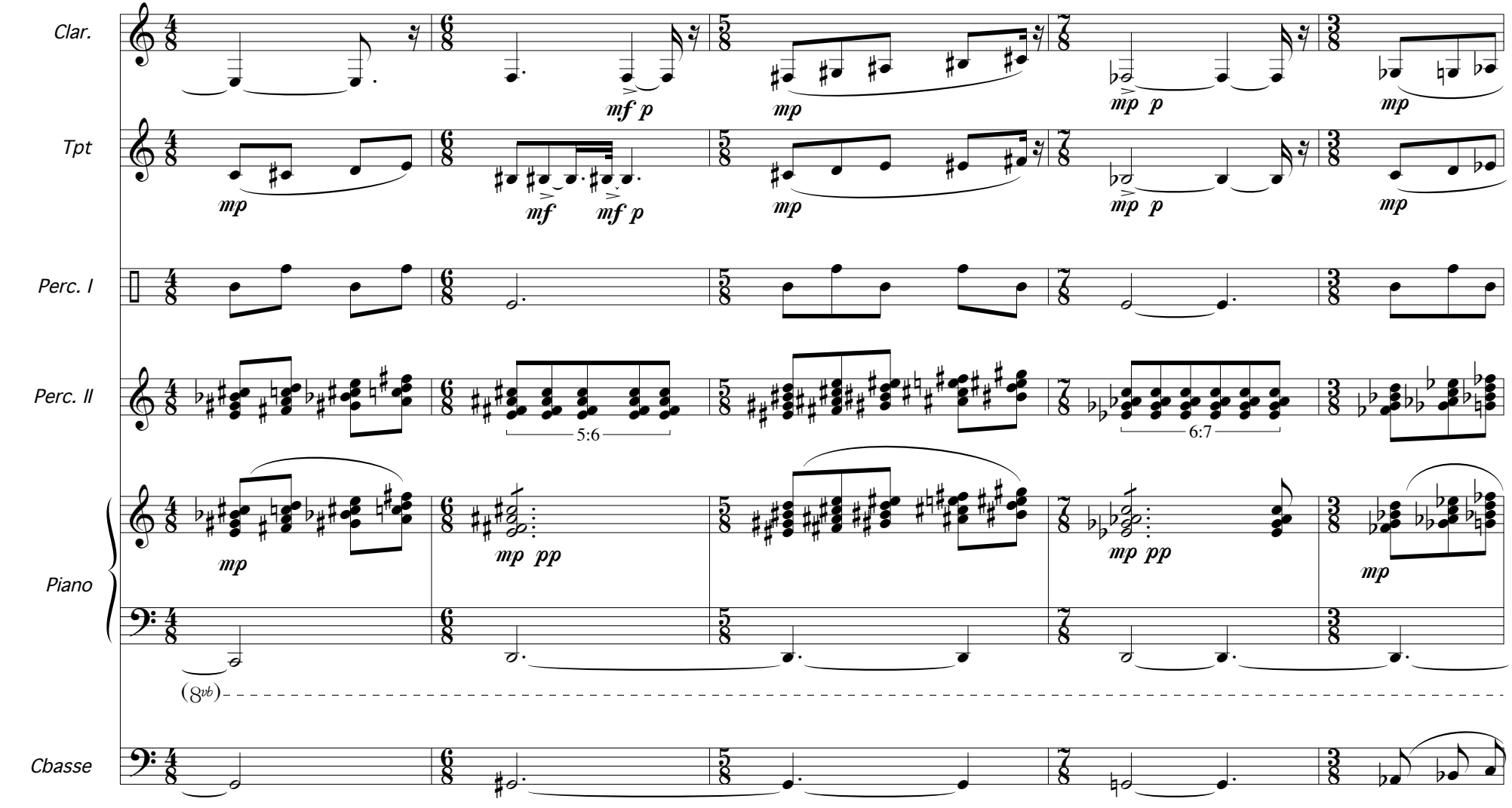

Tous :
rester
absolument
immobile !
Tous :
n'importe quel bruit
inhabituel, bref et doux.
Comme un soulagement.
Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
p
p
335

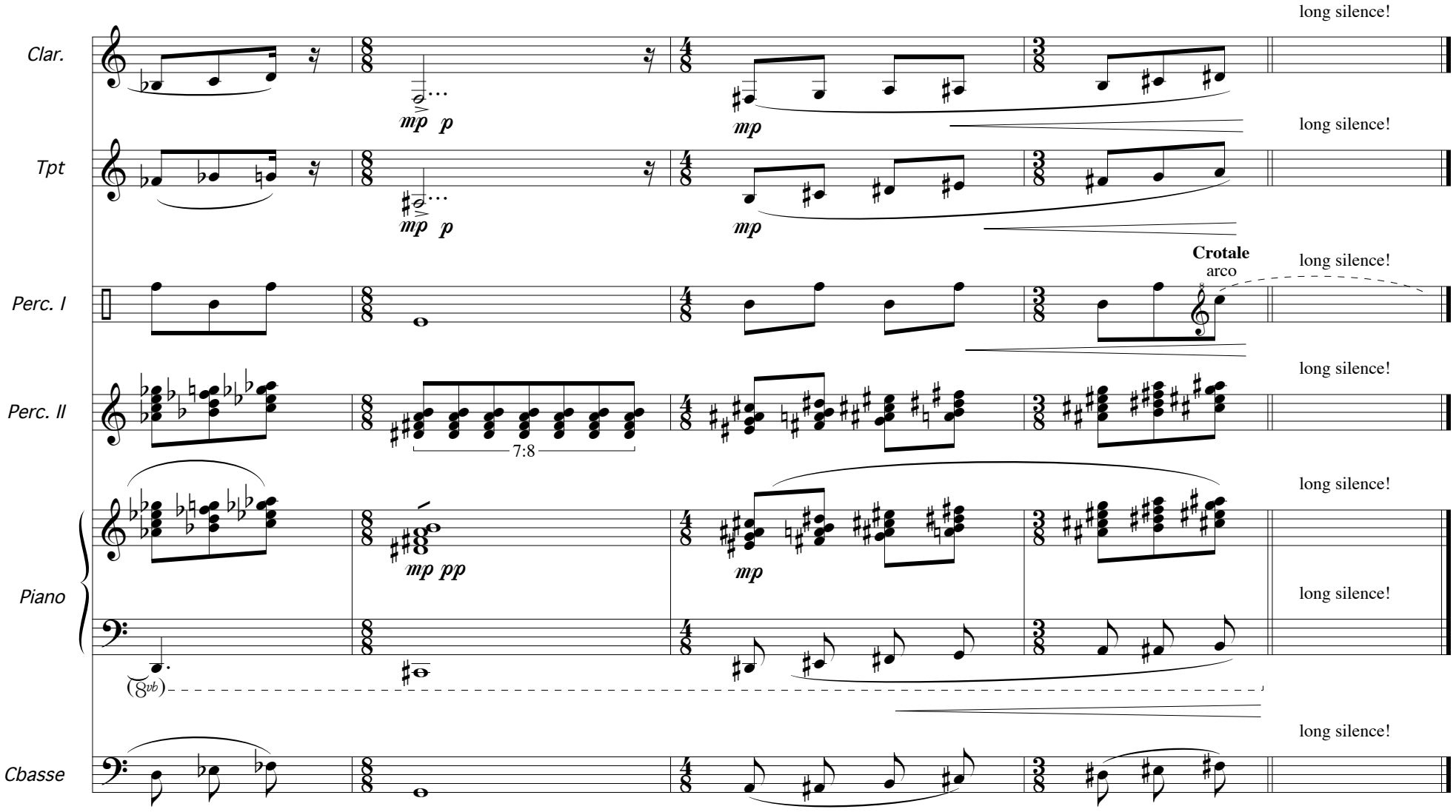
DREAM BATH CODA

♪ = 30



339


Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
mf p
mp
mp p
mf
mf p
5:6
6:7
mp pp
(8vb)
344


Clar.
Tpt
Perc. I
Perc. II
Piano
Cbasse
long silence!
long silence!
long silence!
long silence!
long silence!
long silence!
long silence!
Crotale
arco
mp p
mp
mp p
mp
mp pp
mp
7:8
(8vb)
349