

dans le cadre du cycle
Danses des hauteurs

*amicalement dédié au bassoniste
Michel Bettez,
qui a créé l'œuvre,
et à la danseuse et chorégraphe
Marie Chouinard*

Montée de printemps

pour basson solo

Michel Gonneville (1995)

1 $\bullet = 60$ rit. molto ----- a Tempo $\bullet = 40$

1 3 $(\bullet = 60)$ c. c. c. c. c. c. c.

ff *pp* *ppp*

2 **Tempo I** rit. molto $\bullet = 40$ a Tempo $(\bullet = 60 \text{ ou } \bullet = 40)$

5 $(\bullet = 60)$ *ff* *mp* *mp* *pp* *p* *mp* *ff*

10 $\bullet = 40$ **Tempo I** **Libre** rit. -----

10 c. c. c. c. c. c. *pp* *pp* *ff* *pp* *ppp* *pp*

ppp
c. = changement de doigté. (bisbigliando)
Ces doigtés doivent produire des changements
de timbres clairement perceptibles. Varier l'ordre
de ces doigtés librement, selon le nombre dont on dispose.
De légères différences d'intonation sont acceptables.

× = bruit de langue sur l'anche, avec peu d'air

3 **Tempo I** **rit. molto** (♩ = 60) **rit. molto** (♩ = 20) **a Tempo** (♩ = 60) **rit. molto**

13 *ff* *p* *mf* *pp* *p* *crescendo* *mp* *mf*

17 **a Tempo** (♩ = 60) **a Tempo** (♩ = 40) **rit. molto** (♩ = 180) **du Tempo I**

f *ff* *p* *pp*

gl. M c. c. c. c. c.

M = son multiphonique

21 **rit. molto** (♩ = 90) (♩ = 54) **rit. molto**

ff *p* *pp* *f* *ff* *mp*

M

4 **Tempo I** **rit. molto** (♩ = 60) **rit. molto** (♩ = 80) **a Tempo** (♩ = 240 ou ♩ = 80) **rit. molto** (♩ = 48)

ff *p* *p* *mf*

a Tempo

(♩ = 240 ou ♪ = 48)

32 *f* *pp* *gl.* 3:5

Tempo I

♩ = 40

(♩ = 240 ou ♪ = 48) rit.

♩ = 170 (♪ = 34)

37 *pp* *pp* *mf* *ff* c. c. c. c. 3:5 M c. c. c.

c. avec clés 13 et 14

a Tempo

(♩ = 240 ou ♪ = 34)

43 *p* *mp* *f* *ff* *mp* *mp* *ff* M M

rit. molto

♩ = 120 (♪ = 68)

5

Tempo I

(♩ = 60)

♩ = 300 (= ♩ du Tempo I)
(ou ♪ = 100)

50 *mf* *f* *p* *ff* *mp* *ff* *f* *mp* 4:7 4:7 5

rit. $\text{♩} = 60$ a Tempo $(\text{♩} = 300 \text{ ou } \text{♩} = 60)$

56 *mf* *p* *pp*

$\text{♩} = 40$ $\text{♩} = 300 (= \text{♩} \text{ du Tempo I})$
 (ou $\text{♩} = 60$)

62 *ff* *pp* *pp* *f* *mp* *mf* *f*

$(\text{♩} = 43)$

68 *ff* *pp* *poco* *ff* *p* *ff* *f* *f*

$(\text{♩} = 100 / \text{♩} = 33)$

76 *mp* *p* *mf* *f* *mp* *ff*

Z = flatterzunge

6 **Tempo I** (♩ = 60)

83

ff *f* *p*

rit. ----- ♩ = 72 **a Tempo** (♩ = 60)

86

mf *pp* *mp* *pp* *pp* *p*

♩ = 40 c. c. ♩ = 360 (ou ♩ = 72)

3
(= ♩ du Tempo I)

90

mp *mf* *f* *ff* *rit.*

M

98

p *mp* *ff* *f* *rit.*

gliss. ♩ = 52 **a Tempo** (♩ = 360 ou ♩ = 52)

106 $\bullet = 40$ **a Tempo** ($\bullet = 360$, ou $\bullet = 120$ ou $\bullet = 52$)

gliss.

mp *mf* *p* *f*

5:9

113 **rit.** $\bullet = 32$ **a Tempo** ($\bullet = 360$ ou $\bullet = 32$)

gliss.

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

7 **Tempo I** ($\bullet = 60$) (ou $\bullet = 420$) ($= \bullet$ du Tempo I)

119

ff *f*

6 7

c.

126 $\bullet = 40$ **a Tempo** ($\bullet = 420$ (ou $\bullet = 84$) **rit.** --

gliss.

p *p* *ff* *pp* *pp* *pp* *ff*

3+3+3+5 5 6 2:5 M

131

c. *c.* *c. c.* *c. c.*

$\text{♩} = 60$

a Tempo ($\text{♩} = 420$ ou $\text{♩} = 60$)

pp *p* *f* *ff*

16

3:7
M

139

mp *mf* *f* *ff* *p* *ff*

rit.

c. *c. c.* *c. c. c.*

4:7
M

a Tempo

$\text{♩} = 46$ ($\text{♩} = 420$, ou $\text{♩} = 140$ ou $\text{♩} = 46$)

c. c. c.

147

mf *mp* *mf* *pp* *f* *p*

rapide, hors tempo

M

9
16

152

ff *mp* *p* *f* *p* *mp* *pp*

$\text{♩} = 420$ ou $\text{♩} = 38$

5:9

c. *c.* *c.*

11

M

157

rit. ----- $\text{♩} = 32$

mf \leq *p* \quad *f* \leq *mp* \quad *ff* \quad *mf*

6:11

c. *c.* *c.* *c.* *c.*

Musical staff 157-161 in bass clef, 13/16 time signature. It features a series of eighth and sixteenth notes with various dynamics and articulations. A 6:11 bracket spans measures 158-160. A ritardando (rit.) marking is present above the staff, followed by a tempo change to quarter note = 32. The piece ends with a double bar line and a 13/16 time signature.

a Tempo

($\text{♩} = 420$ OU $\text{♩} = 32$)

162

ff \quad *pp* \leq *p* \leq *pp* \quad *mp* \leq *pp* \quad *mf* \leq *p*

Musical staff 162-166 in bass clef, 13/16 time signature. It continues with eighth and sixteenth notes, showing dynamic contrasts and articulation. Dynamics include fortissimo (ff), pianissimo (pp), piano (p), mezzo-piano (mp), and mezzo-forte (mf).

Tempo I

$\text{♩} = 60$

167

f \leq *mp* \quad *ff* \quad *mf* \leq *ff* \quad *ff*

c. *c.* *c.*

Musical staff 167-170 in bass clef, 2/4 time signature. It features eighth notes with accents and dynamic markings. Dynamics include forte (f), mezzo-piano (mp), fortissimo (ff), and mezzo-forte (mf). The piece ends with a double bar line and a 2/4 time signature.

8

171

ff *pp* \leq *mf* *p* \leq *f* *mp* \leq *ff* *mf* \leq *ff*

Musical staff 171-175 in bass clef, 4/4 time signature. It features a series of eighth notes with various dynamics and articulations. Dynamics include fortissimo (ff), pianissimo (pp), mezzo-forte (mf), piano (p), forte (f), mezzo-piano (mp), and mezzo-forte (mf). The piece ends with a double bar line and a common time signature (C).

Tempo I

$\bullet = 40$ $\text{♪} = 160$ ($\text{♪} = 480$)

176 *pp* *pp*

182 *f* *ff* *f* *rit.* *c.* *c.*

a Tempo

$\text{♪} = 96$ ($\text{♪} = 480$)

190 *c.* *c.* *pp* *p* *ff*

198 *ff* *rit.* *c.* *c.* *p* $\text{♪} = 68$

206 **a Tempo** ♩.. = 68 (♩ = 480)

p *ff* *f* M

214 M **rit.** ♩.. = 54

ff *ff* *f* 9

222 **a Tempo** ♩ = 54 (♩ = 480)

mp *ff* *mf* *f* M

229 **rit.** ♩ = 44 **a Tempo** ♩ = 44

f *p* *ff* *mp* *ff* *p* *pp*

(♩ = 480)

236

mf *ff* *mp*

M

rit. ----- ♩ = 36

242

mf *pp* *f* *p* *ff* *mp* *ff*

a Tempo ♩ = 36 (♩ = 480)

248

p *f* *pp*

gliss. c. c. c. M

253

p *pp* *mp* *pp* *mf* *p* *f* *mp* *ff* *mf*

7:13

258 *rit.* $\bullet = 32$ $\bullet = 60$ 15:16 long ! *M* *distordre le son !*

ff *pp* *ff* *ff* *fff*

264

pp *p* *mp* *mf* *f* *ff*

270 *rit.* *molto* 7:8 *Lent*

ff *fff*

274 *ralentir peu à peu*

fff *fff sempre*

Très lent

Multiphonique ad libitum,
comme si le son craquait,
rendu à sa limite

9 ♩ = 40

280

gliss.
fff
fff
ppp
mp

Trille de bruits de clés
Trille en bisbigliando

9 ♩ = 40

M

rit.

6

286

mp
mp
mp crescendo
mf
f

rit.

5:4

7

Citation transformée du solo initial
du «Sacre du printemps» d'Igor Stravinsky.

290

mp
f
mf
f
f

gliss.
gliss.

3

7

5

(Fa# : si possible)

295

f
ff
ff
fff

les petites notes :
amples, lentes

long !

Vibrato
accelerando