

# Relais Papillons

(Relevo Mariposas)

de

Michel Gonneville

2008

pour

Flûtes (1 musicien jouant Piccolo, Grande Flûte en Do, Flûte alto en sol)

Clarinettes (1 musicien jouant Clarinette en Sib, Clarinette en Sib)

Piano

Violon

Violoncelle

Dédié au groupe Ónix (México)

Commande du Festival Montréal Nouvelles Musiques  
pour le concert Pont de papillons  
organisé par l'ECM+ et le Conservatoire de musique de Montréal

Relais Papillons  
Pour 5 musiciens (2008)

Comparée à d'autres migrations observées dans le règne animal, celle des papillons monarques entre le Canada et le Mexique est particulièrement fascinante. Que des êtres si fragiles, si petits réussissent à accomplir un si long voyage, depuis nos contrées nordiques jusque dans les hautes montagnes du Michoacan pour y hiverner, c'est déjà un motif d'étonnement. Mais ce qui est vraiment mystérieux, c'est que les individus qui migrent vers le Sud ne sont pas ceux-là qui ont accompli le voyage vers le Nord. En fait, au moins trois générations de papillons se seront succédé depuis la sortie de l'hibernation en février au Mexique, montant graduellement vers le Canada, jusqu'aux papillons de la quatrième génération qui, eux, quitteront le Nord vers la fin août. Cette dernière génération vit beaucoup plus que les quelque 4 à 6 semaines des précédentes, assez pour accomplir la migration de plusieurs milliers de kilomètres, hiverner et enfin engendrer la première génération du cycle annuel suivant.

(On lira avec intérêt les détails de cette aventure sur les sites suivants : [www.monarchlab.org](http://www.monarchlab.org)  
ou [www2.ville.montreal.qc.ca/insectarium/toile/nouveau/preview.php?section=fiches&page=19](http://www2.ville.montreal.qc.ca/insectarium/toile/nouveau/preview.php?section=fiches&page=19))

C'est ce méga-phénomène qui a inspiré Relais Papillons. La forme de la pièce est une reproduction, comprimée à l'échelle d'une dizaine de minutes, d'un cycle annuel complet qui comporte la succession de quatre générations de papillons. Chacune de ces générations est représentée par un couple d'individus, lui-même « représenté » par un couple d'instruments (un instrument à vent et un instrument à cordes à chaque fois, le piano accompagnant ceux-ci). On aura donc successivement : 1ère génération : clarinette et violoncelle; 2e génération : flûte et violon; 3e génération : clarinette et violoncelle; 4e génération : piccolo (et flûte) et violon.

Chaque génération reprend une succession de caractères thématiques qui peuvent suggérer (toujours de façon extrêmement comprimée dans le temps) les stades successifs de l'insecte : œuf, chenille, chrysalide, papillon, ce dernier s'accouplant et puis, la femelle survivant au mâle, laissant les centaines d'œufs qui deviendront la génération suivante. Dans la vie de la quatrième génération s'interpole, avant l'accouplement, la ponte et la mort, la longue parenthèse de la migration et de l'hibernation. Le tempo s'accélère d'une génération à l'autre, comme stimulé par la hausse graduelle des températures.

Relais Papillons doit beaucoup à l'Étude opus 25 # 9 de Chopin, dite étude papillon dans plusieurs langues. Au-delà du caractère évocateur de son écriture, c'est la forme même de cette brève étude qui m'a frappé, semblant se mouler au cycle vital d'une génération de papillons. Une grande partie du matériau de ma pièce a été élaborée à partir de ce donné. Si la migration des papillons monarque et le phénomène de relais qui la caractérise peuvent être vus comme une métaphore de la transmission et de l'échange culturels entre communautés américaines, l'idée me plaît assez que ces dernières se transmettent ici un donné « génétique » d'origine européenne mais fortement altéré par des siècles d'adaptation aux réalités géographiques et historiques du continent.

L'œuvre a été composée pour le groupe Ónix et lui est dédiée. Elle a été écrite entre octobre et décembre 2008 pour figurer au programme du concert donné conjointement en février 2009 par cet ensemble et l'Ensemble contemporain de Montréal (ECM+) dans le cadre de l'événement Pont de papillons organisé par l'ECM+ et le Conservatoire de musique de Montréal. Financée grâce à une subvention du Conseil des Arts du Canada, il s'agit d'une commande du Festival Montréal Nouvelles Musiques (MNM) pour son édition 2009 qui inclut l'événement précité.

Michel Gonneville  
24 décembre 2008

# Relais Papillons

Michel Gonneville

Génération 1

♩ = 56

Flûte en Do

Clarinete en Sib

Piano

Violon

Violoncelle

Relais Papillons

11

Fl. Do

Cl. Sib

*mp*

*mf*

11

Pno.

*p*

*mp*

*p*

3:2

5:3

3:2

5:3

3:2

5:3

3:2

5:3

11

Vln.

Vcl.

*p*

*poco*

*mp*

*p sub*

3:2

5:3

5:3

Piano : Les valeurs irrationnelles de cette section sont à interpréter sans trop de rigueur, comme un *rubato* écrit

Relais Papillons

16

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

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

*mp* *p* *mp* *mp* *p* *mp* *p*

*mp* *p sub* *mf* *mp sub*

3 3:2 5:3 poco 3 7:6 5:3

5:3 3:2 3:2 3:2 7:6 5:3 3:2

3:2 7:6 3:2 5:3 3:2 7:6 3:2 8:6 3:2 7:6

7:6 poco *mp* *p sub* 7:6 8:6 *mf* *mp sub* 7:6

III II III II II

Relais Papillons

6

19

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

*mf* *mp sub* *p* *mp* *mf*

7:6 5:4 5:4 8:6 3:2

3:2 7:6 3:2 5:4 3:2 8:6 3:2 3:2 8:6 3:2 7:6

8:6 3 3 3 7:6 8:6







Relais Papillons

29

Fl. Do

Cl. Sib

*mf* *mp* *f* *mf*

Pno.

*mf* *mf*

Vln.

Vcl.

*mf*

Detailed description of the musical score: The score is for page 9 of 'Relais Papillons'. It features five staves: Fl. Do (Flute in D), Cl. Sib (Clarinet in B-flat), Pno. (Piano), Vln. (Violin), and Vcl. (Viola). The music is in 7/4 time. The Fl. Do part is mostly rests. The Cl. Sib part starts at measure 29 with a melodic line, marked *mf*, *mp*, and *f*. The Pno. part has a rhythmic accompaniment in the right hand and a more active line in the left hand, both marked *mf*. The Vln. part is mostly rests. The Vcl. part has a melodic line, marked *mf*. The score includes various articulations such as accents, slurs, and dynamic markings.

Relais Papillons

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

32

*f*

*f*

*f*



## Relais Papillons

♩. = ♩ (♩. = ♩ de triolet)  
♩ = 75  
Z = flatterzunge

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

The musical score consists of five staves. The Flute (Fl. Do) part starts at measure 37 with a *mp* dynamic and features a series of eighth-note patterns with accents and slurs, ending with a triplet and a *p* dynamic. The Clarinet in B-flat (Cl. Sib) part also starts at measure 37 with a *mp* dynamic, featuring a melodic line with triplets and quintuplets, transitioning to *p* and then *pp*. The Piano (Pno.) part has a *mf* dynamic in measure 37 and a *p* dynamic later. The Violin (Vln.) part starts at measure 37 with a *pp* dynamic, featuring a melodic line with triplets and a *mp* dynamic. The Viola (Vcl.) part starts at measure 37 with a *mp* dynamic, featuring a rhythmic pattern with triplets and a *p* dynamic. The score includes various time signatures (3/4, 4/4, 3/2) and dynamic markings (*mp*, *p*, *pp*, *mf*, *f*).

44

Fl. Do

5:3 *mp* *p sub* 5:3 7:6 *mp* *p sub* 5:3

Cl. Sib

44

Pno.

*mp* *p* *p* *mp* *p*

*p* *mp* *p*

44

Vln.

*f* *p* 5:4 *mp* *p sub* 5:3

Vcl.

## Relais Papillons

49

Fl. Do

7:6

8:6

*mf* *mp sub*

8:6

Cl. Sib

49

Pno.

3:2

3:2

*mp* 3:2

*p* 3:2

3:2

3:2

3:2

*mp* 3:2

49

Vln.

7:6

*mp* *p sub*

5

8:6

3

3

Vcl.

Notes losangées ◊ = doigtés alternatifs (pour bisbigliandi)

The musical score is arranged in five staves. The Fl. Do staff (top) begins at measure 52 with a melodic line featuring a 3:2 ratio, a *mf* dynamic, and a 5:4 ratio, ending with a triplet and a *p* dynamic. The Cl. Sib staff is mostly silent. The Pno. staff (middle) has a complex accompaniment with dynamics ranging from *p* to *mp*, including a 6:4 ratio and a *Red.* marking. The Vln. staff (bottom) features a melodic line with dynamics *mf*, *mp sub*, and *mf*, including a 5:4 ratio and a quintuplet. The Vcl. staff is silent.

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

56

*gl*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mf mp*

*3:2*

*p*

*3:2*

*p*

*3:2*

*p*

*3:2*

*p*

*3:2*

*p*

*3:2*

*p*

*3:2*

*p*

*3:2*

*p*

*3*

*p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*mp p*

*5*

*5*







68 **Ralenti** ----- **Au tempo**

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

6 6

*ff* 5 5 5 5 *mf*

6:4 6:4

*ff* *mf*

6 6 5 5:4 5:4 5:4 3 pizz. arco pizz. arco pizz. arco pizz.

Génération 3

The musical score is arranged in five staves. The Fl. Do staff (top) features a melodic line with triplets and quintuplets, marked *mp* and *p*. The Cl. Sib staff (second) plays a rhythmic accompaniment of eighth notes with triplets, marked *pp* and *mp*. The Pno. staff (third) has a right-hand part with eighth notes marked *mp* and *p*, and a left-hand part with bass notes marked *f*. The Vln. staff (fourth) alternates between *arco* and *pizz.* playing eighth notes, marked *mp* and *p*. The Vcl. staff (bottom) provides a bass line with triplets and *arco* playing, marked *pp* and *mp*. The score includes dynamic markings, articulation marks, and fingering indications.

♩ de triolet = ♩ (♩ de triolet = ♩)

♩ = 112

Changer pour Piccolo

78

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

*pp*

*< f*

*p*

*5:3*

*mp*

*p sub*

*5:3*

*7:6*

*5*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mp*

*p*

*f*

*3:2*

*p sub*

*3*

*5:3*

*mp*

*p sub*

*5:3*

82

Fl. Do

Cl. Sib

*p sub* *mf* *mp sub*

5:3 5:4 8:6

82

Pno.

*p* *mp* *p*

*mp* *mp*

82

Vln.

Vcl.

*mp* *p sub* *mf*

5 4 I II I 3:2 5

10/4



89

Fl. Do

Cl. Sib

Pno.

Vln.

Vcl.

89

89

89

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

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







Relais Papillons

♩. = ♩ (♩ = ♩ de triolet)

♩ = 150

104

Picc. *mf* *f* *p*

Cl. Sib *mp* *p*

Pno. *p* *mp*

Vln. *f* *p* *mp*

Vcl. *pizz.* *p*

8/4

110

Picc. *mp p sub* 4:3 3:2 *mp p sub* 4:3 3 *mf*

Cl. Sib

Pno. *p* 3:2 *mp* 3:2 *p* 3:2 3:2 *mp* 3:2 *p* 3:2 *mp* 3:2 *p* 3:2

Vln. *p sub* 4:3 *mp* 5:3 4:3 III II III II III *mf mp sub*

Vcl.

Detailed description: This page of a musical score, numbered 28, is titled 'Relais Papillons'. It features five staves: Piccolo (Picc.), Clarinet in B-flat (Cl. Sib), Piano (Pno.), Violin (Vln.), and Viola (Vcl.). The Piccolo part begins at measure 110 and consists of a melodic line with slurs and dynamic markings of *mp p sub*, *mp p sub*, and *mf*. It includes time signature changes from 8/4 to 7/4, 4/4, and 5/4, and contains ratios like 4:3, 3:2, and 3. The Piano part is a duet with two staves, featuring arpeggiated chords with slurs and dynamic markings of *p*, *mp*, and *p*. It includes time signature changes and ratios like 3:2. The Violin part starts at measure 110 with a melodic line, slurs, and dynamic markings of *p sub*, *mp*, *p sub*, and *mf mp sub*. It includes time signature changes and ratios like 4:3, 5:3, and fingerings III II III II III. The Clarinet and Viola parts are currently silent, indicated by whole rests.



Relais Papillons

The musical score is arranged in five staves. The Piccolo staff (top) features a melodic line with various dynamics (mp, p, mf) and time signature changes (4/4, 3/4, 4/4). The Clarinet in B-flat staff (Cl. Sib.) is mostly silent. The Piano staff (Pno.) shows a complex texture with chords and arpeggios, including a section marked '8va' and 'Leo.' with a star symbol. The Violin staff (Vln.) has a rhythmic accompaniment with dynamics (mp, mf) and time signature changes. The Viola staff (Vcl.) is also mostly silent.

Relais Papillons

125

Picc. *mf mp* 5:4 *mf mp* 5:4 *mf mp* 8:6 *mf mp* 7:6 8:6 *mf* 3:2 3:2 3:2 3:2 3:2 3:2 3:2 *f* 15/8

Cl. Sib

Pno. *mp* *mf* *f* 3:2

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. 3:2

Vln. *mf mp* 5 *mf mp* 5 *mf mp* 7:6 *mf mp* 8:6 7:6 *mf* 3:2 3:2 3:2 3:2 3:2 3:2 *f* 15/8

Vcl. arco 15/8

Relais Papillons

32

**Migration**

$\text{♩} = 150$

Picc. *f*

Cl. Sib *mf*

Pno. *f*

Vln. *f*

Vcl. *mf* *f*

8va

5:3

\* Leo.



Musical score for Relais Papillons, page 33, measures 137-142. The score is arranged for five instruments: Piccolo (Picc.), Clarinet in B-flat (Cl. Sib.), Piano (Pno.), Violin (Vln.), and Viola (Vcl.).

- Picc.:** Treble clef, 15/8 time signature. Measures 137-142.
- Cl. Sib.:** Treble clef, 15/8 time signature. Measures 137-142.
- Pno.:** Grand staff (treble and bass clefs), 15/8 time signature. Measures 137-142. Includes a dashed line for *(8va)* in the upper register. The bass line contains markings for *leg.* and *rit.* with asterisks.
- Vln.:** Treble clef, 15/8 time signature. Measures 137-142.
- Vcl.:** Bass clef, 15/8 time signature. Measures 137-142.

The musical score consists of five staves. The Piccolo (Picc.) and Clarinet in B-flat (Cl. Sib.) parts begin at measure 142 with a *fp* dynamic and a wavy hairpin. The Piano (Pno.) part features a 7:6 ratio and a *f* dynamic. The Violin (Vln.) and Viola (Vcl.) parts also begin at measure 142 with a *fp* dynamic and a *gl* hairpin. The score includes various musical notations such as slurs, accents, and dynamic markings.

147

Picc.

8<sup>va</sup>

*ff*

Cl. Sib

(8<sup>va</sup>)

Pno.

\* *Lea* \* *Lea* \*

Vln.

*ff*

Vcl.

154 *8<sup>va</sup>*

Picc.

Cl. Sib

*ff*

Pno.

*ff*

*Rea*

Vln.

Vcl.

*ff*

\*

Detailed description: This page of a musical score for 'Relais Papillons' features five staves. The Piccolo (Picc.) staff begins at measure 154 with a melodic line marked *8<sup>va</sup>*. The Clarinet in B-flat (Cl. Sib) staff plays a melodic line with a *ff* dynamic. The Piano (Pno.) part consists of two staves; the right hand plays chords with a *ff* dynamic, and the left hand has a bass line with a *Rea* marking. The Violin (Vln.) and Viola (Vcl.) staves play a rhythmic, eighth-note pattern with a *ff* dynamic. A key signature change to one sharp (F#) occurs at measure 158. A double bar line is present at the end of measure 158, and an asterisk (\*) is placed at the end of the piano part in measure 160.

159

Picc. *f* *f*

Cl. Sib *f* *f*

Pno. *f* *f*

Vln. *f* *p* *f*

Vcl. *f* *p* *f*

8va

m.d.

m.g.

5:6

Led.

gl

The musical score for measures 165-178 of 'Relais Papillons' is arranged for five instruments: Piccolo (Picc.), Clarinet in B-flat (Cl. Sib.), Piano (Pno.), Violin (Vln.), and Viola (Vcl.).

- Picc.:** Measures 165-178. Starts with a *Qua* marking. Features a complex rhythmic pattern with eighth and sixteenth notes, including rests and accents.
- Cl. Sib.:** Measures 165-178. Features a melodic line with eighth notes and rests, marked *mp* at the end.
- Pno.:** Measures 165-178. Features a harmonic accompaniment with chords and moving bass lines. Includes markings for *Red.* (Reduction) and *pizz.* (pizzicato).
- Vln.:** Measures 165-178. Features a melodic line with eighth notes and rests, marked *mp* at the end.
- Vcl.:** Measures 165-178. Features a melodic line with eighth notes and rests, marked *mp* at the end.

The score includes various musical notations such as dynamics (*mp*), performance instructions (*Red.*, *pizz.*), and articulation marks (accents, slurs). The piece is in a key with one sharp (F#) and a 6/8 time signature.

171 *8<sup>va</sup>*

Picc. *mp*

Cl. Sib

Pno. *mp*

\* *Red.* \* *Red.*

Vln. *mp*

Vcl.

Detailed description of the musical score: The score is for measures 171 to 175. It features five staves: Piccolo (Picc.), Clarinet in B-flat (Cl. Sib), Piano (Pno.), Violin (Vln.), and Viola (Vcl.). The time signature is 4/8. The Piccolo part starts with a *8<sup>va</sup>* marking and plays a rhythmic pattern of eighth notes. The Clarinet in B-flat part has a melodic line with slurs. The Piano part has a harmonic accompaniment with *Red.* markings and accents. The Violin and Viola parts have melodic lines with slurs and dynamic markings. The overall mood is dynamic and rhythmic.

The musical score consists of five staves: Piccolo (Picc.), Clarinet in B-flat (Cl. Sib.), Piano (Pno.), Violin (Vln.), and Viola (Vcl.). The score begins at measure 176, which is marked as the start of the *8<sup>va</sup>* section. The Piccolo and Clarinet parts feature melodic lines with dynamic markings of *f* and *p*, and trills. The Piano part includes chords with a 5:6 ratio and dynamic markings of *f*, along with *Leg.* (legato) markings and asterisks. The Violin and Viola parts have melodic lines with dynamic markings of *f* and *p*, and slurs. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.



182 *8va* Picc. *Changer pour flûte alto*

182 *8va* Cl. Sib. *Changer pour clarinette basse*

182 *8va* Pno. *Leo* \*

182 Vln.

182 Vcl.



**Ralenti** -----  $\text{♩} = 75$     **Ralenti** -----  $\text{♩} = 56$     **Ralenti** -----  $\text{♩} = 38$

Fl. alt. *mf* 3:2 3:2 3:2 3:2 *mp* *p*

Cl. bsse *mf* 3:2 3:2 *mp* *p*

Pno. *mf* *mp* *p* 8vb *mp* *p*

Vln. *mf* 3:2 3:2 3:2 3:2 *mp* *p*

Vcl. *mf* 3:2 3:2 3:2 3:2 *mp* *p*





Génération 4 (fin)

Fl. alt. 218 ↓6 ↓6 15 ↓6 Changer pour flûte Accélérer 3:2 5:4 5:4 6:4 7:4

Cl. bsse r 3:2 r 3:2 r 3:2

Pno. 218 p (n) p

Vln. 218 sul pont. ↓6 3:2 5:4 7:4 6:4

Vcl. sul pont. r 3:2

The musical score is arranged in five staves. The Fl. alt. staff begins at measure 218 with a key signature of one flat and a 7/4 time signature. It features a melodic line with a dynamic marking of *p* and a series of time signature changes: 3:2, 5:4, 5:4, 6:4, and 7:4. A dashed line above the staff indicates an acceleration. The Cl. bsse staff has a 3:2 time signature and a melodic line. The Pno. staff has two parts: the right hand starts at measure 218 with a *p* dynamic, and the left hand has a *p* dynamic with a *(n)* marking. The Vln. staff starts at measure 218 with a *sul pont.* marking and a 7/4 time signature, followed by time signature changes to 3:2, 5:4, 7:4, and 6:4. The Vcl. staff has a *sul pont.* marking and a 3:2 time signature.

Relais Papillons

223  $\text{♩} = 56$

Fl. Do *f* *ff* 7:4 6:4

Cl. bsse

Pno. *f* *ff* 5:4 6:4 6:4 *Rea.* \* *Rea.* \* *Rea.*

Vln. *f* *ff* 7:4 7:4

Vcl.

Coda avec Annonce de Génération 1 bis

The musical score consists of five staves. The Fl. Do staff (top) features a complex rhythmic pattern with time signatures 7:4, 5:4, 6:4, 5:4, 3:2, 3:2, 3:2, and 3:2. Dynamics include *mf* and *mp*. The Cl. bsse staff (second) is mostly silent, with dynamics *pp* and *p*. The Pno. staff (third) has time signatures 6:4, 6:4, 5:4, 3:2, and 3:2, with dynamics *mf* and *mp*. It includes markings for *Leg.* and *mf*. The Vln. staff (fourth) has time signatures 6:4, 5:4, 5:4, 3:2, and 3:2, with dynamics *mf* and *mp*. The Vcl. staff (bottom) is mostly silent, with dynamics *pp* and *p*, and a *pizz.* marking.



232

Fl. Do

3:2

*p*

*pizz.*

*pp*

Cl. bsse

232

Pno.

*p*

\*

232

Vln.

*p*

*pizz.*

*arco*

*pp*

Vcl.

239

Fl. Do

Cl. bsse

*p*

239

Pno.

*pp*

239

Vln.

Vcl.

*p*

Detailed description: This block contains five staves of musical notation for measures 239-241. The Fl. Do staff has a treble clef and a whole note chord in the first measure, followed by a half note chord in the second, and a whole note chord in the third. The Cl. bsse staff has a treble clef and a melodic line of eighth and quarter notes in the first two measures, followed by a whole note chord in the third. The Pno. staff has a grand staff with a treble clef and a whole note chord in the first measure, followed by a half note chord in the second, and a whole note chord in the third. The Vln. staff has a treble clef and a whole note chord in the first measure, followed by a half note chord in the second, and a whole note chord in the third. The Vcl. staff has a treble clef and a melodic line of eighth and quarter notes in the first two measures, followed by a whole note chord in the third. Dynamics include *p* for Cl. bsse and Vcl., and *pp* for Pno. Hairpins are present at the end of the first two measures of each staff.

Montréal, entre le 13 octobre et le 23 décembre 2008