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Title

Entre-la

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Author

Coomans, Fabian

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Entre-la

Commande de la pianiste Sara PICALLET
pour le trio Sarasinne.

Indications de jeu :

Cordes :

- violon (mes. 1-20) et violoncelle (mes. 61-75),
glissando continu sur 2 cordes.

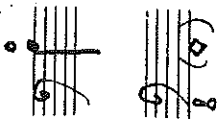
- Les signes $\frac{b}{\delta}$ ou $\frac{\#}{\delta}$ signifient un bécarré tirant vers le $\#$ ou le b ainsi que les signes $\#$ et δ signifiant $\#$ ou δ tirant vers le $\#$ afin d'obtenir une forte vibration et un frottement tendu entre les différents 'la' qui sont donnés à entendre.

- $\frac{b}{\delta}$: signifie une note harmonique artificielle, les accidents sont notés pour les 2 notes :

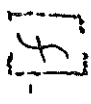
Handwritten musical notation showing two examples of artificial harmonics. The first example shows a note with a flat and a delta symbol, with an equals sign and a note with a sharp and a delta symbol. The second example shows a note with a flat and a delta symbol, with an equals sign and a note with a sharp and a delta symbol, with an arrow pointing to the right and the word 'pizz' written below it.

- mes. 61, violoncelle, il y a un changement de tempo uniquement pour la partie violoncelle, une noire à 105 correspond à 4/7 d'une noire à 60 : $\frac{105}{60} = 1.75$
A partir de ce moment, le violoncelle $\frac{105}{60} = 1.75$ est relativement indépendant des autres parties, jusqu'à la fin

piano :



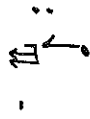
note harmonique ; la note du dessus est celle que l'on entend, celle du dessous est la corde à effleurer pour obtenir l'harmonique et la touche à enfoncer. (pour faciliter le jeu, il est recommandé d'indiquer les différents points sur les cordes avec un petit collant)



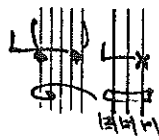
les dynamiques indiquées entre crochets pointillés sont destinées à la pression du doigt sur la corde pour obtenir une harmonique avec très peu de fondamentale (f) ou pour laisser résonner l'harmonique avec un fond de fondamentale (p).



note harmonique produite en grattant la corde dans le sens longitudinal avec l'ongle ou un plectre de guitare.

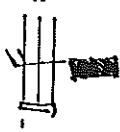
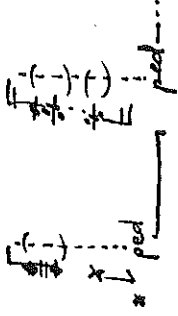


placer un petit bout de métal (pièce de monnaie par ex) sur 2 des trois cordes de la note concernée au niveau de l'agrafe pour obtenir 2 notes désaccordées en une seule touche, comme si chaque corde avait sa propre note :



: enfoncer silencieusement une octave de 'la' (dans l'extrême grave) et percuter le cadre avec une baguette (par ex. en feutre). les chiffres I à III sur la portée du bas correspondent à 3 parties différentes du cadre en partant du grave (I)

- La pédale se change après chaque coup sur le cadre ou accord Sffz, on retire la pédale avant de 'percuter' et on l'enfonce juste après avoir relâché les touches (accords) ou après avoir percuté le cadre (en maintenant la résonance de l'octave enfoncée):

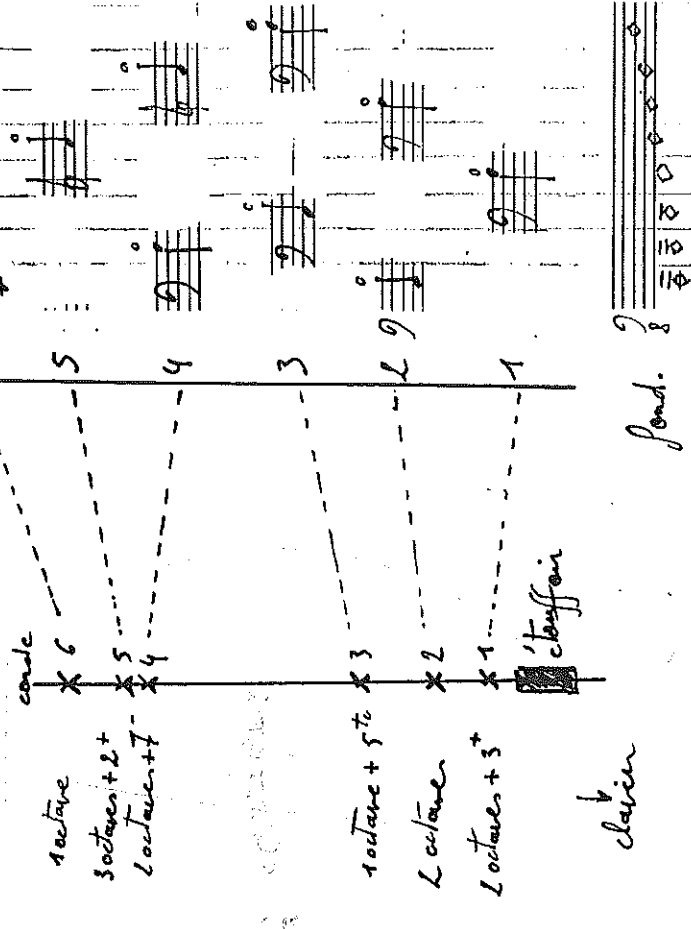


frapper les cordes dans l'extrême grave avec la paume de la main. (mes. 36 et 54 peuvent, si cela s'avère trop compliqué attraper un cluster dans l'extrême grave, dans ce cas, changer la pédale pour ne reprendre que la résonance du cluster)



- cluster dans l'extrême aigu, il doit sonner très métallique.

Voici les différents points à effleurer sur les cordes pour obtenir les harmoniques demandées, le point 6 correspond à la moitié de la corde :



Entre-la

Fabian Coman
2007.

con nord.
senza vib.

Violon

ppp
pp
norm.

con nord. Senza Vib.

ppp
ppp
pp
norm.

Piano

ppp
ppp
pp
norm.

ppp
ppp
pp
norm.

Handwritten musical score for Violin (Vln), Viola (Vcl), and Piano (Pno). The score is divided into four systems. The first system includes a Vln part with a '5' bracket and a 'pant' marking. The second system includes a Viola part with '5' and 'and A' markings. The third system includes a Piano part with 'Violent' and 'PPP' markings. The fourth system includes a Harp part with 'ped' markings. The score contains various musical notations such as notes, rests, slurs, and dynamic markings.

Vln

Vcl

Pno

Harp

13

Handwritten musical score for Violin (Vln), Viola (Vcl), and Piano (pno). The score is divided into three systems.

System 1:

- Violin (Vln):** Starts with a five-measure rest, followed by a sixteenth-note figure. A dynamic marking f is present.
- Viola (Vcl):** Starts with a five-measure rest, followed by a sixteenth-note figure. A dynamic marking f is present.
- Piano (pno):** Features a complex rhythmic pattern with sixteenth notes and rests. A dynamic marking f is present.

System 2:

- Violin (Vln):** Continues with a sixteenth-note figure. A dynamic marking f is present.
- Viola (Vcl):** Continues with a sixteenth-note figure. A dynamic marking f is present.
- Piano (pno):** Continues with a complex rhythmic pattern. A dynamic marking f is present.

System 3:

- Violin (Vln):** Continues with a sixteenth-note figure. A dynamic marking f is present.
- Viola (Vcl):** Continues with a sixteenth-note figure. A dynamic marking f is present.
- Piano (pno):** Continues with a complex rhythmic pattern. A dynamic marking f is present.

The score includes various musical notations such as notes, rests, dynamics (f , mf), and performance instructions like "ped" (pedal) and "pizz" (pizzicato).

The image shows a handwritten musical score for three instruments: Violin I (Vcl I), Violin II (Vcl II), and Piano (pno). The score is written on multiple staves. Key features include:

- Violin I (Vcl I):** The top staff, starting with a treble clef and a key signature of one flat. It contains several measures of music with notes and rests. Dynamic markings include *ppp* and *mf*. There are handwritten annotations like "abub. 5" and "5" above the staff.
- Violin II (Vcl II):** The middle staff, starting with a treble clef and a key signature of one flat. It contains several measures of music with notes and rests. Dynamic markings include *ppp* and *mf*. There are handwritten annotations like "abub. 5" and "5" above the staff.
- Piano (pno):** The bottom staff, starting with a bass clef and a key signature of one flat. It contains several measures of music with notes and rests. Dynamic markings include *ppp* and *mf*. There are handwritten annotations like "abub. 5" and "5" above the staff.

Throughout the score, there are various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations and diagrams interspersed with the musical staves, including some that look like small sketches or diagrams of the instruments or their parts.

Handwritten musical score for Violin (Vln) and Viola (Vcl) parts. The score is written on five-line staves. The Violin part is on the top staff, and the Viola part is on the bottom staff. The music includes various notes, rests, and dynamic markings such as *arco*, *pizz*, *ppp*, *pppmb*, *ppp*, and *pppmb*. There are also performance instructions like *ped* (pedal) and *arco* (arco). The score is divided into measures by vertical bar lines. Some measures contain complex rhythmic patterns and accidentals. The handwriting is in black ink on white paper.

134

Vln I

arco
pizz
Sfz arco
pppmb

Vln II

Sfz
pppmb

Vcllo

ppp
Sfz pppmb
acc
ped
tracant

143

Handwritten musical score for Violin I and Violin II. The score is written on two systems of staves. The first system includes a Vln I staff with a treble clef and a Vln II staff with a treble clef. The second system includes a Vln I staff with a treble clef and a Vln II staff with a treble clef. The music features various dynamics such as ppp, pppp, and ppppp, and includes performance instructions like 'pizz.' and 'arco'. There are also some markings like '6', '7', '5', '8' and 'ppp' written above the staves. The score is written in a cursive, handwritten style.

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Violin (Vln) and Viola (Vcl) score with various performance instructions and dynamics. The score is divided into two systems. The first system includes markings for *arco*, *ppp*, *ppp amb*, *mf*, and *f*. The second system includes markings for *arco*, *ppp amb*, *mf*, *f*, and *ped*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ppp*, *ppp amb*, *mf*, and *f*. There are also markings for *arco* and *ped* (pedal). The score is written on five staves, with the first two staves for Violin and the last three for Viola. The notation includes various rhythmic values, accidentals, and dynamic markings.

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Handwritten musical score for Violin I, Violin II, and Piano. The score is written on three staves. The Violin I staff (top) includes markings for "arco", "ppp", and "pizz" (pizzicato). The Violin II staff (middle) includes markings for "arco", "ppp", and "pizz". The Piano staff (bottom) includes markings for "pizz", "arco", and "ped" (pedal). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as "ppp" and "arco". There are also some handwritten annotations and a circled section in the Piano part.

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and contains notes with stems and beams. Below it, there are staves with various markings including "arco", "pizz", and "pizz". There are also some numerical markings like "1-3" and "1-5". The system is divided into measures by vertical bar lines.

Handwritten musical score for the second system. It continues the notation from the first system. It features multiple staves with notes, rests, and performance markings. There are some numerical markings like "1-3" and "1-5". The system is divided into measures by vertical bar lines.

Handwritten musical score for the third system. It includes dynamic markings such as "violent" and "pizz". The notation continues with notes, rests, and performance markings. There are some numerical markings like "1-3" and "1-5". The system is divided into measures by vertical bar lines.

Handwritten musical score for Violin and Piano. The score is written on multiple staves. The Violin part (V) is on the top staff, and the Piano part (P) is on the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings like "pppp" and "f". There are also some annotations like "norm." and "pant." with arrows. The score is divided into sections by vertical lines.

Violin I

Violin II

Viola

poco a poco diminuendo al niente

poco

ppppp

ppppp

ppppp

ppppp

Jabara Camara
 September 2003