

Jean-Marc Chouvel

De Natura Rerum

Piano, alto, violoncelle

J e a n - M a r c C h o u v e l

De Natura Rerum

pour alto violoncelle piano
et électroacoustique



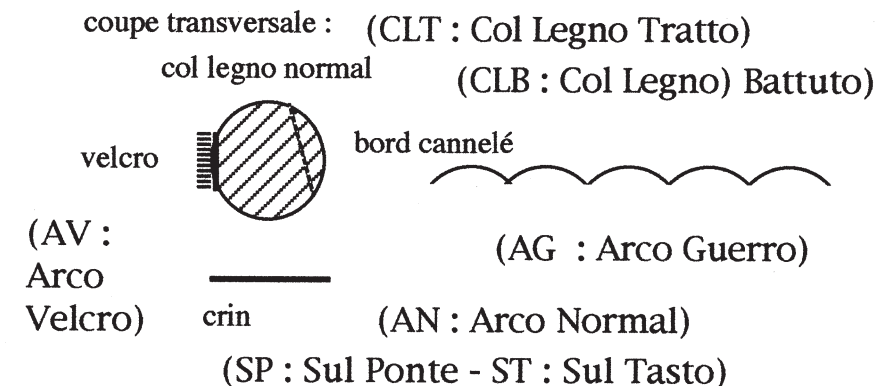
Jean-Marc Chauvel

DE NATURA RERUM

Mais il faut fuir l'illusion des images...
Lucrece *De Natura*, IV, 1063

Les trois univers sonores qui s'enchaînent dans le trio inspiré de l'œuvre de Lucrece explorent chacun un état critique de la matière sonore. Le contrepoint présent dans la première pièce est en quelque sorte fragilisé par l'emploi de modes de jeux spéciaux, aux cordes comme au piano. Les archets préparés et les brosses, donnent quasiment à entendre le "grain" du son, comme si la friction du crin et de la corde était amplifiée et parlait du conflit des atomes qui entrent en contact non sans une certaine violence les uns avec les autres. La deuxième pièce est une pièce électroacoustique réalisée à partir de sons de piano à peine travaillés, mais dont on perçoit très progressivement la dénaturation induite par les changements de registre et l'utilisation des micro-intervalles. Après cet intermède projeté par l'électroacoustique hors des limites de la scène, la dernière pièce est tout simplement la transcription instrumentale d'une pièce électroacoustique issue des enregistrements du film de Philippe Chapuis : *Antoine travaille*.

Schéma simplifié des archets :



Il convient de régler l'espacement des cannelures de manière à obtenir un rebondi souple et régulier (penser à mettre de la colophane)

3 **A**

Pno. (avec une brosse) *mm* *pp* *mf* *pp* *I.v.*

Vla. *mm* *AVN* *3S* *7:8* *pp* *mf* *pp* *I.v.* *SP* *(sol ponte)* *ST* *7:8* *AVN* *SP* *AVN* *7:8* *3S* *pp* *mf* *pp* *I.v.* *SP*

Vc. *mm* *AVN* *(arco veloce normal)* *ppp* *5:4* *mp* *3:2* *SP* *AVN* *5:4* *3:2* *SP* *3*

Pno. (avec l'ongle) *p* *<mp>* *<mp>* *<mp>* *<mp>* *<mp>*

Vla. *AVN* *7:8* *6* *7:8* *SP* *AVN* *7:8* *SP*

Vc. *3* *AVN* *3:2* *SP* *AVN* *3:2* *5:4* *5:4* *3:2* *3*

5

Pno.

Vla.

Vc.

ppp *mm* *sf* *p* *mf* *f* *pp* *sf* *p* *f* *pp* *f* *pp* *f*

3:2 *7:8* *3:2* *5:4* *3:2* *7:8* *3:2* *5:4*

AVN *SP* *AVN* *SP*

mm *(sur les chevilles)* *sf* *3*

6

Pno.

Vla.

Vc.

pp *perdandosi* *ppp* *mp* *f* *p* *f* *p* *f* *p*

3 *3* *3* *3* *3* *3* *7:8* *3* *3*

AN *SP* *AVN*

3:2 *5:4* *3:2* *5:4* *6* *3:2*

mm *ppp* *mp*

Handwritten musical score for measures 7-10. The score is written for Piano (Pno.), Viola (Vla.), and Violoncello (Vc.).

Measure 7: Pno. has a wavy line indicating tremolo. Vc. has a 3:2 ratio and a 7:8 ratio. Vc. has a *pp* dynamic marking.

Measure 8: Vc. has a 3:2 ratio and a 7:8 ratio. Vc. has a *pp* dynamic marking.

Measure 9: Pno. has a *fff* dynamic marking and the instruction "(sons fantômes)". Vc. has a *sp* dynamic marking and the instruction "AVN".

Measure 10: Pno. has a *fff* dynamic marking. Vc. has a *sp* dynamic marking and the instruction "AVN".

Handwritten annotations include "3", "3", "3", "3", "5:4", and "3" above notes, and "7:8" above notes in the Vc. part.

Handwritten musical score for measures 11-14. The score is written for Piano (Pno.), Viola (Vla.), and Violoncello (Vc.).

Measure 11: Pno. has a *fff* dynamic marking. Vc. has a 5:4 ratio. Vc. has a *ppp* dynamic marking.

Measure 12: Pno. has a *fff* dynamic marking. Vc. has a *ppp* dynamic marking.

Measure 13: Pno. has a *ppp* dynamic marking and the instruction "Sempre legato". Vc. has a *ppp* dynamic marking.

Measure 14: Pno. has a 7:8 ratio. Vc. has a 7:8 ratio.

Handwritten annotations include "3", "3", "3", "3", "7", and "7:8" above notes, and "8..." above notes in the Pno. part.

Piano score system 1. The system includes staves for Pno. (Piano), Vla. (Viola), and Vc. (Violoncello). The Pno. part features complex rhythmic patterns with triplets and 3:2 ratios. The key signature is one flat (B-flat).

Pno. (Right Hand): Treble clef, key signature of one flat. Measures 1-4 contain complex rhythmic patterns with triplets and 3:2 ratios. Measure 1 starts with a 5:4 ratio. Measure 2 has a 3:2 ratio. Measure 3 has a 3:2 ratio. Measure 4 has a 3:2 ratio.

Pno. (Left Hand): Treble clef, key signature of one flat. Measures 1-4 contain complex rhythmic patterns with triplets and 3:2 ratios. Measure 1 starts with a 5:4 ratio. Measure 2 has a 3:2 ratio. Measure 3 has a 3:2 ratio. Measure 4 has a 3:2 ratio.

Vla. (Viola): Bass clef, no notes present.

Vc. (Violoncello): Bass clef, no notes present.

Piano score system 2. The system includes staves for Pno. (Piano), Vla. (Viola), and Vc. (Violoncello). The Pno. part continues with complex rhythmic patterns, including triplets and 7:8 ratios. The key signature remains one flat.

Pno. (Right Hand): Treble clef, key signature of one flat. Measures 5-8 contain complex rhythmic patterns with triplets and 7:8 ratios. Measure 5 starts with a 3:2 ratio. Measure 6 has a 3:2 ratio. Measure 7 has a 3:2 ratio. Measure 8 has a 7:8 ratio.

Pno. (Left Hand): Treble clef, key signature of one flat. Measures 5-8 contain complex rhythmic patterns with triplets and 3:2 ratios. Measure 5 starts with a 3:2 ratio. Measure 6 has a 3:2 ratio. Measure 7 has a 3:2 ratio. Measure 8 has a 3:2 ratio.

Vla. (Viola): Bass clef, no notes present.

Vc. (Violoncello): Bass clef, no notes present.

8

11

Pno.

Vla.

Vc.

7:8

3

3

3

5:4

5:4

l.v.

mm

(le plus aigu possible)

del niente

mp

AN

quasi flaut

** avec un peu d'archet*

PPP

+8...

3

sim.

AN SP

quasi flaut

5:4

5:4

PPP

sim.

3

3

3

3

3:2

3

12

Pno.

Vla.

Vc.

pure couleur

al niente

PPP

PPP

3

3

7:8

7:8

3:2

7:8

7:8

SP

AN

3

3

3:2

SP

AVN

5

13

Pno. *ppp* *(sempre ppp)*

Vla. *+8...* *5:4* *7:8* *5:4* *7:8* *AV* *+8-1* *5:4*

Vc. *5* *3:2* *3* *3* *f* *3:2* *5:4* *ppp* *f* *ppp* *7:8*

14

Pno. *fff* *P*

Vla. *7:8* *5:4* *CVB 3* *7:8* *3:2* *AVN 3* *3*

Vc. *(7:8) ossia* *3:2* *ossia* *f* *CVB 5:4* *3* *3* *PP* *5:4* *AVN 3* *5:4* *3*

15

Pno. *poco a poco* *crescendo ...*

Vla. *f* *5:4* *SP* *AVN* *f* *7:8* *3:2*

Vc. *f* *sf* *mp*

toujours très sec

16

Pno. *mf* *p* *f* *p*

Vla. *f* *(= très sec, demi appuyé)* *pp* *pp* *f*

Vc. *f* *mp* *f* *ff* *p*

Handwritten musical score for measures 17-20. The score is arranged in three systems: Pno. (Piano), Vla. (Viola), and Vc. (Violoncello).

Measure 17: Pno. has complex chords with triplets and sixteenth notes. Vla. has a single note with a 7:8 ratio. Vc. has a single note with a 7:8 ratio.

Measure 18: Pno. has a rest. Vla. has a triplet of eighth notes marked AVSP. Vc. has a triplet of eighth notes marked AVSP. Dynamics include ppp.

Measure 19: Pno. has a rest. Vla. has a triplet of eighth notes marked +SP sur le chevalet. Vc. has a triplet of eighth notes marked +SP sur le chevalet. Dynamics include f.

Measure 20: Pno. has a rest. Vla. has a triplet of eighth notes marked 7:8 AVN. Vc. has a triplet of eighth notes marked 7:8 AVN. Dynamics include ppp and mf.

Handwritten musical score for measures 18-21. The score is arranged in three systems: Pno. (Piano), Vla. (Viola), and Vc. (Violoncello).

Measure 18: Pno. has a rest. Vla. has a triplet of eighth notes marked p133 SP. Vc. has a triplet of eighth notes marked AVN. Dynamics include ppp.

Measure 19: Pno. has a rest. Vla. has a triplet of eighth notes marked AVN. Vc. has a triplet of eighth notes marked AVN. Dynamics include ppp.

Measure 20: Pno. has a rest. Vla. has a triplet of eighth notes marked SP AVN SP. Vc. has a triplet of eighth notes marked SP AVN p133. Dynamics include mf.

Measure 21: Pno. has a rest. Vla. has a triplet of eighth notes marked AVN. Vc. has a triplet of eighth notes marked AVN SP. Dynamics include p and mf.

21

Pno.

Vla.

Vc.

Handwritten musical score for measures 21-24. The score is for Piano (Pno.), Viola (Vla.), and Violoncello (Vc.).

Measure 21: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *p* and *pp*. Performance markings include *AV*, *AP*, *pi33*, and *7:8*.

Measure 22: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *pp* and *ppp*. Performance markings include *AV*, *AP*, *pi33*, and *7:8*.

Measure 23: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *pp* and *ppp*. Performance markings include *AV*, *AP*, *pi33*, and *7:8*.

Measure 24: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *pp* and *ppp*. Performance markings include *AV*, *AP*, *pi33*, and *7:8*.

22

Pno.

Vla.

Vc.

Handwritten musical score for measures 22-25. The score is for Piano (Pno.), Viola (Vla.), and Violoncello (Vc.).

Measure 22: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *mf*, *pp*, and *ppp*. Performance markings include *pi33*, *AN ST*, and *5:4*. A note is marked with a square box and the text "sur la partie arriere de la touche".

Measure 23: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *ppp* and *p*. Performance markings include *AN ST*, *5:4*, and *7:8*. A note is marked with a square box and the text "sur la partie arriere de la touche".

Measure 24: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *pp* and *ppp*. Performance markings include *AN SP*, *AV*, *5:4*, and *CLT*. A note is marked with a square box and the text "sur la partie arriere de la touche".

Measure 25: Pno. has a treble clef staff with a melodic line and a bass clef staff with accompaniment. Vc. has a bass clef staff with a melodic line. Vln. has a bass clef staff with a melodic line. Dynamics include *p*, *ppp*, and *f*. Performance markings include *CLT 3*, *AVN*, *AN ST*, and *3*.

23

Pno.

Vla.

Vc.

5:4

7:8

5:4

3

3

5:4

CLT (7:8)

7

AV

SP

pp

mf

mp

mf

p

sf

CLT

SP

7

SP

24

Pno.

Vla.

Vc.

3

7

ppp

ppp

B

électroacoustique

8'50

29

Pno.

Vla.

Vc.

This block contains the musical notation for measures 29 and 30. The score is arranged in three systems. The first system, labeled 'Pno.', consists of two staves (treble and bass clefs) with a brace on the left. The second system, labeled 'Vla.', consists of a single staff with a double bass clef and a brace on the left. The third system, labeled 'Vc.', consists of a single staff with a bass clef and a brace on the left. Measures 29 and 30 are currently empty of notes.

30

Pno.

Vla.

Vc.

This block contains the musical notation for measures 30 and 31. The score is arranged in three systems. The first system, labeled 'Pno.', consists of two staves (treble and bass clefs) with a brace on the left. The second system, labeled 'Vla.', consists of a single staff with a double bass clef and a brace on the left. The third system, labeled 'Vc.', consists of a single staff with a bass clef and a brace on the left. A vertical bar line is placed between measure 30 and measure 31. In measure 31, there are notes in the Pno. and Vc. staves. The Pno. staff has a treble clef and a note on the second line (D5). The Vc. staff has a bass clef and a note on the second line (D4). Both notes are marked with a dynamic of *ffff* and a fermata. There are also some handwritten markings in the Vc. staff, including a circled '3' and a circled '0'.

31 C

Pno.
 (sor les chevilles)
 mf
 6 (Percuter, lâcher faire résonner)

Vla.
 l.v.
 (lâcher brusquement la pédale sourdine)
 MSP ASP AN
 CLB (arco) lowtando IV PPP f mp CLB
 T: frapper sur la touche
 T T T
 I⁺ arco 3
 f p

Vc.
 PP
 PPP

(♩: percuté sur les chevilles)

32

Pno.
 (♩: en frappant les cordes avec la paume) mp
 p

Vla.
 MSP AN
 CLB ACL PP mp
 AN SP
 PPP mf
 R (R: en râclant la corde avec l'angle [ou avec un plectre])
 -8-#- PPP mf

Vc.
 AV
 PPP
 3

(T: en percutant la corde avec l'ongle) Sim...
 arpéger les cordes en plaquant l'ongle [ou le plectre]

Pno. 33

Vla. (sempre 3) AN SP MSP AN AV AN AV ANV SP ANV CLB PP <sf> mf AN (x: sur le chevalet même) SP AG

Vc. CLB AV 3 AV lent SP AG vif AN (x: sur le chevalet même) SP AG

(étouffer au milieu de la corde de manière à faire ressortir l'harmonique)

-8... ff 3 i.v.

(percuté avec le dos de la brosse sur les chevilles)
 (percuter puis râcler)
 glisser sur une cheville pour percuter la seconde
 (sim. aigu)

Pno. 34

Vla. 5 MSP SP AV 6 CLB f AN SP AN AN AG rapide 5 AGN #p AV CC mf

Vc. AN (glisser l'étouffement) SP AN sff mp PPP f pp f mp mf p

* (CC: centre chevalet et le cordier)

35

Pno.

Vla.

Vc.

mp

pp

sf

MSP

ASP

AN

CLB

sf

mp

f

sf

CLB

AN

ff

ralentir l'archet

AVN

P

f

pp

mp

pp

mf

PPP

P

(... = tapoter les cordes aléatoirement avec parfois de légers accents)

(... : avec des à-coups d'archet)

36

Pno.

Vla.

Vc.

mf

pp

MSP

ASP

CLB

CLB

CLB sf

ff

CLB sf

f

pp

III

IV

pp

sf

p

sf

mp

pp

CLB

x: étouffer fortement les cordes avec la main gauche tout en continuant à tapoter par intervalle

37

Pno.

Vla.

Vc.

mf

mp

f

f

MSP

CLB (ossia: AG) f

AN

AGN

p

sf

p

f

p

mp

38

Pno.

Vla.

Vc.

mf

AVN

ff

ff

diminuer progressivement

S

S

p

SP

MSP

ff

mp subito

SP

ST

f

ff

mp

39

Pno. *mf* *mp* *f* *pp* *ff* *pp*

entretenir avec la brosse une vibration rémanente dans l'extrême grave

Vla. *mp* *ppp* *p* *ppp* *f* *p* *pp*

AV *sfff* *l.v.* CLB arpéger le contact du bois de l'archet sur les cordes entre le cordier et le chevalet + irrégulier vers le cordier

Vc. *mf* *p* *f* *p* *ff* *pp*

AVST *mp* (entre le cordier et le chevalet) AVSP

[ossia: arco guerra sur les cordes étouffées]

CLB irrégulier

rythmes indépendants

40

Pno. *mp* *p* *f* *pp* *f* *p*

Vla. *mp* *pp* *perdandosi* *ppp* *mp* *p* *f* *pp* *perdandosi* *f* *pp* *perdandosi*

Vc. *mf* *pp* *perdandosi* *ppp* *mp* *p* *f* *pp* *perdandosi* *f* *pp* *perdandosi*

NB: les * ne sont pas des notes mais des indications de registre

ralentir l'archet jusqu'à obtenir des à.coups acc. à nouveau

très irrégulier très aléatoire

AV *I* *II* *II+III* *I*

AV *pique frottée sur le sol*

la brosse pressée suffisamment fortement pour que
chaque brin sonne distinctement (brosse assez dure)

41

Pno.

Vla.

Vc.

mp

f

pp

AVST-SP alterné aléat.

ff

changer légèrement la position de la main qui étouffe

SP

III

p

42

Pno.

Vla.

Vc.

ppp

CLB aléatoire

del niente

mf

lacunaire

mf

en tapotant la corde avec la pulpe des
doigts de manière à obtenir un son continu

pp

al niente

AN

aléatoire

ppp al niente

43

Pno.

Vla.

Vc.

pp

al niente

al niente

44

Pno.

Vla.

Vc.

La Beaudelie 2001

