

ESTOMPE

Jean-Marc Chauvel

(M.M. ♩ = c. 120)

1

Sax. *fff* 3 4 5 7 *sf* *p* *sf*

Piano *f* *mf* 3 3 3 3 3 *ff*

Guit. él. 8 avec un *Bottle Neck* percuter en étouffant les cordes

B. él. 8 *fff* *

les accords doivent être joués bien ensemble (pas d'arpégiation)

S. 4 *pp* *f* *p* *mf* *p*

Pno 4 *mp* 3 3 3 *f* *pp*

G. 4

B. 4 *

1
2A
—
4
5 C3
6
7

7

S.

Pno

G.

B.

8^{va}

8^{vb}

10

S.

Pno

G.

B.

10

10

8

8

13

S. *p*

Pno *f*

G. *mf*

B. *mf*

16

S. *pp* *f*

Pno *mf*

G. *fff*

B. *fff* *f* Normal

19

S. *f* 3 3 3 3

Pno *p* 3 3 3 3 *f* 3 3

G. 8 19 *f* *mp* 10fr.

B. *ff* *p* *fff* *mf*

como prima

22

S. *f* *mf* *sfz* *mf*

Pno *mp* 3 3 *f*

G. 8 22 *ff*

B. 22 Normal *ff* 3 3

1 1
2 3A
4 5 C3
5 6 C5
6 Eb 7

25

S. *ff* *pp*

Pno *mf* *mp* *f*

G. *mp* *f*

B. *f*

28

S. *ff* *mf* *p*

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

G. *mp* *f*

B. *mf* *p*

(Bottle Neck)

31

S.

Pno

G.

B.

pp

f

p

fff

ff

ff

34

S.

Pno

G.

B.

f

ff

f

mp

mp

8va

S. 37 *pp*

Pno 37 *f*

G. 37 *p* *mf* 3fr.

B. 37 *mf*

S. 40 *f* 3

Pno 40 *mf* *f* 3 12fr.

G. 40 *f* 12fr.

B. 40 *ff* *ppp* *mp* *mf* *ppp*

S. 43 *mp* *f* *mp*

Pno 43 *ff*

G. 43 10fr. 10fr. 12fr.

B. 43 *f*

S. 46 *f* *p*

Pno 46 *ff*

G. 46

B. 46

49

S.

sfz pp *f*

Pno

mf

G.

B.

52

S.

p mf p

Pno

f

G.

B.

55

S.

mp *p* *mf*

Pno

ff *f*

G.

10fr. 12fr. 10fr. 10fr.

B.

58

S.

mf *f* *p*

Pno

ff *ff* *3* *3* *8vb*

G.

12fr. 10fr.

B.

61

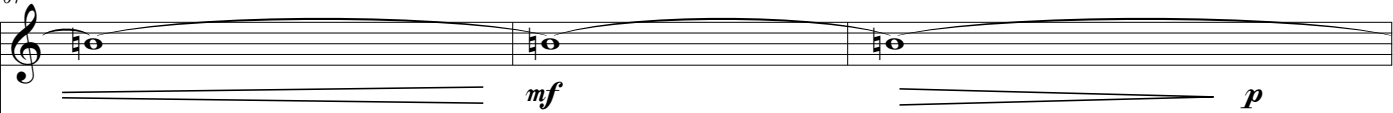
S. 

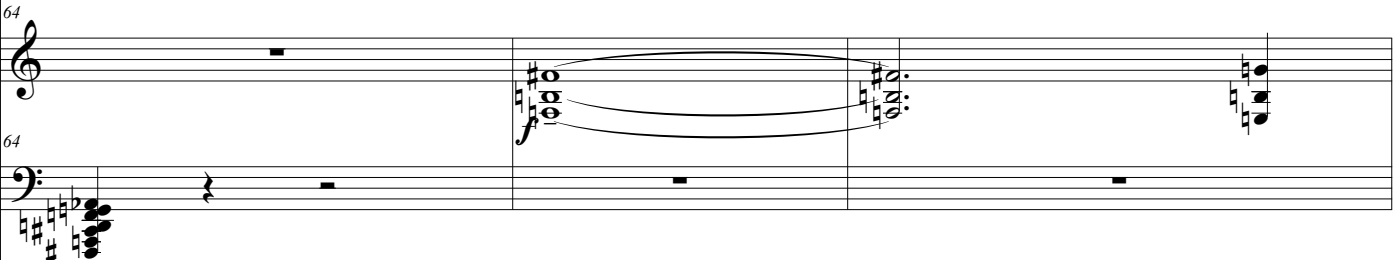
Pno 


G. 

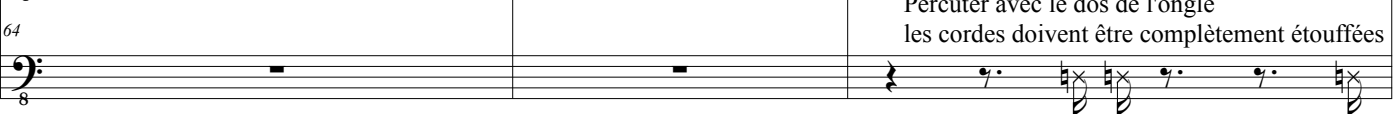
B. 

64

S. 

Pno 

G. 

B. 

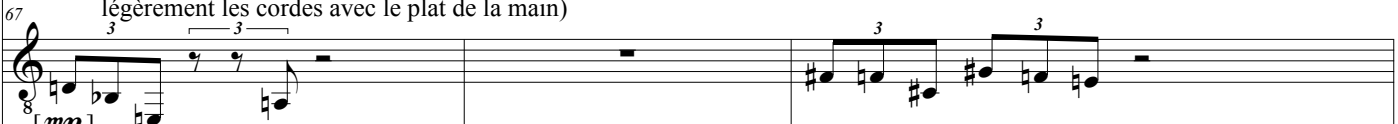
Percuter avec le dos de l'ongle
les cordes doivent être complètement étouffées

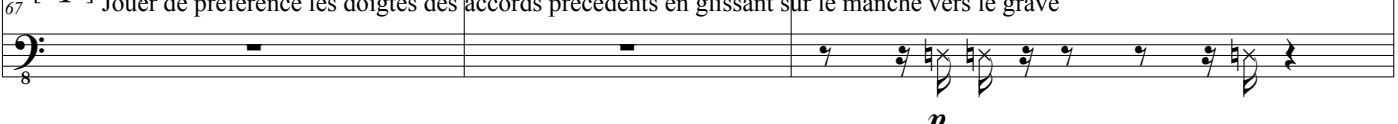
p

S.  *f*

Pno  *ff* *pp* *f* *pp* *sim.*

Son Fantôme (l'attaque du deuxième accord doit être masquée par le premier)

G.  *mp* *p*

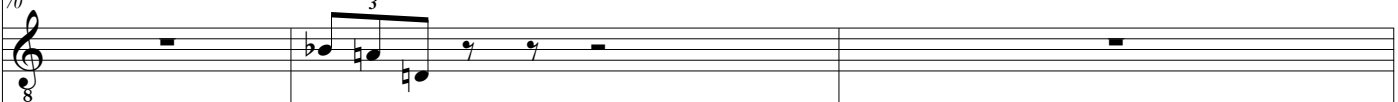
B.  *p*


* (les triolets doivent être joués en étouffant légèrement les cordes avec le plat de la main)

Jouer de préférence les doigtés des accords précédents en glissant sur le manche vers le grave

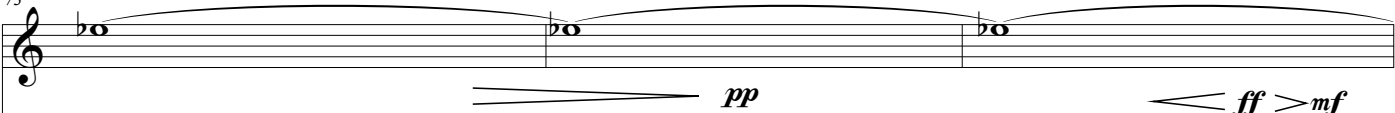
S.  *mf* *sfz* *mf*

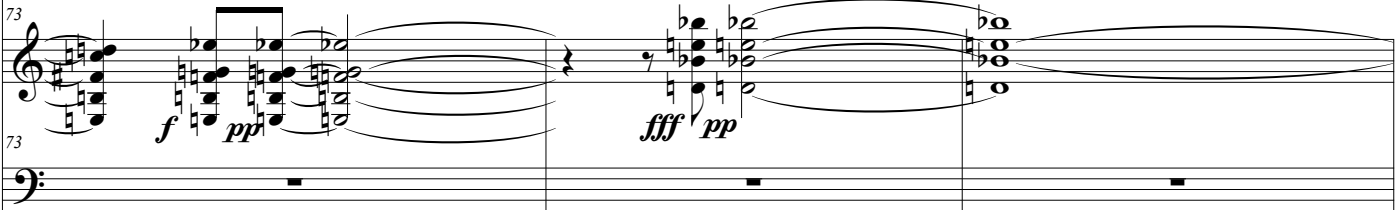
Pno  *ff* *pp*

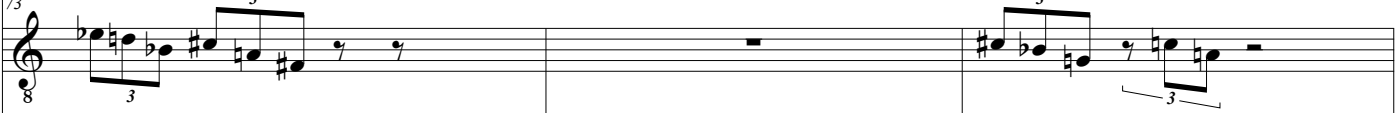
G.  *p*


B.  *p*

73

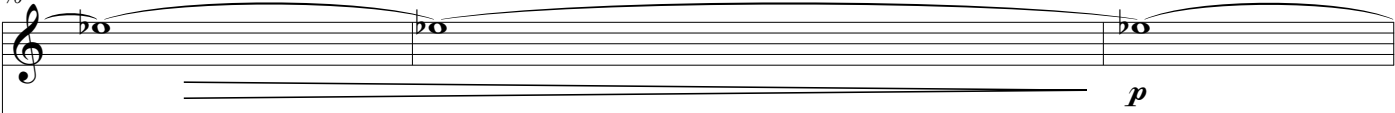
S. 

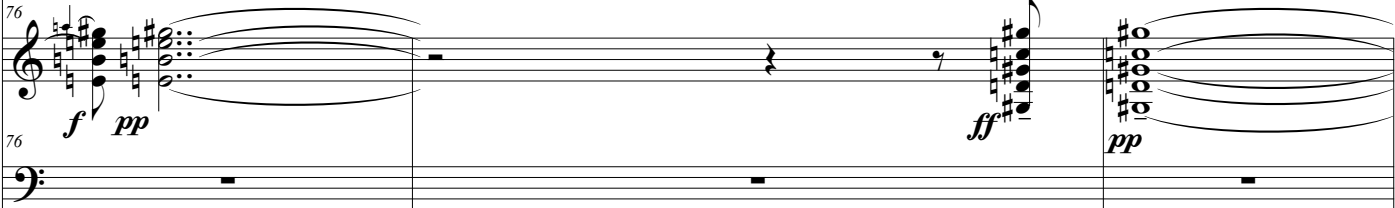
Pno 

G. 


B. 

76

S. 

Pno 

G. 

B. 

79

S.

Pno

G.

B.

f *pp* *ff* *pp* *f* *pp*

fz pp

3

3

8

8

p

82

S.

Pno

G.

B.

f *ppp* *mf ppp*

3 3 3 3

8

8

p

85

S. *pp*

Pno *ff* *pp* *f* *pp*

85

G. *p*

B.

88

S. *mp*

Pno *fff* *pp* *f* *pp* *mf* *ppp*

88

G. *p*

B.

91

S.

f *mp*

Pno

91

mp *ppp*

G.

91

8

3

7

3

pp

B.

91

8

94

S.

p *pp*

Flutterzunge (à la limite de l'émission, sans craindre le souffle)

Pno

94

f *ppp* *mf* *ppp*

G.

94

8

p

B.

94

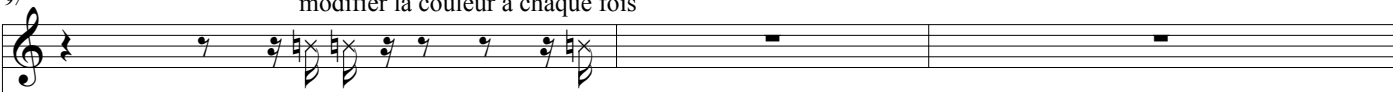
8

[*mp*] 3

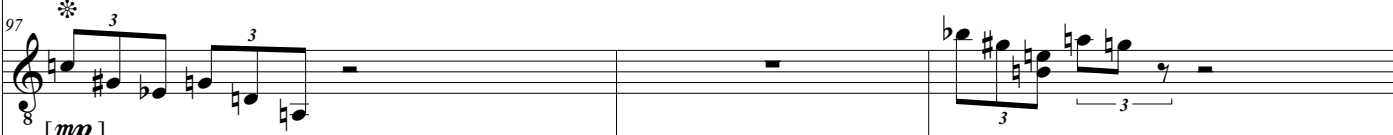
(les triolets doivent être joués en étouffant légèrement les cordes avec le plat de la main)

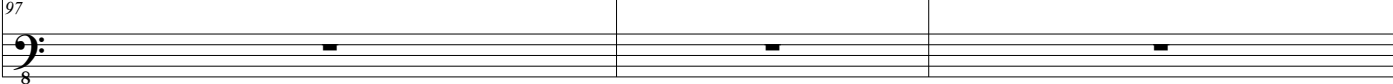
percuter l'anche avec l'ongle
en changeant de doigtés pour
modifier la couleur à chaque fois

97


S.  [*p*]

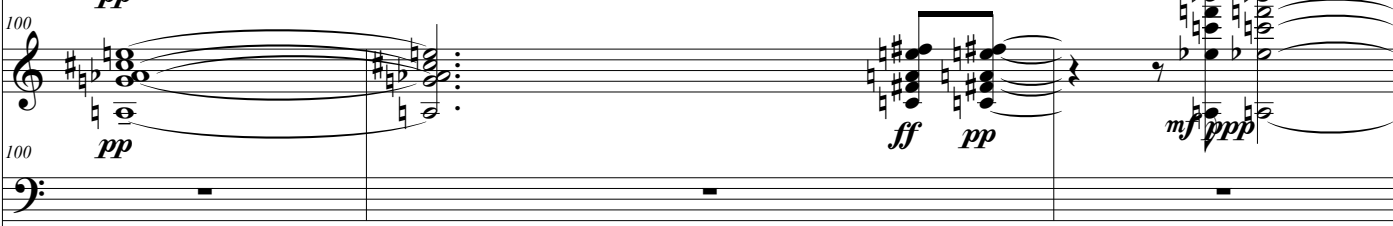
Pno 
97 *fff ppp*
97 *ff ppp*
97 *fff*


G.  97 * 3 3
8 [*mp*]


B.  97
8

100

S.  100 *pp* [*p*]

Pno 
100 *pp*
100 *ff pp*
100 *mf ppp*

G.  100
8

B.  100
8 3 3

103 *mp* *ppp* [*p*]

S. *mp* *ppp* *fff ppp* (Flutterzunge)

Pno *mp ppp fff ppp*

G. *ppp* *ppp* de plus en plus étouffé quasiment du bruit

B. *ppp* *ppp*

106 *mf* *p* *f* *pp* [*p*]

S. *mf* *p* *f* *pp* [*p*]

Pno *f ppp fff ppp mf ppp*

G. *mp* *pp* *pp* *pp*

B. *pp* *pp* *pp* *pp*

② ③ ②③ ④ ① ③

pp avec une grande délicatesse

109

S. *cresc.*

Pno

109 *sf* *ff pp* *f pp*

G. son "normal", très clair, bien ensemble

109 *ppp* *mp* *p*

B. *8^{va}* ③ ③ ④ ④ ③

112

S.

Pno

112 *ff pp* *f p* *ff pp*

G. *f* *p* *mf*

B. *8^{va}* ② ① *p*

115

S. *[Musical notation]*

Pno *[Musical notation]*
f *f* *f ppp*

G. *[Musical notation]*
f *p*

B. *[Musical notation]*
ff *p*

118

S. *[Musical notation]*
mf *pp*

Pno *[Musical notation]*
ff ppp *sf* *sf* *fff*

G. *[Musical notation]*
pp 3 3 3
étouffé, quasiment du bruit

B. *[Musical notation]*

Detailed description: This page of a musical score contains measures 115 through 118. It is arranged for Soprano (S.), Piano (Pno), and Guitar/Bass (G. and B.).
- Measure 115: The Soprano part has a few notes. The Piano part features chords with dynamics *f*, *f*, and *f ppp*. The Guitar part has a chord with dynamic *f*, and the Bass part has notes with dynamics *ff* and *p*.
- Measure 118: The Soprano part begins with *mf* and *pp*. The Piano part has dynamics *ff ppp*, *sf*, *sf*, and *fff*. The Guitar part has a triplet of notes with dynamic *pp* and the instruction "étouffé, quasiment du bruit". The Bass part has notes with dynamic *ff*.

121 **S.** Son soufflé (quasiment un bruit)
p * *f*

121 **Pno**
pp *sf* *sf* *f* *ppp*

121 **G.** en tapotant sur les cordes
pp

121 **B.**
pp *sf* *sf* *f* *ppp*

124 **S.**
ppp *cresc.*

124 **Pno**
mf

124 **G.** *mf*

124 **B.** *pp* étouffer les cordes et vibrer en glissant avec le bottle neck

127

S.

Pno

G.

B.

mf *mf* *mf*

Detailed description: This system covers measures 127 to 129. The Soprano part consists of three whole notes, each with a ledger line below the staff. The Piano part features a dense texture of notes, with a large slur spanning across the measures. The dynamics are marked as *mf* (mezzo-forte) in the piano part. The Guitar and Bass parts are mostly silent, with some initial notes and a wavy line in the bass part.

130

S.

Pno

G.

B.

ff *al niente*

f

8va - -

② ④ ① ① ②

Detailed description: This system covers measures 130 to 132. The Soprano part has notes with a dynamic marking of *ff* (fortissimo) and a phrase 'al niente'. The Piano part has complex textures with many notes and slurs. The Guitar and Bass parts have specific fingering and dynamics. The Bass part has a dynamic marking of *f* (forte) and a phrase '8va - -'. The fingering is indicated by circled numbers: ② ④ ① and ① ②.

133

S.

133

Pno

133

G.

tapoter sur les cordes étouffées

8

ppp *cresc.*

133

B.

8

ppp *cresc.*

tapoter sur les cordes étouffées

136

S.

mp *f* *mp*

136

Pno

136

G.

8

136

B.