

*Ivane Béatrice BELLOCQ*

*Concerto*

*pour guitare électrique et orchestre*

**(nouvelle version juin 2007)**

**15'**

Commande de la ville de Rambouillet,  
avec l'aide de l'ADIAM 78 et de la SACEM.  
Création le 28 mai 2006 à Rambouillet par Pascal Parnet-Feugueur, guitare,  
et l'orchestre Artémis direction Bertrand Malmasson

# Ivane Béatrice Bellocq

## Concerto pour guitare électrique et orchestre

Nomenclature de l'orchestre : 1111 1100 1perc cordes

<b>Flûte</b>	<b>fl</b>	
<b>Hautbois</b>	<b>ob</b>	
<b>Clarinete en sib</b>	<b>cl</b>	écrite en si bémol
<b>Basson</b>	<b>fg</b>	
<b>Cor</b>	<b>cor.</b>	écrit en fa (sonne une quinte plus bas)
<b>Trompette en ut</b>	<b>tp</b>	

### **Percussion (1 exécutant)**                      **perc**

1 bâton de pluie	<b>BP</b>	
1 cymbale suspendue	<b>CY</b>	
1 caisse claire	<b>CC</b>	
1 gong	<b>G</b>	si possible moyen, ou accordé en la
3 toms (aigu moyen grave)	<b>T</b>	
1 grosse caisse à pédale	<b>GC</b>	
1 tam-tam Ø environ 0,95 m	<b>TT</b>	

### **Guitare électrique solo**                      **GuitE**

### **Quintette à cordes**                      *minimum souhaité : 6 5 3 2 1*

<b>violons 1</b>	<b>vn 1</b>
<b>violons 2</b>	<b>vn 2</b>
<b>altos</b>	<b>va</b>
<b>violoncelles</b>	<b>vc</b>
<b>contrebasse(s)</b>	<b>cb</b>

Le concerto est dédié à Pascal Parnet-Feugueur, Bertrand Malmasson  
et Ludovic Rucosa.

Cette commande est l'un des volets professionnels d'une résidence d'Ivane  
Béatrice Bellocq auprès du Conservatoire de Rambouillet.

Elle a été permise par l'implication de la Ville dans l'ensemble du projet.

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# Ivane Béatrice Bellocq

## Concerto pour guitare électrique et orchestre

10" 10" 4" 3" 5" 6" 6" 2"

Flûte

Hautbois

Clarinette si b

Basson

Cor fa

Trompette do

Percussion (BP) *p* *poco mf* *p*

Guitare électrique

Violon I *pp* *cresc.* *p* *poco cresc.* *cresc. mf > mp*

Violon II *pp* *p* *gliss.* *poco cresc.* *cresc. mf > mp*

Alto *pp* *cresc.* *p* *poco cresc.* *cresc. mf > mp*

Violoncelle *pp* *p* *gliss.* *mp* *cresc. mf > mp*

Contrebasse *cresc. mf > mp*

\*Chaque instrumentiste adopte une vitesse personnelle de trémolo et la varie un peu (de lent à moyen, ou d'assez lent à assez vite, ou de moyen à vite)

7 **A** 15" 15" **B** 7" 5" 3" 6" 2" 6" 8" 5"

Fl.

Hb.

Cl. Si $\flat$

Bsn.

Cor

Tpt. do

Perc.

Gtr.É.

Vln. I

Vln. II

Alt.

Vc.

Cb.

- distorsion + delay  
 - médiator sur 4 et 5 : gratter en partant du chevalet, cran par cran séparément puis plus continuellement, parfois glisser un peu  
 - la main droite étouffée puis s'ouvre progressivement

**f**

DUMP L.V

**A** 15" 15" **B** 7" 5" 3" 6" 2" 6" 8" 5"

*mp cresc. poco f* *p cresc. ff dim. pp*

*p* *sub cresc. - mf - - - - poco f* *p cresc. ff dim. pp*

*p* *sub cresc. - mf - - - - poco f* *p cresc. ff dim. pp*

*p cresc. mf cresc. poco f* *p cresc. ff dim. pp*

*mf cresc. poco f* *p cresc. ff dim. pp*

\* ralentir les battements



26 D

Fl. *poco f*

Hb. *poco f*

Cl. Sib. *poco f*

Bsn. *poco f* *mp*

Cor. *pp* *poco f* *pp*

pt. do. *pp* *poco f*

Perc. 26 Cymbale (CY) *pp* étouffer avec la main *mp*

Gr.É. *pp* *poco f* D

Vln. I *pp < mf* *p* *poco f*

Vln. II *pp < mf* *p* *poco f*

Alt. *pp < mf* *p* *poco f* *mp* unis

Vc. *pp < mf* *p* *poco f* *mp* div.

Cb. *p < mf* *p* *poco f* *mp* vib.

**E**

poco accelerando ----- rit.molto ----- **Lento** (♩ = c. 46)

31 Fl. *mp* *mf*

Hb. *mf*

Cl. Si $\flat$  *mp* *cresc.* *mf*

Bsn. *cresc.* *mf*

31 Cor *cresc.* *mf*

pt. do *mf*

31 Perc. Bâton de pluie **BP** *pp*

31 Gtr.É. *f*

Vln. I *poco accelerando* ----- *div.* ----- *rit.molto* ----- **E** **Lento** (♩ = c. 46) *univ. s.v.* *div.* *univ. vib.*

Vln. II *univ.* *mp* *mf* *submp* *pp* *mp*

Alt. *div.* *univ.* *mf* *sub.mp* *pp* *mp*

Vc. *univ. s.v.* *cresc.* *mf* *sub.mp* *pp* *mp*

Cb. *cresc.* *mf* *pizz. Bartok* *f*



**Poco più mosso** (♩ = c. 56)

**Fl.** *cresc.* *mf* *dim.* *pp*

**Hb.** *mf* *dim.* *p*

**Cl. Sib** *mf* *dim.*

**Bsn.** *mp* *mp*

**Cor** *mp* *mp*

**pt. do** *p*

**Perc.** (G) (TT) *pp*

**Gtr.É.** *f* *mp*

**Vln. I** *cresc.* *mf* *dim.* *mp* *dolce*

**Vln. II** *cresc.* *mf* *dim.* *mp* *dolce*

**Alt.** *cresc.* *mf* *dim.* *mp* *dolce*

**Vc.** *cresc.* *mf* *dim.* *mp* *dolce*

**Cb.** *f* *mp* *pizz.*

46 **F**

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

46 **(TT)**

Perc.

46 **F**

Tempo indépendant ( $\text{♩} = \text{c. } 88$ )  
*espr.*

Gtr.É.

46 **F**

Vln. I

Vln. II

Alt.

Vc.

Cb.

*mp*

*mp*

*mf*

Detailed description: This page of the musical score, page 7, contains staves for Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. Sib), Bassoon (Bsn.), Cor Anglais (Cor), Trumpet in D (pt. do), Percussion (Perc.), Electric Guitar (Gtr.É.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of one sharp (F#). A dynamic marking of *mp* (mezzo-piano) is present in the woodwind parts, and *mf* (mezzo-forte) is marked for the strings. The electric guitar part is marked *espr.* (espressivo) and includes a tempo instruction: "Tempo indépendant ( $\text{♩} = \text{c. } 88$ )". A rehearsal mark **F** is placed above the first staff, and a circled **(TT)** is placed above the percussion staff. The page number 46 is indicated at the beginning of each staff.

52  $\bullet = 88$  rit. -----

Fl. *pp*

Hb.

Cl. Sib. *pp*

Bsn.

Cor

pt. do

Perc. 52 L.V

Gtr.É. 52 *sim.* *p* *mf*  $\bullet = 88$

Vln. I  $\bullet = 88$  rit. -----

Vln. II

Alt.

Vc.

Cb.

57 **G** Andantino ( $\bullet = c. 80$ )

Bsn. *p*

Gtr.É. 57 *il solo un poco rubato*  
8 bassa (par pédale) *mf* *mf* *poco f*

Musical score for page 9 of the concerto, featuring various instruments including Flute, Horn, Clarinet, Bassoon, Cor Anglais, Percussion, Electric Guitar, Violins, Viola, and Cello. The score is in a key signature of one flat and includes dynamic markings such as *mp*, *mf*, and *pp*. The Electric Guitar part (Gtr.É.) features a melodic line with triplets and slurs. The Bassoon part (Bsn.) has a complex rhythmic pattern with triplets and slurs. The Cor Anglais part (Cor) has a melodic line with a triplet and a slur. The Percussion part (Perc.) is marked with a '67' above the staff. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked with a '67' above the staff. The Viola part (Alt.) is marked with a '67' above the staff. The Violoncello part (Vc.) is marked with a '67' above the staff. The Contrabasso part (Cb.) is marked with a '67' above the staff. The Flute (Fl.), Horn (Hb.), Clarinet in Bb (Cl. Sib.), and Trombone part (Bsn.) are marked with a '67' above the staff. The score is in a key signature of one flat and includes dynamic markings such as *mp*, *mf*, and *pp*. The Electric Guitar part (Gtr.É.) features a melodic line with triplets and slurs. The Bassoon part (Bsn.) has a complex rhythmic pattern with triplets and slurs. The Cor Anglais part (Cor) has a melodic line with a triplet and a slur. The Percussion part (Perc.) is marked with a '67' above the staff. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked with a '67' above the staff. The Viola part (Alt.) is marked with a '67' above the staff. The Violoncello part (Vc.) is marked with a '67' above the staff. The Contrabasso part (Cb.) is marked with a '67' above the staff.

74 **H**

Fl.

Hb.

Cl. Sib.

Bsn.

Cor.

pt. do

Perc.

Gtr.É.

74 **H**

Vln. I

Vln. II

Alt.

Vc.

Cb.

mg solo (ou avec attaque pincée md)

gliss: barre de vibrato

[barre]

(Cadenza)

**Accel. molto** I

81

Fl.

Hb.

Cl. Sib  
*cresc.*

Bsn.

Cor  
*cresc.*

pt. do  
*cresc.*

Perc.

81

(Cadenza)  
**Lento** — poco rubato  $\text{♩} = 104-120$   
sub più e poco accel. (sempre rubato)

*mp* *poco dim* *poco cresc.* *pochissimo cresc.*

Pitch +12  
feedback (par le pied)

81 **Accel. molto** I

Vln. I

Vln. II

Alt.

Vc.

Cb.

88

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc.

88

sub. poco meno

sub. poco più

encora sub. poco più

senza rit senza rubato

subito poch. più f

cresc.

poco f cresc.

f

sub. poco f

sub. poco mf

Gtr.É.

Vln. I

Vln. II

Alt.

Vc.

Cb.

93

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc.

93

Gtr.É.

(tranneillo)

Vln. I

Vln. II

Alt.

Vc.

Cb.



**J** **Lento**

99

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc. **CC** balais **CY** dôme

99

glissando avec la pédale sur 2 octaves

8 bassa

(modo ordinario)

99

**J** **Lento**

Vln. I *mf* *mp* *sub p* S.V.

Vln. II *mf* *mp* *sub p* S.V.

Alt. *mf* *mp* *sub p* S.V.

Vc. *mf* *mp* *sub p* S.V.

Cb.

106 Più mosso ♩ = 72

Fl. *p* < *mf mp* *accel.* -----

Hb. *mp*

Cl. Sib *mp*

Bsn. *mp*

Cor *mp*

pt. do *mp*

Perc. 106 Toms (T) *mf*

Gtr.É. 106 *mf* *cresc.* *ossia*

Vln. I 106 Più mosso ♩ = 72 *p* < *mf mp* *accel.* ----- *cresc.*

Vln. II *mp*

Alt. *mp*

Vc. *mp*

Cb. *mp*

Fl. *cresc.* *quasi f* *cresc.*

Hb. *cresc.* *quasi f* *cresc.*

Cl. Sib *cresc.* *quasi f* *cresc.*

Bsn. *cresc.* *quasi f* *cresc.*

Cor *quasi f* *cresc.*

pt. do *quasi f* *cresc.*

Perc. *p* *cresc.* *mf* *cresc.*

Gr.É. *dim.*

Vln. I *quasi f* *cresc.*

Vln. II *quasi f* *cresc.*

Alt. *quasi f* *cresc.*

Vc. *quasi f* *cresc.*

Cb. *mf*

Tempo markings:  $\bullet = 76$ ,  $\bullet = 84$ ,  $\bullet = 92$

Rehearsal marks: 110, 76, 84, 92

Articulations: *cresc.*, *quasi f*, *dim.*, *p*, *mf*

Performance instructions: *mf* (with hairpin), *mf* (with *cresc.*)

Copyright: (CC)

Flatt

118 *(Cadenza)*

Fl.

Hb. Flatt *ossia*

Cl. Sib *tr♭*

Bsn. Flatt ad lib

Cor Flatt ad lib

pt. do Flatt

Perc. *ff*

Gtr.É. 118 *♩ = 80* Chaotique, silences bloqués, raides  
Max. 1/2 distorsion (overdrive)  
*f* *quasi cadenza* *(Cadenza)* *mf* *ff* *mp* *ff*

Vln. I

Vln. II

Alt.

Vc.

Cb.

Gtr.É. 122 *mf* *f* *p* *f* *mf* *cresc.* *f* *p* *poco f* *p* *poco f*



Larghetto ♩ = 63

132

Fl. *mp cresc.* *f* *poco f* *mf* *mp*

Hb. *poco cresc.* *mp cresc.* *f* *poco f* *mf*

Cl. Sib. *poco cresc.* *mp cresc.* *f* *poco f* *mf* *mp*

Bsn. *poco cresc.* *mp cresc.* *f* *poco f* *mf* *mp*

Cor *poco cresc.* *f* *poco f* *mf* *mp*

pt. do *pp* *poco cresc.* *f* *poco f* *mf*

Perc. *poco cresc.* *mp* (non cresc.) *perd.* Gong *poco f*

Gr.É. *sim.* *glissando plus rapide et sans microcoupures* *dim.* *perdendosi*

132

Vln. I *mf cresc.* *f* *poco f* *mf* *mp*

Vln. II *mf cresc.* *f* *poco f* *mf* *mp*

Alt. *mp*

Vc. *mp*

Cb. *mp*

div. unis div. unis

140

Fl. *cresc.* *poco f poco dim. sub.mp*

Hb. *cresc.* *f poco dim poco f poco dim.*

Cl. Sib *cresc.* *poco f poco dim. sub.mp*

Bsn. *cresc.*

Cor *cresc.* *f poco dim poco f poco dim. sub.mp*

pt. do *f poco dim poco f poco dim.*

Perc. 140

Gtr.É. 140

Vln. I *cresc.* *f poco dim poco f poco dim sub.mp dim sempre* *div.* *pp perd.*

Vln. II *cresc.* *f poco dim poco f poco dim sub.mp dim sempre* *div.* *pp perd.*

Alt. *cresc.* *f poco dim poco f poco dim sub.mp dim sempre* *div.* *pp perd.*

Vc. *cresc.* *f poco dim poco f poco dim sub.mp dim sempre* *div.* *pp perd.*

Cb. *cresc.* *f poco dim poco f poco dim sub.mp dim sempre* *pp perd.*

**Allegro** (♩ = c. 138-144)

- pitch + 12 ----- descendre le son par la pédale----- pitch + 0
- hauteur quasi imperceptible, de plus
- variée par la barre de vibrato

150 *pizz*

Gtr.É. *pp* *mf* *p*

stabiliser progressivement la hauteur (note "la") (sempre pizz.)

161 **L** slap

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc. 161 **CC** rim-shots

Gtr.É. 161 (sempre palm muting) **4** sempre *mp* sempre

Vln. I 161 **L** pizz. *pp* *poco cresc.* *mp* *p* *sim.* *mp* *p* *mp*

Vln. II 161 pizz. *pp* *poco cresc.* *mp* *p* *sim.* *mp* *p* *mp*

Alt. 161 pizz. *poco cresc.* *mp* *p* *sim.* *mp* *p* *mp*

Vc. 161 pizz. *poco cresc.* *mp* *p* *sim.* *mp* *p* *mp*

Cb. 161 pizz. *poco cresc.* *mp* *p* *sim.* *mp* *p* *mp*



166

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc.

166

Gtr.É.

Vln. I

Vln. II

Alt.

Vc.

Cb.

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

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

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

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

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

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

174

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

174 <sup>CC</sup>

Perc.

174

Gr.É.

174

Vln. I

Vln. II

Alt.

Vc.

Cb.

*mp* *p* *mp* *p* *pp* *poco sf* *pp*

*p* *mp* *p* *mp* *p* *pp* *p* *pp* *perd.* *p*

*p* *mp* *p* *mp* *p* *pp* *p* *pp* *perd.* *p*

*p* *mp* *p* *mp* *p* *pp* *p* *pp* *perd.*

*p* *mp* *p* *mp* *p* *pp* *p* *pp* *perd.*

*p* *mp* *p* *mp* *p* *pp* *p* *pp* *perd.*

*pp* *p* *pp* *pp* *perd.*

182 modo ordinario

Fl. *mp e cresc.*

Hb. *mp e cresc.*

Cl. Sib *mp e cresc.*

Bsn.

Cor *p cresc.*

pt. do *p cresc.*

Perc.

182

Gr.É.

Vln. I *pp > mp e cresc.* arco *mp cresc.*

Vln. II *pp > mp e cresc.* arco *mp cresc.*

Alt. arco

Vc. arco

Cb.

190 Flatt **M**

Fl. *f* *pp* *cresc.* *mp* *mp* *p*

Hb. *f* *p* *cresc.* *dim.* *poco cresc.*

Cl. Sib. *f* *p* *cresc.* *dim.* *poco cresc.*

Bsn. *sim.* *3* *3* *3* *poco cresc.*

191 Flatt (son bouché; note réelle: sol#) *pp* *sim.*

Cor

pt. do Flatt con sord. *pp*

191 Perc. **(CY)** *sim.*  
*pp* maintenir la cymbale étouffée en permanence

191 Gtr.É. *mf* *sonoro* *3* *3* *3* *5*

191 **M**

Vln. I *cresc. f* *pp* *cresc.* *mp* *mp* *mp* *mp* *p* *mp* *p*

Vln. II *cresc. f* *pp* *cresc.* *mp* *mp* *mp* *mp* *p* *mp* *p*

Alt. *cresc. f* *pp* *cresc.* *mp* *mp* *mp* *mp* *p* *mp* *p*

Vc. *cresc. f* *pp* *cresc.* *mp* *mp* *mp* *mp* *p* *mp* *p*

Cb. *arco* *mp* *sonoro*

197

Fl. *mp* *mf* *mp* *mp*

Hb. *mf*

Cl. Si $\flat$  *mf*

Bsn. *poco più f* *f* *mf*

Cor

pt. do

Perc. 197

Gr.É. 197 *5* *5* *3* *3*

Vln. I *mp* *mf* *mp* *mp*

Vln. II *mp* *mf* *mp* *mp*

Alt. *mp* *mf* *mp* *mp*

Vc. *mp* *mf* *mp* *mp*

Cb.

201

Fl. *p* *pp* *p* *mp* *p* *mp* *p*

Hb. poco *a* poco *cresc.*

Cl. Sib poco *a* poco *cresc.*

Bsn. 3 3 3

201

Cor

pt. do

201

Perc.

201

Gr.É. 5 3 3 3 3

201

Vln. I *p* *pp* *p* *mp* *p* *mp* *p*

Vln. II *p* *pp* *p* *mp* *p* *mp* *p*

Alt. *p* *pp* *p* *mp* *p* *mp* *p*

Vc. *p* *pp* *p* *mp* *p* *mp* *p*

Cb. *p* *pp* *p* *mp* *p* *mp* *p*

205 **N**

Fl. *mp* *p* *mf cresc.*

Hb. *f* *mf cresc.*

Cl. Sib. *f* *mf cresc.*

Bsn. *f*

Cor

pt. do

Perc. *mp* *ppp* *pp* *p* *cresc.*

Gr.É. *mf*

Vln. I *mp* *p* *cresc.* *mf*

Vln. II *mp* *p* *cresc.* *mf*

Alt. *mp* *p* *cresc.* *mf*

Vc. *mp* *p* *cresc.* *mf*

Cb. *cresc.* *mf*

baguettes sticks sur le bord

209

Fl. *mf sub. cresc. sempre*

Hb. *mf sub. cresc. sempre*

Cl. Sib *mf sub. cresc. sempre*

Bsn.

Cor modo ordinario *p poco cresc. mf*

pt. do modo ordinario *p poco cresc. mf*

Perc. 209(cc) *poco cresc. mp mf f L.V.*

Gr.É. *dim. mp p pp*

Vln. I

Vln. II

Alt.

Vc.

Cb.



216 *f* *cresc.* **0** *accel.* -----

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc.

Gr.É.

Vln. I *pp* *e cresc. molto* *ff* *p* *accel.* -----

Vln. II *pp* *e cresc. molto* *ff* *p*

Alt.

Vc.

Cb.

224 **Allegro** (♩ = c. 138-144) **Presto** ♩ = 158

Fl. *poco f*

Hb.

Cl. Sib.

Bsn. *pp*

Cor

pt. do

Perc. *meno f e cresc.* (CY) > (T) étouffer (GC) *mp*

Gr.É.

224 **Allegro** (♩ = c. 138-144) **Presto** ♩ = 158

Vln. I

Vln. II

Alt.

Vc.

Cb.

232

Fl.

Hb.

Cl. Si $\flat$

Bsn.

Cor

Tpt. do

Perc.

Gr.É.

Vln. I

Vln. II

Alt.

Vc.

Cb.

sons bouchés

*mf*

*pp*

sord.

*pp*

étouffer

238

Fl.

Hb.

Cl. Si $\flat$

Bsn.

238

Cor

Tpt. do

238

Perc.

238

Gr.É.

238

Vln. I

Vln. II

Alt.

Vc.

Cb.

**P**

*poco f*

*meno f*

*mf* *f* *f* *f*

*mf*

*pizz*

*poco f*

244

Fl.

Hb.

Cl. Si $\flat$

Bsn.

244

Cor

modo ordinario

*p*

244

Tpt. do

modo ordinario

*p*

244

Perc.

*p*

244

Gr.É.

244

Vln. I

Vln. II

Alt.

Vc.

Cb.

250

Fl.

Hb.

Cl. Si $\flat$

Bsn.

Cor

Tpt. do

Perc.

Gr.É.

Vln. I

Vln. II

Alt.

Vc.

Cb.

*poco f*

*f*

*arco*

*f*

1  
2  
3

256

Fl.

Hb.

Cl. Si<sup>b</sup>

Bsn.

Cor

Tpt. do

Perc.

256

Gr.É.

256

Vln. I

Vln. II

Alt.

Vc.

Cb.

*cresc.*

*trb*

*cresc.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

262 **Q** 6" 14" **R** 3 fois

Fl. *mf cresc.* 3 fois

Hb. *mf cresc.* 3 fois

Cl. Si<sup>b</sup> *mf cresc.* 3 fois

Bsn. *f* *cresc.* 3 fois

Cor *f* *cresc.* 3 fois

Tpt. do 3 fois

Perc. 262 Toms avec les mains *ppp* *cresc. poco a poco* avec timbre *mf* 3 fois

Gr.É. 26 **Q** - distorsion + delay - médiator sur 4 et 5 : gratter en partant du chevalet, cran par cran séparément puis plus continuellement, parfois glissé un peu *ff* 3 fois

Vln. I *mf cresc.* 3 fois

Vln. II *mf cresc.* 3 fois

Alt. *mf cresc.* 3 fois

Vc. *f* 3 fois

Cb. 3 fois

**Cadence improvisée facultative, entre les mesures 261 et 262**



266

Fl. *sub mp* *f* S

Hb. *sub mp* *f*

Cl. Si $\flat$  *sub mp* *f*

Bsn.

266

Cor

Tpt. do

266 *mp* *p* *f* sans timbre *mp*

Perc.

266 *f* *mp*

Gr.É. *mf*

266 *sub mp* *f* S *mf*

Vln. I

Vln. II *sub mp* *f*

Alt. *sub mp* *f*

Vc.

Cb.

273

Musical score for measures 273-278. The score includes parts for Percussion (Perc.), Electric Guitar (Gtr.É.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/8 time and features a complex rhythmic pattern with frequent changes in meter (6/8, 9/8, 12/8). The percussion part consists of a steady eighth-note pattern. The guitar and strings play a melodic line with various articulations. A dynamic marking of *f* is present at the end of the section.

280

Musical score for measures 280-285. The score includes parts for Percussion (Perc.), Electric Guitar (Gtr.É.), Violin I (Vln. I), Violin II (Vln. II), Alto Saxophone (Alt.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/8 time and features a complex rhythmic pattern with frequent changes in meter (6/8, 9/8, 12/8). The percussion part consists of a steady eighth-note pattern. The guitar and strings play a melodic line with various articulations. Dynamic markings include *poco cresc.*, *pp sub.*, *cresc.*, *mf*, *cresc.*, *f*, and *fff*. A *pp sub.* marking is also present at the end of the section.

287

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc. 287 *f* (G) (gong) (G)

Gtr.É. 287 *cresc.* *ff* *8<sup>va</sup> ad lib.* *sub p* *f*

Vln. I 287 *cresc.*

Vln. II 287 *cresc.*

Alt. 287 *cresc.*

Vc. 287 *cresc.*

Cb. 287 *f*

293

Fl. *f* *cresc.*

Hb. *mf* *cresc.*

Cl. Sib *f* *cresc.*

Bsn. *mf* *cresc.*

Cor *mf* *cresc.*

pt. do *mf* *cresc.*

Perc. 293 (G)

Gr.É.

Vln. I

Vln. II

Alt.

Vc. *f*

Cb. *f*

**T** Prestissimo  $\text{♩} = 210$

299

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

pt. do

Perc. **CC** avec timbre

Gr.É.

Vln. I

Vln. II

Alt.

Vc.

Cb.

**T** Prestissimo  $\text{♩} = 210$

303

Fl. *sub mf* *cresc.*

Hb. *sub mf* *cresc.*

Cl. Sib. *sub mf* *cresc.*

Bsn. *sub mf* *cresc.*

Cor. *sub mf* *cresc.*

pt. do *mf* *cresc.*

Perc. *mf* *poco f*

Gr.É. *mf* *poco f*

Vln. I *sub mf* *cresc.*

Vln. II *sub mf* *cresc.*

Alt. *sub mf* *cresc.*

Vc. *sub mf* *cresc.*

Cb. *sub mf* *cresc.*

TT

3 3 3 3

308

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc.

308

Gr.É.

308

Vln. I

Vln. II

Alt.

Vc.

Cb.

Detailed description of the musical score: This page contains measures 308 through 311 of a concerto for electric guitar and orchestra. The score is arranged in a system with 17 staves.   
 - **Flute (Fl.):** Measures 308-311 are entirely rests.   
 - **Horn (Hb.):** Measures 308-311 are entirely rests.   
 - **Clarinet in B-flat (Cl. Sib):** Measures 308-311 are entirely rests.   
 - **Bassoon (Bsn.):** Measures 308-311 are entirely rests.   
 - **Cor Anglais (Cor):** Measures 308-311 are entirely rests.   
 - **Trumpet in D (pt. do):** Measures 308-311 are entirely rests.   
 - **Percussion (Perc.):** Measures 308-311 feature a rhythmic pattern of quarter notes with a dynamic marking of *f* (forte).   
 - **Electric Guitar (Gr.É.):** This is the most active part. Measure 308 begins with a triplet of eighth notes. Measures 309-311 continue with complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings.   
 - **Violin I (Vln. I):** Measures 308-311 are entirely rests.   
 - **Violin II (Vln. II):** Measures 308-311 are entirely rests.   
 - **Alto Saxophone (Alt.):** Measures 308-311 are entirely rests.   
 - **Viola (Vc.):** Measures 308-311 are entirely rests.   
 - **Cello (Cb.):** Measures 308-311 are entirely rests.   
 The time signature changes from 4/4 to 2/4 in measure 309, and back to 4/4 in measure 310. The key signature changes from one sharp (F#) to one flat (Bb) in measure 310.

312 U

Fl.

Hb.

Cl. Sib

Bsn.

Cor

pt. do

Perc. (CC) sans timbre (CC) (TT) *mp e cresc.* *mp* *cresc.* *mf*

312 8<sup>va</sup>

Gtr.É.

312 U

Vln. I

Vln. II

Alt.

Vc.

Cb.



317 Fl. Flatt.-----

Hb.

Cl. Sib.

Bsn.

317 Cor Flatt.-----

pt. do Flatt.-----

317 Perc. étouffer

317 Gtr.É. *f* (*8va*) ----- *ff* ----- *fff* ----- *rasg.* ----- bruit blanc grave claquant suivi d'une résonance perendosi (court) *perc.* (= pizz Bartok étouffé) *sff/mp*

317 Vln. I *f* ----- *fff* ----- *sff/mp*

Vln. II

Alt.

Vc.

Cb.