



GERARD HOURBETTE

FRAGMENTS

Recueil de partitions

ART
ZOYD
STU-
DIOS
Centre
de création
musicale

www.artzoydstudios.com
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Ce recueil est issu du travail d'archivage et de préservation initié à Art Zoyd Studios en 2018 grâce au soutien de la DRAC Hauts-de-France, de la Région Hauts-de-France et de Valenciennes Métropole.

Visant à la préservation de la musique contemporaine et en particulier de la musique électroacoustique, ce projet est mené par une équipe constituée de Daniel Koskowitz (compositeur et interprète), Oudom Southammavong (réalisateur en informatique musicale), Clarisse Bardiot (professeure en études théâtrales à l'Université Rennes 2), Monique Hourbette-Vialadieu (directrice d'Art Zoyd Studios), et Alexandre Michaan (restaurateur d'œuvres audiovisuelles), avec l'accompagnement de Bernard Jacquemin (Université de Lille 3) et de Laurent Pottier (Université Jean Monnet à Saint-Etienne). Il est axé sur la collecte de l'ensemble des documents et des données existantes sur les différents supports de production des œuvres, et la mise en place d'une méthodologie de conservation, de documentation et de migration permettant la rejouabilité et la transmission des pièces à l'avenir.

ART ZOYD STUDIOS

Basé à Valenciennes, Art Zoyd Studios, est un Centre de Création Musicale.

À travers ses résidences, le centre favorise la conception et la réalisation d'œuvres musicales nouvelles, en assure la diffusion, et contribue au développement de la recherche musicale.

La pratique de nouveaux instruments, la découverte de nouvelles formes de musique, la création, l'écoute et l'exploration sonore sont l'essence de la structure. Le centre participe activement à la transmission des œuvres électroacoustiques.

Il a été fondé en 1999 par Gérard Hourbette et Monique Hourbette Vialadieu.

Il porte le nom d'Art Zoyd, groupe issu du rock progressif que Gérard Hourbette a dirigé jusqu'à sa mort en 2018 (codirection avec Thierry Zabotzeff jusqu'en 1997). Puisant dans les ressources sonores infinies des instruments électroniques, Art Zoyd mêlait les influences du rock et de la musique électroacoustique pour faire jaillir l'imaginaire fantomatique de la musique.

GÉRARD HOURBETTE

Figure majeure de l'avant-garde française, il a contribué par son écriture et son engagement au renouvellement de l'écriture musicale des œuvres instrumentales. Violoniste de formation, électroacousticien, compositeur infatigable influencé par les maîtres contemporains comme Iannis Xenakis, Pierre Henry, Karlheinz Stockhausen ou Luciano Berio, il a ouvert la voie à des écritures pétries d'hybridations des sources, faites de sons naturels et industriels, au croisement des arts vivants et des arts visuels. La richesse du patrimoine qu'il nous laisse, dessine un paysage sonore poétique, une architecture musicale solide et accomplie.

Pilier du groupe de style progressif Art Zoyd fondé en 1969, il fut par la suite, fondateur et directeur artistique de Art Zoyd Studios : Centre de création musicale, laboratoire d'expérimentations artistiques et esthétiques, espace de pédagogie et de transmission à Valenciennes.

https://fr.wikipedia.org/wiki/Gérard_Hourbette
<https://artzoydstudios.com>

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Masques

(Introduction)

Gérard Hourbette

$\text{♩} = 52$ *Avec hésitation*

Violon Alto

2

$p <$ \mp

\mp

mf

6

3

3

9

8

3

3

3

4

ppp

5 *En déclamant*

f

6

6

3

5

7

3

f

mp

p

9

3

3

3

11

p

12

p

p

p

p

p

14

Périodes 1

En souvenir d'un clown

Gérard Hourbette

36 Vln

37 Vln

38 Vln

39 Vln

40 Vln

41 Vln

42 Vln

43 Vln *très rapide*

44 Vln

45 Vln

46 Vln

47 Vln

48 Vln

49 Vln

50 Vln

51 Vln

52 Vln

53 Vln

54 Vln

55 Vln

56 Vln

57 Vln

58 Vln

59 Vln

60 Vln

61 Vln

62 Vln

Vln

63 64 65 66 67

Vln f *gliss.* # rit. 71 *ppp*

68 69 70 71

Vln *ff*

72 73 74 75 76 77 (Harmoniques)

Vln *pp*

78 79 80 81 82 83

Vln *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

84 85 86

Vln *pizz.* *p*

Chant de la vie

Gérard Hourbette

Conducteur en sons transposés

$\text{♩} = 50 \text{ Très lent}$

Violon $\text{♩} = 50 \text{ Très lent}$
 p

Clarinette en Sib $\text{♩} = 50 \text{ Très lent}$
 p

$\text{♩} = 60 \text{ Plus vite}$

Vln $\text{♩} = 60 \text{ Plus vite}$
 pp

Clr $\text{♩} = 60 \text{ Plus vite}$
 mp

$\text{♩} = 80 \text{ Encore plus vite}$

Vln $\text{♩} = 80 \text{ Encore plus vite}$
 mp

Clr $\text{♩} = 80 \text{ Encore plus vite}$
 mp

The musical score consists of four systems of music. The first system (measures 1-4) features Violin and Clarinet in B-flat. The second system (measures 5-8) features Violin and Clarinet in B-flat. The third system (measures 9-11) features Violin and Clarinet in B-flat. The fourth system (measures 12-13) features Violin and Clarinet in B-flat. Dynamic markings include *p*, *pp*, *mp*, and *mf*. Tempo markings are $\text{♩} = 50$ (Très lent), $\text{♩} = 60$ (Plus vite), and $\text{♩} = 80$ (Encore plus vite). Measure numbers are indicated above the staves.

14

Vln *mf*

Clr

15

16

17

Vln

Clr *pp*

18

19

20

Vln *p*

Clr *mf*

21

22

23

Vln

Clr

24

25

26 *rallentando*

Vln

Clr

$\text{♩} = 50$ *Très lent*

27

28

29

30

Vln *mf*

Clr *mf*

f

Le miroir infernal

1 - Solitude

Gérard Hourbette

Conducteur en sons transposés

$\text{♩} = 100$

Violon

Clarinette en Si♭ 1

Clarinette en Si♭ 2

Vln

Clr1

Clr2

Vln

Clr1

Clr2

Vln

Clr1

Clr2

Conductor score for Le miroir infernal, Part 1: Solitude. The score consists of six systems of music for two violins, two clarinets, and piano. The first system shows measures 1 through 9, ending with a dynamic of **Fine**. The second system shows measures 10 through 16, featuring dynamic markings **fff** and **ff**. The third system shows measures 17 through 20. Measure 17 is mostly silent. Measures 18 and 19 feature rapid sixteenth-note patterns on the piano, with dynamics **ppp** and **fff**. Measure 20 concludes with a dynamic of **ff**.

21 Vln 22 3 23 24 25

Clr1 Clr2

26 Vln 27 28

Clr1 cresc.

Clr2

29 Vln 30 31

Clr1 cresc.

Clr2

32 Vln 33 34 Pizz 35 36 37

Clr1 f

Clr2

38

Vln

Clr1

Clr2

41

42

Vln

Clr1

Clr2

43

44

45

46

47

Vln

Clr1

Clr2

48

49

50

51

D.C. al Fine

Le Miroir Infernal

2 - Le jardin interdit

Gérard Hourbette

Andante

Piano

2

3

4

5

6

Jusqu'à extinction

Largo

15

7

8

9

10

11

12

13

14

15

16

17

18

19

20

rall.

pp

p

pp

p

pp

12

13

14

15

16

17

18

19

20

rall.

pp

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Anachorète

Gérard Hourbette

Piano 1

Piano 2

Pno1

Pno2

Pno1

Pno2

Pno1

12 13 14

Pno2

3 3 3

Pno1

15 16 17

Pno2

3 3 3

Pno1

18 19 20 21

Pno2

Trio "Lettre d'Automne"

Gérard Hourbette

$\text{♩} = 70$

Legato - aérien

Violon 1 2 3

Violon Alto 1 2 3

Violoncelle 1 2 3

Vln 4 5 10

Vla 1 2 3

Vlc 1 2 3

Vln 11 12 13

Vla 1 2 3

Vlc 1 2 3

This musical score consists of three staves, each with a different instrument. The top staff is for Violin, the middle for Violoncello, and the bottom for Violoncello/Violin. The score is divided into six sections, each starting with a measure number (1, 2, 3, 4, 5, 10, 11, 12, 13). The instrumentation changes between sections: in sections 1-3, there are three violins; in sections 4-5, there are two violins and one violoncello; in section 10, there are two violins and one violoncello; in sections 11-13, there are three violins. Dynamics are indicated by ppp, p, and %.

The musical score consists of three staves for Violin (Vln), Viola (Vla), and Cello/Bassoon (Vlc). The score is divided into four systems of four measures each.

- System 1 (Measures 14-15):** Vln rests. Vla plays eighth-note patterns at **ppp** and **p**. Vlc rests.
- System 2 (Measures 16-19):** Vln rests. Vla plays eighth-note patterns with a **p** dynamic and a glissando between measures 17 and 18. Vlc plays sustained notes at **p** and **f**.
- System 3 (Measures 20-23):** Vln rests. Vla plays eighth-note patterns with a glissando between measures 21 and 22. Vlc plays sustained notes at **p** and **f**.

A

24 A 25 26

Vln :. :. :.

Vla **ppp** **p** **ppp**

Vlc **pp**

27 28 29

Vln :. :. :.

Vla **p** **ppp** **p**

Vlc

30 31 32

Vln :. :. :.

Vla **ppp** **p** **ppp**

Vlc **p**

33 34 35

Vln :. :. :.

Vla **p** **ppp** **p**

Vlc **p**

36 37 38 39

Vln Vla Vlc

ppp *p* *ppp* *p* *f*

40 41 42 43 44 45

Vln Vla Vlc

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

p *f* *p* *f* *p* *f*

B $\text{♩} = 150$ Animé mais léger

46 47 48

Vln Vla Vlc

pp *pp*

49

Vln Vla Vlc

50 >

Vln Vla Vlc

51 >

Vln Vla Vlc

52 >

Vln Vla Vlc

53 >

Vln Vla Vlc

54 >

Vln Vla Vlc

55 >

Vln Vla Vlc

56

Vln Vla Vlc

57

Vln Vla Vlc

pp

58

Vln Vla Vlc

59

Vln Vla Vlc

60

Vln Vla Vlc

C

61 3 3 62 3 3 63 3 3 3
 Vln ff Marcato
 Vla 3
 ff Marcato
 Vlc ff

64 3 3 3 65 3 3 3 66 3 3 3
 Vln ff
 Alt
 Vlc

67 3 3 3 3 68 3 3 3 69 3 3 3
 Vln
 Alt
 Vlc

70

Vln 3 3 3 3 71 3 3 3 3 72 3 3

Alt . .

Vlc . .

p p p

73 74 75 76 77 78

Vln o o o o o 2

Alt o o o o o 2

Vlc o o o o o 2

D ♩ = 50 Très lent

79 80 81 82 83 84 85 86

Vln

Alt o o o o o o o

Vlc - - - - - - -

p p

Musical score for measures 87 through 94. The score consists of three staves: Violin (Vln) in treble clef, Alto (Alt) in bass clef, and Cello/Bass (Vlc) in bass clef. Measure 87: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 88: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 89: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 90: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 91: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 92: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 93: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 94: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc plays eighth-note pairs (G, A), (B, C), (D, E), (F, G).

Musical score for measures 95 through 102. The score consists of three staves: Violin (Vln) in treble clef, Alto (Alt) in bass clef, and Cello/Bass (Vlc) in bass clef. Measure 95: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt rests. Vlc rests. Measure 96: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 97: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 98: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 99: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 100: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 101: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 102: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests.

Musical score for measures 103 through 110. The score consists of three staves: Violin (Vln) in treble clef, Alto (Alt) in bass clef, and Cello/Bass (Vlc) in bass clef. Measure 103: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt rests. Vlc rests. Measure 104: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 105: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 106: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 107: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 108: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 109: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests. Measure 110: Vln plays eighth-note pairs (A, B), (C, D), (E, F). Alt plays eighth-note pairs (B, C), (D, E), (F, G). Vlc rests.

111 112 113 114 115 116 117

Vln Alt Vlc

118 119 *dim* 120 121 122 123

Vln Alt Vlc

124 125 126

d = 150 *pp* *pp*

Vln Alt Vlc

127 128 129

Vln Alt Vlc

Musical score for Violin (Vln), Alto (Alt), and Cello (Vlc) from measures 133 to 134. The score is in common time (indicated by '2/4'). The Violin and Alto play eighth-note patterns, while the Cello rests. Measure 133 starts with a dynamic of 3. Measure 134 begins with a dynamic of >.

133

Vln

3 > 3 3

Alt

3 3 > 3 3 3 3 3 3

Vlc

-

134

3 3 3 3 3 3 3 3

2/4

2/4

2/4

Musical score for strings (Vln, Alt, Vlc) in 2/4 time. The tempo is indicated as $\text{♩} = 150$. Measure 135: Vln plays eighth-note pairs. Measure 136: Alt plays eighth-note pairs. Measure 137: Vlc plays eighth-note pairs. Dynamics: pp for all parts.

Tempo primo

138

Vln

139

140

Alt

Vlc

141

Vln

142

143

Alt

Vlc

decresc al niente

decresc al niente

144

Vln

145

Alt

Vlc

F

146 Vln | :|: | 147 |

148 Vln | :|: | 149 |

150 Vln | :|: | 151 | 152 |

153 Vln | :|: | 154 | 155 |

Musical score for strings (Vln, Alt, Vlc) showing measures 156 to 163.

Measure 156: Vln plays eighth-note chords. Alt and Vlc provide harmonic support.

Measure 157: Vln and Alt play eighth-note chords with sustained basses. Vlc provides harmonic support.

Measure 158: Vln and Alt play eighth-note chords with sustained basses. Vlc provides harmonic support. A *gliss.* (glissando) is indicated above the Vln part.

Measure 159: Vln and Alt play eighth-note chords with sustained basses. Vlc provides harmonic support. A *gliss.* (glissando) is indicated above the Vln part.

Measure 160: Vln and Alt play eighth-note chords with sustained basses. Vlc provides harmonic support.

Measure 161: Vln and Alt play eighth-note chords with sustained basses. Vlc provides harmonic support.

Measure 162: Vln and Alt play eighth-note chords with sustained basses. Vlc provides harmonic support. A dynamic instruction **p** (piano) is indicated below the Vlc staff.

Measure 163: Vln and Alt play eighth-note chords with sustained basses. Vlc provides harmonic support.

Deuxième danse

Gervaise

Gérard Hourbette

$\text{♩} = 80$

Piano

Violon

Violoncelle

Contrebasse

p

This section shows the first four measures of the score. The piano part consists of eighth-note pairs. The violin part has eighth-note pairs with grace notes. The cello and bassoon parts are silent. Measure 4 ends with a dynamic **p**.

Pno

Vln

Vlc

cBs

mp

pp

mf

This section shows measures 5 through 9. The piano part continues its eighth-note pattern. The violin part has eighth-note pairs with grace notes. The cello and bassoon parts are silent. Measures 8 and 9 feature dynamics **pp** and **mf** respectively.

10 11 12 13

Pno Vln Vlc cBs

14 15 16 17 18

Pno Vln Vlc cBs

Musical score for piano, violin, violoncello, and double bass, showing measures 19 through 27.

The score consists of four staves:

- Pno**: Piano, treble clef, dynamic ***mf***. Measures 19-22 show eighth-note patterns. Measure 23 shows sixteenth-note patterns.
- Vln**: Violin, treble clef, dynamic ***mf***. Measures 19-22 show eighth-note patterns. Measure 23 shows sixteenth-note patterns.
- Vlc**: Viola/Cello, bass clef, dynamic ***mf***. Measures 19-22 show eighth-note patterns. Measure 23 shows sixteenth-note patterns.
- cBs**: Double Bass, bass clef, dynamic ***mf***. Measures 19-22 show eighth-note patterns. Measure 23 shows sixteenth-note patterns.

Measure numbers 19, 20, 21, 22, 23, 24, 25, 26, and 27 are indicated above the staves.

Pno

Vln

Vlc

cBs

Pno

Vln

Vlc

cBs

28

29

30

31

32

33

34

35

36

Deux préludes

- 1er prélude -

Gérard Hourbetté

Conducteur en sons transposés

J = 50

Piano *p* *Poco rall*

Trompette en Sib *pp*

Saxophone Ténor en Ut *pp*

Violoncelle *pp*

A tempo

Pno *p* *Poco rall*

Trp *pp*

SxT *pp*

Vlc *p*

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33

3

Pno { *A tempo*
mf

Trp
mf

SxT
mf

Vlc
mf

4

Pno { *Poco rall*

Trp
mf

SxT
mf

Vlc
mf

5 *A tempo*

Pno { *f* *ff* *Poco rall*

Trp *f*

SxT

Vlc *f* *Poco rall*

6 *A tempo*

Pno { *mp* *mp*

Trp *mp*

SxT

Vlc *mp* *A tempo*

7

Pno {
 p
 pp }
 Trp
 SxT
 Vlc

 p

8

Pno {
 Trp
 SxT
 Vlc

 p

Deux préludes

- 2eme prélude -

Gérard Hourbette

Conducteur en sons transposés

$\text{♩.} = 50$

Piano $\left\{ \begin{array}{c} \text{G clef} \\ \text{12/8 time} \\ \text{mp} \end{array} \right.$

Trompette en Sib $\text{G clef} \quad \text{12/8}$

Saxophone Ténor en Ut $\text{G clef} \quad \text{12/8}$

Violoncelle $\text{C clef} \quad \text{12/8}$

Pno $\left\{ \begin{array}{c} \text{G clef} \\ \text{12/8 time} \\ \text{mf} \end{array} \right.$

Trp $\text{G clef} \quad \text{15/8}$

SxT $\text{G clef} \quad \text{15/8}$

Vlc $\text{Bass clef} \quad \text{15/8}$

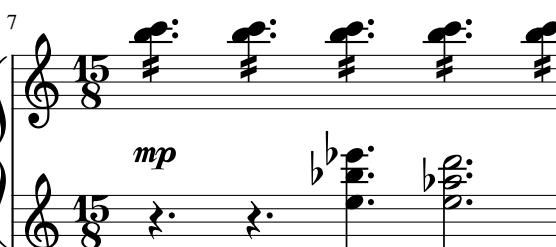
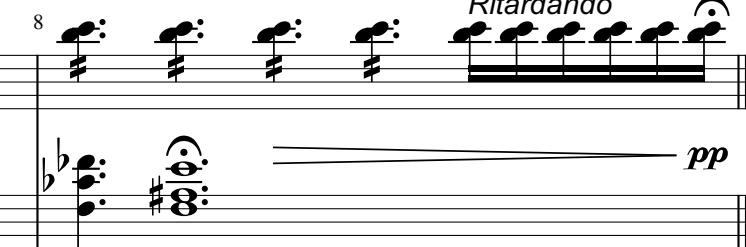
2 3

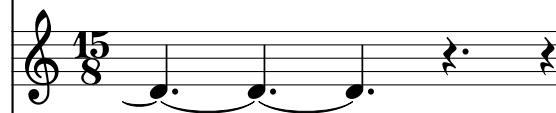
4 5 6

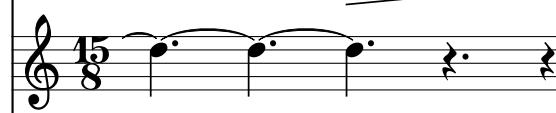
15/8

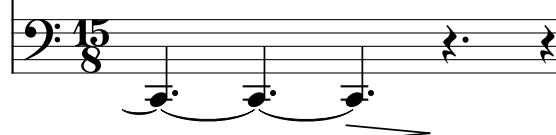
15/8

15/8

Pno { 7 15/8  8 15/8  Ritardando 

Trp 15/8  -

SxT 15/8  -

Vlc 15/8  -

Les Larmes de Christina

Gérard Hourbette

Conducteur en sons transposés

$\text{♩} = 48$ *Avec tranquilité*

Piano { $\text{♩} = 48$ *Avec tranquilité* 2 3
 pp *Bien détaché*
 $\text{♩} = 48$ *Bien détaché*
 p

Violon Alto { $\text{♩} = 48$ *Bien détaché*
 Pizz *Bien détaché*
 p *Bien détaché*

Violoncelle { $\text{♩} = 48$ *Bien détaché*
 p

Trompette en Sib

Saxophone ténor

4

Pno { $\text{♩} = 48$ *Avec tranquilité*
 p *Bien détaché*
 p

Vla { $\text{♩} = 48$ *Bien détaché*
 p *Bien détaché*

Vlc { $\text{♩} = 48$ *Bien détaché*
 p *Bien détaché*

Trp { $\text{♩} = 48$ *Bien détaché*

SxT { $\text{♩} = 48$ *Bien détaché*

7

Pno

Vla

Vlc

Trp

SxT

8

9

10

Pno

Vla

Vlc

Trp

SxT

11

12

Arco Avec douceur

Arco Avec douceur

p

p

13

Pno

14

Pno

Bsn: ♯o o

Vla: ♯o o

Vlc: ♯o o

Trp: -

SxT: -

15

Pno

Bsn: ♯o o

Vla: ♯o o

Vlc: ♯o o

Trp: -

SxT: -

20

Pno

Vla

Vlc

Trp

SxT

21

ff

22

23

Pno

Vla

Vlc

Trp

SxT

24

8

25

8

Vue d'un manège

Gérard Hourbette

Conducteur en sons transposés

$\text{♩} = 88$

Piano {
Violon Alto {
Violoncelle {
Trompette en Sib {
Saxophone ténor {

2

pp

pp
Sul pont

pp



3

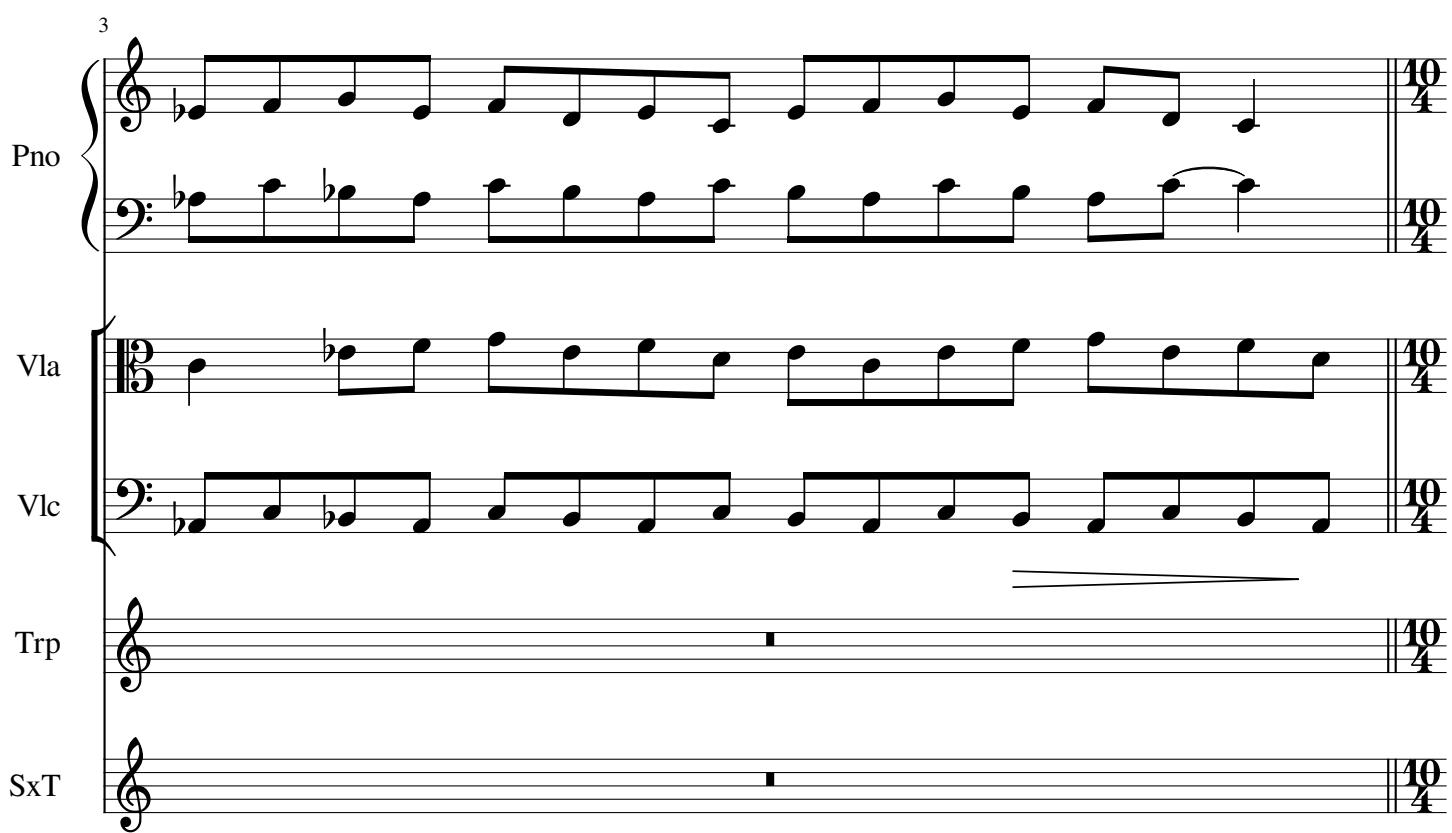
Pno {
Vla {
Vlc {
Trp {
SxT {

10
4

10
4

10
4

10
4



4

Pno { **p** | mp }

Vla | Pizz | mp | 8

Vlc | 8

Trp | **p** | 8

SxT | **p** | 8

5

6

Pno { **pp** }

Vla | **pp** | Arco | 12

Vlc | **pp** | 12

Trp | 12

SxT | 12

7

Pno { *p* | 12 4 | 15 8 |

Vla { *mp* | 12 4 | 15 8 |

Vlc { Pizz
mp | 12 4 | 15 8 |

Trp { *p* | 12 4 | 15 8 |

SxT { *p* | 12 4 | 15 8 |

$\text{♪} = 218$

8

Pno { *ff* | 15 8 | 15 8 |

Vla { - | 15 8 | 15 8 |

Vlc { - | 15 8 | 15 8 |

Trp { - | 15 8 | 15 8 |

SxT { - | 15 8 | 15 8 |

9

Pno

Vla

Vlc

Trp

SxT

11

Pno

Vla

Vlc

Trp

SxT

12

13

Pno { *f*

Vla { *f*

Vlc

Trp { *f*

SxT

14

Pno {

Vla {

Vlc

Trp {

SxT {

Pno (measures 16-17): Treble clef, 12/4 time, key signature of one sharp. Dynamics: *mf*. Measures 16-17 show eighth-note patterns in the treble and bass staves. Measure 17 ends with a repeat sign and begins again at measure 17.

Vla (measures 16-17): Bass clef, 12/4 time, key signature of one sharp. Dynamics: *mf*. Measures 16-17 show quarter-note patterns in the bass staff.

Vlc (measures 16-17): Bass clef, 12/4 time, key signature of one sharp. Dynamics: *mf*. Measures 16-17 show quarter-note patterns in the bass staff.

Trp (measures 16-17): Treble clef, 12/4 time, key signature of one sharp. Measures 16-17 show rests in the treble staff.

SxT (measures 16-17): Treble clef, 12/4 time, key signature of one sharp. Measures 16-17 show rests in the treble staff.

Pno (measure 18): Treble clef, 12/4 time, key signature of one sharp. Measures 18-19 show eighth-note patterns in the treble and bass staves. Measure 19 ends with a repeat sign and begins again at measure 19.

Vla (measures 18-19): Bass clef, 12/4 time, key signature of one sharp. Measures 18-19 show sustained notes in the bass staff. Measure 19 includes a dynamic instruction *pp*.

Vlc (measures 18-19): Bass clef, 12/4 time, key signature of one sharp. Measures 18-19 show sustained notes in the bass staff. Measure 19 includes dynamic instructions *Pizz* and *Sul pont*.

Trp (measures 18-19): Treble clef, 12/4 time, key signature of one sharp. Measures 18-19 show rests in the treble staff. Measure 19 includes a dynamic instruction *pp*.

SxT (measures 18-19): Treble clef, 12/4 time, key signature of one sharp. Measures 18-19 show rests in the treble staff.

20

Pno

Vla

Vlc

Trp

SxT

21

$\frac{9}{4}$

$\frac{9}{4}$

$\frac{9}{4}$

$\frac{9}{4}$

22

Pno

Bsn: $\frac{9}{4}$

Vla: $\frac{9}{4}$

Vlc: $\frac{9}{4}$ Pizz norm

Trp: $\frac{9}{4}$

SxT: $\frac{9}{4}$

12/4

J = 100

23 Pno $\left\{ \begin{matrix} \text{G clef} \\ \text{Bass clef} \end{matrix} \right.$ $\frac{12}{4}$ *mf* // // // //

Vla $\left\{ \begin{matrix} \text{C clef} \\ \text{Bass clef} \end{matrix} \right.$ $\frac{12}{4}$ // // // //

Vlc $\left\{ \begin{matrix} \text{C clef} \\ \text{Bass clef} \end{matrix} \right.$ $\frac{12}{4}$ // // // //

Trp $\left\{ \begin{matrix} \text{Treble clef} \\ \text{Bass clef} \end{matrix} \right.$ $\frac{12}{4}$ //

SxT $\left\{ \begin{matrix} \text{Treble clef} \\ \text{Bass clef} \end{matrix} \right.$ $\frac{12}{4}$ //

24 Pno // // // //

Vla // // // //

Vlc // // // //

Trp // // // //

SxT // // // //

25 Pno // // // //

Vla // // // //

Vlc // // // //

Trp // // // //

SxT // // // //

26 Pno // // // //

Vla // // // //

Vlc // // // //

Trp // // // //

SxT // // // //

Pizz

sfp \ll *mf*

sfp \ll *mf*

27

Pno

Vla

Vlc

Trp

SxT

mf

mf

3

Pizz

This musical score page contains two staves of music. The first staff includes parts for Piano (Pno), Violin (Vla), and Cello (Vlc). The second staff includes parts for Trombone (Trp) and Double Bass (SxT). Measure 27 begins with a sixteenth-note pattern in the upper voices, followed by sustained notes and rests. Measure 28 continues with similar patterns, with the Trombone and Double Bass parts providing harmonic support.

28

Pno

Vla

Vlc

Trp

SxT

This musical score page contains two staves of music. The first staff includes parts for Piano (Pno), Violin (Vla), and Cello (Vlc). The second staff includes parts for Trombone (Trp) and Double Bass (SxT). Measure 27 begins with a sixteenth-note pattern in the upper voices, followed by sustained notes and rests. Measure 28 continues with similar patterns, with the Trombone and Double Bass parts providing harmonic support.

29

Pno

Vla

Vlc

Trp

SxT

p

Arco

p

Sul pont Arco

p

30

31

Pno

Vla

Vlc

Trp

SxT

Con sord

p

pp

32

Pno

Vla

Vlc

Trp

SxT

This musical score page contains two staves of music. The first staff is for the Piano (Pno), which has a treble clef and a bass clef, and is in common time (indicated by a 'C'). The second staff is for the Violin (Vla), also in common time. The third staff is for the Cello (Vlc), the fourth for the Trombone (Trp), and the fifth for the Bass Trombone (SxT). Measure 32 consists of six measures of music, followed by a vertical bar line. Measure 33 begins immediately after the bar line and continues for another six measures. The music features various note patterns, including eighth and sixteenth notes, and rests.

34

Pno

Vla

Vlc

Trp

SxT

This musical score page contains two staves of music. The first staff is for the Piano (Pno), which has a treble clef and a bass clef, and is in common time (indicated by a 'C'). The second staff is for the Violin (Vla), also in common time. The third staff is for the Cello (Vlc), the fourth for the Trombone (Trp), and the fifth for the Bass Trombone (SxT). Measure 34 consists of six measures of music, followed by a vertical bar line. Measure 35 begins immediately after the bar line and continues for another six measures. The music features various note patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and a repeat sign, indicating a section of the piece.

42

Pno

Vla

Vlc

Trp

SxT

43

p

Norm

44

Pno

Vla

Vlc

Trp

SxT

45

p

Norm

46

Pno

Vla

Vlc

Trp

SxT

47

Con sord

pp

This musical score page contains two measures of music. Measure 46 starts with a piano part playing eighth-note chords. Measures 47 begins with a piano part playing eighth-note chords, followed by a dynamic instruction *Con sord* and a dynamic *pp*. The other instruments (Vla, Vlc, Trp, SxT) have rests or specific dynamics in this measure.

48

Pno

Vla

Vlc

Trp

SxT

49

Pizz

mp

This musical score page contains two measures of music. Measure 48 starts with a piano part playing eighth-note chords. Measure 49 begins with a piano part playing eighth-note chords, followed by a dynamic instruction *Pizz* and a dynamic *mp*. The other instruments (Vla, Vlc, Trp, SxT) have rests or specific dynamics in this measure.

50

Pno

Vla

Vlc

Trp

SxT

51

52

Pno

Vla

Vlc

Trp

SxT

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10 / Les larmes de Christina

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11 / Vue d'un manège

CD Art Zoyd - Les espaces inquiets / Phase IV



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