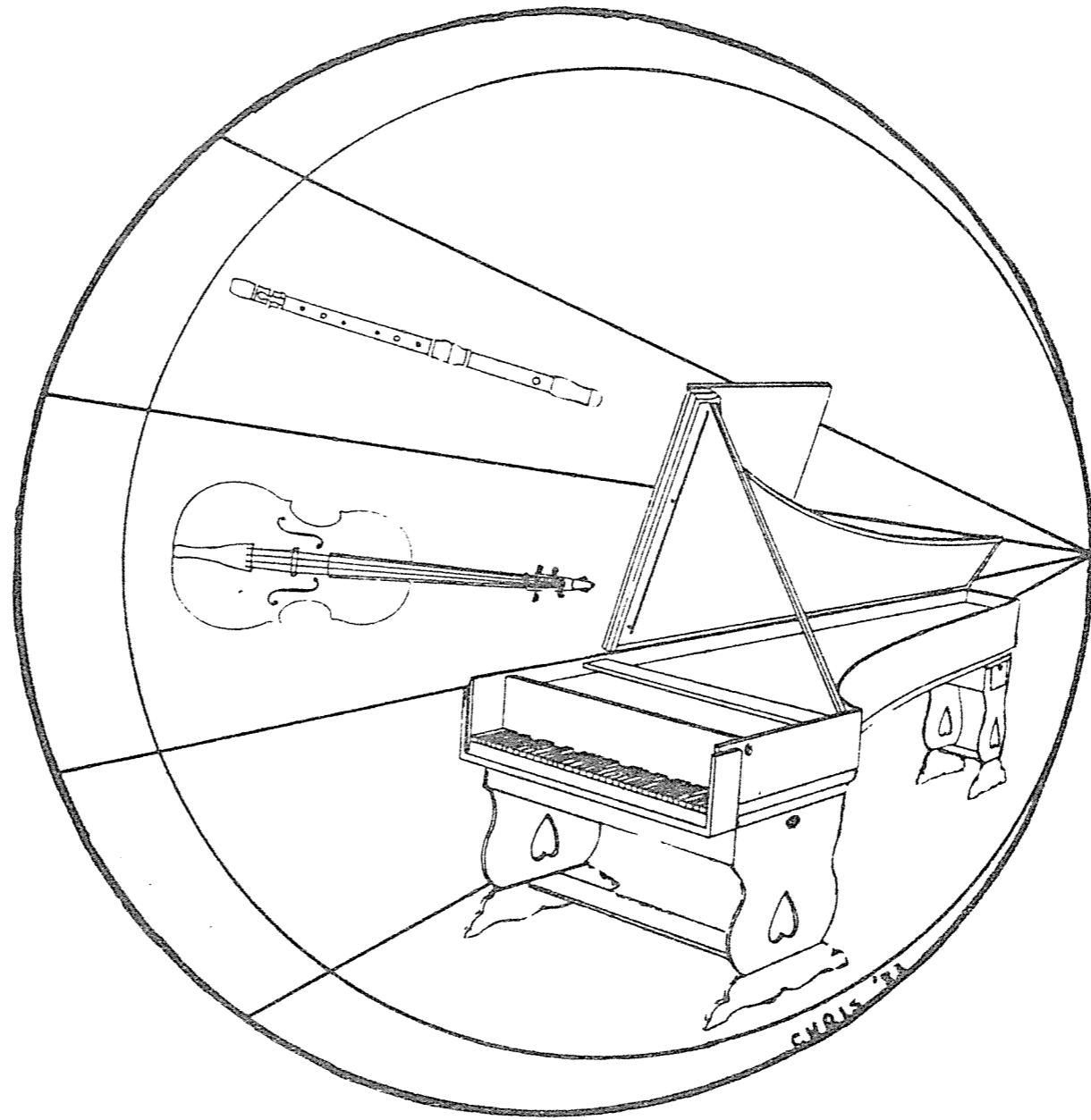


TRITI



R. CASTEELS

TRIO pour violon, flûte alto et clavecin.

en trois mouvements: 1°) *Eclaté*
2°) *Murmuré*
3°) *Eclatant*

durée: ± II min.

Forest, mars 83

Partition écrite en do.

Symboles:

- Φ = pizzicato fort de manière à ce que la corde frappe la touche.
- X = "pizz." de la flûte.
- X = au clavecin, son joué sur le registre du luth.
(l'œuvre requiert un instrument à deux claviers.

A partir de la lettre C, les séquences de tenues sur \cup sont des périodes de suspension relativement courtes qui doivent émerger par surprise du discours musical.

Les barres de mesure servent uniquement de repères.

A partir de la lettre H, créez une "poussière" de sons où les pizz. Vl = pizz. Fl = registre luth du clav. Seuls surgissent les sons en sf. ou sub. f.

Sons fendus à la flûte: les doigtés sont donnés à titre indicatifs.

Une mes. avant O, rendez une gradation dans la couleur, mais non dans la nuance.

"ECLATÉ ~ GEGLINSTER"

"GRAVE" (♩ = 52)

Violon
Viool

Flute Alto
Altfluit

Clavecin
Clavecimbel

TRIO voor viool, altfluit en clavecimbel.

in drie delen: 1°) *Geglinster*
2°) *Gefluister*
3°) *Gewoensal*

duur: ± II min.

Vorst, maart 83

in C geschreven partituur.

Tekens:

- Φ = hevige pizzicato zodat de snaar de greeplank raakt.
- X = "pizz." van de altfluit.
- X = luitregister van de clavecimbel:

Vanaf letter C moeten de orgelpunten als het ware plotseling opdagen en alles onderbreken.

De maatstrepen zijn enkel bedoeld als visueel hulpmiddel.

Vanaf letter H; pizz. van viool en fluit moeten met de luitregister een "klankengruis" vormen waaruit sf en sub. f naar voren komen.

Altfluit: de vingerzetting voor dubbelklanken zijn gewoon aanwijzend.

Een maat voor O: verheldering van de klankkleur, maar geen stijging in geluidvolume.

TEMPO I°

A

C1.

Vl.

Fl.

C1.

B

Vl.

Fl.

C1.

Vl.

Fl.

C1.

ATTACCA.

C

Handwritten musical score for section C, featuring Violin I (V1), Flute I (Fl), and Violin II (V2) staves. The music includes dynamic markings such as *pp* *spiccato* and *arco spicc.*, and contains various rhythmic patterns and accidentals.

D

Handwritten musical score for section D, featuring Violin I (V1), Clarinet (Cl.), and Flute (Fl.) staves. The music includes dynamic markings such as *pp sub*, *f*, and *legg.*, and contains various rhythmic patterns and accidentals.

E

Handwritten musical score for section E, featuring Violin I (V1), Flute (Fl.), and Clarinet (Cl.) staves. The music includes dynamic markings such as *mf*, *p*, *staccatissimo*, and *mf*, and contains various rhythmic patterns and accidentals.

MENO MOSSO (♩ = 80) e ACCEL.

..al TEMPO

-5-

Handwritten musical score for the first system, featuring Violin I (V1), Violin II (V2), Clarinet I (Cl.), and Cello/Double Bass (Cb.).

Violin I (V1): Starts with a *mf* dynamic and a *trigg* marking. The score includes a *sfz* dynamic and a *colta parte* instruction. The piece concludes with an *arco* marking.

Violin II (V2): Starts with a *mf* dynamic and includes a *subsf* marking. It features a *colta parte* instruction and ends with a *molto* marking.

Clarinet I (Cl.): Features a *colta* instruction and a *col (#2)* marking.

Cello/Double Bass (Cb.): Includes a *col (#2)* marking.

spec.

(100 = ♩) e ACCEL. ...

.. al TEMPO

Handwritten musical score for the second system, featuring Violin I (V1), Violin II (V2), Clarinet I (Cl.), and Cello/Double Bass (Cb.).

Violin I (V1): Starts with a *ff sostenuto* dynamic, followed by *mf* and *mp*. It includes a *pp* dynamic and a *trigg* marking.

Violin II (V2): Starts with a *ff sostenuto* dynamic, followed by *mf* and *mp*. It includes a *pp* dynamic and a *trigg* marking.

Clarinet I (Cl.): Starts with a *sostenuto* dynamic.

Cello/Double Bass (Cb.): Includes a *trigg* marking.

Handwritten musical score for the third system, featuring Violin I (V1), Violin II (V2), Clarinet I (Cl.), and Cello/Double Bass (Cb.).

Violin I (V1): Includes a *colta* instruction.

Violin II (V2): Includes a *colta* instruction.

Clarinet I (Cl.): Starts with a *fff* dynamic and includes a *colta* instruction.

Cello/Double Bass (Cb.): Starts with a *fff* dynamic and includes a *colta* instruction. The system concludes with the instruction *quasi simul*.

J (*tr*)

K

STRINGENDO MOLTO

liberamente ma grazioso

colla parte

colla parte

[Spinach 4']

A TEMPO

ppp ma vib

staccato

[8']

M

-7-

VL. *pp*

ff pesante

CL.

VL. *mf non cresc.* RIT. MOLTO

FL. RIT. MOLTO

CL. RIT. MOLTO

"GRAVE" ($\text{♩} = 52$) *rit. IV*

"GRAVE"

secco

2'30"

VI. *mf* *fiogg* *coda parte* *arco I*

Fl. *mf* *morendo* *ppp* *mf liberamente* *mp* *pp* *chord I*

Cl. *pp* *p*

45"
4'45"