

Quatuor de clarinettes Les biches de Goldau

I

Allegro vivace

Bertrand Roulet

(la 1ère note est courte mais très sonore)

en dehors

lancer la phrase

dansant

sans hâte entre les phrases, respirez avec la 3^e CL.

léger

cresc.

f (les ♪ aussi courtes que les ♪) *dim.*

à peine retenu sur le temps

simile

2

35

l'harmonie bien distincte sur chaque ♩, sans brouillage.

38

41

45

48

51

54

57

60

grands contrastes

63

66

69

72 *pp* *mf*

80

83 *molto rit.* *marcato*

87 *a tempo* *ff* *f*

91 *dansant*

94 *dansant*

98 *léger* *dim.* *mf*

103

107 *f* *p* *mf*

111 *f* *mf* *cresc.*

116 *f* *marcato* *tenir la note sur le 3ème temps*

120 *cresc.* *f*

III

Allegretto

(staccato pas trop sec, avec élasticité)

1 *mf* *p*

4 *f* *cresc.* *f*

6 *p*

8 *p cresc.*

11 *f* *mf* *p cresc.*

14 *f*

17 *simile* *p*

21 *Plus allant* *mf*

25 *p*

30 *cresc.* *mf* *p* *mf*

37 *p* *cresc.* *mf*

ces notes pas trop courtes, dans une ligne, et non jetées avec sécheresse

assez grande césure (±)

6

39

p

6

3

42

3

6

6

44

mf

47

Plus allant

en dehors

50

55

dim.

59

Lent *accel.* *rit. e perdendosi* *Tempo I°* *Plus vif*
sans interruption avant la mesure

ppp *p* *ppp* *p*

(ne pas commencer le cresc. trop tôt)

65

Tempo I° *Plus vif* *Tempo rubato*

espress.

69

3 *accel.* *rit.* *A tempo*

distinctement

Un peu plus lent

75

3 *p*

81

87 **Tempo I°** **Plus vif** **Tempo I°** *accel.* *rit.*

mf *p* *f* *mf*

93 **A tempo** *accel.* *rit.*

p *f*

98 **Tempo I°** **Plus vif** **Tempo I°** **Plus vif** **Lent**

p *p* *p* *p* *p*

Très rapide *sans ralentir* **Lent** *accel. e cresc.*

103 *non dim.* **Lent** *accel. e cresc.*

ff *p*

107 *molto accel.* *(assez grande césure)*

p *f*

110 **Tempo I°**

p *f*

113 *Plus allant*

f

115 *mf*

mf

118 *accel. e cresc.*

mf *f*

121 **Rapide** (mais sans exagérer, les groupes de 4 notes doivent rester perceptibles) *dim.*

mf *dim.*

124 *(senza rit.)*

mf *p*

127 **Plus lent** **Tempo I°** *(sans escamoter la dernière note)* *(rigoureusement en rythme)*

pp *ppp* *mf* *p*

Premier intermède

tempo rubato

Musical score for the first interlude, measures 1-13. The piece is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and a tempo rubato marking. The melody features several triplet figures. At measure 5, the tempo changes to "Plus vite" and the dynamic to *pp*. At measure 9, the tempo is marked "Lent" and the dynamic *pp*, while the right hand plays a 7-measure rest. At measure 13, the tempo changes to "Vif" and the dynamic to *f*. The piece concludes with a 3/4 time signature change and a final rest.

IV

Allegretto con spirito

Musical score for the second interlude, measures 1-20. The piece is in 3/4 time and B-flat major. It begins with a *ppp* dynamic and an Allegretto con spirito tempo. The melody is characterized by sixteenth-note patterns and slurs. At measure 3, the dynamic changes to *ppp* and the tempo to "Tempo rubato (un peu retenu, mais très staccato)". At measure 6, the dynamic changes to *ppp* and the tempo back to Allegretto con spirito. At measure 9, the dynamic changes to *p*. At measure 13, the dynamic changes to *ppp*. At measure 16, the dynamic changes to *p*. The piece concludes with a final rest.

26

36

41

47

52

Reprendre un peu
au dessous du
tempo
sans dureté, et poco acc.

56

rit. poco rit.

60

poco rit.

66

71

76

82

86

Beaucoup plus lent, les petites notes très clairement a tempo

fff p

Deuxième intermède

Lent **Allegro accel.**

f *p*

4 **cadence** *accel.* (mais toujours clair, les ♪) *rall.*

mesuré, dans un seul "geste", les deux ♪ distinctement, pas d'appogiatures

5 *lent* *rapide* (dans le tempo du finale) *sans ralentir* **attaca**

pp *mf* *p* *p*

V

9 **Allegro**

f
marcato, quasi corno

4 *non dim.*

p *mf*

8 *mf* *p cresc.*

mf *p cresc.*

12 *f* *p*

p

19 *f*

f

22 *p* *pp* *pp* *mp*

26 *legato* allonger très légèrement la première *f*

30 *mf*

33 *cresc.* *f*

36 *dim.* *mf*

39

Tempo commodo

42

45

48 *f*

51

53

56 *simile*

12

58

grands contrastes dynamiques

Musical staff 58-61. The staff contains a melodic line with a long slur. Dynamics are marked as *p* (piano) and *f* (forte) with hairpins indicating crescendos and decrescendos. The key signature has two flats.

62

[langage sika]

Musical staff 62-65. The staff contains a melodic line with a slur. Dynamics are marked as *p* and *f*. The key signature has two flats.

66

[langage sika]

Musical staff 66-69. The staff contains a melodic line with a slur. Dynamics are marked as *p*. The key signature has two flats.

70

Musical staff 70-73. The staff contains a melodic line with a slur. Dynamics are marked as *p*. The key signature has two flats.

74

Musical staff 74-75. The staff contains a melodic line with a slur. Dynamics are marked as *p*. The key signature has two flats.

76

Musical staff 76-77. The staff contains a melodic line with a slur. Dynamics are marked as *pp* and *f*. The key signature has two flats.

78

Musical staff 78-81. The staff contains a melodic line with a slur. Dynamics are marked as *p*. The key signature has two flats.

82

Musical staff 82-85. The staff contains a melodic line with a slur. Dynamics are marked as *p*. The key signature has two flats.

86

cresc. mf

Musical staff 86-89. The staff contains a melodic line with a slur. Dynamics are marked as *cresc.* and *mf*. The key signature has two flats.

90

f

p

Musical staff 90-93. The staff contains a melodic line with a slur. Dynamics are marked as *f* and *p*. The key signature has two flats.

94

p

Musical staff 94-97. The staff contains a melodic line with a slur. Dynamics are marked as *p*. The key signature has two flats.

98

cresc.

f

Musical staff 98-101. The staff contains a melodic line with a slur. Dynamics are marked as *cresc.* and *f*. The key signature has two flats.

102

pp

105

p *mf* *legato*

108

f

111

mf *cresc.* *f*

114

117

120

123

mf *cresc.* *simile*

126

129

cresc.

132

f *ad lib. 8^{va}*

135

ff