

variations pour piano et clarinette

Thibault Daraignes

MAQUETTE

- I. Exposition des motifs M1 et M2
- II. Annonce de la mesure qui permettra la sérialisation (à l'horizontale) de M1 et M2
- III. Entrée de la clarinette et premières variations sur M1 et M2
- IV. Harmonisation (verticale) de M1 et M2 par le piano : 1ère sérialisation
- IVb. variations horizontales (clarinette) à partir de l'harmonisation : 2ième sérialisation
- V. Réexposition sérielle de M1 et M2

Clarinette Bb

$\text{♩} = 130$

Interprétation libre, insister sur les contrastes entre notes tenues et rythmes courts

Piano

f

Ped. *

10

Clar.

Fugitif mais clair

Pia.

mf

dim.

mf

19

Clar.

a tempo

Pia.

f

$\text{♩} = 100$

27

Clar.

Pia.

mp
feutré

Ped.*

Ped.*

 $\text{♩} = 130$

38

rall. _ _ _ _

Clar.

Pia.

cresc.
gestes saccadés mdroite

f

Ped.*

48

Clar.

Pia.

Ped.*

4

57

Clar.

Pia.

Mesures 60 à 66 : ruptures, suspensions brèves

Ped.*

66

Clar.

Pia.

dim. insister jusqu'à la résolution

74

Clar.

Pia.

$\text{♩} = 130$

f

surgissement bref et pause

83

Clar.

Pia.

ff *f* *ff*

Ped.*

89

Clar.

Pia.

ff

97

Clar.

Pia.

ff *dim.*

$\text{♩} = 100$

11/8 5/8

6

102

Clar.

Pia.

accentuer les contrastes legato/staccato *mp*

106

Clar.

Pia.

accél. spasmodique *mf* *ff*

cresc.

112

Clar.

Pia.

Avec forte insistance *fff* *mf* *ff*

Rubato, avec liberté et expression

suspension et incertitude

Péd. *

117

Clar.

Pia.

mf

ff

120

Clar.

Pia.

mf

ff

123

Clar.

Pia.

cresc.

f

mf

ff

125

Clar.

mp

Pia.

Ped.

128

Clar.

mp

f

cresc.

Pia.

mp

Ped.*

expressif et librement

133

Clar.

rall.

Pia.

ff

136 $\text{♩} = 120$

Clar.

Pia.

139

Clar.

Pia.

148

Clar.

Pia.

155

Clar.

Pia.

Measures 155-160. Clarinet part features a melodic line with slurs and ties. Piano part features a complex texture with many beamed sixteenth notes in the right hand and sustained chords in the left hand.

161

Clar.

Pia.

Measures 161-167. Clarinet part continues the melodic line. Piano part features dense sixteenth-note passages in the right hand and sustained chords in the left hand.

168

Clar.

Pia.

Measures 168-173. Clarinet part continues the melodic line. Piano part features dense sixteenth-note passages in the right hand and sustained chords in the left hand.

174

Clar. *ff*

Pia. *ff* attitude suspendue

174

175

176

177

178

179

180

181

182

183

♩ = 130

184

Clar. *f*

Pia. *f*

Ped.*

184

185

186

187

188

189

190

191

192

193

194

Clar. *dim.*

Pia. *cresc.* *f*

194

195

196

197

198

199

200

201

202

203

203

Clar.

cresc. *ff*

Pia.

ff

214

Clar.

mf *dim.*

Pia.

mf *dim.*

224

Clar.

cresc. *cresc.* *f*

Pia.

cresc. *dim.* *mp*

This musical score page contains three systems of music for Clarinet (Clar.) and Piano (Pia.). The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 203-213) features a Clarinet melody with accents and a crescendo leading to fortissimo (ff), while the Piano accompaniment has a steady eighth-note bass line and a fortissimo (ff) chord at the end. The second system (measures 214-223) shows the Clarinet playing a melodic line with a mezzo-forte (mf) dynamic and a decrescendo (dim.) ending with an accent, while the Piano accompaniment has a more active bass line with a mezzo-forte (mf) dynamic and a decrescendo (dim.). The third system (measures 224-233) features a Clarinet melody with a crescendo leading to forte (f), while the Piano accompaniment has a steady eighth-note bass line with a crescendo leading to mezzo-piano (mp) and a decrescendo (dim.) at the end.

rubato, interpréter librement

232

Clar.

mp

mp
cresc.

Pia.

240

Clar.

$\text{♩} = 80$

mf

p

Pia.

Accélération progressive et dense jusqu'à la résolution : considérer cette suite de mesures comme une seule mesure

247

Clar.

Pia.

Clar.

253

Pia.

fff

fff

This musical score is for a Clarinet (Clar.) and Piano (Pia.) ensemble. The Clarinet part is written in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Piano part is written in grand staff (treble and bass clefs). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a half note. Both parts conclude with a double bar line. The dynamic marking *fff* (fortississimo) is present at the end of both staves.