



Frédéric Durieux

Here, not there

A Tribute to Barnett Newman

per quartetto d'archi ed elettronica

Edizioni Musicali Rai.Com
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HERE, NOT THERE

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(2006-2008)

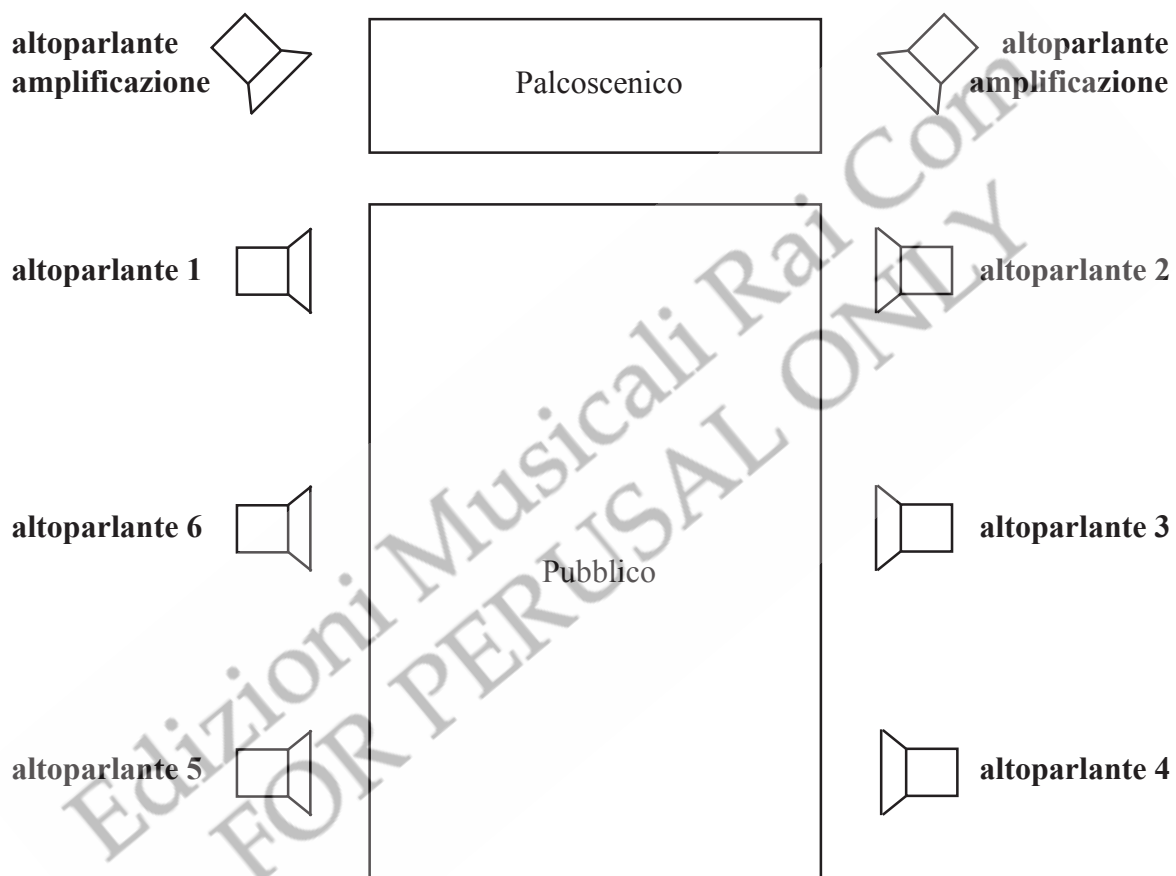
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« *Le Printemps des Arts* » di Monte-Carlo

Edizioni Musicali Rai Com
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au Quatuor Diotima & à Alain Poirier

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(2006-2008)

au Quatuor Diotima & à Alain Poirier

Lent (♩ = 54) ["Stel(le) per Diotima"]

Ped. 1
pizz.

Violino 1.

Violino 2.

Viola

Violoncello

Live Electronic

Sequencer

(simile sempre)
mp

rebonds + délais et spatialisations aléatoires
(random delay)

4

Vno 1. *mp* *mf* *poco sfz* *arco* *sf > pp* *ff*

Vno 2. *mp* *mf* *poco sfz* *arco* *sf > pp* *ff*

Vla *mp* *mf* *poco sfz* *arco* *sf > pp* *ff*

Vc. *mp* *mf* *poco sfz* *arco* *sf > pp* *ff*

L. E. stop = rebonds + delays
reverb + freq. shift = on

Ped. 6



// Allant (♩ = 76-72)

8

Vno 1. *mf* *sf* *f* *mp* *f*

Vno 2. *mf* *sf* *f* *mp* *f*

Vla *mf* *sf* *f* *mp* *f* *p*

Vc. *mf* *sf* *f*

L. E. rebonds + delays
et spatialisation aléatoires
(quasi simile misura 1)

viola : stop =
rebonds + delays
reverb = on

Ped. 9

Ped. 10

arco
sul pont. 7

11 arco Ped. 11 pizz. Ped. 13 Ped. 14

Vno 1. *pp* *f* *mp* *mp* *sf*

Vno 2. arco II *pp* *f* *mp* *mp* *sf*

Vla. *mf* *f* *mp* *mp* *sf*

Vc. arco *f* *mp* *mp* *sf*

L. E. Vni 1. e 2. = reverb Vla e Vc. = simile reverb Vni 1. e 2. rebonds + delays et spatialisation aléatoires (quasi simile misura 1) nouveaux réglages = rebonds + delays et spatialisation aléatoires

15 arco col legno batt. Ped. 15 pizz. Ped. 16 Ped. 17

Vno 1. *mf* *sf* *mp* *poco* *f*

Vno 2. arco col legno batt. *mf* *sf* *mp* *poco* *f*

Vla. arco col legno batt. *mf* *sf* *mp* *poco* *f*

Vc. arco col legno batt. *mf* *sf* *mp* *poco* *f*

L. E. nouveaux réglages = rebonds + delays et spatialisation aléatoires nouveaux réglages = rebonds + delays et spatialisation aléatoires

18 Ped. 18b

Vno 1. *mp* *f* *mp* *f* arco *mp* *f*

Ped. 18a

Vno 2. *mp* *f* *mp* *f* arco *mp* *f*

Ped. 19

Vla. *mp* *f* *mp* *f* arco *mp* *f*

Ped. 21a

Vc. *mp* *f* *mp* *f* arco *mp* *f*

L. E. stop = rebonds + delays on = rebonds + delays + spatialisation aléatoires (quasi come misura 1) stop = rebonds + delays on = reverb + freq. shift

Sequences direct to disc (recorded sequences)

Seq. Vni 1. e 2. * [rebonds] [pizz. + rebonds] [sim.]

Vla *
Vc. *

* Samples : Vni 1. e 2. = Violin sounds files
 Viola = Viola sounds files
 Vc. = Violoncello sounds files

22

Vno 1. sul pont. 3 Ped. 22b pizz. p mf f

Vno 2. sul pont. 3 pizz. p mf f

Vla. Ped. 22a sul pont. 3 3 3 pizz. p mf f

Vc. sul pont. 3 3 3 pizz. p mf f

L. E. nouveaux réglages : reverb + freq. shift stop = reverb + freq. shift on = rebonds + delays et spatialisaton aléatoire [quasimile mesure 1]

25

Vno 1. Ped. 26 arco sul pont. 7 ord. 3 p mf ff Ped. 27 sul pont. mp sf

Vno 2. arco sul pont. 7 ord. 3 p mf ff sul pont. mp sf

Vla. pizz ord. arco 3 p ff sul pont. mp sf

Vc. pizz ord. arco I 3 p ff sul pont. mp sf

L. E. stop = rebonds + delays on = reverb + freq. shift nouveaux réglages : reverb

Ped. 28

pos. nat.

Vno 1. *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *pizz.* *sf*

Vno 2. *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *pizz.* *sf*

Vla. *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *pizz.* *sf*

Vc. *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *p* < *fp* *pizz.* *sf*

L. E. nouveaux réglage : reverb + freq. shift rebonds + delays et spatialisation aléatoires

// Lent (♩ = 54)

Ped. 31

Vno 1. arco *p* sul II *p* < *fp* *p* < *f* *f* *3* sul pont. *p*

Vno 2. arco sul G *p* sul III *p* < *fp* *p* < *f* *f* *3* sul pont. *p*

Vla. arco flaut. gliss. > ord. *p* *pp* *fp* *p* < *f* *p* < *f* *f* *3* *3* *3* *3* *f*

Vc. arco flaut. gliss. > ord. *p* *pp* *fp* *p* < *f* *p* < *f* *f* *3* *3* *3* *3* *f* *I* *mp*

L. E. stop = rebonds + delays et spatialisation on = reverb + freq. shift

34 pos. nat. I II *f* *p* *ff* *ff* *p* *f* *mf* *pizz.*

Vno 1. *8va* *(loco)* *Ped. 35a* *8va* *// Allant (♩ = 72-76)*

Vno 2. pos. nat. II *f* *p* *ff* *ff* *p* *f* *mf* *pizz.* *Ped. 35b*

Vla. *sul pont.* *pos. nat.* *gliss.* *f > mf* *p* *sf* *mf* *Ped. 37* *pizz.*

Vc. *sul pont.* *pos. nat.* *gliss.* *f* *p* *ff* *mf* *p* *sf* *mf* *pizz.*

L. E. Vni 1. e 2. = nouveau réglage reverb. Vni 1. e 2. = simile réglage misura 31 stop = reverb on = rebonds + delays et spatilisation aléatoires [quasi simile misura 1]

[N.B. = Bien garder le Tempo!]

Vno 1. Ped. 39 Ped. 40b Ped. 41a

Vno 2. Ped. 40c Ped. 41c

Vla. Ped. 40a Ped. 41b Ped. 41d

Vc.

L. E. stop = rebonds + delays et spatialisation

Seq.

col legno batt.
+ pizz.
+ reverb

sequences aléatoires
sur le réservoirs de
hauteurs ci-dessus
sons = "pizzicati"
Vni - Vla - Vc.
durée = ♩ + silences

Tempo = 76

sim.

Tpo = 72

sim.

Tpo = 84

sim.

Tpo = 76

sim.

Tpo = 69

sim.

Tpo = 80

sim.

Tpo = 88

N.B. : change séquences stoppe la précédente

42 Ped. 42a

Vno 1. *mp* *f*

Vno 2. *mp* *f*

Vla Ped. 42b *mp* *f*

Vc. *mp* *f*

44 Ped. 44 arco *sfp*

L. E. reverb

Seq. Vni 1. e 2. *mp* *sfp*

Vla Vc.

séquences fixes
sons = Vni - Vla - Vc.
pizz.
Tempo = ♩ = 76

pizz. *sfp*
+ col legno batt.
+ freq. shift

45 Ped. 45 sul pont.

Vno 1. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Vno 2. sul pont. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Vla. sul pont. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Vc. sul pont. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

L. E. reverb + delays

The image shows a musical score for a string ensemble. It consists of four staves: Vno 1. (Violin 1), Vno 2. (Violin 2), Vla. (Viola), and Vc. (Cello). Below these is a line for L. E. (Low End) with the instruction 'reverb + delays'. The score starts at measure 45 and is marked 'Ped. 45 sul pont.'. The music is in 4/4 time and features a series of chords and triplets, all marked with *sfp* (sforzando piano). The Vno 1. staff has a '3' above a triplet of notes. The Vno 2. staff has a '3' above a triplet of notes. The Vla. staff has a '3' above a triplet of notes. The Vc. staff has a '3' above a triplet of notes. The L. E. staff has a dashed line indicating reverb and delays. A large watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid on the score.

48 Ped. 48 ord. *p* *ffz* Ped. 49 *mf sempre* pizz. Ped. 52 *f* (non troppo)

Vno 1.

Vno 2. ord. *p* *ffz* Ped. 50 *mf sempre* pizz. *f* (non troppo)

Vla. ord. *p* *ffz* pizz. *mf sempre* *f* (non troppo)

Vc. ord. *p* *ffz* pizz. *mf sempre* *f* (non troppo)

L. E. stop = delay on = reverb nouveau réglage rebonds + delays et spatialisation aléatoires [quasi misura 1]

Seq. *ffz* *f* (non troppo) "pizz."

sons = pizz. + rebonds

// Subito lento (♩ = 54)

53 Ped. 53 Ped. 55 Ped. 56

Vno 1. *mp* *poco* *f* *mf* *mf* *f*

Vno 2. *mp* *f* *mf* *mf* *f*

Vla. *mp* *f* *mf* *mf* *f*

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

L. E. freq. shifting + reverb

Seq.

sequences aléatoires
par le récepteur de hauteurs ci-dessus
sons = "pizzicati" Vni - Vla - Vc.
avec freq. shift
durée 2 + ♩ et silences
accents aléatoires
spatialisation
Tempo = 66

simile
Tempo = 86,85

simile
Tempo = 52

57 Ped. 58

Vno 1. *mp* *f* *mf* *f*

Vno 2. *mp* *f* Ped. 59 *mf* *f*

Vla. Ped. 57 *mp* *f* *mf* Ped. 60 *f*

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

L. E.

Seq.

simile

Tempo = 82

simile

Tempo = 121,6

simile

Tempo = 55,27

simile

Tempo = 72

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61 *ff* *sffz sempre* *sffz sempre* *sffz sempre* *sffz sempre*

Ped. 61 Ped. 62a arco al tallone Ped. 62b Ped. 63 Ped. 64a Ped. 64b

Vno 1. Vno 2. Vla. Vc.

L. E. delay + reverb et spatialisation aléatoire

Seq. stop sequences "stop" *p* *fade out* *p* *fade out* *p* *fade out*

simile
Tempo = 96

"arco" con soffio
spatialisation = double rotation lente
de vitesses différentes

Vno 1. *sul pont.* *p* *sf > mf* *p* *sf > mf* *sf > p* *gliss.* *ff*

Vno 2. *sul pont.* *p* *sf > mf* *p* *sf > mf* *sf > p* *gliss.* *ff*

Vla. *pizz.* *Ped. 65a* *arco* *Ped. 65b sul pont.* *sf* *sf > mf* *sf > mf* *p* *gliss.* *ff*

Vc. *pizz.* *arco* *sul pont.* *sf* *sf > mf* *sf > mf* *p* *gliss.* *ff*

L. E. *Vni 1. e 2. = reverb*
Vla - Vc. = stop rebonds + reverb
on: reverb simile Vni 1. e 2.

Seq. *stop sequence* *(b2)* *fade out*

Vno 1. e 2. Couper net

68

Vno 1. *pizz.* *mf* *f* Ped. 70 *sf* *fff* *mf* quasi Bartók

Vno 2. *pizz.* *mf* *f* Ped. 69 *sf* *fff* *mf* quasi Bartók

Vla. Ped. 68 *pizz.* *fff* *mf* *f* *sf* *fff* *mf* Ped. 71 quasi Bartók

Vc. *pizz.* *fff* *mf* *f* *sf* *fff* *mf* quasi Bartók

L. E. rebonds + reverb et spatialisation aléatoires nouveau réglage rebonds + reverb (tutti) nouveau réglage rebond + reverb et spatialisation aléatoires

Seq. "f"

"pizz." + freq. shift + reverb

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[Tutti : bien en place avec la séquence] -----

72 Ped. 72

Vno 1. *sf* *mf*

Vno 2. Ped. 73 *sf* *mf*

Vla Ped. 75 *sf* *mf*

Vc. *sf* *mf*

L. E.

stop = rebound + delay
 on = freq. shift idem
 sons séquence
 spatialisation = 1 Vno 1. - Vla
 2 Vno 2. - Vc.
 4 Vno 1. - Vla
 5 Vno 2. - Vc.

Seq.

f *mf*

"pizz." + freq. shift "pizz." + freq. shift

loud speakers
 spatialisation

1			1	1	1	1		1	1
3	2	2	3	4	4	2	3	3	
5	3	4	5	5	6	4	5	5	6
	6	6				6			

77 Ped. 77

Vno 1. *sf* *f* *sub. p* arco *sfz*

Vno 2. *sf* *f* *sub. p* arco *sfz* Ped. 80

Vla. *sf* *f* *sub. p* arco *sfz* Ped. 78

Vc. *sf* *f* *sub. p* arco *sfz*

L. E. rebound + delay + freq. shift

freq. shift idem séquence mesure 73

spatialisation =
 1 } Vno 1. - Vla
 6
 4
 2 } Vno 2. - Vc.
 3
 5

stop freq. shift on = reverb

nouveau réglage reverb longue (≅ 1''5)

Seq. Vni 1. e 2. *sf* *sf* *sf*

Vla *sf*

Vc. *sf*

"pizz." + freq. shift

"pizz."

"pizz." + rebonds reverb -

3
 4
 5
 6