

Ivan BELLOCQ

OBSESSION

pour clarinette, violon et piano

avec accompagnement (sons enregistrés ou ensemble)

2007

Commande de la ville d'Argenteuil pour le Festival "Musiques d'aujourd'hui".

Durée : 9'

Ivan BELLOCQ *Obsession*
pour violon, clarinette et piano avec accompagnement :
ensemble (6 violons et 6 clarinettes) ou sons enregistrés

Commande de la ville d'Argenteuil pour le 7ème Festival Musiques d'Aujourd'hui

I Molto lento

II Allegro

Durée : environ 9'

L'ensemble de 6 violons et 6 clarinettes peut être joué par des élèves :

2 violonistes et 2 clarinettes de 3^{ème} cycle,

4 violonistes et 4 clarinettes de 2^{ème} cycle.

Prévoir alors un-e chef d'orchestre.

«Obsession», car toute l'œuvre est basée sur un court thème populaire hongrois (peu reconnaissable mais omniprésent) recueilli et utilisé par Bartók dans le 9^{ème} de ses 15 chants paysans hongrois pour piano en 1917, pièce orchestrée en 1933, et que cette mélodie m'obsède quotidiennement depuis plus de 20 ans... IB

- **Création** de la version 1, uniquement instrumentale, le 6 avril 2007 à Argenteuil, par :

Pierre-Olivier Queyras violon

Claire Demouveau clarinette

Marie-Bénédicte Delaunay piano

ensemble instrumental de l'École Nationale de Musique dirigé par Bertrand Guilgaud

- **Création** de la version 2 avec sons enregistrés et transformés :

30 novembre 2007 au Blanc-Mesnil

Marianne Rivière violon

Fabrice Villard clarinette

Martine Gagnepain piano

Sons préparés par Julien Gauthier - supervision de Philippe Leroux - École Nationale de Musique du Blanc-Mesnil.

Cette version sera remplacée par la version 4

- **Enregistrement** de la version 3 avec sons ré-enregistrés :

CD DUX – parution février 2009

Pierre-Olivier Queyras violon

Jean-Marc Fessard clarinette

Jean-Claude Henriot piano

rerecording par Pierre-Olivier Queyras, Jean-Marc Fessard et Hughes Maréchal.

<http://www.dux.pl>

- **Création** de la version 3 avec sons ré-enregistrés :

5 mai 2009 à l'Auditorium du CRI-Conservatoire à Rayonnement Départemental de Mantes en Yvelines
interprètes du cd Dux

Le cd comportant les sons réenregistrés est disponible sur demande par courriel à l'adresse ivanbellocq@hotmail.com

- la version 4 avec sons enregistrés et transformés n'est pas encore créée.

Remerciements :

aux musiciens,

à Bertrand Guilgaud et Daniel Kenigsberg,

à la ville d'Argenteuil (Daniel Marty),

au Conseil Général du Val d'Oise (Adiam 95)

la mention "*Commande de la ville d'Argenteuil*" doit figurer sur programmes et notices

CD DUX 0693 (mai 2009) www.dux.pl

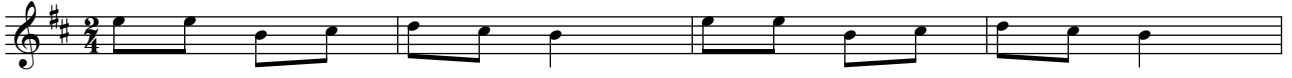
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<http://www.ivan.bellocq.info>
<http://www.ivanbellocq.com>

(français - deutsch)
(english - japanese)

Bellocq's Obsession

recueilli par Bartok

Allegretto ♩ = 138



*(texte d'introduction pour la création de la première version avec sons enregistrés et transformés
d'Obsession, dit par Martine Gagnepain — Le Blanc-Mesnil, 30 novembre 2007)*

Obsession. Obsession de ces sons. Ce sang est son, ce sang sue de sons, suinte de sons.

Ce sont des sangsues, des sons-sangsues.

C'est dessous, c'est sourd, cependant ça sourd, ça sort, ça s'entend, ça siffle!

C'est si souvent...

Ça suffit. C'est ce soir.

La Joncherie 16 novembre 2007

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Ivan BELLOCQ

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avec accompagnement (sons enregistrés ou ensemble)

2007

Commande de la ville d'Argenteuil pour le Festival "Musiques d'aujourd'hui".

Durée : 9'

OBSESSION

Ivan BELLOQC
2007

I

Molto lento $\text{♩} \leq 40$

A

Violon

Clarinette en La

Piano

1) La/le pianiste contrôle le déclenchement et l'arrêt des 4 plages de sons enregistrés

f *p sub.* *f* *p sub.*

m.d. cordes
m.g. clavier
Harm.

Red. *Red.* (après avoir relâché les touches)

loco *m.o.*

V.

Cl.

P.

senza precipitazione

12 B

C

V.

Cl.

P.

loco

mp

senza Red.

17

accél. T°

D $\text{♩} = 60$ Très lié et articulé

V.

Cl.

P.

perd. *p dolce*

perd. *p dolce*

mp

Red. (cluster)

25

poch. più $\text{♩} = 63$ poco rit

V.

Cl.

dim. *perd.*

dim. *perd.*

PLAGE 1

E ♩ = 60 *più mosso* *II accel 2)* **Più lento** ♩ = 44

33

V. 1 *p cresc. f*

V. 2 *p cresc. f*

V. 3 *p cresc. f*

V. 4 *p cresc. f*

V. 5 *p cresc. f*

V. 6 *p cresc. f*

Cl. 1 *p cresc. f*

Cl. 2 *p cresc. f*

Cl. 3 *p cresc. f*

Cl. 4 *p cresc. f*

Cl. 5 *p cresc. f*

Cl. 6 *p cresc. f*

PLAGE 1

E ♩ = 60 *più mosso* *II accel 2)* **Più lento** ♩ = 44
poco arp.

P. *sub. p e poco cresc. dim.*

2) L'arrêt de cette plage peut être effectué par violoniste ou clarinetiste

♩ = 48 *accel.* ♩ = 52 *rit.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

41

P. *p (poch.) (poch.) pp*

(8vb).....*

II

PLAGE 2

♩ = 56

The musical score is divided into two systems. The first system contains six string staves (V. 1 to V. 6) and six woodwind staves (Cl. 1 to Cl. 6). The second system contains a grand staff for the piano (P.).

String Section (V. 1-6):

- V. 1 & 2:** Violins. Start with *sord.* and *p*. Change to *senza sord.* in measure 2. Change to *sul tasto* in measure 3. End with *m.o.* and *sub.p* in measure 4.
- V. 3 & 4:** Violas. Start with *Pizz.* and *p*. Change to *arco gliss.* and *mp* in measure 2. End with *sub.p* in measure 4.
- V. 5 & 6:** Cellos and Double Basses. Start with *Pizz.* and *p*. Change to *pont.* and *p* in measure 2. End with *m.o.* and *sub.p* in measure 4.

Woodwind Section (Cl. 1-6):

- Cl. 1, 3, 5:** Flutes. Play a triplet starting in measure 3 with *mp*. Change to *ppp* in measure 4. End with *mf* in measure 5.
- Cl. 2, 4, 6:** Clarinets. Play a triplet starting in measure 3 with *ppp*. End with *mf* in measure 5.

Piano (P.): Grand staff with treble and bass clefs, containing rests throughout the measures.

♩ = 100

V. 1
mf = ff pp

V. 2
mf = ff pp

V. 3
mf = ff pp

V. 4
mf = ff pp

V. 5
mf = ff pp

V. 6
mf = ff pp

The violin parts (V.1-V.6) are arranged in six staves. Each staff begins with a treble clef and a 3/4 time signature. The music starts at measure 7, which is marked with a '7' above the staff. The notes are primarily quarter and eighth notes, with some rests. Dynamic markings 'mf' and 'ff pp' are present. The time signature changes to 2/4 at the end of the first measure.

Cl. 1
ff

Cl. 2
ff

Cl. 3
mf = ff

Cl. 4
mf = ff

Cl. 5
mf = ff

Cl. 6
mf = ff

The clarinet parts (Cl.1-Cl.6) are arranged in six staves. Each staff begins with a treble clef and a 3/4 time signature. The music starts at measure 7, which is marked with a '7' above the staff. The notes are primarily quarter and eighth notes, with some rests. Dynamic markings 'ff' and 'mf = ff' are present. The time signature changes to 2/4 at the end of the first measure. Above the first two staves, there is a marking '8va...'.

♩ = 100

Très articulé

poco f

P.

The piano part (P.) is shown in a grand staff with a treble and bass clef and a 3/4 time signature. The music starts at measure 7, which is marked with a '7' above the staff. The notes are primarily eighth and sixteenth notes, with some rests. Dynamic markings 'poco f' and 'Très articulé' are present. The time signature changes to 2/4 at the end of the first measure.

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

P.

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

P.

11
V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

11
P.

F

15

V.1
V.2
V.3
V.4
V.5
V.6

cresc.

15

Cl.1
Cl.2
Cl.3
Cl.4
Cl.5
Cl.6

mp < *mf* < *f*

F

15

P.

cresc. *ff*

un poco più mosso

♩ = 96

20

V. 1 *ff* *p sub.* vib. molto

V. 2 *ff* *p sub.* vib. molto

V. 3 *ff* *p sub.* vib. molto

V. 4 *ff* *p sub.* vib. molto

V. 5 *ff* *p sub.* vib. molto

V. 6 *ff* *p sub.* vib. molto

20

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

20

V. *f* IV

P. *mp*

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

V.
P.

mp molto cresc.

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

V.
P.

cresc.

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

V.
P.

G

1) Si nécessaire musicalement et/ou techniquement, violon et piano répètent ou suppriment cette mesure.

sub. p e molto cresc.

sub. mf e cresc. molto fff

cresc.

poco f

cresc.

H Presto ♩ = 184

Allegro vivo ♩ = 144 (138)

31

V. 1 *f*

V. 2 *f*

V. 3 *f*

V. 4 *f*

V. 5 *f*

V. 6 *f*

31

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Cl. 4 *f*

Cl. 5 *f*

Cl. 6 *f*

H Presto ♩ = 184

Allegro vivo ♩ = 144 (138)

31

V. *f*

Cl. *f/mf* *ff* *f/mf* *f* *ff/mf*

Clarinette en Si \flat

P.

36

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

Violin and Viola staves (V. 1-6) with musical notation. Each staff begins with a measure rest. The notation includes eighth and sixteenth notes, often beamed together. Dynamics include *gl.* (glissando) and *cresc.* (crescendo). The time signature changes from 2/4 to 4/4.

36

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

Clarinet staves (Cl. 1-6) with musical notation. Each staff begins with a measure rest. The notation includes eighth and sixteenth notes, often beamed together. Dynamics include *cresc.* (crescendo). The time signature changes from 2/4 to 4/4.

36

V.
Cl.
P.

Violin, Clarinet, and Piano staves with musical notation. The Violin staff (V.) has a measure rest. The Clarinet staff (Cl.) features a *gl.* (glissando) and *ff* (fortissimo) dynamic. The Piano staff (P.) includes triplets and a *loco* marking. Dynamics include *cresc.* (crescendo). The time signature changes from 2/4 to 4/4.

41 **I**
krrr-
V. 1 *gl.*
V. 2 *gl.*
V. 3 *gl.*
V. 4 *gl.*
V. 5 *gl.*
V. 6 *gl.*

41
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

41 **I**
krrr-
V. *gl.*
Cl. *ff*
P. *un poco meno f*

46

Violin parts V.1 through V.6. The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4 time, and the third in 4/4 time. Each violin part contains a single note with a fermata in each measure.

46

Clarinet parts Cl.1 through Cl.6. The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4 time, and the third in 4/4 time. Each clarinet part contains a melodic line with various notes and rests.

46

Violin (V.) and Piano (P.) parts. The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4 time, and the third in 4/4 time. The violin part contains a melodic line with various notes and rests. The piano part contains a complex accompaniment with many notes and rests.

J M.V. = molto vibrato
S.V. = senza vibrato

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

J

V.
Cl.
P.

K ♩ = 176

53 S.V. M.V. *tr* *meno f*

V. 1 *tr* *meno f*

V. 2 *tr* *meno f*

V. 3 *tr* *meno f*

V. 4 *tr* *meno f*

V. 5 *tr* *meno f*

V. 6 *tr* *meno f*

53 *tr* *tr* *tr* *tr* *tr*

Cl. 1 *cresc.* *molto*

Cl. 2 *cresc.* *molto*

Cl. 3 *cresc.* *molto*

Cl. 4 *cresc.* *molto*

Cl. 5 *cresc.* *molto*

Cl. 6 *cresc.* *molto*

K ♩ = 176

53 *gl.* *gl.*

V. *gl.*

Cl. *gl.*

P. *loco* *Red.*

58 $\text{♩} = 144$

tr *ff* *tr* *ff* *tr* *ff* *tr* *ff* *tr* *ff*

V. 1

V. 2

V. 3

V. 4

V. 5

V. 6

fin page 2

Detailed description: This system contains the musical notation for the string sextet, labeled V. 1 through V. 6. Each staff begins with a trill (tr) in the first measure. The dynamic marking is fortissimo (ff). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A bar line is present between the second and third measures. The system concludes with a double bar line and the text "fin page 2".

58

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

ff *ff* *ff* *ff* *ff* *ff* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Detailed description: This system contains the musical notation for six clarinets, labeled Cl. 1 through Cl. 6. The notation features a complex rhythmic pattern with triplets. The first measure is marked fortissimo (ff). The dynamic marking changes to decrescendo (dim.) in the final measures of the system. A bar line is present between the second and third measures. The system concludes with a double bar line.

58 $\text{♩} = 144$

V.

Cl.

P.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

8va

fin page 2

Detailed description: This system contains the musical notation for Violin (V.), Clarinet (Cl.), and Piano (P.). The Violin and Clarinet parts feature intricate rhythmic patterns with triplets and are marked fortissimo (ff). The Piano part consists of chords with triplets. The Clarinet part is marked "8va" (octave up). The system concludes with a double bar line and the text "fin page 2".

61 L ♩ = 176

67

72

79

PLAGE 3

M Più mosso ♩ = 184

86

V.1
V.2
V.3
V.4
V.5
V.6

86

Cl.1
Cl.2
Cl.3
Cl.4
Cl.5
Cl.6

PLAGE 3

M Più mosso ♩ = 184

86

V.
Cl.
P.

93

V.1
V.2
V.3
V.4
V.5
V.6

mf

93

Cl.1
Cl.2
Cl.3
Cl.4
Cl.5
Cl.6

mf

93

V.
Cl.
P.

sf/poco f e cresc.

N

99

V. 1 *mf cresc.* *poco f*

V. 2 *mf cresc.* *poco f*

V. 3 *cresc.* *poco f*

V. 4 *cresc.* *poco f*

V. 5 *cresc.* *poco f*

V. 6 *cresc.* *poco f*

99

Cl. 1 *cresc.* *poco f*

Cl. 2 *cresc.* *poco f*

Cl. 3 *cresc.* *poco f*

Cl. 4 *cresc.* *poco f*

Cl. 5 *cresc.* *poco f*

Cl. 6 *cresc.* *poco f*

N

99

V. *ff*

Cl. *f* *ossia* *ff*

P.

104

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

cresc. molto

104

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

cresc. molto

104

V.
Cl.
P.

ff

II I

O
109

V. 1
V. 2
V. 3
V. 4
V. 5
V. 6

109

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

O
109

V.
Cl.
P.

114

V.1
V.2
V.3
V.4
V.5
V.6

fff

This section contains six staves of violin parts, labeled V.1 through V.6. Each staff begins with a treble clef and a 4/4 time signature. The music consists of sustained notes with various accidentals (sharps, flats, naturals) and dynamic markings. A *fff* (fortissimo) marking is present at the end of each staff. The notes are connected by slurs, and there are some double bar lines within the staves.

114

Cl.1
Cl.2
Cl.3
Cl.4
Cl.5
Cl.6

This section contains six staves of clarinet parts, labeled Cl.1 through Cl.6. Each staff begins with a treble clef and a 4/4 time signature. The music consists of sustained notes with various accidentals and dynamic markings. A *fff* (fortissimo) marking is present at the end of each staff. The notes are connected by slurs, and there are some double bar lines within the staves.

114

V.
Cl.
P.

This section contains three staves. The top staff is for Violin (V.), the middle for Clarinet (Cl.), and the bottom for Piano (P.). Each staff begins with a treble clef and a 4/4 time signature. The Violin and Clarinet parts feature melodic lines with slurs and dynamic markings. The Piano part features a complex accompaniment with chords and moving lines. A *fff* (fortissimo) marking is present at the end of each staff.

121 **P**

V.
Cl.
P.

Red. * Red. * Red. *

126

V.
Cl.
P.

Red. *

Più mosso

131

V.
Cl.
P.

fff
fff
fff

Red. * Red. * Red. * Red. *

136 **Q** **PLAGE 4**

V. 1

V. 2

V. 3

V. 4

V. 5

V. 6

136

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

136 **Q** **PLAGE 4**

V.

Cl.

P.

Allegro ♩ = 132

142

bruit blanc (archet sur chevalet)

V. 1 *pp* *cresc.* *mp* *perd.*

V. 2 *pp* *cresc.* *mp* *perd.*

V. 3 *pp* *cresc.* *mp* *perd.*

V. 4 *pp* *cresc.* *mp* *perd.*

V. 5 *pp* *cresc.* *mp* *perd.*

V. 6 *pp* *cresc.* *mp* *perd.*

142

bruit de souffle uniquement

Cl. 1 *pp* *cresc.* *mp* *perd.*

Cl. 2 *pp* *cresc.* *mp* *perd.*

Cl. 3 *pp* *cresc.* *mp* *perd.*

Cl. 4 *pp* *cresc.* *mp* *perd.*

Cl. 5 *pp* *cresc.* *mp* *perd.*

Cl. 6 *pp* *cresc.* *mp* *perd.*

Allegro ♩ = 132

142

bruit blanc (archet sur chevalet)

V. *pp* *cresc.* *mp* *perd.*

Cl. *pp* *cresc.* *mp* *perd.*

P. *mp* *p senza ped.*

IVAN BELLOCQ

Autodidacte puis élève de Max Deutsch pour l'analyse et d'Olivier Greif pour la composition, Ivan Bellocq remporte le 24ème Concours International de Composition de Radio-France en 1982. Il remportera d'autres concours internationaux, comme flûtiste ou compositeur, notamment à Berlin en 1988.

Ses *Deux poèmes de René Char*, créés à Paris en 1991, le font remarquer; l'œuvre sera enregistrée en 1996 par Yumi Nara et l'Ensemble Erwartung, dirigé par Bernard Desgraupes. Commandes et reprises s'accroissent alors en Europe et aux États-Unis. Depuis, sa musique est jouée et radiodiffusée dans une trentaine de pays.

Directeur de conservatoire jusqu'en 2003, Ivan Bellocq a aussi enseigné flûte et musique de chambre à l'École Normale de Musique de Paris. Il se consacre désormais principalement à la composition.

Parmi ses œuvres, on peut citer ses *Concertos* pour guitare électrique, pour ondes Martenot, *Hallucination* pour 12 instruments, *Symphonie déconcertante* pour solistes, orchestre et big-band de jazz, *L'envol de la locomotive sacrée* pour 16 instruments, *La Folia* pour violon, violoncelle et piano.

Der gelbe Klang pour trompette, 2 pianos et 2 percussions a été programmé au festival Présences 2000 de Radio-France. Radio-France lui a également commandé *Estrans* (Ensemble Alternance, dir. Jean-Luc Menet). D'autres commandes (Théâtre du Châtelet, Festival "Musiques d'Aujourd'hui" de Perpignan, Festival International Beethoven de Bonn...) le font écrire pour l'orchestre, de nombreux solistes, les quatuors Auryn et Kandinsky, les trios Dumky, Opus 93 et Werther, les ensembles Hélios et Polycordes ainsi que pour des ensembles vocaux : Les Oréades, Les temperamens-variations (Lam-Quang).

Ivan Bellocq est invité en résidence : Rambouillet de 2004 à 2006, Val d'Oise en 2006 et 2007 (Adiam 95, EMM et ville de Bezons, Festival et CRD d'Argenteuil), Ariam Île de France en 2007-2008, la Mayenne de 2007 à 2009, les Rencontre Musicales en Haute-Provence en 2009. Directeur de collection aux éditions Delatour, il mène de front de nombreux projets. Son premier CD monographique sortira chez Dux début 2009.

Éditions graphiques : Billaudot, Delatour, Harposphère, Leduc
CDs : Dux, Galun, La Folia Madrigal, MFA-Radio-France-Point d'exclamation

Site : www.ivanbellocq.eu

Violon solo

Commande de la ville d'Argenteuil-
Festival Musiques d'Aujourd'hui

OBSESSION

I

Ivan BELLOCQ
2007

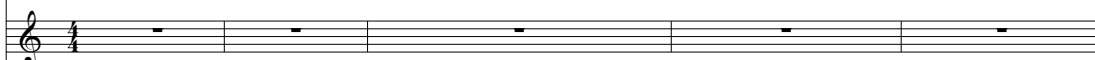
Molto lento ♩ ≤ 40

Violon



1) La/le pianiste contrôle le déclenchement et l'arrêt des 4 plages de sons enregistrés

Clarinette



Piano



1) *f* *p sub.*

m.d. cordes
m.g. clavier

Harm.

Red.

5

A

V.



p

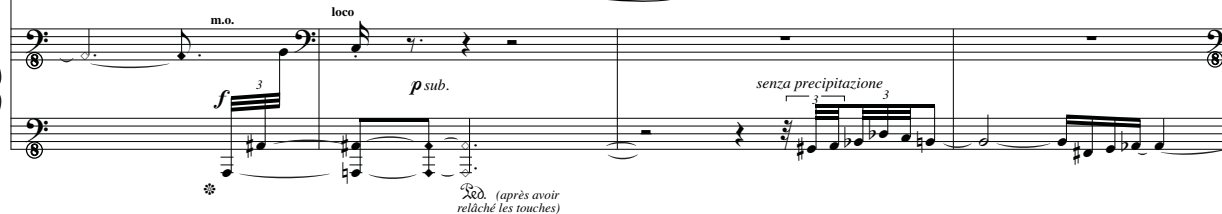
Cl.

Clarinette en La



p

P.



m.o. loco

f *p sub.* *senza precipitazione*

* Red. (après avoir relâché les touches)

9

B

V.



Cl.



P.



mp *senza Red.*

C

13

V.

Cl.

P. *loco*

16

accel.

V. *perd.*

Cl. *perd.*

P.

20

T°I°

D ♩ = 60 *Très lié et articulé*

V. *p dolce*

Cl. *p dolce*

P. *mp*
(cluster) ✱

26

poch. più ♩ = 63

V.

Cl.

P.

PLAGE 1

31 *poco rit.* **E** ♩ = 60 *più mosso accel.* 2)

2) L'arrêt de cette plage peut être effectué par violoniste ou clarinettiste

38 **Più lento** ♩ = 44

42 ♩ = 48 *accel.* ♩ = 52 *rit.* ♩ = 48 ♩ = 52

46 ♩ = 48 ♩ = 40

II

PLAGE 2

$\text{♩} = 56$ $\text{♩} = 100$

V. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Cl. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

P. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Très articulé
poco f

V.

Cl.

P.

V.

Cl.

P.

V.

Cl.

P.

V. 
Cl. 
P. 

11
V. 
Cl. 
P. 

14 F
V. 
Cl. 
P. 

17 *un poco più mosso*
V. 
Cl. 
P. 

22 $\text{♩} = 96$

V. **f**

Cl.

P. **mp**

IV

V.

Cl.

P.

V. **mp molto cresc.**

Cl.

P.

3 3

23 **cresc.**

V.

Cl.

P.

Si nécessaire musicalement et/ou techniquement, violon et piano répètent ou suppriment cette mesure.

24 **G**

V. *sub.p e molto cresc.*

Cl.

P. *poco f*

27 **H** Presto ♩ = 184

V. *sub.mf e cresc. molto fff*

Cl.

P. *cresc.*

32 **Allegro vivo** ♩ = 144 (138)

V.

Cl. *Clarinette en Si b* *f/mf ff f/mf < f ff/mf*

P.

36

V. *gl.*

Cl. *gl.* *ff*

P.

I

krrr - - - - -

39

Violin (V.) part: Rests in 4/4 time, then a whole note in 2/4 time with a *gl.* (glissando) marking.

Clarinet (Cl.) part: Triplet of eighth notes, then a melodic line with *cresc.* and *ff* markings, and 5:4 ratios.

Piano (P.) part: *loco* marking, then *cresc.* and *un poco meno f* markings, with 5:4 ratios.

42

Violin (V.) part: Slurs over notes in 2/4, 4/4, and 2/4 time signatures.

Clarinet (Cl.) part: Melodic line with 5:4 ratios and triplets.

Piano (P.) part: Rhythmic accompaniment with 5:4 ratios.

46

Violin (V.) part: Slurs over notes in 3/4 and 4/4 time signatures.

Clarinet (Cl.) part: Melodic line with 3/4 and 4/4 time signatures.

Piano (P.) part: Rhythmic accompaniment with 3/4 and 4/4 time signatures.

49

J

Violin (V.) part: Slur over notes in 3/4 time, then a melodic line with *gl.* marking.

Clarinet (Cl.) part: Melodic line with *ff* marking and triplets, then *gl.* marking.

Piano (P.) part: Rhythmic accompaniment with triplets.

52 *gl.* *ff.*

V.
Cl.
P.
loco

K ♩ = 176 ♩ = 144

56

V.
Cl.
P.

59 *ff* *ff* **L** ♩ = 176 *fin page 2*

V.
Cl.
P.

62

V.
Cl.
P.

66

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 66-68. The score features complex rhythmic patterns with frequent time signature changes (2/4, 3/4, 2/4, 3/4) and includes triplets in the violin and piano parts.

69

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 69-71. Measure 70 includes dynamic markings: *mp* < *sf/p* > *ff*. Measure 71 includes the marking *pont.* and a fermata over the final note.

72

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 72-76. Measure 72 includes the marking *sff/mf cresc.*. Measure 74 includes the marking *m.o.* and fingerings IV, III, II, III. Measure 75 includes the marking *port.*

77

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 77-80. The score features complex rhythmic patterns with frequent time signature changes (7/8, 9/8, 5/8, 3/4).

81

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 81-84. The score is in 3/4 time and features complex rhythmic patterns with various accidentals and rests.

85

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 85-88. The score continues with intricate melodic and harmonic lines.

PLAGE 3

89 **M** Più mosso ♩ = 184

IV

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 89-92. The section begins with a *fff* dynamic marking and features a change in time signature from 4/4 to 3/4.

93

Violin (V.), Clarinet (Cl.), and Piano (P.) parts for measures 93-96. The score continues with complex rhythmic and melodic structures.

97

V. *sf/poco f e cresc.*

Cl.

P.

101

V. **N**

Cl. *f* *ossia* *ff* *cresc.*

P.

104

V. *ff* **II I**

Cl.

P.

107

V. **O**

Cl.

P.

110

Violon (V.), Clarinet (Cl.), and Piano (P.) parts for measures 110-112. The score is in 4/4 time and features a 3/4 time signature change in measure 111. The violin part has a melodic line with slurs and accents. The clarinet part follows a similar melodic contour. The piano accompaniment consists of chords and moving bass lines.

112

Violon (V.), Clarinet (Cl.), and Piano (P.) parts for measures 112-114. This system continues the musical material from the previous system, with the violin and clarinet parts showing further melodic development and the piano accompaniment providing harmonic support.

114

Violon (V.), Clarinet (Cl.), and Piano (P.) parts for measures 114-117. The violin part becomes more rhythmic and active in this section, featuring eighth notes and slurs. The clarinet part also shows more melodic activity. The piano accompaniment continues with harmonic accompaniment.

117

Violon (V.), Clarinet (Cl.), and Piano (P.) parts for measures 117-120. The violin part features a series of chords and slurs, leading to a final cadence. The clarinet part has a melodic line with slurs. The piano accompaniment provides harmonic support and ends with a final chord.

121 **P**

Violon (V.), Clarinet (Cl.), and Piano (P.) parts for measures 121-122. The key signature has one sharp (F#) and the time signature is 3/2. Measure 121 features a piano dynamic. The Violon part has a melodic line with slurs and ties. The Clarinet and Piano parts provide harmonic support with similar rhythmic patterns.

123

Violon (V.), Clarinet (Cl.), and Piano (P.) parts for measures 123-124. The key signature has one sharp (F#) and the time signature is 3/4. Measure 123 features a piano dynamic. The Violon part has a melodic line with slurs and ties. The Clarinet and Piano parts provide harmonic support with similar rhythmic patterns.

128

Violon (V.), Clarinet (Cl.), and Piano (P.) parts for measures 128-129. The key signature has one sharp (F#) and the time signature is 2/2. Measure 128 features a piano dynamic. The Violon part has a melodic line with slurs and ties. The Clarinet and Piano parts provide harmonic support with similar rhythmic patterns.

Più mosso

131

V. *(?)*

Cl.

P.

134

V. **Q** **PLAGE 4**

Cl. *fff* *ff*

P. *fff* *ff*

138

V.

Cl.

P. *mp*

Allegro ♩ = 132

143

V. *pp* *cresc.* *mp* *perd.*

Cl. *pp* *cresc.* *mp* *perd.*

P. *p senza scd.* *Sub.....*

OBSSESSION

I

Ivan BELLOCQ
2007

Molto lento ♩ ≤ 40

Clarinete en La

Clarinete

1) La/le pianiste contrôle le déclenchement et l'arrêt des 4 plages de sons enregistrés

Violon

Piano

1) *f* *Red.* *m.d. cordes m.g. clavier* *Harm.* *p sub.* *m.o.* *f*

6 **A**

Cl.

V.

P.

p *loco* *p sub.* *senza precipitazione* *Red. (après avoir relâché les touches)*

10 **B**

Cl.

V.

P.

mp *loco* *senza Red.*

15 **C** *accel.*.....

Cl. *perd.*

V. *perd.*

P.

19 **T°I°** **D** ♩ = 60 *Très lié et articulé*

Cl. *p dolce*

V. *p dolce*

P. *mp*
Red. (cluster) *

25 *poch. più* ♩ = 63

Cl.

V.

P.

30 **PLAGE 1** *poco rit* **E** ♩ = 60 *più mosso accel. 2)*

Cl. *dim.* *perd.*

V. *dim.* *perd.*

P.

2) L'arrêt de cette plage peut être effectué par violoniste ou clarinettiste

38 Più lento ♩ = 44 ♩ = 48 *accel.*

Cl.
 V.
 P.
 poco arp.
 sub. p e poco cresc.
 dim.
 p
 8th

43 ♩ = 52 *rit.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

Cl.
 V.
 P.
 poch.
 poch.
 pp

II

PLAGE 2

♩ = 56 Clarinette en Si \flat ♩ = 100

Cl.
 V.
 P.
 Très articulé
 poco f
 6

Cl.
 V.
 P.

Cl.

11
Cl.

15 **F**
Cl.

20 *un poco più mosso* ♩ = 96
Cl.

Cl. V. P.

mp molto cresc.

Detailed description: This system contains measures 1 through 16 of the piece. It features three staves: Clarinet (Cl.), Violin (V.), and Piano (P.). The Clarinet part is mostly silent. The Violin part plays a complex melodic line with triplets and a dynamic marking of *mp molto cresc.* starting in measure 15. The Piano part provides a rhythmic accompaniment with eighth and sixteenth notes.

Cl. V. P.

cresc.

Detailed description: This system contains measures 17 through 23. The Clarinet part is silent. The Violin part continues its melodic line with a dynamic marking of *cresc.* in measure 20. The Piano part continues its accompaniment.

24 **G**

Cl. V. P.

Si nécessaire musicalement et/ou techniquement, violon et piano répètent ou suppriment cette mesure.

sub. p e molto cresc.

poco f *cresc.*

Detailed description: This system contains measures 24 through 31. Measure 24 is a rehearsal mark **G**. The Clarinet part has rests in measures 24, 25, 27, and 28, with a 6/16 time signature change at the end. The Violin part plays chords and has a dynamic marking of *sub. p e molto cresc.* in measure 25. The Piano part has a dynamic marking of *poco f* in measure 24 and *cresc.* in measure 29. A performance instruction above the staff reads: "Si nécessaire musicalement et/ou techniquement, violon et piano répètent ou suppriment cette mesure." with an arrow pointing to measure 25.

28 Clarinette en Si \flat **H** Presto ♩ = 184

Cl. V. P.

sub. mf e cresc. molto *fff*

Detailed description: This system contains measures 28 through 31. Measure 28 is a rehearsal mark **H**. The Clarinet part is in B-flat and has rests in measures 28, 29, and 30. The Violin part plays chords with a dynamic marking of *sub. mf e cresc. molto* in measure 28 and *fff* in measure 29. The Piano part continues its accompaniment.

48

Cl. V. P.

Detailed description: This system covers measures 48 to 50. The clarinet part (Cl.) features a melodic line with a long slur over measures 48 and 49, and a trill in measure 50. The violin part (V.) has a long slur over measures 48 and 49. The piano part (P.) consists of a complex rhythmic accompaniment with triplets and sixteenth notes.

J

50

Cl. V. P.

Detailed description: This system covers measures 50 to 54. Measure 50 is marked with a 'J' in a box. The clarinet part (Cl.) has a trill in measure 50 and a melodic line with 'gl.' markings. The violin part (V.) has a 'ff' dynamic and a melodic line with 'gl.' markings. The piano part (P.) features a complex rhythmic accompaniment with triplets and sixteenth notes.

K

54

Cl. V. P.

Detailed description: This system covers measures 54 to 58. Measure 54 is marked with a 'K' in a box. The clarinet part (Cl.) has a melodic line with a 'loco' marking and a 'Sca.' marking. The violin part (V.) has a melodic line with a 'gl.' marking. The piano part (P.) features a complex rhythmic accompaniment with triplets and sixteenth notes.

58

Cl. V. P.

Detailed description: This system covers measures 58 to 62. The clarinet part (Cl.) has a melodic line with a 'ff' dynamic and triplets. The violin part (V.) has a melodic line with a 'ff' dynamic and triplets. The piano part (P.) features a complex rhythmic accompaniment with triplets and sixteenth notes.

60 **fin plage 2** **L** $\text{♩} = 176$

Cl. V. P.

63

Cl. V. P.

66

Cl. V. P.

69

Cl. V. P.

mp *sf/p* *ff* pont.

72

Cl. V. P.

(pont.) m.o. IV III

sf/mf cresc.

Detailed description: This system covers measures 72 to 75. The Clarinet (Cl.) part features a melodic line with a slur over measures 72-74 and a fermata in measure 75. The Violin (V.) part has a long note in measure 72, a slur over measures 73-74, and a fermata in measure 75. The Piano (P.) part has a complex rhythmic accompaniment with slurs and a crescendo marking. The key signature has one sharp (F#) and the time signature changes from 7/8 to 2/4.

76

Cl. V. P.

II port. III

Detailed description: This system covers measures 76 to 79. The Clarinet (Cl.) part has a melodic line with slurs and a fermata in measure 79. The Violin (V.) part has a melodic line with a slur and a fermata in measure 79. The Piano (P.) part has a complex rhythmic accompaniment. The key signature has one sharp (F#) and the time signature changes from 2/4 to 3/8.

80

Cl. V. P.

Detailed description: This system covers measures 80 to 83. The Clarinet (Cl.) part has a melodic line with a slur and a fermata in measure 83. The Violin (V.) part has a melodic line with a slur and a fermata in measure 83. The Piano (P.) part has a complex rhythmic accompaniment. The key signature has one sharp (F#) and the time signature changes from 3/8 to 3/4.

84

Cl. V. P.

Detailed description: This system covers measures 84 to 87. The Clarinet (Cl.) part has a melodic line with a slur and a fermata in measure 87. The Violin (V.) part has a melodic line with a slur and a fermata in measure 87. The Piano (P.) part has a complex rhythmic accompaniment. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4.

PLAGE 3

89 **M** Più mosso ♩ = 184

Cl. V. P.

93

Cl. V. P.

97

Cl. V. P.

101

Cl. V. P.

104

Cl. V. P.

108

O

Cl. V. P.

112

Cl. V. P.

116

Cl. V. P.

121 **P**

Cl. V. P.

This system contains measures 121 and 122. Measure 121 is in 5/2 time and features a clarinet melody with eighth-note patterns and slurs. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. Measure 122 is in 2/2 time and continues the melodic and harmonic themes.

123

Cl. V. P.

This system contains measures 123 through 127. Measure 123 is in 3/8 time, and measure 124 is in 3/4 time. The clarinet part has a melodic line with slurs and accents. The piano accompaniment features a steady eighth-note bass line in the left hand and eighth-note chords in the right hand. There are asterisks under the piano part in measures 123, 124, and 125, and a 'Sea' marking under the bass line in measure 123.

128

Cl. V. P.

This system contains measures 128 through 131. Measure 128 is in 2/2 time and features a clarinet melody with slurs and a half-note bass line in the piano part. Measure 129 is in 2/2 time with a similar melodic structure. Measure 130 is in 2/2 time and features a clarinet melody with slurs and a half-note bass line. Measure 131 is in 2/2 time and features a clarinet melody with slurs and a half-note bass line. There are asterisks under the piano part in measures 130 and 131, and a 'Sea' marking under the bass line in measure 130.

Più mosso

131

Cl.
V.
P.

senza

134

Q

PLAGE 4

Cl.
V.
P.

fff ff

138

Cl.
V.
P.

f mf mp mp

mp

143

Allegro ♩ = 132

bruit de souffle uniquement

Cl.
V.
P.

pp cresc. mp perd.

bruit blanc (archet sur chevalet)

pp cresc. mp perd.

p senza

OBSESSION

I

Ivan BELLOCQ
2007

Violon

Clarinette

Piano

1)

Molto lento $\text{♩} \leq 40$

f

m.d. cordes
m.g. clavier

Harm.

p sub.

And.

1) La/le pianiste contrôle le déclenchement et l'arrêt des 4 plages de sons enregistrés

V.

Cl.

P.

4

Clarinette en La

p

f

p sub.

senza precipitazione

And. (après avoir relâché les touches)

A

m.o.

loco

V.

Cl.

P.

8

12

V.

Cl.

P.

B *mp* *senza ped.* *loco* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

15

V.

Cl.

P.

C *perd.* *perd.* *accel.*

19

V.

Cl.

P.

D $\text{T}^{\circ}\text{I}^{\circ}$ $\text{♩} = 60$ *Très lié et articulé* *mp* *ped.* **(cluster)** *

25

V.

Cl.

P.

poch. più $\text{♩} = 63$

30

V.

Cl.

P.

PLAGE 1

2) L'arrêt de cette plage peut être effectué par violoniste ou clarinetteste

38

V.

Cl.

P.

Più lento ♩ = 44
poco arp.

Red. *Red. *Red. *Red. *Red. *Red. *Red.

8vb. 3 3

41

V.

Cl.

P.

♩ = 48 accel. ♩ = 52 rit.

(8vb) * (poch.)

45

V.

Cl.

P.

♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

(poch.) pp

II

PLAGE 2

♩ = 56

♩ = 100

Très articulé

poco f

The musical score is written for piano and consists of six systems of two staves each. The first system includes a bracket labeled "PLAGE 2" above the first two measures. The tempo is initially marked as ♩ = 56 and then changes to ♩ = 100. Performance instructions include "Très articulé" and "poco f". The music features complex rhythmic patterns with changing time signatures (4/4, 3/4, 2/4) and various articulations like slurs and accents. The key signature has one sharp (F#).

12

P.

15

F

P.

cresc.

18

V.

un poco più mosso ♩ = 96

P.

ff

mp


IV

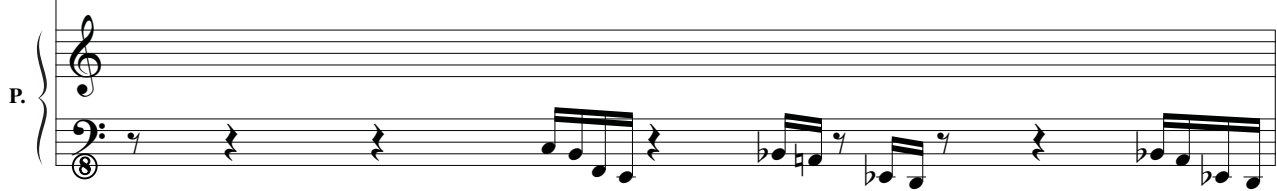
V.

P.

V.


P.


V.  *mp molto cresc.*

P. 


V.  *cresc.*


P. 

V.  *sub. p e molto cresc.*

P.  *poco f cresc.*

Si nécessaire musicalement et/ou techniquement, violon et piano répètent ou suppriment cette mesure.

V.  *sub. mf e cresc. molto fff*

P. 

H Presto ♩ = 184

V.  *f/mf ff f/mf f ff/mf ff*

Cl.  *f/mf ff f/mf f ff/mf ff*

P.  *f/mf ff f/mf f ff/mf ff*

Allegro vivo ♩ = 144 (138)

38

V.

Cl.

P.

loco

cresc.

41

V.

Cl.

P.

ff

un poco meno f

I

44

V.

Cl.

P.

47

V.

Cl.

P.

49

V.

Cl.

P.

51

V.

Cl.

P.

54

V.

Cl.

P.

57

V.

Cl.

P.

60

V.

Cl.

P.

fin page 2 $L = 176$

64

V.

Cl.

P.

68

V.

Cl.

P.

mp *sf/p* *ff* *port.*

72

V.

Cl.

P.

sf/mf cresc. *port.* *m.o.* IV III II III

78

V. Cl. P.

Musical score for measures 78-81. The system includes staves for Violin (V.), Clarinet (Cl.), and Piano (P.). The piano part is written in grand staff notation. The music features complex rhythmic patterns and chromatic lines across all instruments.

82

V. Cl. P.

Musical score for measures 82-87. The system includes staves for Violin (V.), Clarinet (Cl.), and Piano (P.). The piano part continues with dense harmonic textures and rhythmic complexity.

88

V. Cl. P.

PLAGE 3
M Più mosso ♩ = 184
fff

Musical score for measures 88-91. The system includes staves for Violin (V.), Clarinet (Cl.), and Piano (P.). A section titled "PLAGE 3" begins at measure 88, marked "M Più mosso" with a tempo of ♩ = 184 and a fortissimo (*fff*) dynamic. The piano part features a prominent bass line with repeated notes.

92

V. Cl. P.

Musical score for measures 92-95. The system includes staves for Violin (V.), Clarinet (Cl.), and Piano (P.). The piano part continues with a complex bass line. A section marked "IV" begins at measure 92.

95

V.
Cl.
P.

sf/poco f e cresc.

100

V.
Cl.
P.

ossia *f* *ff* *cresc.*

104

V.
Cl.
P.

ff *II 1*

108

V.
Cl.
P.

O

112

V.
Cl.
P.

This system contains measures 112, 113, and 114. The music is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'piano'. The violin and flute parts play a melodic line with eighth notes and quarter notes. The piano accompaniment features a complex rhythmic pattern with chords and moving lines in both hands.

115

V.
Cl.
P.

This system contains measures 115, 116, 117, and 118. The music continues in 4/4 time with a key signature of one sharp. The violin and flute parts have a more active role with eighth-note patterns. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

121

V.
Cl.
P.

This system contains measures 121, 122, 123, and 124. The music changes to 3/2 time with a key signature of one sharp. The tempo remains 'piano'. The piano part has a 'P' dynamic marking. The violin and flute parts play a melodic line with eighth notes. The piano accompaniment features a complex rhythmic pattern with chords and moving lines in both hands.

125

V.
Cl.
P.

This system contains measures 125, 126, 127, and 128. The music continues in 3/2 time with a key signature of one sharp. The tempo remains 'piano'. The piano part has a 'Red.' marking with a flower symbol. The violin and flute parts play a melodic line with eighth notes. The piano accompaniment features a complex rhythmic pattern with chords and moving lines in both hands.

130

V.
Cl.
P.

Red. * *Red.* * *Red.* * *Red.* *Red.*

Più mosso

134

V.
Cl.
P.

fff *fff* *ff*

Q **PLAGE 4**

138

V.
Cl.
P.

f *mf* *mp* *mp*

144

bruit blanc (archet sur chevalet)

V.
Cl.
P.

pp *cresc.* *mp* *perd.*

bruit de souffle uniquement

pp *cresc.* *mp* *perd.*

Allegro ♩ = 132

p *senza Red.*

Sub.....

OBSESSION

Ivan BELLOCQ
2007

I

Molto lento $\text{♩} \leq 40$ **A** **B** **C**

17 *accel.* **T^oI^o** **D** $\text{♩} = 60$ *poch. più* $\text{♩} = 63$ *poco rit* **E** $\text{♩} = 60$

34 *più mosso* II *accel* **Più lento** ♩ = 44

V.1 *cresc.* *f*

V.2 *cresc.* *f*

V.3 *cresc.* *f*

V.4 *cresc.* *f*

V.5 *cresc.* *f*

V.6 *cresc.* *f*

41 ♩ = 48 *accel.* ♩ = 52 *rit.* ♩ = 48 ♩ = 52 ♩ = 48 ♩ = 40

V.1

V.2

V.3

V.4

V.5

V.6

II

$\text{♩} = 56$

V. 1 *sord.* *p* *senza sord.* *sul tasto*

V. 2 *sord.* *p* *senza sord.* *sul tasto*

V. 3 *Pizz.* *p* *arco gliss.* *mp*

V. 4 *Pizz.* *p* *arco gliss.* *mp*

V. 5 *Pizz.* *p* *arco pont.* *m.o.*

V. 6 *Pizz.* *p* *arco pont.* *m.o.*

$\text{♩} = 100$ F

V. 1 *m.o.* *sub.p* *mf* *ff* *pp*

V. 2 *m.o.* *sub.p* *mf* *ff* *pp*

V. 3 *sub.p* *mf* *ff* *pp*

V. 4 *sub.p* *mf* *ff* *pp*

V. 5 *sub.p* *mf* *ff* *pp*

V. 6 *sub.p* *mf* *ff* *pp*

un poco più mosso

♩ = 96

17

V.1 *vib. molto*

V.2 *cresc. ff p sub. vib. molto*

V.3 *cresc. ff p sub. vib. molto*

V.4 *cresc. ff p sub. vib. molto*

V.5 *cresc. ff p sub. vib. molto*

V.6 *cresc. ff p sub. vib. molto*

Si nécessaire musicalement
et/ou techniquement, violon
et piano répètent ou
suppriment cette mesure.

H Presto ♩ = 184

25 **G**

V.1 *cresc. f*

V.2 *cresc. f*

V.3 *IV III cresc. f*

V.4 *IV III cresc. f*

V.5 *cresc. f*

V.6 *cresc. f*

Allegro vivo ♩ = 144 (138)

32

V.1
V.2
V.3
V.4
V.5
V.6

36

V.1
V.2
V.3
V.4
V.5
V.6

I

40

V.1 *cresc.* *gl.* *krrr*

V.2 *cresc.* *gl.* *krrr*

V.3 *cresc.* *gl.* *krrr*

V.4 *cresc.* *gl.* *krrr*

V.5 *cresc.* *gl.* *krrr*

V.6 *cresc.* *gl.* *krrr*

J

M.V. = molto vibrato
S.V. = senza vibrato

48

V.1 *pont.* M.V. S.V. M.V. S.V. M.V. S.V. M.V.

V.2 *pont.* M.V. S.V. M.V. S.V. M.V. S.V. M.V.

V.3 *pont.* M.V. S.V. M.V. S.V. S.V. M.V.

V.4 *pont.* M.V. S.V. M.V. S.V. S.V. M.V.

V.5 *pont.* M.V. S.V. M.V. S.V. S.V. M.V.

V.6 *pont.* M.V. S.V. M.V. S.V. S.V. M.V.

K ♩ = 176 ♩ = 144

55

V.1 *tr* *meno f* *tr* *tr* *ff*

V.2 *tr* *meno f* *tr* *tr* *ff*

V.3 *tr* *meno f* *tr* *tr* *ff*

V.4 *tr* *meno f* *tr* *tr* *ff*

V.5 *tr* *meno f* *tr* *tr* *ff*

V.6 *tr* *meno f* *tr* *tr* *ff*

L ♩ = 176

61

V.1 7 2 3 2 4 7 2

V.2 7 2 3 2 4 7 2

V.3 7 2 3 2 4 7 2

V.4 7 2 3 2 4 7 2

V.5 7 2 3 2 4 7 2

V.6 7 2 3 2 4 7 2

74

V.1
V.2
V.3
V.4
V.5
V.6

87

M Più mosso ♩ = 184

V.1
V.2
V.3
V.4
V.5
V.6

95

V.1 *mf cresc.*

V.2 *mf cresc.*

V.3 *mf cresc.*

V.4 *mf cresc.*

V.5 *mf cresc.*

V.6 *mf cresc.*

103 **N**

V.1 *poco f cresc. molto*

V.2 *poco f cresc. molto*

V.3 *poco f cresc. molto*

V.4 *poco f cresc. molto*

V.5 *poco f cresc. molto*

V.6 *poco f cresc. molto*

108 **O**

V.1
V.2
V.3
V.4
V.5
V.6

114 **P**

V.1
V.2
V.3
V.4
V.5
V.6

Più mosso

122

V.1
V.2
V.3
V.4
V.5
V.6

134

Q **Allegro** ♩ = 132

bruit blanc (archet sur chevalet)

V.1
V.2
V.3
V.4
V.5
V.6

pp *mp cresc.* *perd.*

OBSESSION

Ivan BELLOCQ
2007

I

Molto lento ♩ ≤ 40

A **B** **C**

17 *accel.* **T^o** **D** ♩ = 60 *poch. più* ♩ = 63 *poco rit* **E** ♩ = 60

più mosso accel

34

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

42

$\bullet = 48$ *accel.* $\bullet = 52$ *rit.* $\bullet = 48$ $\bullet = 52$ $\bullet = 48$ $\bullet = 40$

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

♩ = 56

II

Musical score for six clarinets (Cl. 1 to Cl. 6) in 4/4 time, measures 1-4. The score features a 2-measure rest followed by a 3-measure triplet. Dynamics include *mp* and *ppp*.

Musical score for six clarinets (Cl. 1 to Cl. 6) in 3/4 time, measures 5-8. The score includes a 5-measure rest, a 3-measure triplet, and a 7-measure rest. Dynamics include *mf* and *ff*. A key signature change to F major and a tempo change to 100 are indicated.

17

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

mp < mf < f

23

G

Si nécessaire musicalement et/ou techniquement, violon et piano répètent ou suppriment cette mesure.

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

mp < mf < f

H Presto ♩ = 184

Allegro vivo ♩ = 144 (138)

31

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

35

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

39 I

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Cl. 3 *cresc.*

Cl. 4 *cresc.*

Cl. 5 *cresc.*

Cl. 6 *cresc.*

43

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

48 **J**

Cl. 1 *mf* *cresc.*

Cl. 2 *mf* *cresc.*

Cl. 3 *mf* *cresc.*

Cl. 4 *mf* *cresc.*

Cl. 5 *mf* *cresc.*

Cl. 6 *mf* *cresc.*

54 **K** ♩ = 176

Cl. 1 *molto*

Cl. 2 *molto*

Cl. 3 *molto*

Cl. 4 *molto*

Cl. 5 *molto*

Cl. 6 *molto*

♩ = 144

58

L ♩ = 176

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

ff

dim.

69

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

M Più mosso ♩ = 184

85

Cl. 1 *mf* $\flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot$

Cl. 2 *mf* $\flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot$

Cl. 3 *mf* $\flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot$

Cl. 4 *mf* $\flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot$

Cl. 5 *mf* $\flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot$

Cl. 6 *mf* $\flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot \flat\bar{o} \cdot$

97

N

Cl. 1 *cresc.* *poco f*

Cl. 2 *cresc.* *poco f*

Cl. 3 *cresc.* *poco f*

Cl. 4 *cresc.* *poco f*

Cl. 5 *cresc.* *poco f*

Cl. 6 *cresc.* *poco f*

106

Cl. 1 *cresc. molto* *tr.*^b

Cl. 2 *cresc. molto* *tr.*

Cl. 3 *cresc. molto* *tr.*^b

Cl. 4 *cresc. molto* *tr.*

Cl. 5 *cresc. molto* *tr.*

Cl. 6 *cresc. molto* *tr.*^b

112

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

121 **P**

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

Più mosso

132 **Q**

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

138

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

poco f
mf
mp

3

144 **Allegro** ♩ = 132

bruit de souffle uniquement

Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 6

pp *cresc. mp* *perd.*