

Viviane Mataigne

Point de chute (op. 16)

pour clarinette en sib solo et 13 instrumentistes

Nomenclature:

fl., htb., cor angl., clar. basse en sib, saxo. sop.,
cor en fa, piano,
2 violons, alto, violoncelle, contrebasse et un percussionniste
(percussion: 3 timbales (mi-do-mi), gr. caisse,
4 bongos (hauteurs diff.), cymb. suspendue,
tamtam medium).

POINT DE CHUTE

pour clarinette en sib solo et 13 instrumentistes

Viviane Matagne op. 16
(la partition est transposée).

♩ = 88

Clarinette solo en Sib

Flûte

Hautbois

Grosse caisse

Piano

Cl. solo

Fl.

Htb.

Grosse caisse

P.

V. II

Vc.

C.B.

♩ = 63

Cl. solo

Fl.

Htb.

C. A.

P.

V. I

V. II

Vc.

Cl. solo: *mf*, *ff*, *mf*, *p*

Cl. Basse en si b: *mp* 5, *mf*

P.: *ff* (trill), *ff* (Ped.)

V.I: *mp* 5, *port.*, *f*, *f*

V.II: *mp* 5, *mf*, *f*

Alto: *mp* 6, *mf*, *f*

Vc.: *mp*, *mf*, *f* (arco)

C.B.: *f*

Cl. solo: *mf*, *ff*, *mf*, *ppp*

Cl. Basse en si b: *ff*, *mf*, *p*

P.: *mf*

V.I: *mf*, *p*, *mf* sul pont., *mf* sul tasto

V.II: *mf*, *p*, *mf* sul pont., *mf* sul tasto

Alto: *mf*, *p*, *mf* sul pont., *mf* sul tasto

Vc.: *mf*, *p*, *mf* sul pont., *mf* sul tasto

C.B.: *mf*, *p*, *mf*

Text: dégager peu à peu des multiphoniques

22 ♩ = 80

Cl. solo *fff* → Flatt. (lié) *ppp* *p* *cresc. molto* *f* *p subito* *mp* *f* Flatt.

Fl. *p* *mp*

Htb. *p* *mp*

C. A. *p*

Cl. Basse en si b

P. *ppp* *mp*

V. I *ppp* ♩ = 80

V. II *ppp*

Vc. *ppp*

C.B. *ppp*

30

Cl. solo

Fl. Flatt. *f* *mp* *f*

Htb. Flatt. *mf* *f* 3

C. A. *mp* *f* *mf*

Cl. Basse en si b *p* *mp* *mf*

Sax. Sop. *p* *mp* *mf*

Cor en fa

P. *mp* 5 *p* 5

V. I *p*

V. II *p* *p*

Alto

33 vib. avec variation de vitesse et d'amplitude

Cl. solo *f*

Fl. *f* 6

Htb. *f* 6

C. A. *f*

Cl. Basse en si b *f*

Sax. Sop. *mf*

Cor en fa *f* 6 6 6 6 *ff* *mf*

T.-t. l.v. *p* l.v. *p*

P. *mp* *f* *mp* *f*

V. I 5 6 5 7 6 5

V. II 5 6 5 5 6

Vc. *p* 6 5 7 5

35 *accel.*

Cl. solo *port.*

Fl. *mp* *port.*

Htb. *mp* *port.*

C. A. *mp* 5 5

Cl. Basse en si b *mp* 5 5

Sax. Sop.

Cor en fa *pp* *p* 6 3

Grosse caisse *pp*

T.-t. *pp* l.v.

P. *ff*

accel.

V. I *cresc.* 5 6 5 7 5

V. II *cresc.* 5 7 6

Vc. *cresc.* 7 6 5 7

C.B. *cresc.* 7 6

37

Cl. solo *port.* *fff*

Fl. *ff*

Htb. *ff*

C. A. *ff*

Cl. Basse en si b *ff*

Sax. Sop. *f* *ff*

Cor en fa *f* *ff* *gliss.*

T.-t. *pp*

P. *ff*

V. I *f* *sul pont.*

V. II *f* *sul pont.*

Vc. *f* *sul pont.*

C.B. *f*

Con moto
♩ = 72

39

Cl. solo

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

Bongos

baguettes douces de tambour

V. I

V. II

Alto

Vc.

C.B.

p

f

p

f

f

p

f

p

f

p

f

p

f

f

mp

mp

p

f

f

p

f

f

p

f

mf

p

f

p

f

47

Cl. solo

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

con sord

Cymb. suspendue

mf

mf

f

Vc.

C.B.

Detailed description of the musical score: The score is for a full orchestra and is divided into measures 47 through 52. The key signature is one flat (B-flat major or F minor). The time signature is 3/4. The instruments and their parts are: Cl. solo (Clarinet solo), Fl. (Flute), Htb. (Horn), C. A. (Trumpet), Cl. Basse en si b (Bass Clarinet), Sax. Sop. (Soprano Saxophone), Cor en fa (French Horn), Cymb. suspendue (Suspended Cymbal), Vc. (Violin), and C.B. (Cello). The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The Cor en fa part is marked 'con sord' (with mutes). The Cymb. suspendue part includes a 'gong' symbol and a *mf* dynamic. The Vc. part is marked 'Alto'.

53

Cl. solo

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

cymbale susp.

V. II

Vc.

C.B.

p

f

mf

nat.

b₂

f

p

f

p

f

The musical score for page 53 is arranged in a multi-staff format. It includes parts for woodwinds (Cl. solo, Fl., Htb., C. A., Cl. Basse en si b, Sax. Sop., Cor en fa), strings (V. II, Vc., C.B.), and percussion (cymbale susp.). The score is written in 2/4, 4/4, and 3/4 time signatures. Dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are indicated throughout. Performance instructions like *nat.* and *b₂* are also present. The percussion part features a suspended cymbal with a dynamic of *f*.

66 Flatt.

Cl. solo

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

Timb.

Bongos

V. I

V. II

Vc.

C.B.

nat. 8^{va}

mp

f

ff

fff

p subito

f

mf

mp

f subito

mp

f subito

mp

f subito

mp

f subito

72

Cl. solo *f* *fff* *ff*

Fl. *pp* *f subito*

Htb. *pp* *f subito*

C. A. *pp* *f subito*

Cl. Basse en si b *pp* *f subito*

Sax. Sop. *pp* *f subito*

Cor en fa *pp* *f subito*

mf *ff*

P. *mf* *f* *ff*

V. I (8) *ff* *f*

V. II *ff* *f*

Vc. *ff* *f*

C.B. *ff* *f*

Detailed description: This page of a musical score, numbered 13, contains measures 72 through 80. The score is for a full orchestra and solo instruments. The instruments listed on the left are: Cl. solo, Fl., Htb., C. A., Cl. Basse en si b, Sax. Sop., Cor en fa, P., V. I, V. II, Vc., and C.B. The music is written in 3/4 time and features complex rhythmic patterns and dynamic markings. The Cl. solo part starts with a forte (*f*) dynamic, followed by fortissimo (*fff*), and ends with fortissimo (*ff*). The woodwinds (Fl., Htb., C. A., Cl. Basse en si b, Sax. Sop., Cor en fa) and strings (V. I, V. II, Vc., C.B.) generally start with piano-piano (*pp*) dynamics and transition to fortissimo (*f*) dynamics at measure 79. The P. part starts with mezzo-forte (*mf*) and reaches fortissimo (*ff*) by measure 79. The V. I part starts with a dynamic marking of (8) and reaches fortissimo (*ff*) by measure 79. The V. II part starts with a dynamic marking of (8) and reaches fortissimo (*ff*) by measure 79. The Vc. part starts with a dynamic marking of (8) and reaches fortissimo (*ff*) by measure 79. The C.B. part starts with a dynamic marking of (8) and reaches fortissimo (*ff*) by measure 79. The score includes various musical notations such as slurs, accents, and dynamic markings.

78

Cl. solo *fff* *f*

Fl. *p subito* *f* *ff*

Htb. *p subito* *f* *ff*

C. A. *p subito* *f* *ff*

Cl. Basse en si b *p subito* *f* *ff*

Sax. Sop. *p subito* *f* *ff*

Cor en fa *p subito* *f* *ff*

Timb. *mf* *f*

Cymb. susp. *mf*

Bongos *mf* *f* *mf*

T.-t. *f* *mf*

P. *f* *ff* *p* *subito* *ff* *ff*

V. I *p subito* *f subito* *ff*

V. II *p subito* *f subito* *ff*

Vc. *p subito* *f subito* *ff*

C.B. *p subito* *f subito* *ff*

87 (tr) *fff* *f* *tr*

Cl. solo *fff* *f*

Fl. *p subito* *f* *ff* *p subito*

Htb. *p subito* *f* *ff* *p subito*

C. A. *p subito* *f* *ff* *p subito*

Cl. Basse en si b *p subito* *f* *ff* *p subito*

Sax. Sop. *p subito* *f* *ff* *p subito*

Cor en fa *p subito* *f* *ff* *p subito*

Timb. *pp*

Bongos

T.-t. *mf* l.v.

P.

V. I (8) *p subito* *f* *ff* *p subito*

V. II (8) *p subito* *ff* *p subito*

Alto *p subito* *f* *ff* *p subito*

Vc. *p subito* *f* *ff* *p subito*

C.B. *p subito* *f* *ff* *p subito*

93

Cl. solo

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

Timb.

T.-t.

P.

V. I

V. II

Vc.

C.B.

98

Cl. solo

102

Cl. solo

106

Cl. solo

P.

non misura
♩ = env. 160

110 Cl. solo *pp* *ff* *mp* *ff* *mf*

P. *ff* *fff* *p* *mp* *f* *mf*

rfz *f*

114 Cl. solo *ff* *f*

P. *ff* *f* *5* *5* *5*

117 Cl. solo *p* *pp* *mp subito* *rfz* *p* *f* *ff*

P. *rfz* *f*

121 Cl. solo *f* *p* *fff* *f* *mp* *f* *mp* *f*

125 Cl. solo *f* *pp* *f* *p* *mf* *p* *rfz* *mf*

Furioso
Prestissimo ♩=120

128 Cl. solo *f* *ff* *fff* *5* *5* *5* *5*

rit.

132 Cl. solo *ff*

Fl. *mp* *5*

Htb. *mp*

C. A. *mp*

Cl. Basse en si b

Sax. Sop. *mp*

P. *mp* *pizz.*

V. I *ff* *pizz.*

V. II *ff* *pizz.*

Alto *ff*

rit.

146 *accel.*

Fl. *p*

Htb. *p*

C. A. *p*

Sax. Sop. *p*

Cor en fa *p*

P. *p*

V. I *accel.* *pizz. nat.*

V. II *pizz. nat.* *p* *arco* *pizz.* *arco*

Vc. *Alto*

C.B.



151 *♩=120*

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

P.

V. II *♩=120*

Vc.

C.B.

154 $\text{♩} = 80$

Cl. solo *p* 7 6 5

Fl. *p* 5 6 7

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

P.

V. I $\text{♩} = 80$

V. II

Vc.

C.B.

156 *gliss.* *mp*

Cl. solo

Fl. *p* 6

Htb. *p* 6

P. *mf* 6 6

V. II *mf* 6 6

Vc. *p*

C.B. *arco* *mf*

dégager peu à peu des multiphoniques

164

Cl. solo

Cl. Basse en si b

Sax. Sop.

P.

V. I

V. II

Vc.

C.B.

ff *ppp* *p* *mf* *ff* *mf* *ppp*

ff *mf*

port. *f* *mf* *f* *mf* *p* *mf*

mf *f* *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *p* *mf*

f *mf* *p* *mf*

tr

Red.

sul pont.

sul pont.

sul pont.

sul pont.

sul pont.

171

Cl. solo

Fl.

P.

V. I

V. II

Vc.

C.B.

fff *ppp* *p* *f* *mf* *p sub*

cresc. molto

p

p

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

Flatt. (lié)

Alto



182 Flatt.

Cl. solo *f* *ff*

Fl. *mf* *p* *mf* *f* *ff* *f*

Htb. *p* *mf* *p* *mf* *f* *ff*

C. A. *p* *mf* *f*

Cl. Basse en si b *p* *mf* *p* *mf* *f*

Sax. Sop. *p* *mf* *f*

Cor en fa *mf*

P. *mf* *f* *mp* *p*

V. I *p*

V. II *p*

vib. avec variation de vitesse et d'amplitude

186

Cl. solo *f* *mf*

Fl. *ff* *f* 6

Htb. *f* 6

C. A. *ff* *f* *mf*

Cl. Basse en si b *ff* *f* *ff* *f*

Sax. Sop. *ff* *mf* *f*

Cor en fa *f* 6 6 6 6 *ff* *mf*

Grosse caisse

T.-t. *f* l.v. *mf* l.v.

P. *f*

V. I 5 6 5 7 6 5

V. II 5 6 5 5 6

Vc. *p* Alto 6 5 7 5

188

Cl. solo *f*

Fl. *port.*

Htb. *port.*

C. A. *f*, *mf*

Cl. Basse en si b *f*, *mf*

Sax. Sop. *mf*

Cor en fa *mf*

Grosse caisse *pp*, *p*

T.-t. *mf*, l.v.

V. I *cresc.*

V. II *cresc.*

Vc. *cresc.*

C.B. *p*, *cresc.*

190

Cl. solo

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

Grosse caisse

Bongos

T.-t.

V. I

V. II

Alto

Vc.

C.B.

fff

ff

f

ff

f

ff

f

gliss.

mf

mf

f

p

f

p

f

p

f

p

193

Cl. solo

Fl.

4 bongos

mf

f

mf

f

ff

f

f

196

Cl. solo

Fl.

Htb.

C. A.

Cl. Basse en si b

Sax. Sop.

Cor en fa

P.

V. I

V. II

Vc.

C.B.

200

Cl. solo

Fl.

Cl. Basse en si b

Cor en fa

Bongos

Musical score for measures 203-208. The score includes parts for Cl. solo, Fl., C. A., Cl. Basse en si b, Cor en fa, Cymb. suspendue, and T.-t. The Cl. solo part features a melodic line with dynamics *f*, *mp*, *f*, *mp*, and *f*. The Fl. part has a rhythmic pattern with dynamics *pp* and *p*. The Cl. Basse en si b part has a dense rhythmic texture with dynamics *pp* and *mp*. The Cor en fa part has a melodic line with dynamics *mp* and a trill (*tr*). The Cymb. suspendue part has a melodic line with dynamics *mp* and *mf*. The T.-t. part has a melodic line with dynamics *ppp*. The word 'Flatt.' is written above the first two staves.

Musical score for measures 209-214. The score includes parts for Cl. solo, Fl., Htb., C. A., Cl. Basse en si b, Sax. Sop., Cor en fa, Bongos, Cymb. suspendue, and T.-t. The Cl. solo part features a melodic line with dynamics *mp*, *f*, *mf*, *f*, *mp*, *f*, and *mp*. The Fl. part has a melodic line with dynamics *f*. The Htb. part has a melodic line with dynamics *f*. The C. A. part has a melodic line with dynamics *f* and *mp*. The Cl. Basse en si b part has a melodic line with dynamics *f* and *mp*. The Sax. Sop. part has a melodic line with dynamics *f* and *mp*. The Cor en fa part has a melodic line with dynamics *f* and *mp*. The Bongos part has a melodic line with dynamics *f*. The Cymb. suspendue part has a melodic line with dynamics *f* and *pp*. The T.-t. part has a melodic line with dynamics *f*. The word 'baguette de tambour' is written above the Cymb. suspendue part.

215 bruits de clefs

Cl. solo *pp* *ff* *f* *mf* *gliss.*

Gr. caisse

Bongos *pp*

T.-t. *pp* l.v.

218

Cl. solo *gliss.* *ppp*

Gr. caisse

Bongos *p* 3

T.-t. *p* 3 *ppp* l.v.

C.B.