

SE CONTOURNER SE CONFORMER

pour quatuor à cordes

AARON GERVAIS

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durée: 9 minutes

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pour le Quatuor Bozzini

Création:

Quatuor Bozzini

Chapelle historique du Bon-Pasteur

Montréal, Québec

30 avril 2011

Notation de quarts de ton/Quartertone Notation



Indications en boîtes

Choisir parmi le répertoire de gestes dans la boîte pour créer une texture qui se transforme légèrement au cours de la phrase. Combiner à volonté et indépendamment; changer de geste à toutes les 1-4 durées rythmiques. Par exemple:

- *poco s.p.* \longleftrightarrow *molto s.t.* signifie la gamme de positions d'archet entre légèrement vers le pont et très loin sur la touche. Donc *poco sul ponticello, ordinario, poco sul tasto, sul tasto, molto sul tasto*, et toutes les positions entre.
- $\pi/v \longleftrightarrow \pi v \pi v \pi v$ signifie les variations dans la fréquence de changements d'archet. Donc pour une durée rythmique, on peut choisir de jouer comme d'habitude, mais dans la prochaine durée, peut-être qu'on choisit de changer de direction d'archet une ou deux fois plus que nécessaire.

Éviter les gestes extrêmes qui nuisent à la phrase musicale. Par exemple, dans une texture principalement *sul tasto* et tranquille, ne choisissez pas un *sul ponticello* extrêmement perçant et des changements d'archet très rapides qui attirent l'attention à l'interprète.

Système d'intonation

Le système d'intonation de quarts de tons est un peu comme un système pseudo-Renaissance inventé. Les quarts de tons doivent donc être bien accordés dans le contexte de chaque sonorité verticale, comme on le ferait pour une intonation juste. L'intention c'est de créer une texture de chorale claire et lisse, pas de "salir" une progression autrement tonale. Le public ne devrait pas tellement remarquer les quarts de tons; c'est plutôt question de faire l'expérience d'une harmonie familière mais un peu étrange, comme si elle consistait d'une gamme d'une autre époque ou culture.

Instructions in Boxes

Choose between the various techniques in the boxes in order to create a texture that changes slightly from one rhythmic duration to the next. Combine at will and independently, changing techniques every 1-4 durations. For example:

- *poco s.p.* \longleftrightarrow *molto s.t.* indicates the entire range of bow positions between slightly toward the bridge and very far up the fingerboard. Therefore, *poco sul ponticello, ordinario, poco sul tasto, sul tasto, molto sul tasto*, and every position in between.
- $\pi/v \longleftrightarrow \pi v \pi v \pi v$ indicates making bow changes more frequently than normal. Therefore, for one rhythmic duration, the player might choose to play with normal bowing, while in the next duration, the player might instead decide to change bow direction one or two times more than necessary.

Avoid extreme gestures that detract from the musical phrase. For instance, in a texture that is predominantly *sul tasto* and still, do not choose a piercing *sul ponticello* and very fast bow changes that attract attention to the player.

Intonation System

The quartertone tuning system used in the piece is sort of like an invented, pseudo-Renaissance system. The quartertones must therefore be carefully tuned within the context of each vertical sonority, like what would be done for just intonation. The intention is to create a chorale-like texture that is transparent and smooth, as opposed to taking a tonal progression and adding some "dirt". The audience shouldn't even really notice the quartertones; it's more about hearing a harmony that is familiar but somehow a little strange, as if it were based on a scale from some other period or culture.

Se contourner se conformer

Aaron Gervais

Andante ♩ = 96

Vibrato toujours à la discrétion de l'interprète

Violon I
fff espres.
Vibrato toujours à la discrétion de l'interprète

Violon II
fff espres.
Vibrato toujours à la discrétion de l'interprète

Alto
fff espres.
Vibrato toujours à la discrétion de l'interprète

Violoncelle
fff espres.

The score for the first system includes staves for Violon I, Violon II, Alto, and Violoncelle. Each staff begins with a treble clef (except for the Cello which has a bass clef) and a key signature of one sharp (F#). The time signature is 3/4. The music features a series of notes with accents and vibrato markings. There are triplets of eighth notes in measures 2 and 4 of each staff.

Vln. I
rit. ... *mp* *p* sul tasto

Vln. II
mp *p* sul tasto (attacca)

Alt.
mp *p* sul tasto

Vc.
mp *p* sul tasto

The second system of the score continues from the first. It includes staves for Vln. I, Vln. II, Alt., and Vc. The key signature remains one sharp (F#) and the time signature is 4/4. The music features a series of notes with accents and vibrato markings. There are triplets of eighth notes in measures 2 and 4 of each staff. The dynamics range from *mp* to *p*. The instruction "rit." is written above the first staff, and "sul tasto" is written above each staff with a dashed line and an arrow pointing to the right. The instruction "(attacca)" is written below the Vln. II staff.

A **Largo** ♩ = 50

poco s.p. ↔ molto s.t. (*)
 □/√ ↔ □√□√□√

8

Vln. I
pp frémissant *p* *pp*

Vln. II
pp frémissant *p*

Alt.
frémissant pp *p*

Vc.

11

Vln. I
p *pp*

Vln. II
pp *p* *pp*

Alt.
pp *p*

Vc.

(*) Choisir parmi le répertoire de gestes dans la boîte pour créer une texture qui se transforme légèrement au cours de la phrase. Combiner à volonté et changer de geste à toutes les 1-4 durées rythmiques. Éviter les gestes extrêmes qui nuisent à la phrase musicale. Voir préface pour détails.

14

Vln. I

Vln. II

Alt.

Vc.

17 **B**

Vln. I

Vln. II

Alt.

Vc.

poco s.p. ↔ molto s.t. (*)
 □ / V ↔ □ V □ V □ V

mf *pp* *mf*

mf *pp* *mf*

pp *mf*

mf *pp* *mf*

20

Vln. I

Vln. II

Alt.

Vc.

pp *p* *mf*

pp *mf*

pp *mf*

pp *mf*

23

Vln. I

Vln. II

Alt.

Vc.

ord. ↔ molto s.t.
□/√ ↔ □√□√□√

pp calme *mf pp sub.*

ord. ↔ molto s.t.
□/√ ↔ □√□√□√

pp calme *mf pp sub.*

ord. ↔ molto s.t.
□/√ ↔ □√□√□√

pp calme *mf*

ord. ↔ molto s.t.
□/√ ↔ □√□√□√

pp calme *mf pp sub.*

poco rit.

♩ = 40 5

27

Vln. I

Vln. II

Alt.

Vc.

mp *pp sub.*

mp *pp sub.*

pp sub. *mp* *pp sub.*

mp *pp sub.*

C più mosso ♩ = 60

30

Vln. I

Vln. II

Alt.

Vc.

s.p. ↔ s.t.
□/∇ ↔ □∇□∇□∇

mp plus animé *p* *mf*

mp plus animé *p*

mp plus animé *p*

mp plus animé *p* *mp* *mf*

33

Vln. I

Vln. II

Alt.

Vc.

mp *mf*

mf *mp* *mf* *p*

mf *mp* *mf* *mp*

mp *mf* *p*

36

Vln. I

Vln. II

Alt.

Vc.

D

mp *mf* *ff* *p sub.*

mf *ff* *p sub.*

mf *ff* *p sub.*

mf *ff* *p sub.*

s.p. ↔ ord.
□/∇ ↔ □∇□∇□∇

39

Vln. I *mf sub.* *f*

Vln. II *mf sub.* *f*

Alt. *mf sub.* *f*

Vc. *mf sub.* *f*

ordinario
□/∇ ↔ □∇□∇□∇

43

Vln. I *ff*

Vln. II *ff*

Alt. *ff*

Vc. *ff*

ordinario
□/∇ ↔ □∇□∇□∇

ordinario
□/∇ ↔ □∇□∇□∇

ordinario
□/∇ ↔ □∇□∇□∇

ordinario
□/∇ ↔ □∇□∇□∇

accel.

E Tempo I ♩ = 96

ordinario, arco normale

47

Vln. I *mf* *ff* ³ molto espres.

Vln. II *mf* *ff* molto espres.

Alt. *mf* *ff* ⁵ molto espres.

Vc. *mf* *ff* ³ molto espres.

ordinario, arco normale

ordinario, arco normale

ordinario, arco normale

50

Vln. I

Vln. II

Alt.

Vc.

rit.

♩ = 72

sul tasto, e flautando
quando possibile

9

53

Vln. I *f* *p* *mf sub.*

Vln. II *f* *p* *mf sub.*

Alt. *f* *p* *mf sub.*

Vc. *f* *p* *mf sub.*

sul tasto, e flautando
quando possibile

sul tasto, e flautando
quando possibile

mf sub.
sul tasto, e flautando
quando possibile

56

Vln. I *f* *mp* *p* *mp* *mf* *p*

Vln. II *f* *mp* *p* *mp* *mf* *p*

Alt. *f* *mp* *p* *mp* *mf* *p*

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

59

Vln. I

Vln. II

Alt.

Vc.

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

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

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

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

F *più mosso* ♩ = 96

s.p. ↔ ord.
□/▽ ↔ □▽□▽□▽

63

Vln. I

Vln. II

Alt.

Vc.

f *très animé*

f *très animé*

f

66

Vln. I

Vln. II

Alt.

Vc.

mp

mf

mp

mf

s.p. ↔ ord.
□/√ ↔ □√□√□√

très animé mf

69

Vln. I

Vln. II

Alt.

Vc.

f

mp f

f

mp f

f

mp f

72

Vln. I

Vln. II

Alt.

Vc.

mp f mp f

mp f mp f

mp f mp f

mp f mp f

75

Vln. I

Vln. II

Alt.

Vc.

ff fff

ff fff

ff fff

ff

très animé fff

s.p. ↔ ord.
□/∇ ↔ □∇□∇

78 **G**

Vln. I *f* molto espres.

Vln. II *f* molto espres.

Alt. *f* molto espres.

Vc. *f* molto espres.

81

Vln. I *mp* *f*

Vln. II *mp* *f*

Alt. *mp* *f*

Vc. *mp* *f*

84

Vln. I

Vln. II

Alt.

Vc.

ff

ff

ff

ff

Detailed description: This system of music covers measures 84, 85, and 86. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 84 starts with a treble clef and a 3/4 time signature. The first measure of 84 contains a triplet of eighth notes in Vln. I and Vln. II, and a quarter note in Alt. and Vc. Measures 85 and 86 continue the melodic lines with various articulations like accents and slurs. The dynamic marking *ff* (fortissimo) is present in all four staves from measure 85 onwards.

87

Vln. I

Vln. II

Alt.

Vc.

Detailed description: This system of music covers measures 87, 88, and 89. It features the same four staves as the previous system. Measure 87 begins with a treble clef and a 3/4 time signature. The first measure of 87 contains a triplet of eighth notes in Vln. I and Vln. II, and a quarter note in Alt. and Vc. Measures 88 and 89 continue the melodic lines with various articulations like accents and slurs. The dynamic marking *ff* is not explicitly shown in this system but is implied from the previous system.

90 15

ordinario arco normale rit.

Vln. I *fff*

Vln. II *fff*

Alt. *fff*

Vc. *fff*

H ♩ = 72

94

Vln. I *ff*

Vln. II *ff*

Alt. *ff*

Vc. *ff*

98

Vln. I

Vln. II

Alt.

Vc.

ff ³ ₃ ₃ *f* ³

101

Vln. I

Vln. II

Alt.

Vc.

ff *mf* ³ *ff*

104 (ord.) -----> s.t. 17

rit. . . .

Vln. I *mf* *p* *pp*

Vln. II *mf* *p* *pp*

Alt. *mf* *p* *pp*

Vc. *mf* *p* *pp*

I **Largo** ♩ = 50
sul tasto

□/√ ↔ □√□√□√

108 solo *ppp* délicat, tranquille

Vln. I

Vln. II

Alt.

Vc.

114

Vln. I

Vln. II

Alt.

Vc.

ppp délicat, tranquille

sul tasto

$\square/V \leftrightarrow \square V \square V \square V$

I

II

I

ppp délicat, tranquille

119

Vln. I

Vln. II

Alt.

Vc.

ppp délicat, tranquille

sul tasto

$\square/V \leftrightarrow \square V \square V \square V$

I

II

I

123

I
II

J

Vln. I

Vln. II

Alt.

Vc.

126

Vln. I

Vln. II

Alt.

Vc.

III

IV

129

Vln. I

Vln. II

Alt.

Vc.

molto rit.

133

Vln. I

Vln. II

Alt.

Vc.