

*François BOUSCH*

# Cristal

*À Jeanne Loriod*

Commande du Conservatoire National de Musique  
et de Danse de Paris

Pour

**Ondes Martenot et électronique**

*[www.francois-bousch.net](http://www.francois-bousch.net)*

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## **Cristal**

1987

Pour Ondes Martenot et électronique

Durée 8 mn environ

### **Commande du Conservatoire National de Musique et de Danse de Paris**

Création le 30 juin 1987, à Paris, par les étudiants, dans le cadre du concours du

Prix d'Ondes Martenot au CNSMDP.

### **Éditions Transatlantiques**

Réalisation de l'électronique stéréo dans le studio du compositeur

CRISTAL pour Ondes Martenot et bande magnétique, est une mélodie accompagnée basée sur des spectres enchevêtrés ayant une harmonique commune, texture complexe aux multiples couleurs.

Cette oeuvre utilise des modes de jeux particuliers aux Ondes, (ruban, quart de tons, léger décalage du clavier sur un sol 0 provoquant une ample résonance...) elle laisse à l'interprète le choix des timbres en relation étroite avec ceux de la bande.

Cette dernière accompagne les mélismes des Ondes, multiples facettes du cristal traversé de lumière.

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CRISTAL for Ondes Martenot and magnetic tape, is an accompanied melody based on entangled spectra having a common harmonic, complex texture with multiple colors.

This work uses playing modes specific to Ondes, (ribbon, quarter tones, slight shift of the keyboard on a G 0 causing a wide resonance...) it leaves to the performer the choice of timbres in close relation with those of the tape.

The latter accompanies the melismas of Ondes, multiple facets of the crystal crossed by light.

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## Nomenclature :

Ondes Martenot et électronique stéréo  
*Martenot waves and stereo electronics*

## Disposition des instruments sur scène : *(setting up instruments on the stage)*

Placer les Ondes Martenot au centre de la scène et les haut-parleurs de l'électronique de chaque côté.  
*Place the Ondes Martenot in the center of the stage and the electronics speakers on either side.*

## Conventions générales d'écriture : *(General writing conventions)*

### Hauteur : *(Pitch)*

Une altération n'est valable qu'une seule fois, pour une seule note, en conséquence le bécarre n'existe plus.

*An alteration is valid only once, for a single note, as a result, the natural alteration no longer exists.*



Son  $\frac{1}{4}$  de ton au-dessus



Son  $\frac{3}{4}$  de ton au-dessus



Glissando au clavier d'environ  $\frac{1}{4}$  de ton, déclenchant une ample résonance.  
*Glissando on the keyboard of about  $\frac{1}{4}$  tone, triggering a wide resonance.*

### Touches de transposition : *(Transposition keys:)*

e	+ 3ce majeure	f	+ 5te juste
c	+ $\frac{1}{2}$ ton	d	+ 1 ton
b	- $\frac{1}{4}$ ton	a	+ $\frac{1}{4}$ ton

N.B. :

- Pages 3 à 5, pour jouer les notes en dehors de l'ambitus du clavier, choisir la touche de transposition la mieux adaptée.
- Page 7 le mode de jeu proposé permet de maintenir un vibrato continu.
- *Pages 3 to 5, to play notes outside the keyboard range, choose the most suitable transposition key.*
- *Page 7 the proposed playing mode allows you to maintain a continuous vibrato.*

### Timbre :

Le choix des timbres est laissé à l'interprète, il devra tenir compte de l'analyse de la pièce et de la réalisation des timbres de la partie électronique.

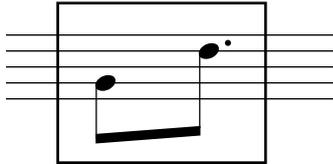
Les quelques timbres indiqués sont impératifs et valables jusqu'au silence suivant.

The choice of timbres is left to the performer, he will have to take into account the analysis of the piece and the realization of the timbres of the electronic part.

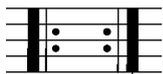
The few timbres indicated are imperative and valid until the following silence.

### Rythme :

Écriture graphique proportionnelle aux durées indiquées.  
Graphic writing proportional to the indicated durations.



Cellule répétée en boucle pendant la durée indiquée.  
Cell repeats in loop for the specified duration.



Idem



Silence

### Intensités : (intensity)



De rien ... (from silence)

(to silence)

... et jusqu'au silence

• Echelle d'intensités : (Scale of intensity)

ppp pp qp p mp mf qf f ff fff

qp = quasi piano

qf = quasi forte

# CRISTAL

François BOUSCH

**Bande**

23"

**Ondes**

D2 C

10"

$\phi$  à peine  $\phi$

**B**

**Ondes**

4" 3" 4" 5"

pp

**B**

**O**

2" 4" 4"

mf

pp

**B**

2

Handwritten musical score system 1. The upper staff (O) contains a melodic line with a 5-measure slur, a 2-measure slur, and a 4-measure slur. Dynamics include *p* and *mf*. The lower staff (B) contains a bass line with a *f* dynamic.

Handwritten musical score system 2. The upper staff (O) contains a melodic line with a 3-measure slur, a 5-measure slur, and a 5-measure slur. Dynamics include *p* and *mf*. The lower staff (B) contains a bass line.

Handwritten musical score system 3. The upper staff (O) contains a melodic line with three 3-measure slurs. Dynamics include *p*, *mp*, and *mf*. The lower staff (B) contains a bass line.

Handwritten musical score system 4. The upper staff (O) contains a melodic line with a 2-measure slur, a 3-measure slur, a 3-measure slur, a 5-measure slur, an 8-measure slur, and a 16-measure slur. Dynamics include *gf*, *oress...*, *foco*, *a*, and *foco*. The lower staff (B) contains a bass line.

Handwritten musical score for the first system. The upper staff (O) contains a melodic line with dynamic markings *ff*, *p*, *resc...*, *poco*, and *a*. It includes performance instructions such as *16*, *5"*, and *4"*. The lower staff (B) shows a bass line with various notes and rests.

Handwritten musical score for the second system. The upper staff (O) features dynamics *poco*, *f*, *vib*, and *dim*. Performance markings include *16*, *4"*, and *4"*. The lower staff (B) contains a bass line with notes and rests.

Handwritten musical score for the third system. The upper staff (O) includes dynamics *fff*, *dim*, and *accel..*. Performance markings include *16*, *4"*, *8"*, and *16*. The lower staff (B) shows a bass line with notes and rests.

Handwritten musical score for the fourth system. The upper staff (O) contains dynamics *p*, *pp*, and *mp*. Performance markings include *16*, *4"*, and *4"*. The lower staff (B) shows a bass line with notes and rests.



First system of musical notation. It consists of three staves: 'effet' (top), 'jeu' (middle), and 'B' (bottom). The 'effet' staff contains a melodic line with various accidentals and a triplet of eighth notes. The 'jeu' staff contains a rhythmic accompaniment with notes labeled 'b', 'c', 'd', and 'a'. The 'B' staff contains a bass line with a '16' marking and a dashed arrow indicating a long note.

Second system of musical notation. Similar to the first, it has three staves: 'effet', 'jeu', and 'B'. The 'effet' staff features a triplet of eighth notes. The 'jeu' staff has notes labeled 'a', 'c', 'b', and 'a'. The 'B' staff includes a wavy line labeled 'clochettes' and a '16' marking with a dashed arrow.

Third system of musical notation. It includes three staves: 'effet', 'jeu', and 'B'. The 'effet' staff has a triplet of eighth notes and a '16' marking with a dashed arrow. The 'jeu' staff has notes labeled 'b', 'c', 'd', and 'b'. The 'B' staff has a '15' marking with a dashed arrow.

Fourth system of musical notation. It features three staves: 'effet', 'jeu', and 'B'. The 'effet' staff has a '16' marking and the instruction 'cresc.' above it. The 'jeu' staff has notes labeled 'b' and 'f'. The 'B' staff has a '15' marking with a dashed arrow and a 'φ' symbol below it. The text 'dim... poco a poco ...' is written across the middle of the system.

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Janv. Mars 1984 4'53"

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