

*François BOUSCH*

# LIGHT

*À Christel Rayneau et l'ensemble Hélios*

Pour

**Flûte et trio à cordes**

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

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## LIGHT

2020

Pour flûte et trio à cordes

Durée 8 mn environ

*Van Eyck, de la Tour, Caravaggio, Turner, Monet, Soulages*, les peintres nous ont montré depuis la nuit des temps combien la lumière pouvait être expressive, plurielle et fascinante.

« Light », lumière, comme celles du soleil – Hélios – ou des étoiles, éblouissante, colorée, chatoyante, poétique. « Light », légèreté, finesse, agilité, ou encore révéler, dévoiler, découvrir... Ces sens multiples montrent la richesse des sensations provoquées par la lumière et les contrastes qu'elle engendre. « Light » joue sur nos perceptions variées de la lumière, de l'ombre portée au clair-obscur, des étincelles aux aurores boréales.

Merci à *Christel Rayneau* pour m'avoir invité à écrire pour son merveilleux quatuor Hélios qu'elle anime avec la complicité de *Nathanaëlle Marie*, violon ; *Vinciane Béranger*, alto et *Christophe Beau*, violoncelle. Quatre artistes magnifiques de sensibilité, de virtuosité et d'excellence qui mettent leur immense talent au service d'un répertoire prestigieux qui s'étend sur plusieurs siècles. Qu'ils prennent plaisir à interpréter Light que je leur dédie avec joie !

*François Bousch*

*Van Eyck, de la Tour, Caravaggio, Turner, Monet, Soulages*, painters have shown us since the dawn of time how expressive, plural and fascinating light can be. "Light", light, like that of the sun - Helios - or stars, dazzling, colorful, shimmering, poetic. "Light", lightness, fineness, agility, or even reveal, unveil, discover ... These multiple senses show the richness of the sensations caused by light and the contrasts it generates. "Light" plays on our varied perceptions of light, from shadows to chiaroscuro, from sparks to the northern lights.

Thanks to *Christel Rayneau* for inviting me to write for his wonderful quartet Hélios which she animates with the complicity of *Nathanaëlle Marie*, violin; *Vinciane Béranger*, viola and *Christophe Beau*, cello. Four magnificent artists of sensitivity, virtuosity and excellence who put their immense talent at the service of a prestigious repertoire that spans several centuries. May they take pleasure in interpreting Light which I dedicate to them with joy!

*François Bousch*

## 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.*

Altération ascendantes en quart de ton

*Ascending alterations*

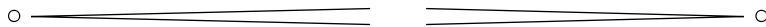


Altérations descendantes en quart de ton

*Descending alterations*



### Intensités : (intensity)



Du silence (*from silence*)

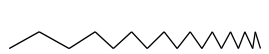
(*to silence*) jusqu'au silence

Echelle d'intensités : (*Scale of intensity*)

ppp pp qp p mp mf qf f ff fff

qp = quasi piano

qf = quasi forte



Accélérer le trille ou le bisbigliando très progressivement et de façon exponentielle.

*Accelerate the trill or bisbigliando very gradually and exponentially.*

**Autres modes de jeux :**

*Flûte :*

W.T.  $\text{♩} = 60$

8va

*p*

Sons éoliens (*aeolian sounds*)

Sons de biseau (*Whistle tones*)

Detailed description: This block contains two musical examples. The first, 'Sons éoliens (aeolian sounds)', shows a single note on a staff with a downward-pointing triangle and a fermata. The second, 'Sons de biseau (Whistle tones)', is a more complex example in 3/4 time with a tempo of 60. It features a melody in the upper register (marked '8va') with a wavy line above it, and a bass line with a dynamic marking of 'p' and a hairpin crescendo.

*Jet Whistle*

*sfz* >

Jet sifflé (*Jet whistle*)

Detailed description: The notation shows a 3/4 time signature. A note is marked with a sharp sign and a downward-pointing triangle. A large upward-pointing triangle is drawn above the note, and a dynamic marking of 'sfz' with an accent (>) is placed below it.

*Pizz.*

« Son pizz » (attack that mimics the sound of a string pizz)

Detailed description: The notation shows a 3/4 time signature. A note is marked with a downward-pointing triangle and an accent (>). A dynamic marking of 'pizz.' is placed above the note. Below the note, the text '« Son pizz » (attack that mimics the sound of a string pizz)' is written.

*T. Ram*

*sfz*

Tongue Ram

Detailed description: The notation shows a 3/4 time signature. A note is marked with a downward-pointing triangle and an accent (>). A dynamic marking of 'sfz' is placed below the note.

6

t k t k t

Articulation en double coup de langue (*Double tongue attacks*)

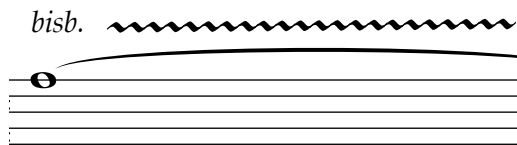
Detailed description: The notation shows a 6/8 time signature. A note is marked with a downward-pointing triangle and an accent (>). Below the note, the rhythmic pattern 't k t k t' is written, indicating double tongue attacks.



Bruits de clés trillés (*Noises of trilled keys*)



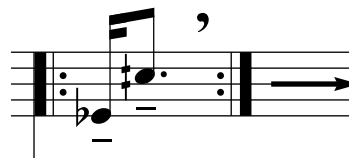
Trilles accélérés peu à peu (*Gradually accelerated trills*)



Bisbigliando : trille de timbre (*sound trill*)



Mordant



Répéter la séquence (*Repeat the sequence*)

### *Cordes :*

Place de l'archet (*bow location*) :

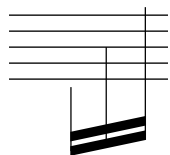
***ast.***      ***st.***      ***ord.***      ***sp.***      ***asp.***

Très haut sul tasto ; sul tasto ; ordinaire ; sul ponticello ; très près du chevalet, le son initial tend à disparaître  
*Very high sul tasto; sul tasto; ordinary; sul ponticello; very close to the bridge, the initial sound tends to disappear*

*c.l.b.*

Col legno battuto,      (*Col legno battuto*,  
éviter le crin.      *avoid horsehair.*)

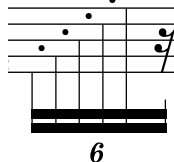
*Tapping*



T

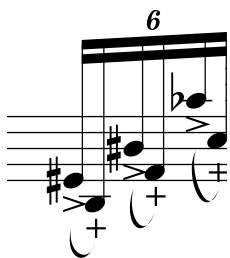
Frapper la touche avec le doigt de la main gauche (tapping) sur la note indiquée  
*Hit the key with the finger of the left hand (tapping) on the indicated note*

*c.l.b. . .*

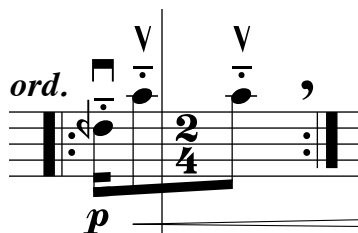


6

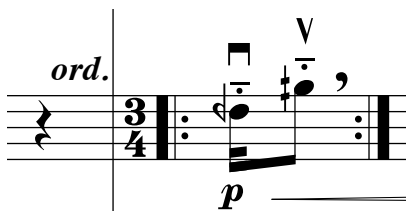
Jouer col legno battuto de la touche vers le chevalet.  
 Les impacts sonnent du grave vers l'aigu.  
*Play legno battuto from the fingerboard to the bridge.  
 The impacts sound from low to high.*



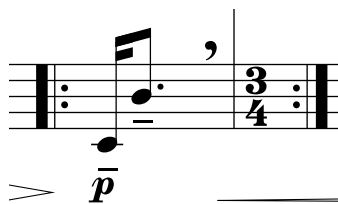
Pizz. Main gauche (Left hand pizzicato)



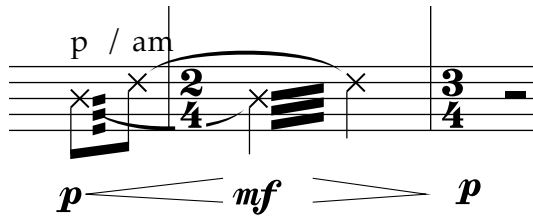
Violon : répéter la séquence (*Repeat the sequence*)



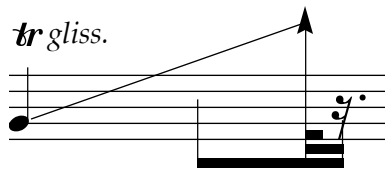
Alto : répéter la séquence (*Repeat the sequence*)



Vcl : idem



Trille sur la table avec le pouce opposé à l'annulaire et au médium (*Trill on the table with the thumb opposite the ring finger and the middle finger*)



Glissando trillé (*trill glissando*)

# Light

François BOUSCH

♩ = 60

Flûte: *éolien*, *ord. flattz.*, *éolien*, *éolien*, *ord. flattz.*

Violon: *sourdine*, *st.*, *pp*

Viola: *sourdine*, *st.*, *pp*

Violoncello: *c.l.b.*, *f*, *ord.*, *sp.*, *mp*, *asp.*, *c.l.b.*, *f*, *ord.*, *sp.*, *asp.*, *mp*

Flûte: *pp*, *mp*, *pp*, *bisb.*, *pp*, *mp*, *flattz.*, *éolien*, *pp*

Violon: *ôter la sourdine*, *mp*, *c.l.b.*, *f*, *ord.*, *st.*, *pp*, *mp*

Viola: *ôter la sourdine*, *mp*, *c.l.b.*, *f*, *ord.*, *st.*, *pp*, *mp*

Cello: *c.l.b.*, *f*, *ord.*, *sp.*, *tr. (s)*, *gliss. harm. (s)*, *ordre ad lib.*, *mp*, *pp*, *mp*, *p*, *Hc. IIIc.*, *IIIc.*, *IVc.*, *III/IVc.*, *hésitant, irrégulier*



19 *flattz.* *éolien*

Flûte *mp* *pp* *f* *p* *mp* *p*

Violon *f* *p* *sfz* *p*

Viola *f* *p* *sfz* *p*

Cello *asp.* *f* *pp* *ord.* *sp.* *asp.* *p* *st.* *mp* *f*

*c.l.b.* *ord.* *poco a poco accel.*

*bisb.*

28  $\text{♩} = 96$

Flûte *mp* *pp* *fff* *p* *fff*

Violon *pp* *poco a poco accel.* *tr* *fff* *tr* *rapide* *lent* *rapide*

Viola *pp* *poco a poco accel.* *Ic. Gliss. harm.* *fff* *tr* *rapide* *lent* *rapide*

Cello *pp* *mp* *p* *poco a poco accel.* *fff*

*accél...* *...molto...*

*bisb. rapide* *lent* *rapide*

♩ = 60

Flûte

Violon

Viola

Cello

lento → rapide

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

*st.* *sp.* *asp.* *st.* *asp.*

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

*pp* *ppp* *mp* *pp* *mp*

♩ = 120

Flûte

Violon

Viola

Cello

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

*ppp* *f* *p* *sp.* *st.*

*ppp* *mf* *ppp* *sp.* *st.*

*Pizz.* *arco*

*ppp* *mf* *mf* *ppp* *mf*

55

Flûte

Violon

Viola

Cello

*mf*

*mf p mf*

*ppp*

*ppp mf*

*ord.*

*sp.*

*ord.*

*ppp*

*f*

*ppp*

*p*

*ppp*

*mf*

*ppp*

*mf*

*Pizz.*

*arco*

*ppp*

*mf*

*écho*

65

Flûte

Violon

Viola

Cello

*mf p mf*

*p*

*mp*

*mp*

*mf*

*p*

*écho*

*f*

*ppp*

*p*

*mp*

*mf*

*p*

*Pizz.*

*arco*

*mf*

*p*

*ppp*

*mp*

*mf*

*ppp*

*mp*

♩ = 60

75

Flûte

Violon

Viola

Cello

*pp* *mf* *p* *ppp* *f* *ppp*

*mp* *mf* *f* *pp* *f*

*f* *f*

*ppp*

*écho* *écho*

85

Flûte

Violon

Viola

Cello

*ff* *ppp* *mf* *pp* *mf* *pp* *mf* *fp* *mf*

*c.l.b.* *arco* *tr* *c.l.b.* *tr*

*éolien* *tr clés* *éolien* *flattz.* *Jet Whistle*

*6* *6* *6* *6* *6* *6* *6* *6*

*tktktk* *tktktk*

*3* *3* *3* *3* *3* *3* *3* *3*

*pp* *mp* *mf* *fp* *mf*

*simile* *simile* *simile* *simile*

*II°c.* *Gliss. harm.*

96

*tr clés* *mf* *Pizz.* *f* *T. Ram* *sfz* *Pizz.* *f* *tr clés* *mf* *T. Ram* *sfz* *Pizz.* *6* *3* *6* *3*

*c.l.b.* *mf* *3* *3* *c.l.b.* *3* *3* *6* *Gliss. harm.* *mf* *Tapping*

*mf* *c.l.b.* *gl. h* *tr* *fp* *mf*

*c.l.b.* *Pizz.* *c.l.b.* *Table p / am* *Tapping*

*mf* *6* *3* *mf* *6* *p* *mf* *p* *mf*

104

*6* *6* *T. Ram* *sfz* *f* *6* *f* *6* *T. Ram* *sim.*

*Tapping* *mf* *6* *6* *Tapping* *f* *Pizz.* *3* *6* *6* *6* *6* *6*

*mf* *6* *3* *f* *3* *6* *6* *6* *6* *6* *6*

*st.* *tr* *sp.* *asp.*

*p* *mf*

110

Musical score for measures 110-115. The score consists of four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). It features complex rhythmic patterns with triplets and sextuplets. Dynamics range from piano (p) to fortissimo (f). Performance markings include arco, Pizz., and sfz. A "tr éolien" marking is present in measure 115.

115

Musical score for measures 115-120. The notation continues with similar rhythmic complexity. The "tr éolien" marking is repeated in measure 119. Dynamics and performance markings are consistent with the previous system.

120 *éolien* *tr* *sim.* *tr* *tr* *tr* *tr*

Flûte *sfz* *mf* *mp* *p* *pp*

Violon *8va* *II°c. arco gl. h.* *Pizz.* *3* *arco* *gl. h.* *8va* *tr (#)* *gl. h.* *8va* *tr (#)* *gl. h.* *8va* *tr (#)*

Viola *Pizz.* *arco* *6* *f* *mf* *Pizz.* *3* *arco* *II°c.* *8va* *gl. h.* *tr (#)* *8va* *tr (#)* *8va* *tr (#)*

Cello *arco* *pizz.* *6* *f* *mf* *arco* *pp* *II°c.* *gl. h.* *tr (#)* *ppp*

127 *chuchoter sur le souffle (Luz)* *mf* *lu - z(ss)*

Flûte

Violon *chuchoter sur le souffle (Licht)* *mf* *Li - cht* *é* *ss*

Viola *chuchoter sur le souffle (Luce)* *mf* *Lu - - ce* *ss* *II°c.* *ppp*

Cello *chuchoter sur le souffle (Light)* *mf* *Li - i ght* *é* *ss*

*a tempo*

134

Flûte

Violon

Viola

Cello

*pp* *f* *pp* *pp* *f*

*pp* *f* *pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f*

140

Flûte

Violon

Viola

Cello

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

*pp* *f* *pp* *f* *pp* *pp*

*pp* *pp* *f* *pp* *f*

*pp* *mp* *pp* *f* *pp* *f* *pp*



146

Flûte

Violon

Viola

Cello

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

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

*pp* *pp* *f* *pp* *pp* *f*

*mp* *pp* *f* *pp* *pp* *f*

152

Flûte

Violon

Viola

Cello

*mf* *mp* *f* *f*

*mf* *mp* *f* *mp*

*mp* *pp* *f*

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

158

Flûte

Violon

Viola

Cello

*fp* *f* *fp* *f* *mp* *f* *p*

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

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

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

164

Flûte

Violon

Viola

Cello

*f* *f*

*ppp* *mp* *f* *f* *f* *f*

*ppp* *mp* *f* *f* *f* *f*

*Pizz.* *Pizz.* *Pizz.* *Pizz.* *Pizz.* *Pizz.* *arco* *f*

171

Flûte

Violon

Viola

Cello

*f*  
*p*

This musical system covers measures 171 to 176. The Flute part (treble clef) features sixteenth-note runs and trills. The Violin part (treble clef) has a melodic line starting in measure 172. The Viola part (alto clef) plays a rhythmic accompaniment of eighth notes. The Cello part (bass clef) provides a harmonic base with sixteenth-note patterns. Time signatures alternate between 3/4 and 2/4. A dynamic of *p* is marked at the end of the system.

177

Flûte

Violon

Viola

Cello

*accel.* ... *poco* ... ... *a* ...

*f* *p* *f* *f* *p* *f* *f* *p* *f* *p* *f* *f* *p* *f*

*p* *f* *p* *f* *f* *p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *f* *p* *f* *f* *p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*tr.* *gliss.* *sim.*

This musical system covers measures 177 to 182. It continues the instrumental parts from the previous system. The Flute part has dynamic markings of *p* < *f* >, *f* *p* < *f* >, *f* *p* < *f* >, *f* *p* < *f* >, and *f* *p* < *f* >. The Violin part has dynamic markings of *p* < *f* >, *f* *p* < *f* >, *f* *p* < *f* >, and *f* *p* < *f* >. The Viola part has dynamic markings of *f* *p* < *f* >, *f* *p* < *f* >, *f* *p* < *f* >, *f* *p* < *f* >, and *f* *p* < *f* >. The Cello part has dynamic markings of *f* *p* < *f* >, *f* *p* < *f* >, *f* *p* < *f* >, *f* *p* < *f* >, and *f* *p* < *f* >. Performance instructions include *accel.*, *poco*, *a*, *tr.*, and *gliss.*.

183 *... poco ...*  $\text{♩} = 96$  *bisb. rapide*  $\text{♩} = 96$  *lent* *rapide*

Flûte *p* *f* *f* *p* *f* *f* *p* *f* *p* *f* *p* *f* *fff* *p* *fff*

Violon *f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *fff* *p* *fff*

Viola *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *fff* *p* *fff*

Cello *p* *f* *f* *p* *f* *f* *p* *f* *f* *p* *f* *p* *f* *fff* *p* *fff*

*tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.*

*bisb. rapide* *lent* *rapide* *bisb. rapide* *lent* *rapide*

189 *W.T.*  $\text{♩} = 60$

Flûte *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Violon *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Viola *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

Cello *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

*tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.* *tr* *tr gliss.*

*lent* *rapide* *lent* *rapide* *lent* *rapide* *lent* *rapide* *lent* *rapide* *lent* *rapide* *lent* *rapide* *lent* *rapide*