

Madeleine Isaksson  
2018

# *Trembles*

pour  
ensemble de contrebasses

## Trembles

pour ensemble d'élèves de contrebasse en trois niveaux plus 3 professionnels:

Contrebasses I - 3e cycle + professionnel (avec 5e corde)

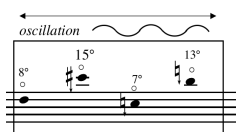
Contrebasses II - 2e cycle + professionnel avec 5e corde

Contrebasses III - 1er cycle + professionnel

durée: environ 8 minutes

Commande de l'Association *Contrebassensembles* pour son stage d'été en juillet 2018.

## Explications



= les harmoniques indiquées sont jouées en ordre libre en ondulant aller-retour entre eux



= bariolage rapide et répété

◡ = fermata: en suspens (relatif à la durée de la pause)

◡ = courte interruption (suspendue)

◊ = placement du doigt pour créer harmoniques naturelles

\* = ligne mélodique importante

◦ = toutes les harmoniques sonnent *suono reale*

Intro (♩ = 72)

# Trembles

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4/4 II *sul tasto*  
tr

*fp* *pp* *mfp*

*sul pont.* 16° *oscillation* 8° 15° 7° 13° *ord.*

Groupe I  
Cb.(solo)  
Groupe I  
Cb.

*fp* *pp* *mfp*

*sul tasto* *sul pont.* 7° *oscillation* 10° 13° *pizz.* *gliss.* *(accel.)*

Groupe II  
Cb.(solo)  
Groupe II  
Cb.

*fp* *pp* *mf* *p*

*sul tasto* *sul pont.* 5° *IV*

Groupe III  
Cb.(solo)  
Groupe III  
Cb.

*fp* *pp* *mfp* *gliss.*

6 *accel.* 3/4 (♩ = 96)

*mfp* *pp* *p* *sf* *f* *p*

*pp* *arco* *p* *sf*

*pp* *arco* *tr.* *pizz.* *sf* *pizz.*

I  
II  
III

Trembles - partition

2

10 **4** *rit.* (♩ = 64) **attaca**

I arco 6° II *sub p* *pp* *sul pont.* *p* *molto sul pont.* *pp* *chevalet*

II arco 5° II *sub p* *pp* *ord.* *sul pont.* *p* *molto sul pont.* *pp* *chevalet*

III arco 4° I *sub p* *pp* *ord.* *sul pont.* *p* *molto sul pont.* *pp* *chevalet*

*pizz.* *p* *f* *p* *oscillation* 10° 13°

18 **6** **A** (♩ = 64)

I *fp* *leggiero* *gliss.* *mf* *mf* *p* *f* *p* *mf*

II *mf* *mf* *p* *f* *tr.* *sub pp* *mf*

III *pizz.* *mf* *arco* *p* *mf* *pizz.* *mf*

23

Part I: *sub p* *mf* *p* *mf* *sf* *mf* *p* *mf*  
Part II: *fp* *p* *sub p* *mf*  
Part III: *f* *mf* *f* *sf*

Annotations: *pizz.*, *arco*, *ord.*, *sul pont.*

Measure 23 includes dynamics *sub p*, *mf*, *p*, *mf*, *sf*, *mf*, *p*, *mf*. Part II starts with *fp* and *p*. Part III starts with *f* and *mf*. Measure 24 has *mf*, *p*, *p*, *sf*, *mf*, *mf*. Measure 25 has *fp*, *p*, *sub p*, *mf*. Measure 26 has *sf*, *fp*, *p*, *mf*. Measure 27 has *f*, *mf*, *f*, *sf*. Annotations include *pizz.*, *arco*, *ord.*, and *sul pont.*

28

Part I: *p* *f* *f* *sub p* *mf* *f*  
Part II: *p* *f* *sub p* *p* *f*  
Part III: *p* *mf* *f*

Annotations: *pizz.*, *ord.*, *3°*, *4.3*

Measure 28 includes dynamics *p*, *f*, *f*, *sub p*, *mf*, *f*. Part II starts with *p* and *f*. Part III starts with *p*. Measure 29 has *mf*, *f*, *p*, *mf*. Measure 30 has *p*, *f*. Measure 31 has *p*, *mf*, *f*. Annotations include *pizz.*, *ord.*, *3°*, and *4.3*.

Trembles - partition

4

32 *détaché*

Part I: *p* arco, *mf*, *mf*, *fp*

Part II: *sub p*, *mf*, *mf*, (II)

Part III: *p*, *mf*, *f*, *p* arco

Dynamic markings: *p*, *mf*, *fp*, *sf*, *gliss.*, *arco*

Technical markings: *tr.*, *2*, *gliss.*



36 *sul pont.* 3 4

Part I: *mf*, *f*, *sub p*, *f*, *p*, *mf*

Part II: *mf*, *f*, *p*, *p*, *f*

Part III: *poco f*, *p*, *f*, *p*, *f*

Dynamic markings: *mf*, *f*, *sub p*, *p*, *mf*, *poco f*

Technical markings: *pizz.*, *arco*, *sul pont.*

**3** l'istesso tempo (♩ = 96)

40 **4**

ord. → sul pont.  
tr.

I *p* *p* *pp*

sub *p* *mf* *p* *pp*

II pizz. *p* *mf* sub *p* *mf* *p* *pp*

sub *p* *mf*

ord. → sul pont.  
tr.

III sub *p* ord. → sul pont.  
tr.

sub *p*

arco 4° II

**44**

meno mosso (♩ = 72)

rit. — — — — —

ord. → sul tasto

I *p* *pp* *p* *pp*

II arco *p* *pp* III 7° 3° attacca *pp* molto sul tasto

ord. → molto sul tasto

III *pp* *p* (p) *pp* molto sul tasto

sul pont. *pp* *p* *pp*

Trembles - partition

6 **B**  $\text{♩} = 64$

4/4 *bruit uniquement* *ord. V flaut.* *3* *(accel.)* 4/4 *tr.* *6*

I *ppp* *III* *pp* *sul tasto* *mf* *p* *mf* *mf*

II *ord. IV 2/7°* *p* *oscil.* *10°* *13°* *mf* *v* *(accel.)* *p* *sf* *ord.* *fp* *5* *mf*

III *ord.* *\* tr.* *(pp)* *p* *mf* *sul tasto* *fp* *6* *pp* *p*

55 *sul pont.* *norm.* *(accel.)* 3/4 2/4

I *p* *3* *III* *norm.* *v* *(accel.)* *fp* *5* *p*

II *p* *3* *5* *pp* *poco p* *mf* *5* *mf*

III *sul pont.* *norm.* *tr.* *pp* *p* *mf* *6* *pp* *p*



59  $\frac{2}{4}$  ( $\text{♩} = 72$ )  $\frac{4}{4}$  *a tempo* ( $\text{♩} = 64$ )  
*leggiere*  
(sord.)

**I**  
*p*  
II 5°  
*pp*  
*pp*

**II**  
(sord.) *leggiere*  
*p* 2°  
pizz. °  
*p*  
*pp*

**III**  
(sord.) *leggiere*  
3  
*mp* *p* *p*  
2°  
*pp*

*accel.* - - ( $\text{♩} = 72$ )

63 *vibr.* *sul pont.* → *chevalet*

**I**  
*mp* *pp*  
I 5°  
*pp*  
*tr.* 9°  
*oscil.* 14°  
13°  
*pp - p*

**II**  
*mf* *mp* *p* > *pp*  
*ord.* → *sul pont.* → *chevalet*  
I II III IV  
*pp*  
en dessous du chevalet

**III**  
*p* *pp*  
(senza sord.) I 7° (dans un archet)  
II  
*pp* *chevalet*  
I 7° 5° 5°  
II III IV  
*pp - p*  
en dessous du chevalet  
*pp*

*accel.*

2/2

70

7° 10° 11° 13° 14° 11° 8°

*pp - p* *tr* *(sim.)* *p* *(ord.)*

*pp* *arco* *p*

*pizz.* *3* *(pp - p)* *p* *pp* *sotto voce ord.*



76

$\text{♩} = 48 / \text{♩} = 96$

2/2 3/2

*(dans un archet)* *pp* *mf* *sub p* *mf* *sf*

*vibr.* *p* *(p)* *p* *p*

*p* *fp*

Trembles - partition

79 *poco rit.* *tr.* *ord.* *sul tasto*  $\frac{2}{2}$  (♩ = 72) *sul tasto* *attacca*  $\frac{4}{4}$

**I**

**II**

**III**

*p* *sub pp* *mf* *pp* *ppp* *molto sul tasto* *pp*

*sul tasto* *molto sul tasto* *ppp* *molto sul tasto* *pp*

*sub pp* *sul tasto* *ppp* *molto sul tasto* *pp*

*mf* *sub pp* *sul tasto* *ppp* *molto sul tasto* *pp*

*ppp*

Trembles - partition

10

C  $\frac{4}{4}$  (♩ = 96)

3  
4

I *leggiere*  
*ord.*

II *IV*  
*V*  
*ord.* → *sul pont. ord. tr.*

III *(pp)*

*pp* *p* *sub pp* *p*

*pp* *p* *sub pp* *p*

*tr.* *tr.* *tr.*

*tr.* *tr.* *tr.*

*tr.* *tr.* *tr.*

*sub pp* *p* *sub pp* *p*

*sub pp* *p* *sub pp* *p*

*sub pp* *p* *sub pp* *p*

*sub pp* *p* *sub pp* *p*



86  $\frac{3}{4}$   $\frac{2}{4}$

I *p* *mf* *sub p* *f* *poco f*

II *mf* *p* *mf* *(p)*

III *poco mf* *sub p* *mf* *pizz.*

*pp* *mf* *mf* *p*

*mf* *mf* *mf* *p*

*p* *mf* *p* *mf*

91

Part I: Treble clef, *sub p*, *sul pont.*, *p*  
Part II: Bass clef, *f*, *sf*, *sub p*, *sul pont.*, *tr*, *pp*, *mf*  
Part III: Bass clef, *pizz.*, *fp*, *f*, *p*, *III*, *p*, *mf*

97

Part I: Treble clef, *mf*, *ord.*, *mf*, *sub p*, *I*, *sf*, *3*, *6*  
Part II: Bass clef, *ord.*, *tr*, *pp*, *sul pont.*, *p*, *mf*, *f*, *3*, *4*, *4*  
Part III: Bass clef, *sf*, *sub p*, *f*, *mf*, *sf*, *mf*, *bend*

Trembles - partition

12

**D** l'istesso tempo (♩ = 96)

Part I: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 4, 5, 6, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics: *sub p*. Performance instruction: \* non vibr.

Part II: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *sub p*. Performance instruction: tr.

Part III: Bass clef, 4/4 time signature. Notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Dynamics: *sub pp*. Performance instruction: (pizz.).

Measures 15-16: Time signature changes to 2/4 and 3/4. Dynamics: *pp*.

108

Part I: Treble clef, 3/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *mfp*, *p*, *mf*, *sub pp*.

Part II: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *p*, *mfp*, *mf*, *sub pp*. Performance instruction: tr.

Part III: Bass clef, 4/4 time signature. Notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Dynamics: *mf*, *p*, *poco f*, *mf*, *pp*.

Measures 110-111: Time signature changes to 3/4. Dynamics: *sf*, *p*.

Trembles - partition

112

3/4 6/8 2/2

Musical score for measures 112-115. It consists of three staves labeled I, II, and III. Staff I has a treble clef and a wavy line below it. Staff II has a treble clef and a wavy line below it. Staff III has a bass clef. Dynamics include *mf*, *p*, *f*, *mf*, *sf*, *4f*, and *sub p*. A *bend* instruction is present in measure 115. Time signatures are 3/4, 6/8, and 2/2.

116

3/4

Musical score for measures 116-119. It consists of three staves labeled I, II, and III. Staff I has a treble clef and includes fingering numbers (4°, 6°, II, 3, I, III) and articulations like *sub p*, *pizz.*, and *pp*. Staff II has a treble clef and includes fingering numbers (I, 6°, II) and articulations like *sub p* and *pp*. Staff III has a bass clef and articulations like *pp* and *p*. Dynamics include *sub p*, *pp*, *p*, and *mf*. Time signature is 3/4. Tempo markings are  $\text{♩} = 48 / \text{♩} = 96$ .

Trembles - partition

14

120

$\frac{3}{4}$

*poco rit.* -  $\frac{2}{2}$  *a tempo*  $\text{♩} = 48 / \text{♩} = 96$

Musical score for measures 120-124, featuring three staves (I, II, III) and dynamic markings. Staff I includes a *tr* (trill) and *sub pp* marking. Staff II includes *pizz.* and *arco leggero* markings. Staff III includes a *tr* (trill) and *sub p* marking. A double bar line is present at the end of the system.



125

Musical score for measures 125-129, featuring three staves (I, II, III) and dynamic markings. Staff I includes a *mf* and *sub p* marking. Staff II includes *mf* and *sf* markings. Staff III includes a *cheviller* marking and *mf* and *p* markings. A double bar line is present at the end of the system.



130

Part I: Treble clef, dynamics *p*, *tr*, *sub pp*, *mf*, *p*.  
Part II: Treble and Bass clefs, dynamics *p*, *mf*, *f*, *sf*, *p*.  
Part III: Treble and Bass clefs, dynamics *mf*, *f*.  
Measure 132 includes a *tr* (trill) and a *7<sup>o</sup>* (seventh) marking.

134

Part I: Treble and Bass clefs, dynamics *f*, *fp*, *f*, *p*. Includes markings *ord.* and *6*.  
Part II: Treble and Bass clefs, dynamics *poco f*, *p*, *mf*, *p*. Includes marking *3*.  
Part III: Treble and Bass clefs, dynamics *p*, *f*, *p*, *fp*, *sf*. Includes markings *3*, *4<sup>o</sup>*, *V*, and *IV*.  
Measure 134 includes a *2<sup>(m)</sup>* marking. Measure 135 includes a *7<sup>o</sup>* marking. Measure 136 includes a *2* marking. Measure 137 includes a *2* and *4* marking.

Coda

Trembles - partition

2/4 a tempo  
leggiero

(poco rit.)

First system of musical notation for the Coda section, measures 16-21. It features three staves (I, II, III) with various dynamics and articulations.

Staff I: *mf* pizz., *p*, *mf*, *f*, *poco f*. Includes a 10-measure slur and a 3-measure slur.

Staff II: *poco f*, *mf*, *p*, *mf*, *f*. Includes a 3-measure slur and a 3<sup>o</sup> tr. norm. (b.o.) marking.

Staff III: *mf*, *mf* (pizz.), *mf*, *f*. Includes a 3-measure slur.



a tempo

leggiero

Second system of musical notation, measures 143-148. It features three staves (I, II, III) with various dynamics and articulations.

Staff I: *f*, *p*, *p*, *mf*. Includes a 3-measure slur and a 6-measure slur.

Staff II: *f*, *mf*, *f*, *mf*. Includes a 3-measure slur, a 3-measure slur, and a 3<sup>o</sup> tr. norm. (b.o.) marking.

Staff III: *f*, *f*, *p*, *f*, *f*, *mf*. Includes a 3-measure slur and a 5-measure slur.

150

$\frac{3}{4}$

*rit.*

Staff I: *f* (10), *sub p*, *mf* (3), *bend*, *p*

Staff II: *f* (3), *sub p*, *mf* (3), *p*, *f* (*tr*)

Staff III: *sf*, *arco*, *p* (3), *mf* (3), *poco f*, *p*

Staff III (continued): *arco*, *tr*, *p*

155 (♩ = 72)

Staff I: *pp* (*arco*), *(pp - p)*, *mf p*, *sul tasto* (8°), *(p)*

Staff II: *sub p*, *p*, *pp*, *p*, *sul tasto*, *chevalet*

Staff III: *pp*, *p*, *pp*, *p*, *sul tasto*

161 *ord.*  $\xrightarrow{\hspace{2cm}}$  *sul pont.*

*tr.*  $\xrightarrow{\hspace{2cm}}$

*pp* *mfp* *pp* *flaut.*

*sul pont. (flaut.)*  
*tr.* *pizz.*

*pp* *p*

*sul pont.*  
*tr. II (flaut.)*  
*(sur le chevalet)*

*pp* *poco f* *pp* *p*

*pp* *p*

*ord.*  $\xrightarrow{\hspace{2cm}}$  *sul pont.*

*pp* *mfp* *pp* *ord.*

*chevalet* *pizz.*

*p*



165  $\frac{4}{4}$  *poco a poco rit.* - - - - - ( $\bullet = 64$ )

*poco mf* *p* *ppp*

*cordier*

*poco f* *p* *pp*

*en bas*

*poco mf* *p* *ppp*

*en haut* *cordier*

*poco mf* *p* *ppp*

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