

# Hanabi

## *Feux d'Artifice*



*for baroque violin, viola di gamba & clavicemballo*

**Jean-Christophe ROSAZ**

# Hanabi

## Feux d'Artifice

dédié à l'Ensemble Les Timbres,  
commanditaire de l'oeuvre

Jean-Christophe ROSAZ

*♩* = 112

Violon \*

Viola de Gambe

Clavecin

*legato*

*mp*

*simile*

\* violon baroque

5

VI.

Vg.

Cl.

10

VI.

Vg.

Cl.

note de l'auteur:

faire appel à des instruments baroques ou anciens c'est aussi penser à leur manière de sonner, à la manière de les jouer : phrasés, jeu d'archet...  
les interprètes n'hésiteront pas à laisser libre cours à leur inspiration nourrie de la pratique du répertoire.

14

VI.

Vg.

Cl.

18

VI.

Vg.

Cl.

*rit.* ----- *a tempo*

*sf* 3 *f*

*mf*

22

VI.

Vg.

Cl.

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

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

26

VI.

Vg.

Cl.

*pesante* *sollevato*

T.L.N.

*rit.* -----

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4

30 *poco più lento* ♩ = 104

VI.

Vg. *meditativo*  
*p*

Cl.

T.L.N. L.V. simile *p*

35

VI.

Vg. *espress.* *pp*

Cl.

*en improvisant à partir des cellules proposées*

39

VI. *poco a poco sempre più esacerbato*

Vg. *poco a poco sempre più esacerbato*

Cl. *en improvisant à partir des cellules proposées*

43 *a tempo* ♩ = 112

VI.

Vg.

Cl. *sempre T.L.N. - - -* *tacet* *ritmico*

48

VI. *mp* *pizz.*

Vg. *mp* *pizz.*

Cl. *b<sup>b</sup>*

53

VI. *arco* *pizz.* *arco*

Vg. *arco* *pizz.* *arco*

Cl. *ou clusters dans la zone approximative* *simile*

57

VI. *pizz.*

Vg. *pizz.*

Cl. *simile* *simile*

61

VI. *arco* *molto rit.* *a tempo*

Vg. *arco* *incantando* *p* *\* envoûtant*

Cl. *T.L.N.*

Glissando  
(suggestion: dérouler la paume  
et les doigts sur les touches)

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6

*crescendo*

VI. *p incantando*

Vg.

Cl. arp.

VI. *f*

Vg. *f* pizz.

Cl. cluster total chromatique sol-mi (avec la paume de la main)

VI. *agitato* (ne plus tenir les notes)

Vg. *étouffer les cordes*

Cl. *Gliss.*

VI. *mf* *tr*

Vg. *mf* *arco* *agitato* *molto cantando*

Cl.

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83 *trm* *trm* *trm* *molto cantando*

VI. *trm* *trm* *trm* *molto cantando*

Vg.

Cl.

Detailed description: This system covers measures 83 to 86. The VI. part begins with a *trm* (trill) on a dotted quarter note, followed by a half note. The Vg. part has a dotted quarter note followed by eighth notes. The Cl. part features a steady eighth-note accompaniment in both staves. The tempo/mood marking *molto cantando* is placed above the VI. staff.

87

VI.

Vg.

Cl.

Detailed description: This system covers measures 87 to 90. The VI. part continues with eighth-note runs and dotted notes. The Vg. part has a similar eighth-note pattern. The Cl. part maintains the eighth-note accompaniment.

91

VI.

Vg.

Cl.

Detailed description: This system covers measures 91 to 94. The VI. part features eighth-note runs with some accidentals. The Vg. part has a more complex eighth-note pattern. The Cl. part continues with the accompaniment, including some rests in the bass line.

95

VI.

Vg.

Cl.

Detailed description: This system covers measures 95 to 98. The VI. part has a dotted quarter note followed by eighth notes. The Vg. part has a dotted quarter note followed by eighth notes. The Cl. part has a dotted quarter note followed by eighth notes. The system concludes with a final chord in the Cl. part.

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8

VI. *pizz.*

Vg. *pizz.*

Cl. *m.g.*

VI.

Vg.

Cl. *m.d.*

VI. *mf*

Vg. *mf*

Cl. *vivo non arp.*

*crescendo* -----

VI.

Vg.

Cl.



116

VI. Vg. Cl.

Measures 116-121: VI. (Violin I) and Vg. (Viola) play a melodic line with accents and slurs. Cl. (Clarinet) provides harmonic support with chords and single notes. The key signature has one flat and the time signature is 4/4.

122

VI. Vg. Cl.

Measures 122-127: VI. and Vg. continue their melodic lines. Cl. plays a more active role with eighth-note patterns. The key signature has one flat and the time signature is 4/4.

128

VI. Vg. Cl.

Measures 128-136: VI. and Vg. play chords. Cl. plays chords and single notes. The key signature has one flat and the time signature is 4/4. Performance markings include *p*, *in sospesa*, and *T.L.N.*

137

VI. Vg. Cl.

Measures 137-142: VI. and Vg. play chords. Cl. plays a melodic line with slurs and accents. The key signature has one flat and the time signature is 4/4. Performance markings include *arco*, *in sospesa*, *p*, and *souplement*.

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10

144

VI. *pp*

Vg.

Cl.

149

VI. *in sospesa*

Vg.

Cl.

154

VI. *sf* *interrogando* *p*

Vg.

Cl. *liberamente* *interrogando* *p* (ne plus tenir les notes) *rit.*

160

VI.

Vg. *luminoso*

Cl.

168 ♩ = 104 *poco più lento* *languido*

VI. *p*

Vg. *languido* *p*

Cl. *languido* T.L.N.

176

VI.

Vg.

Cl.

181 *poco a poco crescendo e più intenso*

VI.

Vg.

Cl.

184

VI.

Vg.

Cl.

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12

189

VI.

Vg.

Cl.

196

♩ = 132

♩ = 112

VI.

Vg.

Cl.

200 ♩ = 132

VI.

Vg.

Cl.

205

VI.

Vg.

Cl.

bien faire entendre les petites notes

210

VI. *pp*

Vg. *pp* *p*

Cl.

217

VI. *mf* *f* *pizz.* *m.g.* *sim.*

Vg. *mf* *f* *pizz.* *col legno battuto* *sim.*

Cl.

224

*poco a poco crescendo*

VI. *subito p*

Vg. *subito p*

Cl. *subito p*

227

VI. *arco*

Vg. *arco*

Cl.

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14

230 *simile*

VI. *simile*

Vg. *simile*

Cl. *simile*

233 *rit.*

VI. *sim.* *p*

Vg. *sul G* *p*

Cl. *p*

238 ♩ = 144 *pù mosso*

VI.

Vg. *pizz.* *ritmico arco* *p* *Glissando al possibile ritmico*

Cl. *ritmico* *T.L.N.* *simile* *T.L.N.*

246 *crescendo*

VI. *ritmico* *mp* *pizz. arco* *Glissando al possibile*

Vg.

Cl.

255 *crescendo*

VI. *mp*

Vg. *f* *p*

Cl. *f* *p*

Detailed description: This system covers measures 255 to 263. The Violin I (VI.) part begins with a *mp* dynamic and features a melodic line that starts in measure 259. The Viola (Vg.) and Cello (Cl.) parts provide harmonic support with chords and moving lines. The Cello part has a consistent eighth-note accompaniment. Dynamics range from *f* to *mp*. A *crescendo* marking is placed above the system.

264

VI.

Vg.

Cl.

Detailed description: This system covers measures 264 to 271. The Violin I (VI.) part has a melodic line with some rests. The Viola (Vg.) and Cello (Cl.) parts continue with their respective parts. The Cello part maintains the eighth-note accompaniment.

272 *pizz.* *triquillo*

VI. *détaché* *détaché* *ff* *pizz.* *arco molto cantando*

Vg. *ff* *mf*

Cl. *Gliss. T.N.* *ff* *brillante* *dolce* *pp*

T.L.N.

Detailed description: This system covers measures 272 to 276. The Violin I (VI.) part features *détaché* playing and *pizz.* (pizzicato) in measure 272, then *arco molto cantando* in measure 274. The Viola (Vg.) part has *ff* dynamics. The Cello (Cl.) part includes a *Gliss. T.N.* (glissando trill) in measure 272, *ff* dynamics, and *brillante* playing. A *dolce* section begins in measure 275, marked *pp*. A *T.L.N.* (trill) marking is present at the bottom left.

277

VI.

Vg.

Cl. *la petit note: expressive, bien en relief* *T.L.N.*

Detailed description: This system covers measures 277 to 284. The Violin I (VI.) part has rests. The Viola (Vg.) part has a melodic line. The Cello (Cl.) part features a *9* (ninth fret) marking and a *T.L.N.* (trill) marking. A performance instruction reads: *la petit note: expressive, bien en relief*.

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280 *mf* *arco* *arco* *brillante* *molto calmando*

VI. *mf* *arco* *arco*

Vg. *mf* *pizz.* *arco*

Cl. *brillante*

286 *cantando* *mp* *cantando* *mp* *p* *lungo* *lungo* *lungo*

VI. *cantando* *mp* *cantando* *lungo*

Vg. *mp* *cantando* *lungo*

Cl. *p* *lungo*