

Auprès et au loin

pour trio

écrit pour le Land's End Ensemble

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J'ai écrit ce trio alors que j'étudiais la musique et la pensée du compositeur français Pierre Boulez. "Auprès et au loin" est un article qu'il a écrit en 1954 dans lequel il rappelle aux compositeurs la distinction entre les mots *composer* et *organiser*, alors que les créateurs de cette époque sont très préoccupés par la recherche d'un nouveau langage musical. À travers mes études sur le travail de Boulez, j'ai été intéressé par son attirance envers des concepts antagonistes et leur complémentarité dans une œuvre musicale : soliste/ensemble, horizontalité/verticalité, accidents musicaux/événements prévus, chaos/ordre. En lien avec cette idée, une phrase écrite par le compositeur et musicologue André Boucourechliev sur l'article et la musique de Boulez a attiré mon attention : « Le langage de Boulez est cohérent, auprès et au loin, dans la structure plus large de sa musique autant que dans ses plus petits motifs et dans son appropriation du passé que dans son désir de s'ouvrir vers le futur ».

À la lumière de ces réflexions et analyses sur la musique de Pierre Boulez, *Auprès et au loin* utilise deux idées musicales contrastantes : un rapide geste ascendant joué staccato qui mène à des *sforzandos*, et une lente ligne descendante jouée legato qui vient brouiller le rythme et le tempo. Ces deux gestes sont d'abord présentés dans un état de confrontation, mais au fur et à mesure que l'œuvre avance, nous réalisons qu'ils se complètent de plus en plus.

Auprès et au loin est une commande du Land's End Ensemble de Calgary. La pièce fut écrite entre juin et juillet 2015 à Montréal, Québec, Canada, révisée au mois d'août 2016.

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I wrote this trio while studying the music and musical thought of the French composer Pierre Boulez. "Auprès et au loin" is a 1954 article that reminds composers of the distinction between the words *composing* and *organizing*, as they set upon the realization of a new language. Through my study of Boulez's work, I found that he is interested in antagonistic concepts and their complementarity in a musical work: soloist/ensemble, horizontality/verticality, musical accidents/programmed events, chaos/order. In line with this idea, a particular phrase written by the composer and musicographer André Boucourechliev regarding Boulez's article and general approach caught my attention : « Boulez's language is coherent, *closely and from afar ...* » (*auprès et au loin*) « ... in the broader structure of the piece as well as in the smaller motifs and in its appropriation of the past as well as its desire to open up to the future ».

In the light of these reflexions and analysis on Pierre Boulez's music, *Auprès et au loin* uses two contrasting musical ideas: a fast and *staccato* ascending gesture leading to *sforzandos*, and a slow *legato* descending line that blurs both rhythm and tempo. At first, the two gestures confront each other, but as we move through the piece, they begin to complement one another.

Auprès et au loin was commissioned by the Land's End Ensemble based in Calgary. It was written between June and July 2015 in Montréal, Québec, Canada, revised in August 2016.

Auprès et au loin

pour le Land's End Ensemble

Alexandre David

Firmly ♩ = 80

The musical score is arranged in two systems. The first system includes Violin, Violoncelle, and Piano. The second system includes Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Violin (Vln.): Starts with a rest, then enters in the second measure with a sixteenth-note melody. Dynamics range from *p* to *ff*. Includes a sixteenth-note triplet in the fourth measure.

Violoncelle (Vc.): Enters in the second measure with a sixteenth-note melody. Dynamics range from *p* to *ff*. Includes a sixteenth-note triplet in the fourth measure.

Piano (Pno.): Enters in the second measure with a sixteenth-note accompaniment. Dynamics range from *ff* to *f*. Includes a sixteenth-note triplet in the fourth measure.

Violin (Vln.): Starts with a rest, then enters in the second measure with a sixteenth-note melody. Dynamics range from *f* to *ff*. Includes a sixteenth-note triplet in the fourth measure.

Viola (Vc.): Starts with a rest, then enters in the second measure with a sixteenth-note melody. Dynamics range from *mp* to *ff*. Includes a sixteenth-note triplet in the fourth measure.

Piano (Pno.): Enters in the second measure with a sixteenth-note accompaniment. Dynamics range from *mf* to *ff*. Includes a sixteenth-note triplet in the fourth measure.

The score features various musical notations including rests, dynamics (*p*, *ff*, *f*, *mf*, *mp*), articulation (*pizz.*, *arco*), and performance instructions like *8va* and *1*. The piece is in 4/4 time and consists of 12 measures.

9

Vln.

Vc.

Pno.

mf *ff* *8vb...* *mp* *f*

pizz. *arco*

5 6 7

13

Vln.

Vc.

Pno.

ff *pizz.* *arco*

mf *f* *p*

ff *f* *mf* *f* *ff*

3

18

Vln. *p* *ff* *pizz.* *arco* *f*

Vc. *ff* *pizz.* *arco* *f*

Pno. *p* *mf* *ff* *8va*

8^{va}

p *ff*

accel.

subito a tempo

♩ = 80

subito più lento

♩ = 69

rall.

23

Vln. *ff*

Vc. *ff* *gliss.*

Pno. *f* *ff* *8va*

Delicately, with
some outbursts

♩ = 54

27

Vln.

Vc.

Pno.

mp

p

con sord.

pp

legato

p

32

Vln.

Vc.

Pno.

p

mf

poco accel. ♩ = 63

36

con sord.

Vln. *p* *mf* *p*

Vc. *p* *mf* *p*

Pno. *mf* *pp mp* *p*

molto rit. tempo II ♩ = 54

rit.

42

Vln. *mf*

Vc. *mf*

Pno. *p* *mf*

8vb

a tempo ♩ = 54

6

45

Musical score for measures 45-48, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The score is in 3/2 time and includes dynamic markings such as *p*, *ff*, and *mp*. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part includes a section marked *ff p subito* with a tremolo effect.

rit. a tempo ♩ = 54

49

Musical score for measures 49-52, featuring Violin (Vln.), Viola (Vc.), and Piano (Pno.) parts. The score is in 2/4 time and includes dynamic markings such as *ff p subito*, *f*, *pp*, and *mf*. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part includes a section marked *ff p subito* with a tremolo effect. The score concludes with a section marked *senza sord. pizz.* and *mf*.