

DOMINIQUE DE WILLIENCOURT

TRIO

POUR FLUTE, VIOLONCELLE ET PIANO

OPUS 14

« *IL Y EUT UN SOIR, IL Y EUT UN MATIN* »

PIANO

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Trio opus 14
Il y eut un soir, il y eut un matin
pour flûte, violoncelle et piano

à Annick Gaillard
et d'une façon générale «au soleil qui s'élève chaque matin»

Le trio opus 14 pour flûte, violoncelle et piano est composé de 3 mouvements :

« Il y eut un soir... » Moderato marcato
« Lasciatemi rinascere » Lamentoso
« Il y eut un matin » Récitatif et Final
Durée approximative 23 mns.

A l'image de la célèbre phrase de la Genèse dans l'œuvre des 6 jours (Gen.1) « il y eut un soir, il y eut un matin », les ténèbres ont été placées avant la lumière. C'est le jour qui met fin à la nuit, et non l'inverse.

Ce trio s'inspire de la renaissance après la nuit. Chaque chose en son temps. Chaque moment vécu pleinement.

Avec une allusion au « Lasciatemi morire » (laissez-moi mourir) de Claudio Monteverdi dans son Lamento d'Arianna, j'ai intitulé le Largo « Lasciatemi rinascere » (laissez-moi renaître) pour aboutir en fin de trio à une apothéose majeure, à l'image du célèbre poème d'A. Pouchkine dédié à son amour de toujours Anne Kern.

Commande du Festival de Blanchardeau en Bretagne, ce trio a été créé le mardi 2 août 2011 avec Jean Ferrandis, flûte, Caroline Sageman, piano, et moi-même au violoncelle. Je le dédie à la présidente du Festival Annick Gaillard et d'une façon générale au soleil qui se lève chaque matin.

Dominique de Williencourt – janvier 2011

Le style rythmé, décontracté et chaloupé du premier mouvement m'a rapproché de la clarinette pour qui j'ai écrit une version opus 14-2 pour clarinette en si bémol, violoncelle et piano.

Remarques :

Dans le 1^{er} mouvement, le Moderato Marcato doit être joué bien rythmé, dans un style décontracté.

Le rythme des mesures 94, 95, 100 etc. peut être assimilé à un triolet de noires dont la 2^{ème} note est écourtée.

Il est conseillé au flûtiste de jouer debout.

A***

Je revois l'instant merveilleux
où devant moi tu apparus,
vision à peine ébauchée,
claire image de la beauté.

Accablé jusqu'au désespoir,
assourdi par le bruit du monde,
j'entendis longtemps ta voix tendre
et rêvai de tes traits aimés

Les ans passèrent. Les tempêtes
au vent jetèrent tous mes rêves
et j'en oubliai ta voix tendre
et les traits de ton visage.

Mes jours se traînaient silencieux
dans une sombre réclusion,
sans génie, sans inspiration,
sans vie, sans amour et sans larmes.

Quand sonna l'heure du réveil,
devant moi tu réapparus,
vision à peine ébauchée,
claire image de la beauté.

Et mon cœur s'est remis à battre,
ivre de voir ressusciter
le génie et l'inspiration,
la vie, l'amour et les larmes.

Alexandre Pouchkine
Poème pour Anne Kern
Trad. L. Martinez / Gallimard 1994

au soleil qui s'élève

TRIO

Il y eut un soir, il y eut un matin
pour flûte, violoncelle et piano

Dominique de Williencourt op. 14

♩ = 56 *Il y eut un soir...*

4

7

10

8^{va}

8^{vb}

pp

mp

mf

f

3

3

3

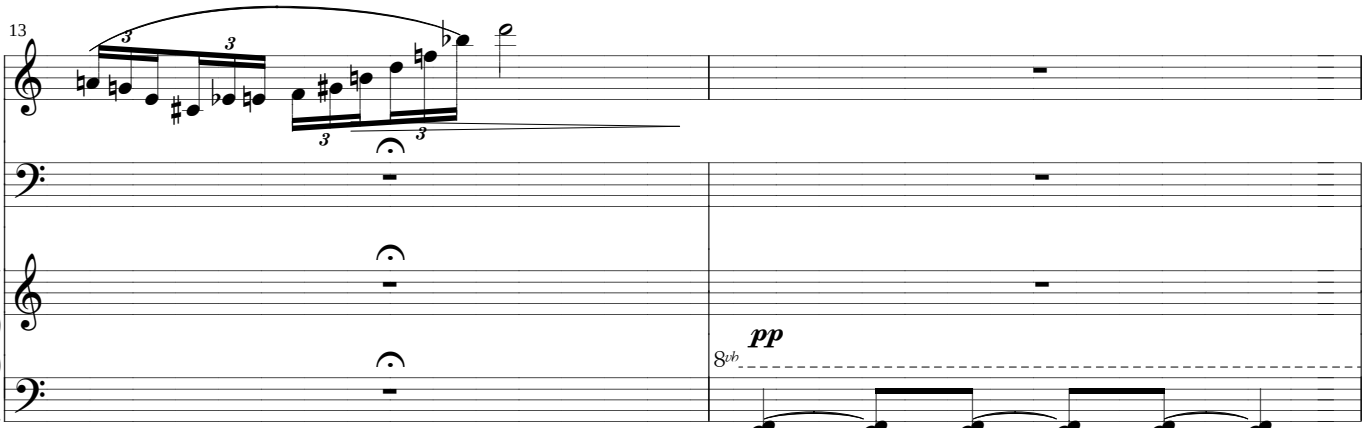
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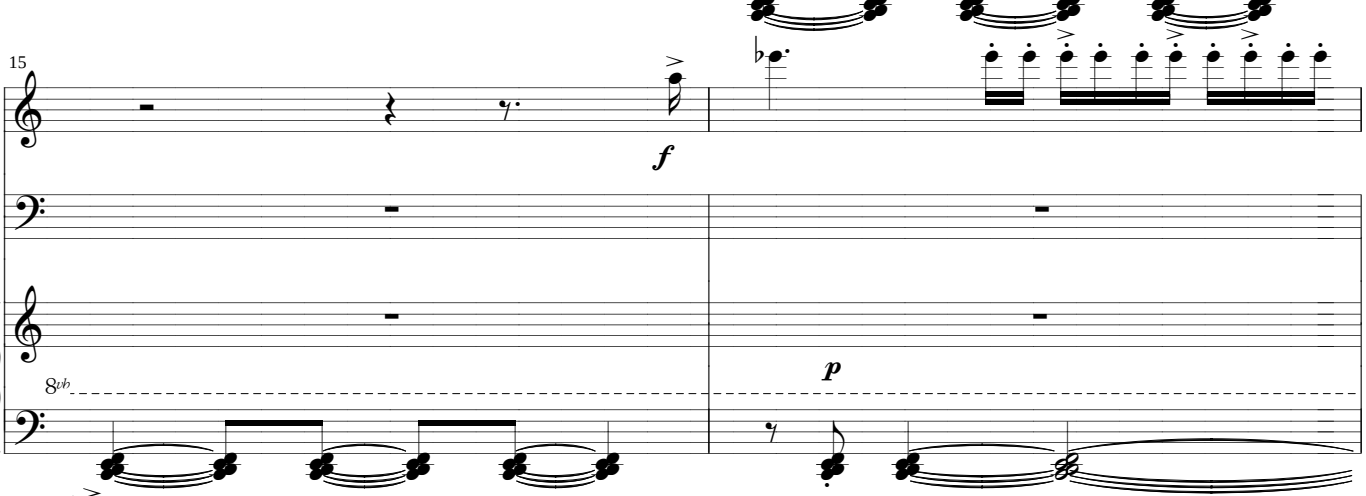
3

3

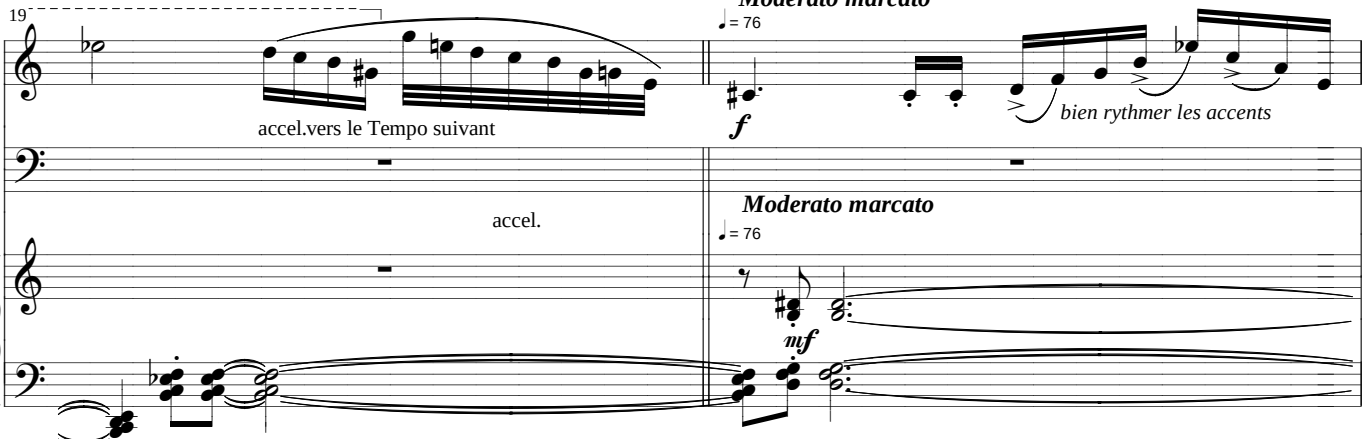
Trio opus 14-I - Il y eut un soir

Rit. 

13 

15 

17 

19 

accel.vers le Tempo suivant

accel.

pp

f

p

Moderato marcato
♩ = 76

bien rythmer les accents

Moderato marcato
♩ = 76

mf

Trio opus 14-I - Il y eut un soir

21

23

25

27

Tempo I°

Tempo I°

Moderato marcato

Moderato marcato

pp

mf

♩ = 56

♩ = 76

8va

8vb

Trio opus 14-I - Il y eut un soir

29

31

Tempo I°

Moderato marcato

souridine

pp

mf

33

35

Red. 3

Red. 3

Trio opus 14-I - Il y eut un soir

Tempo I°
♩ = 56

37

Tempo I°
♩ = 56

Moderato marcato
♩ = 76

8^{va} *pp*

39

Tempo I°
♩ = 56

Moderato marcato
♩ = 76

ôtez sourdine

p *Moderato marcato*

mp *f* *pp*

41

43

più legato

mf

mp

Trio opus 14-I - Il y eut un soir

45

47

chanté, un peu plus lent

p un peu plus lent

p

49

♩ = 76

mf

mp

51

♩ = 76

mf

Trio opus 14-I - Il y eut un soir

53

chanté, un peu plus lent

p

un peu plus lent

p

♩ = 76

55

mp

mf

mf

mp

57

♩ = 76

mf

59

f

f

Trio opus 14-I - Il y eut un soir

61

Pizz *f*

63

mf

65

chanté, un peu plus lent

p

arco

p

67

f = 76

mf = 76

mf

Trio opus 14-I - Il y eut un soir

69

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

71

mf *f* *mf*

73

75

chanté, un peu plus lent

p

un peu plus lent

p

Detailed description: This is a musical score for a piano trio, Opus 14-I, titled 'Il y eut un soir'. The score is written for three staves: Violin, Viola, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures 69 through 75. Measures 69-70 show a transition from mezzo-forte (mf) to forte (f) dynamics. Measures 71-72 feature a melodic line in the violin and a complex triplet figure in the piano. Measures 73-74 continue the melodic and harmonic development. Measure 75 begins a new section marked 'chanté, un peu plus lent' (sung, a little slower) and 'p' (piano). The piano part in measure 75 includes a triplet figure. The score uses various musical notations including slurs, ties, and dynamic markings.

Trio opus 14-I - Il y eut un soir

[illegible][illegible]

81

Violin I: *rythmique*, *arco*, *Pizz*

Viola: *f*

Piano: *pp*

83

Trio opus 14-I - Il y eut un soir

This musical score page contains measures 85 through 94 of the Trio opus 14-I. The music is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measures 85-86 show a transition from mezzo-piano (mp) to mezzo-forte (mf). Measures 87-88 continue with a mezzo-piano (mp) section. Measures 89-90 feature a mezzo-forte (mf) section with a forte (f) dynamic in the piano part. Measures 91-94 conclude the page with a forte (f) section, including triplets and a final cadence.

85 *mp* *mf*

87 *mp*

89 *mf* *f* *mf*

91 *f*

Trio opus 14-I - Il y eut un soir

Un peu plus vite
93 ♩ = 92 ♪ = 46

Un peu plus vite
comme le piano à la blanche
f

mf
à la blanche
♩ = 92 ♪ = 46
sans Pédale

95 *Pizz*
ff

97

99 *Moderato marcato*
come prima
f
♩ = 76
Moderato marcato
come prima
f
8va

Trio opus 14-I - Il y eut un soir

This musical score page contains measures 101 through 108 of the Trio opus 14-I. The notation is arranged in four systems, each with three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. Measure 101 features sixteenth-note runs in the upper staves, marked with a *mf* dynamic. Measure 103 continues with similar patterns, including triplets. Measure 105 is marked *legato* and includes a *mp* dynamic. Measure 107 features a *mf* dynamic and a triplet. Measure 108 concludes the system with a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some editorial markings, including a double bar line with a repeat sign and a star symbol.

Trio opus 14-I - Il y eut un soir

[illegible]

Lasciatemi rinascere

II

♩ = 44

Lamentoso

souffle

Rubato

molto legato

Musical score for 'Lasciatemi rinascere II', marked **Lamentoso** and **molto legato**. The tempo is indicated as ♩ = 44. The score is in 4/4 time and consists of four systems of staves.

System 1 (Measures 1-3): Features a vocal line with dynamics *p*, *mf*, and *p*, and piano accompaniment with dynamics *p* and *mp*. Performance markings include *souffle*, *Rubato*, and *molto legato*. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

System 2 (Measures 4-7): Continues the vocal and piano parts. Dynamics include *pp* and *p*. The piano part features a sustained octave chord (*8va*) in the left hand.

System 3 (Measures 8-11): Further development of the vocal and piano parts. Dynamics include *mp* and *p*. The piano part continues with the *8va* chord in the left hand.

System 4 (Measures 12-15): Final system shown, with dynamics *p* and *mp*. The piano part continues with the *8va* chord in the left hand.

Trio opus 14-II - Lasciatemi rinascere

16

p

mp

mp *p* *8va*

p *8va*

p *sempre*

20

8va

24

soffle

mp

pp

pp *8va*

gliss. corde 4

27

mp

gliss.

p

pp *8va*

mf

pp

Detailed description: This is a musical score for a piano trio, measures 16 through 27. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. Measure 16: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *p* in the bass staff. Measure 17: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *mp* in the bass staff. Measure 18: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *mp* in the bass staff. Measure 19: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *p* in the bass staff. Measure 20: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *p* in the bass staff. Measure 21: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *p* in the bass staff. Measure 22: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *p* in the bass staff. Measure 23: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *p* in the bass staff. Measure 24: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *pp* in the bass staff. Measure 25: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *pp* in the bass staff. Measure 26: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *pp* in the bass staff. Measure 27: Treble staff has a whole rest. Bass staff has a half note G4, a half note F4, and a whole rest. Grand staff has a half note G4, a half note F4, and a whole rest. Dynamics: *pp* in the bass staff.

Trio opus 14-II - Lasciatemi rinascere

This musical score page contains measures 30 through 44 of the piece "Lasciatemi rinascere" from Trio opus 14-II. The score is written for three staves: a single melodic line (likely for a violin or flute) and a piano accompaniment consisting of a right-hand and left-hand part. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). There are also markings for *8va* (octave up) and *8va* (octave down) in the piano part. Measure 30 starts with a *mf* dynamic. Measures 33-34 show a *mp* (mezzo-piano) dynamic. Measures 37-38 show a *mp* dynamic. Measures 41-42 show a *p* (piano) dynamic. Measures 43-44 show a *pp* dynamic. The score ends with a final measure (44) featuring a *mp* dynamic and a triplet of eighth notes.

30

mf *mf* *mp* *mf* *p* *8va*

33

mp *mp* *mp* *mp* *mp* *8va*

37

mp *mp* *mp* *8va*

41

mp *p* *mp* *pp* *8va* *p* *mp*

Trio opus 14-II - Lasciatemi rinascere

This musical score page contains measures 45 through 54 of the Trio opus 14-II, titled "Lasciatemi rinascere". The score is written for a piano and a vocal line. The piano part is in the lower staves, and the vocal line is in the upper staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). There are also triplets and slurs indicated. The vocal line starts at measure 45 with a rest, followed by a melodic phrase in measure 46. The piano part has a complex rhythmic pattern with triplets and slurs. The score continues with various musical phrases and dynamics throughout the measures.

45

p

48

f *mf*

51

mf *f* *mf*

54

f *mf* *mp* *mf*

Trio opus 14-II - Lasciatemi rinascere

57

mp mf p mp

60

mp p mp p

63

mp p mp pp mp

66

Lamento d'A*** souffle

mf pp mp p

Il y eut un matin

III

♩ = 56

Récitatif et Final

Measures 1-3 of the Récitatif et Final. The score is in 4/4 time. The bassoon part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The piano part is silent.

Measures 4-6 of the Récitatif et Final. The bassoon part continues with a mezzo-forte (mf) dynamic, then mezzo-piano (mp), and finally forte (f). The piano part is silent.

Measures 7-9 of the Récitatif et Final. The bassoon part begins with a piano (p) dynamic, followed by mezzo-forte (mf), and then piano (p). The piano part is silent. The tempo is marked Rit. (Ritardando).

Measures 10-12 of the Récitatif et Final. The bassoon part begins with a piano (p) dynamic, followed by mezzo-forte (mf), and then mezzo-piano (mp). The piano part is silent. The tempo is marked Allegro. The score ends with a cadence.

Trio op 14-III - Il y eut un matin

This musical score is for the Trio op 14-III, titled "Il y eut un matin". It consists of four systems of staves, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 13. The vocal line starts with a rest, followed by a melodic phrase in measures 14 and 15, marked *mf*. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex pattern in the treble. The score continues through measures 16, 19, and 22, with various musical notations including slurs, ties, and dynamic markings. The final measure shown is measure 22, which ends with a double bar line.

13

mf

p

16

19

22

Trio op 14-III - Il y eut un matin

This musical score is for the Trio op 14-III, titled "Il y eut un matin". It consists of four systems of staves, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 25 and ends at measure 34. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal line is written in a single staff, with lyrics in French. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The tempo is marked *Andante*. The score is written for a vocal soloist and a piano.

25

28

31

34

f

ff

mf

f

mf

mf

f

mf

mf

mf

Trio op 14-III - Il y eut un matin

This musical score is for the Trio op 14-III, titled "Il y eut un matin". It consists of four systems of staves, each containing a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 37 and ends at measure 52. The piano part features a complex, rhythmic accompaniment with many chords and moving lines. The vocal part is written in a single line, with some measures containing rests. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also markings for *8va* (octave) and *8va* (octave) with a dashed line. The score is written in a standard musical notation style with a treble clef for the vocal line and a bass clef for the piano part.

37

41

45

49

8va

8va

f

mf

f

mf

f

f

mf

mp

Trio op 14-III - Il y eut un matin

53

f *f* *pp* sub.

2ème corde *pp* sub.

mf *f* *pp* sub.

♩ = 56 *Lointain*

56

pp *sourdine* *mp* *pp*

♩ = 56 *Lointain*

Red. *Red.*

58

Red. *Red.*

60

ppp *ppp* *pp*

Trio op 14-III - Il y eut un matin

62

enlever la sourdine *v*

pp *sempre* *fz* *p* *p* $\text{♩} = 72$

65 *Allegro* $\text{♩} = 72$ *p* *mp* *Allegro* *p*

68 *mp* *mp*

71 *mp* *arco* *v* *mf* *mf* *mf*

Trio op 14-III - Il y eut un matin

This musical score is for the Trio op 14-III, titled "Il y eut un matin". It consists of four systems of staves, each containing a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings: *f* (forte) at measures 77 and 80, *pp* (pianissimo) at measures 77 and 80, and *mf* (mezzo-forte) at measures 83 and 84. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staves. The score is numbered 74, 77, 80, and 83 at the beginning of each system.

Trio op 14-III - Il y eut un matin

This musical score is for the Trio op 14-III, titled "Il y eut un matin". It consists of four systems of staves, each containing three parts: a single treble staff, a single bass staff, and a grand staff (treble and bass). The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 86 and ends at measure 95. The first system (measures 86-88) features a melody in the treble staff and a piano accompaniment in the bass and grand staves, marked with a forte (*f*) dynamic. The second system (measures 89-91) introduces a mezzo-forte (*mf*) dynamic for the piano parts and a fortissimo (*ff*) dynamic for the treble staff. The third system (measures 92-94) continues the fortissimo (*f*) dynamic for the treble staff. The fourth system (measures 95) shows the treble staff with a whole rest, while the piano parts continue with a forte (*f*) dynamic. The score is written in a clear, professional notation style with various musical symbols such as notes, rests, and dynamic markings.

Trio op 14-III - Il y eut un matin

[illegible]

Trio op 14-III - Il y eut un matin

111

mp

mp

fz

mp

mp

Il y eut un matin.

8^{va}

114

mf

f

mf

mf

f

Il y eut un matin.

3

3

En retrouvant le Tempo I°

♩ = 66

117

mf

f

mp

p

p

En retrouvant le Tempo I°

♩ = 66

120

accélérer jusqu'au Tempo I°

accélérer jusqu'au Tempo I°

mp

8^{va}

Trio op 14-III - Il y eut un matin

This musical score page contains measures 123 through 132 of the piece 'Trio op 14-III - Il y eut un matin'. The notation is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). Measure 123 begins with a piano (*p*) dynamic in the vocal line and mezzo-piano (*mp*) in the piano. Measure 126 features a tempo change to *Tempo I°* and a metronome marking of $\text{♩} = 72$. The piano part in measure 126 includes a forte (*f*) dynamic. Measure 129 continues with a mezzo-forte (*mf*) dynamic in the piano. Measure 132 concludes the section with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady eighth-note bass line. The vocal line features melodic phrases with some rests.

123

p

mp

mf

mf

8^{va}

126

Tempo I°

$\text{♩} = 72$

f

Tempo I°

f

mf

8^{va}

129

132

Trio op 14-III - Il y eut un matin

This image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns, specifically measures 135 through 144. The score is written for a piano and voice. The piano part is in 3/4 time and features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and triplet patterns. The voice part is in a soprano range and includes lyrics in French. The score is marked with dynamic indications such as *ff* (fortissimo) and *flatt.* (flattened). The key signature is one flat (B-flat major or D minor). The page number 135 is visible in the top left corner.

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