

[Bestillingsverk fra Norsk Komponist-fond  
og  
Ivar Aale Fjordheim]

# "Septuor"

R. Rønnes 93-94

pour

basson - contrebasse  
et

percussion (5 mains)

mouvements:

- 1: Recitatif et "Hommage a Villa Lobos"
- 2: Interimède ("white silence")
- 3: Final

# "Septuor"

pour

basson - Contrebasse et percussion (5 maîtres)

R. Rönnes 93-94

## orchestre de percussion:

1<sup>er</sup> percussion: <sup>x</sup> 1 set of Gong's (C<sup>1</sup>-D<sup>2</sup>) - 3 TamTams - Wind Gong - glas-chimes -  
I<sup>er</sup> Marimba (A-C<sup>4</sup>) - Jingling Johnny - 1 Vineglas<sup>xx</sup>

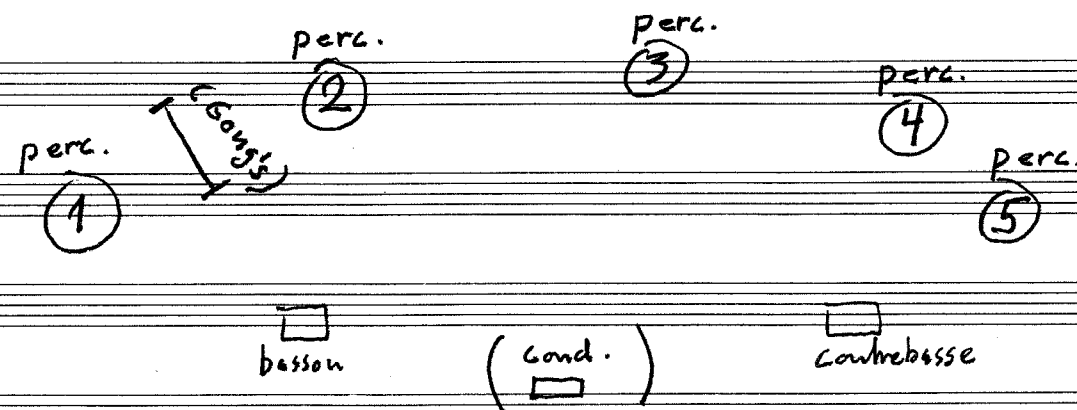
2<sup>me</sup> percussion: 4 suspended Cymbals (16'-18'-20'-22') - 1 small Crash-cymbal (Suspended) -  
<sup>x</sup> 1 set of Gong's (C<sup>1</sup>-D<sup>2</sup>) - II<sup>me</sup> Marimba (E-C<sup>4</sup>) - orchestra Bells II -  
Flexaton (C<sup>#1</sup>-E<sup>2</sup>)

3<sup>me</sup> percussion: Crotales (Low-C<sup>1</sup>-C<sup>2</sup>) - Xylophone - I<sup>er</sup> Vibraphone - Grande Caisse (Low tuning)

4<sup>me</sup> percussion: Crotales (High C<sup>2</sup>-C<sup>3</sup>) - II<sup>me</sup> Vibraphone - octobans (C<sup>1</sup>-F<sup>2</sup>) - Surdo (medium)  
(2nd mdr: both octaves with Crotales)

5<sup>me</sup> percussion: III<sup>me</sup> Vibraphone - orchestra Bells I - Deux Congas + petite Grande Caisse avec pedale.

x = [1-2 perc., share the set of Gong's] xx [1 Vineglas - played with cello or bass bow  
(tuned: E flat)]



## Recitativ:

$\Gamma$  Lent ( $\phi = \text{ca. } 52$ )

"Septuor"

pour basson

Contrebasse et percussion (5 mains)

R. Rönnes 1993

Handwritten musical score for percussion and strings. The score is written on ten staves, each with a 3/4 time signature. The instruments and parts are:

- basson
- Contrebasse (5 Cordes)
- 1 set of Bongs (C1-D2) (1st perc.)
- 3 Tam Tams (1st perc.)
- 1 Wind Gong (1st perc.)
- 4 Suspended Cymbal (16"-18"-20"-22") (2nd perc.)
- 1 set of Bongs (C1-D2) (3rd perc.)
- Crotales (low) (C1-C2) (4th perc.)
- Vibraphone I
- Crotales (high) (C2-C3) (5th perc.)
- Vibraphone II
- Orchestra Bells (C1-C2) (6th perc.)
- Vibraphone III

The score includes various musical notations such as notes, rests, and dynamic markings (mf, f). There are also handwritten annotations in French, including "Deux Baguettes en Gomma (Marimba)" and "Baguettes en Gomma". A large, diagonal watermark reading "This music is copyright protected" is visible across the center of the page.

$x = [1 - 2 \text{ perc. use the same Boug-Set.}]$

xxx = [ Indicate where to play on the instrument. ]

xx [ 2 medium T.Tam and one big T.Tam.  
+ Wind bong: |||  $\overset{\circ}{\underset{\circ}{\text{m}}}$   $\overset{\circ}{\underset{\circ}{\text{m}}}$   $\overset{\circ}{\underset{\circ}{\text{m}}}$  ]

V. bang 6 1319 T.T.



[illegible]



12 *un peu plus mouvt. (♩=60)* *a mouvt. (♩=60)* *Libre* *Bartolozzi \** *CADENZA-I* *Lent*

bssu. *Libre* *p* *half gliss* *f* *p* *S espn* *M* *b* *q* *b* *q* *mf* *F*

cb. *mf* *p* *f* *mf* *p* *CAD I P* *S* *M* *b* *q* *b* *q* *mf* *F*

Gong's I *Gr. IT.* *(Baguette de Marimba (Gomma)) mf* *CAD. I* *S* *M*

3 T. Tams W. Gong *CAD. I* *S* *M*

4 susp. Gong II *CAD. I* *S* *M*

Gong's orch. bells II *CAD. I* *S* *M*

Crotales (c1-c2) III *2 Bag. de Gomma* *ped. mf* *CAD. I* *S* *M*

Vib. ph. I (avec Vibrato) *ped. mf* *CAD. I* *S* *M*

Crotales (c2-c3) IV *2 Bag. de Gomma* *ped. mf* *CAD. I* *S* *M*

Vib. ph. II (Non Vibrato) *ped. mf* *CAD. I* *S* *M*

orch. Bells V *CAD. I* *S* *M*

Vib. ph. III *CAD. I* *S* *M*

\* = Bartolozzi = play the written notes  
with relaxed lip pressure  
until cords will occur.

(cad.)

(15)

r Bartolozzi

G. Conduct

♩ = 60

bssn

c.b.

Gong's

I  
3 T. Tams  
W. Gong

4 Susp. Lymb

II  
Gong's  
orch. Bells II

Crot.  
(C2-C3)  
III  
Vib. I

Crot.  
(C2-C3)  
IV  
Vib. II

orch. Bell ST  
V  
Vib. III

orch. Bells II

ped. a volunté non Vibr.

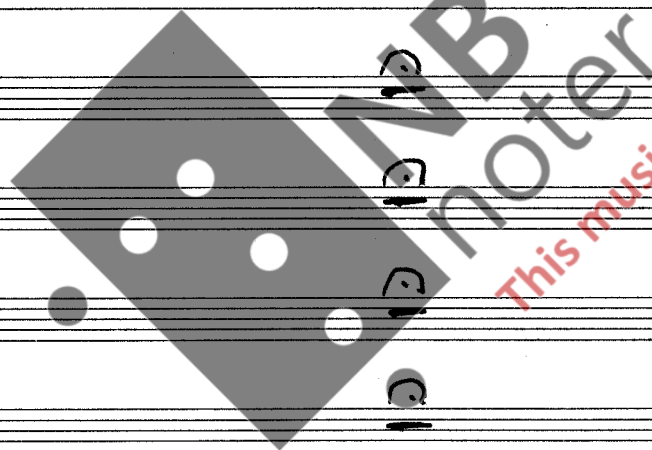
ped. a volunté non Vibr.

ped. a volunté non Vibr.

f (Gomma)

f (Gomma)

f (Gomma)





Kirklees Music,

(19) r Leut

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Handwritten musical score for 11 Septuor<sup>n</sup>. The score is written on multiple staves, including:

- bssn.** (Bassoon): Marked "plus mouvt." and "1<sup>er</sup> mouvt." with various musical notations including triplets and slurs.
- C.b.** (Cello): Marked "plus mouvt." and "1<sup>er</sup> mouvt." with musical notations including slurs and dynamics like *pp* and *f*.
- Gongs I** and **3 T.Tams.** (Tambourines): Marked "Deux Baguettes (molle)" and "Bag. de Gomma. (Marimba)".
- 4 Susp. Cymb.** (Cymbals): Marked "221" and "pp".
- Gongs II** and **Orch. Bells II**: Marked "agressif" and "f".
- Crot. (C1-C2)** and **Vib. I**: Marked "agressif" and "f".
- Crot. (C2-C3)** and **Vib. II**: Marked "agressif" and "f".
- Orch. Bells III** and **Vib. III**: Marked "agressif" and "f".

The score includes various musical notations such as notes, rests, slurs, triplets, and dynamics. A large watermark "This music is copyright protected" is visible across the center of the page.

\* = Contrebasse 2 / T Toujours

(25) Cadenza III (ca 30')

"Hommage à Villa Lobos —

Vite et Energique (♩ = ca. 208)

Handwritten musical score for a 7-piece ensemble (Septuor). The score is divided into two main sections: a Cadenza III (ca. 30') and a section titled "Hommage à Villa Lobos" (Vite et Energique, ♩ = ca. 208).

**Ensemble:** bsn, c.b., Cong's I, 3T. Tans, Marimba (CA), U. susp. II, Cong's II, orch. Bells II, Marimba (E), Crot. Cc1-c2, Vib I, Crot. Cc2-c3, Vib II, orch. Bells I, Vib. III, Deux Congas et "footdrum".

**Cadenza III (ca. 30'):** The Cadenza is marked "Lent et accell." and "Larg." with a tempo of 8. It includes a "gliss." (glissando) and a "Vite et retardant" section. The dynamics range from *p* (piano) to *pp* (pianissimo).

**"Hommage à Villa Lobos" (Vite et Energique):** This section is marked "Vite et Energique" with a tempo of ♩ = ca. 208. It features a "Lpizz. f" (pizzicato forte) section and a "Vib. I" section with a tempo of 6/4. The dynamics range from *pp* (pianissimo) to *f* (forte).

**Other markings:** "Mettez: Marimba (Aa grave)", "Mettez: Marimba (Mi4 grave)", "Mettez le Congas avec 'footdrum'", "Vib. I (sans Vibrato) (avec pedale a volonté)", "et marqué", "Cong. I", "f.dr. mf", "(\* Conductor)", "This music is copyright protected".

\* only if necessary



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BSSn.

C.b. (pizz.)

Gong's I

Marimba (CA)

4 Susp. C. II

orch. Bells II

Marimba (E)

Crot. (C2C2)

Vib. I

Crot. (C2C2)

Vib. II

orch. Bells I

2 Congas et "foot drum" conductor

gliss

gliss

Flag.

C pizz - toujours

f toujours

Marimba [99]

mp

mf

mp

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Handwritten musical score for 11 Septuor, page 11. The score is written for a 11-piece ensemble and includes a conductor's part.

**Ensemble:**

- Bssn (Bassoon)
- c.b. (Clarinet B)
- Gongs I
- Marimba (CA)
- 4 Susp. C. II
- Marimba (CE)
- Crot. (C1-C2) III
- Vib. I
- Crot. (C2-C3) IV
- Vib. II
- Orch. Bells I
- Congas f.dr.
- Cond. (Conductor)

**Key Signature:** B-flat major (two flats).

**Time Signature:** The score features a complex, changing time signature. It begins in 6/4, changes to 2/2, then 5/4, and returns to 6/4. The conductor's part at the bottom shows the sequence of measures with their respective time signatures: 6/4, 2/2, 5/4, 6/4, 2/2, 6/4.

**Lyrics:** The lyrics "Cédez un peu -" are written under the vocal lines in the final measures of the score.

**Performance Markings:** The score includes various performance markings such as *f* (forte), *ff* (fortissimo), and *sf* (sforzando). There are also dynamic markings like *sf* and *sf* under the vocal lines.

**Watermark:** A large, diagonal watermark reading "NB noter" is visible across the center of the page, along with the text "This music is copyright protected".

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Handwritten musical score for a percussion ensemble, featuring multiple staves with various instruments and a conductor's part. The score is written in a mix of 6/4 and 2/2 time signatures, with a tempo marking of  $\text{♩} = 184$ .

The instruments and parts include:

- Bssn. (Bassoon) with a melodic line and a *Foricux* marking.
- C.b. (Cello/Bass) with a bass line and a *f arco* marking.
- Gong's I (Gongs).
- Marimba CA) (Marimba).
- U.Susp.c. II (U.Susp.c.).
- Marimba CE) (Marimba).
- Crot. Cel. c2) (Crot. Cel. c2).
- Vib. I (Vib. I).
- Crot. Cel. c3) (Crot. Cel. c3).
- Vib. II (Vib. II).
- Orch. - Bells I (Orch. - Bells I).
- Congas + fndr. (Congas + fndr.).
- Cond. (Conductor).

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*. A large watermark "MIB noter" is visible across the center of the page.



51

Bssn

Lib.

Gongs

I

Margimba (A)

4 Susp. C.

II

Margimba (E)

Crot. C2 C2

III

Vib. I

Crot. C2 C2

IV

Vib. II

Orch. Bells

I

V

Congas

f - dr.

Cond.

[Metter: Wind Gong]

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55

Bssn.

c.b.

Gong's

I

Wind-Gong

4 Susp. C.

II

Marimba (E)

Crot. (C1-C2)

III

Vib. I

Crot. (C3-C4)

IV

Vib. II

orch. Bells I

V

Congas

f. dr.

Cond.

Deux Baguettes en Gomme (Marimba)

5 Wind-Gong

PP

cresc.

[mettez: deux baguettes en Fer] (Fer)

[mettez: trois Baguettes en Fer]

(Baguette de Vib.)

(Sans étouffé!)

(Sans étouffé!)

trem.

pizz. alla Bartok

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(63) \* Bartolozzi: (movement = 184)

Bsn.

c.b.

Gong's I

J. Gong.

Susp. C.

II

Umbra (E)

t. Cc(2)

III

b.I

t. Cc(2,3)

IV

b.II

ch. I

V

organs + drum.

Cond.

f

mp

f

energetic

slow gliss

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\* See expl. bar 14



Handwritten musical score for a Septuor, page 17. The score is written on ten staves, each with a specific instrument or section label on the left. The key signature is one sharp (F#) and the time signature is 5/4. The score includes various musical notations such as notes, rests, and dynamic markings.

The staves are labeled as follows:

- Bsn. (Bassoon)
- c.b. (Cello/Bass)
- Gong's I (Gongs I)
- W. Gong. (Western Gong)
- 4 Susp. C. II (4 Suspended Cymbals II)
- Marimba CE (Marimba Central Extension)
- Crot (L.C.2) III (Crotchet L.C.2 III)
- Vib. I (Vibraphone I)
- Crot (L.C.2) IV (Crotchet L.C.2 IV)
- Vib. II (Vibraphone II)
- orch. Bells I V (orchestral Bells I V)
- Congues fdr. (Congues fdr.)
- Cond. (Conductor)

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "NB noter" is visible across the center of the page, along with the text "This music is copyright protected".

74

Bssn.

C.b.

Gong's

I

Marimba (A)

II

Marimba (E)

Crot (C1-C2)

Vib. I

Crot (C2-C3)

Vib. II

orch. Bells I

Congas

f.dr.

Cond.

[Mettez: Marimba (A)]

[Mettez: le octobans]

6/4

7/4

gliss.

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[illegible]

**BSSn.**

(f)

**a.b.**

L Tango -

p martelét et marqué toujours.

**Orgls**

I

Rimba (A)

f L Tango -

(tojours)

**usp.c.**

II

Rimba (E)

f L Tango -

(tojours)

**Ccl<sup>1-2</sup>**

III

ib.I

p

solo-obligé

f L Tango

**Ccl<sup>2-3</sup>**

IV

bans

**S.I**

V

ngas

+ drum.

**Cond.**



88

Bssn

4/5

2/4

2/2

4/2

5/4

10/4

4/2

4.b.

2/5

2/4

4/2

5/4

10/4

4/2

Gong's

I

Marimba

(A)

4/5

2/2

4/2

5/4

10/4

4/2

4.vsp.L.

II

Marimba

(E)

4/5

2/2

4/2

5/4

10/4

4/2

Crot.(C1-C2)

III

Vib.I

4/5

2/2

4/2

5/4

10/4

4/2

Crot.(C3-C3)

IV

Octobans

4/5

2/2

4/2

5/4

10/4

4/2

Orch. Bells. I

V

Congas

f.dr.

4/5

2/2

4/2

5/4

10/4

4/2

Cond.

4/5

2/2

4/2

5/4

10/4

4/2

Handwritten musical score for a 11 Septuor, page 22. The score is written for the following instruments:

- Bsn. (Bassoon)
- C.b. (Clarinet in B)
- Gong's I
- Marimba (CA)
- 4 Susp. C. II
- Marimba (CE)
- Crot. (C1-C2) III
- Vib. I
- Crot. (C2-C3) IV
- Octobans
- Orch. Bells I
- Congas + Dr.
- Cond.

The score is in 4/2 time and consists of 16 measures. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, f). A large watermark "This music is copyright protected" is visible across the center of the page.



Handwritten musical score for "Septuor". The score is written on ten staves, each with a 4/4 time signature. The instruments and parts are as follows:

- Bssn** (Bassoon): Staff 1. Starts with a circled measure number 97. The first measure has a key signature change to one sharp (F#) and a dynamic marking of *(f)*. The piece ends with a repeat sign and a final measure marked 11/4.
- C.b.** (Clarinet in B): Staff 2. Starts with a key signature change to one sharp (F#) and a dynamic marking of *(f)*. The piece ends with a repeat sign and a final measure marked 11/4.
- Gong's** (Gongs): Staff 3. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Marimba (A)**: Staff 4. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- 4 Susp. C.** (4 Suspended Cymbals): Staff 5. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Marimba (E)**: Staff 6. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Crot. (C' - C2)** (Crochets): Staff 7. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Vib. I** (Vibraphone I): Staff 8. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Crot. (C2 - C3)** (Crochets): Staff 9. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Octobans** (Octobans): Staff 10. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Orch. Bells** (Orchestral Bells): Staff 11. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Congas + dr.** (Congas and Drums): Staff 12. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.
- Cond.** (Conductor): Staff 13. Starts with a key signature change to one sharp (F#) and a dynamic marking of *pp-p*. The piece ends with a repeat sign and a final measure marked 11/4.

Additional markings and instructions include:

- (f)* (forte) dynamic marking.
- (sans dim. !)* (without diminuendo!).
- Solo.* (Solo).
- avec Vibrato* (with Vibrato).
- gliss.* (glissando).
- pp-p* (pianissimo to piano) dynamic marking.
- [Mettez le xylophone]* (Put the xylophone).
- mf* (mezzo-forte) dynamic marking.
- ped.* (pedal).
- (p)* (piano) dynamic marking.

The score is watermarked with "This music is copyright protected" and "BIB noter".

$r = 96$  Très Énergique -

101

- Conduct: in 7

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106

Bssn.

C.D.

ff - pizz. (snap!)

Gong's

I

Marimba (A)

4 susp. c.

II

Marimba (E)

Crot. (C1-C2)

III

Xylophone

Crot. (C2-C3)

IV

Octobans

Orch. Bells I

V

Congas

f dr.

ff!

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[illegible]



"Septuor"

S. 27

115

bssn.

C.b.

Gong's I

Marimba (A)

4 Susp. C.

Marimba (E)

Crot. (C'-C2)

Xylophone

Crot. (C2-C3)

Octobans

Orch. B. II

Congas + dr.

Handwritten musical score for measures 115-118. The score includes staves for bssn., C.b., Gong's I, Marimba (A), 4 Susp. C., Marimba (E), Crot. (C'-C2), Xylophone, Crot. (C2-C3), Octobans, Orch. B. II, and Congas + dr. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, mf, fP, p).

[illegible]



(♩ = 96 Tojours)

123

Bssn.  $\frac{6}{4}$  p *expr.*

Cb. *solo*  $\frac{6}{4}$  *mp* (arco) *Legèr et elegant*

Gong's I  $\frac{6}{4}$

Mariimba (A)  $\frac{6}{4}$

4 Susp. C. II  $\frac{6}{4}$  *p*

Mariimba (E)  $\frac{6}{4}$

Crot. CC<sup>2</sup>-C<sup>2</sup> III  $\frac{6}{4}$

Xylophone  $\frac{6}{4}$

Crot. CC<sup>2</sup>-C<sup>3</sup> IV  $\frac{6}{4}$

Vib. ph.  $\frac{6}{4}$

orch. B. I V  $\frac{6}{4}$

Gongas + dr.  $\frac{6}{4}$

[Changas: Grande Caisse 99]

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Bssu.  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$  (P)

L.b.  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$  (mp)

Gong's  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$

Marimba (A)

4 Susp.  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$

Marimba (E)

Crot. C1-C2  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$

Gr. Caisse  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$

Crot. C2-C3  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$

II Vibph  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$

Orch. B. I  $\left\{ \begin{array}{l} \text{I} \\ \text{II} \end{array} \right\}$   $\left\{ \begin{array}{l} 6 \\ 4 \end{array} \right\}$

Congas + dr.

Largement

Lent (♩=69) et Melancolique

pp Sans Vibr.

(Solo) + orch. Bells.

mf Expressif

[Mettez: T. Tams et W. Gong]

Gomma (Marimba) 3 T. Tams + W. Gong

pp

Lent (♩=69) et Melancolique

pp (non solo)

pp (sans trem.)

Lent (♩=69)

pp

Lent (♩=69)

(Solo) + Contrebasse

Lent et Melancolique (♩=69)









11 Septuor "

S. 33

139

bssu.

c.b.

plus.ch.  
I  
3T. Tams  
W-Gang

4 Susp.L.  
II  
Marimba  
(CE)

Crot (C1-C2)  
III  
I Vib.ph.

Crot (C2-C3)  
IV  
II Vib.ph.

orch. B.I  
V  
Congas  
+ dr.

[Deux bag. de Gomma.  
C. Marimba]

avec  
Vibr.

pp ed.

Sans  
Vibr.

pp

\*

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11 Septuor"

# II: Interimède ("White Silence")

Calme et doux (♩ = 48 max.)

Contrebasse 1-2-3-4 pour percussion. (basson - 5 perc.: Tabet)

40 perc.: Crotales (C1-C3)

30 perc.: Vibraphon

20 perc.: Flexaton (C#1-F2)

10 perc.: gl. ch. J.J. (not to fast)

3. Johnny Vineglas (played with bow)

Sans étouffez - [ ]

avec ped - Sans Vibrato - Legato

P! Doux et bien interprété!

(Sans Vibrato et Sensible!)

mp

halt gliss

5

C.b.

40 Crot.

30 Vib.

20 Flex.

10 gl. ch. J.J.

P

ped.

bien interprété et sans vibrato

XX

PP Sérieusement et sensible

5/4

X Flexaton: avec sourdine (tojour) (Rubberband's on both mallets.)

X Flexaton: [ ] Rubber band for fast tremoli.



14

♩ = 48

Cl. b.  $\text{pp}$  Sans Vibr.

40 Cr.  $\text{pp}$  Doux

30 Vib.  $\text{pp}$

20. Fl.  $\text{pp}$

10. gl. ch.  $\text{pp}$

+ Vin du Verre

Sans Vib. avec ped. toujours

L sans étouffez

Legato

mettez: Vin du Verre

(Vin du Verre avec arcet de contrebasse ou Vidoucelle)

Handwritten musical score for a piece titled "Un peu Largement". The score is written for five parts: C. b. (Cello), 4<sup>o</sup> Crot. (Crotchet), 3<sup>o</sup> Vib. (Vibraphone), 2<sup>o</sup> Flex. (Flexatone), and 1<sup>o</sup> Vineds Verre (Vineds Verre). The score is marked with various dynamics (p, mp, pp, Legato, L ped) and includes a section marked "Coda". The tempo is indicated as "Un peu Largement" and "L = 48". The score is numbered 23 in the top left corner.

5.36

Handwritten musical score for 'L'Espresso' by Debussy, measures 39-48. The score is for five parts: C.B. (Cello/Bass), 40 Crot. (Crochets), 30 Vib. (Vibraphone), 20 Flax (Flutes), and 10 J.J. (Jazz/Jug). The key signature is one sharp (F#). The tempo/mood markings are 'peu Larg.' (measures 39-44), 'très mouvementé (♩=48)' (measures 45-48), and 'Sans vibr. et Sensible' (measures 49-52). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). A large watermark 'NB Noter' is visible across the score.

1 Kirklaus Music,



11 Septvor''

S. 37

51 r. tremolo et sul pont.

C.b. 40 PP (arch. de C.b.)

Crit. (arch. de ch.) PP

30 Vib. PP

20 Flex. Fast trem.

10 gL.ch. J.J. t. vine du verre

Coda Très lent.

Cedez

L. ped.

pp one mallet only (very slow trem.)

Vine du Verre avec arch. de C.b. ou VC.

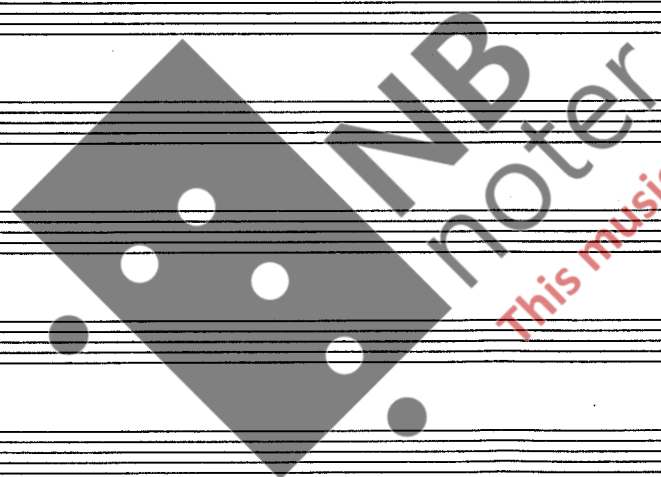
solos PP

PPP

PPP\*

PPP

possible.



oter

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# III: "Final"

Elegant (♩=88)

Handwritten musical score for a percussion ensemble, titled "III: 'Final'" and marked "Elegant (♩=88)". The score is written for a variety of instruments, including Bassoon, Contrabass, 3 Tam Tams, Wind Gong, I Marimba (CA), 4 Susp. Cymb., 2 Small Crash, II Marimba (CB), Crot. (C1-C2), Xylophone, Crot. (C2-C3), Surdo, Vibraphone III, Congas, and Foot Drum. The score is divided into four measures, each with a 4/4 time signature. The first measure is marked "Pizz." and "mf". The second measure is marked "f". The third measure is marked "C (tr.)" and "fp". The fourth measure is marked "C (tr.)" and "fp". The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "IB noter" is visible across the center of the page.

**Instrument List:**

- Bassoon
- Contrabass
- 3 Tam Tams
- Wind Gong
- I Marimba (CA)
- 4 Susp. Cymb.
- 2 Small Crash
- II Marimba (CB)
- Crot. (C1-C2)
- Xylophone
- Crot. (C2-C3)
- Surdo
- Vibraphone III
- Congas
- Foot Drum

**Measure 1:** Pizz. mf

**Measure 2:** f

**Measure 3:** C (tr.) fp

**Measure 4:** C (tr.) fp



5

bssn.  $\frac{3}{4}$   
2:4

C.b.  $\frac{3}{4}$   
arco

3T. Tams  
W. Gong  
I  
I mar.  
(A)

45 usp. c.  
1 sm. cras.  
II  
II mar.  
(E)

Crot. CC' C2  
III  
Xylo.

Crot. CC2 C3  
IV  
Surdo

Vib. III  
V  
Congo  
fdr.

Mettez le troisième bag.

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Handwritten musical score for a percussion ensemble, featuring multiple staves and various instruments. The score is marked with a large '9' in a circle at the beginning.

**Staves and Instruments:**

- Bssn. (Bassoon):** Staff 1, marked with a circled '9'. Includes dynamics like *f* and *fp*.
- C.b. (Cello):** Staff 2, marked with a circled '9'. Includes dynamics like *f* and *fp*.
- 3 T. Tams W. Gong I (Mar. (A)):** Staff 3, marked with a circled '9'. Includes dynamics like *mp!* and *mp*.
- 4 Susp. C. 1 sm. Crash. II (Mar. (E)):** Staff 4, marked with a circled '9'. Includes dynamics like *mp!* and *mp*.
- Crot. (C1-C2) Xylo. III:** Staff 5, marked with a circled '9'. Includes dynamics like *mp!* and *mp*.
- Crot. (C2-C3) IV Surdo:** Staff 6, marked with a circled '9'. Includes dynamics like *mp* and *mf!*.
- Vib. III V Congas f-dr.:** Staff 7, marked with a circled '9'. Includes dynamics like *mf!* and *mf*.

**Watermark:** A large, diagonal watermark reading "IMB nover" is visible across the center of the page, with the text "this music is copyright protected" written in red below it.

**Other markings:** The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *fp*, *mp*, *mf!*, *mf*). There are also some handwritten annotations like "(Sec) (Arco)" and "(1) (2) (3) (4) (5)" at the bottom right.



Handwritten musical score for a Septuor, measures 13 to 16. The score includes parts for BSSn., Cb., T. Tams W Gong, I Mar. (CA), 4 Susp. C. 1 sm. Crash., II Mar. (CE), Crot. (C1-C2), Xylo., Crot. (C2-C3), Sordo, Vib. III, and Congas + dr.

Measure 13: BSSn. starts with a 5-measure rest, then plays a melodic line. Cb. plays a bass line with dynamics *f* (sec. et arco) and *p*. T. Tams W Gong, I Mar. (CA), 4 Susp. C. 1 sm. Crash., II Mar. (CE), Crot. (C1-C2), Xylo., and Crot. (C2-C3) all play chords with dynamics *mp* or *pp*. Sordo plays a rhythmic pattern with dynamics *mf* and *p*. Vib. III and Congas + dr. play a rhythmic pattern with dynamics *mf* and *p*.

Measure 14: BSSn. continues the melodic line. Cb. continues the bass line. T. Tams W Gong, I Mar. (CA), 4 Susp. C. 1 sm. Crash., II Mar. (CE), Crot. (C1-C2), Xylo., and Crot. (C2-C3) continue with chords. Sordo continues the rhythmic pattern. Vib. III and Congas + dr. continue the rhythmic pattern.

Measure 15: BSSn. continues the melodic line. Cb. continues the bass line. T. Tams W Gong, I Mar. (CA), 4 Susp. C. 1 sm. Crash., II Mar. (CE), Crot. (C1-C2), Xylo., and Crot. (C2-C3) continue with chords. Sordo continues the rhythmic pattern. Vib. III and Congas + dr. continue the rhythmic pattern.

Measure 16: BSSn. continues the melodic line. Cb. continues the bass line. T. Tams W Gong, I Mar. (CA), 4 Susp. C. 1 sm. Crash., II Mar. (CE), Crot. (C1-C2), Xylo., and Crot. (C2-C3) continue with chords. Sordo continues the rhythmic pattern. Vib. III and Congas + dr. continue the rhythmic pattern.

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23

Bssu.  $\frac{9}{8}$   $\frac{2}{4}$

C.b.  $\frac{9}{8}$   $\frac{2}{4}$

3.T. Jams w. Bong I  $\frac{9}{8}$   $\frac{2}{4}$

I Mar. (A)  $\frac{9}{8}$   $\frac{2}{4}$

4. Susp. C. 1 sm. Crash. II  $\frac{9}{8}$   $\frac{2}{4}$

II Mar. (E)  $\frac{9}{8}$   $\frac{2}{4}$

Crot (C1-C2) III  $\frac{9}{8}$   $\frac{2}{4}$

Grande Caisse (Low Tuning)  $\frac{9}{8}$   $\frac{2}{4}$

Crot (C2-C3) IV  $\frac{9}{8}$   $\frac{2}{4}$

Surdo  $\frac{9}{8}$   $\frac{2}{4}$

Vib. III  $\frac{9}{8}$   $\frac{2}{4}$

V Congas  $\frac{9}{8}$   $\frac{2}{4}$

f.dr.  $\frac{9}{8}$   $\frac{2}{4}$

(sans ceder)

[Mettez:  $\boxed{ii}$ ]

[Mettez:  $\boxed{ii}$ ]

[Mettez: le octobans avec deux baguettes (dur)]

[Mettez:  $\boxed{ii}$ ]

p mp (sim)

p solo mp

p (sim.)

f (sec.)

f



11 Septuor<sup>n</sup>

S. 45

[illegible]

Handwritten musical score for Septuor, page 46. The score is written for a 7-piece ensemble (Septuor) and includes a variety of percussion instruments. The music is in 11/8 time, with a key signature of one flat (B-flat). The score is divided into measures, with a 3-measure rest indicated in the first measure of the first staff.

The instruments and parts are:

- Bssn. (Bassoon)
- C.b. (Cymbal)
- 3.T. Tams. W. Cong. I (3 Tom-toms, Wood Conga I)
- I Mar. (CA) (Maracas I)
- 4 Susp. L. 15m. Crash. II (4 Suspended Cymbal, 15m. Crash II)
- II Mar. (CE) (Maracas II)
- Crot. (C1-C2) (Crochets C1-C2)
- Grande Caisse (Low) (Grande Caisse)
- Crot. (C2-C3) (Crochets C2-C3)
- IV Octobans (IV Octobans)
- Vib. III (Vibraphone III)
- V Congas + f.dr. (V Congas + f.dr.)

The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, sf, sfz). The time signature is 11/8, and the key signature is one flat (B-flat). The score is divided into measures, with a 3-measure rest indicated in the first measure of the first staff.



"Dies irae"

(34)

Bssn.

c.b.

37. Tams  
W. Gong.  
I

IMar.  
(A)

4 Susp. C.  
16 m. Crash.  
II

II Mar.  
(E)

Crot. (C1-C2)  
III  
Grande  
Caisse  
(Low)

Crot. (C2-C3)  
IV

Octobans

Vib. III

V  
Congas  
+ dr.

[Mettez: le Xylophone]

Xylo: [ ]

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11 Septuor "

S. 51

(50)

bssn

c.b.

1 set of Gongs

3 T. Tams

w. Gong

I Mar. (A)

4 Susp. L. 1 Sm. Crash II

II Mar. (E)

Crot. (C<sup>1-2</sup>) III

Xylophone

Crot. (C<sup>2-3</sup>) IV

Octobans

orch. Bells V

congas + dr.

[mettez: Wind Gong] [99] (Gomma) (Mammba)

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53

bssn.  $\frac{12}{8}$  Forieux

c.b.  $\frac{12}{8}$  arco  $ff$  gliss.  $ff$  gliss.  $(ff)$

3.T.Tams. W.Gong  $\oplus$   $\frac{12}{8}$   $mf$  -  $f$  (Baq de Gomma)  $f$

I Mar. (A)  $\frac{8}{8}$

4 Susp. C. 1 Sm. Crash.  $\frac{12}{8}$  II

II Mar. (E)  $\frac{8}{8}$

Crot. (C1-C2)  $\frac{12}{8}$  III

Xylophone  $\frac{8}{8}$

Crot. (C2-C3)  $\frac{12}{8}$  IV

Octobans  $\frac{8}{8}$   $f$  solo  $f$  -  $ff$

orch. Bells II  $\frac{12}{8}$  V

Congus  $\frac{8}{8}$

dr.

Gr.T.T.  $\oplus$   $f$  -  $mf$  (Baq. de Gomma)

plastique  $(dur)$  solo

[mettez: Gr.C. 9]





11 Septuor<sup>n</sup>

S. 54

59

Bssn.  $\frac{13}{8}$  (7) *(Respirer)*  $\frac{12}{8}$  *pp sub.*

L.b.  $\frac{13}{8}$  *f*

3.T.Tams.  
W.Gong

I  $\frac{13}{8}$

II Mar. (A)

4 Susp. C.  
1 sm. Crash.

II  $\frac{13}{8}$

II Mar. (E)

Crot. (C1-C2)

III  $\frac{13}{8}$

Vib. ph. I

Crot. (C2-C3)

IV  $\frac{13}{8}$

Octobans

Orch. Bells

II  $\frac{13}{8}$

V

Congas  
+ dr.

*(sans dim.!) (7)*

*p - Doucement*

*ped.*

*P Doucement*

*(Vib. pn. II) →*

*(Vib. pn. III) →*

*pp*

*(99)*

*(9)*

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# 11 Septuor"

S. 56

Handwritten musical score for 11 Septuor". The score is written on ten staves, each with a specific instrument or section label on the left. The time signature is 12/8. The key signature is one sharp (F#).

The staves are labeled as follows:

- Bssn. (Bassoon)
- c.b. (Cello/Bass)
- 3.T. Tams (3rd Trumpet/Tam-tam)
- W. Gong (Wagong)
- I Mar. (CA) (1st Maracas)
- 4 Susp. C. (4 Suspended Cymbal)
- 13 m. Crash. (13 m. Crash)
- II Mar. (CE) (2nd Maracas)
- Crot. (C1-C2) (Crochets)
- III Vib. ph. (3rd Vibraphone)
- Crot. (C2-C3) (Crochets)
- IV Vib. ph. (4th Vibraphone)
- orch. Bells (orchestral Bells)
- V Vib. ph. (5th Vibraphone)

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "NB noter" is visible across the middle of the page. A red diagonal line with the text "This music is copyright protected" is also present. The score ends with a double bar line and a final key signature change to one flat (F).



11 "Septuor"

S. 57

Handwritten musical score for "Septuor" (S. 57). The score is written for a percussion ensemble and includes the following parts:

- Bssn. (Bass Drum)
- C.b. (Cymbal)
- 3.T. Tams. W. Gong I (3 Tom-Toms with Gong I)
- I Mar. (CA) (Maracas)
- 4 Susp. C. 12 Sw. Crash II (4 Suspended Cymbal, 12 Swung Crash II)
- II Mar. (CE) (Maracas)
- Crot. (C1-C3) III (Crochets)
- Vib. ph. I (Vibraphone I)
- Crot. (C1-C3) IV (Crochets)
- Vib. ph. II (Vibraphone II)
- Orch. Bells V (Orchestral Bells)
- Vib. ph. III (Vibraphone III)

The score is divided into four measures, each with a time signature change: 6/8, 12/8, 9/8, and 12/8. The notation includes various rhythmic figures, accidentals, and dynamic markings such as *all.* (allargando), *sfz* (sforzando), and *sf* (sforzando). Pedal markings (*L ped.*) are present under the Vibraphone I part. A large watermark "NB Proter" is visible across the center of the page.





"Septuor"

S. 59

Handwritten musical score for "Septuor", page 59. The score is written for a chamber ensemble and includes the following parts:

- Bssn.** (Bassoon): Part 11, 9/8 time signature.
- C.b.** (Clarinet in B): Part 11, 9/8 time signature. Includes dynamics *(mf)* and *f*.
- 3.T.Tams W. Gong.** (Three Tom-toms with Gong): Part I, 11/8 time signature.
- I Mar. (CA)** (First Maracas): Part 11, 9/8 time signature.
- 4.susp.c. 1sm. Crash.** (Four suspended cymbals, 1 small crash): Part II, 11/8 time signature.
- II Mar. (CE)** (Second Maracas): Part 11, 9/8 time signature.
- Crot. (C1-C2)** (Crochets): Part III, 11/8 time signature.
- Vib.ph-I** (Vibraphone I): Part 11, 9/8 time signature. Includes dynamics *(mf)*, *f*, and *L ped.*.
- Crot. (C2-C3)** (Crochets): Part 11, 9/8 time signature.
- Vib.ph-II** (Vibraphone II): Part 11, 9/8 time signature. Includes dynamics *f*, *L sans ped.*, *L ped.*, *\* L sans ped.*, *L avec ped.*, and *\* p ed*.
- orch. Bells II** (Orchestra Bells II): Part 11, 9/8 time signature.
- Vib.ph-III** (Vibraphone III): Part 11, 9/8 time signature. Includes dynamics *f*, *L avec pedale*, and *\* p ed*.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various performance instructions such as *solo*, *L sans ped.*, *L avec ped.*, and *\* p ed*. A large, diagonal watermark reading "NB noter" and "this music is copyright protected" is visible across the center of the page.

II Septuor

5.60

Handwritten musical score for a Septuor, measures 79 to 10. The score is written on ten staves, each with a specific instrument or section label on the left. The time signature is 14/8, and the key signature has one sharp (F#).

**Staff 1:** bssn. (Bassoon) - Measures 79-80, 11, 10. Notes are mostly whole and half notes.

**Staff 2:** c.b. (Clarinet B) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

**Staff 3:** 3.T.Tams. W. Gong I (Three Tom-Toms, Western Gong, I) - Measures 79-80, 11, 10. Mostly rests.

**Staff 4:** I Mar. (CA) (First Maracas, C#A) - Measures 79-80, 11, 10. Mostly rests.

**Staff 5:** 4 Susp. C. 13m. Crash II (Four Suspended Cymbals, 13m. Crash, II) - Measures 79-80, 11, 10. Mostly rests.

**Staff 6:** II Mar. (CE) (Second Maracas, C#E) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

**Staff 7:** Crot. (C#C#C#) (Crochets, C#C#C#) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

**Staff 8:** Vib. ph. I (Vibraphone, ph. I) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

**Staff 9:** Crot. (C#C#C#) (Crochets, C#C#C#) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

**Staff 10:** Vib. ph. II (Vibraphone, ph. II) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

**Staff 11:** orch. Bells II (Orchestra Bells, II) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

**Staff 12:** Vib. ph. III (Vibraphone, ph. III) - Measures 79-80, 11, 10. Features complex rhythmic patterns with many beamed eighth and sixteenth notes.

Measure numbers 79, 80, 11, and 10 are indicated at the end of each staff. A large watermark "this music is copyright protected" is visible across the center of the page.



II Septuor

5.61

82

Bssn.  $\frac{10}{8}$

Cb.  $\frac{10}{8}$  *ff*

3.T. Tams.  
W. Cong.  $\frac{10}{8}$   
I Mar(A)

4 Susp. C.  
1 sm. Crash.  $\frac{10}{8}$   
II Mar. (CE) *ff*

Crot. C1 C2  $\frac{10}{8}$   
III

Vib. ph. I *ff*

Crot. C2 C3  $\frac{10}{8}$   
IV

Vib. ph. II *ff*

orch. Bells  $\frac{10}{8}$   
V

Vib. ph. III *ff*

(Sim.)

stwe

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85

Bssn. { 10/8 (f) }

C.b. { 10/8 (f) }

3.T.Tam. W. Gong I { 10/8 (f) }

I Mar. (CA) { 10/8 (f) }

4 Susp. C. 15 sus. Crash. II { 10/8 (f) }

II Mar. (CE) { 10/8 (f) }

Crot. (C2C3) III { 10/8 (f) }

Vibph. I { 10/8 (f) }

Crot. (C2C3) IV { 10/8 (f) }

Vibph. II { 10/8 (f) }

orch. Bells II V { 10/8 (f) }

Vibph. III { 10/8 (f) }



11 September

S. 63

Handwritten musical score for percussion instruments, starting at measure 98. The score is written for the following instruments:

- Bssn. (Bass Drum)
- c.b. (Cymbal)
- 3.T. Tams. W. Gong I (3 Tom-Toms with Gong I)
- I Mar. (A) (Maracas A)
- 4 Susp. C. 1 sm. Crash. II (4 Suspended Cymbal 1 small Crash II)
- II Mar. (E) (Maracas E)
- Crot. (C1-C2) III (Crotales C1-C2 III)
- Vib. ph. I (Vibraphone I)
- Crot. (C2-C3) IV (Crotales C2-C3 IV)
- Vib. ph. II (Vibraphone II)
- Orch. Bells II V (Orchestral Bells II V)
- Vib. ph. III (Vibraphone III)

The score is in 10/8 time and features various musical notations including notes, rests, and dynamic markings (p, mp, mf, f). A large diagonal watermark reading "Not for sale" is visible across the center of the page.

11 Septuor"

S.64

Alta Baroque (♩ = 72)

92

Bssn

c.b.

3.T. Tams  
W. Cong  
I Mar.  
(CA)

4susp. C.  
13m. Crash  
II Mar.  
(CE)

Crot. (C1-C2)  
III  
Vib. ph. I

Crot. (C2-C3)  
IV  
Vib. ph. II

Orch. Bells II  
V  
Vib. ph. III

Alta Baroque (C1-C2)

Handwritten musical score for percussion instruments. The score is written on ten staves, each representing a different instrument. The instruments are: Bassoon (Bssn), Clarinet in B-flat (c.b.), 3rd Tenor Tom (3.T. Tams), Wire Conga (W. Cong), I Maracas (I Mar. (CA)), 4 Suspended Cymbal (4susp. C.), 13-inch Crash Cymbal (13m. Crash), II Maracas (II Mar. (CE)), Crotchet (C1-C2) (Crot. (C1-C2)), Vibraphone I (Vib. ph. I), Crotchet (C2-C3) (Crot. (C2-C3)), Vibraphone II (Vib. ph. II), Orchestrated Bells II (Orch. Bells II), and Vibraphone III (Vib. ph. III). The score is written in 4/4 time and features various musical notations including eighth notes, quarter notes, and rests. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. The score is marked with a large '92' in the top left corner. A watermark 'This music is copyright protected' is visible across the middle of the page.



S. 65

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# "Septuor"

S. 66

100

alla Bartolozzi (Long) 1er mouvement (Elegant ♩=88)

Bssn.  $\frac{10}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

c.b.  $\frac{10}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Gr.T.T.:

3.T. Tams W. Gong I  $\frac{10}{4}$  mp

I Mar. (A)  $\frac{10}{4}$

4 S. vsp. C. 1 sm. Crash II  $\frac{10}{4}$

II Mar. (CE)  $\frac{10}{4}$

Crot. (C1-C2) III  $\frac{10}{4}$  (avec Vibrato)

Vib. ph. I  $\frac{10}{4}$  Lped.  $\frac{10}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Crot. (C2-C3) IV  $\frac{10}{4}$  (Non Vibrato)

Vib. ph. II  $\frac{10}{4}$  Lped.  $\frac{10}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Orch. Bells II V  $\frac{10}{4}$

Vib. ph. III  $\frac{10}{4}$

Mettez: le xylophone (très dur)

Mettez: Le Surdo

Mettez: le Congas + f. drum

(trem.)

(trem.)

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11 Septuor

5.67

104

Bssn.

C.D.

(pizz.)

arco

spicc.

3.T. Tans.  
W. Gung.  
I

I Mar.  
CA)

4 Susp. C.  
2 Sm. Crash.

II

II Mar.  
CE)

Crot. (C1-C2)

III

Xylophone

Crot. (C2-C3)

IV

Surdo

Orch. Bells II

V

Congas  
+ drum.

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# "Septuor"

5.68

108

(♩=88) *acell* -----

CODA —

♩=120 Moderato —

Bssn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2,5}{4}$   $\frac{5}{16}$

C.b.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2,5}{4}$   $\frac{5}{16}$

3.T.Tams.  
W. Gong.  
I Mar.  
(A)

4.Susp.-C.  
1sm. Crash  
II Mar.  
(E)

Crot. (C<sup>2</sup> C<sup>3</sup>)  
Xylo.  
III

Crot. (C<sup>2</sup> C<sup>3</sup>)  
IV  
Surdo

orch. Bells II  
V  
Congas  
+ drum.

*acell*

[changes: crotales] *acell* — (en Fer)

[changes: orch. B. II] *acell* — (cristal)

(sans étouffez)

(sans étouffez)



(a volonte  
Grande Caisse  
(6 me pers.))

R. Rones  
Stavanger 6/2-94