

© Lasse Thoresen:

Les trois régénérations
(1985; revised 1991)



dur.: 32'

This piece was commissioned by Charles Chaynes, Radio France for a performance encouraged by Guy Reibel.



This music is copyright protected

Crée en moi un cœur pur,
ô mon Dieu,
et renouvelle en moi une conscience paisible,
ô Toi mon esperance !

Par l'esprit de puissance, confirme-moi en Ta cause,
ô mon Bien-Aimé,
et que la lumière de Ta gloire me révèle ta voie,
ô toi, le but de mon désir !

Par la vertu de ton pouvoir transcendant,
élève-moi jusqu'au ciel de ta sainteté,
ô source de mon être,
et par les brises de ton éternité, réjouis mon âme,
ô toi qui es mon Dieu !

Que tes éternelles mélodies m'apportent
la tranquillité,
ô mon Compagnon;
et que les richesses de ton ancien visage me délivrent
de tout ce qui n'est pas toi,
ô mon Maître,
et que les bonnes nouvelles de la révélation de Ton
incorruptible Essence m'emplisse de joie,
• ô toi, le plus manifeste de manifestes,
et le plus caché des cachés.

-Bahá'u'lláh (1817-1892)

ACKNOWLEDGEMENTS

This piece represents an effort to produce a synthesis of several musical styles and directions. I will particularly thank Mr. Reidar Sevåg, Norsk Folkemusikksamling, and the master fiddler Knut Buen, both of whom provided me with valuable insights into the nature of Norwegian archaic folk music, as well as the composer Tristan Murail, whose pioneer work in sound spectra represented a great stimulus to me in attempting this fusion of past and present, nature and technology.

INSTRUMENTATION

2 Violoncello

(preferably classical or baroque type instruments, with gut strings). The instruments are tuned Scordatura (see first page of the score). The 'cello are notated on two systems, the lower showing how the music is supposed to sound, the upper showing the 'fingering' in cases were the 'cellist has to play on 'transposing' strings.

1 harp

(tuned scordatura)

2e first page - Harp min.

Percussion I :

Marimba. Lowest note:

Some notes of the marimba are lowered by 1/4 -tone. This is done by adding some weight to the stave, e.g. by attaching an amount of adhesive "clay" (e.g. Bostik's "Blu-tak") under keys and then (preferably) prolonging resonance tubes accordingly.

Pictogram:

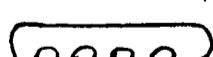


3 extra large templeblocks

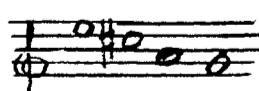


1 géophone (i.e. a round drum-framework appr. 15 cm. high, with drum-membranes on upper and lower side, and filled with some) sand or pebbles

Pictogram:



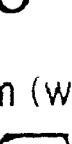
4 Japanese Rin. Pitches preferred:



If these pitches are not available, other pitches from a Lydian A-major scale may be selected. In case the instrument is not available, crotales can be used as a replacement.

The rin (or crotali) should be placed on top of a kettledrum.

Pictogram:



1 kettledrum (with pedals)

Pictogram:



Percussion II :

Vibraphone. Some notes of the vibraphone are lowered by 1/4 -tone. This is done by adding some weight to the stave, e.g. by attaching an amount of adhesive "clay" (e.g. Bostik's "Blu-tak") under keys and then (preferably) prolonging resonance tubes accordingly.

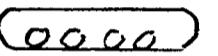
Pictogram: 

5 templeblocks. Pictogram: 

Wind-chimes. Several types and materials should be employed: glass, plastic, bamboo, shells. Metal should be avoided. The size of each sound-producing sheet should be small, their number as large as possible, in order to obtain a rustling, light, and crisp sound quality.

Pictogram: 

1 géophone (i.e. a round drum-framework appr. 15 cm. high, with drum-membranes on upper and lower side, and filled with sand or pebbles.)

Pictogram: 

Reciter (optional)

The piece is based on a prayer by Bahá'ú'lláh to be read in the middle of the piece. The recitation of the text can, if so desired, be omitted, and the rests in the violoncello shortened accordingly.

Electronic Modifications

At specific times in this piece, electronic modifications of specific instruments should occur. These modifications fall into three categories (see the technical flow-chart below): addition of 5 - 9 seconds of reverberation ("Digital Reverberation 1" on auxiliary line 2); addition of 25 -30 seconds of reverberation ("Digital Reverberation 2" on auxiliary line 3); and addition of appr. 5 quick reiterations of a sound ("Digital Delay" on auxiliary line 1). All instruments as well as the reciter should be slightly amplified throughout the piece.

Four (or more) loud-speakers should be used. The direct, unmodified sound should always be transmitted via the loud speakers placed on the stage; the modified sound also from loudspeaker placed behind or around the audience.

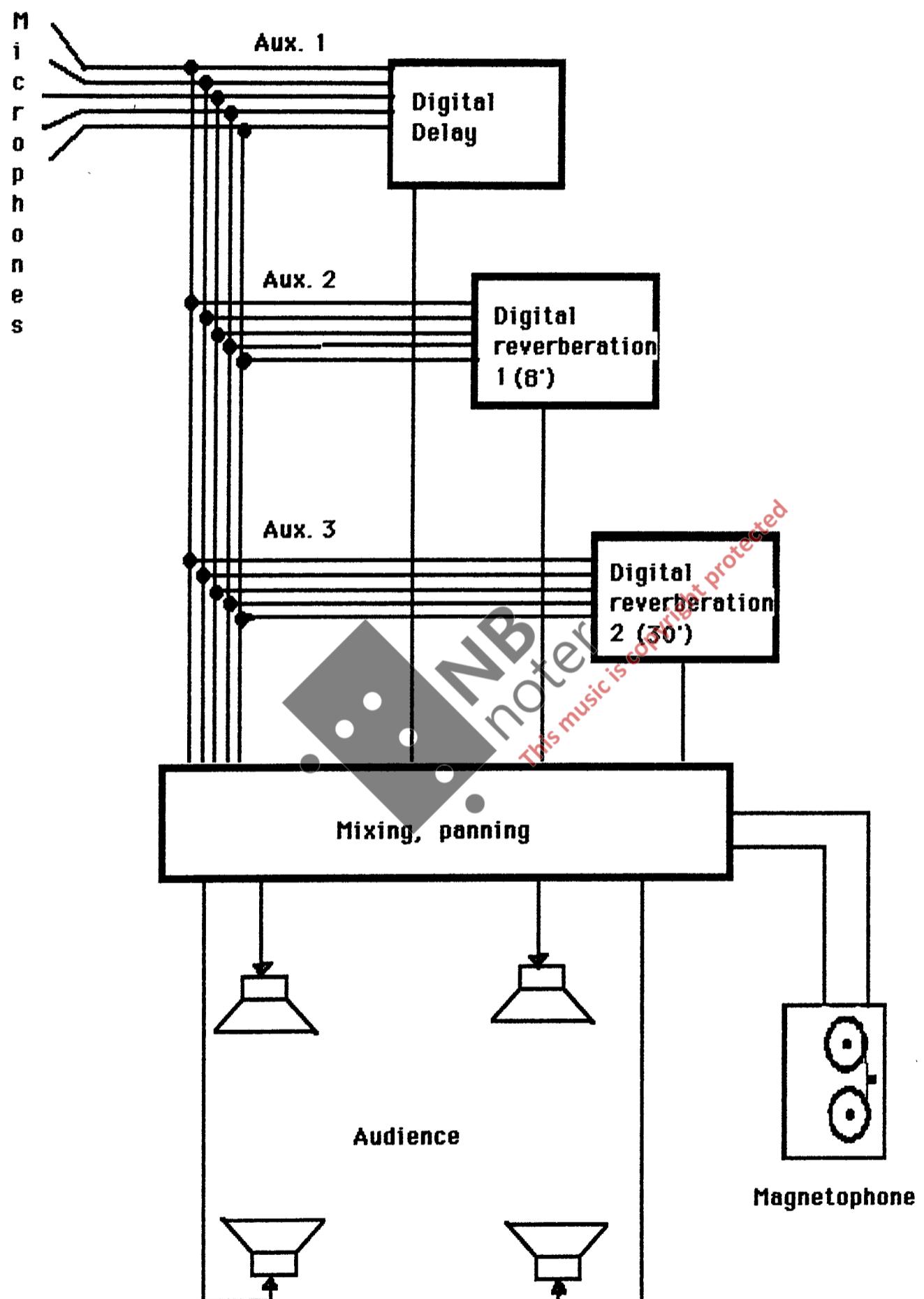
In order that the effect of the electronic modifications be clearly perceived, the reverberation time of the concert hall should, wherever feasible, be made as short as possible.

To handle the electronical equipment properly according to the score, 2 technicians are needed.

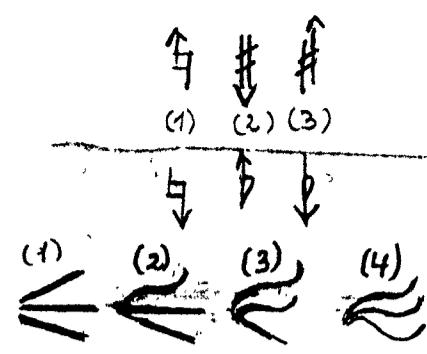
Magnetic tape:

The tape should be played from all loud speakers. The tape has got a stereo sound. The tape is two track, quarter-inc, speed 19 cps.

TECHNICAL FLOWCHART



EXPLANATION OF SIGNS

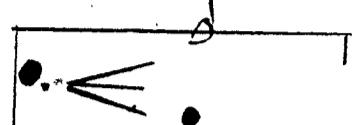


pitch to be raised by (1) (2) 1/4 of a major second, (3) 3/4 of a tempered major second

pitch to be lowered by (1)(2) 1/4 of a major second , (3) 3/4 of a tempered major second



(Tremolo) accelerando (1) regular (2) slightly irregular, (3) irregular, (4) very irregular



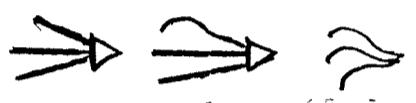
to be performed



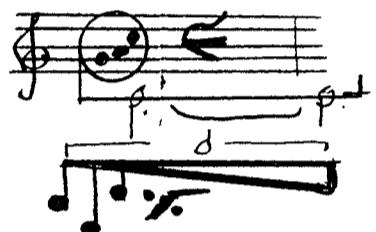
to be performed



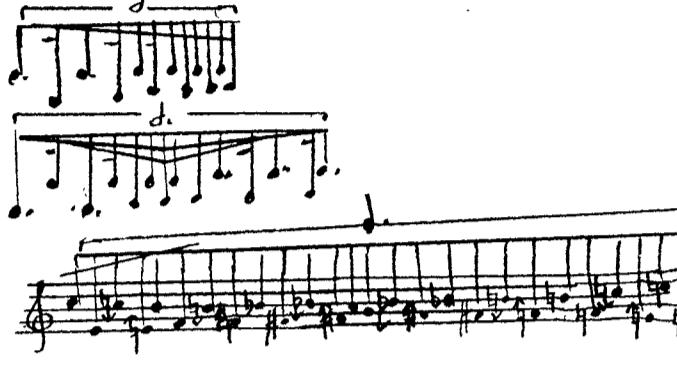
to be performed



a continuous ritardando, increasingly irregular



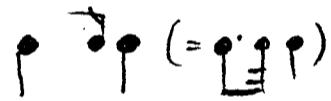
repeat pitches in random order in slightly irregular rhythm and accelerating speed



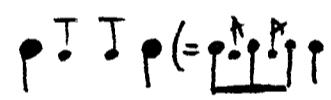
repeat the figure several times for the duration indicated



The grace note is subtracted from the following value



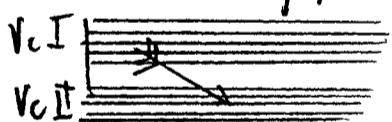
The grace note is subtracted from the preceding value



The grace note is interpolated in the preceding value

sMf, sP

Subito Mf, subito P



The beginning of the arrow indicates a cue for the other player
(end of the arrow)



The figure in the frame is to be played and repeated in approximate rhythm, and without regard to the general metrum.

Pizz

Strings

fingering without bowing



dampen by stopping the bow on the string



vibrato with varying speed and depth

spe. — → *s.t.*

Gradual transition

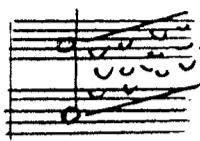


Play with finger nail

Harp



"Aeolian tremolo" (A.t.): Rub strings between notated pitches very rapidly, back and forth, with open hand, fingers pointing up.



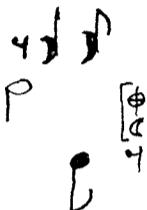
"Rustling glissando": play with open hand, all five fingers spread apart



plucked with finger nail



play near the sounding board



"Buzzing" effect: the player touches the vibrating string with a metal object, such as the tuning fork

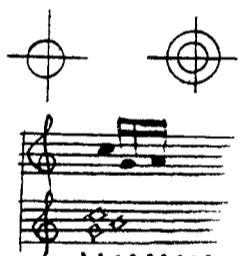
Mute string with the fingernail



"Snare-drum effect": Mute low strings near the top with the palm of the left hand; produce a short, forceful strum upward with the back of a fingernail of the right hand



"Slap pizzicato": Pluck the string near the sounding board (p.d.l.t.), so that the finger slides forcefully to the sounding board, creating a sharp knocking sound in addition to the pitch



Damp, damp all strings



Mute near the sounding board.

NB
notes
This music is currently unnotated

Les trois Régénéérations

(1985)

Lasse Thoresen

A

"Genèse I"

← ca 50" → ① → 15" ②

Transposed

Violoncello I

Scordatura: 1 2 3

Transposed:

Violoncello II

Scordatura: 1 2 3

Sounding:

Harp

Scordatura: 1 2 3

Transposed:

Percussion I

Scordatura: 1 2 3

Transposed:

Percussion II

Scordatura: as above

Transposed:

Magnetic tape

Reverberation, delay

ca 50"

→ ①

15"

②



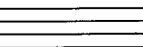
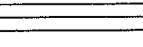
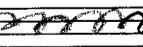
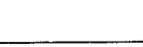
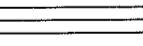
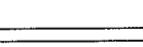
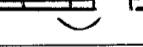
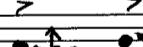
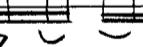
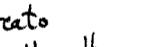
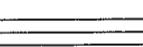
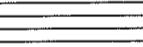
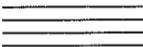
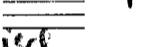
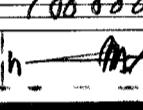
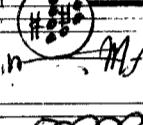
(Tuning:
0 0 0 #0 0 0 0)

(glissandi played with
open hands, all
five fingers spread
apart)

Mar.

XX

(Geophone) (oooo)



B

→(5) ← 7" →(6) ← 7" →(7) ← 7" → 8 = 54

Vc I lento *Vc II* subito molto accel. e dim. *H* dim (gliss.) *Pt* *Pt II* dim pp *Mt* *R.D.* Close Aux 2 gradually

Vc I subito molto accel. e dim. *Vc II* 3v. *H* pff *Pt* *Pt II* n *Mt* *R.D.*

Vc I *Pt* p cresc. ff *Vc II* 3 4 d. mp *H* 4 Mutting *Pt* 3 4 d. *Pt II* 3 4 d. 5 temple blocks *M.t.* *R.D.* Aux 2 open close Aux 1

Vc I 3 4 d. *Vc II* 4 v d. dim v *H* d. *Pt* 3 4 d. *Pt II* 3 4 d. p. *M.t.* *R.D.*

C | "Genèse II"

3

Handwritten musical score for a piece involving multiple instruments (Vc I, Vc II, PI, PII, R.D.) and auxiliary effects (Aux 1, Aux 2). The score includes dynamic markings, performance instructions, and time signatures.

Top System:

- Vc I:** Measures 1-4. Includes dynamic markings (f, p, mf, sp), performance instructions (ORD, AP, SP), and rhythmic patterns.
- Vc II:** Measures 1-4. Includes dynamic markings (p, pp, f, mf) and performance instruction (Pizz).
- PI:** Measures 1-4. Includes dynamic markings (pp, f, mf) and performance instruction (Pizz).
- PII:** Measures 1-4. Includes dynamic markings (pp, f, mf) and performance instruction (Pizz).
- R.D.:** Measures 1-4. Includes dynamic markings (pp, f, mf) and text "Aux 1 (Digital Effect Delay)".

Middle System:

- Vc I:** Measures 1-4. Includes dynamic markings (f, pp, mf, f) and performance instruction (SP).
- Vc II:** Measures 1-4. Includes dynamic markings (pp, mf, p, pp) and performance instruction (Pizz).
- H:** Measures 1-4. Includes dynamic markings (pp, f) and performance instruction (crescendo).
- R.D.:** Measures 1-4. Includes dynamic markings (pp, f) and text "Close Aux 1".

Bottom System:

- Vc I:** Measures 1-4. Includes dynamic markings (f, pp, mf, f) and performance instruction (SP).
- Vc II:** Measures 1-4. Includes dynamic markings (pp, f, mf, f) and performance instruction (Pizz).
- #:** Measures 1-4. Includes dynamic markings (pp, f, mf, f) and performance instruction (Pizz).
- PI:** Measures 1-4. Includes dynamic markings (pp, f, mf, f) and performance instruction (Pizz).
- PII:** Measures 1-4. Includes dynamic markings (pp, f, mf, f) and performance instruction (Pizz).
- R.D.:** Measures 1-4. Includes dynamic markings (pp, f, mf, f) and text "Open Aux 2" and "Close Aux 2".

Text Overlay: A large red watermark "N.B. Noter" is overlaid across the middle section, with a smaller note "This music is copyright protected".

D

Vc I Vc II H PI PII Mt. R.D.

Open Aux 2 Close Aux 2

NB noter
This music is copyright protected

Vc I Vc II H PI PII Mt. R.D.

Tuning:
 $\text{F} \# \text{G} \text{A} \text{C} \text{D} \text{E} \text{G}$
 $\rightarrow \text{area}$

1) To be played 1.1

R.A. 18039/79.

E

Vc I

Vc II

H

PI (Mar)

P II (Vibraphone) gogo

R.D.

Vc I

Vc II

H

PI

P II

poco accel.

Vc I

Vc II

H

P I

P III

(wind chimes) $\frac{1}{3}$

$\pm 7''$

F = 54

a tempo

NB noter
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"Genèse III: Dialogues"

Vc I

Vc II

H

P I

P II

R.D.

Mt.

Open Aux 3

Close Aux 3

Open Aux 2, for all instruments

ON

6

1

Vc I

Vc II

H

P I
Marimba

P II

R.D.

Mt

NB noter
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V I

V II

H

P I

P II

Rd

Mt

Open Aux 1 Close

Music score page showing multiple staves for various instruments: Vc I, Vc II, H, P I (Marimba), P II, R.D., Mt, V I, V II, H, P I, P II, Rd, and Mt. The score includes dynamic markings like sP, p, f, mp, pp, and mf. A large red watermark 'NB noter' with the subtext 'This music is copyright protected' is overlaid across the middle of the page. The page number '1' is at the top left, and '7' is at the top right. A handwritten note 'Open Aux 1 Close' is at the bottom center.

Vc I

Vc II

H

P I

P II

R.d.

M.t.

p. dim. pizz. Using these pitches through all octaves, imitate sounds and motives you are hearing

mp 8va

Open Aux 1 Close

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Vc I

Vc II

H

P I

P II

R.D.

M.t.

→ s.p.c. → s.t. → s.p.c. etc. etc.

dim. pizz. Using these pitches, imitate sounds and motives you are hearing

mp

8va 8va 8va 8va 8va 8va 8va 8va

mf p (loco) pp smf >p mf

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۹

NB
noter
This music is copyright protected

Vc I very sporadic arco pp

Vc II very sporadic

H *r8va* *mp* *pp* *b* *l.v.* (Mute) *mf* *b* *b* *b*

P I *(molto lento)*

P II

R.d.

M.t

G

Vc I *p* *sppp* *p* *pp*

Vc II *arco*

H *mf* (Mute) *b* *b* *open* *sp* *b* *b* *b*

P I *pp* *Mute*

P II *(tacet)*

R.d.

M.t

Close Aux 1

1) Tremolo by using two sticks in one hand on the edge of a key

The musical score consists of three staves for Soprano, Alto, and Bass voices. The Soprano staff has a treble clef, the Alto staff has an alto clef, and the Bass staff has a bass clef. The music is in common time. Various dynamics are indicated: *p*, *pp*, *mp*, and *mf*. Articulations include staccato dots, slurs, and grace notes. Performance instructions like 'R.d.' (Ritardando) and 'M.t.' (Mordent) are present. The Alto staff features a dynamic instruction '8va b' (play an octave higher with a bend). The Bass staff includes a dynamic 'p' and a wavy line indicating sustained sound. A large red watermark 'N.B. Noter' is diagonally across the page, and a red diagonal text 'This music is copyright protected' runs from the top right towards the center.

Vc I

Vc II

H

P I

P II

R.d.

ON

M.t.

Pizz. ♫ p mp mp f

etc.

pp (+) etc.

Open Aux 1 for P I

Close Aux 1 for P I

Vc I

Vc II

H

P I

P II

R.d.

M.t.

f mp

arc.

mp >

mp dim

ORD.

p (mute)

p (mute)

mf

Poco accelerando

VI
 9:
 → spc. → ord → spc → ord.
 10:
 → spc. → ord → spc.
 II
 11:
 12:
 13:
 14:
 15:
 16:
 PI
 17:
 II
 R.D.
 M.t.

N.B. Noter This music is copyright protected

Vc I
I 3.
gliss.

II
I 3#.
(cres.) f

H
I 4.
mp cresc.

Pt
I 7.
mp > f >

II
I 11.
pp cresc.

R.d
Open Aux 3 for all instruments Close ff

(Intimately, almost whispering, very close
to the microphone.)

"Prière"

Voice :

— "Créé en moi un cœur

pur, O mon Dieu, $\text{J}=61$

10th 5th

I

3/4

st → spc. → st.

(tr) (tr)

mp

mf

p dim

stc l.v.

PI

PII

R.d.

M.t.

OFF

The voice is either recorded on the tape or is read
during the performance through a microphone. The recitation of the text can
also be omitted, in which case the rests in the violoncello should be
shortened accordingly.

et renouvelé en ma une
conscience paisible.

3/4

3/4

5/4

5/4

R.d.

à Toi mon espérance!

5/4

7/4

5/4

5/4

f

sp

mp

dim

f

sp

5/4

7/4

f

sp

5/4

7/4

f

sp

Open Aux. 2

close

J

Par l'esprit de puissance, confirme-moi
err Ta cause, ô mon Bien-Aimé,

VII

3 4 5 4 ORD. tr. 3 4 4

R.d.

et que la lumière
de Ta gloire me révèle Ta voie,

4 4 3 4 2 4

4 4 3 4 2 4

R.d.

Ô Toi, le but de mon désir!

NB noter

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Par la vertu Ton pouvoir transcendant,
élève-moi jusqu'au ciel
(de Ta sainteté)

4 4 5 4 b 4 4 3 4

4 4 5 4 b 4 4 3 4

R.d.

Open Aux.2 Close

Ô source de mon être,

 $\text{d.} = \text{j}$

3 4 4 4 4 4 4 4

3 4 4 4 4 4 4 4

R.d.

$\text{d.} = \text{b}=81$

et par les brises de ton

R.d.

éternité, réjouis mon âme, - ô Toi qui es mon Dieu! - Que tes éternelles mélodies

R.d.

m'apportent la tranquillité, - et que tes richesses

K

N.B.
noter
This music is copyright protected

R.d.

de ton ancien visage : - me délivrent de tout ce qui n'est pas Toi, ô mon Maître,

R.d.

et que les bonnes nouvelles de la
révélation de Ton incorruption Essence
m'emplisse de joie,

2
4

s.t., molto vibrato, much bow

R.d.

d = 128

d = 81

R.d.

NB noter
This music is copyright protected

♪ O Toi, le plus
manifest des manifestes,

etc.

mp

dim

mp

dim . . .

R.d.

le plus caché des cachés.

This image shows a handwritten musical score for an orchestra and piano. The score includes parts for Violin I (Vc I), Violin II (Vc II), Horn (H), Piano (PI), Percussion I (P.I.), Percussion II (P.II.), Bass Drum (R.d.), and Mute (M.t.). The score is divided into sections, with the first section ending at measure 8. The second section begins with a dynamic of sfz and a tempo of $(d=54)$. It features complex rhythmic patterns with eighth and sixteenth notes, dynamic markings like p , f , mf , mp , pp , and sfz , and various performance techniques indicated by arrows and slurs. The score also includes instructions for tuning (Tuning: $\text{G} = \text{A} = \text{C} = \text{D} = \text{E} = \text{F} = \text{G}$) and specific attack methods (Aux 2). The third section starts with a dynamic of sfz and a tempo of $(d=96)$, continuing the complex rhythmic patterns. The score concludes with a final section featuring sustained notes and dynamic markings like p , pp , and sfz .

1) Use the tuning key(T) or other metal object to produce a buzzing effect.

"1ère Contemplation"

Vc II $\text{d}=61$ s.p.c. → ORD.

(coh sordino) (mf)

H (tacet)

PI (tacet)

Vc III (d=61) mp

H (d=61) mp

(muted) h.v.

ORD.

s.p.c. ORD.

M

Vc II s.p.c. (tacet)

H

PI

P II Vib f ped. L.V.

DIM.

etc. etc.

etc. etc.

1) see footnote p. 4

2) ♪: slow rubato repetition

VeI $\text{d} = 54$ sereno cresc. poco a poco
 V. 13 h PP (a)
 P. p. 8va DIM
 P. p. 8va
 PI
 PII (ped) -
 VeI mf
 V. 14 5
 V. 15 5
 V. 16 5
 V. 17 5
 V. 18 5
 V. 19 5
 V. 20 5
 V. 21 5
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Vc I
 Vc II
 ♫
 PI
 P II
 R&D

>n
 (Flag)
 D.M.
 -8va
 D.m.
 p
 In.
 ppp (h.v.)
 Aux 2 Close

N
 "Interlude II"
 senza sord.
 sf
 ff h.bra
 (gliss.-trill.)
 sf2 l.v.
 Open
 Aux 2

M.t.

♫
 PI
 P II
 R.d.
 M.t.

Aux 2 Close

"2^{eme} Contemplation"

♩ = 54

Vc I

Vc II

H

PI

P II

(8va) loco

ppp

L.v.

g^b → g^d

~~NB~~ This music is copyright protected

Vc I

Vc II

H

PI

P II

pizz. P#

Tuning: (b) (e) (a) (d) (g) (b) (e) (a)

A.T. mp - n

mp - n

pp

10

NB This music is copyright protected.

Ve I

Ve II

H

P I

P II

R+D

Open aux 2 (forall instr.)

Open Aux2 (forall instr.)

Ve I
 ♭
 Ve II
 ♪
 PI
 PII
 R.d.
 M.t

Ve I: Tremolo (trem. rit.) indicated by a bracket under a series of eighth-note heads. Measure 1 ends with a fermata over the first note of the next measure.

Ve II: Measures 1-2 show complex rhythmic patterns with sixteenth-note heads. Measure 3 starts with a dynamic *mf*. Measure 4 contains a tuning instruction: *(b6 o a2 b3 = ♪)*. Measure 5 ends with a dynamic *mf*.

PI: Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *ppp*. Measure 4 starts with a dynamic *pp*.

PII: Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *dim*. Measure 4 starts with a dynamic *ppp*.

R.d.: Blank staff.

M.t: Blank staff.

"Interlude III"

$$d = 108$$

A handwritten musical score for orchestra and piano. The score consists of six staves. The top two staves are for strings (two violins, viola, cello, double bass). The third staff is for woodwinds (two flutes, oboe, bassoon). The fourth staff is for brass (two trumpets, tuba). The fifth staff is for percussions (timpani, snare drum, bass drum). The bottom staff is for piano. The score includes dynamic markings like *f*, *mf*, *pp*, and *p*, tempo markings like *7/16*, *16th*, and *1b*, and performance instructions like *(gliss.)*, *dim*, *Close*, and *Call instr.*. The piano part has specific sections labeled *Aux 1* and *Aux 2 (Call instr.)*.

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NB
noter

$r^3 = 81$

mp f ff *sforz.* *simile*

(very sporadic)

ppp

VeI

VeII

$\frac{4}{16} = \frac{4}{16} + \frac{3}{16} + \frac{4}{16} + \frac{3}{16}$ 3. eme (Contemplation: Danse)

VeI

VeII

H

PI

PII

NB
noter
This music is copyright protected

VeI

VeII

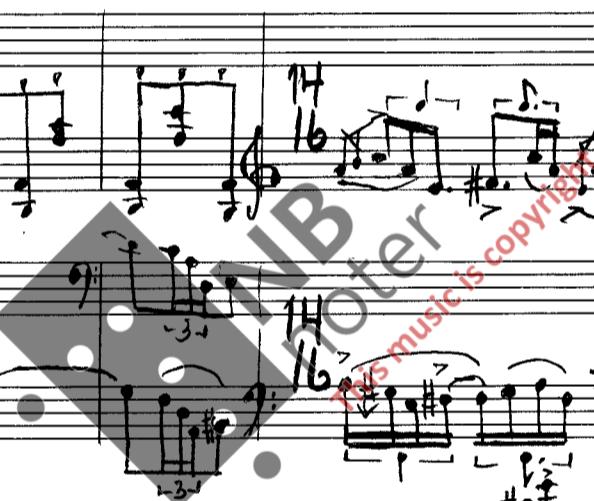
H

PI

PII

1) Each bar consists of 4 beats with durations equalling $\frac{4}{16} + \frac{3}{16} + \frac{4}{16} + \frac{3}{16}$. For the sake of notational simplicity, two beats may be

Handwritten musical score for three staves. The top staff shows measures 113-114 in 3/8 time, featuring various dynamics like f, ff, and trills. The middle staff continues from measure 113, showing a complex rhythmic pattern with 16th-note figures and dynamic markings like sforzando (sf) and piano (p). The bottom staff begins at measure 115, continuing the 3/8 time signature and showing a series of eighth-note patterns.



27

R D

(no repeat, no reverb.)

R

$\text{d.} = \text{d} (=108) \quad 2 = \frac{4+3}{16}$

Mar.

PI

PII

Aux 1

(2v)

PI

PII

cresc.

S

T

$$\left(\frac{4+3+3}{16}\right)$$

U

Sheet music for section U, consisting of five staves of musical notation. The first staff includes a tempo marking of $\left(\frac{4+3+3}{16}\right)$. The second staff features dynamic markings *sff*, *sff*, and *sff*. The third staff contains a measure with a 7th note. The fourth staff includes a tempo marking of $\left(\frac{10}{16}\right)$. The fifth staff concludes with a measure ending in a 4th note.

NB
noter
This music is copyright protected

Sheet music for the next section, featuring five staves of musical notation. The first staff includes a dynamic marking *dim*. The second staff includes a dynamic marking *p erenc.* The third staff includes a dynamic marking *mf* and a dynamic marking *cresc.* The fourth staff includes a dynamic marking *ff*. The fifth staff includes a dynamic marking *(tacet)*.

V

"cadence"

A handwritten musical score for two staves, page 31. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by numbers 2, 4, 8, 16, and 32. Measure 1 starts with a forte dynamic (f) and ends with a piano dynamic (sfz). Measure 2 begins with a piano dynamic (sfz). Measure 3 features a melodic line with eighth-note patterns. Measure 4 contains a dynamic instruction "etc." Measure 5 shows a rhythmic pattern with a grace note. Measure 6 includes a dynamic instruction "etc.". Measure 7 ends with a forte dynamic (f). Measure 8 begins with a piano dynamic (mp). Measure 9 starts with a crescendo (cresc.) and ends with a forte dynamic (f). Measure 10 ends with a piano dynamic (f).

rit. $(\text{---}) \text{d} = 81$

$\text{d} = \text{d} (=108)$

rit. - - -

$\text{d} = \text{d} (=108)$ dim

rit. - - -

MP etc. cresc.

II rit. cresc. f rit. - - -

MP etc. cresc. f

(rit) - - - $\text{♩} = 81$

$\text{♩} = 108$

$\frac{3}{2}$

This page contains two staves of handwritten musical notation. The top staff starts with a dynamic of ff , followed by a section with eighth-note patterns and grace notes. The bottom staff begins with a dynamic of ff , followed by sixteenth-note patterns. Various performance markings like dim , cresc , and tr. are present.

$\text{♩} = 81$

This page shows two staves of handwritten musical notation. The top staff features a dynamic of ff and includes a measure with a tempo marking of $\text{♩} = 4$. The bottom staff also has a dynamic of ff and includes a measure with a tempo marking of $\text{♩} = 4$.

This page displays two staves of handwritten musical notation. The top staff consists of measures with a dynamic of p . The bottom staff consists of measures with a dynamic of p .

$\frac{2}{4}$

$\frac{2}{4}$

This page contains two staves of handwritten musical notation. The top staff is in common time ($\frac{2}{4}$) and the bottom staff is in common time ($\frac{2}{4}$). Both staves feature eighth-note patterns with various dynamics and performance instructions like tr. and slm .

X

 $\text{J} = 108$

"Désinence"

= b.b..

s.p.c.

pp

 $\text{J.} = \text{J} (= 108)$

ORD. > 3 >

16

mf

3

Ve I

Ve II

H

PI

P#

s.p.c.

tr

s.p.c.

tr

s.p.c.

tr

PI

PII

Open Aux 3 for all instruments, except PI (Rin)

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PI

$\pm 40^\circ$

(tacet)

This music is copyright protected