© Lasse Thoresen:

Les trois régénérations

(1985; revised 1991)

NB noter
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dur.: 32'

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

NB
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This music is copyright protected

Crée en moi un coeur 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 manifest de manifestes,
et le plus caché des cachés.

-Bahá'u'lláh (1817-1892)

BNF Gallica This music is copyright protected

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 **Violoncelli**
(preferably classical or baroque type instruments, with gut strings). The instruments are tuned Scordatura (see first page of the score). The 'celli 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)

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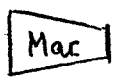
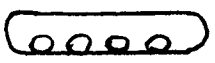
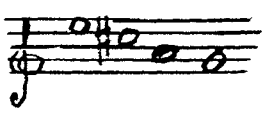
Percussion I :
Marimba. Lowest note:
Some notes of the marimba are lowered by 1/4-tone. This is done by adding some weight to the stave, e.g. by attaching an amount of adhesive "clay" (e.g. Bostik's "Blu-tak") under keys and then (preferably) prolonging resonance tubes accordingly.
Pictogram: 

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: 

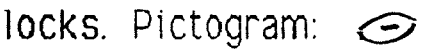
4 **Japanese Rin**. Pitches preferred: 

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:

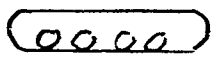
Percussion II :

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'u'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 violoncelli 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): addittion 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.

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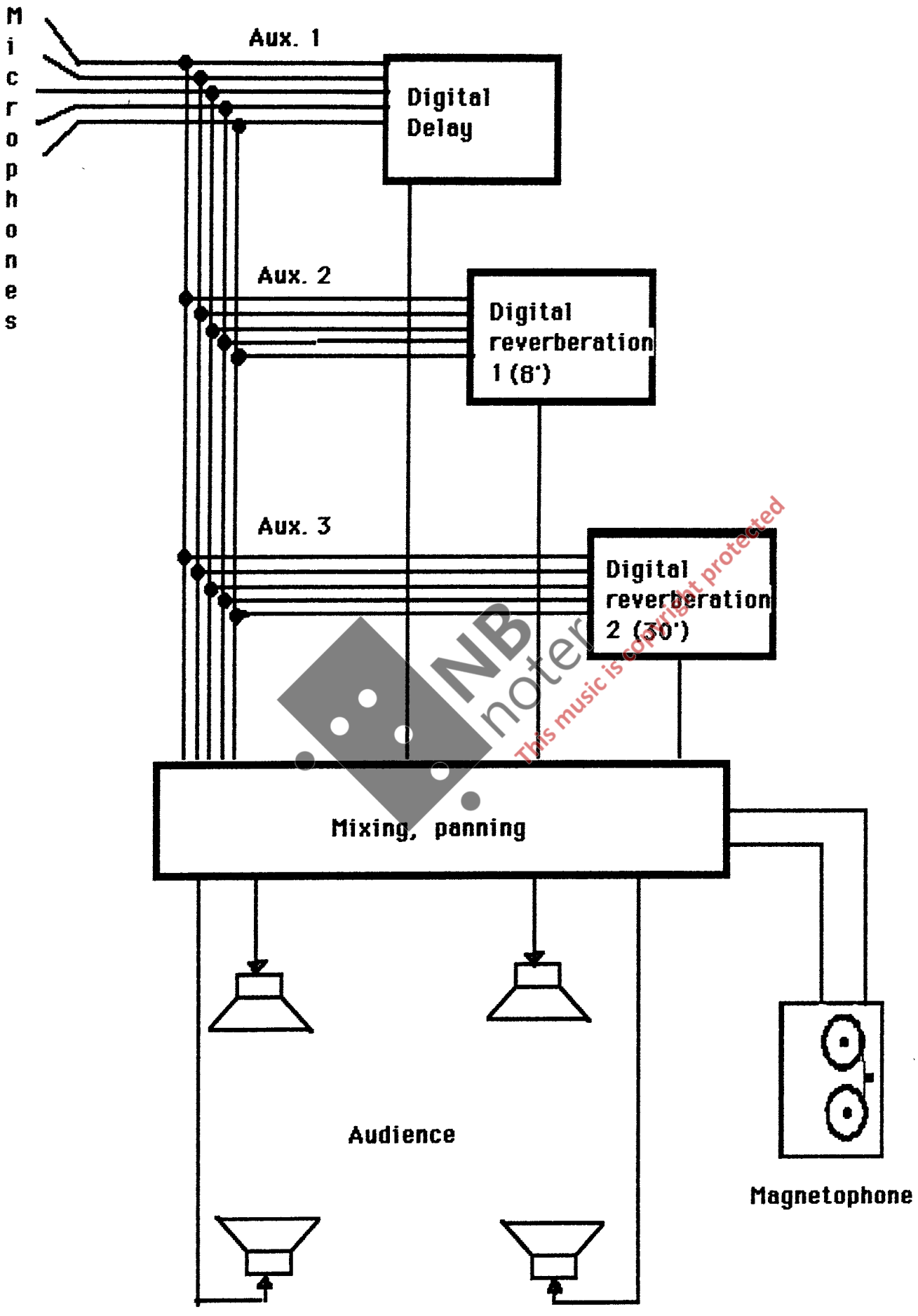
Four (or more) loud-speakers should be used. The direct, unmodified sound should always be transmitted via the loud speakers placed on the stage; the modified sound also from loudspeaker placed behind or around the audience.
In order that the effect of the electronic modifications be clearly perceived, 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, speed19 cps.

TECHNICAL FLOWCHART



NB notes
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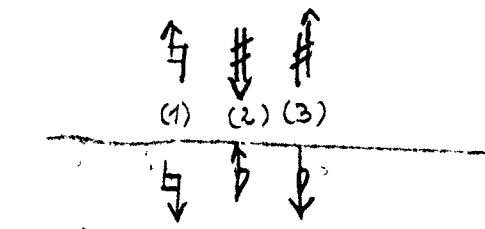
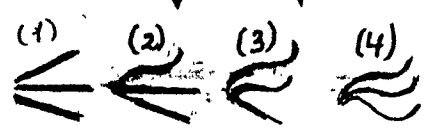
EHPLANATION OF SIGNS

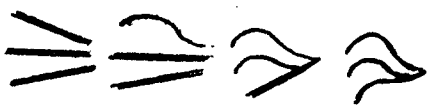


pitch to be raised by (1) (2) 1/4 of a major second, (3) 3/4 of a tempered major second

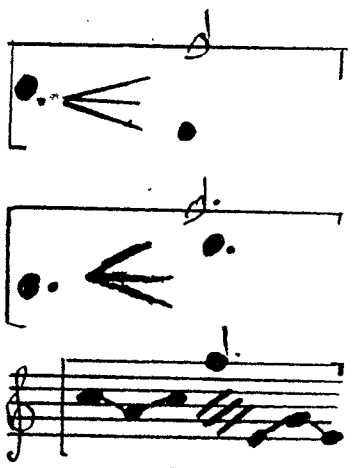
pitch to be lowered by (1)(2) 1/4 of a major second, (3) 3/4 of a tempered major second



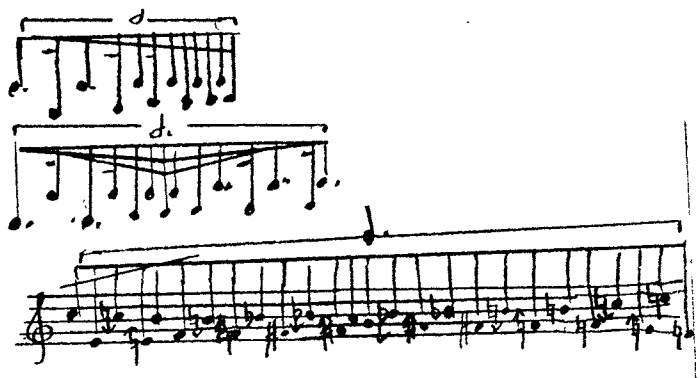
(Tremolo) accelerando (1) regular (2) slightly irregular, (3) irregular, (4) very irregular



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



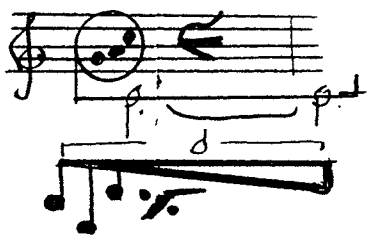
to be performed



to be performed

to be performed

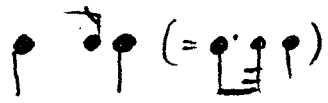
a continuous ritardando, increasingly irregular



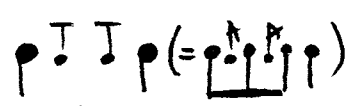
repeat pitches in random order in slightly irregular rhythm and accelerating speed

repeat the figure several times for the duration indicated

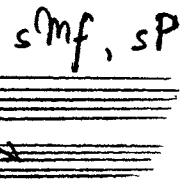
The grace note is subtracted from the following value



The grace note is subtracted from the preceding value



The grace note is interpolated in the preceding value

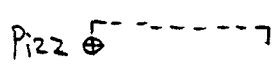


Subito Mf, subito P

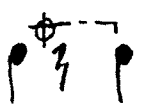
The beginning of the arrow indicates a cue for the other player (end of the arrow)

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

Strings

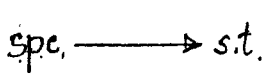


fingering without bowing



dampen by stopping the bow on the string

vibrato with varying speed and depth



Gradual transition

Play with finger nail

INB noter
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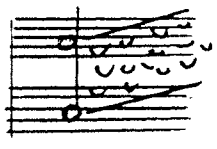
Harp

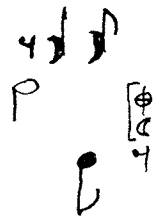
"Aeolian tremolo" (A.t.): Rub strings between notated pitches very rapidly, back and forth, with open hand, fingers pointing up.



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

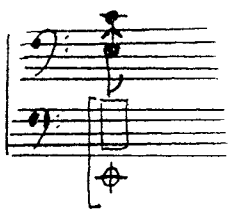
plucked with finger nail

play near the sounding board



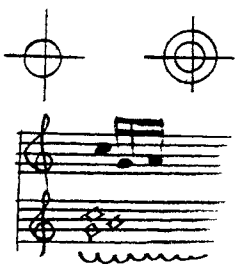
"Buzzing" effect: the player touches the vibrating string with a metal object, such as the tuning fork

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.

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Les trois Régénérations

(1985)

Lasse Thoresen

"Genèse I"

ca 50"

A

15"

Violoncello I — Scordatura: — Sounding

Violoncello II — Scordatura: — Transposed: — Sounding:

Harp — Scordatura:

Percussion I — Scordatura:

Percussion II — Scordatura: as above

Magnetic tape

Reverberation, delay

(Tuning:)

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

Mar.

(Geophone)

mf — f — dim.

All instruments are slightly amplified throughout the piece.

Open Aux 2
Dig. rev. I, all instruments

NB noter
This music is copyright protected

5" — 6" — 7"

V.c. I — rit. — etc. — marcato — sempre rit.

V.c. II — rit. — etc. — marcato — sempre rit.

H. — etc.

P. I — dim. — mf

P II — dim. — (mf

M.t. — OFF — (dim.)

R.D.

R.A. 18039/79.

B

⑤ 7" ⑥ 7" ⑦ 7"

♩=54

Vc I — lento — subito molto accel. e dim. — mp — 4v

Vc II — subito molto accel. e dim — 3v. — mp — (tacet)

H — dim — (gliss.) — p — sfz — L8va — tacet

PI — dim — pp

PII — dim — pp — n

Mt

R.D. — Close Aux 2 gradually

Vc I — p — Pizz. — ff — 3 — p

Vc II — n — d — 3/4 — d. — 4/4 — mp — p — mf — dim — p — S.p.c. — n — PP

H — p — Muting

PI

PII — 5 temple blocks — p

Mt

R.D — Aux 2 open — close — Aux 1

UB later
This music is copyright protected

R.A. 18039/79.

C "Genèse II"

Vc I
Vc II
P I
P II
R.D.

ORD.
P
SP
mf
PP
Pizz
mp
Aux 1 (Digital Delay) Effect

Vc. I
Vc II
H
R.D.

f
SP
Pizz
mp
P
PP
(arco)
Close Aux 1

NB noter
This music is copyright protected

Vc I
Vc II
H
P I
P II
R.D.

ORD.
s.p.z.
sfz
Vibraphone, pp
Vib
Open Aux. 2
Close Aux 2

R.A. 18039/79.

D

Vc. I

Vc. II

H

PI

PII

M.t.

R.D.

Open Aux 2

Close Aux 2

Vib.

ped.

Mar

dim

dim sempre

S.p.c.

g→gb

Vc I

Vc II

H

PI

PII

M.t.

R.D.

Tuning:

→ arco

1) To be played

NB noter
This music is copyright protected

E

Vc I

Vc II

H

PI

PII

R.D.

ff

ORD.

5/4

p

ff

top of strings

(A.T.)

P dim

Pdim

pp

(Mar)

arco

mf

mp

(Vibraphone)

l.v.

ped

Add 5" reverberation

(II) III

pp

(p.)

cresc.

Dspc. Dst.

sim.

tr

sim.

ab → a c♯ → c♮

NB noter
This music is copyright protected

R.A. 18039/79.

poco accel.

Vc I

Vc II

Fl

P I

P II

(wind chimes)

± 7"

F ♩=54

a tempo

"Genèse III : Dialogues"

Vc I

Vc II

Fl

P I

P II

R.D

Mt.

Open Aux 3

Close Aux 3

Open Aux 2, for all instruments

NB noter
This music is copyright protected

Vc I

Vc II

H

P I

Marimba

P II

R. D.

M.t

VI

VII

H

P I

P II

Rd

M.t

Open Aux 1 Close

NB noter
This music is copyright protected

Vc I

Vc II

H

Pt I

Pt II

Perc.

M.t

etc

dim.

8va

mp

pp

l.v.

pizz.

Using these pitches through all octaves imitate sounds and motives you are hearing

Open

Aux 1

Close

s.p.c.

s.t.

spc.

ek.

mf

p

pp

smf

(loco)

NB noter
This music is copyright protected

Vc I

very sporadic

arco

pp

Vc II

very sporadic

Hr

r8va

(mp)

pp

(Mute)

mf

PI

(molto lento)

sfz

sfz

PII

R.d.

Open

Aux 1

M.t

NB noter
This music is copyright protected

G

Vc I

p

sppp

p

pp

Vc II

arco

(open)

sp

Hr

(Mute)

pp

Mute

PI

PII

(tacet)

R.d.

Close

Aux 1

OFF

M.t

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

R.A. 18039/79.

Vc I

Vc II

H

Pf

Pd

R.d.

M.t

pizz

sp sfz sf sp

f

ppp pp

8va

(temple blocks)

Open
Aux 1

mf pp p mf

mp

pp mp pp mf

ppp mp

mf p

NB noter
This music is copyright protected

Vc I

Vc II

H

P I

P II

R.d.

ON

M.t.

pizz.

arco

etc.

Amp

Open Aux1 for PI

Close Aux1 for P1

H

ORD.

(mute)

dim

This music is copyright protected

Poco accelerando

VcI

II

H

PI

II

R.d.

M.t.

spc. ord spc ord.

bip.c. bare spc.

8va

mp p f

mf f

p

sfz

ppp

Close Aux.1

VcI

II

H

PI

II

R.d.

M.t.

glis.

spc. ord spc ord

spc. (scratch)

(crere.)

mp cresc.

mp mf f ff

pp cresc. ff

Open Close

Aux 3 for all instruments

NB noter
This music is copyright protected

"Prière"

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

Voice : Créé en moi un coeur pur, Ô mon Dieu,

10" 5"

I

♩=61

PI

PII

R.d.

M.t.

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 violoncelli should be shortened accordingly.

Voice

et renouvelle en moi une conscience paisible,

R.d.

Ô Toi mon espérance!

R.d.

Open Aux. 2 Close

NB noter This music is copyright protected

J

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

ORD. tr

ORD.

R.d.

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

s.t.

R.d.

ô Toi, le but de mon désir!

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

Open

Close

Aux. 2

R.d.

ô source de mon être,

R.d.

NB noter
This music is copyright protected

♪. = ♩(=81)

et par les brises de ton

ff

R.d.

éternité, réjouis mon âme, — Ô Toi Qui es mon Dieu! — Que Tes éternelles mélodies

poco rit. spc. ord. non trem.

pp p mp p

etc. (III) → s.p.c. st. poco rit

tr tr tr tr tr tr

R.d. Open Aux.2 Aux.2 Close

m'apportent la tranquillité, Ô mon Compagnon; **K** et que les richesses

♩=61

s.t. molto vibr. much bow pp mp rit. molto ORD.

♩=61

s.t. molto vibr. much bow mp ORD. rit. molto dim. p

R.d.

de Ton ancien visage, me délivrent de tout ce qui n'est pas Toi, Ô mon Maître,

a tempo cresc.

st. → s.p.c. → st. pp tr p

R.d

NB noter This music is copyright protected

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

s.t., molto vibrato, much bow

cresc.

DRD

pp cresc

ff

spp

mf

Rd.

♩=128

♩=81

sfz

f tr

<f>

ff

♩=81

sfz

tr

ff

sfz

R.d.

Ô Toi, le plus
manifest des manifestes,

mp

etc.

dim

mp

→s.pc. →s.t. →spc. etc.

dim

Rd.

NB noter
This music is copyright protected

le plus caché des cachés.

Vc I

Vc II

H

PI

PII

R.d.

M.t.

(tacet)

dim. - - - - n

pp

tr

dim - - - - - n

(tacet)

Tuning:

mf

(muted) open

Mar

n — pp

Vib

Open Aux 2

Aux 2 Close

"Interlude I"

L

(♩ = 54)

L.v.

sfz p

mp f mf

L.v. p

mp f mf

mp mf fp mp

(♩ = 96)

sfz

(mf

repeat the box, varying the length of the b-flat and the fermata as suggested, but keeping the main beat constant

sfz L.v.

Open Aux 2

(gliss.)

<mf> <mp> pp p

etc

♩ = 72

1) T

mp L 8va - - -

Aux 2 Close

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

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R.A. 18039/79.

"1.ère Contemplation"

Ve II

♩=61 s.p.c → ORD

con sordino mf

mf

pp

H

(tacet)

PI

(tacet)

Ve II

s.p.c.

mp

ORD.

p

H

(♩=61)

mp

1) r.h.

l.h.

sfz

mf (mute)

gliss.

f

p

l.v.

s.p.c.

ORD.

mf

f

M

Ve II

s.p.c.

p

(tacet)

H

mp

2) 𝄐

f

Dim.

etc.

PI

PII

Vib.

f

ped

p l.v.

1) se footnote p. 4

2) 𝄐: slow rubato repetition

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R.A. 18039/79.

Vc I

Vc II

H

P I

P II

♩=54

sereno

h

pp

cresc. poco a poco

8va

p

DIM

(A)

ppp

(ped)

mf

3

5

S.pc.

s.t.

tr

(♩=54)

Mar

R&D

Open

Aux 2

(2x)

ORD.

Fz

Vib

Ped

dim

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R.A. 18039/79.

Vc I

Vc II

Fl

Pf I

Pf II

R&D

(flag)

DIM.

8va

Dim.

ppp (l.v.)

Close

Aux 2

N

"Interlude II"

senza sord.

Vc II

Fl

Pf I

Pf II

R.d.

M.t.

ppp

sfz

8va

l.v.

mp

(gliss-trill.)

sfz ped

Open

Aux 2

Fl

Pf I

Pf II

M.t.

Close

Aux 2

x) pitches ad lib. - no flats or sharps

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"2ème Contemplation"

♩ = 54

Vc I

Vc II

H

PI

PII

ppp

mf

p

loco

(8va)

pp

ped (sempre)

L.V.

pizz.

Tuning.

A.T.

mp

mf

spp

ppp

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R.A. 18039/79.

O

Ve I

Ve II

H

P I

P II

R+D

(arco)

tr

mp

(pizz)

pizz ORD.

IV

8va

P (sempre)

l.v.

pp

P dim

pp

à la punta

spe.

mp

dim

ek.

8va

(very sporadic)

Tuning:

tr

f

mf

s/l

ped.

(glass)

mp

Open
Aux2 (for all instr.)

NB noter
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Vc I

Vc II

Hr

Pf I

Pf II

R.d.

M.t

(+trem. rit.)

II

8va

ORD.

loco

dim

"Interlude III"

♩=108

Open Aux 1 Close

add 4-5" reverberation to all instruments

Open Aux 1

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R.A. 18039/79.

mf f4 gb

(gliss.)

(gliss.)

8va

dim

mp

p

f

Close
Aux 1

Close
Aux2 (all instr.)

l.d.

M.t.

(d=81)

mf

ff sfz

sim

(very sporadic)

ppp

NB noter
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R.A. 18039/79.

Ve I

Ve II

4 = 4+3+4+3 / 16 "13.eme Contemplation: Danse"

Ve I

Ve II

Open

Aux 1

Ve I

Ve II

Ve I

Ve II

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1) Each bar consists of 4 beats with durations equalling 4/16 + 3/16 + 4/16 + 3/16. For the same of notational simplicity, two beats may be

P

8va

(8va)

Q

sfz

Aux 1 Close

R.d.

NB noter
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(no repeat, no reverb.)

R

(2v.)

(=108)

Mar.

Open

Aux 1

This music is copyright protected

(2v)

Simile

PI

PII

p

cresc.

S

mare.

f

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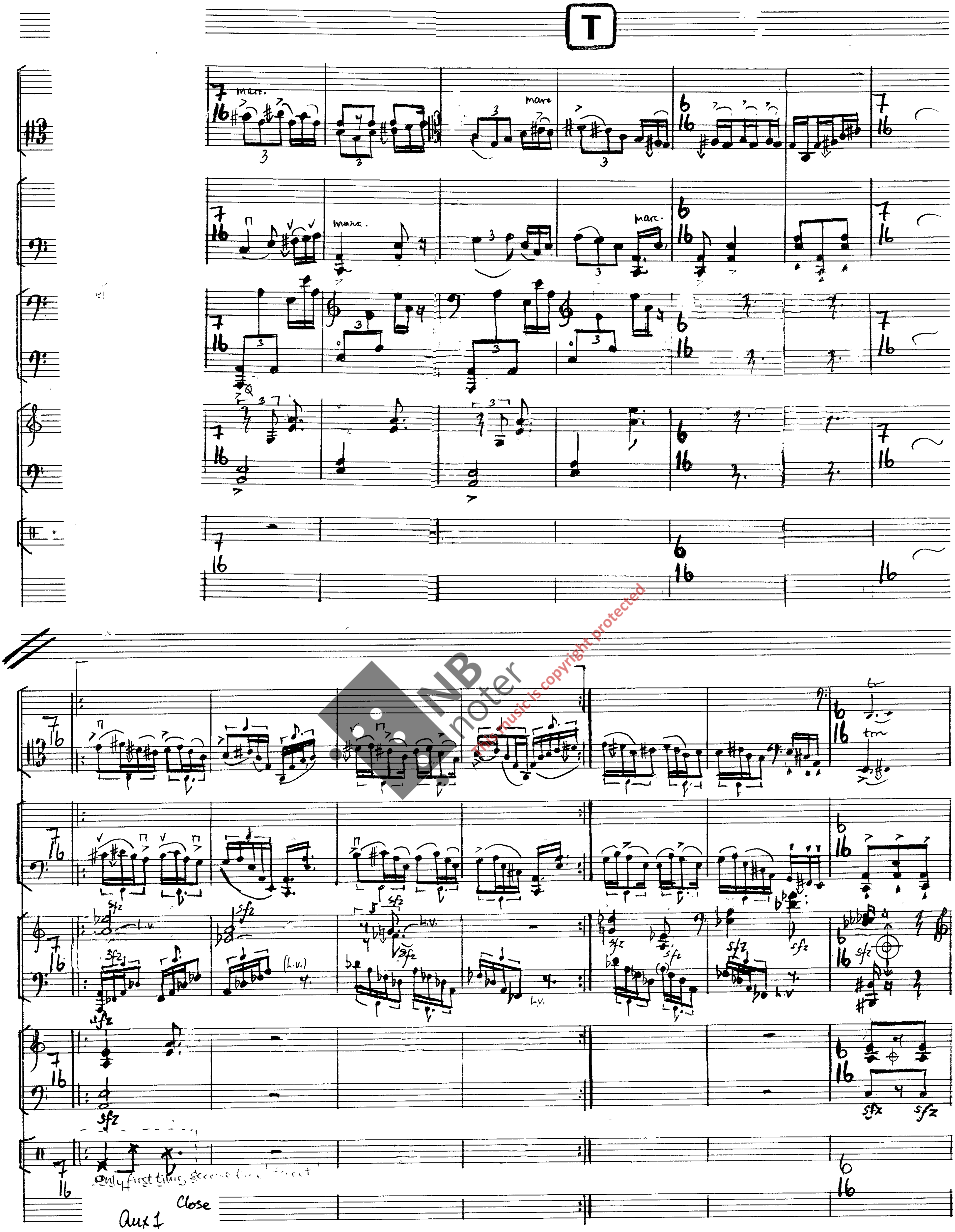
R.A. 18039/79.



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U

(4+3+3)/16

sfz sfz sfz

sfz

dim

P cresc.

mf

cresc.

dim

P cresc

mf cresc

sf

dim

dim

(tacet)

(tacet)

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V

"Cadence"

f ff sfz sfz

etc.

rit. (♩=81) ♩=81

♪. = ♩ (=108)

♪. = ♩ (=108)

dim

rit.

rit.

mp cresc. etc.

mp cresc. etc.

f

f

rit.

NB noter
This music is copyright protected

R.A. 18039/79.

(rit) ♩=81 ♩=108

ff dim ek. tr. cresc

♩=81

ff sp ff

p

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X

"Dèsinence"

Vc I

Vc II

H

Pf I

Pf II

♩=108

S.p.c.

ORD.

mf

pp

♪.=♩(=108)

sp

spp

Mar

sfz

mp

p

Open aux2 (all instruments)

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mp
mf
sim.
dim
poco a poco più legato
gliss
S.p.c.
tacet
legato
r8va
(8va)
mf
sfz
(rim)
pitch, kettle-drum
p
PI
PII
ppp
(tacet)
Open
Aux 3 for all instruments, except PI (Rin)
±40"

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