

Sara Cubarsi

LA LANGUE DES GARGOUILLES (2023)

Duo for natural horn, retuned e-keyboard, prepared piano and gong

For Ben Goldscheider and Richard Uttley

Commission from the I&I Foundation

First performance given by Ben and Richard at the Luzern Festival, Sept 5th, 2023

SOUNDING PITCH SCORE

Performance notes

GENERAL

The hornist plays with a D-crook on the natural horn. It is tuned one quarter-tone high than the piano's D (more below). The hornist also needs a **low-pitched gong**, a **gong mallet** on a **foot drum-pedal**, and a **horn mute**.

The pianist plays on a **grand piano** (range from A0 to C8) and an **electric keyboard with 88-keys**. The pianist also needs a **laptop** with the tuning patches for the program **Max**, a **volume pedal**, a **sustain pedal**, two **wedges** and **Blu Tack** to prepare 5 piano strings. Amplification for the keyboard is explained in detail below, it needs **2 small sound transducers** and a guitar **amp or speakers**.

The piece lasts around 17 minutes.

Tuning

The piece is composed in just intonation with moments adapted to the equal temperament of the piano. Mostly, the piano plays very low tones or very high tones. The 11th overtone of the low tones is the framework for the quarter-tone material in just intonation in the instruments above (the electric keyboard and the horn). For example, the piano A contains a D-quartertone-high as an overtone, the E contains an A quarter-tone-high, and the B an E-quartertone-high. The electric keyboard is where both worlds blend in the same timbre, playing in the low range extremely close to the piano's tuning, in a way that it almost blends together with it, and in the upper range justly with the horn in D-quartertone-high. Around these quartetone Ds, the horn and the elecrice keyboard are performing intervals in just intonation, up to the 19th limit. The opening high G-sharp on the piano is very close to and sounds like the 11th overtone of D quarter-tone, which is in turn the 11th of the lowest A of the piano - therefore the two unidecimal worlds are spelled out and contained within the piano range: A – D-quarter-tone-high - and G two quarter-tones high.

Tempo/Pace

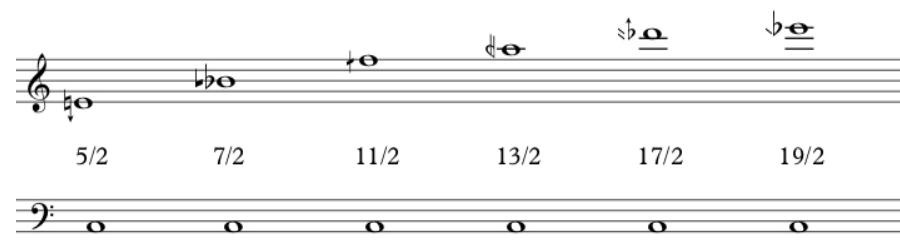
The tempo should serve the tuning, so that the intervals are heard and the hornist can tune as precisely as possible. However, it should also serve the melodic motion, so that it does not become static, allowing the music to flow.

Fermatas

Fermatas are moments to listen out for the resonances. The length of the fermata should be determined partially by the duration of the note on which there is a fermata, together by the length of the resonances from the previous sounds, be it a fermata on a tone or chord, or a fermata on a rest.

Accidentals

The sounding pitch is written with the Extended Helmholtz-Ellis JI Pitch Notation devised by Marc Sabat and Wolfgang von Schweinitz, and the original chart about these accidentals is included for reference after the performance notes.



- The arrow indicates the syntonic comma ($81/80$ or 21,5 cents). 5/2 in the example above is a compound pure major third. It notates multiples of the 5th harmonic.
- The inverted seven indicates the septimal comma ($64/63$ or 27,3 cents). It notates multiples of the natural seventh.
- The quartetone sign indicates the unidecimal quartetone ($33/32$ or 53,3 cents), used to notate multiple intervals of the eleventh harmonic.
- The 13-limit sign indicates the tridecimal thirdtone ($27/26$ or 65,3 cents), to notate multiples of the natural 13th.
- The arrow-raised flat plus the downward sings indicate multiples of the 17th harmonic. The 17-limit schisma is 6,8 cents or a ratio of 256/255.
- The 19-limit schisma indicates the quasi pythagorean minor third, and is 3,4 cents or the ratio 513/512.
- more about this here: <https://marsbat.space/pdfs/notation.pdf>

Any of these can be combined to indicate different ratios between any notes in music notation. Notes with a traditional sharp, flat, or no accidental, are tuned by adding or subtracting pure fifths (Pythagorean tuning).

Accidentals apply to the whole measure for a pitch at the same octave!

NATURAL HORN

Tuning

The horn's 8th partial (or 7th tone of the physically playable horn-series) is the 11th partial of the piano's A0, which **at A=441Hz**, would be 303,18Hz. The lowest horn tone would be in this case: 75,79Hz.

The keyboard is also tuned to the piano's A, so the hornist can also use the keyboard for tuning in.

Accidentals

The sounding pitch is written with the Extended Helmholtz-Ellis Just Intonation Pitch Notation in small case above, for reference. The accidentals apply to the whole bar, at the same octave. As the hornist already sounds according to the natural series and is tuned a quarter-tone high, the performer mostly won't need to refer to it, unless in search for some reference tone on the keyboard, for example.

The transposition has no microtonal accidentals except for when it is stopped, and then it is only approximately indicated, and to be adjusted by ear to the keyboard, checking with the sounding pitch score when necessary (mostly necessary in the *Troisième chant de la nuit*).

Natural series and transposition

The following shows the horn natural tones in sounding pitch numbered from the lowest sounding pitch, and the same in their transposed notation.

Gong

The gong should be low in pitch. It is placed at floor height, next to the feet of the hornist, with a foot pedal. The mallet should be appropriate for the Gong.

The gong tones are indicated with crossed note-heads. The length is only written for practical reasons, the hornist hits and just lets ring until the next gong notehead – i.e. never damp.

Equal symbol

In the *Troisième chant de la nuit*, there is an equal symbol, which indicates that the same pitch-frequency is repeated, but differently, either with hand stopping or without, as indicated.

Herefrom until bar 104: natural horn tones as well as half-stopped and fully-stopped tones are indicated - otherwise only half or fully stopped are/have been indicated

Hn.

f — **p**

The equal "≡" sign means the same pitch frequency

Voice

The singing is indicated with diamond note-heads and should be done at the most comfortable singing octave, but if possible, as written. If singing is at times not possible, an alternative solution might be found. The intention is to achieve a rich almost distorted, saturated, vibrant sound, with difference tones and rich beating patterns. The balance during singing might be adjusted, so that the effect is heard (or at least perceived).

The singing in the transposition is notated relative to the horn part (also transposed!). Therefore: the hornist sings a unison right at the beginning.

I. Crémuseule, ♩=60

Sounding pitch:
natural horn in
D-quartetone

Nat. horn

Sing and play:

Unison Pure major third Pure fifth

1/1 5/4 3/2

p ←mp **p**

Harmonic gliss

This sign indicates a free rapid harmonic/overtone glissando.



Continuous gliss

This sign indicates a continuous glissando performed with the hand-stopping technique



PIANO

Preparation

The following tones are prepared with a piece of bluetack.

A musical staff with a bass clef and a common time signature. It features five numbered points labeled 1 through 5. Point 1 is a low note with a bluetack mark below it. Point 2 is a higher note with a bluetack mark below it. Point 3 is a sharp note with a bluetack mark below it. Point 4 is a note with a double bluetack mark above it. Point 5 is a note with a triple bluetack mark above it. Below the staff, there is a dynamic marking '8vb' followed by a dashed line.

#1 and #2 should contain their fundamentals to some extent. Specially 2. should still sound harmonic enough with its upper octave E, so that it blends well together.

#3: is an indeterminately inharmonic sound. It is used as a rhythmic tone, with a more percussive effect.

#4 and #5 are rhythmic percussive tones. They should sound not be completely the same though, so place the Blu Tack at different points.

Transducers

Transducers are placed inside the piano, transferring the vibrations of the keyboard to the piano sound box as effectively as possible (in the open wholes, or next to the low strings of the piano)

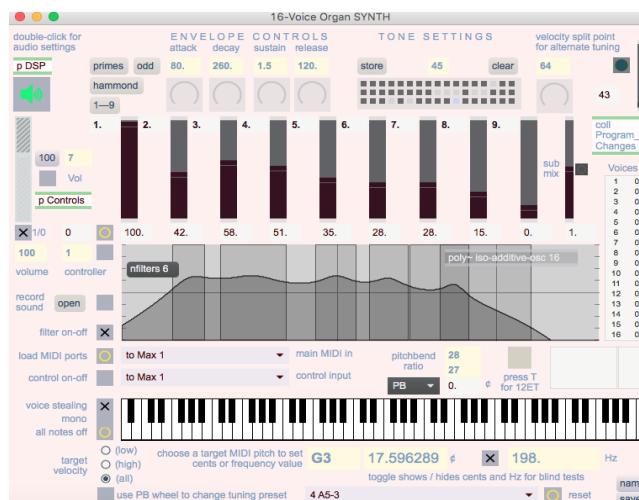
Piano pedals

The sustain and the soft pedals are both wedged for the whole piece. The pianist does not need to pedal any of these as they are permanently fixed until the piece has ended.

KEYBOARD

Timbre

Its timbre is very similar to a sine wave, with a soft attack. In Marc Sabat's Max Patch Helmholtz Calculator for Max 7 or Max 8, the sound bank is number 45, and the balance looks like in the graph bellow (image of the Max Patch):



Patch

The keyboard is connected to the Helmholtz JI Calculator, image above, downloadable for free from Marc Sabat's Plainsound website. This is an already made Max Patch, where all the pitches can be programmed. The composer will provide the specific tuning patches for this piece (tablature chart) as files to insert in the max patch. The sound goes then out through the mini jack from the laptop, split into the amp and transducers.

Tuning changes

Every few minutes there is a tuning patch change (meaning, the current patch does not have the needed pitches anymore), which changes the pitches for each keyboard key. If this is too stressfull to manage during a performance, someone can sit at the laptop and trigger the tuning changes with a click. The tuning changes are indicated with a letter, e.g. “**A**”, “**B**”, etc., in pink in the piano part.

Tablature

The keyboardist reads from a tablature part – see also Tablature chart attached.

Volume Pedal

The volume of the amplifier is controled with a pedal (a guitar volume pedal). The transducers are always sounding the same (rather quiet, from far away inside the piano), therefore the pedal is only a pre-amp effect. At its full dynamic it should sound around *forte*, balanced with the horn at its maximum dynamic. At its lowest dynamic it should sound *pp*, like an echo from inside the piano. These volume changes are notated in the score with **ON**, **OFF**, or **HALF**, and dynamic/balance can be adjusted during rehearsals (also suggested dynamics in blue on the piano part).

Sustain Pedal

The sustain pedal is connected as usual to the electric keyboard. This is only notated when a long chord is built through a page or more, but otherwise the keyboardist should use the sustain pedal as usual and as needed according to note-length.

Position

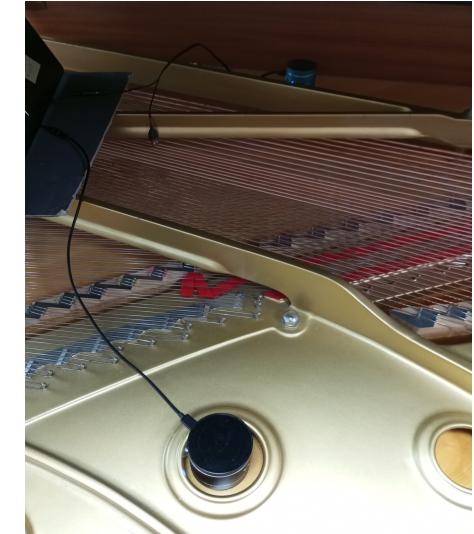
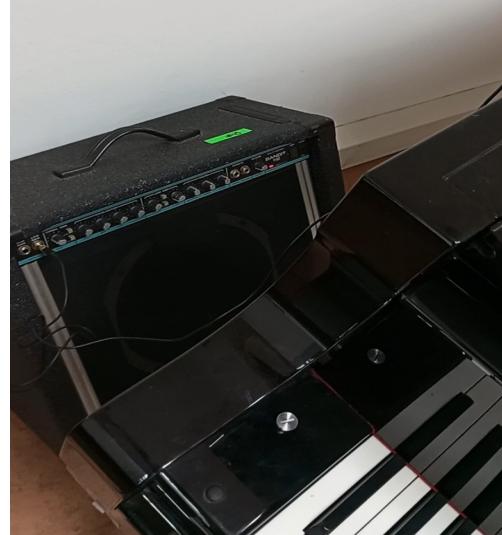
The 88-key electric midi keyboard is placed as close as possible/comfortable parallel to the piano keyboard, so that the keyboardist can access both quickly, sometimes simultaneously, other times alternating. This could be in front of the piano keyboard, or above, where there usually is the piano music stand.

Transducers and amplification

The electric keyboard is both amplified through a speaker or guitar amp and mini sound transducers.

The amp is placed behind the piano so that as much sound as possible resonates in the piano.

The transducers are placed inside the piano, in the holes next to the strings, and/or in the wooden “floor” next to the low strings.



PROGRAM NOTE

Premiere by Ben Goldscheider and Richard Uttley on 5th Sept 2023, in Luzern (Lukaskirche)

La langue des gargouilles: Duo for Natural-Horn in D quarter tone-sharp, retuned e-keyboard, piano and gong
Sara Cubarsi, 2023

The natural horn plays a simple discant in D quarter tone-sharp major floating over chord progressions one natural major third apart and enharmonic modulations inspired by the sounds of composers from the 16th and 17th Centuries. Although most of the material is based on harmonies with quarter-tones, the harmonic relationships between the notes are simple ones, sounding strangely in-tune, mostly (though not strictly) using low harmonic ratios derived from prime numbers 5, 7, 11 (from which the quasi tempered quarter-tone comes), and less often 13, 17 and 19. The piano functions both as a small resonating “cathedral” for the electronic keyboard and the natural horn, sometimes colorfully resonating (in its equal temperament) with the justly tuned material, sometimes beating against it, or juxtaposing more percussive rhythmic material that cracks up the rather plain, yet melancholic, chant of the early horn.

Sara Cubarsi

The Catalan violinist Sara Cubarsi has been featured as a soloist, chamber musician and composer in the United States and Europe. In June 2018, Sara completed her doctoral studies at the California Institute of the Arts (Los Angeles) with a full scholarship from LaCaixa and the Michael Skloff Scholarship. From 2015 to 2018, Sara studied composition with Wolfgang von Schweinitz and Michael Pisaro, with a special focus on tuning systems and extended just intonation. Since 2019, Sara has been a violin member of Ensemble Musikfabrik performing contemporary music. However, Sara also dedicates herself to playing early music on period instruments, namely on baroque violin, viola d'amore and tromba marina. Sara is currently based in Cologne, where she spends most of her time tuning the violin and listening to enharmonic madrigals.

Tablature chart

E-keyboard

La langue des gargouilles

Sara Cubarsi, Barcelona 2023

Name of patch (e.g. "A")
and bar numbers

(Key)

A: 1-22

B: 22-49

C: 49-66

D: 66-83

E: 83-96

F: 96-109

G: 110-146

H: 146-236

(Key)

A: 1-22

B: 22-49

C: 49-66

D: 66-83

E: 83-96

F: 96-109

G: 110-146

H: 146-236

inside a square are the common/held tones during a tuning change

inside a square are the common/held tones during a tuning change

2

A

B

C

D

E

F

G

H

=

8^{va}

A

B

C

D

E

F

G

H

8^{va}

15^{va}

La langue des gargouilles (2023)

duo for natural horn, retuned e-keyboard, prepared piano and gong
for Ben Goldscheider and Richard Uttley

Sara Cubarsi

I. Crémuscle, $\text{♩} = 46$

Pure third

Sing and play: *Unison*

$5/4$
 $1/1$ ()
 $3/2$

Natural horn in D \sharp

E-Keyboard (sinewavy timbre)

Piano

Tuning patch: A

Volume Pedal (VP): ON

f

r.h.

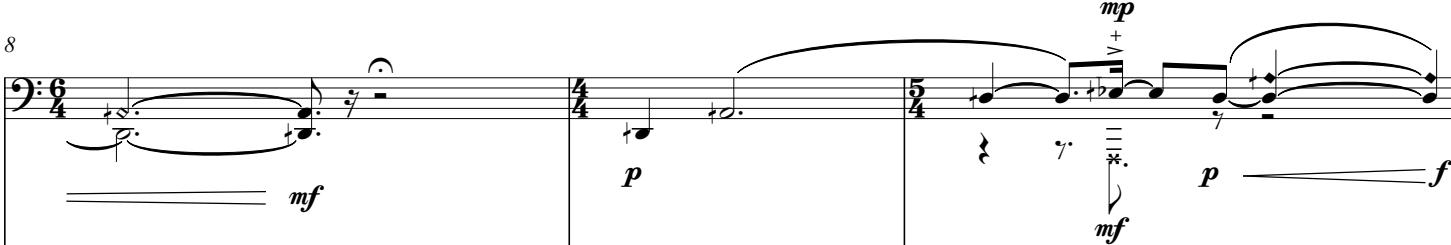
Sustain Ped.
Soft Ped.

Fix both the piano sustain pedal and soft pedal down for the whole piece (with two wedges or tuning keys works well, for example)

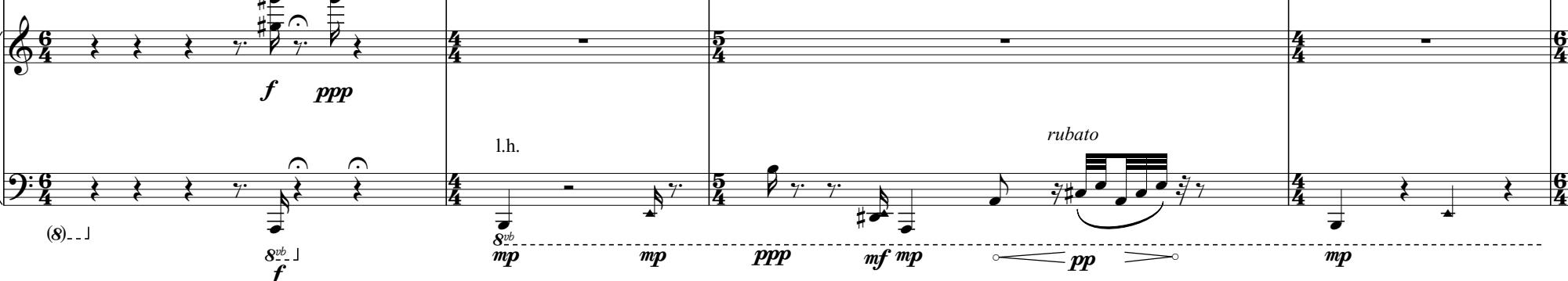
*The gong tones can be played by a third person (on stage), e.g. the laptop assistant changing tuning patches. Due to problems with the gong foot-pedal, this was done in the première, which meant that a large tam-tam could be used.

Commission from the I&I Foundation
First performance at the Luzern Festival, Sept 5th, 2023

8

Hn. 

Kbd. 

Pno. 

12

Hn. *f*

Kbd. *pp*

Pno. *OFF* *8va* *ON* *15ma* *f*

(8) *ffff*

17

Hn. *p* *mp* *mf* *mf* < *f*

Kbd. *mf* *mp*

Pno. *pp* *mp* *p* *pp* *mf* *f* *mf* *mp* *rubato* *mf*

(8) *mf* *mp* *mf* *mp* *mf*

Tuning patch: B

5

II. Premier chant de la nuit: le réveil des gargouilles,

in a more flowing tempo, $\text{♩}=\text{ca.}65$

6

dolce, legatissimo as possible

23

Hn.

Kbd.

Pno.

*r.h. plays together
with piano bass,
the left hand fills in
the chord right after
the beat*

l.h.

8^{th}
 mf

The musical score is a page from a classical score. It features four staves: Horn (Hn.), Keyboard (Kbd.), Piano (Pno.), and Piano Left Hand (l.h.). The score is in common time, with various time signatures indicated by numbers above the staff. The key signature changes frequently, indicated by sharps and flats. The piano part includes dynamic markings like 'mp' for the horn and 'mf' for the piano bass. The keyboard part has a note 'r.h. plays together with piano bass, the left hand fills in the chord right after the beat'. The piano left hand part starts with a dynamic '8th' and 'mf'. The score is numbered 23 at the top left.

32

Hn. *Pure minor third *sing always in pure (natural) intervals, unless beating is indicated*

Kbd. *p* *pp*

Pno. *HALF* *OFF*

*Pure minor third *sing always in pure (natural) intervals, unless beating is indicated*

6/5

mp *<mf* *mp* *<mf* *p*

p

pp

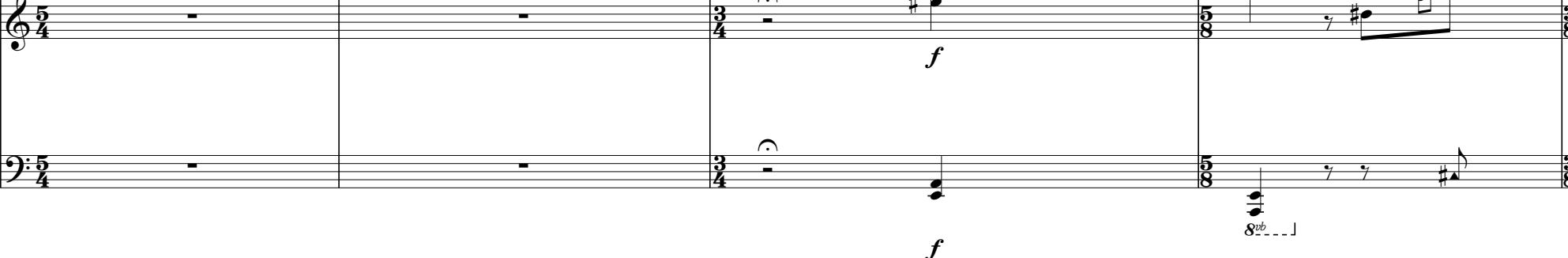
HALF

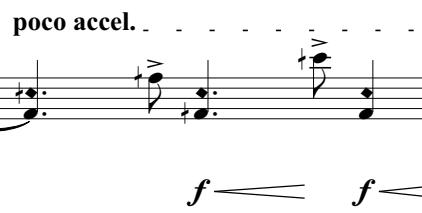
OFF

8

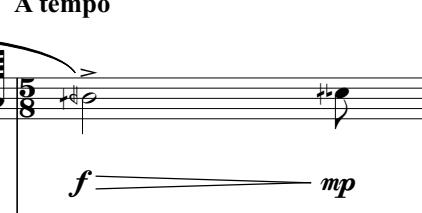
narrow septimal minor third
 40 7/6
 Hn. 

 Kbd. 

 Pno. 

poco accel. 

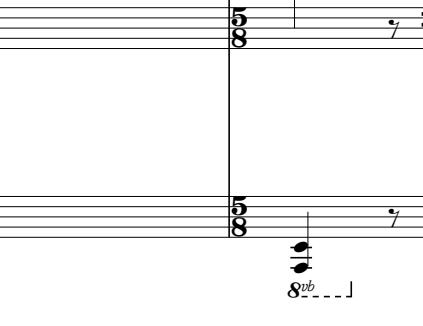
 (gliss.) 

A tempo 

mf 

ON 

f 

8va 

15ma 

8bb 

Tempo un poco piú vivo $\text{♪}=120$

(rit.)

(gliss.)

44

Hn. mf mp

Kbd.

OFF \longleftrightarrow ON

Pno. probably always touch keys shortly,
length only for reading simplicity,
hit and release

(rit.)

f mf p ppp f ppp f ppp f

Tempo un poco piú vivo

Tempo un poco piú vivo

probably always touch keys shortly,
length only for reading simplicity,
hit and release

(rit.)

f mf p ppp f ppp f ppp f

47

Hn.

Tuning patch: C

r.h.

Kbd.

Pno.

p
pp
f
ppp f
ppp f
ppp
f sim.
f
f
f
mf
f mp
p mf

(acc.)

15^{ma}

l.h.

III. Deuxième chant de la nuit: le désir des gargouilles, $\text{♩}=65$

11

50 sonorous, legatissimo

Hn.

(alternatively: arpeggiate)
(r.h.)

r.h. plays together with piano bass, the left hand fills in the chord right after the beat
(r.h.)

l.h.

8^{th}
mf

55

Hn.

Kbd.

Pno.

This musical score page contains four staves. The first staff, labeled 'Hn.', shows a single note followed by a fermata. The second staff, labeled 'Kbd.', shows a sustained note. The third staff, labeled 'Pno.', shows a sustained note. The fourth staff, also labeled 'Pno.', is blank. Measure 55 begins with a common time signature. It transitions to a 5/4 time signature with two measures of rests. Then it changes to a 3/4 time signature with one measure of rests. Finally, it returns to a 5/4 time signature with one measure of rests. Dynamics include *mf* (mezzo-forte) and *f* (forte). Measure 56 starts with a 5/4 time signature and continues through measures 74 and 75, which are also 5/4 time.

61

Hn.

Kbd.

Pno.

f

cresc.

Tuning patch: D

pp

OFF

mf

mp

mf

67

Hn.

Kbd.

Pno.

mf *pp* *mf* *mp*

ON OFF ON HALF

beating

15ma *15ma*

p

p

73

Hn. *p* *p*

Kbd. *pp* *OFF*

Pno. *rubato, free* *ppp*

pick up gong mallet

f

p

pp

sim. *cresc.* *(x)* *p*

8va *15ma*

f *mp* *p* *ppp* *f* *ppp* *mf*

sim.

Hn. *p cresc.*

Kbd. (sustain e-pedal on)
(volume pedal cresc.)

ON

Pno. *mf* *mf* *mf* l.h. sim.

accel.

Hn. 81 *mf cresc.*

Kbd.

Pno. *accelerando* *ff*

(accelerando)

meno

pp

meno *pp*

ff

ff

This musical score page contains three staves. The top staff is for the Horn (Hn.), starting at measure 81 with a dynamic of *mf cresc.* and an instruction *accel.*. The middle staff is for the Keyboard (Kbd.), showing a series of eighth-note patterns with grace notes. The bottom staff is for the Piano (Pno.), featuring a bass line with eighth-note patterns. The piano part includes dynamic markings *ff*, *accelerando*, *meno*, *pp*, *meno* *pp*, and *ff*. Measure numbers 13 and 15 are indicated above the piano staff.

rit.

82

Hn. *ff*

(left hand)

Kbd. *mf*

HALF

Pno. *rubato* *ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *ff*

repeat box freely

15ma

8vb *fff*

This musical score page contains three staves. The top staff is for the Horn (Hn.), which begins with a dynamic marking of ff. The middle staff is for the Keyboard (Kbd.), indicated by a brace and a bass clef, featuring a sustained note with a dynamic marking of mf. The bottom staff is for the Piano (Pno.), indicated by a brace and a treble clef. The piano part includes a rubato section with various dynamics: ff, mf, f, mf, f, mf, f, mf, f, and ff. There are also markings for 8va (octave up) and 8va (octave down). A box labeled 'HALF' is placed over the piano's sustain pedal. The score concludes with a dynamic marking of fff and a 15ma (15 measures apart) instruction. The page number 18 is at the top left, and a ritardando instruction (rit.) is centered above the piano staff.

IV. Troisième chant de la nuit: l'évasion des gargouilles

Herefrom until bar 104: natural horntones as well as half-stopped and fully-stopped tones are indicated - otherwise only half or fully stopped are/have been indicated

83

Hn.

Tuning patch: E

Kbd.

f

ON

*Simplified notation: for this passage play the piano notes a touch before the beat. Feel free to readjust coordination

Pno.

ff

mf

8vb

mf

r.h.

l.h.

pp

*pedal cresc. super fast, just before the beat

OFF <

+71 c.

fp

f

l.h.

87

Hn. *f*

Kbd. *f*

Pno. *simile*

+71 c.
+
f p

p

(B_{sharp})
(+7 cents if poss.)

(B_{sharp})

pp

f

ON

OFF

ON

8vb

88

91 (B \sharp)

Hn. *mf*

Kbd. *pp* *f*

Pno.

OFF < ON
(simile)

This musical score page contains five staves. The top staff is for the Horn (Hn.), the middle staff is for the Keyboard (Kbd.), and the bottom staff is for the Piano (Pno.). Measure 91 starts with a dynamic *mf* for the Horn. The Keyboard part features a sustained note with a dynamic *pp* followed by a dynamic *f*. The Piano part consists of mostly rests. Measure 92 begins with a dynamic *pp* for the Keyboard. Measure 93 starts with a dynamic *f* for the Keyboard. Measure 94 begins with a dynamic *mp* for the Horn. Measure 95 begins with a dynamic *pp* for the Keyboard. Measure 96 begins with a dynamic *f* for the Keyboard. The score includes performance instructions: "OFF < ON" and "(simile)" placed between measures 93 and 94. Time signatures change frequently throughout the measures, including 5/4, 4/4, and 7/4.

96

Hn.

p

Tuning patch: F

free, moving forward!

Kbd.

Pno.

Detailed description: The musical score is for three instruments: Horn (Hn.), Keyboard (Kbd.), and Piano (Pno.). It spans four measures. In the first measure, the Horn begins with a dynamic 'p' and a grace note, followed by a sustained note. The Keyboard and Piano are silent. In the second measure, the Horn has a sustained note. The Keyboard plays a complex cluster of notes, indicated by several horizontal lines and vertical stems. The Piano is silent. In the third measure, the Horn has a sustained note. The Keyboard plays another cluster of notes. The Piano is silent. In the fourth measure, the Horn has a sustained note. The Keyboard plays a final cluster of notes. The Piano is silent. A bracket on the left side of the page groups the two staves for the Keyboard instrument. A box containing the text 'Tuning patch: F' with an arrow points to the first measure of the Keyboard part. The instruction 'free, moving forward!' is placed above the Keyboard staff in the third measure.

Musical score for orchestra and piano, page 100. The score includes parts for Horn (Hn.), Keyboard (Kbd.), and Piano (Pno.). The keyboard part features complex chords and sustained notes. The piano part includes dynamic markings *f*, *pp*, *mp*, and *pp*.

104

Hn.

Kbd.

(Laptop: tuning button)

Pno.

12tet

JI

12tet

JI

f

8va

8vb

f

pp

f

pp

f

mp

mf

mp

8vb

15mb

V. Langues d'eau, $\text{♩}=46$

108

Hn. $\text{Bass clef}, \text{5}:\text{4}$

Kbd. $\text{Clef 5}, \text{5}:\text{4}$

Pno. $\text{Clef 5}, \text{5}:\text{4}$

p ma sempre sonoro

Tuning patch: G

12tet

ff

8va

3 seconds

3 seconds

3 seconds

pp

pp

OFF

HALF

8vb

15ma

pp

116

Hn.

Kbd.

(still HALF)

Pno.

Hn.

123

$\text{Bassoon: } \frac{5}{4}, \frac{21}{16}, \frac{4}{4}, \frac{5}{4}, \frac{6}{4}$

$\text{Kbd: } \frac{5}{4}, \frac{21}{16}, \frac{4}{4}, \frac{5}{4}, \frac{6}{4}$

$\text{Pno: } \frac{5}{4}, \frac{21}{16}, \frac{4}{4}, \frac{5}{4}, \frac{6}{4}$

mf

mp

mf

mp *mf*

mp

(still HALF)

(HALF) cresc.

pp *f*

mf *f*

128

Hn. (gloss) 5 (beating) (beating) (gloss)

mp <*f* *mp* <*f* *f*

Kbd. *f* *mp* *f* *ff* *p* *ff* *p* *ff*

Pno. *f* *ff* *ff*

FULL

8va *15ma* *15ma*

8vb

This musical score page contains three staves. The top staff is for the Horn (Hn.), the middle for the Keyboard (Kbd.), and the bottom for the Piano (Pno.). Measure 128 starts with a Horn part featuring a sixteenth-note pattern labeled '(gloss)' with a '5' above it, dynamic 'mp', and a grace note. This is followed by a 'beating' section with a eighth-note pattern, dynamics '*f*' and '*mp*', and another 'beating' section with a sixteenth-note pattern, dynamics '*f*' and '*mp*'. Measure 129 begins with a piano dynamic '*f*' and a keyboard dynamic '*mp*'. A 'FULL' dynamic instruction is placed between the two staves. Measure 130 continues with piano dynamics '*ff*' and '*p*', keyboard dynamics '*ff*' and '*p*', and Horn dynamics '*ff*' and '*p*'. Various performance instructions like '8va', '15ma', and '15ma' are also present.

gliss down ad lib

Hn. 140

Kbd.

Pno.

(r.h.)

(r.h.)

simile

ff

8vb

15ma

8vb

15ma

cresc. possibile

ff

cresc. possibile

10 4 15 8 9 16 4 8

10 4 15 8 9 16 4 8

10 4 15 8 9 16 4 8

143

Hn. *p* prepare mute

Kbd. *Tuning patch: H*

Pno. *wild* *sfz* *sfz* *sfz* *fff* *mf* *mp* *p* *pp* *HALF* *p* *mp*

VI. Mort de la nuit: organum profond et spectrale,

a tempo, $\text{d} = \text{o}$

con sord!

147 vox principalis

Hn.
pp
(gong)

precise and lyrical

*all the F-sharps (transposition E, i.e. the natural third) should be ideally and intuitively tuned a comma higher with the lip, to meet the natural 11th of the piano C-sharp - but more importantly when marked with an * in bars 160-163, 179-183 - the e-keyboard plays this note.

only softly articulated, melodic

sim.

32

Hn.

Kbd.

Pno.

vox organalis

ppp molto soto voce

f

pp

pp

f

mp

153

Hn. *pp* *p*

Kbd. l.h. *ped.*

Pno. *pp* *f pp* *sim.* *simile* *l.h.* *(l.h.)*

ppp *mp* *(ppp)*

159

Hn. (pp) *shape the phrases freely*

Kbd. 1.h. 2d.

Pno. (ppp) *pp = p*

This musical score page contains four staves. The top staff is for the Horn (Hn.), which has a dynamic marking of (pp) and a performance instruction to "shape the phrases freely". The second staff is for the Keyboard (Kbd.), with dynamic markings 1.h. and 2d. The third staff is for the Piano (Pno.), with a dynamic marking of (ppp) and a performance instruction to "pp = p". The bottom staff is also for the Piano. The music consists of several measures of musical notation, including note heads, stems, and rests, typical of classical or contemporary concert music notation.

165

Hn.

Kbd.

Pno.

pp

(*pp*)

Ped.

mp

ppp

170

Hn.

Kbd.

Pno.

p

Leg.

pp **v**

mp **pp** **mp** **pp**

tr

ppp

This musical score page contains four staves. The top staff is for the Horn (Hn.), showing sustained notes with dynamics indicated by three vertical lines. The second staff is for the Keyboard (Kbd.), featuring a sustained note with dynamic **p**. The third staff is for the Piano (Pno.), with dynamic markings **pp**, **v**, **mp**, **pp**, **tr**, and **ppp**. The bottom staff is also for the Piano (Pno.), showing sustained notes and dynamic **ppp**.

174

Hn.

Kbd.

Pno.

poco cresc.

177

Hn. (p) (p) (p) poco cresc. mf tr

Kbd.

Pno. tr tr tr tr mp poco cresc. mf f mf f p

(ppp) f # mf ppp mf ppp

183

Hn. (mp)

Kbd. Ped.

Pno.

This musical score page contains three staves. The top staff is for the Horn (Hn.), which plays eighth-note patterns with dynamic markings (mp) and triplets. The middle staff is for the Keyboard (Kbd.), featuring a treble clef and a bass clef, with a dynamic marking (Ped.) indicating pedal points. The bottom staff is for the Piano (Pno.), with a treble clef and a bass clef, showing sixteenth-note patterns and various dynamic markings like accents and slurs. The page number 183 is at the top left, and the page number 39 is at the top right.

189

Hn. (mp) pp mf p mp

Kbd. Ped.

Pno. (ppp) mp ppp

This musical score page contains six staves of musical notation. The top staff is for the Horn (Hn.), which plays eighth-note patterns with dynamic markings (mp), (pp), mf, p, and mp. The second staff is for the Keyboard (Kbd.), indicated by a brace and a pedal marking (Ped.). The third staff is for the Piano (Pno.), indicated by a brace, with dynamic markings (ppp), p, mp, and ppp. The bottom staff is also for the Piano (Pno.). The music is divided into measures by vertical bar lines, and the overall style is formal and classical.

195

Hn. *(mp)*

Kbd.

Pno. *(ppp)*

rubato, free

(still mp)

tr

(still mp)

tr

ped.

ped.

mf p

mf p

ppp

ppp

mf

mf

ppp

mf

200

Hn. (mp) stop playing gong **p**

Kbd. Ped.

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

(mp) cresc. *mf* *mf* *p*

cresc.

206

Hn. (p) poco a poco descrescendo

Kbd. Ped.

Pno. (rubato) ppp (rubato) ppp

p mf p mf p mf p mf

212

Hn. *pp possible* *mf* *mp*

Kbd. *Ped.* *(G)* *3*

Pno. *poco ritardando* *f ppp* *p* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

This musical score page contains four staves. The top staff is for the Horn (Hn.), the second for the Keyboard (Kbd.), the third for the Piano (Pno.), and the bottom staff also belongs to the Piano. Measure 212 begins with a dynamic of *pp possible* for the Horn. The Keyboard part has a sustained note with a dynamic of *mf*. The Piano part starts with a dynamic of *p*, followed by a series of eighth-note chords with grace notes, indicated by vertical strokes above the notes. The dynamic changes to *f ppp* for the piano. The score then includes a dynamic of *mf* for both the keyboard and piano. A performance instruction "poco ritardando" is placed above the piano staff. The piano part continues with a dynamic of *mf*, followed by another dynamic of *mf*. The score concludes with a dynamic of *mp* for the piano. Measure 212 ends with a measure of *3* time signature. The piano staff also includes markings such as *solo*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*.

VII. L'aube

45

Lento, poco rubato, ♩=55

217

Hn. senza sord.

pp *p* *pp* *mp* *p*

Kbd. *mf*

Pno. *mf* *p* (rubato?) *mp* *8va* *15ma* *8va* *15ma*

ppp *mf* *ppp*

Musical score for orchestra and piano, page 123, measures 5-6. The score includes parts for Hn., Kbd., and Pno. The instrumentation is as follows:

- Hn. (Horn):** The horn part starts with a dynamic **p**. It consists of two staves: the top staff in $\text{Bass} \ 3/16$ and the bottom staff in $\text{Bass} \ 4/4$.
- Kbd. (Keyboard):** The keyboard part consists of three staves: the top staff in $\text{Treble} \ 3/16$, the middle staff in $\text{Bass} \ 4/4$, and the bottom staff in $\text{Treble} \ 3/16$.
- Pno. (Piano):** The piano part consists of four staves: the top staff in $\text{Treble} \ 3/16$, the second staff in $\text{Treble} \ 4/4$, the third staff in $\text{Bass} \ 3/16$, and the bottom staff in $\text{Bass} \ 4/4$.

The score indicates a performance duration of "5 seconds" for both the first and second measure pairs. Measure 5 begins with a dynamic **p** for the Hn. and Kbd., followed by a sustained note. Measure 6 begins with a dynamic **mp** for the Hn. and Kbd., followed by a sustained note.

48

226

Hn. *p* *mp*

Kbd.

Pno. *8va* *15ma* *mp*

mp *f* *p* *ff*

228

Hn. *senza sord.* (poco accelerando) *poco cresc.* *mf*

Kbd. (Z.)

Pno. *poco accelerando* *pp*

OFF

228

Hn. *senza sord.* (poco accelerando) *poco cresc.* *mf*

Kbd. (Z.)

Pno. *poco accelerando* *pp*

OFF