

Frederic Rzewski

LE SILENCE DES ESPACES INFINIS / THE SILENCE OF THE INFINITE SPACES
for any solo instrument, female (or children's) chorus, seven
orchestral groups, and tape (1980)

Commissioned and first performed by the Orchestre Philharmonique
de Liège (Belgium), December, 1980, Pierre Bartholomé, conductor.

Duration: ca. 23'

Performance Instructions

1. General

THE SILENCE OF THE INFINITE SPACES is a sort of musical meditation on the universe as imagined by Blaise Pascal, from whose Pensées the two texts of the chorus are taken. These texts, somewhat atypical for Pascal, were chosen in order to suggest the possibility of a "down-to-earth" context in which his thought, beyond the historically determined limits of cosmological and religious speculation, may be relevant today; namely that of society and its struggles, whose perilous and unpredictable vicissitudes were perhaps more responsible for Pascal's acutely modern sense of dread than the mere discovery of an empty and silent universe abandoned by God.

At the same time, my piece is also undeniably an attempt to deal in musical terms with a phenomenon which continues to be a major force in our culture, in spite of rational human efforts to contain and control it, namely religion. Much recent music has ventured into this nebulous area, some of it sincere, some of it confused, and some of it motivated by purely opportunistic considerations. In any case, the success of such music has often been due to its "meditative" or mystical component, which, as many composers have found, can exercise a considerable appeal for a large portion of today's audience, especially among the youth. Without a doubt this receptiveness to religious ideas is at least partly due to the increasingly real and apparent threat of a violent end to all that we know of the "world", in the broad sense of the word as a place in which humans can live. One need not be particularly religious to be awestruck by such a prospect. I have attempted, by the combination of rational musical procedures with the simple exposition of a few texts written by the first truly modern atheist, to give expression to this basic emotion.

For the sake of clarity, it should be explained that a certain cosmological metaphor does underly the structure of the music, although it is not really important for the music's interpretation. The seven orchestras are supposed to be the seven moving heavenly bodies of the medieval cosmos: Moon, Mercury, Venus, Sun, Mars, Jupiter, and Saturn. The chorus sings the song of the fixed stars. The tape is the Earth and its earthly events. The soloist

is the "moi dans l'histoire", the single individual, not further identified, whose subjective improvised reactions may bring an element of disorder into an otherwise quite rigidly structured design. The presence of such symbols is perhaps gratuitous in a piece of concert-music, but it also gives the thing a character of imaginary theater; and in fact the use of light and imagery to develop this theatrical element further is not to be excluded, although I have no concrete suggestions to make in this respect.

2. Notation

With the exception of a few passages in traditional notation, THE SILENCE OF THE INFINITE SPACES is entirely written in a new graphic notation, whose basic principles remain constant throughout, although it is subject to slightly different interpretations in each of the three sections.

a) rhythm

Each page of the score (or line of the individual parts) is divided into four "bars". Each bar consists of four horizontal lines (which could be considered as half-notes). Each of these lines is similarly divided into four points, from which vertical lines may extend upwards or downwards (these may be considered as eighth-notes). A horizontal line with no verticals denotes silence. Each horizontal line (or half-note) = M.M. 90 at the beginning, later accelerating or fluctuating in order to keep pace with the tape and with the indications in minutes and seconds of elapsed time.

(b) pitch

The notation describes the rhythmic placement of two notes, a high note and a low note. A vertical line (or, in Parts I and III, a solid triangle) extending upwards indicates the higher of two notes; a vertical line (or triangle) extending downwards indicates the lower of two notes. Low notes always occur on the first and third divisions of a beat, high notes always on the second and fourth. The choice of pitches for high and low notes is governed by different rules in Parts I, II, and III:

Part One (pp. 1-42), Orchestras: the high note is any note of an A-flat minor triad (Ab, Cb, Eb); the low note is any note of a G minor triad (G, Bb, D). Within these limitations, the choice of notes is free and need not always remain the same. Thus,



may be simply



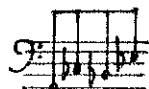
but it could also be



or



or



and so on.

Part One, Chorus: In Part One the low note is (as in the orchestras) any note of a G minor triad; the high note, however, should be taken from an A-flat major triad (i.e. C-natural instead of C-flat). If the intonation is not quite right or ambiguous, this is exactly the desired effect.

Part Two, Orchestras (pp. 60-66): The choice of pitches is free, but the interval between high and low notes is given. The available intervals are different for each orchestra, so that in Orchestra 1 (Moon) one hears only diminished fifths and twelfths, in Orchestra 4 (Sun) only octaves, in Orchestra 7 (Saturn) major seconds and ninths and minor sevenths, etc. The pitches chosen should remain the same for the duration of a line; but if one plays the same line again one may choose other pitches, retaining the same interval (in other words, transpose), or, if one has more than one interval available, choose another interval. It may be desirable to assign the same interval to all members of an orchestra for a given line, so that, for example, in Orchestra 7, lines 1-3 use only major seconds, lines 4-6 only minor sevenths, and lines 7 and 8 only major ninths.

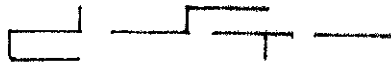

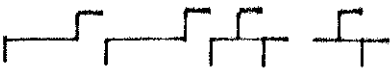
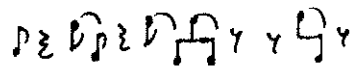
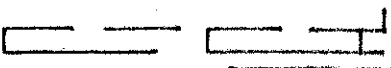
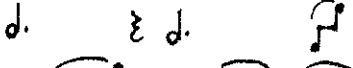
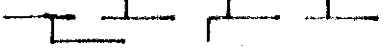
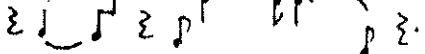
Part Two, Chorus (pp. 43-59): High and low notes are not sung but rather intoned (between singing and speaking). Each member of the chorus finds two registers, high and low, roughly an octave to an octave and a half apart, in which the text can be comfortably read; the pitches should be unclear, and different for each individual.

Part Three (pp. 67-109), Orchestras: As each orchestra enters, each instrument chooses a minor second somewhere in the middle of the instrument's range. Depending on the total range of the instrument, the interval between high and low notes gradually expands as the silences become longer and more numerous, until towards the end one plays extremely high and extremely low notes.

Part Three, Chorus: From page 67 to page 77 the two half-choruses sing either D and E♭ or G and A♭, as indicated. From page 77 onwards Chorus 2 begins by intoning the text, as in Part II. As the notes become very long toward the end, the high notes should get higher, and the low notes lower, until one reaches the extremes of one's range, as in the orchestras.

(c) Duration and phrasing

At times, horizontal lines of varying lengths extend from the ends of verticals. These indicate that the note in question is to be held for the indicated duration, or joined (legato) to the following note. For example,

	is read as:	
	is read as:	
	is read as:	
	is read as:	

3. Instrumentation

The number and nature of the instruments are to be determined according to the following considerations:

(a) Each orchestra should have two characteristic colors, corresponding to the vertical lines, on the one hand, and the triangles on the other, in Parts I and III. The colors may be of quite different character in each orchestra, e.g. percussion and bowed strings, woodwinds and brass, plucked strings and electronics, etc.

(b) Generally, for each color there should be at least two or three instruments, so that an orchestra will normally consist of at least five or six instruments. But it is entirely possible, depending on the available resources, to assign different numbers of players to the various groups, so that one orchestra might have ten players and another only three. (An easy solution for small ensembles could be to have seven percussionists playing the triangles, all other instruments playing the vertical lines.)

(c) Instruments of unconventional character, if available, should be chosen (many orchestral musicians own and are skilled in folk and band instruments, seldom called for in the normal repertoire); and these should be distributed in unconventional ways among the various groups (i.e. avoiding the normal disposition of the European classical orchestra). In ordinary orchestral situations it may be difficult, for economic reasons, to avoid a "standard" collection of instruments. It is still possible, given such a limitation, to arrive at an imaginative orchestration and a total sound quite unlike that of the normal orchestra. The choice of instruments may also be governed by psychological factors. For example, in a normal symphony orchestra of eighty or so people, one may decide to use only those thirty or thirty-five players who may be the most open to experiments of this kind, whether for reasons of personality, age, or experience. (Some degree of familiarity with improvising techniques will be helpful.)

(d) In Parts I and III, in addition to vertical lines and triangles, diamond-shaped notes also appear. These always occur in pairs: a long (white) held note followed by a short (black) note in the opposite register. These are short solos to be played by a single instrument. The solos in each orchestra may always be played by the same instrument, or they may be divided among several instruments in the group; but this should be decided beforehand.

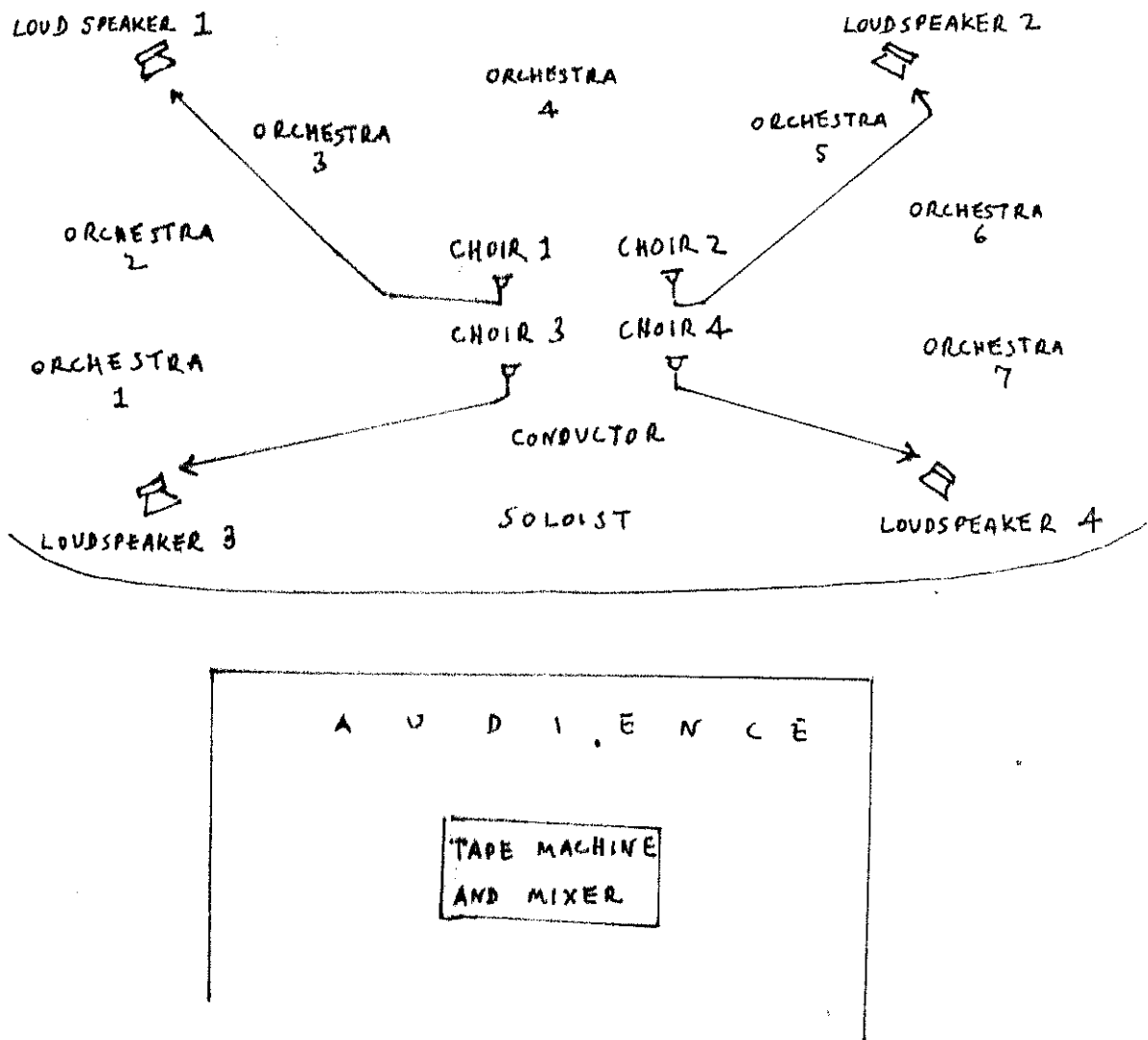
(e) The seven orchestras should be separated in space, in such a way that each is distinctly heard in a different location. Obviously compromises must be made in this regard according to considerations of audibility, visibility, general co-ordination, and the peculiar characteristics of the performance space.

4. Soloist

The Solo part may be played by any instrument able to execute the indicated pitches and rhythms. In the case of harmonic instruments chords may be played, rather than single notes. In Part II (Cadences) the soloist may either improvise freely or play the written lines of orchestral music, choosing freely among the seven pages of material. The first of these two alternatives is preferable. Part III is to be played in the same way as the orchestral music, i.e. beginning with minor seconds in mid-range and ending with extremely high and low sounds.

5. Chorus

(a) The Chorus should consist of 20-24 voices, divided into four groups (for Part II, "Canons"). Each group should have a microphone, connected to a mixer in such a way that the four choirs of Part II are heard from four loudspeakers located in different points in space. The following diagram gives a rough indication of how things could be arranged:



(b) In Part II, the chorus may not be heard clearly. In fact, the generally intended effect in this section is that of a large machine, whose repetitive motions after a while seem to produce spoken words. We should hear the words from time to time, but in a hypnotic way, as though they were generated in the brain of the listener. Microphone balances should be prepared with this effect in mind.

(c) Choirs I and II of Part II become Semichorus 1 at the beginning of Part III, Choirs III and IV Semichorus 2.

(d) In Part III, beginning on page 78, one person in each of the four choirs begins to whisper directly into the microphone, using the syllables of the text in such a way as to imitate the sound of the ocean as it gradually emerges in the tape. These four voices are not co-ordinated in any way. The other voices in all four choirs read line 2.

6. Tape

The tape is two-track, 19 cm/sec. Track 1 should be heard over speakers 1 and 3, track 2 over speakers 2 and 4. It is in two parts, the first of which begins about 35 seconds after the beginning of the piece, runs at full volume for about three minutes and is gradually faded out so that it disappears entirely after about five minutes. The second part is started on a signal from the conductor at the beginning of Part II and then runs continuously to the end. The material for Parts I and II consists of sounds recorded at the Cockerill steel works in Liège, Belgium. At the beginning of Part I one hears the mournful sound of the warning whistle indicating that the giant cauldron containing sixty tons of white-hot molten steel is about to be turned. This chord (which determines the tonality of the piece) sounds a second time, following which one hears the "clink-clank" of the first pellets dropping. This gradually turns into the characteristic "whoosh-whoosh" of pouring steel, which provides the basic pulse of the music. (The conductor should vary the tempo of the orchestral music so that there are roughly two "whooshes" for every beat.)

Part II consists of two sequences of 2'20" each in the rolling phase of production, during which the steel, having been cooled and flattened out into a thin sheet, is rolled up. A large part of this section consists of a prolonged whine, somewhere between a D and a C#. This should be audible as a constant drone beneath the orchestral confusion. A third sequence signals the beginning of Part III (page 67). At page 71 one begins to hear again the "whooshes" of pouring steel, which gradually become the dominant sound, again providing the underlying pulse for the orchestral music. From about page 79 onwards one begins to hear a new sound on the tape, unidentifiable at first, which becomes stronger and gradually replaces the sound of steel. This is a recording of the Atlantic Ocean (made by Alvin Curran at Old Harbor, Block Island, in June, 1980) which at page 109,

after the orchestras, soloist, and chorus have dropped out, becomes the only sound that one hears for about a minute. (The four whispering members of the chorus should be gradually faded out, as though sinking into the ocean, or rather, perhaps, as though the ocean itself were dying.) An airplane is heard from the distance, growing louder as it approaches, then softer as it retreats. The tape flutters slightly as it runs out of the machine. Perhaps the airplane is somehow responsible? This question is not answered. During all this time the musicians should remain immobile on the stage.

8. Details of Interpretation

(a) Introduction. The first sound heard is that of two crystal glasses, tuned to D and Eb, played by two people, who may later take their normal instruments. After about fifteen seconds of this, the soloist enters, playing G and A-flat in the highest register of the instrument. About twenty seconds later, the tape enters. After about twenty seconds of tape, the chorus begins the "song of the stars" as the soloist grows louder and the crystal glasses fade out somewhere near the end.

(b) Part I. In Part I, triangular notes are always loud; notes indicated by vertical lines are very soft at first, then becoming progressively louder. Page 42 should be repeated several (five or six) times; at the end of the final repetition, the conductor gives a signal to start the tape, and Part II begins immediately.

(c) Part II. The score indicates a fixed sequence of events in the tape and Chorus ("Canons"), from page 43 through page 59. The orchestras simultaneously play the seven "Cadences" given on pages 60 through 66. The soloist either improvises freely or plays a selection of material from the seven Cadences. Each orchestra is assigned one of the Cadences. The numerical order (1=Moon, 2=Mercury, 3=Venus, 4=Sun, 5=Mars, 6=Jupiter, 7=Saturn) need not correspond to the numerical order of the seven orchestras in Parts I and III.

In each of the seven Cadences there are eight lines. Each line consists of a four-bar "cycle". Part II consists of 32 such "cycles". A convenient and compositionally satisfying arrangement of the material should be worked out, tending more or less in the direction of freedom or of structure at the discretion of the conductor. (The general sound should be that of a complex machine with many different moving parts.) Each line may be played more than once; some lines may be played only once, or not at all; there may be several four-bar cycles during which an orchestra does not play.

At the beginning there should be at least two cycles during which neither orchestras nor soloist play at all. The orchestras need not all begin at the same time. Generally one should begin with line 1, introduce the following lines in their numerical order, with the possibility of repeating any line that has been already played, and end with several repetitions of line 8. (But another system may also be applied, e.g. reading from line 8 backwards to line 1, and then forwards to line 8 again.)

Not all instruments in an orchestra need play the same material during a given cycle. Some instruments may even be improvising freely like the soloist.

Such decisions regarding the degree of freedom in this section should be made by the conductor according to the nature of the orchestra, the character and experience of its musicians, and the degree of good will present towards experiments of this kind. Part II is in a way the "heart" of this piece, and probably requires the most rehearsal, as in all such cases where orchestral freedom or indeterminacy is called for. The orchestras should rehearse separately at first, until they are familiar with all eight lines and their possible combinations, before coming together. Although a maximum of individual freedom (in the choice of lines and their order, the decision whether to play or not to play a given cycle, etc.) is desirable, practical considerations may dictate the necessity of determining a fixed plan for all of the orchestras. An example of such a simple plan, not necessarily to be preferred to any other similar order, is offered here. In this version each orchestra plays twenty cycles out of thirty-two, occasionally playing two lines simultaneously (a simple rule of division could be to assign one line to instruments that had played triangles in Part I, and the other line to those that had read vertical lines):

Example 1

<u>Cycle N^o:</u>	1	2	3	4	5	6	7	8	9	10	11	12
Moon	-	-	-	1	-	1,2	-	2	2,3	-	3	-
Mercury	-	-	1	1	2	3	-	-	1,4	2	3	4
Venus	-	-	-	1	1	2	3	-	2,4	3,4	4	-
Sun	-	-	-	-	-	-	1	-	-	-	1,2	2
Mars	-	-	1	-	2	1,2	-	3	2,3	3,4	-	4
Jupiter	-	-	-	-	-	1	-	-	1,2	2	-	1,3
Saturn	-	-	1	1,2	-	1,3	2,3	-	2,4	3,4	-	2
<u>Cycle N^o:</u>	13	14	15	16	17	18	19	20	21	22	23	24
Moon	3,4	4	-	4,5	5	1,4	-	2,6	-	3,6	6	-
Mercury	-	-	3,5	5	4	-	-	4,6	6	6,7	7	-
Venus	4,5	5	-	1	-	-	3	-	2,6	6	-	2,7
Sun	2,3	-	-	2	3,4	4	4,5	5	4,5	-	6	5,6
Mars	4,5	-	5	-	2,6	5,6	-	6	-	3,7	6,7	-
Jupiter	2,3	3	-	-	2,4	4	2,5	5	-	4,6	5,6	6
Saturn	3	-	4	4,5	-	5	3,5	-	3,6	5,6	-	6
<u>Cycle N^o:</u>	25	26	27	28	29	30	31	32				
Moon	1,7	4,7	7	-	6,7	1,8	8	8				
Mercury	-	7	3,8	8	-	-	8	8				
Venus	6,7	5,7	-	3,8	7,8	8	8	-				
Sun	3,6	7	6,7	2,7	7,8	1,8	8	8				
Mars	7	1,8	6,8	-	8	8	-	8				
Jupiter	1,7	3,7	-	7	7,8	8	8	8				
Saturn	6,7	-	7	4,8	-	8	8	-				

A simpler, less dense situation could be obtained by increasing the number of silent cycles for each orchestra, e.g. one cycle of silence for every cycle played, and reducing the number of simultaneous lines in each orchestra to one:

Example 2

<u>Cycle Nº:</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>
Moon	-	-	-	-	-	8	-	-	7	-	-	-
Mercury	-	-	-	8	7	6	5	4	-	-	3	2
Venus	-	-	8	7	6	5	-	4	3	2	-	-
Sun	-	-	8	7	6	5	4	-	-	-	-	-
Mars	-	-	-	8	-	-	7	6	-	5	-	-
Jupiter	-	-	-	-	-	-	-	8	-	-	-	-
Saturn	-	-	8	-	7	-	6	-	5	-	4	-
<u>Cycle Nº:</u>	<u>13</u>	<u>14</u>	<u>15</u>	<u>16</u>	<u>17</u>	<u>18</u>	<u>19</u>	<u>20</u>	<u>21</u>	<u>22</u>	<u>23</u>	<u>24</u>
Moon	6	5	-	-	4	3	2	-	-	-	1	2
Mercury	1	2	-	-	-	3	4	5	-	-	-	-
Venus	1	2	-	-	-	3	-	-	-	-	4	5
Sun	3	2	1	2	-	-	-	-	3	4	5	-
Mars	4	3	-	-	-	2	1	2	-	-	3	4
Jupiter	7	6	-	-	-	5	4	3	-	-	2	1
Saturn	3	-	2	-	1	-	2	-	3	-	4	-
<u>Cycle Nº:</u>	<u>25</u>	<u>26</u>	<u>27</u>	<u>28</u>	<u>29</u>	<u>30</u>	<u>31</u>	<u>32</u>				
Moon	3	-	4	5	-	6	7	8				
Mercury	6	7	-	-	-	-	-	8				
Venus	-	-	-	6	7	8	-	-				
Sun	-	-	6	7	-	-	8	-				
Mars	-	5	-	-	6	7	-	8				
Jupiter	2	3	-	4	5	6	7	8				
Saturn	5	-	6	-	7	-	8	-				

(d) Part III. At the beginning of Part III soloist and orchestras immediately stop playing, and remain silent until page 71, when Orchestra 1 enters.

Frederic Rzewski
Août-Septembre 1980

LE SILENCE DES ESPACES INFINIES

Introduction.

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1'45" 3 2 4 2 3 2 4 2 4 2 1'15" 4 2 3 2

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(continue)

(f) - - - - - ff

1'15" 3 2 4 2 3 2 4 2 3 2 4 2 1'45" ca. 3 2 3 2

MAÎ- TRE TE FLAT- TE, IL TE f BAT- TRA TAN- pp TÔT.

(1'30" ca.)

(évltlnt. cesser pour reprendre d'autres instruments)

③

CHANT DES ETOILES

Ière Partie

le bande, plus tard accélérant jusqu'à 112.

1 = 96 ou 100 fluctuant, le plus possible synchronane avec

ORCH. 1			
ORCH. 2			
ORCH. 3			
ORCH. 4			
ORCH. 5			
ORCH. 6			
ORCH. 7			
SOLISTE			
* LA, DO, MIA CHOEUR OL, SIB, RE)			
BANDE			

N.B. Dans tous les 7 orchestres, \blacktriangle = sempre f, \blacktriangle = d'abord pp, deviennent progressivement f.

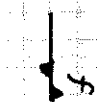
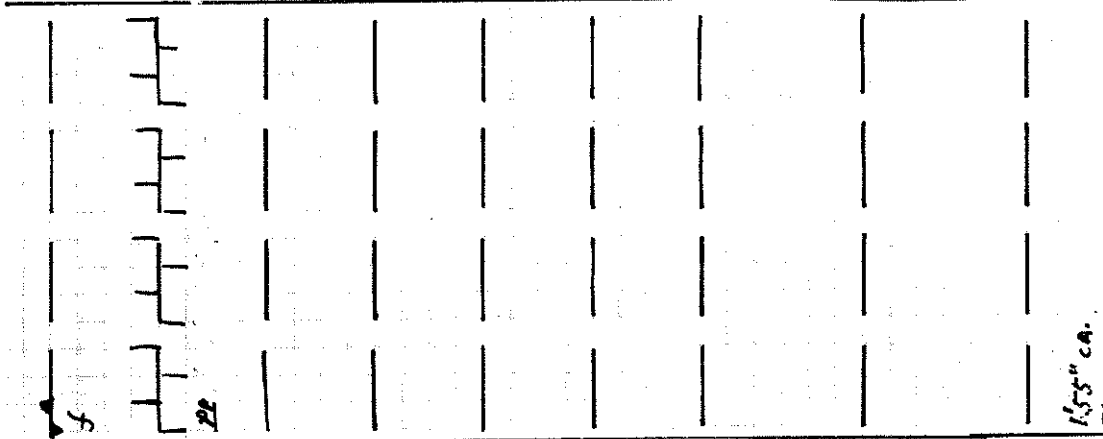
1'45" CA.


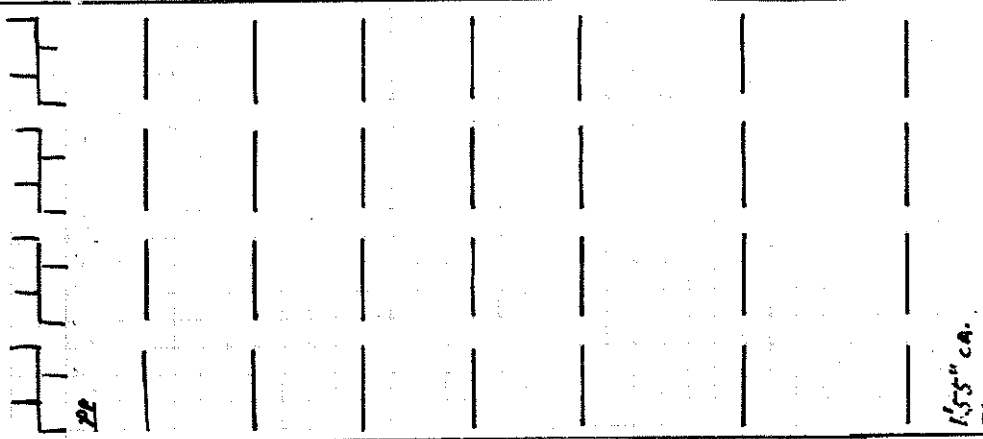
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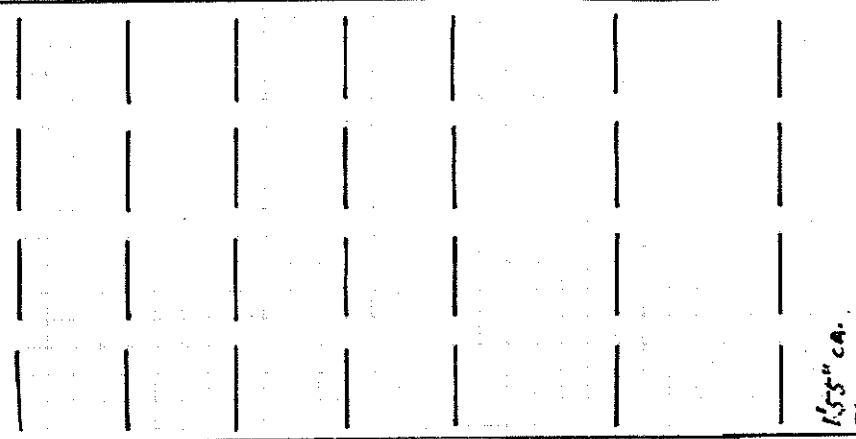
Attention: Dob orchestres, Do 4 choeur!

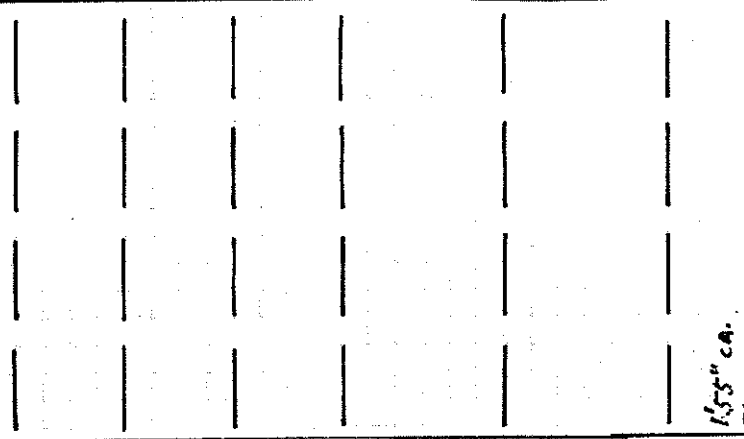
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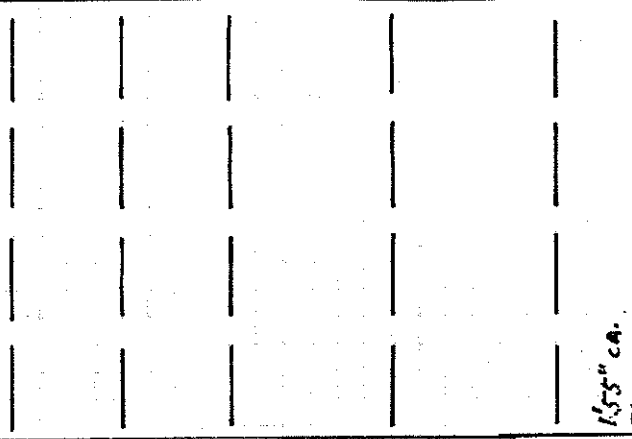
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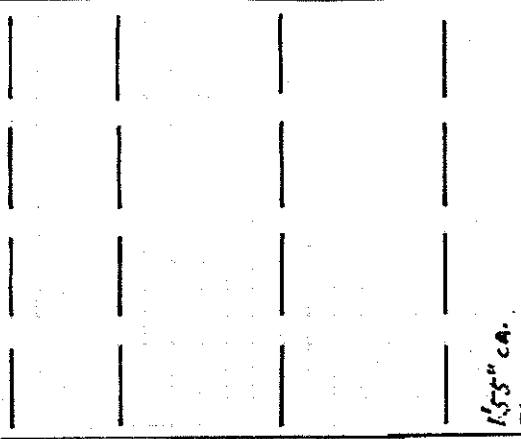
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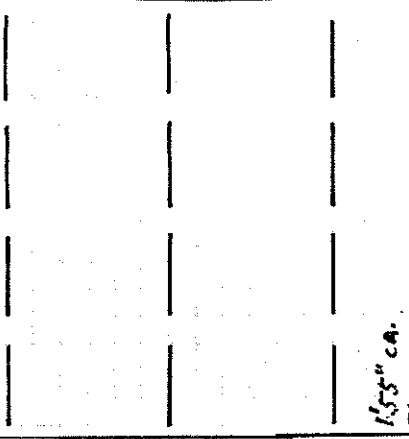
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⑦ 

1.75" ca.

1.05 ca.



3

5

①	②	③	④	⑤	⑥	⑦	S.	Ch.

2'05" ca.

2'15" ca.



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S.

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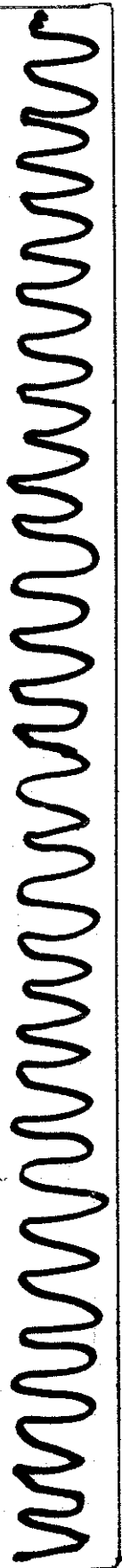
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2' 5" ca.

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B.

8

2

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2'45" ca.

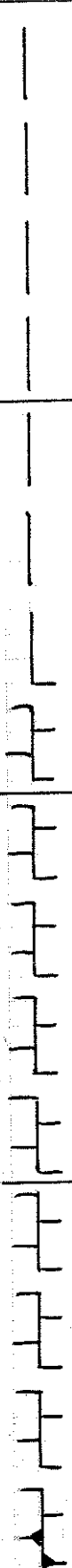

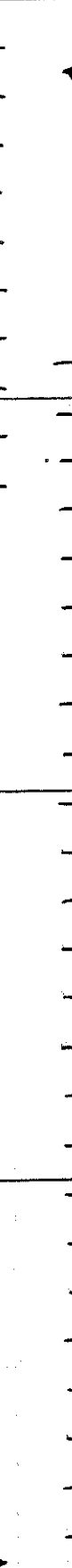
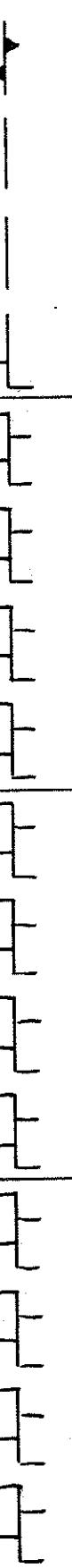

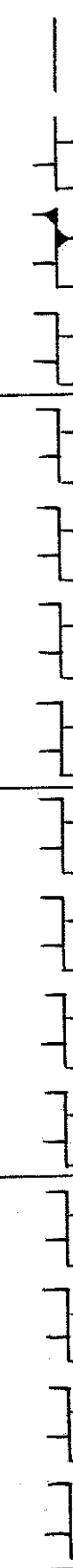
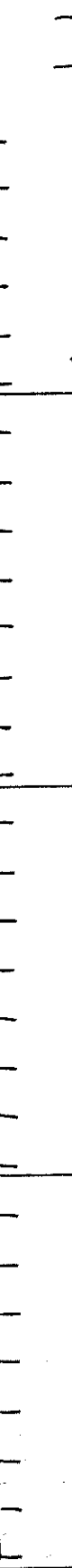

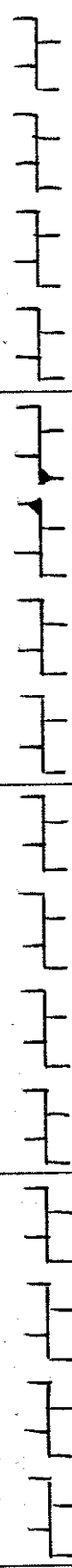


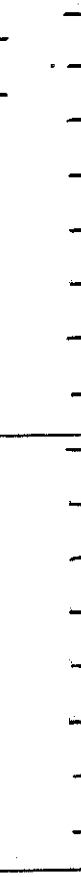



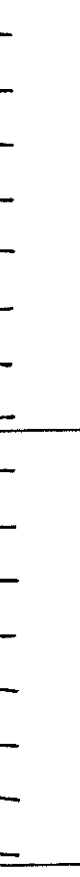
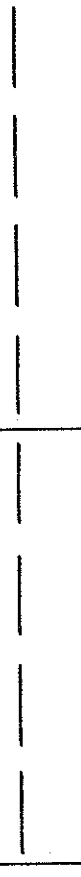
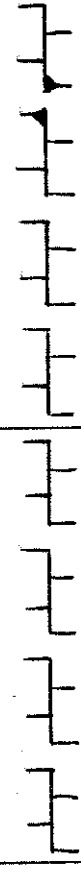
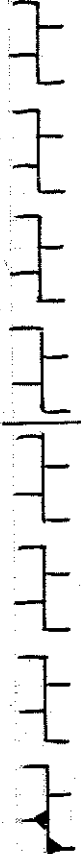
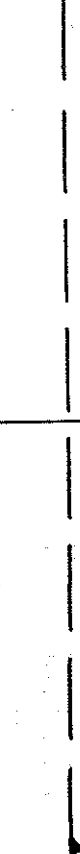
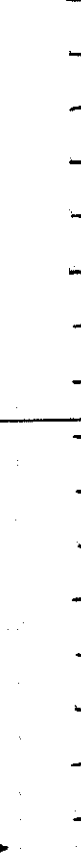
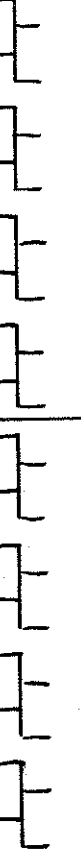
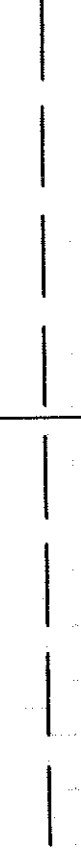
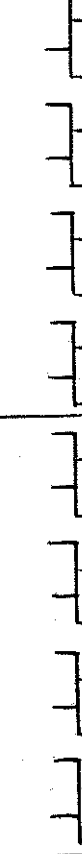
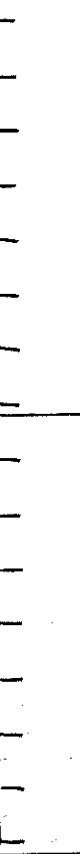
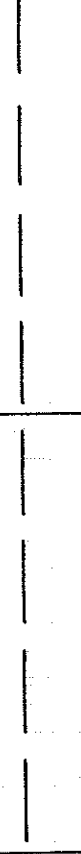
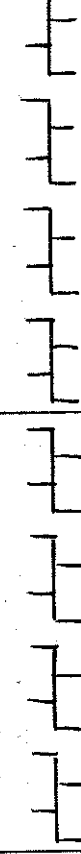
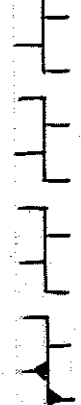

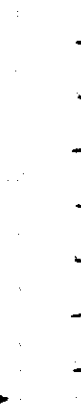



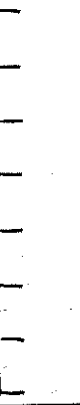

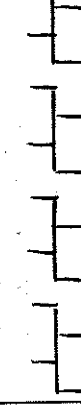
2'35" ca.



B.

9

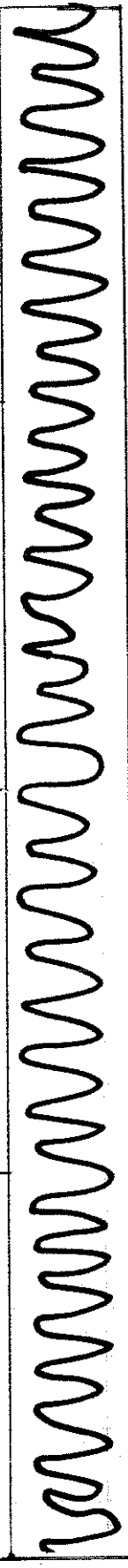
7

pp

2' 45" ca.

2' 54" ca.



10

8

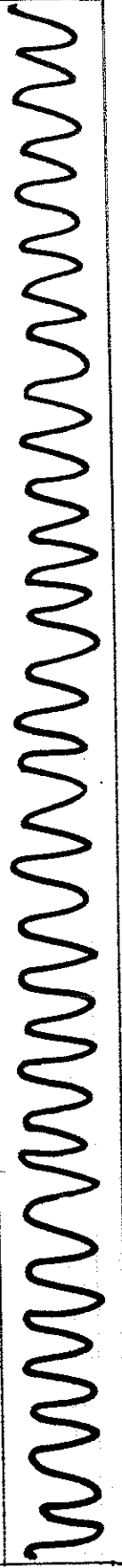
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ff sempre

2' 54" ca.

3' 04" ca.

E-



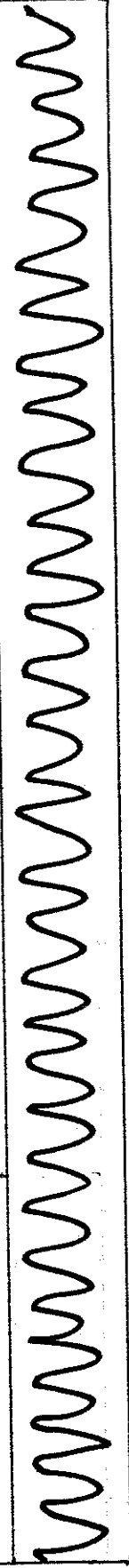
B.

9

1	2	3	4	5	6	7	S.	Ch.
							3' 04" ca.	(E)-

solo:

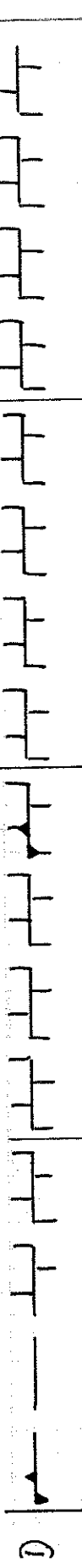




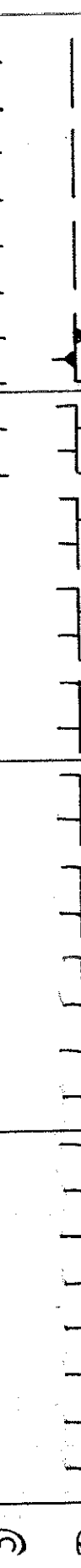
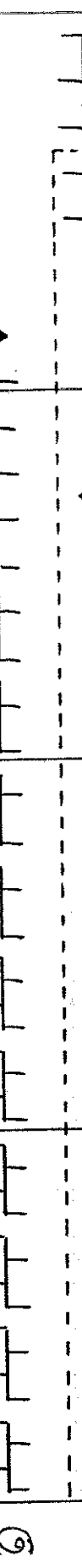
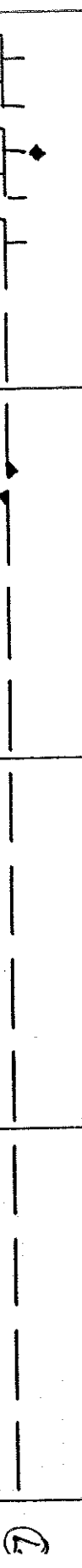



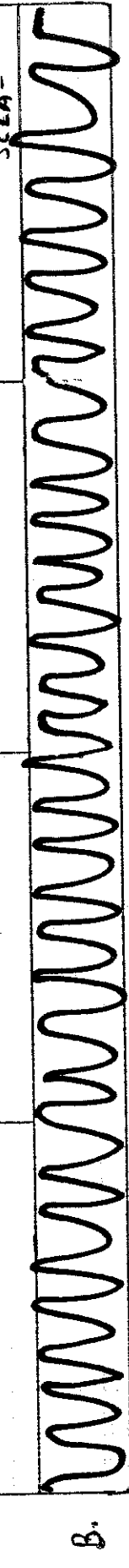
3' 13" ca.



B.

12

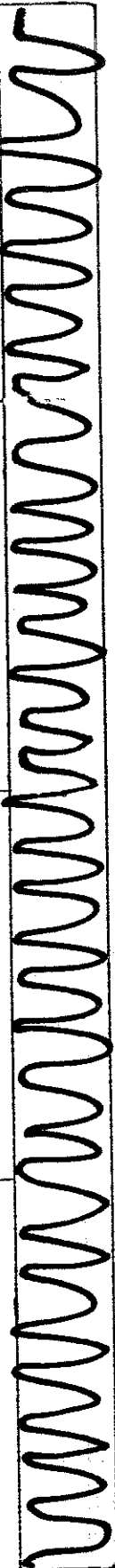
10

<p>1. </p>	<p>2. </p>	<p>3. </p>	<p>4. </p>	<p>5. </p>	<p>6. </p>	<p>7. </p>	<p>8. </p>	<p>9. </p>	<p>10. </p>	<p>11. </p>	<p>12. </p>
--	--	--	--	--	--	--	---	--	---	---	---

3'13" ca.

3'23" ca.

564A-



B.

③

III

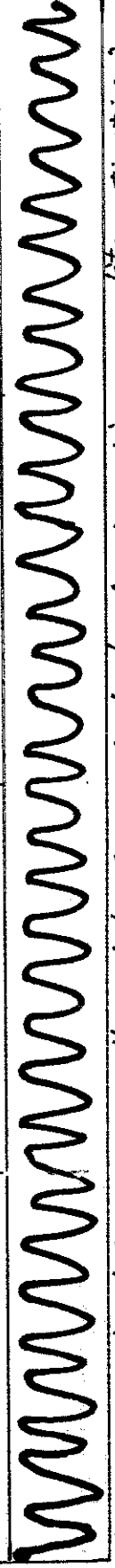
1								
2								
3								
4								
5								
6								
7								
5.								
Ch.								

3'28" ca.

3'32" ca.

(A) -

-VE!



B. (Commencez à abaisser graduellement le niveau de la bande, jusqu'à sa complète extinction.)

12

1)					
2)					
3)					
4)					
5)					
6)					
7)					

3' 42 ca.

3' 32" ca.

ES-



(sempre diminuendo)

13

1	2	3	4	5	6	7	S.	Ch.
							3'42"	(ES) -
								3'51" ca.

solo:



(sempre diminuendo)

14

<p>D</p>	<p>E</p>	<p>F</p>	<p>G</p>	<p>8</p>	<p>9</p>	<p>10</p>	<p>S.</p>	<p>ch.</p>	<p>B.</p>
							<i>3'57" ca.</i>	<i>4'00" ca.</i>	
									<i>Tu</i>

(sempre diminuendo)

15

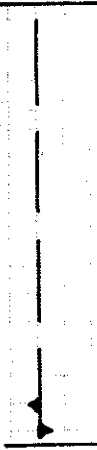


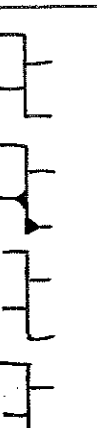

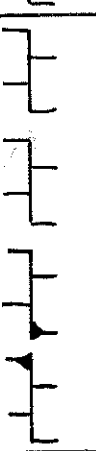

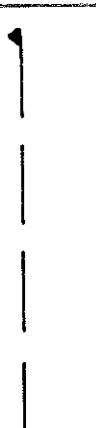






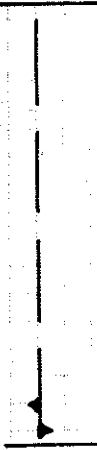


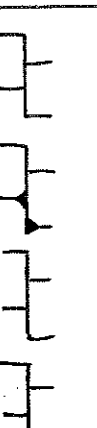

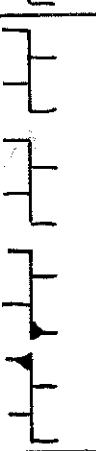

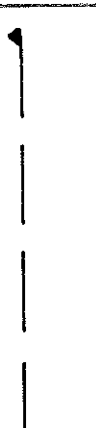





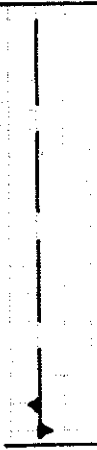


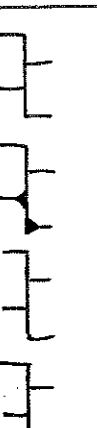

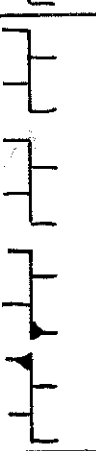

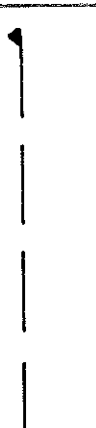





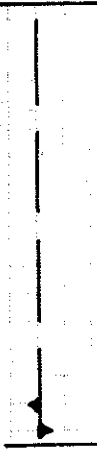


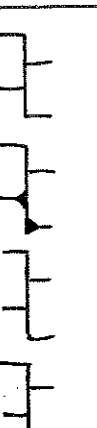

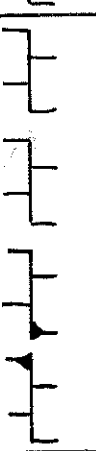

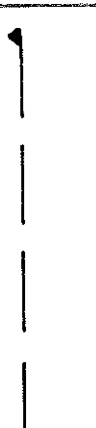





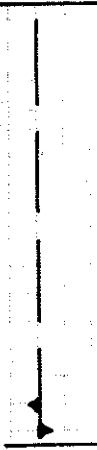


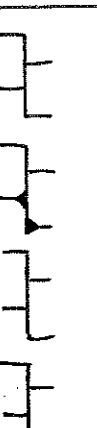

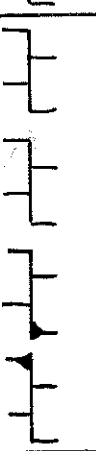

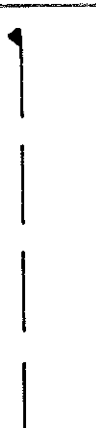








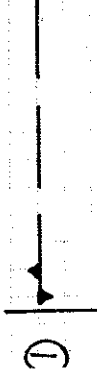









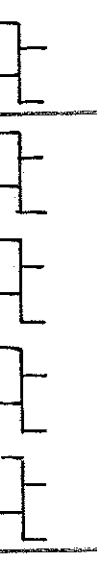
<p>①</p>	<p>②</p>	<p>③</p>	<p>④</p>	<p>⑤</p>	<p>⑥</p>	<p>⑦</p>	<p>S.</p>	<p>Ch.</p>	<p>(U) -</p>	<p>4'09" ca.</p>	<p>4'09" ca.</p>
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(sempre diminuendo)

16

18

D	—	—	—	—	—	—	—	—	—	—	—	—	—	
E														
F														
G														
S.														
Ch.														
B.														

4'09" ca.

4'18" ca.

MOINS

(sempre diminuendo)

19

17

1	2	3	4	5	6	7	S.	ch.	E-

4' 27" ca.

4' 18" ca.
(OMS)



(sempre diminuendo)

20

18

4' 36" ca.

4' 27" ca.

(E)



(sempre diminuendo)

19

4' 45" ca.


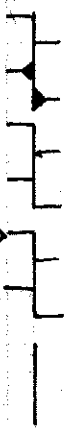
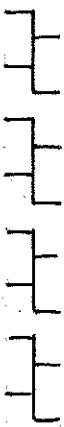

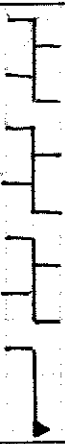
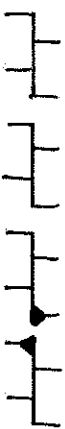


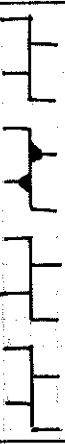
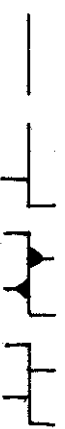






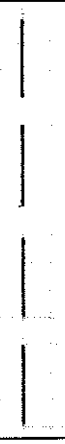

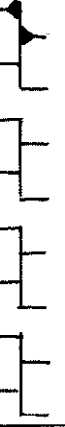
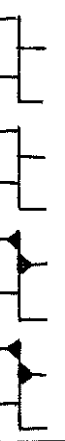

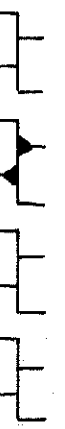





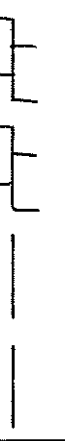

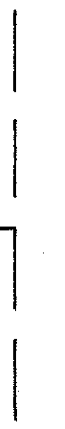
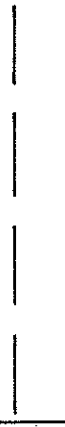

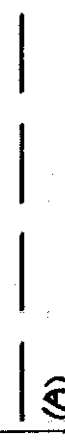
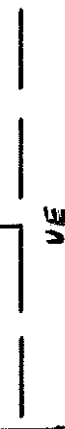






4' 36" ca.

SC6A-

(sempre diminuendo)

10

sd/o: 

4'45" ca.

4'54" ca.

(A)

VE

(diminuendo - - - - - la bande disparaît totalement)

21

Handwriting practice sheet for the letter 't' on a four-line grid. The sheet is divided into two main sections by a vertical line. The left section contains 10 rows of practice, each starting with a circled number (1-10) and followed by a dashed 't' for tracing. The right section contains 10 rows of practice, each starting with a circled number (1-10) and followed by a solid 't' for copying. Below the 10th row of the right section, there is a note: "4'54'' ca. → jusqu'à la fin de la I. Partie: t = 108 v 112". At the bottom right, the word "POUR" is written vertically.

4'54'' ca. → jusqu'à la fin de la I. Partie: t = 108 v 112

POUR

<p>1) </p>	<p>2) </p>	<p>3) </p>	<p>4) </p>
<p>5) </p>	<p>6) </p>	<p>7) </p>	<p>8) </p>
<p>9) </p>	<p>10) </p>	<p>11) </p>	<p>12) </p>
<p>13) </p>	<p>14) </p>	<p>15) </p>	<p>16) </p>
<p>17) </p>	<p>18) </p>	<p>19) </p>	<p>20) </p>
<p>21) </p>	<p>22) </p>	<p>23) </p>	<p>24) </p>
<p>25) </p>	<p>26) </p>	<p>27) </p>	<p>28) </p>
<p>29) </p>	<p>30) </p>	<p>31) </p>	<p>32) </p>
<p>33) </p>	<p>34) </p>	<p>35) </p>	<p>36) </p>
<p>37) </p>	<p>38) </p>	<p>39) </p>	<p>40) </p>
<p>41) </p>	<p>42) </p>	<p>43) </p>	<p>44) </p>
<p>45) </p>	<p>46) </p>	<p>47) </p>	<p>48) </p>

(É-)

-TRE

26

This handwriting practice sheet is divided into two main sections, labeled 24 and 26. Each section contains a grid of horizontal lines for writing practice. The grid is composed of solid top and bottom lines, a dashed middle line, and a solid baseline. The practice is organized into rows and columns:

- Section 24:** Contains 8 rows of practice. The first row shows the number '2' with a diamond-shaped arrow indicating the starting point and direction of the stroke. Subsequent rows show the number '2' with arrows indicating the stroke order. The final row shows the number '6' with a diamond-shaped arrow indicating the starting point and direction of the stroke.
- Section 26:** Contains 8 rows of practice. The first row shows the number '2' with a diamond-shaped arrow indicating the starting point and direction of the stroke. Subsequent rows show the number '2' with arrows indicating the stroke order. The final row shows the number '6' with a diamond-shaped arrow indicating the starting point and direction of the stroke.

The bottom right corner of the page features the text "Ai-" followed by a horizontal line.

27

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

25

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

s. h. -ME

26

The page contains three numbered sections of handwriting practice on a grid background. Each section has a set of four horizontal lines (top, middle-dashed, bottom, and baseline) and a vertical line on the right. The practice is organized into columns, each corresponding to a letter or symbol.

- Section 26:** Contains columns for letters 'D', 'B', '3', '4', '5', '9', '7', 'S', and 'ch'. Each column shows the letter written on the lines, with arrows indicating the direction of the stroke. A dashed line runs vertically through the middle of the letters '5', '9', and '7'.
- Section 27:** Contains columns for letters 'D', 'B', '3', '4', '5', '9', '7', 'S', and 'ch'. Each column shows the letter written on the lines, with arrows indicating the direction of the stroke.
- Section 28:** Contains columns for letters 'D', 'B', '3', '4', '5', '9', '7', 'S', and 'ch'. Each column shows the letter written on the lines, with arrows indicating the direction of the stroke.

At the bottom of the page, there are two labels: '(E) ET' on the left and 'FLA' on the right, positioned near the end of the practice lines.

27

Handwriting practice sheet with 8 rows of exercises. Each row contains a series of vertical lines with horizontal strokes and arrows indicating direction. Row 8 includes the text 'S.' and 'Chi.' followed by a dashed line and the text '-TÉ'.

1

2

3

4

5

6

7

S.

Chi.

(A)

T-

-TÉ

The handwriting practice sheet consists of two main sections. The top section contains seven rows of practice, numbered 1 through 7. Each row is divided into four columns by vertical lines. Row 1 shows a sequence of vertical lines with horizontal strokes and arrows indicating the direction of the pen strokes. Row 2 continues this pattern with variations in stroke placement. Row 3 introduces a dashed line for the middle of the writing area. Rows 4, 5, 6, and 7 show further variations in the placement and length of the horizontal strokes. Below these seven rows are two more rows, labeled 'S.' and 'Ch.', which are currently empty for independent practice. The bottom right corner of the page contains the text '(E)'.

31

29

Handwriting practice sheet with 8 rows of exercises. Each row is divided into four columns by vertical lines. The first column of each row contains a sequence of letters or symbols. The second and third columns contain a series of horizontal lines with small vertical tick marks, likely for tracing or rhythm exercises. The fourth column contains blank horizontal lines for independent practice.

Row 1: D, A, B, C, D, S., h.

Row 2: A, B, C, D, S., h.

Row 3: A, B, C, D, S., h.

Row 4: A, B, C, D, S., h.

Row 5: A, B, C, D, S., h.

Row 6: A, B, C, D, S., h.

Row 7: A, B, C, D, S., h.

Row 8: A, B, C, D, S., h.

DE

Handwriting practice sheet with numbered rows (1-7) and a 'Ton' section. Each row contains a series of vertical lines with horizontal strokes and arrows indicating direction. Row 1 is enclosed in a dashed box. The 'Ton' section at the bottom features a solid line and a dashed line.

1

2

3

4

5

6

7

5.

Sh.

Ton

31

Handwriting practice sheet with 10 rows of musical notation on a five-line staff. The first row is enclosed in a dashed box. Each row contains a sequence of rhythmic patterns, including stems, beams, and flags. The patterns are as follows:

- Row 1: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 2: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 3: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 4: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 5: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 6: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 7: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 8: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 9: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.
- Row 10: A sequence of rhythmic patterns starting with a quarter note, followed by eighth notes, and ending with a quarter note.

MAI

TRE?

32

Handwriting practice sheet with 8 rows of musical notation on a five-line staff. Each row contains a sequence of notes and rests. Row 1 starts with a circled '0'. Row 2 starts with a circled '2'. Row 3 starts with a circled '3'. Row 4 starts with a circled '4'. Row 5 starts with a circled '5'. Row 6 starts with a circled '6'. Row 7 starts with a circled '7'. Row 8 starts with a circled '5.'. Row 9 starts with 'Ch.' and 'TU' written below the staff.

0

2

3

4

5

6

7

5.

Ch.

TU

Handwriting practice sheet for the cursive letter 'a'. The sheet is divided into two main sections. The top section, labeled '35' in a circle, contains rows 1 through 7. The bottom section, labeled '33' in a box, contains rows 8 through 10. Each row is numbered 1-10. The exercises consist of tracing the cursive letter 'a' on a four-line grid. Row 1 shows the letter on a solid baseline. Row 2 shows the letter on a dashed midline. Row 3 shows the letter on a solid baseline. Row 4 shows the letter on a dashed midline. Row 5 shows the letter on a solid baseline. Row 6 shows the letter on a dashed midline. Row 7 shows the letter on a solid baseline. Row 8 shows the letter on a solid baseline. Row 9 shows the letter on a dashed midline. Row 10 shows the letter on a solid baseline. The letters are written in a cursive style with a loop at the top and a tail at the bottom.

①

②

③

④

⑤

⑥

⑦

s.

ch.

AS

36

34

①

②

③

④

⑤

⑥

⑦

s.

ch.

BIEN

DU

37

Handwriting practice for exercise 37, first section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

Handwriting practice for exercise 37, second section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

Handwriting practice for exercise 37, third section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

Handwriting practice for exercise 37, fourth section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

35

Handwriting practice for exercise 35, first section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

Handwriting practice for exercise 35, second section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

Handwriting practice for exercise 35, third section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

Handwriting practice for exercise 35, fourth section. It consists of seven rows of cursive letter tracing on a four-line grid. The letters are 'd', 'e', 'c', 'a', 's', 'o', and 'n'. Each row shows the letter on a solid line, followed by a dashed line, and then a solid line for independent practice.

d e c a s o n s. ch.

BIEN,

(2)

36

Handwritten musical notation on a grid. The notation consists of rhythmic patterns of vertical stems and flags. A dashed line is present in the first two staves. The 'S.' staff has a horizontal line. The bottom staff is labeled 'Chi' and 'SCLA-'.

1

2

3

4

5

6

7

S.

Chi

SCLA-

E-

37

1

2

3

4

5

6

7

S.

Ch.

(A)

VE:

TON

MA↑-

38

①

②

③

④

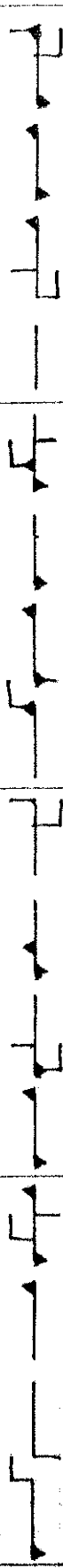
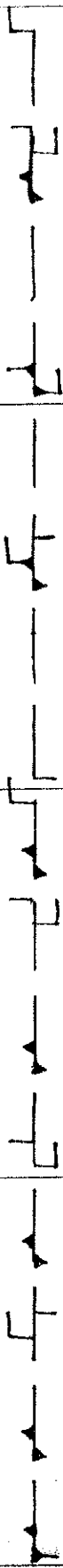
⑤

⑥

⑦

S.

Ch.



(AD) - TRE

TE

FLAT.

TE,

IL

39

① TE

② BAT- TRAA TAN- TÔT,

③ IL TE

④ BAT- TRAA TAN- TÔT, IL

⑤ BAT- TRAA TAN- TÔT, IL

⑥ BAT- TRAA TAN- TÔT,

⑦ IL TE

⑧ BAT- TRAA TAN- TÔT, IL

IL TE BAT- TRAA TAN- TÔT, IL

BAT- TRAA TAN- TÔT, IL TE BAT- TRAA TAN- TÔT, IL

(14)

N.B.

①

②

③

④

⑤

⑥

⑦

S.

Ch.

N.B. Répétez #40 plusieurs fois (4, 5, ou 6) fois. A la fin de la dernière répétition, le chef donne signe, la bande part, tout le monde s'arrête et la II. Partie commence.

IIème Partie : CANONS ET CADENCES / CANONS POUR 4 CHOEURS (CHAÎNE DE MONTAGE)

43

= 108-112

(ORCHESTRE

+ SOLISTE

TACENT AU MOINS

2 CYCLES)

(POUR LES 4 CHOEURS: ALTERNATION ENTRE REGISTRES AIGU ET GRAVE; N'IMPORTE QUELLES HAUTEURS - NON PAS NECESSAIREMENT TOUJOURS LES MÊMES - AVEC UN INTERVAL D'UNE OCTAVE (CA.) AU MAINS ENTRE LES DEUX: PRESQUE "PARLÉ" PLUTÔT QUE "CHANTÉ".)

(TACET)

CHOEUR 1

(TACET)

CHOEUR 2

(TACET)

CHOEUR 3

(TACET)

CHOEUR 4

TEMPS: 0'00"

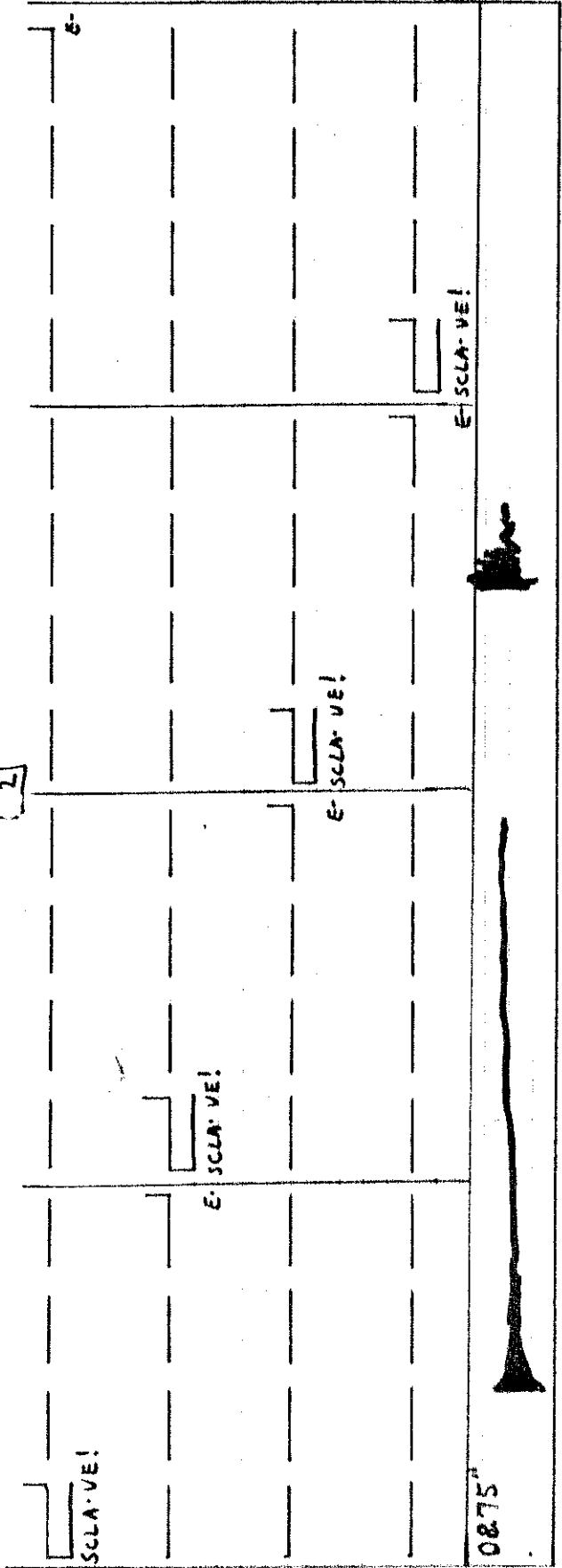


BASSE

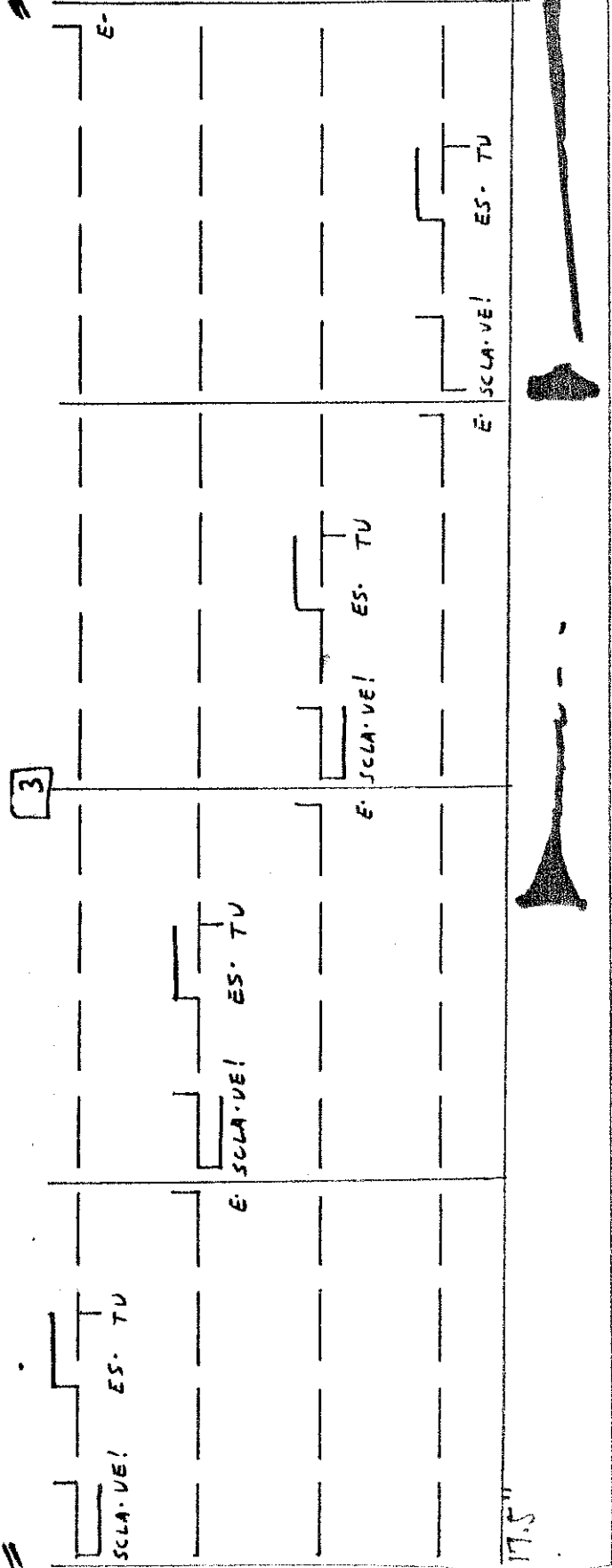
08.75"

44

2



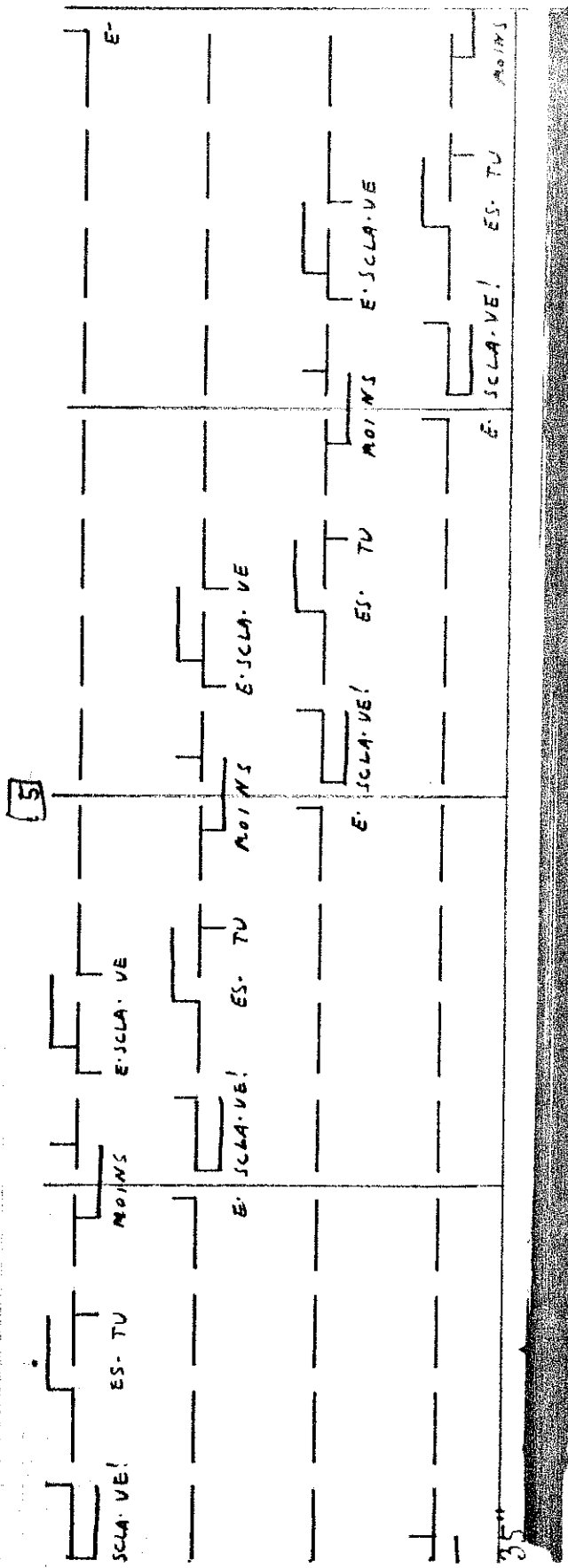
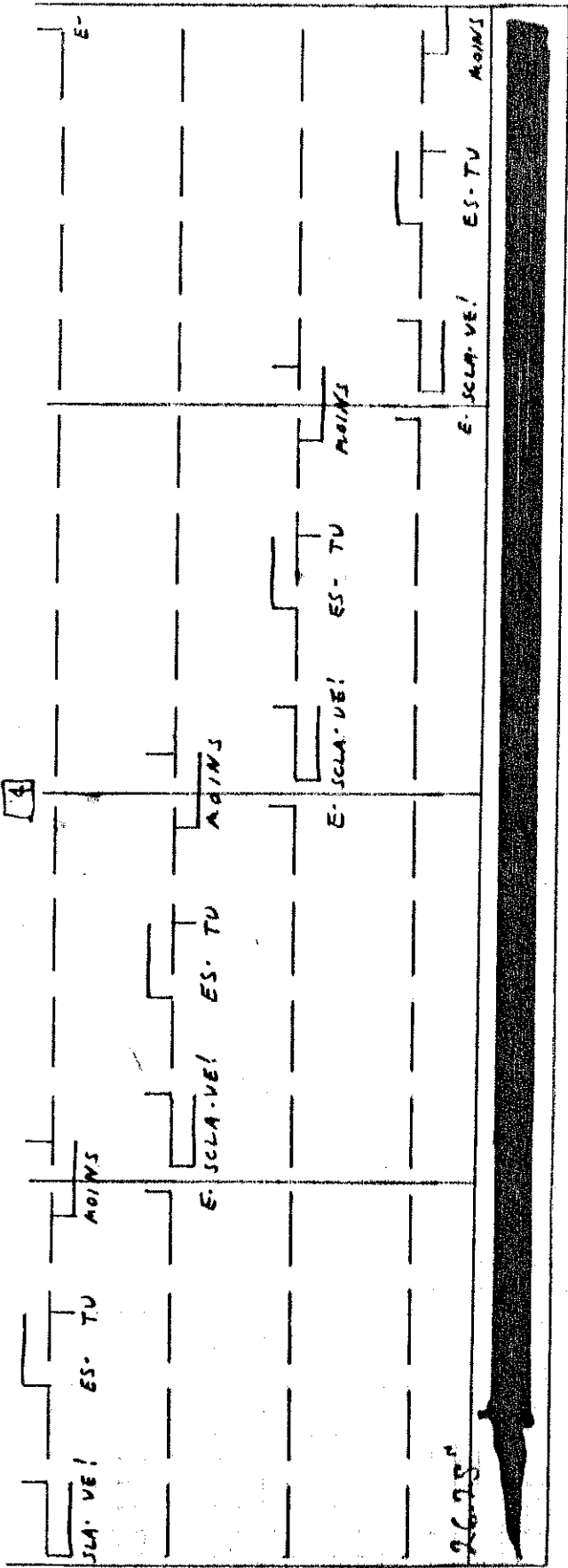
3



26.25"

17.5"

45



AP 0-11

6

SCLA·VE! ES·TU	MOINS E·SCLA·VE!	E·SCLA·VE ES·TU	POUR Ê·TRE MOINS	E·SCLA·VE ES·TU	POUR Ê·TRE MOINS	E·SCLA·VE! ES·TU	MOINS E·SCLA·VE!	E·SCLA·VE! ES·TU	MOINS E·SCLA·VE!
-------------------	---------------------	--------------------	---------------------	--------------------	---------------------	---------------------	---------------------	---------------------	---------------------

52.5^m

7

SCLA·VE! ES·TU	MOINS E·SCLA·VE!	E·SCLA·VE ES·TU	POUR Ê·TRE MOINS	E·SCLA·VE ES·TU	POUR Ê·TRE MOINS	E·SCLA·VE! ES·TU	MOINS E·SCLA·VE!	E·SCLA·VE! ES·TU	MOINS E·SCLA·VE!
-------------------	---------------------	--------------------	---------------------	--------------------	---------------------	---------------------	---------------------	---------------------	---------------------

52.5^m

SCLA·VE! ES·TU	MOINS	E·SCLA·VE POUR E·TRE	AI·ME ET FLAT·TE	ES
AI·ME	E·SCLA·VE! ES·TU	MOINS	E·SCLA·VE POUR E·TRE	AI·ME ET FLAT·TE
E·SCLA·VE POUR E·TRE	AI·ME	E·SCLA·VE! ES·TU	MOINS	E·SCLA·VE POUR E·TRE
MOINS	E·SCLA·VE! ES·TU	MOINS	E·SCLA·VE! ES·TU	MOINS

101.25"

110"

SCLA·VE! ES·TU	MOINS	E·SCLA·VE POUR E·TRE	AI·ME ET FLAT·TE	DETON MAÎ·TRE?
AI·ME ET FLAT·TE	E·SCLA·VE! ES·TU	MOINS	E·SCLA·VE POUR E·TRE	AI·ME ET FLAT·TE
E·SCLA·VE POUR E·TRE	AI·ME	E·SCLA·VE! ES·TU	MOINS	E·SCLA·VE POUR E·TRE
MOINS	E·SCLA·VE! ES·TU	MOINS	E·SCLA·VE! ES·TU	MOINS

110"

118.25"

18.25

ES- TU	MOINS	E-SCLA-VE POUR E-TRE	MOINS	AI- ME ET FLAT-TE	ES- TU	MOINS	DE TON MAI-TRE?
DE TON MAI-TRE?	ES- TU	MOINS	AI- ME	ES- TU	MOINS	E-SCLA-VE POUR E-TRE	AI- ME ET FLAT-TE
AI- ME ET FLAT-TE	DE TON MAI-TRE?	ES- TU	MOINS	AI- ME	ES- TU	MOINS	E-SCLA-VE POUR E-TRE
E-SCLA-VE POUR E-TRE	AI- ME ET FLAT-TE	DE TON MAI-TRE?	MOINS	AI- ME ET FLAT-TE	DE TON MAI-TRE?	MOINS	ES- TU

10

127.5

MOINS	E-SCLA-VE POUR E-TRE	MOINS	AI- ME ET FLAT-TE	DE TON MAI-TRE?
DE TON MAI-TRE?	MOINS	AI- ME	ES- TU	MOINS
AI- ME ET FLAT-TE	DE TON MAI-TRE?	MOINS	AI- ME	ES- TU
E-SCLA-VE POUR E-TRE	AI- ME ET FLAT-TE	DE TON MAI-TRE?	MOINS	AI- ME ET FLAT-TE

11

49

145"

12

DE TON MAÏ. TRE?	ESCLA. VE POUR É. TRE	AI. MÉ ET FLAT. TÉ	AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?
AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?	ESCLA. VE POUR É. TRE	ESCLA. VE POUR É. TRE	AI. MÉ ET FLAT. TÉ
ESCLA. VE POUR É. TRE	AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?	DE TON MAÏ. TRE?	ESCLA. VE POUR É. TRE
DE TON MAÏ. TRE?	AI. MÉ ET FLAT. TÉ	AI. MÉ ET FLAT. TÉ	AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?

1'36.25"

13

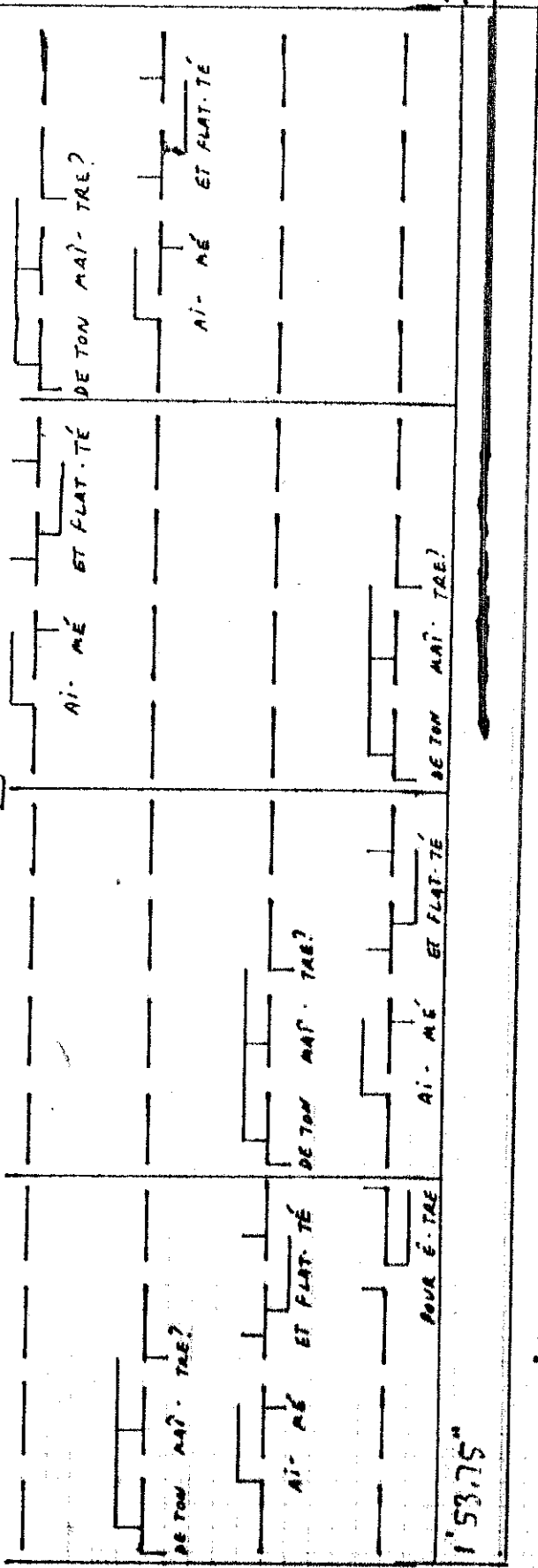
DE TON MAÏ. TRE?	POUR É. TRE	AI. MÉ ET FLAT. TÉ	AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?
AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?	POUR É. TRE	POUR É. TRE	AI. MÉ ET FLAT. TÉ
POUR É. TRE	AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?	DE TON MAÏ. TRE?	POUR É. TRE
DE TON MAÏ. TRE?	AI. MÉ ET FLAT. TÉ	AI. MÉ ET FLAT. TÉ	AI. MÉ ET FLAT. TÉ	DE TON MAÏ. TRE?

1'45"

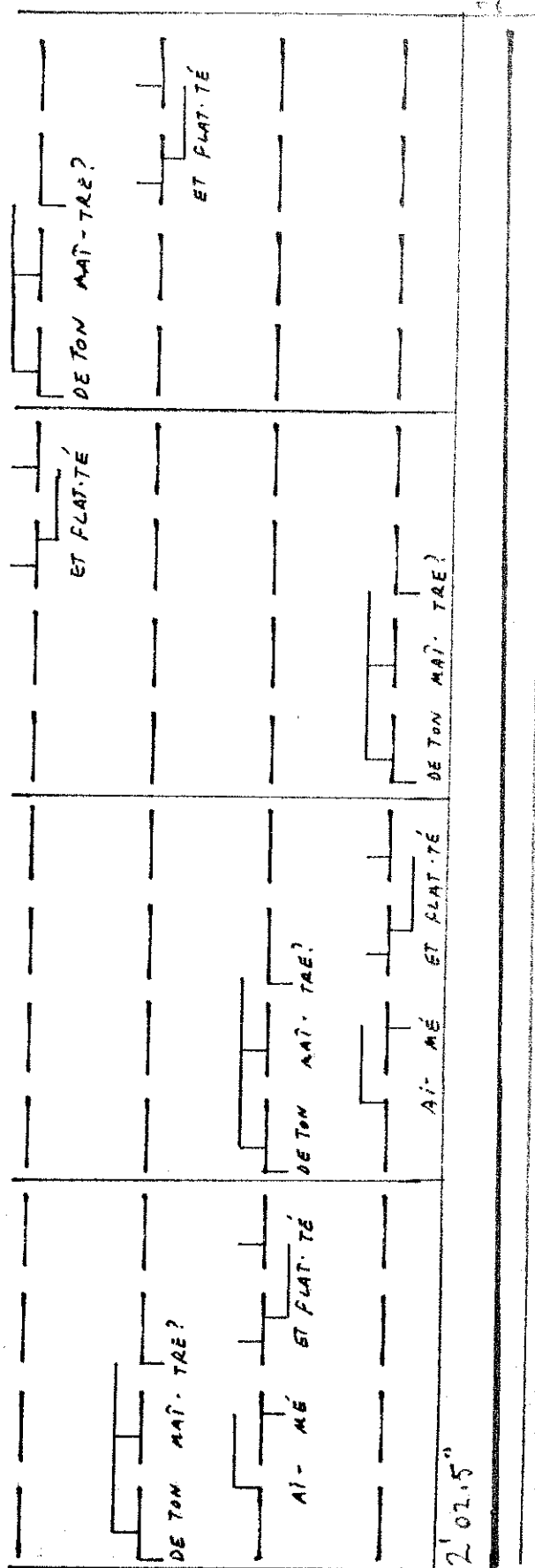
1'53.75"

2' 02.5"

14

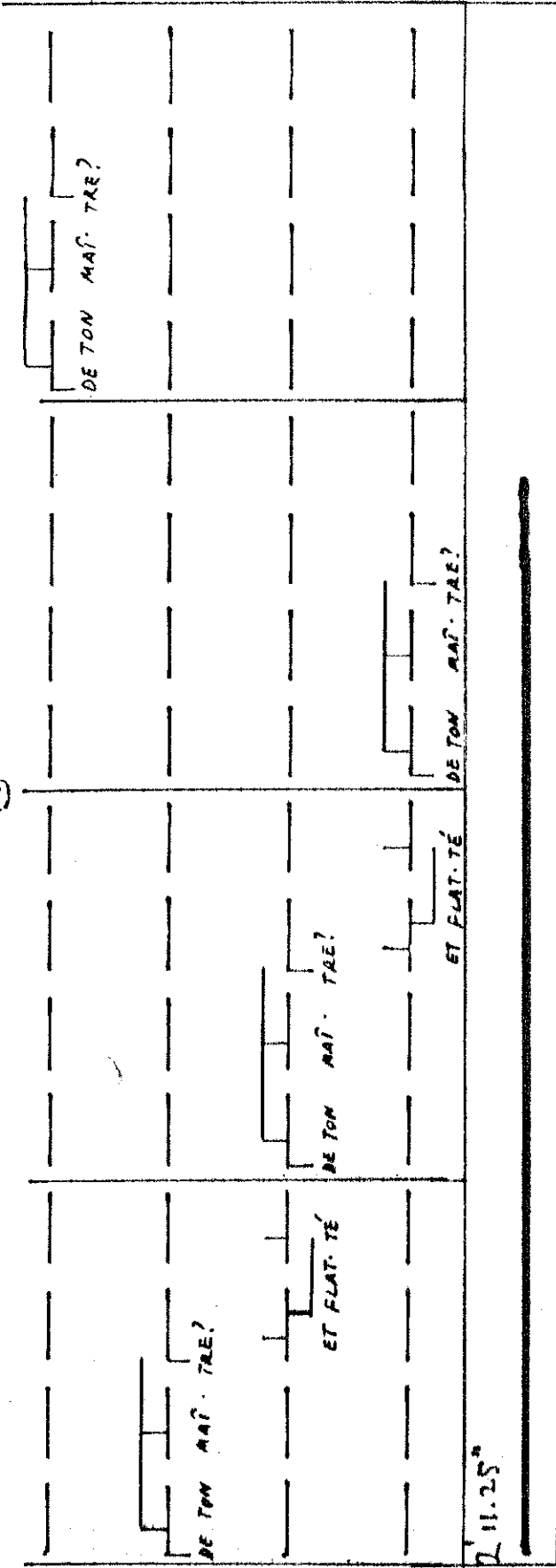


15



51

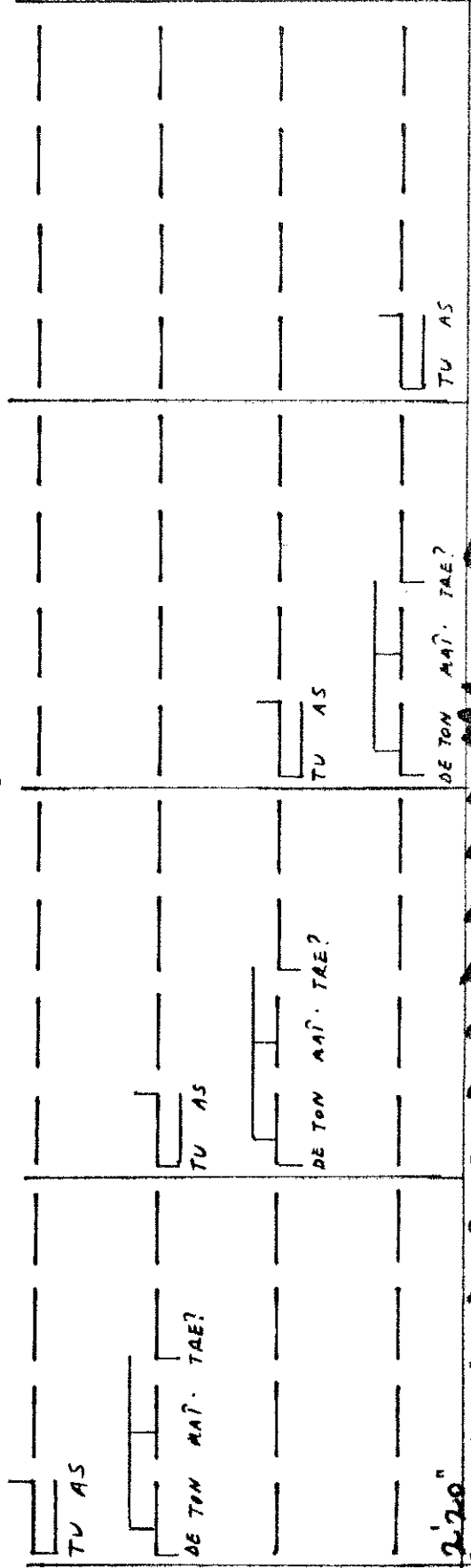
16



2' 20"

2' 11.25"

17



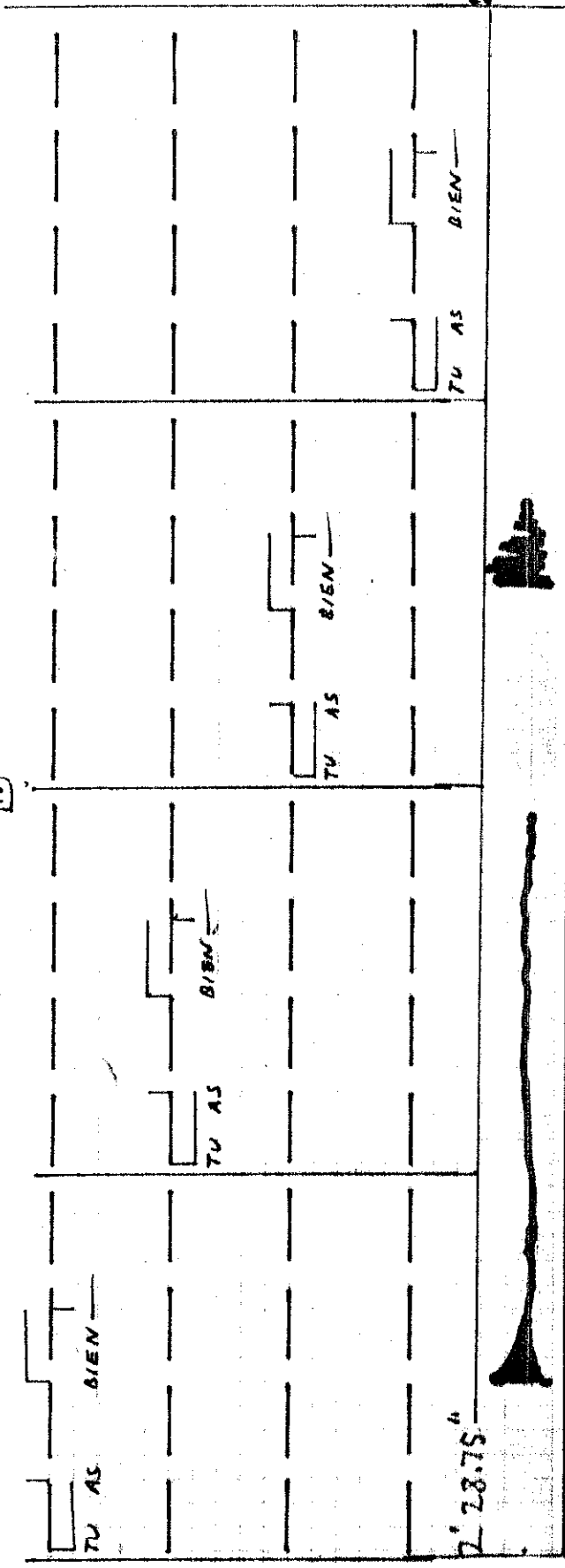
2' 20"

298.75



52

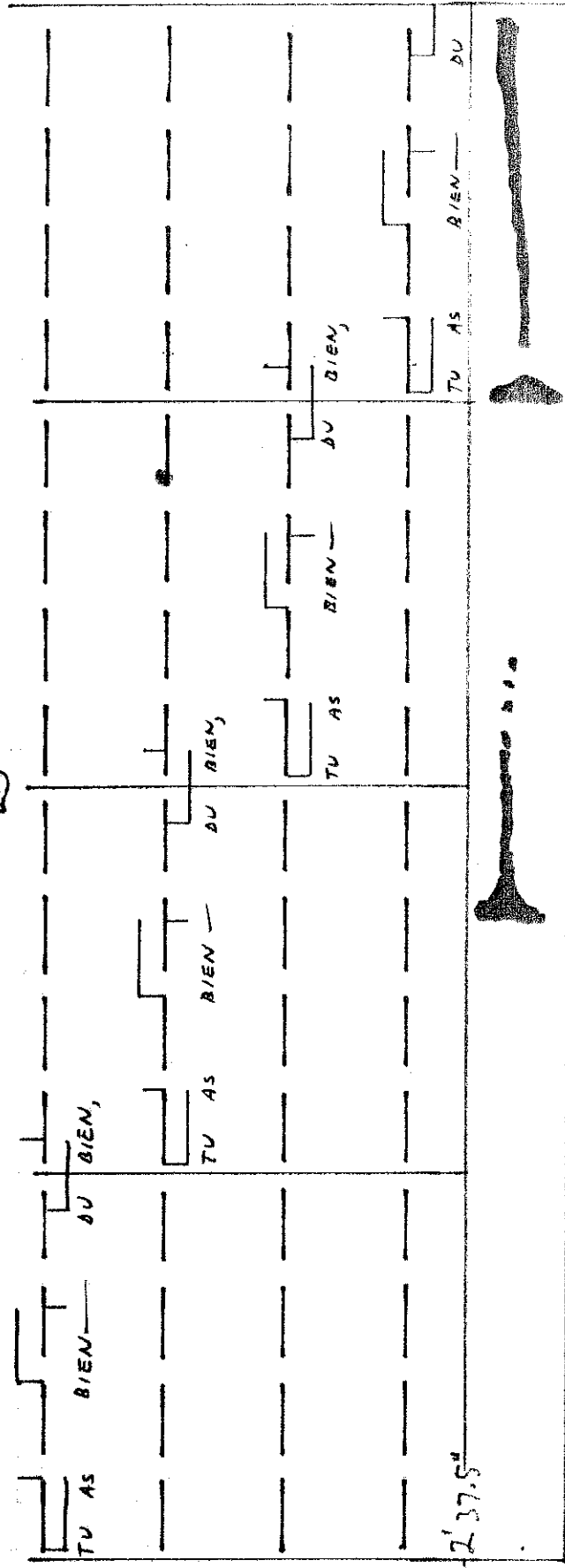
18



2' 28.75"

2' 37.5"

19



2' 37.5"

2' 46.25"

20

TU AS BIEN	DU BIEN, ESCLA·VE:				
TU AS BIEN	TU AS BIEN	DU BIEN, ESCLA·VE:			
TU AS BIEN	TU AS BIEN	TU AS BIEN	DU BIEN, ESCLA·VE:		
BIEN,			TU AS BIEN	DU BIEN, ESCLA·VE:	
					DU

2'46.25" 2'55"

21

TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE				
TU AS BIEN	TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE			
TU AS BIEN	TU AS BIEN	TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE		
BIEN, ESCLA·VE:			TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE	
					DU

2'55"

22

TU AS BIEN	DU BIEN, E-SCLA·UE: TON MAÎTRE	TE FLAT·TE,	
	TU AS BIEN	DU BIEN, E-SCLA·UE: TON MAÎTRE	
	TU AS BIEN	TU AS BIEN	DU BIEN, E-SCLA·UE: TON MAÎTRE
	BIEN, E-SCLA·UE: TON MAÎTRE	TU AS BIEN	TU AS BIEN

3' 03.75"

3' 12.5"

23

TU AS BIEN	DU BIEN, E-SCLA·UE: TON MAÎTRE	TE FLAT·TE,	IL TE
	TU AS BIEN	DU BIEN, E-SCLA·UE: TON MAÎTRE	
TE FLAT·TE,	TU AS BIEN	TU AS BIEN	DU BIEN, E-SCLA·UE: TON MAÎTRE
BIEN, E-SCLA·UE: TON MAÎTRE	TE FLAT·TE,	TU AS BIEN	TU AS BIEN

3' 12.5"

3' 21.25"

24

TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE	IL TE TE FLAT·TE,	IL TE TE FLAT·TE,	BAT·TRA TAN·TÔT.
TE FLAT·TE, IL TE	TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE	TU AS BIEN	TE FLAT·TE, IL TE
BIEN, ESCLA·VE: TON MAÎTRE	IL TE	TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE	TU AS BIEN
DU BIEN, ESCLA·VE: TON MAÎTRE	IL TE	TU AS BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE	TU AS BIEN

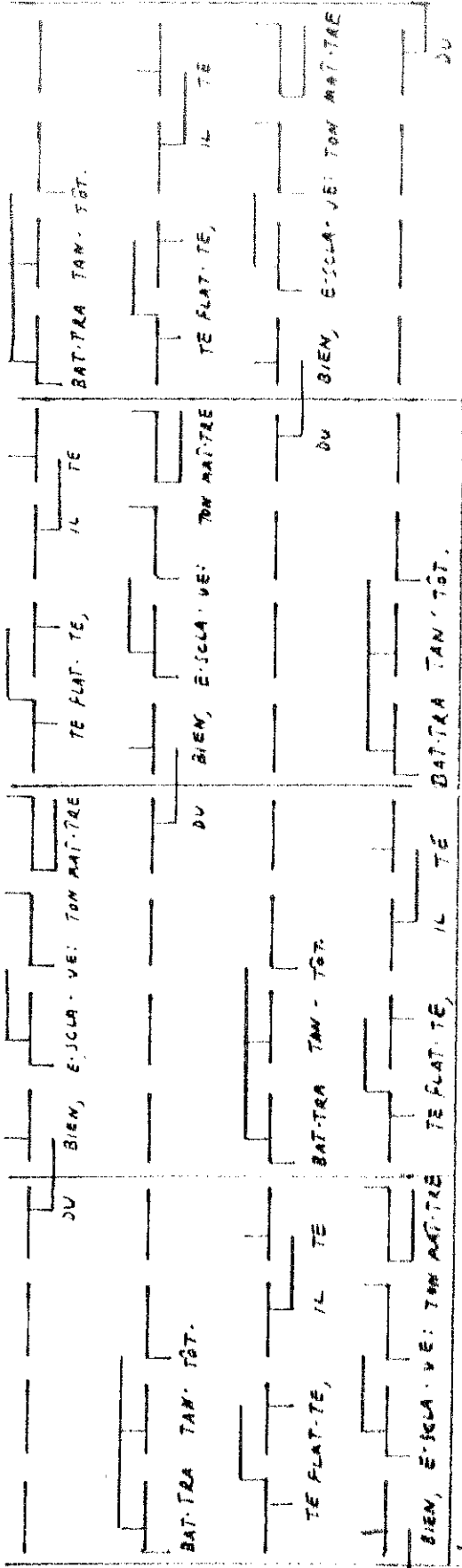
21.25"

25

BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE	IL TE TE FLAT·TE,	IL TE TE FLAT·TE,	BAT·TRA TAN·TÔT.
BAT·TRA TAN·TÔT.	DU BIEN	DU BIEN, ESCLA·VE: TON MAÎTRE	DU BIEN, ESCLA·VE: TON MAÎTRE	TE FLAT·TE, IL TE
TE FLAT·TE, IL TE	BAT·TRA TAN·TÔT.	DU BIEN, ESCLA·VE: TON MAÎTRE	DU BIEN, ESCLA·VE: TON MAÎTRE	BIEN
BIEN, ESCLA·VE: TON MAÎTRE	IL TE	BAT·TRA TAN·TÔT.	DU BIEN, ESCLA·VE: TON MAÎTRE	BIEN

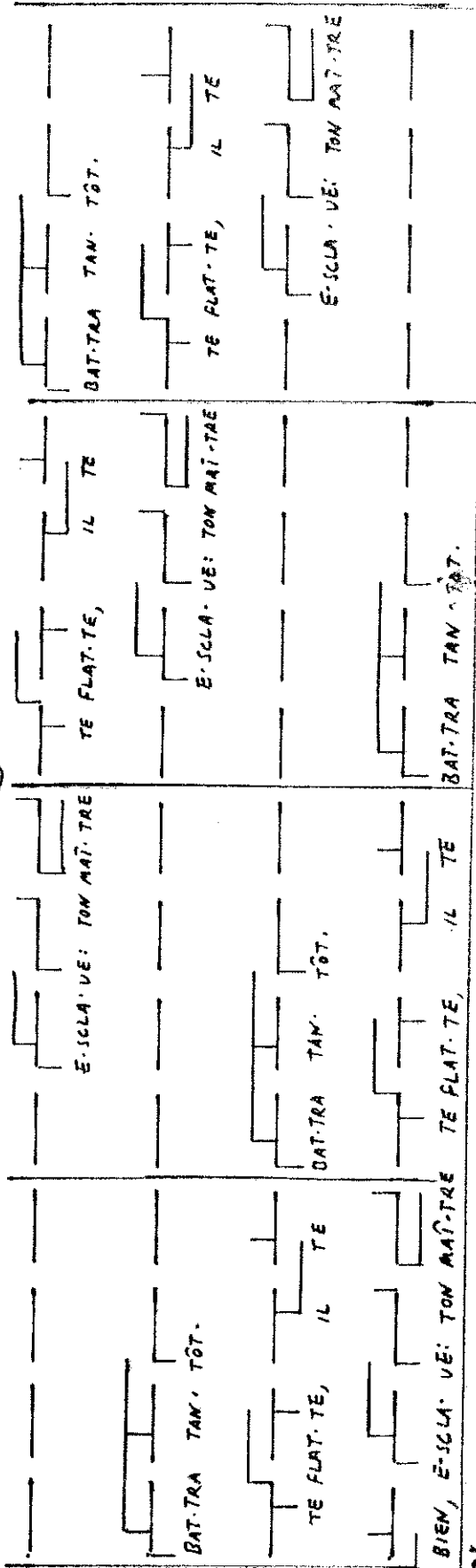
3'28"

26



345

27



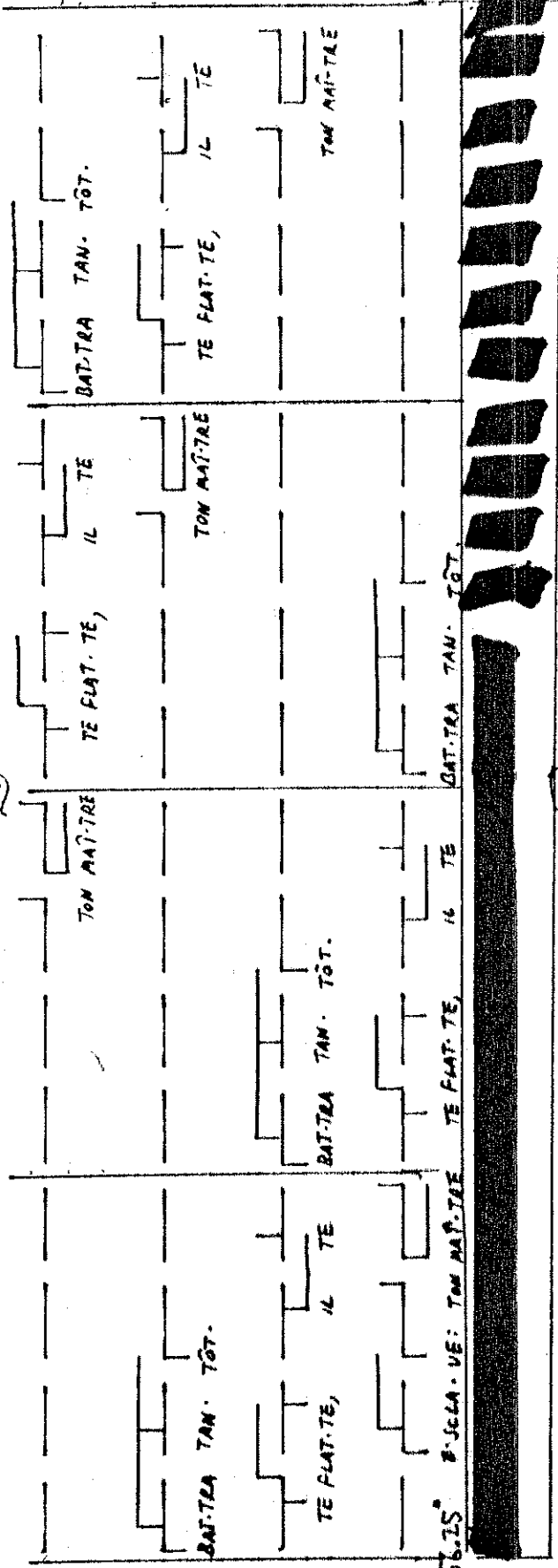
356.25

57

38

29

40.75

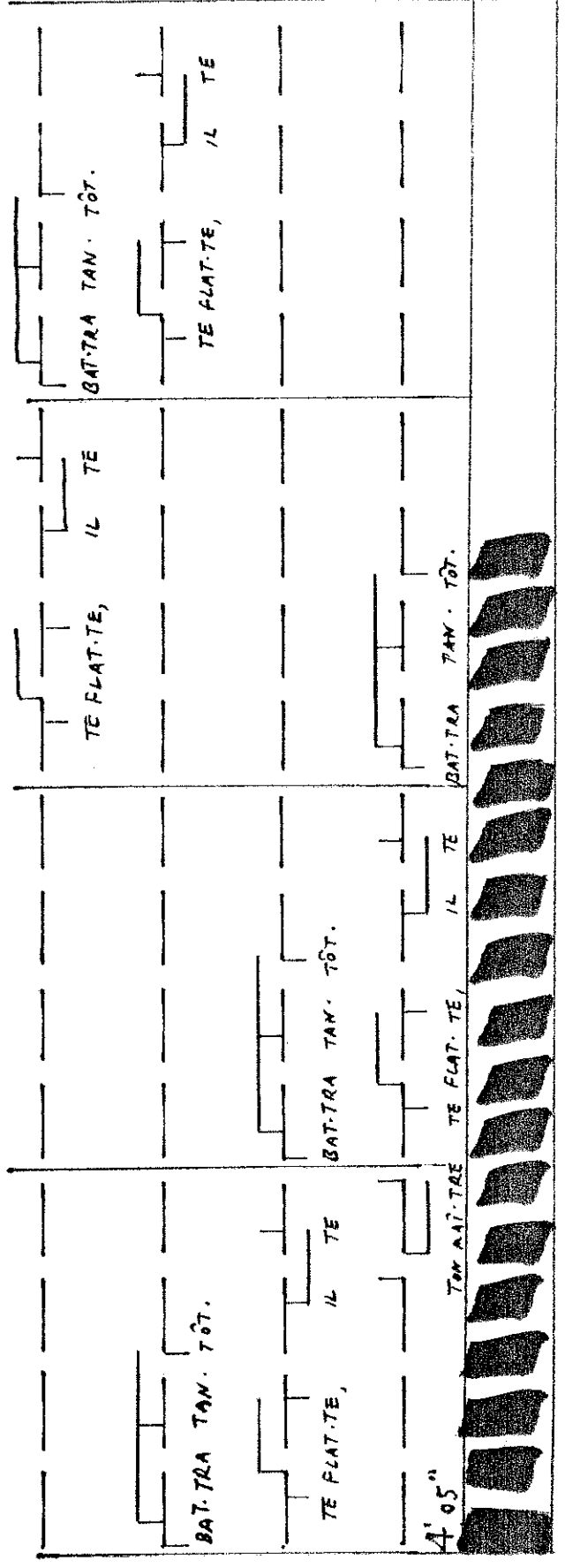


4'05"

3'56.25'

B-SCLA-VE: TON MAÏ-TRÊ

BAT-TRA TAN. TÔT.



4'05"

TON MAÏ-TRÊ

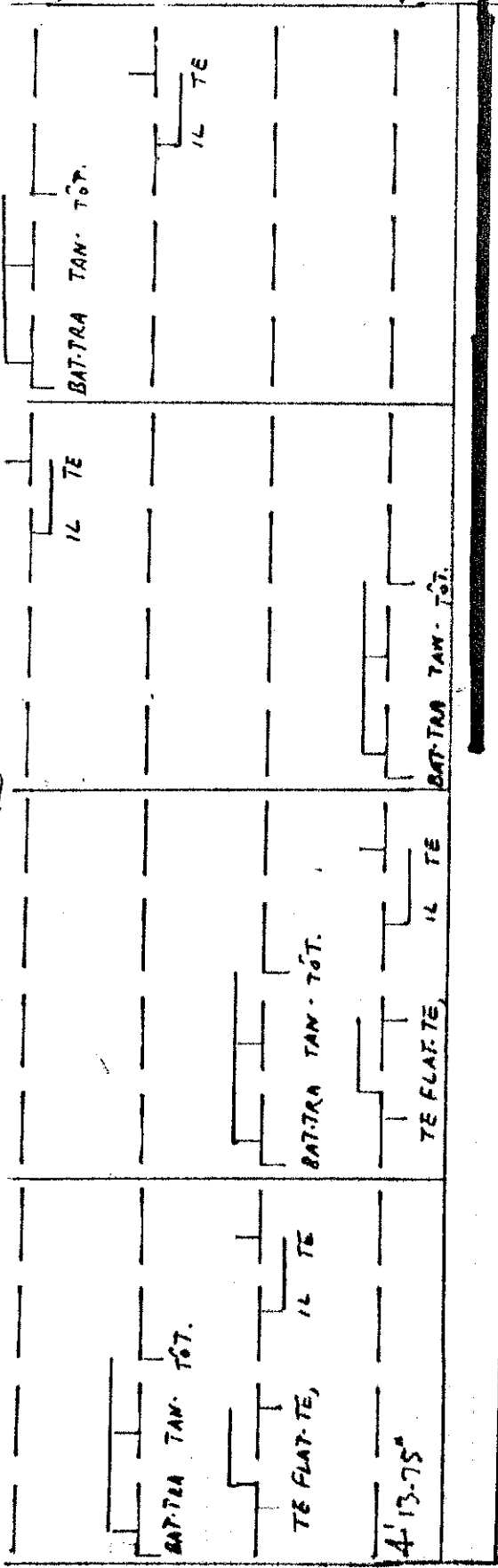
BAT-TRA TAN. TÔT.



58

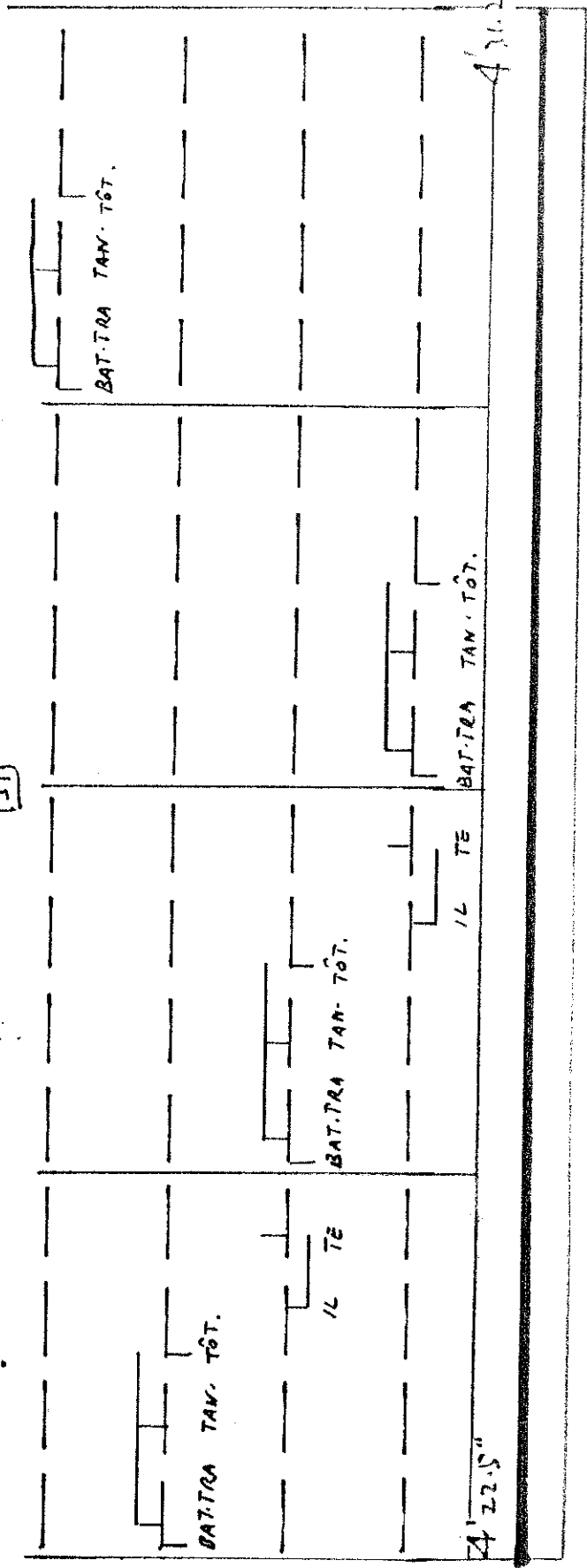
4' 22.5"

30



4' 13.75"

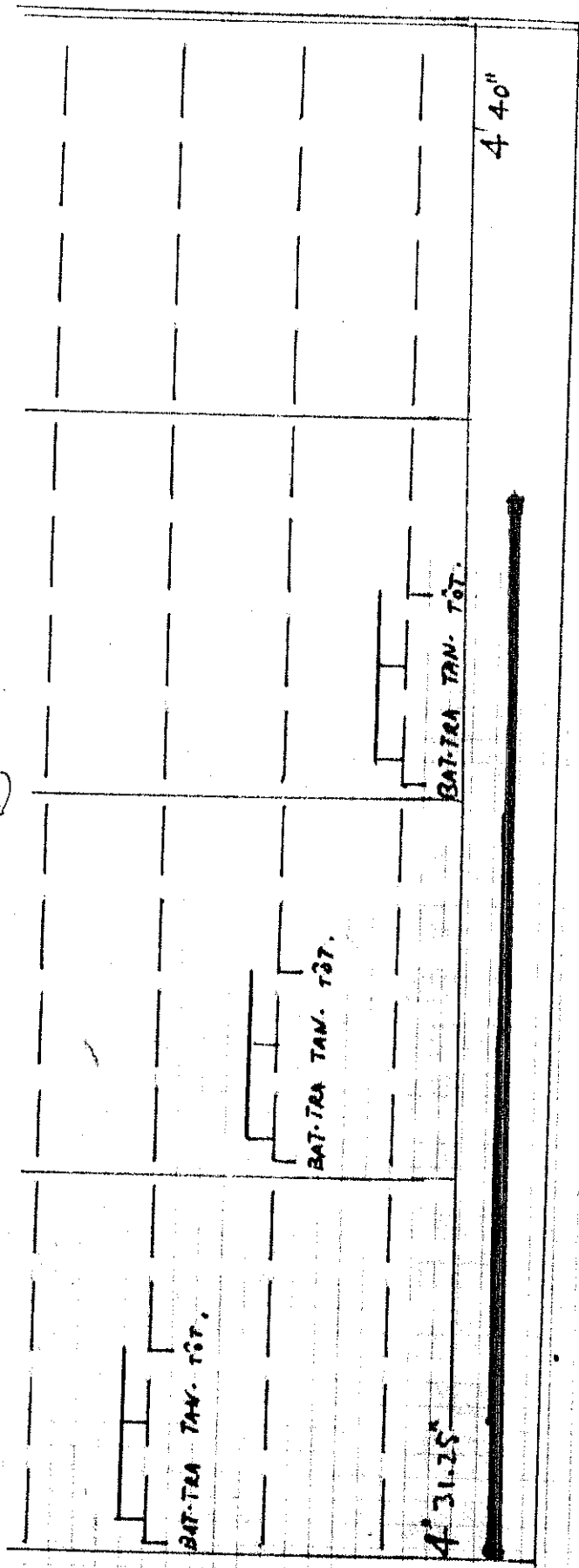
31



4' 22.5"

4' 21.25"

32



(Enchaîner la III. Partie sans interruption)

LE SILENCE DES ESPACES INFINIES : II. PARTIE

CADENCES pour orchestre

#1 : LUNE

(Au début: TACET pour au moins 2 cycles)

INTERVALLE: 8 (quinte diminuée), 12 (deuxième diminuée)

COMMENCEZ n'importe quand avec le No 1;
 REPETEZ chaque ligne x fois ad lib;
 SILENCE ad lib; REPRENEZ n'importe quelle ligne
 déjà jouée; TOUS ENSEMBLE sur le No 8, plusieurs fois,
 à la fin, sur signe du chef.

N.B. - x = 1/2 ton au-dessus de la note principale; y = 1/2 ton en dessous.

SILENCE DES ESPACES IMPINIES: II. PARTIE

CADENCES pour orchestre

2: MERCURE

ERVALLES: 3, 6, 10
ce + dixième mineures, sixte majeure

Au debut: TACET pour au moins 2 cycles; puis
COMMENCEZ avec le N° 1; REPETEZ chaque ligne
x fois ad lib; SILENCE ad lib; REPRENEZ
n'importe quelle ligne déjà jouée; TOUS ENSEMBLE
à la fin sur le N° 8, plusieurs fois, sur signe du chef.

The musical notation consists of ten staves, each containing a series of rhythmic symbols. These symbols are primarily horizontal lines with vertical stems, representing notes and rests. The notation is organized into four measures, each separated by a vertical bar line. The first measure contains four staves, the second contains three, the third contains two, and the fourth contains one. The symbols vary in length and placement, indicating different rhythmic values and rests. Some symbols resemble eighth or sixteenth notes, while others are longer horizontal lines representing rests. The overall pattern suggests a complex rhythmic exercise or a specific cadence for an orchestra.

LE SILENCE DES ESPACES INFINIES: II. PARTIE

CADENCES pour orchestre

#3: VENUS

(au debut: TACET pour au moins 2 cycles

INTERVALLES: 3, 6, 10 (tierce + dixième majeure, sixte mineure)

COMMENCEZ n'importe quand avec le No 1;
REPETEZ chaque ligne x fois ad lib;
SILENCE ad lib; REPRENEZ n'importe quelle ligne
déjà jouées, TOUS ENSEMBLE sur le No 8, plusieurs fois,
à la fin, sur signe du chef.

(62)

LE SILENCE DES ESPACES INFINIES: II. PARTIE
CADENCES pour orchestre

#A: SOLEIL

(Au début: TACET pour au moins 2 cycles)

INTERVALE: 8 (octave)

COMMENCEZ n'importe quand avec No 1;
REPETEZ chaque ligne x fois ad lib;
SILENCE ad lib; REPRENEZ n'importe quelle ligne déjà jouée;
TOUS ENSEMBLE sur le No 8, plusieurs fois, à la fin
sur signe du chef.

LE SILENCE DES ESPACES INFINIES: II. PARTIE

CADENCES Pour orchestre

#5: MARS

INTERVALLES: 2, 7, 9
(seconde + 9^{ème} mineures, septième majeure)

Au début: TACET pour au moins 2 cycles; puis
COMMENCEZ n'importe quand avec le N° 1;
REPÉTEZ chaque ligne X fois ad lib;
SILENCE ad lib; REPRENEZ n'importe quelle ligne
déjà jouée; TOUS ENSEMBLE sur le N° 8 à la fin,
plusieurs fois, sur signe du chef.

LE SILENCE DES ESPACES INFINIES: II. PARTIE

CADENCES pour orchestre

#6: JUPITER

INTERVALLES: 4, 5, 11, 12
(quarte, quinte, onzième, douzième)

Au debut: TACET pour au moins 2 cycles; puis
 COMMENCEZ avec le No 1; REPÉTEZ chaque ligne
 X fois ad lib; SILENCE ad lib; REPRENEZ
 n'importe quelle ligne déjà jouée; TOUS ENSEMBLE
 à la fin sur le No 8, plusieurs fois (sur signe du chef).

Au début: TACET pour au moins 2 cycles; puis
 COMMENCEZ n'importe quand avec le No 1;
 REPETEZ chaque ligne X fois ad lib;
 SILENCE ad lib; REPENEZ n'importe quelle ligne
 déjà jouée; TOUS ENSEMBLE sur le No 8, à la fin,
 plusieurs fois, sur signe du chef.

LE SILENCE DES ESPACES INFINIES: II. PARTIE
CADENCES pour orchestre
#7: SATURNE

INTERVALLES: 2, 7, 9
 (seconde + 9ème majeure, septième mineure)

The musical notation is written on a five-line staff. It consists of four measures, each containing four lines of notation. The notation is a form of shorthand for musical notation, likely representing rests and intervals as described in the text. The patterns are organized into four measures, each containing four lines of notation.

III. AU DELA DE L'EAU (PENSÉES #293)

(ORCHESTRES TACENT PENDANT 8 CYCLES)

ITE				
VR	(MIB) *			
	(RE)			
VR	(LAB) **			
	(SOL)			
E	A ^{4.49} "			4'48.75

POUR -

QUI

ME

TV

1	(U)			
	-E2			
2				
E	4'48.75"			4'57.5

VOUS ?

(38)

EARS	POUR.	QUOI	TU-
4'57.5"			5'06.25"

(U)	-E2	VOUS?	
5'06.25"			5'15"

<p>EH QUOI!</p> <p>NE DE MEU-REZ</p> <p>VOUS PAS</p> <p>POUR-</p>	<p>QUOI</p> <p>DE L'AU-</p> <p>TRE CÔ-TÉ</p>	<p>ME</p> <p>DE L'EAU?</p>	<p>TU-</p> <p>L'EAU?</p>
<p>5'15"</p>	<p>5'23.75"</p>		

DE

<p>(U)</p> <p>-EZ</p>			
<p>EH QUOI!</p> <p>NE DE-MEU-REZ</p> <p>VOUS PAS</p>		<p>VOUS?</p> <p>DE L'AU-</p> <p>TRE CÔ-TÉ</p>	<p>L'EAU?</p>
<p>5'23.75"</p>	<p>5'32.5"</p>		

4.

<p>EH QUOI! NE DE MEU-REZ VOUS PAS</p>	<p>POUR</p>	<p>QUOI</p>	<p>NE TU-</p>
<p>5' 32.5"</p>	<p>ME DE L'AU- TAE CÔTÉ DE L'EAU?</p>	<p>DE L'AU- TAE CÔTÉ DE</p>	<p>L'EAU?</p>

1. H. 2. VDE

5' 41.75"

<p>(U) -EZ</p>	<p>MEU-REZ VOUS PAS</p>	<p>VOUS?</p>	
<p>5' 41.75"</p>	<p>EH QUOI! NE DE</p>	<p>DE L'AU- TAE CÔTÉ DE</p>	<p>L'EAU?</p>

H. DE

5' 50"

CH. 1				
V.	(LAB DOB MIB) (SOL 9 SIB RE 9)		(LAB DOB MIB) (SOL 9 SIB RE 9)	
4	MON A. MI,	POUR	SI	VOUS
4	MON A. MI,	POUR	SI	VOUS
VBE	5'50"			DE- MEU- A. I. EZ
				5'58.75"

Entrée progressive d'ACIER:

V. 1				
V. 2				
		(LAB DOB MIB) (SOL 9 SIB RE 9)		
	DE CE CÔTÉ,			
	DE CE CÔTÉ,			
	DE			L'EAU,
	5'58.75"			6'07.5"

III

1.1

1.2

1.3

(LAL DOB RIB)
(GOL 4 SIB RE 4)


pp

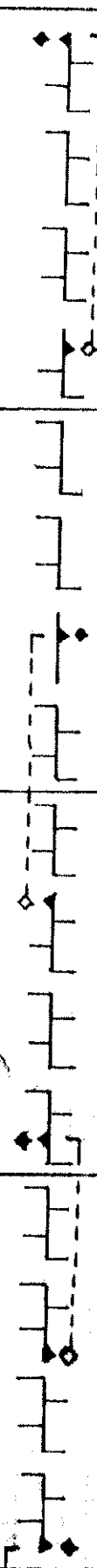
6' 07.5"


6' 16.25"


JE SE-RAIS UN AS-SAS-SIN ET CE-LA SE-RAIT IN-JU-STE

ME TU-

① 


② 


③ 

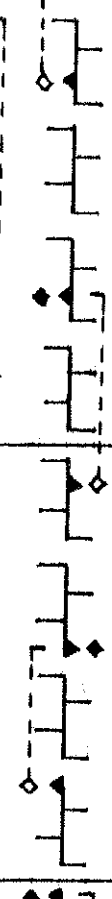
④ 


(L A B D O B M I B)
(S O L F S I B R E G)

pp

⑫ 







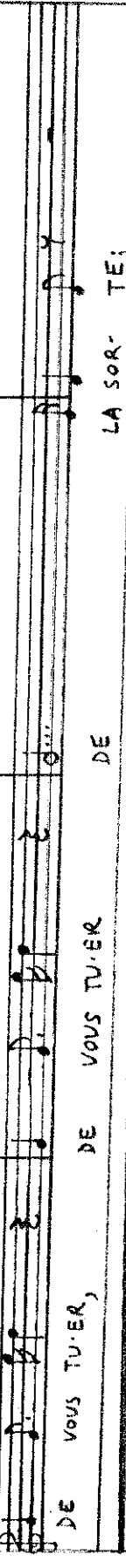
6' 16.25"

6' 25"

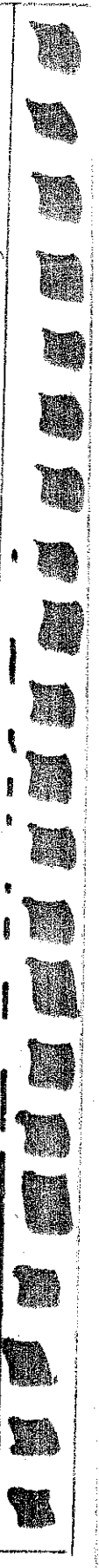
(U)
H.

- 22

vous?



DE VOUS TU·ER, DE VOUS TU·ER DE LA SOR·TE;



13

(ABSOLUT MIB)
(SOLFISIB RE4)
pp

G'25"

6'33.75"

POUR-
QUOI
ME
TU-

MAIS PUIS QUE, MAIS PUIS QUE, MAIS PUIS QUE VOUS DE MEUR-ER DE

14

(L'AU D'UN CÔTÉ)
S'OUV S'UN CÔTÉ) *pp*

6' 33.75"

6' 42.5"

1. (u)
CH. -EZ

2. L'AU. TRE CÔTÉ,

DE L'AU. TRE CÔTÉ

B. DE L'EAU,



① ② ③ ④ ⑤ ⑥

15

6' 4.2.5"

6' 5.1.2.5"

PP

1. CH.

JE SUIS UN BRA-VE, JE SUIS UN BRA-VE ET CE-LA EST JU-STE

POUR- QUOI ME TU-

16

Handwriting practice sheet featuring musical notation on a five-line staff. The notation consists of rhythmic patterns of vertical stems and horizontal lines, with some stems containing diamond-shaped accents. The sheet is divided into four systems by vertical lines. The first system is marked with a circled '16'. Below the musical notation, there are lyrics: 'DE VOUS TU-ER, DE VOUS TU-ER DE VOUS TU-ER, DE VOUS TU-ER'. The lyrics are written in a stylized, bold font. There are also some smaller annotations: '(u)' and '-EZ' are written below the first system, and 'VOUS?' is written below the second system. A time signature '6'51.25"' is visible at the bottom left of the musical staff. The page number '77' is circled at the top right.

DE VOUS TU-ER, DE VOUS TU-ER DE VOUS TU-ER, DE VOUS TU-ER.



M.B.

17

M.B. A partir d'ici les orchestres & le soliste commencent à jouer des intervalles toujours plus grandes (Hauteurs Libres).

7'00"

1. (Chuchoté, en imitant le bruit des vagues)

2. MOY A MI, SI VOUS DE

(Hauteurs Librement choisies, comme dans la II. Partie)

7'08.75"

QUOI

-MEUR- -IEZ

ME

DE CE

CO-



8.

①	②	③	④	⑤	⑥	⑦	5.	1. CH.	2.	B.

7' 17.5" VOUS

E Z

7' 08.75" T U

UN

-RAIS

SE-

JE

-TÉ,

Entrée progressive de LA MER:

19

①	②	③	④	⑤	⑥	⑦	S.

7'17.5"



1. }
ch. }
2. }

AS-

-SAS-

-SIN,

ET

7'26.75"



B.

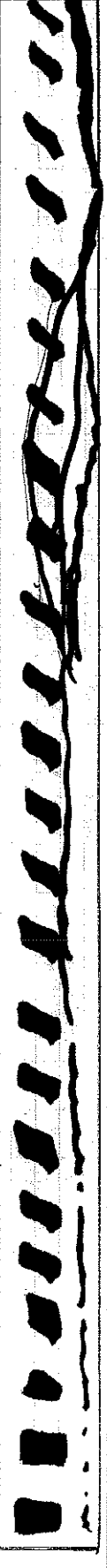
20

Handwriting practice grid with seven columns and seven rows of dashed lines. The grid contains various stroke patterns and symbols:

- Row 1: Symbols like a diamond, a vertical line with a diamond, and a vertical line with a horizontal bar.
- Row 2: Symbols like a diamond, a vertical line with a diamond, and a vertical line with a horizontal bar.
- Row 3: Symbols like a diamond, a vertical line with a diamond, and a vertical line with a horizontal bar.
- Row 4: Symbols like a diamond, a vertical line with a diamond, and a vertical line with a horizontal bar.
- Row 5: Symbols like a diamond, a vertical line with a diamond, and a vertical line with a horizontal bar.
- Row 6: Symbols like a diamond, a vertical line with a diamond, and a vertical line with a horizontal bar.
- Row 7: Symbols like a diamond, a vertical line with a diamond, and a vertical line with a horizontal bar.

① { 1. ch. 2. }
 ②
 ③
 ④
 ⑤
 ⑥
 ⑦
 S.
 7' 26.75
 M E T U
 CE-
 -LA
 SE-

7' 35"
 E Z V O U S



B.

24

①	②	③	④	⑤	⑥	⑦	S.

7'43.75"

P O U R Q U O I M E

7'35"
Continuez de la même manière, en utilisant librement les syllabes du texte

1. } Ch.
2.

-RAIT IN-



B.

①	②	③	④	⑤	⑥	⑦	S.	7'43.75"	7'52.5"
								TOEZ VOUS AVE.	ME
								-JU-	MAIS
								-STE.	

{ 1. Ch.
2. }



23

①	—	—	—	—	—	—	—	—	—	—	—	—	—
②	—	—	—	—	—	—	—	—	—	—	—	—	—
③	—	—	—	—	—	—	—	—	—	—	—	—	—
④	—	—	—	—	—	—	—	—	—	—	—	—	—
⑤	—	—	—	—	—	—	—	—	—	—	—	—	—
⑥	—	—	—	—	—	—	—	—	—	—	—	—	—
⑦	—	—	—	—	—	—	—	—	—	—	—	—	—
S.	—	—	—	—	—	—	—	—	—	—	—	—	—

7'52.5

TU E P O U R Q U E

8'01.25"

M E T U E

1. Ch.
2.

PUIS-

-QUE



24

①	②	③	④	⑤	⑥	⑦	S.
Handwriting practice with stroke order arrows and diamond markers.	Handwriting practice with stroke order arrows and diamond markers.	Handwriting practice with stroke order arrows and diamond markers.	Handwriting practice with stroke order arrows and diamond markers.	Handwriting practice with stroke order arrows and diamond markers.	Handwriting practice with stroke order arrows and diamond markers.	Handwriting practice with stroke order arrows and diamond markers.	Handwriting practice with stroke order arrows and diamond markers.

8'01.25"

POURQUOI

8'10"

POURQUOI

1. ch. 2.

VOUS

DE-



B.

Handwriting practice sheet with 8 rows of cursive letter tracing. Each row contains a series of letters on a three-line grid. Row 1: 10 letters. Row 2: 10 letters. Row 3: 10 letters. Row 4: 10 letters. Row 5: 10 letters. Row 6: 10 letters. Row 7: 10 letters. Row 8: 10 letters. Small diamond markers are placed on some letters to indicate stroke direction.

8' 18.75"
 P E T I U E

8' 10"
 O I M E T V S U R

1. }
 Ch. }
 2. }

-EZ

-MEUR-



B.

①

②

③

④

⑤

⑥

⑦

S.

1. { Ch. 2.

B.

8'27.5"
VOUS

8'18.75"
P O U S P O U S

DE

L'AU-

(L'acier disparaît; la mer reste seule)



Handwriting practice grid with 7 rows and 4 columns. Each row contains a series of 'T' shapes on a four-line staff. Row 1 shows the basic 'T' shape. Row 2 shows 'T' shapes with a diamond-shaped dot on the top bar. Row 3 shows 'T' shapes with a diamond-shaped dot on the bottom bar. Row 4 shows 'T' shapes with a diamond-shaped dot on the left vertical stem. Row 5 shows 'T' shapes with a diamond-shaped dot on the right vertical stem. Row 6 shows 'T' shapes with a diamond-shaped dot on the top bar, bottom bar, and left stem. Row 7 shows 'T' shapes with a diamond-shaped dot on the top bar, bottom bar, and right stem.

Handwriting practice section for the word 'METUPOROVA'. It includes a measurement of 8'27.5" and a second measurement of 8'36.25". The word is written in a stylized font within a curved banner. Below the banner, the letters 'M', 'E', 'T', 'U', 'P', 'O', 'R', 'O', 'V', 'A' are written on a four-line staff. To the right, the suffix '-TRE' is written on a four-line staff. The word 'Co-' is written at the bottom right of this section.

Handwriting practice section for the word 'METUPOROVA'. It shows the word written in a cursive script on a four-line staff. The word is written in a single continuous stroke. Below the word, the letters 'M', 'E', 'T', 'U', 'P', 'O', 'R', 'O', 'V', 'A' are written in a simple, blocky font on a four-line staff.

① ② ③ ④ ⑤ ⑥ ⑦ S. 1. { Ch. 2. B.

29

28

①																										
②																										
③																										
④																										
⑤																										
⑥																										
⑦																										
S.																										
1.																										
2.																										
B.																										

8'36.75"

ESURQUOIM

8'45"

-TÉ,

90

29

Handwriting practice grid for the letter 'T'. It consists of 10 rows and 8 columns. The first seven rows are numbered 1 through 7. Each row contains four columns of dashed lines for tracing. Row 1 shows the starting diamond symbol and an arrow indicating the stroke direction. Row 2 shows the letter 'T' with a diamond symbol at the top left. Row 3 shows the letter 'T' with a diamond symbol at the top right. Row 4 shows the letter 'T' with a diamond symbol at the bottom left. Row 5 shows the letter 'T' with a diamond symbol at the bottom right. Row 6 shows the letter 'T' with a diamond symbol at the top left and an arrow indicating the stroke direction. Row 7 shows the letter 'T' with a diamond symbol at the top right. Row 8 is labeled 'S.' and contains four columns of solid horizontal lines for independent practice.

8'45"

8'53.75"

1. } ch.
2. }

JE

SUIS

B.

(très grande vague)

Handwritten text across the grid: TUEZ VOUS VETUEZ VOUS RANGIEZ



Handwriting practice grid with 10 rows and 10 columns. Each cell contains a set of three horizontal lines (top, middle-dashed, bottom) with a 'T' shape for tracing. Some 'T' shapes have small diamond markers at their top or bottom. The grid is divided into four vertical sections by lines between columns 3 and 4, 5 and 6, and 7 and 8.

9'02.5"
 COURSE METROLOGIE

8'53.75"

1.
 ch.
 2.

UN



31

Handwriting practice grid with 8 columns and 8 rows. Each row contains a series of horizontal lines (top, middle dashed, bottom) with vertical strokes and diamonds placed at various points for tracing or alignment. The grid is divided into four vertical sections by three vertical lines.

9' 11.25"
POURQ_{ME}

9' 02.5"
EZ

1. Ch.
2.

-VE,

BRA-

B.



33

32

Handwriting practice grid with 8 columns and 8 rows. Each row contains a series of horizontal lines (top, middle dashed, bottom) with vertical strokes and diamonds indicating stroke direction. The grid is divided into four pairs of columns by vertical lines.

①

②

③

④

⑤

⑥

⑦

S.

9'11.25"

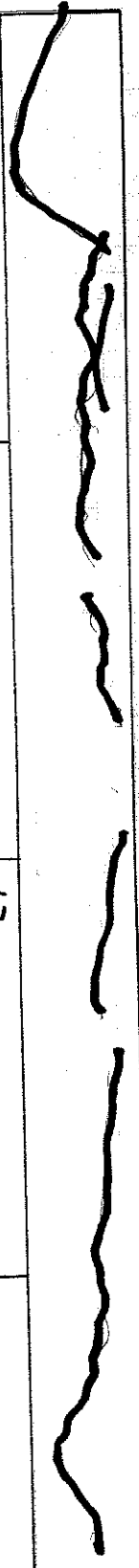
Q I M E T V E T V E Q U R A V O .

{ 1. Ch.
2. }

ET

B.

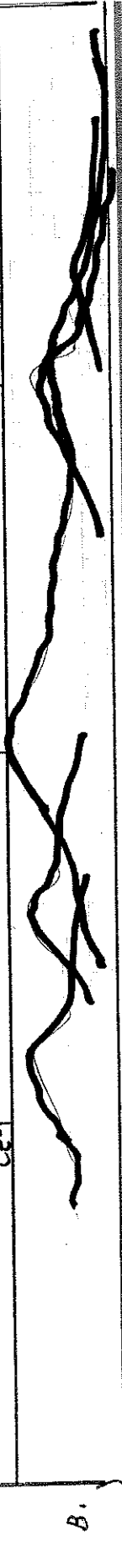
9'20"



94

33

Handwriting practice grid with 7 numbered rows and a section labeled 'S.'. Each row contains a series of horizontal lines with vertical strokes and diamonds indicating stroke direction. The 'S.' section includes a large, elongated shape containing the text 'METU POUR QU'OUSTVEZ' and the measurement '9'28.75"'. Below this is a section with '9'20"', 'Ch.', 'Z.', and 'CE-'.



95

34

①	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —
②	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —
③	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —
④	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —
⑤	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —
⑥	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —
⑦	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —
S.	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —	— — — — —

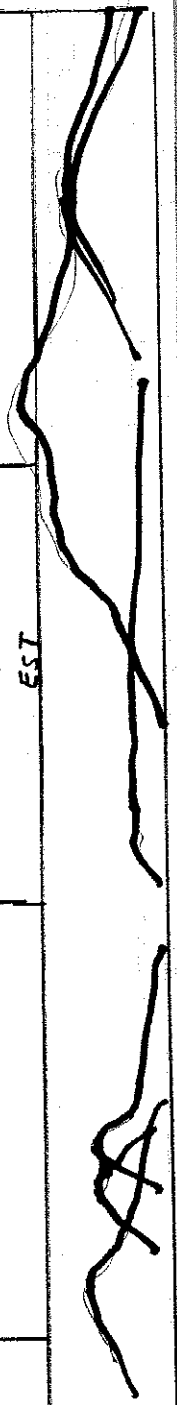
9' 28.75"

9' 37.5"

1. Ch.
2.

P O U R A U O W T U

EST



96

35

Handwriting practice grid with 7 columns and 7 rows. Each cell contains a set of three horizontal lines (top, middle dashed, bottom) and a letter 'T' for tracing. The letters are positioned as follows:

- Row 1: Column 1 (top line), Column 2 (middle dashed line), Column 3 (middle dashed line), Column 4 (middle dashed line), Column 5 (middle dashed line), Column 6 (middle dashed line), Column 7 (middle dashed line).
- Row 2: Column 1 (middle dashed line), Column 2 (middle dashed line), Column 3 (middle dashed line), Column 4 (middle dashed line), Column 5 (middle dashed line), Column 6 (middle dashed line), Column 7 (middle dashed line).
- Row 3: Column 1 (middle dashed line), Column 2 (middle dashed line), Column 3 (middle dashed line), Column 4 (middle dashed line), Column 5 (middle dashed line), Column 6 (middle dashed line), Column 7 (middle dashed line).
- Row 4: Column 1 (middle dashed line), Column 2 (middle dashed line), Column 3 (middle dashed line), Column 4 (middle dashed line), Column 5 (middle dashed line), Column 6 (middle dashed line), Column 7 (middle dashed line).
- Row 5: Column 1 (middle dashed line), Column 2 (middle dashed line), Column 3 (middle dashed line), Column 4 (middle dashed line), Column 5 (middle dashed line), Column 6 (middle dashed line), Column 7 (middle dashed line).
- Row 6: Column 1 (middle dashed line), Column 2 (middle dashed line), Column 3 (middle dashed line), Column 4 (middle dashed line), Column 5 (middle dashed line), Column 6 (middle dashed line), Column 7 (middle dashed line).
- Row 7: Column 1 (middle dashed line), Column 2 (middle dashed line), Column 3 (middle dashed line), Column 4 (middle dashed line), Column 5 (middle dashed line), Column 6 (middle dashed line), Column 7 (middle dashed line).

9'46.25"

9'37.5"

P O U R Q S V O

Ch. 2.

JU-

B.



36

Handwriting practice grid with rows 1-7 and 5. Each row contains a series of horizontal lines (top, middle-dashed, bottom) with vertical strokes and diamonds indicating stroke direction. Row 5 includes a large, stylized letter 'Z' and the text 'METUOUS METUOUS' written vertically.

9'55"

9'46.25"

EH

-STE.

1

2

3

4

5

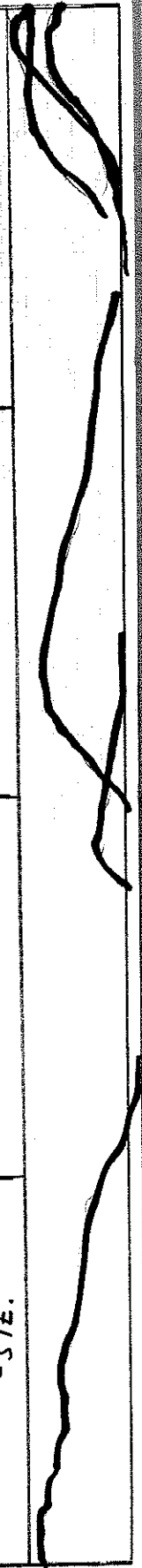
6

7

5.

6. { Ch. 2.

B.



Handwriting practice lines for the word "QUOMETUS". The word is written on a slanted line across the bottom of the page. The letters are: Q, U, O, M, E, T, U, S.

The practice lines are organized into columns corresponding to each letter. Each column contains multiple rows of the letter, with dashed lines indicating stroke order and direction. Some letters have small diamond markers at the start of the stroke.

① ② ③ ④ ⑤ ⑥ ⑦ S.

10' 03.75"

QUOMETUS

10' 12.5"

{ Ch.
2.

NE

B.



39

①

②

③

④

⑤

⑥

⑦

5.

10'12.5"

1. {
Ch.
2.

DE-

B.

10'21.25"

POUSMETPOURQUOISME

Handwriting practice grid with 7 columns and 7 rows of numbered boxes. Each box contains a set of three horizontal lines (top, middle-dashed, bottom) and a specific letter or symbol for tracing. The letters are: ① T, ② P, ③ M, ④ E, ⑤ T, ⑥ P, ⑦ O, 5. U, 1. Q, 2. U, B. A large, stylized signature is written across the bottom of the grid.

①	②	③	④	⑤	⑥	⑦	S.	<p>10' 21.25</p> <p>TUBE Z</p>	<p>10' 30"</p>	
①.										
Ch.										
②.										
B.										

-MEUR-

41

①									
②									
③									
④									
⑤									
⑥									
⑦									
S.									
1.									
Ch.									
2.									
B.									

10'30"

10'38.75"

VOUS M'ÉTEZ VUS POUR VOS MÈTRES

-EZ

VOUS



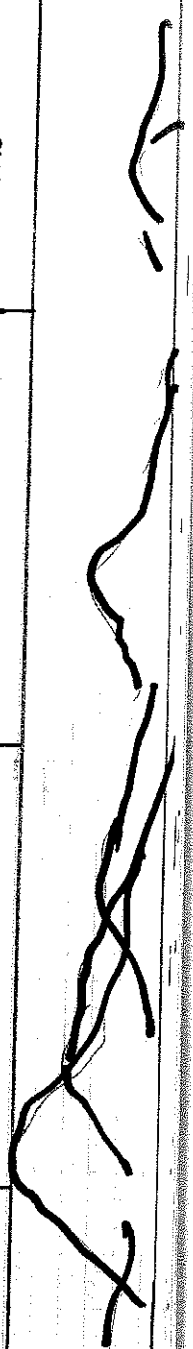
42 (orch. 1 tacet jusqu'à la fin)

10'38.75"

10'47.5"
RETUET
A OVA

PAS

① ② ③ ④ ⑤ ⑥ ⑦ S. 1. { Ch. { 2. B.



43

104

(orch. 2 tacet jusqu'à la fin)

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (vertical stems, beams) and dynamic markings (diamonds). The staff is divided into four measures by vertical lines.

10'47.5"

10'56.25"

VOUS M'ETUEZ VOUS M'ETUEZ POUR QUOI M'ETUEZ

DE

S.

1. } Ch.
2.

B.



44

(Ord. 3 tacet jusqu'à la fin)

④																									
⑤																									
⑥																									
⑦																									
1.																									
Ch.																									
2.																									
B.																									

11' 05"
F U E Z P O U R

10' 56.25"

L'AU-



(Orch. A tacet jusqu'à la fin)

45

5

6

7

5.

11'05"

1. QU'OTI-ÈZ-VOUS POUR QU'OTI-ÈZ-VOUS MÊME

Ch.

2. -TAE

B.

11'13.75"

-TAE

(Orch. 5 tacet jusqu'à la fin)

(46)

⑥

⑦

S.

1. 11'13.75"

2. 11'22.5"

VOUS METTEZ VOUS POUR VOUS VOUS METTEZ VOUS POUR VOUS

CO-

B.

47

(Orch. 6 tacet jusqu'à la fin)

①

5.

11'22.5^m

11'31.25^m

ME TU EZ VO US JO US ME TU EZ

POUR QU'ILS M'ETU EZ

-TÉ

A. { Ch. 1. 2.

B.

48

(Orch. 7 et soliste tacent jusqu'à la fin)

11' 31.25"

11' 40"

1. *EL VOUS POUVIEZ VOUS POUR A VOI*

Ch. 1. *EL VOUS POUVIEZ VOUS POUR A VOI*

2. *EL VOUS POUVIEZ VOUS POUR A VOI*

OE *EL VOUS POUVIEZ VOUS POUR A VOI*

DE

(Choeur 2 tacet jusqu'à la fin)

1. *EL VOUS POUVIEZ VOUS POUR A VOI*

Ch. 1. *EL VOUS POUVIEZ VOUS POUR A VOI*

2. *EL VOUS POUVIEZ VOUS POUR A VOI*

OE *EL VOUS POUVIEZ VOUS POUR A VOI*

(puis TACENT jusqu'à la fin)

FIN: 12' 53"

BAUDE SEULEMENT etc.