

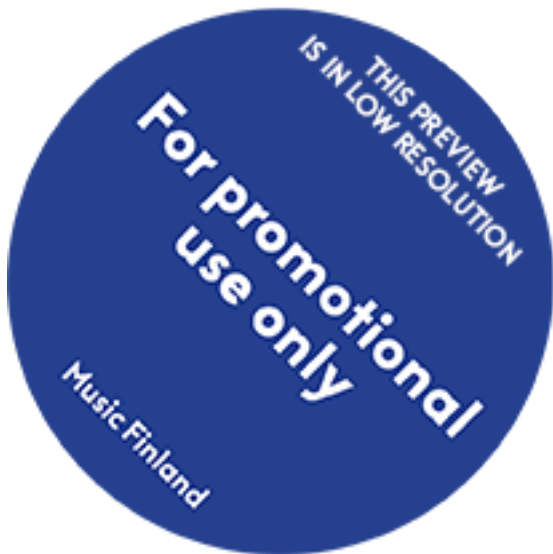
Miika Hyytiäinen

La figure de la terre

Opera based on a libretto by
Jaakko Nousiainen

2013

Music Finland



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Score

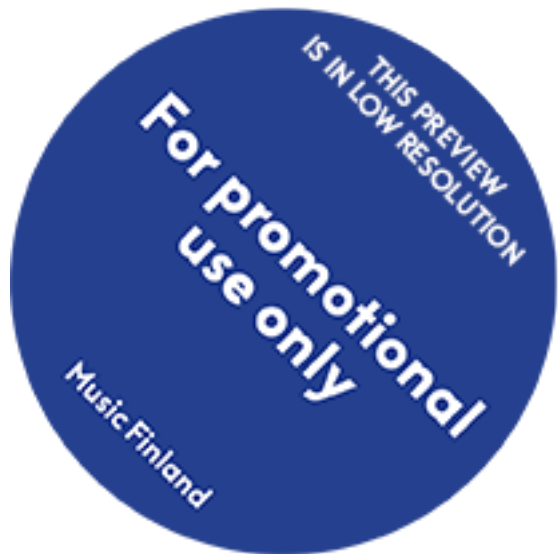
LA FIGURE DE LA TERRE

Opera Based on a libretto by
Jaakko Nousiainen

by

Miika Hyytiäinen

Version 26.2.2013



Roles

Christine	Soprano
Maupertuis	Tenor

Orchestra

Harpsichord and a midi keyboard
Baroque violin
Baroque viola
Baroque violoncello

The harpsichord should have one set of strings in equal temperament (II) and one or more in meantone temperament with sharps (I) also the four foot strings are in meantone at the beginning (III). The tones G, D and A should be the same in both tunings and C and E should have a good third, but almost same in both tunings. The tuning of the harpsichord and also other instruments is A = 415 Hz.

Parts:

I LA LAPONIE

- | | |
|----------------------------------|--------|
| 1. Kettling | (7:00) |
| 2. Nous Quittons nos Iris | (6:00) |
| 3. Un Citron ou une Mandarine | (5:00) |
| 4. Kom Låtom oss på Jorden (I) | (5:00) |
| 5. Kom Låtom oss på Jorden (II) | (2:00) |
| 6. Kom Låtom oss på Jorden (III) | (4:00) |

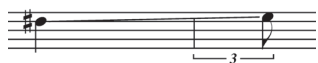
II PARIS

- | | |
|--|---------|
| 7. Voyage | (5:00) |
| 8. Paris | (6:00) |
| 9. Aimable (Dance) | (3:00) |
| 10. La Sauvage | (11:00) |
| Nous suivons sur nos bord l'innocente nature | |
| Sur nos bords l'amour vole et prévient | |
| Régnez, plaisirs et jeux! | |
| 11. Arc-En-Ciel Triple (II) | (3:00) |
| 12. Kom Låtom oss på Jorden (II) | (6:00) |

Opera is circa 65 minutes.



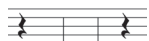
Notation



Glissando (always even and begins immediately)



Sprechgesang, approximate tone, airy.



Sa - vez

Exact rhythm, but no tone



Repetitions from slow to fast



The highest and the lowest tone



Too much bow pressure no audible tone



Three vibrati used in the piece. The first one is rather slow and wide.
The second one is vibrato you could use in a normal romantic repertoire.
The third one is zero vibrato, so no vibrato at all.

In the part *la Sauvage* there has been used a technique developed from the ideas of Witold Lutosławski. For this part, the feeling of the tempo should be always clear, but because of the affect of the individual fermatas some of the material isn't synchronised. The individual fermatas make the break or the note on average 50% longer than it would otherwise be. The musicians shouldn't try to count the fermatas exactly. For the orientation there are ticks kind of approximate measures that always last 3 seconds. In the end of the individual *ad libitum* parts there is an extra measure that you may play, if you have already played the actual material. The harpsichord player gives the sign when to move forward. If you still haven't played most of the music written to you or if you need to play the smaller notes in the extra measure, your fermatas are too long or too short. It is nevertheless quite normal, that this happens every now and then.



Individual fermata, the duration of the break or note should be on average 50% more to the normal length



A break or note with two individual fermatas always lasts automatically till the sign of the harpsichord player



Repeat the material until you are told to move on.

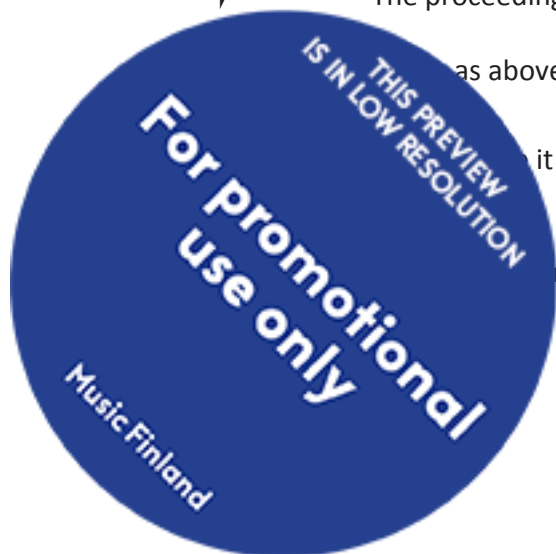


The proceeding *ad libitum* part lasts 12 seconds. When the harpsichord player gives the sign, proceed immediately.

as above, but first play until the next individual fermata and then proceed.

it is indicated, which instruments the singers should listen to for their cue.

ns are indicated in the score.



Whistle

The melody to be sung is indicated by the black line on the bottom of the figure.

The dynamic in given moment is indicated by the thickness of the figure.

The text is indicated with Phonetic alphabets.

On the header there are four kind of actions for instrumentalist: Wood (tap the instrument, Water (drop something to bowl of water), Breath (breathe audibly).

Instrumentalists are on the sides of the stage.

Head

Singer should find the melodic ranges according to these registers of her own voice.



Singing (nasal)



Singing (normal position)



Singing (in throat)



Singing (lot of air)



Prerecorded material



All the phrases are numbered



Singing live unisono with the prerecorded material.

Laughter (live) circles indicate the dynamics and the rhythm.

Laughter (recorded)

It takes about 30 seconds to sing one page, these strikes are here to mark 10 and 20 s.



Indicates a citation they are always written in a minor.

The intervals are precise, but their pitch is not absolute. At some points it is indicated that the tonal center of two phrases should be same (these two have the same relative A).



inhale

+ Closed mouth

⊙ Open mouth

Gradual change (for example between vowels)

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Whistle

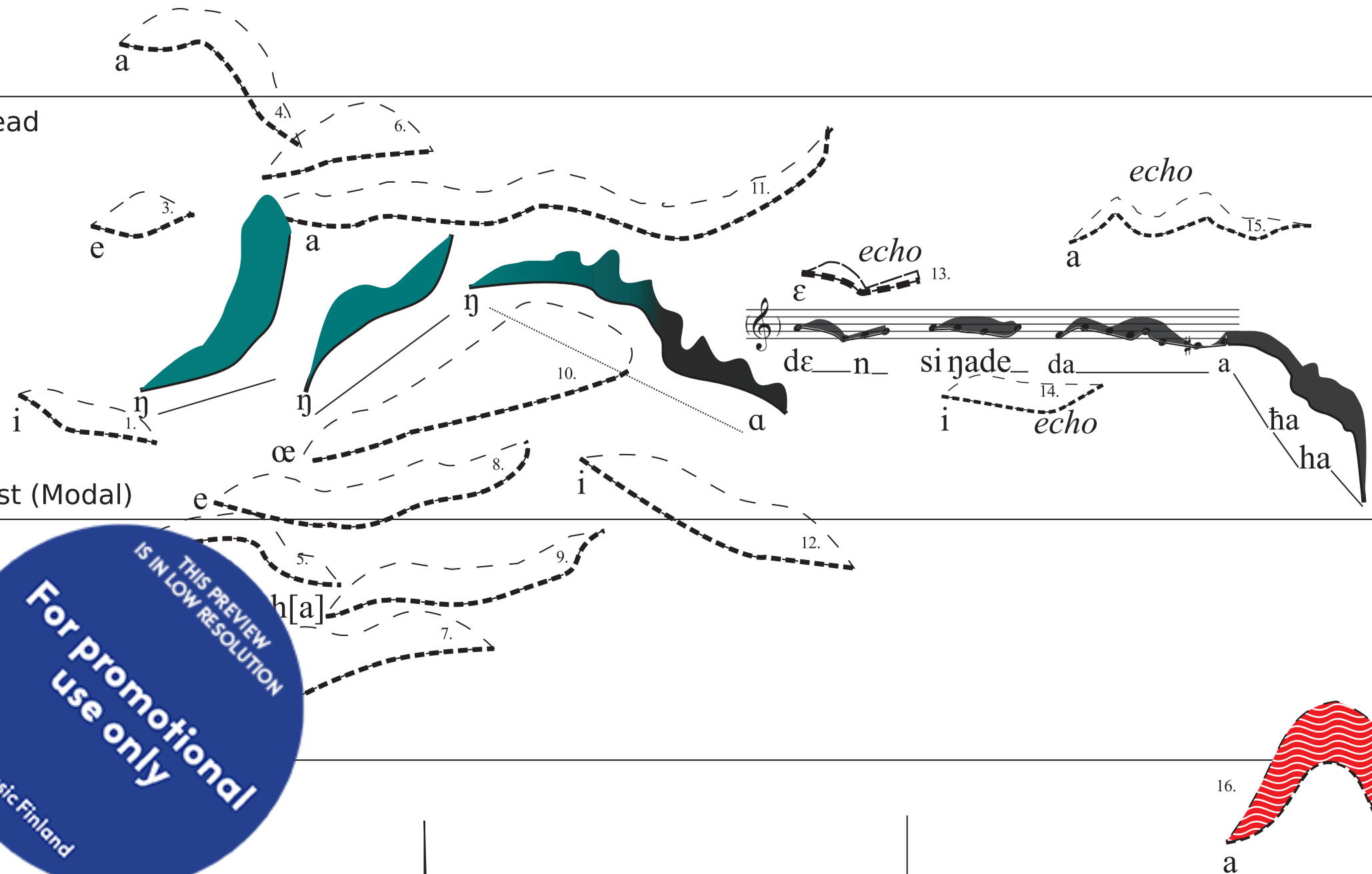
V1: Wood

1.

Head

Chest (Modal)

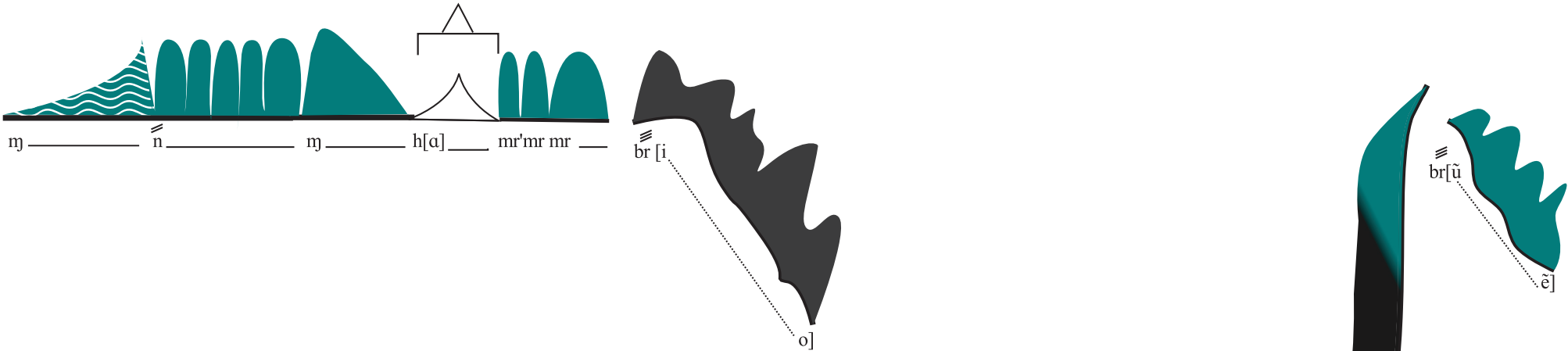
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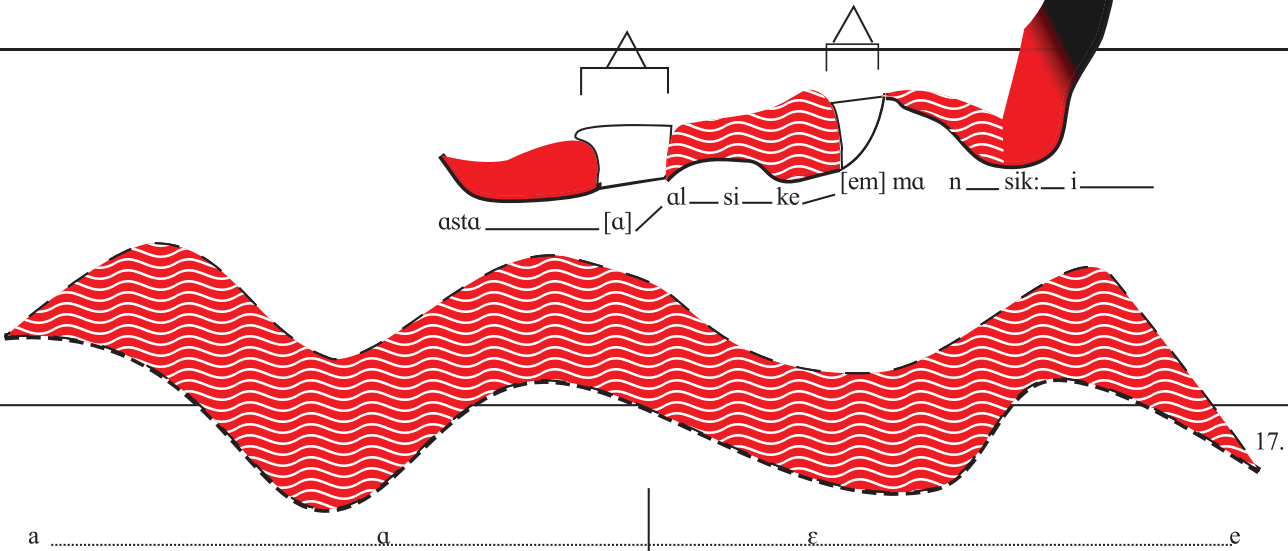
Vc: Breath
Whistle

M: Breath

Head



Chest (Modal)



a

a

a

ε

17.

c

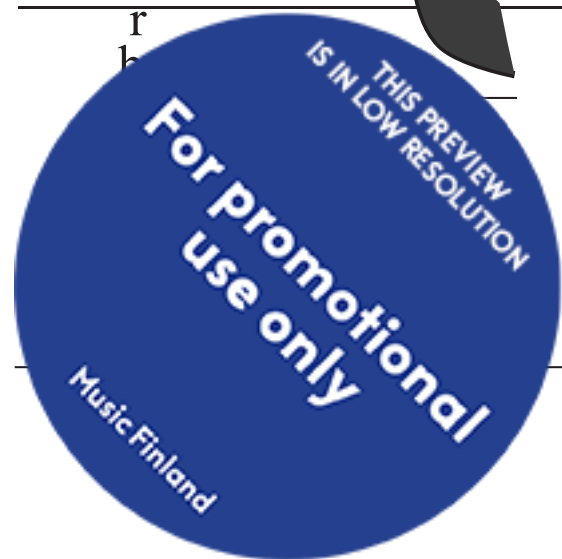
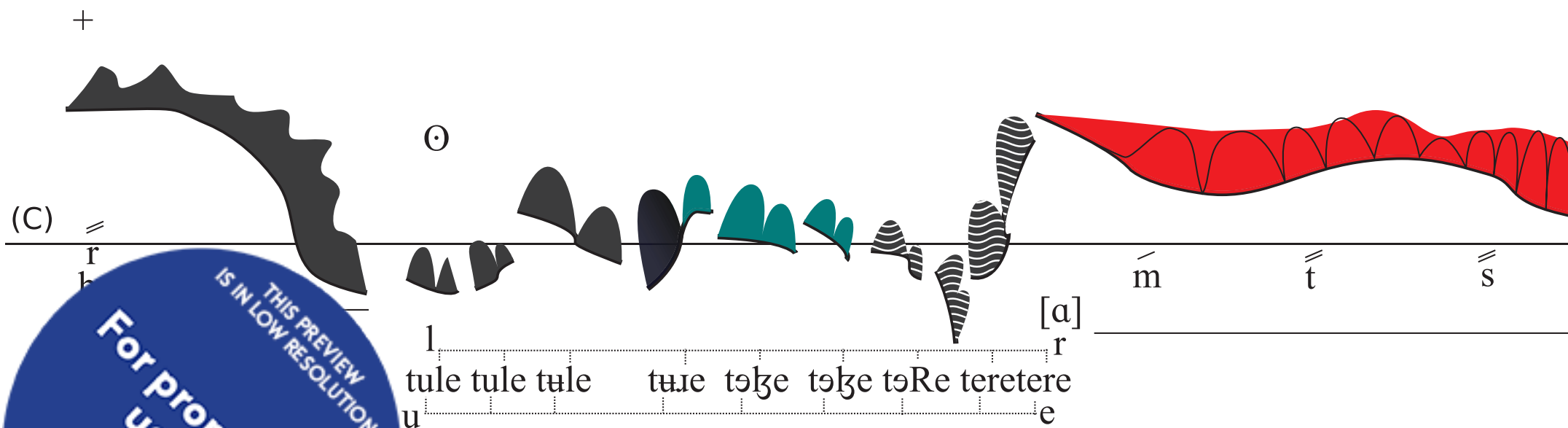
Vla: Wood

Vc: Water
M: Wind

3.

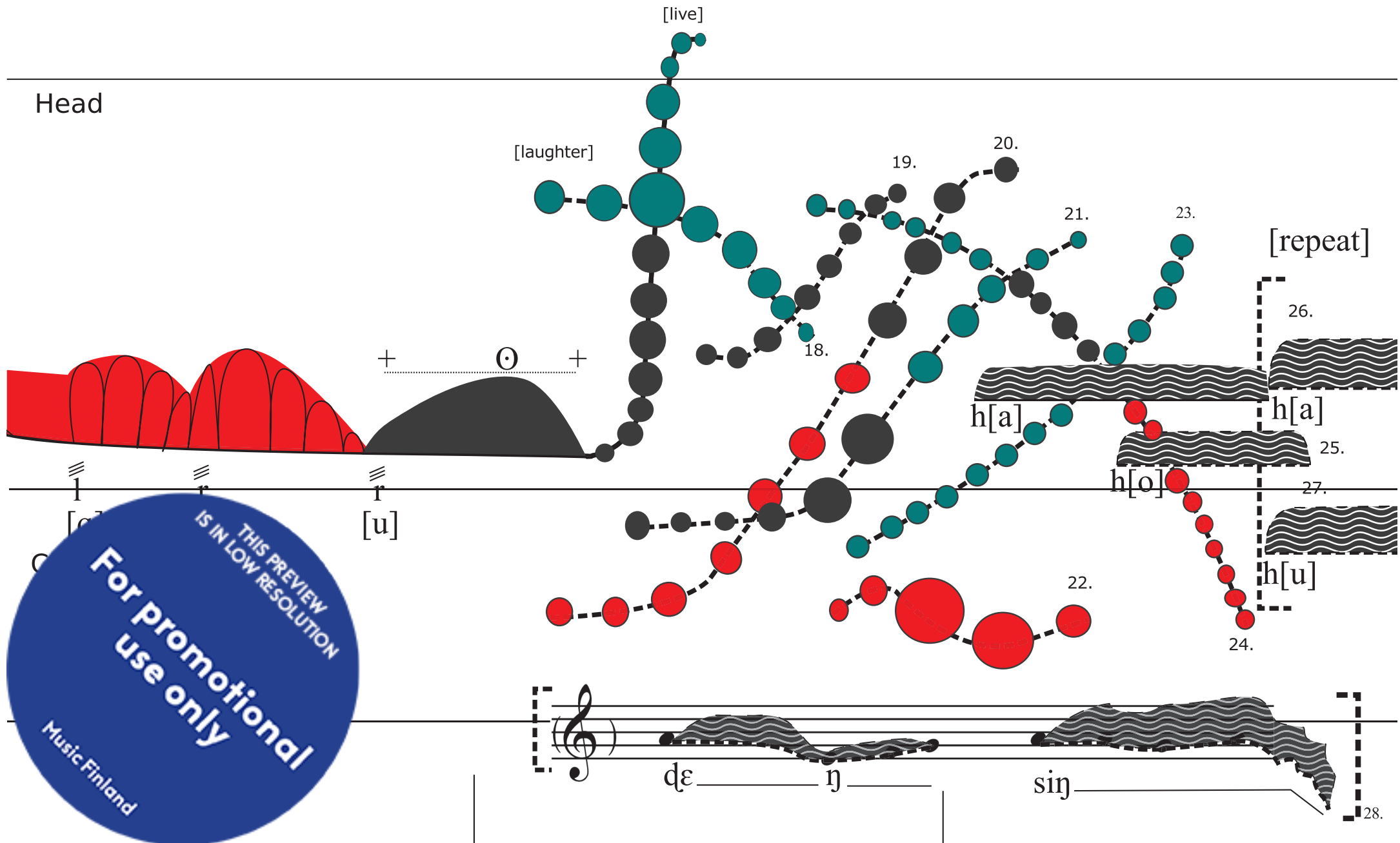
Whistle

Head



Whistle

Head



Vl: Breath
Whistle

Vc: Wood

M: Wind

Head

[laughter]

manskik:i

khi_____

[repeat]

ai____h____

29.

ai____h____

30.

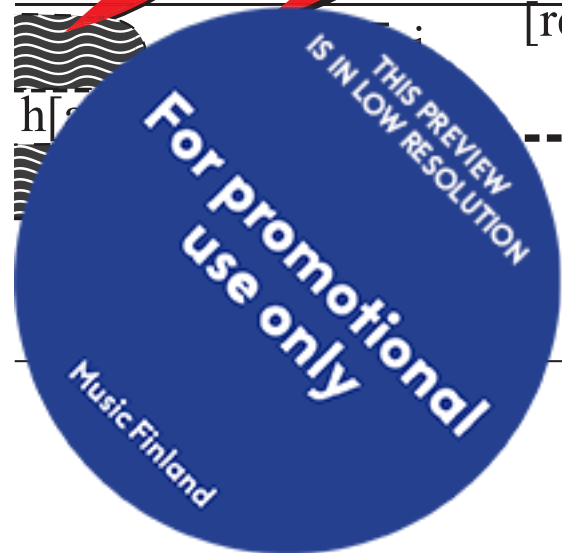
[mf]

æ_____

o_____

[pp]

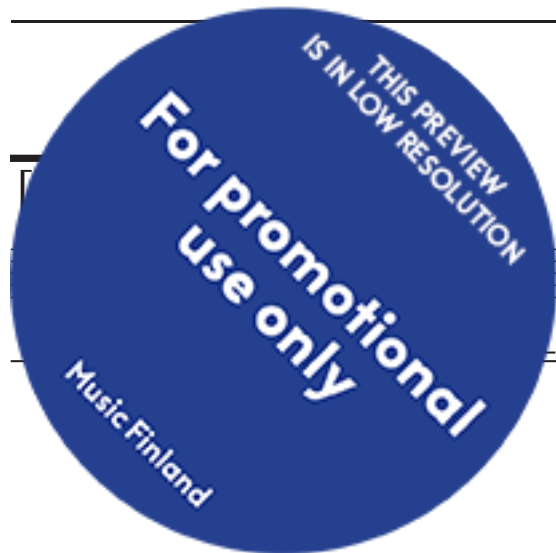
[keep tonality]



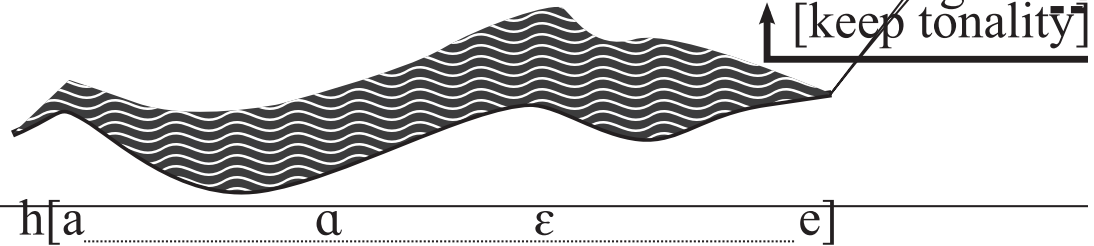
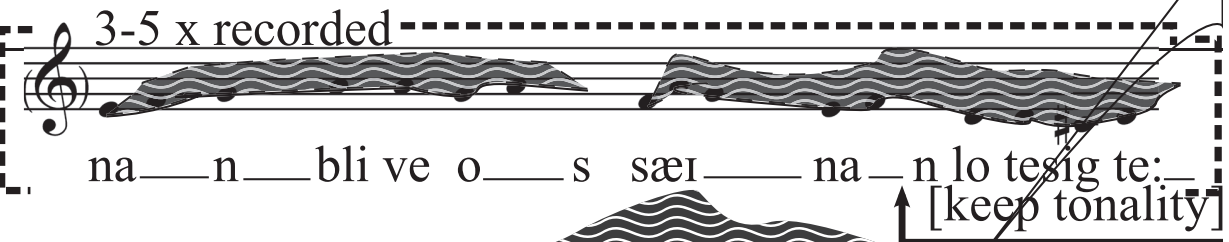
Whistle

Head

Chest



31.- 35.



M:Wind

Whistle

[42.-43. long tones without vibrato. Gradual change between a - ε - e - i]

Head

Keep this tonality from here until the end of next page!

42.-43.

a

ja her:en den næg?ste os: al la i da:

[Keep tonality]

C

2-4

1

(a)

dje o

k from

ma

[mf] h[i]

h[a]

40.

41.

repeated]

[pp]

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Vla: Wood

Vc: Breath

Whistle

Head

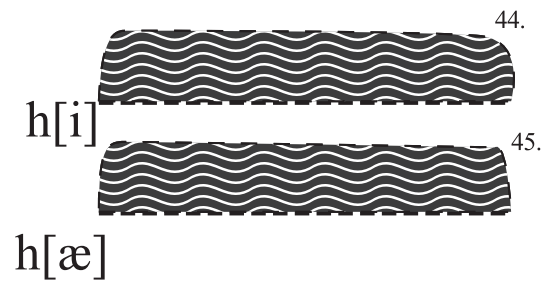
[the same tonality, recorded "A" continues]



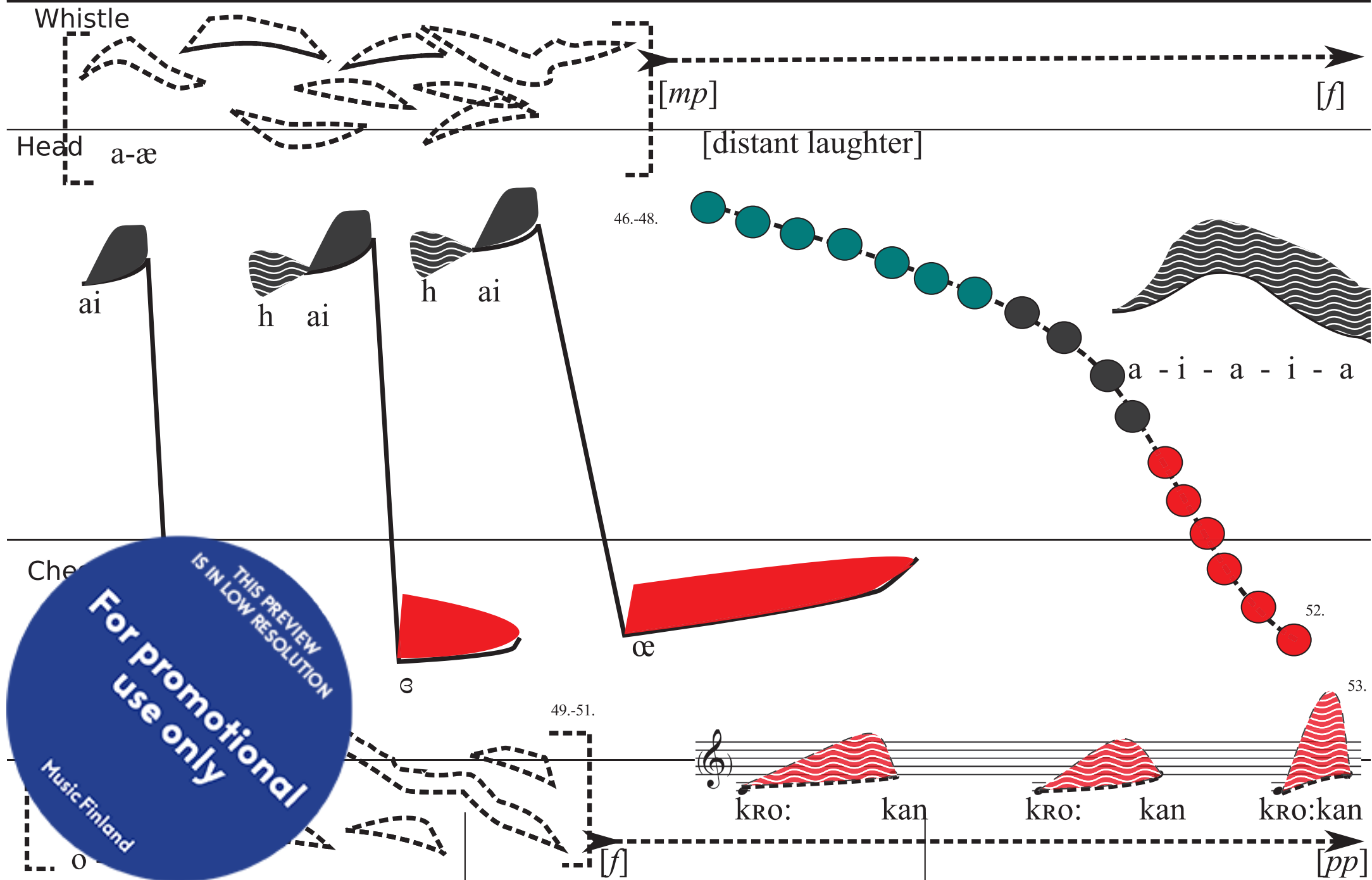
Cher

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VI: Water



Vla: Breath
M: Wind

Vc: Wood
Vla: Water

10.

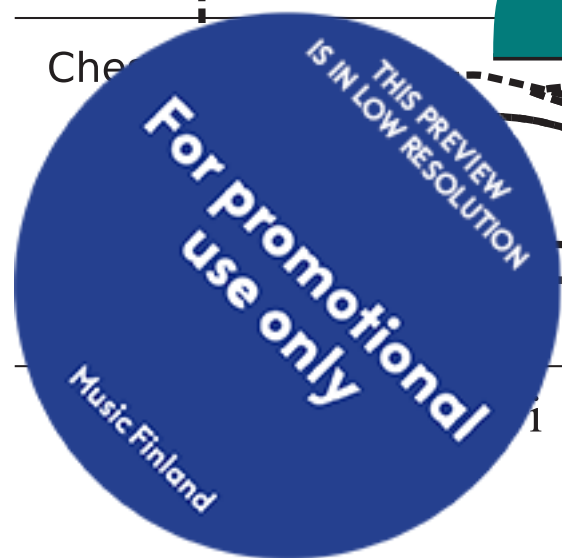
Whistle

Head



i - a

Che



i -...

54.- 58.

ti ti tu

60.

ti tu

61.

ti ti tu

62.

[whisper]

59.

den sig na de da



Nous Quittons nos Iris

Cembalo in meantone temperament

Score

All the instrumentalists are behind the stage
and walk to their position one by one.

One measure = 5 s

0:15

0:35

p

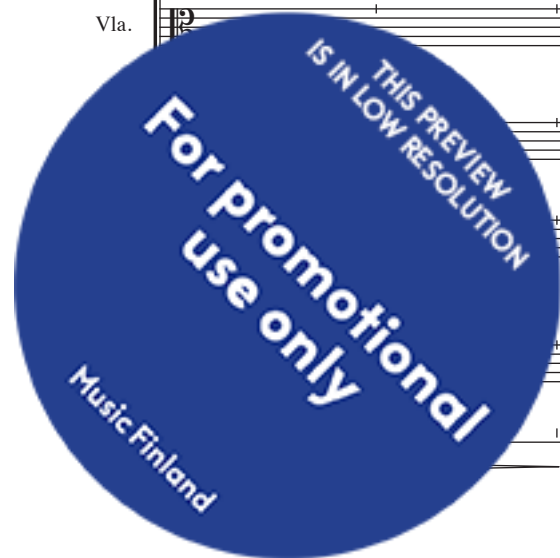
S.T.

(Tape, not with Midi-keyboard)

Rain

Wind and heavy rain

Wind and heavy rain



2

Nous quittons nos Iris

Sitting in your position

1:30 1:55 2:00

Vln.

Vla.

Vc.

T.

Hpschd.

I + II

Sitting in your position
slowly mute the strings as you play

1:30

mp

p

Ice

2:15 2:20 2:30 2:40

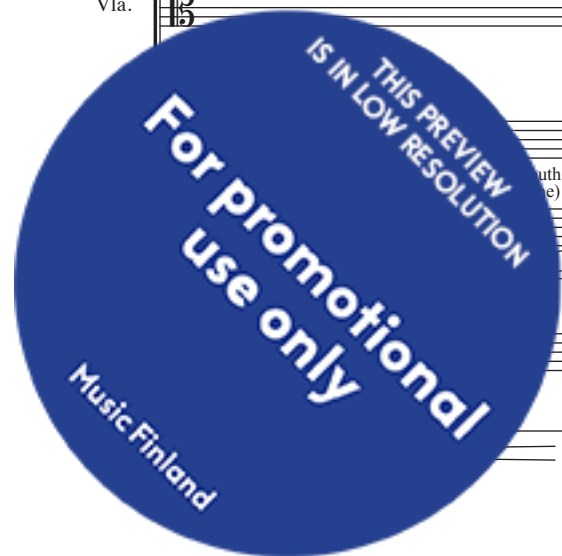
Vln.

Vla.

pizz.
Sitting in your position

Sitting in your position

mf



36 $\text{♩} = 60$ proudly

Vln. *arco* *mf* *p* *mf*

Vla. *f* *mf* *mf* *pizz.* *arco*

Vc. *ff* *mf*

T. 8

Hpschd.

T. 4/4

Wind and rain

42 $\text{♩} = 90$

Vln. *pp* *mf* *Vibrato* *vibrato ord.*

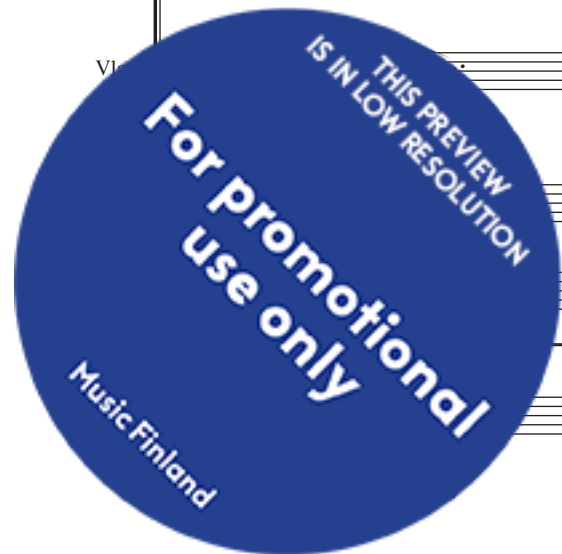
Vla.

Vc.

T.

Hpschd.

quit - - - tons



45

Vln. *mp* *mf* 3 5

Vla. *f* *mf* 3 *f* *mf* vibrato

Vc. *f* vibrato

T 45
8 nos i - ris, L'o - pé - ra, nos a - - - - mis,

Hpschd. 6 6 7 5 6 5 7
5 # 4 #

♩ = 75

51 S.P. *p* S.T. S.T. S.T. *f* pizz. *mf*

Pour la tem - pête: Sur l'hu -

7 4 6 7 7

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57 *pizz. accel.* Nous quittons nos Iris ♩ = 90 *arco* 5

Vln. *mf* *p*

Vla. *vibrato*

Vc. *ord.*

T 57
- - - mide é - - - lé - ment, Nou - - - - - s.al - lons voir - com - ment La

Hpschd. 7 4 7 8

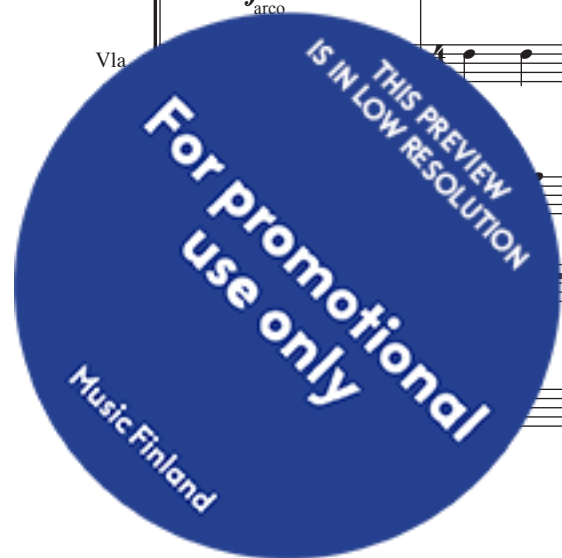
63 *mf arco* 5 *mf* *mf* 3

Vln. *mf*

Vla. *mf*

Terre est - faite. Dé - jà not - re vais - seau Rou - - - lant,

7 5 6 6 6 6 5
4 4 5



69 *accel.* $\text{♩} = 100$

Vln. *mp* *f*

Vla. *f*

Vc. *f*

T. *f*

Hpschd.

tan - - - - - guant, - - - - - fend - - - - - l'eau

9 7 7 +4 6 7 4 7

75 *rit.* $\text{♩} = 75$

Vln. *mp*

Vla. *mp* *f* *pizz.* *f*

Pour - - - - - re - - - - - tar - der nos - - - - - pas, Le - - - - -

4 7 5

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Nous quittons nos Iris

7

81

$\text{♩} = 60$

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *mf*

T. notice Christine

— vent qu'il ne faut pas, En - fle sa joue.

Hpschd.

— 4 6 7 # 6 7 6 7 6 7 6 7

$\text{♩} = 55$

$\text{♩} = 50$

mp *mp* *f* arco

88

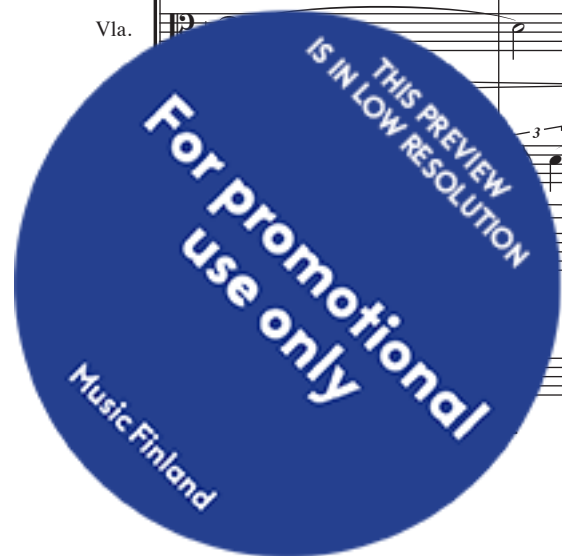
$\text{♩} = 45$

Vln.

Vla.

p *ppp*

$\text{♩} = 40$





Un Citron ou une Mandarine

Gavotte

Score

Slow and free

$\text{♩} = 120$ pizz. arco

Violin

Viola

Cello

Tenor

Harpsichord

Made-mois-selle, — je vous prie, un pe tit ca-deau de Pa-ris. Sa-vez - vous pòur-qui je suis i-ci? — Je suis ve - nu

mp *mp* *mf* *f* *f*

I **I + II**

non arpeggio → molto arpeggio



2

Un Citron ou une Mandarine

Vln.

Vla.

Vc.

T

Hpschd.

(Theater)

Draw a chalk line (one side of the triangle on the left of the performers, from the backstage to the front). As you draw, murmur to yourself. Start murmuring with a deep tone and in the end with a really high voice.

mp

Singing ----- Speaking

Singing ----- Speaking ----- Singing

pour me - su - rer la Ter - (re). La fi - gure de la Terre Chère Demoiselle, la Terre est soit un citron soit une mandarine. Leur parfum est doux, n'est-ce pas ? Aussi doux que les résultats que je crois pouvoir obtenir de ce voy - age. Bien que la croy - ance n'a

II

20

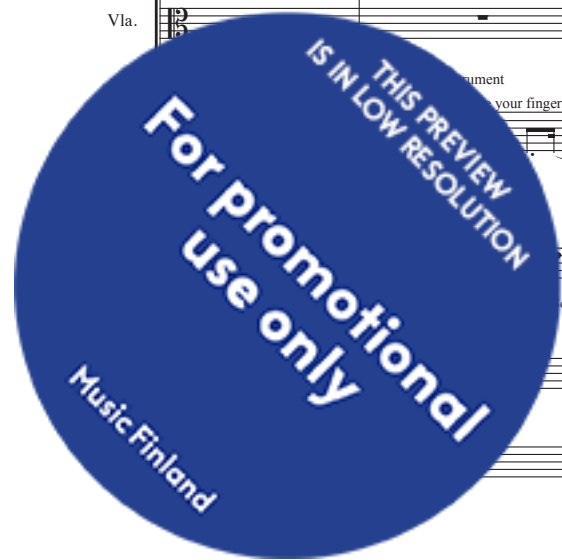
Vln.

Vla.

f *mp* *p* *ff*

pizz. *f* *arco* *p* *ff*

science _____ comp - te! La ré - ponse _____ ex - acte - la _____ ques - tion: est - ce que la Terre est ap - la - tie aux



Tempo for Strings and Tenor

Un Citron ou une Mandarine

3

5
(♩ = ♩) [♩ = 75]

pizz.

Vln. *mf*

Vla. *pp* *mp* *mf*

Vc. *pp* *p* *ff*

T
pô - les ou à l'é - qua - teu - r?

Je trouverai! Mademoiselle, puis-je vous placer ici ? Vous vous trou -

Hpschd.

Tempo for Cembalo
(not sync. with others)

36

arco

Vln. *mf* *p* *f*

Vla. *f* *p* *mp* *pp* *p* *f* *p*

om - met d'un tri - - - ang - le.

Et pauvre de moi, ici je vais devoir souffrir du froid.
Mais je le ferai au nom de la science !

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Un Citron ou une Mandarine

Vln. *mf* *f* *mf*

Vla. *mf* *p*

Vc. *mf*

T

Si je place les point A et B i - - ci et i - - ci

Hpschd.

42

8

3/4

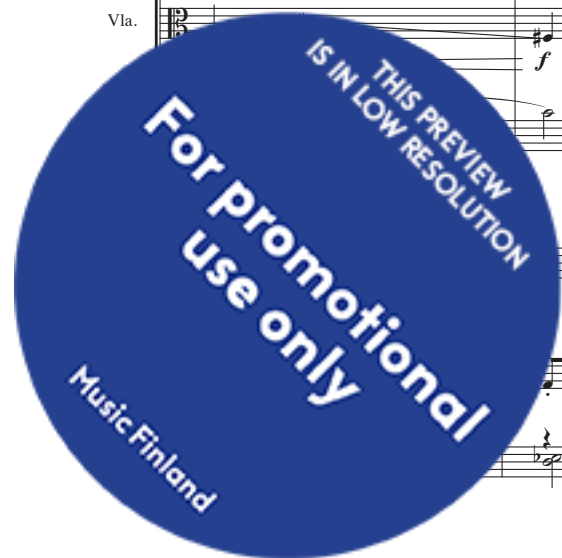
4/4

Vln. *ff* *p* *ff*

Vla. *f* *p* *ff*

moi - même sur la ligne - qui les joint nous pou - vons mea - su - rer les - ang - les

rit. (just Harpsichord)



rit.

Repeat until harpsichord and the other musicians are in sync (no syncopation).
The dotted eighth note of strings equals the fortht note of harpsichord.

52

Vln.

Vla.

Vc.

T

Hpschd.

alp - ha et be - ta

mf et donc chère Demoiselle, nous allons calculer votre position exacte et la distance entre vous et moi,

59

Vln.

Vla.

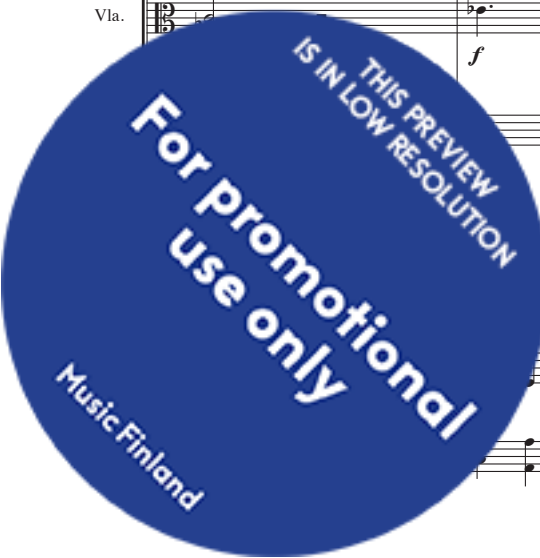
S.P.

pizz.

S.T.

ons - la x. Donc pour trou - ver ex, il faut que je cal - cule:

(Theater)



66

Vln.

Vla.

Vc.

T

Hpschd.

ex é - gal: un di - vi - sé par un fois la tan - gen - te alp - ha plus un fois la tan - gen - te be - ta.

Draw a line chalk line (one side of the triangle in front of the performers, from left to right). As you draw, murmur to yourself in middle register.)

74

Vln.

accel.

f

S.P.

f

pizz.

arco

vais cons-tuire une chaî-ne de tri - ang - les à par - tir de cette ville si - tuée au nord du cerc-le po - laire arc-tique.

$\text{♩} = 120$

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rit. $\text{♩} = 90$ pizz.

Vln. *mp* *f*

Vla. *f* S.T. S.P.

Vc. *mp* *f*

T. 88 *mp* *f*

Grâce à la tri - go - no - mét - rie et l'as - tro - no - mie je me - su - re - rai

94 fingernail fingernail

Vln. *f*

- de - la Terre. Un citron. Ou une mandarine.

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Arc-En-Ciel Triple

Score

Equal temperament

[illegible]

16

Vln.

Vla.

Vc.

T

Hpschd.

mp *mf* *pp*

vingt — sep — t — vir — gule — troi — s Part. u — ne Ré — vo — lu — tion. *mf* vingt — quat — re vir — gule troi — s Part. Dont le mi — lieu est u — ne Ré — vo — lu — tion.

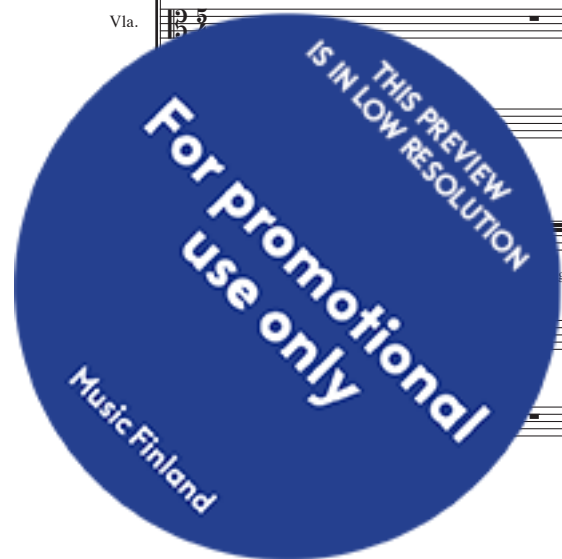
21

Vln.

Vla.

p *p*

gule hui — — — t Part. Les *p* ob — ser — va — tion sur — Tor — — — ne — — — à don — nent



Arc-En-Ciel triple

4
26

Vln. *p*

Vla. *p* *p*

Vc. *p* *p* *p*

T
26
u - ne Ré - vo - lu - tion. qua - rante vir - gule trois Part. u - ne Ré - vo - lu - tion. qua - rante vir - gule trois Part.

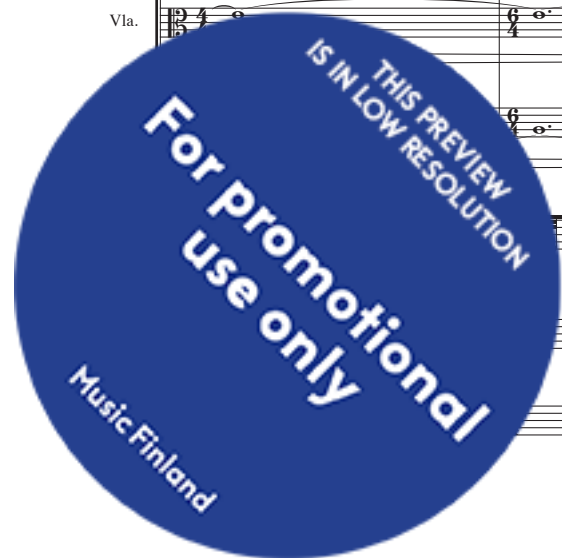
Hpschd. *p*

31

Vln. *mp*

Vla. *p* *pizz.* *mp*

ranter et u - n vir - gule trois Part. u - ne Ré - vo - lu - tion. qua - rante vir - gule huit Part. u - ne Ré - vo - lu - tion.



36

Vln.

Vla.

Vc.

T

qua - rante vir - gule trois Part. Dont le mi - lieu est u - ne Ré - vo - lu - tion. qua - rante vir - gule six - - (s) Part. On a don - né - pour l'arc de limbe,

ppp

mp

Hpschd.

M

Tenor text 1

T (M)

mm On a don - né pour l'arc de limbe,

p *mf*

Tape

Rain and wind

f



52 $\text{♩} = 70$ Arioso Arc-En-Ciel triple

Vln. *p*

Vla. ord. pizz. *mp* arco *p* *mf*

Vc. ord. *mp* *mp*

T 52 *mf* Nous a - vons vû sur les sept heures du soir un Arc - en - ciel fort - fin - gu - lier.

Hpschd. 52

Tape 52 Violone sound

Tape 52 Wind *pp*

58 Vln. ord. *mf*

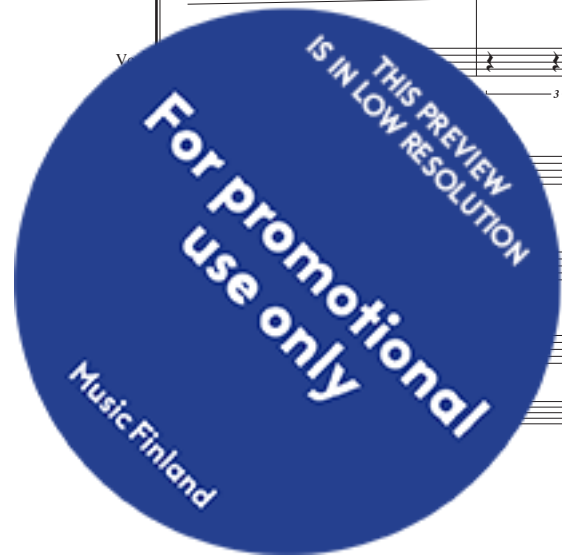
Vla. *mp* *mp*

V. *p* *mf*

Comme le so - leil é - - toit beau au Nord - Ouest, il a pa - ru dans

Tenor text2

Et pour l'arc du limbe *p*



8
63

Vln. *f* *mf* *mp* *f*

Vla.

Vc.

T

8 la pluie qui tom - boit le vers Sud - - - Est, un Arc - en - - - ciel trip - le.

p *ff*

Hpschd.

T (M)

sur lequel tomboit le fil pendant le passage de la meme Etoile à Tourné 1°37' 30" - 1 Rev. 40,6 Part.

Arc-En-Ciel triple

68

Vln. *mf* *f* *mf* *f*

Vla. *f* *mf* *f*

Vc.

T

L'arc ex - traor - 3 - di - naire D E H é - - - toit - - - de

mf

S.P.

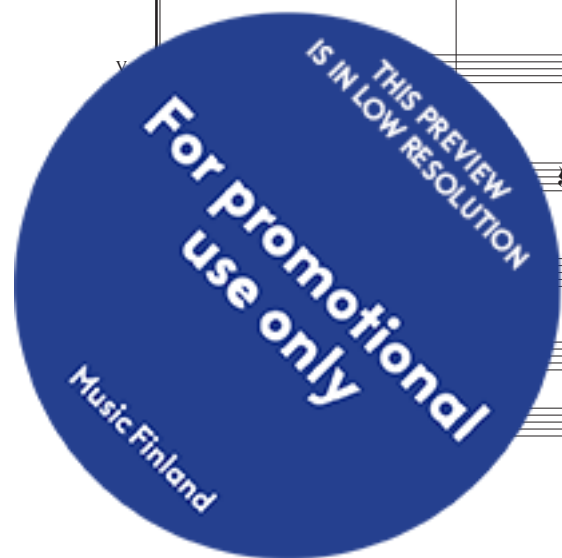
Tenor text 3

Le différence de la distance

mf

pizz. *mf* *f*

arco *f*



73

arco

Arc-En-Ciel triple

Vln. *pp* *S.P.* *mf*

Vla. *mf* *ff* *mf* *p*

Vc. *pp* *f* *S.P.* *mf* *f*

T

8 cou - 5 teurs très vives, aus - si vives que _____ celles de l'Arc _____

Hpschd.

T (M)

8 de cette E'toile an Zénith de Kittis & de Tornéa 1° 0' 0" - 3 Rev. 21,4 Part.

78

Vln. *mf*

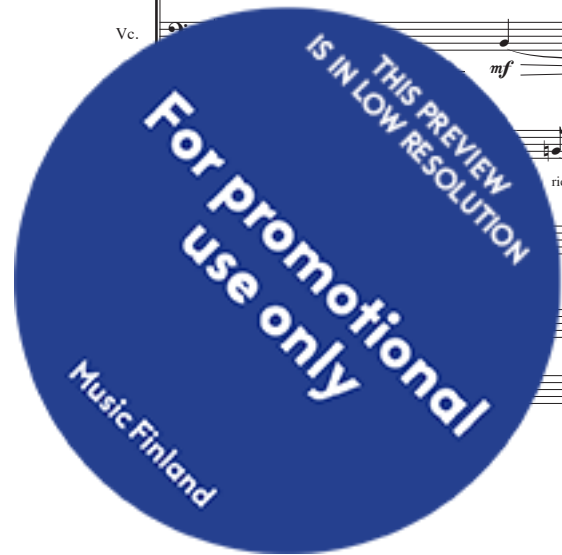
Vla. *mf* *pizz.* *mf* *arco* *mp* *mp* *arco* *f*

Vc. *mf* *mf* *f*

rieur _____ B. _____ H. _____

Tenor text 4

f Pour réduire les revolutions & les parties du Micrometre en minutes & secondes, il faut scavoir



10
83

Arc-En-Ciel triple

Vln. *mp* *mf* *f*

Vla. *mf* *p*

Vc. *mf*

T

Hpschd.

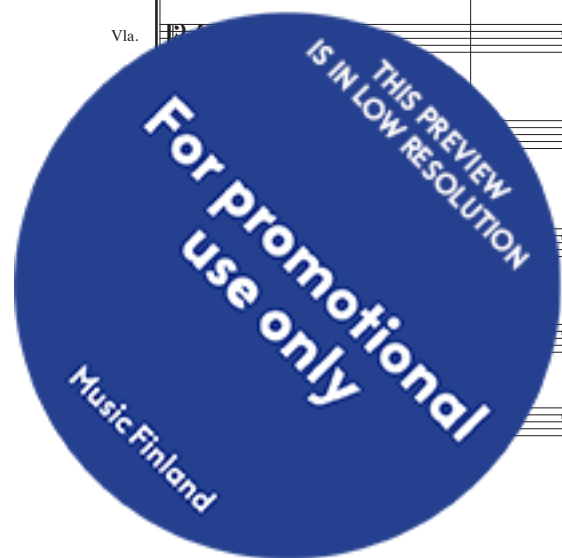
T (M) 83
8
Whisper without pitch
(page 120.) que 15'=20R.
23,5P.,&l'on a 3R22,4P=2'33,8"
mp

88

Vln. *mf* *mp* *f*

Vla. *mp* *p* *f*

Les cou - leurs de l' Arc C E



93

Vln.

Vla.

Vc.

T

Hpschd.

T (M)

f

ff

mf

ff

mp

There is a chalk triangle on the floor.
Measure the height of the triangle and use your bow for measurement. Say the numbers aloud, in French ("un, deux, trois,...")

le plus grand des deux qui pa rois - sent or - di - nai - re - ment é - toi - ent foib - - - - les.

Tenor text 5

Tenor text 6

donnent l'arc obféré de 0°57'26,2" *mp*

qui étant retranchées de 1°0'0" *mp*





Whistle

"a" Head

cont.



cont.

Chest (Modal)



gla:d

hæ:r



je:sus

Vla: Breath

Whistle

Head

i sa:lihe:t

m

til: den ny:a sta:d

Chest (Modal)

new "a" and "d" cont.

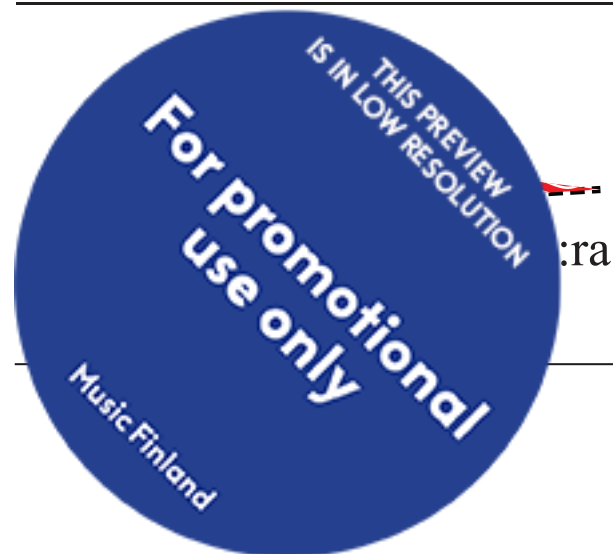
:ra

dæ:r æ:r vo:r

ret ta hem

1.10

1.40!



Vl: Wood

Whistle

Vc: Water

Head

brœl:opskal:hol:asikærlekenre:n

Chest (Modal)

) dæ: r (rr)

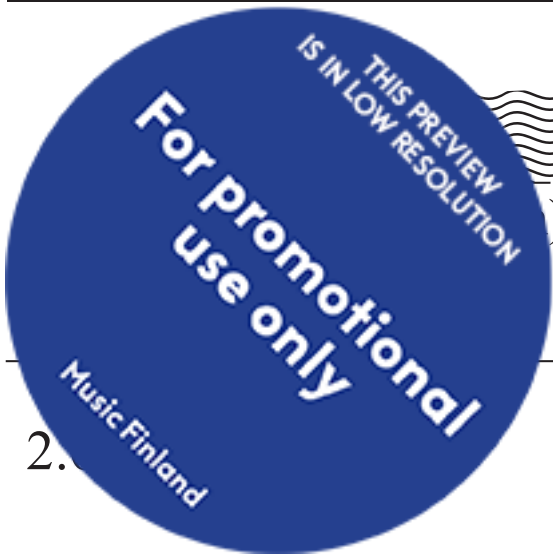
Hal:eluja:

a:men
med

gledje

2.

2.30



La Zone Brûlante

Score

Meantone temperament

♩ = 60

Violin

Viola

Cello

Soprano

Soprano (movement)

Tenor

mf

mf

p — *f*

Read the letter.
Follow the text with your finger. Read silently the text of the tenor.

mp

[pœ] [pu:] Pour Pour Pour fuir l'a - [m]

3

3

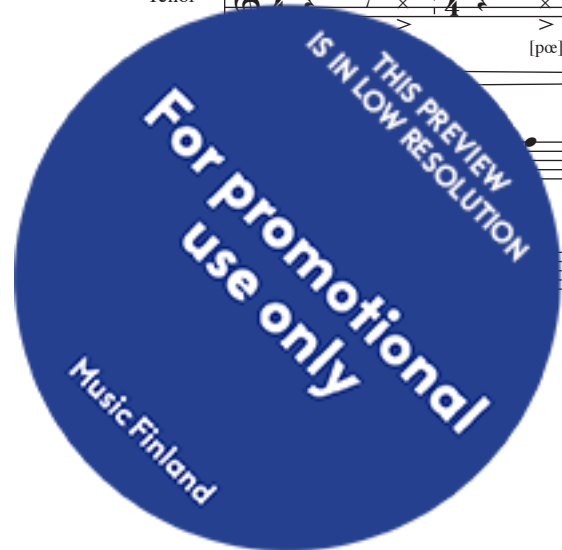
3

3

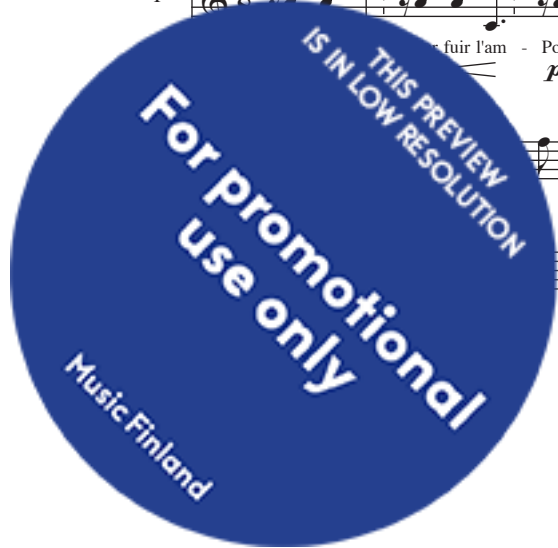
3

5

3



ord.



♩ = 60, ♩ = 40, ♩ = 60

Vln. ord. Lot of bow pressure, only noise tap and slide the finger on the body of the instrument

Vla. *mf* ord. *f* *mf* *p* *f*

Vc. *mf* *f* *mf* *mf* *f*

S 17 *hmm?* *read* *Tap and read.* *read* [ō]? 74

S (mov.) 17 *read* *Tap and read.* *read*

T 17 Jus - qu' au cerc Jus - qu' au cerc - le po - Jus - qu' au cerc - le po - laire; Dieau qui croi - rait, Qu' en cet en - droit On eut

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24 S.P. ord. col legno battuto 3 ord.

Vln. *mf* *mp* *f* *f*

Vla. S.P. ord. *mf* *f*

Vc. S.P. *mf*

S. 24 like a goose 5 3
[ō nō nō gō gō gō gō gō ō] [ō] [ō]

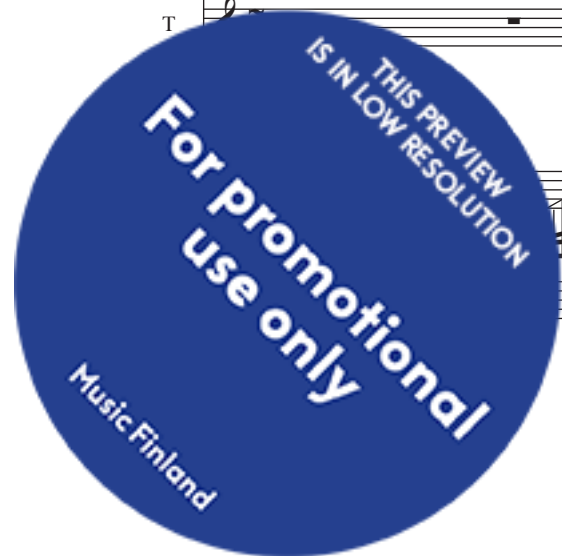
S (mov.) 24 *ff* *read* *mf* *read*

T 24 *mp* *f*

Oh eut ōn eut trou-vé Cyt-here!

Head right and left.

3 3 3 5



accel. but free

Press the bow heavily against the back of the instrument making breaking noises.

mp *f* *p*

Press the bow heavily against the back of the instrument making breaking noises.

mp

Press the bow heavily against the back of the instrument making breaking noises.

mf *pp*

Try different r.s. throat tongue throat

[Kris - ti:n] *f* Stop the reading suddenly. *mf* Chrrris (g)rr rr (g)rr (g)r (g)r (g)r (g)h g(h) hi hi

f Move violently in rhythm

3 de - ces cli - mates Chris - tine nous en - chante

3 3 3



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37 *accel. poco a poco* S.P. ord.

Vln. *f* 3 *mp* ord.

Vla. *f* S.P. *mf* ord.

Vc. *mf*

S 37

S (mov.) 37

T 37

À-ce sé-jour Re fuse sa lu-mière: Et vos at-traits sont dé-sor-mais L'as-tre qui nous éc-laire

f

rhythm in sync)

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rit. molto

$\text{♩} = 120$ $\text{♩} = 60$

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf* *f*

More soloistically and with vibrato!

S *nuit* *nuit - - - (t)*

S (mov.)

T *Des jours sans nuit* *Bien - tôt il nous des - tine:* *ff*

45 *rit.*

Vln. *f*

Vla. *mp* *p* *mf* *pizz.*

Vc. *mf* *f* *p*

S 45 Et ces long jours *mf* Se - ront trop courts, *mp* Pas - ses près de moi *f* [kris ti:n]

S (mov.) 45

T 45 Se - ront trop courts, *mf* Pas - ses près de Christine.

mf





Voyage

Figure de la Terre

Miika Hyytiäinen

Score

♩ = c. 120

Violin

Viola

Cello

Tenor

Soprano

Midi keyboard

The first system of the musical score for 'Voyage' features five staves: Violin, Viola, Cello, Tenor, and Soprano, plus a Midi keyboard. The Violin part begins with a melody marked *mp* (mezzo-piano) and includes a crescendo leading to a *f* (forte) dynamic. The Viola part starts with a *f* dynamic and includes a *pp* (pianissimo) section. The Cello part begins with a *f* dynamic and includes a *p* (piano) section. The Tenor and Soprano parts are currently silent, indicated by horizontal lines. The Midi keyboard part features a long, sustained chord that gradually increases in volume, represented by a grey wedge.

Vln.

Vla.

The second system of the musical score continues the Violin and Viola parts. The Violin part includes dynamics of *f*, *mp*, and *f*. The Viola part includes dynamics of *p* and *f*. The Tenor and Soprano parts remain silent. The Midi keyboard part continues with a long, sustained chord that increases in volume, represented by a grey wedge.

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2

Vln.

Vla.

Vlc.

Ten.

Sop.

Mid.

Voyage

mp

mf

ppp

pizz.

16

Vln.

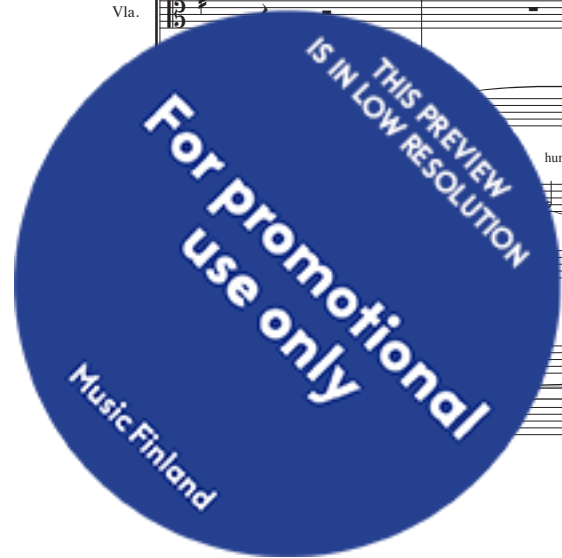
Vla.

humming (with closed mouth)

pp

p

mp



Voyage

3

Viol. I. 26 6/4

Vla. 26 6/4

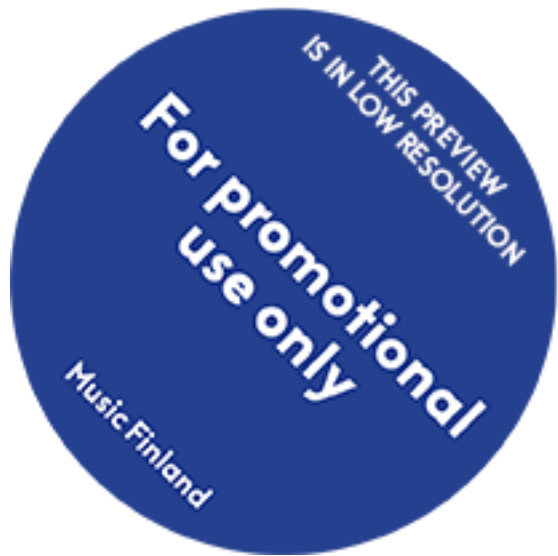
Vlc. 26 6/4

Ten. 26 6/4

Sop. 26 6/4

Mid. 26 6/4

Harps, with plectrum



[illegible]

61

Vln. S.

Vla. S.

Vlc. S.

Ten

Sop.

Key. S.

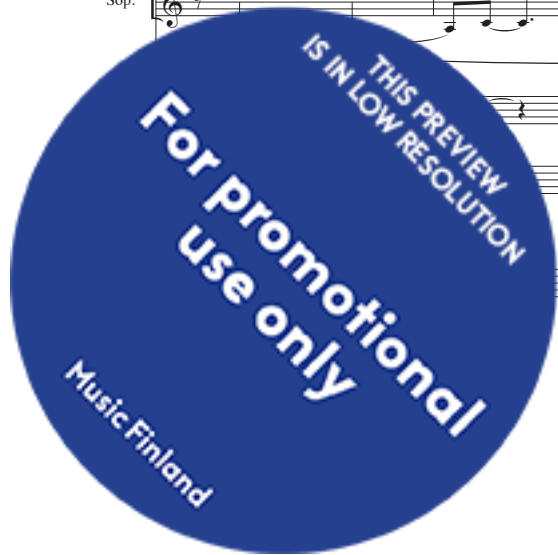
75

Ten

Sop.

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8. Paris

After the part Voyage the musicians change clothes if necessary.

Then they may tune their instruments.

After this they play a game of improvisation. For this they have a short harmonic structure and a deck of cards with three note melodies in them.

At first the cellist and the Harpsichordist play the harmonic structure as loop.

After this, the cellist takes a pause and picks a card. She plays the melody in the card.

Violin player repeats the three notes and improvises a short and simple melodic variation on top of the harmony of cello and Harpsichord. The improvisation may be simply repeating the tones with some ornamentation.

After this violin player picks a card and plays the melody in it to the viola player. She repeats the three notes and improvises a complex melody based on those three notes.

Then the melody of viola player is repeated and the violin player plays her melody on top of that.

Christine enters and would like to join in the game.

The musicians fool him and pick a card from the bottom of the deck. The melody in it is atonal or even microtonal. All the musicians play the melody, and it is clear, that it has absolutely nothing to do, with the baroque style.

Christine tries to improvise in this style, but the musicians just laugh at him.





Score

The part of the harpsichord is recorded, the player should try to prepare a version that is "historically correct". The tape has the actual dance, but it has some added repetitions, changes of tempo and so on. The plan is written in the score. On top of that there are some spoken phrases on tape, also the string players are going to speak live during the performance, as well as play.

The Harpsichord should play until the first added repetition and then start the dance.

♩ = 112

Aimable

by Vainqueur/Daniel/Mr. Uhu

Violin

Viola

Cello

Harpsichord
TAPE

Vln.

Vla.

Vc.

Hpschd.
TAPE

repeated 2 times

mf repeated 2 times

repeated

16

p

mp

mp

"Courtisane"

mf

mf

rit.

a tempo

reverse

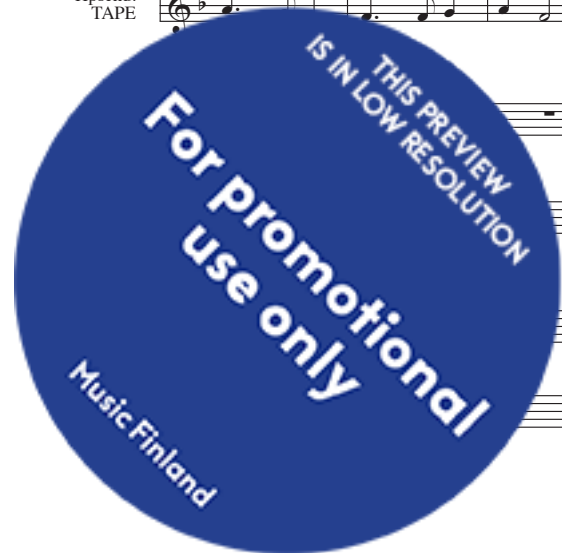
(only first time, not when the harpsichord is repeated)

"Enceinte"

mf

repeated shorter in reverse

VI: "Enceinte" (repeated in reverse, fade out)



La Sauvage

Score

When you are ready with the dance,
start to improvize with these
open strings using this graphic score for bow pressure.

♩ = 112

Time between two "ticks" is always 3 sec
or little less than 6/4

Strings shouldn't use too much legato and the rhythms should
be well articulated, also when the note stays the same.

The musical score for "La Sauvage" is presented for Violin, Viola, Cello, Soprano, Tenor, and Harpsichord. The tempo is marked as ♩ = 112. A note specifies that the time between two "ticks" is always 3 seconds or slightly less than 6/4. A performance instruction states that strings should not use too much legato and that rhythms should be well articulated, even when the note remains the same. The Violin part begins with a forte (f) dynamic, followed by a crescendo to fortissimo (ff), then a decrescendo to mezzo-piano (mp), and another crescendo to forte (f) before settling at mezzo-piano (mp). The Viola part starts with fortissimo (ff), followed by mezzo-forte (mf), forte (f), fortissimo (ff), mezzo-piano (mp), mezzo-forte (mf), forte (f), and finally mezzo-piano (mp). The Cello part begins with mezzo-forte (mf), followed by fortissimo (ff), mezzo-forte (mf), mezzo-piano (mp), forte (f), and then features a graphic score for bow pressure indicated by a wavy line and a triangle. The Soprano, Tenor, and Harpsichord parts are currently empty. A large blue circular watermark is overlaid on the bottom left of the page.

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La Sauvage

2

5 12s

Vln.

Vla.

Vc.

S

T

Hpschd.

ff *f* *ff* *mf* *ff* *f* *ff* *f* *ff*

ff *mf* *ff* *mf*

f *ff* *f* *ff* *f* *ff*

[viola] Sprechgesang

f Quel-le hon - - te, le dis-cours

5 12s



La Sauvage

3

10 15s

Vln. *f ff*

Vla. *f ff*

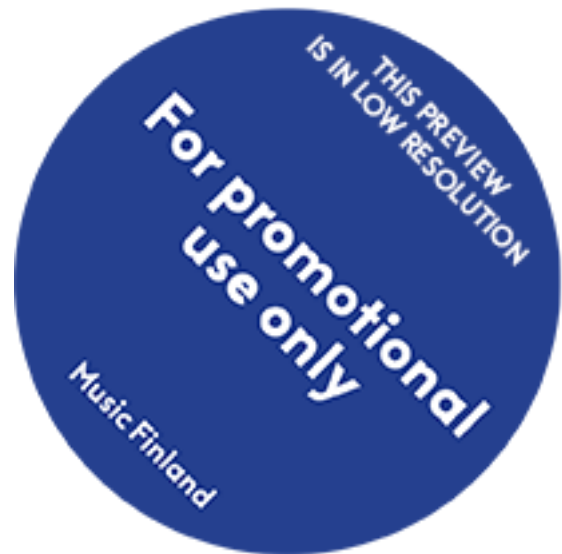
Vc. *ff f mf ff f ff*

S

T *f* que_mes o - - - reil - les ent - ten dent.

Hpschd.

10 15s



4 12s Vibr. La Sauvage Vibr. Vibr.

Vln. 14 *p* *f* *mf* *mp*

Vla. *ff* *mp* *mf* *p* *mf*

Vc. *mf* *p* *mf*

S 14

T 8 12s [Cello] *mf* Ma - de moi - sel le

Hpschd. 14



5



La Sauvage

6

20 21s

Vln.

mp *mf* *p* *f*

Vla.

ff *mf* *f* *mf*

Vc.

pizz. arco *ff* *mf* *p* *pp* *mf* *f*

S

T

8

Suis l'hom - me qui a me - su - re la fi - gure de la Terre. Je

f *mf*

Hpschd.

20 21s

As you play, tune the lowest key from g to f



La Sauvage

7

25

Vln. *mf* *p* *mp* *p* 0-Vibr.

Vla. *p* *f* *mp* *mf* *f* 0-Vibr.

Vc. *ff* *mp* *p* *mf* pizz. arco

S

T *mp* n'ai pas à sup - por - - - ter de tels ra - gots.

Hpschd. (last tone is also the first quarter of the next measure)



La Sauvage

8

24s

La Sauvage

Vln. 1

p

Vln. 2

p

Vc.

p

pizz.

arco

S

f Sur nos bords l'a - mour vo-le, l'a - mour vole et pré-vient nos dé sirs, l'a-mour vo-le, vo - - - le et pré vient nos dé - sirs, l'a-mour vo-le, vo - - - le et pré-

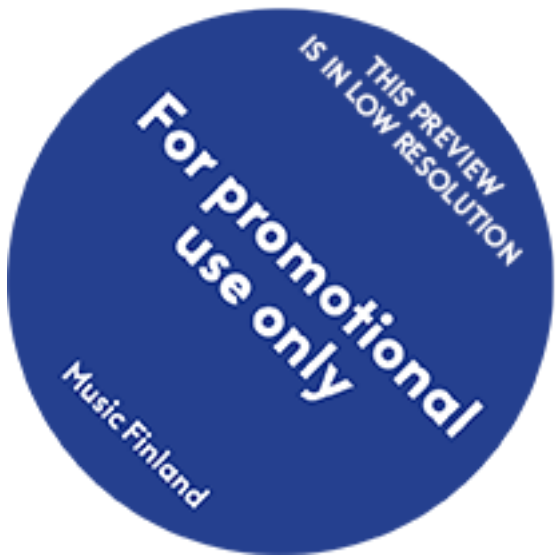
T

24s

Conduct

Hpschd.

Not sync. with others



La Sauvage

9

40

Vln. *fort*

Vln. 2 *fort*

Vc. *mf* *Not sync. with others* *mf* *f* *mf* *until measure 63 really quick but unever tremolo*

S *tr*
vient ____ nos dé sirs. Dans not re pai - si - ble re - trai-te on n'en - tend mur mu rer que l'on de et les zé - phirs, On n'en - tend mur - mu

T

Hpschd. *in tempo*

I 6 6 6 7 5 6 6 9 6 5



La Sauvage

52

Vln. 1

Vln. 2

Vc.

S

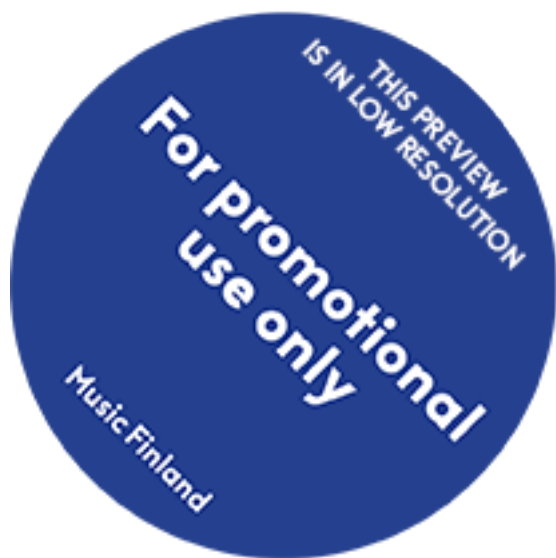
T

Hpschd.

rer que l'on de et les zé - phirs; Ja mais l'é - cho n'y ré - pè - te De - re - grets ni de sou - pirs. Sur nos bords l'a - mour vo - le, l'a - mour vole et pré - vient nos dé - sirs, l'a - mour

III

Until measure 77:
Tune your 4-foot to the tones you hear from the Rameau aria
The rhythm doesn't need to be followed exactly.
Repeat the tones if needed, but the written tones should always be clear.



La Sauvage

11

64

Vln. *tres doux* *fort*

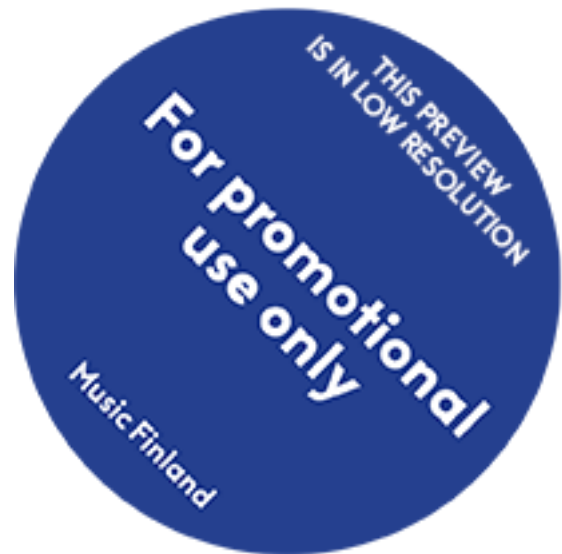
Vln. 2 *tres doux* *fort*

Vc. pizz. arco *pp* *mf*

S vo - le, vo - - - le et pré vient nos dé - sirs, l'a mour vo - le, vo - - - le et pré - vient nos dé sirs.

T

Hpschd.



La Sauvage

12

75

Vln.

Sul G

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

Vla.

mp *mf* *f* *mf* *mp* *pp* *mp*

Vc.

Sul C

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

S

T

Hpschd.

75

II



La Sauvage

13

81 15s

Vln. *mf* *mf* *p* *mf* *mp* *pp*

Vla. *f* *mf*

Vc. *mp* *f* *mp* *mf* *p*

S 81 [harpsichord (follow the mistuning)] [Cello] *mf* [j]

T 81 Ma - - de - moi - - selle, vous êtes mon in - vi - te.

Hpschd. 81 15s (sounding) III



86

Vln. *mp* *mp* *ff* *mf*

Vla. *mf* *mf* *ff* *f*

Vc. *mf* *mp* *mp* *f* *pp*

S
Je, je, je — [j] —

T
[viola] mon in - vi - - - tée

M
(sounding)

Hpschd.
Play tremolo and simultaneously tune #F to F and A to ♯A

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La Sauvage

15

91 27s

Vln. *mp* *f* *mf* *mp*

Vla. *mf* *p* *f* *p mf* *p* *f*

Vc. *p* *f* *mf* *mp* *mf*

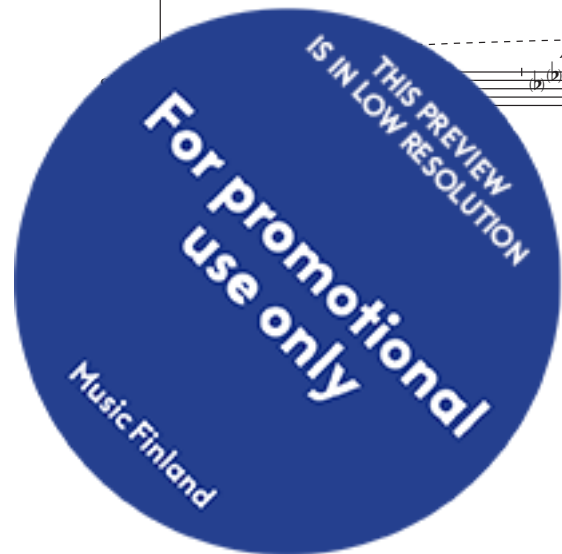
S [violin] *mf* Je ne suis l'in - vi - te de per - sonne.

T [viola] vous sêtes

Made-moi - selle! *f* *mp*

91 27s M (sounding) M *mp*

Hpschd. keys F, #F, #G and A Start to retune #F to E and A to G



16

La Sauvage

Vln. *f* *mp* *f* *p* *f*

Vla. *mf* *ff* *p*

Vc. *mf* *ff* *p*

S [viola] J'ai nul be - so in de vot - re dé - dain.

T [Cello] mon, *M* *mf* vous êtes mon *f* vous _____ êtes _____

Hpschd. tuning ready

Sine to

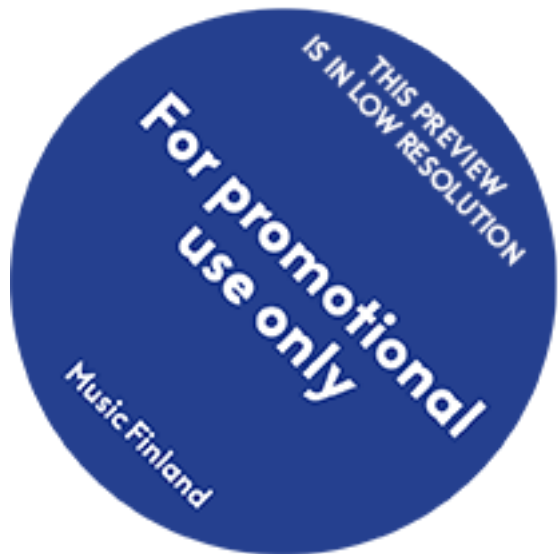
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La Sauvage

17



La Sauvage

18

Vln. ¹⁰⁵

Vla. ¹⁰⁵

Vc. ¹⁰⁵

S ¹⁰⁵

T ¹⁰⁵

Hpschd. ¹⁰⁵

ff

mf

II + III

III (sounding)

#F is tuned to E tune it to #E



La Sauvage

19

Vln. ¹⁰⁹ ♯B Sul D
Harmonics if needed

Vla. mf ff

Vc. mp ff

S ¹⁰⁹ [violin] f Je ne suis _____ in - - - vi - tée de per - sonne

T ♯

Hpschd. ¹⁰⁹ A is tuned to G tune it to ♯G Tunings ready **II**



20 30s

Vln. *pizz.* *mf* S.P. **La Sauvage**

Vla. *mf*

Vc. *mf* S.T. *Vibr.* *Vibr.* *Vibr.* *Vibr.*

T. [violin] *mp* Je

Hpschd. *M* **II** 3 3 3 3 8:6 9:6

Violone (tape)



22 ^{15s} ^{arco} ^{S.T.} ^{Vibr.}

Vln. *mf* pizz. ^{Vibr.}

Vla. *mf* ^{Vibr.} *ff* *mf*

Vc. S.P. *mf* *ff* *mf* S.P.

T. 8 su - - - ré - - - la - - - fi - - - gure - - - de - - - la Terre

Hpschd. ¹²² ^{15s} ^M II

Violone (tape) ¹²² ⁸ *f*

Whispers in tape



La Sauvage

23

127 15s

Vln. *ff*

Vla. *ff*

Vc. *ff*

T

127 15s (sounding)

Hpschd. III

Violone (tape)

Terre.

Tune the #E so that the seventh is close to nature seventh (as the two preceeding ones)



La Sauvage

24 ^{15s} S.P.

Vln. ¹³² *mf* *f* *pp*

Vla. ¹³² *mf* *p*

Vc. ¹³² *mf* *f* *mp*

T ^{15s} ⁸

Hpschd. ¹³²

Tune #F to quarter tone sharp E (you have quartertone chromatic E to F) (sounding)

Tune A to quarter tone sharp G (you have quartertone chromatic G to #G)



La Sauvage

137 15s 25

Vln. *p* *mp* *mf* *f* *ff*

Vla. *p* *mp* *mf* *f* *ff*

Vc. *p* *mp* *mf* *f* *ff*

S [violin] *f* Du coeur *ff* [fro:n hjært tat] —

T [Cello] *mf* Je, — je —

Hpschd.



La Sauvage

26

142 15s

Vln. *f* *mp* *mf* *mp*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

S

T *f* suis l'hom - - - me qui a me - - -

Hpschd. *M*

Violone

Soprano trombone



$\text{♩} = 224$

Vln. ¹⁴⁷ S.T. *mp* *pp*

Vla. *ppp* *mf*

Vc. *mf* *p*

S ¹⁴⁷

T ¹⁴⁷ su re *f* *ff*

Hpschd. ¹⁴⁷ Soprano trombone (just the melody) Violone

(This is just a abstract of the accompaniment, the harpsichordist should plan his own for the performance.)



28

La Sauvage

160

Vln.

Vla.

Vc.

S

T

Hpschd.

f

p

f

pp

mf

ppp

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8va-----

172

Vln.

Vla.

Vc.

S

T

Hpschd.

pp *mp* *ppp* *mf* *pp*

f Ré - gnez. Plai - sirs et Jeux!

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30

La Sauvage

184

Vln. *pp*

Vla. *p* *ff* *p*

Vc.

S

tri - om - phez dans nos bois, tri - om - phez,

T

Hpschd.

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196

Vln. *mf* *pp*

Vla.

Vc. *f* *pp* *mp*

S

tri - om - phez dans nos bois! Nous n'y con nais - sons que vos lois, Nous n'y con nais - sons que vos lois

T

Soprano trombone

Hpschd. *M*

Violone (tap) *ppp*

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32

La Sauvage

209

Vln. *p* *mf* *pp* *mp*

Vla. *mp* *pp* *mf* *p*

Vc. *pp*

S Tri - om phez dans nos bois, Nous n'y con nais - sons que vos lois,

T

Hpschd. *tr*

Violone (tap) *ppp*

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La Sauvage

33

22/

Vln. *p*

Vla.

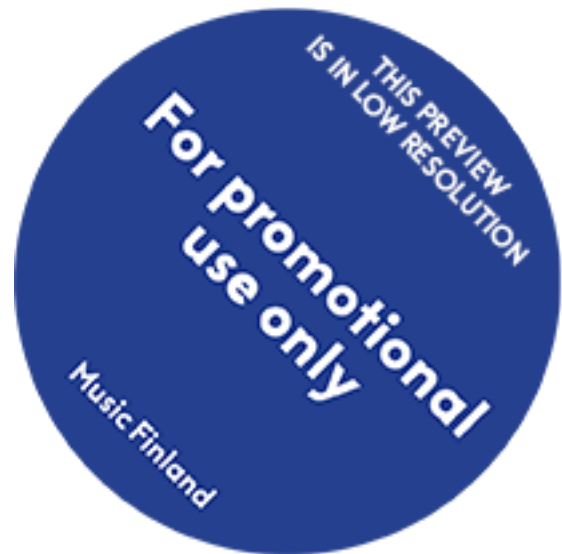
Vc. *mp* *f*

S

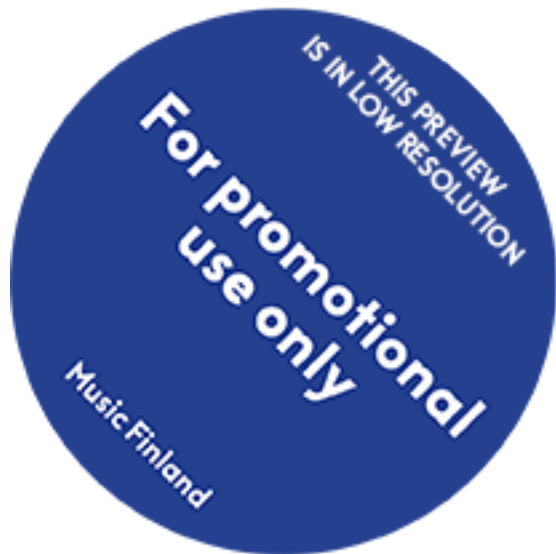
T

Hpschd.

Nous n'y con nais - sons que vos lois.



Slower
♩ = c. 112



239 $\text{♩} = 224$ *accel. poco a poco to measure 289*

Vln. *ff* *pp* *mf* *ff*

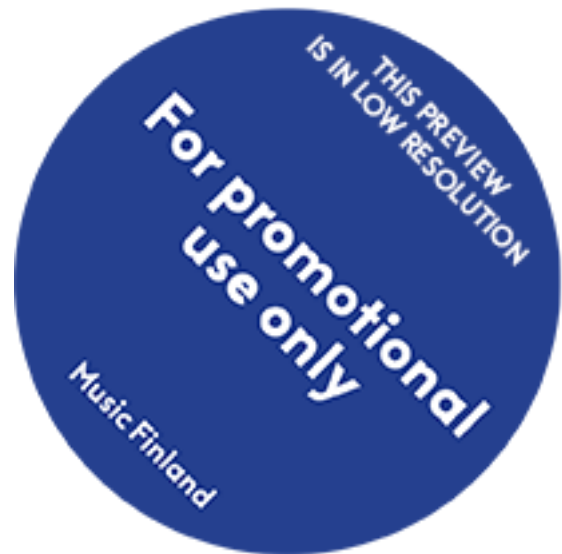
Vla. *mf*

Vc. *mf*

S
se. Re - gnez Plai - sirs et Jeux! tri - om - phez

T

Hpschd.



251

Vln. *p* *ppp*

Vla. *p* *f*

Vc. *p* *f*

S
dans nos bois, tri - om - phez, tri - om - phez dans nos bois! Nous n'y con nais - sons

T
mf la fi - gure

Hpschd.

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263

Vln.

Vla.

Vc.

S

T

Hpschd.

que vos lois, Nous n'y con nais - sons que vos lois Tri - om phez dans nos

de la Terre [r]

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

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275

Vln. *p* *f* *pp*

Vla. *mp* *pp* *f* *ppp*

Vc. *mf* *pp* *f*

S
bois, Nous n'y con nais - sons que vos ____ lois, Nous n'y con nais - sons que vos ____ lois.

T

Hpschd.

Violoncelle

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La Sauvage

39

290 $\text{♩} = 67, \text{ free}$

Sul A
(Flag, if needed)

Vln. *p* *mp* *pp* *mf*

Vla. *mp* Open G + F# flag.

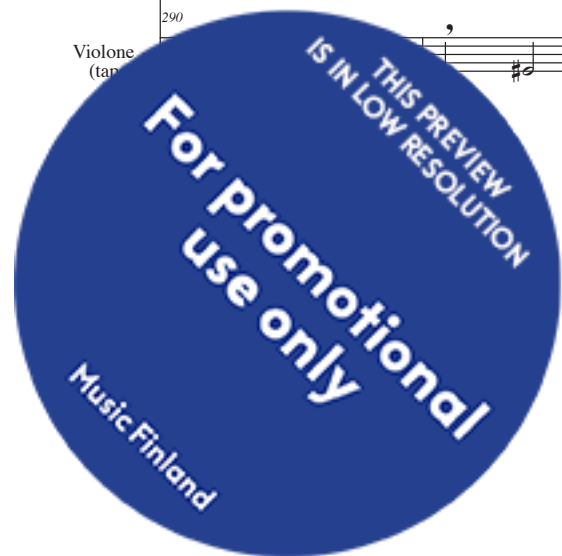
Vc. *pp*

S

T

Hpschd. *M*

Violone (tap)



40

La Sauvage

296

Vln.

Vla.

Vc.

S

T

Hpschd.

Violone (tap)

p

mf

mp

p

mf

p

f

M

The musical score for 'La Sauvage' is presented for measures 296 to 301. The Violin part (Vln.) features a complex melodic line with trills and tremolos, marked with dynamics *p*, *mf*, and *p*. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with sustained notes and moving lines, marked with *mf*, *mp*, and *f*. The Soprano (S) and Tenor (T) parts are currently silent. The Harpsichord (Hpschd.) and Violone (tap) parts also have specific melodic contributions in the later measures, with the Violone marked with an *M* dynamic.

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302

Vln. *mp*

Vla. *f p mf p mp p mp pp*

Vc. *pp mf p mp*

S

T

Hpschd. *M*

Violone (tap) *#*

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rit.

308

Vln.

Vla.

Vc.

mp

308

S

T

8

mf

Hpschd.

308

Violone (tap)

Je suis l'homme qui a me - - -

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314

Vln.

Vla.

Vc.

S

T

Hpschd.

pp mp pp p ppp pp

pizz.

8

su - - - re

la fi - gur de la Terre - - - [rr] [RR] [r]

f *ff* *mp*

M

Tape: Tenor Text (En le Revolution...) attacca



Arc-En-Ciel Triple (reprise)

Equal temperament

Score

$\text{♩} = 112$

Violin

Viola

Cello

Tenor

M

I

mf U - ne Ré - vo - lu - tions. vingt quat - re vir - gule se - pt Part.

Harpsichord

The lists of number of Arc-En-Ciel Triple sung by tenor with indicated tone

Tenor (tape)

mf



Arc-En-Ciel triple reprise

2

Vln. *mf* ³

Vla. *mp* ³ *pp*

Vc. *p* ³ *mf* ³

T

u - ne Ré-vo-lu-tions. vingt__ six - re vir-gule neu - f Part. u - ne Ré-vo-lu-tions. vingt__ sin - c vir - gule six - (s) Part. u - ne Ré-vo-lu - tions.

Hpschd.

T (t)

continue to play similar rhythms using indicated tone

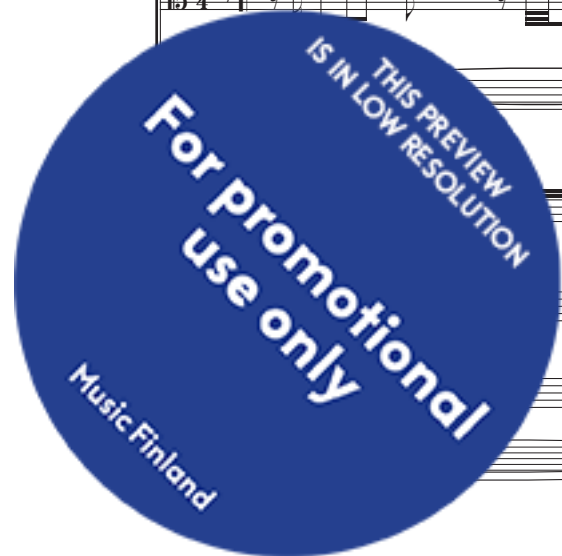
Vln. *mf* ³

Vla.

Take some steps to leave the stage and then stop

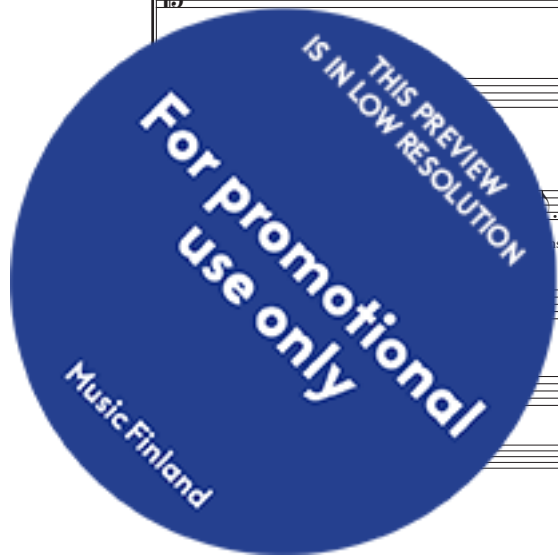
troi - s Part. u - ne Ré - vo - lu - tions. vingt__ quat - re vir - gule sept - (t) Part. Dont le mi - lieu est u - ne Ré-vo-lu - tions.

mf



osition.

Leave the stage, continue to play



Arc-En-Ciel triple reprise

4
26

Vln. (b)

Vla. (b)

Vc.

T
26
u - ne Ré-vo-lu - tions. qua - rante ____ et u - n vir - gule ____ trois Part. u - ne Ré-vo - lu - tions. qua - rante ____ vir - gule hui - t Part. u - ne Ré-vo - lu - tions.

Hpschd.
26
Stop playing first with the left hand and then with the right.
Leave the stage.

T (t)
26
8

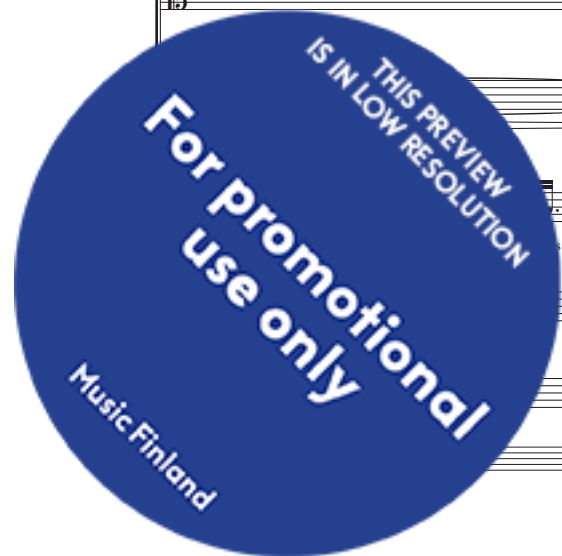
31

Vln. (b)

Vla.

Leave the stage

s Part. Dont le mi - lieu est u - ne Ré-vo - lu - tions. qua - rante ____ vir - gule trois Part. On a done pour l'arc de limbe, **mp**



36

Vln.

Vla.

Vc.

36

T

sur le - quel tom - boi le fil pen dant le pas - sage de l'Et oile sur Kit - tis deux de grée tren - te se - pt mi - nutes tren - te se - conde u - ne

36

Hpschd.

36

T (t)





la Figure de la Terre - Kom Låtom oss på Jorden (repr)

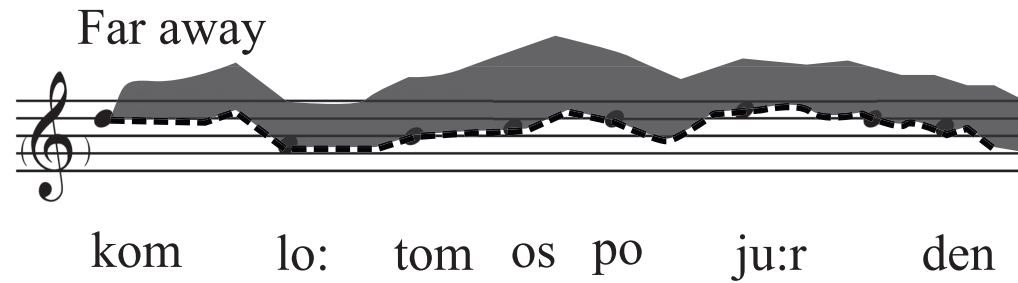
Miika Hyytiäinen

M: Rain

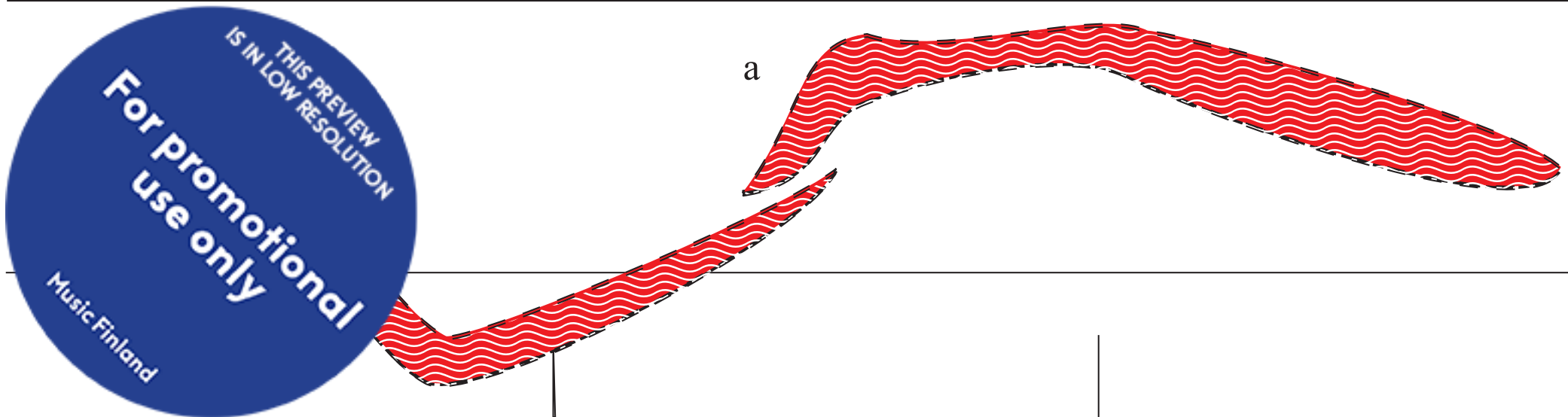
1.

Whistle

Head

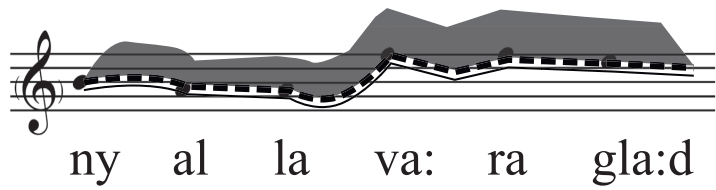


Chest (Modal)

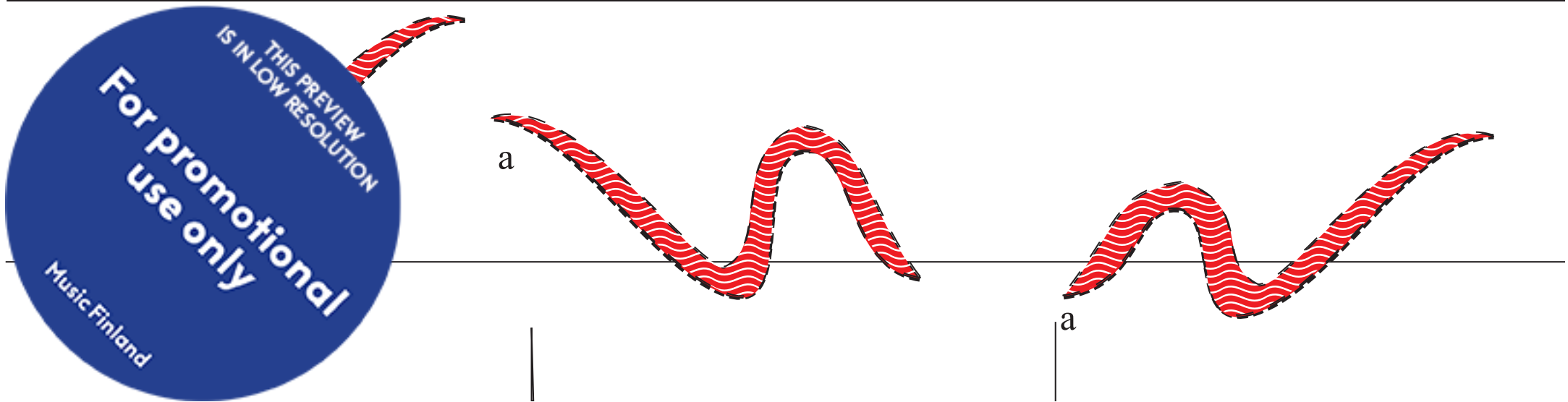


Whistle

Head

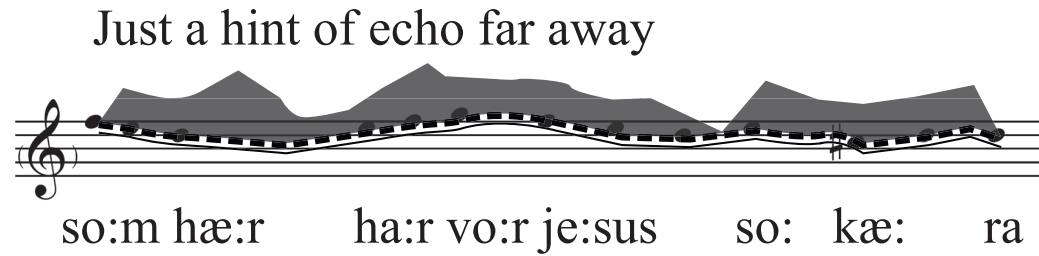


Chest (Modal)



Whistle

Head



Chest (Modal)

