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*François Evans*  
*né 1965*

# *Conquête de l'espace*

*1993*

*pour basson, harpe, percussion et dispositif électronique*

*d'après la huitième tapisserie de Jean Lurçat dans sa  
série*

*- Le chant du monde*

*A mon cher oncle Philippe Gautreau*

*avec mes remerciements pour sa générosité et ses extravagances.*

*Cette pièce existe grâce à une bourse généreuse du  
Ralph Vaughan Williams Trust*

## **Conquete de l'espace** **François Evans (b. 1965)**

'Conquete de l'espace' is based on the eighth tapestry by Jean Lurcat in his series 'Le chant du monde' which depicts Man's perception of his own existence. It shows a man with a bow 'en garde', leaving the Earth in a bubble that pierces the ozone. It approaches the heavens that take up the main part of the tapestry with explosions of colour from planets - some with visible trajectories, cosmic gas clouds, blue stars, comets, red or orange suns and white moons.

The foundations have been laid as we approach this new century. What future for Man? Cultures continue to melt together and we have become aware that nothing really 'is' anything after all. Objects, thoughts and what they represent for us are distinct things that can be separated contextually or morphologically. The form of the piece reflects this in that sections often refer to each other through pathways in our internal 'map' of the sound world.

Most of the harmonic material is based on analyses of cycles of sound made by the acoustic instruments being played. The analyses show timbres as exploitable chords. Each instrument produces distinct 'colour fields' to set up a 'harmony of the spheres'. I also use a reducing technique to producing modes that are played with.

The electronic sounds come either from processed recordings of the acoustic instruments being used, or mimicking synthesizers. These sounds are sometimes harmonized according to the harmonic resources described and made to change colour, 'pulling away' from the acoustic instruments' timbres to become distinct entities.

The floor plan includes a wooden slit drum set apart from the other percussion. I was interested in the principle by which in space, a distant 'speck' can be approached until it becomes a world which can surround and overcome us. The slit drum represents a speck source, literally distant from the other instruments. At one moment in the piece, it is played and its sound is heard to expand gradually to form separate, earthly elements.

*Conquete de l'espace is could not have been realised without the generous support of the Ralph Vaughan Williams Trust.*

*François Evans  
December, 1993.*

*Conquete de l'espace was premiered by the Ensemble Intercontemporain under the composer at the Espace de Projection, IRCAM, Paris on 12/2/1994.*

Bassoon:	Paul Riveaux
Percussion:	Daniel Ciampolini
Harp:	Fredérique Cambreling
SONJER-TG77 / Conductor:	François Evans
Electronics:	Alex Mihalic
Sound Diffusion:	Franck Rossi

# Conquête de l'espace

François Evans

## Performance Instructions

All acoustic instruments:

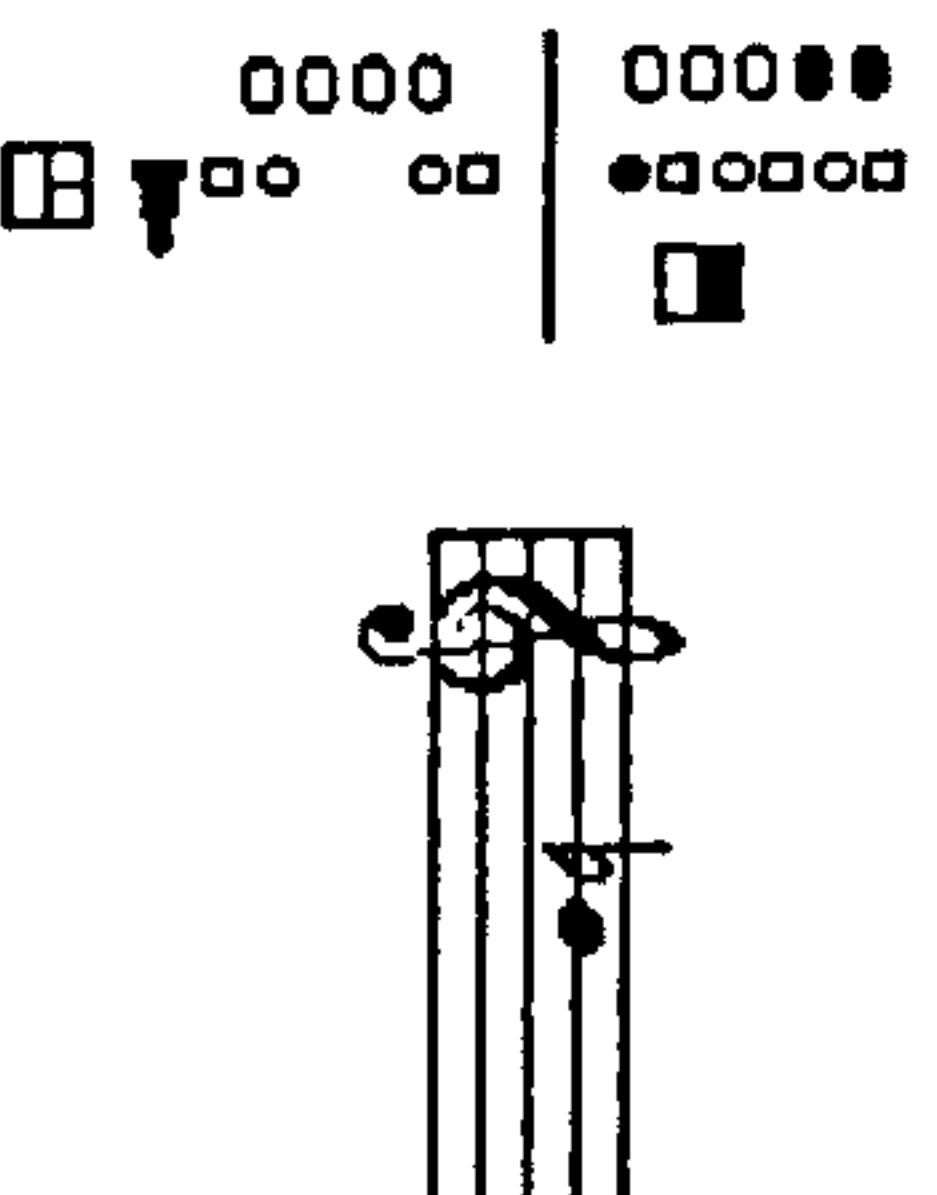
All instruments sound as written except timpani which sound an octave lower than written.

n = niente (nothing)

↑ = highest note possible

Bassoon

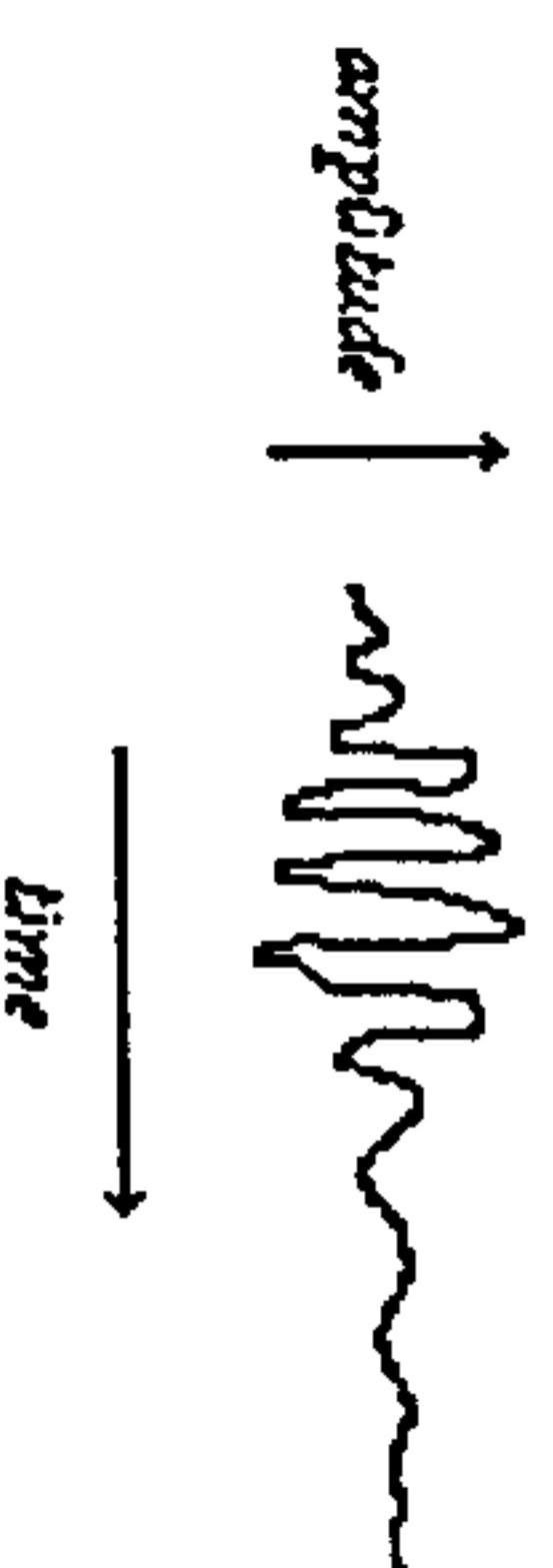
Bars 1 & 233 use:



d = 1/4-note flat

† = 1/4-note sharp

↑ = vibrato to vary according to the shape of the line:



Slap = slap tongue.

Sharp

pdt = près de la table (play the string/s near the soundboard)

ℳ = return to normal playing position

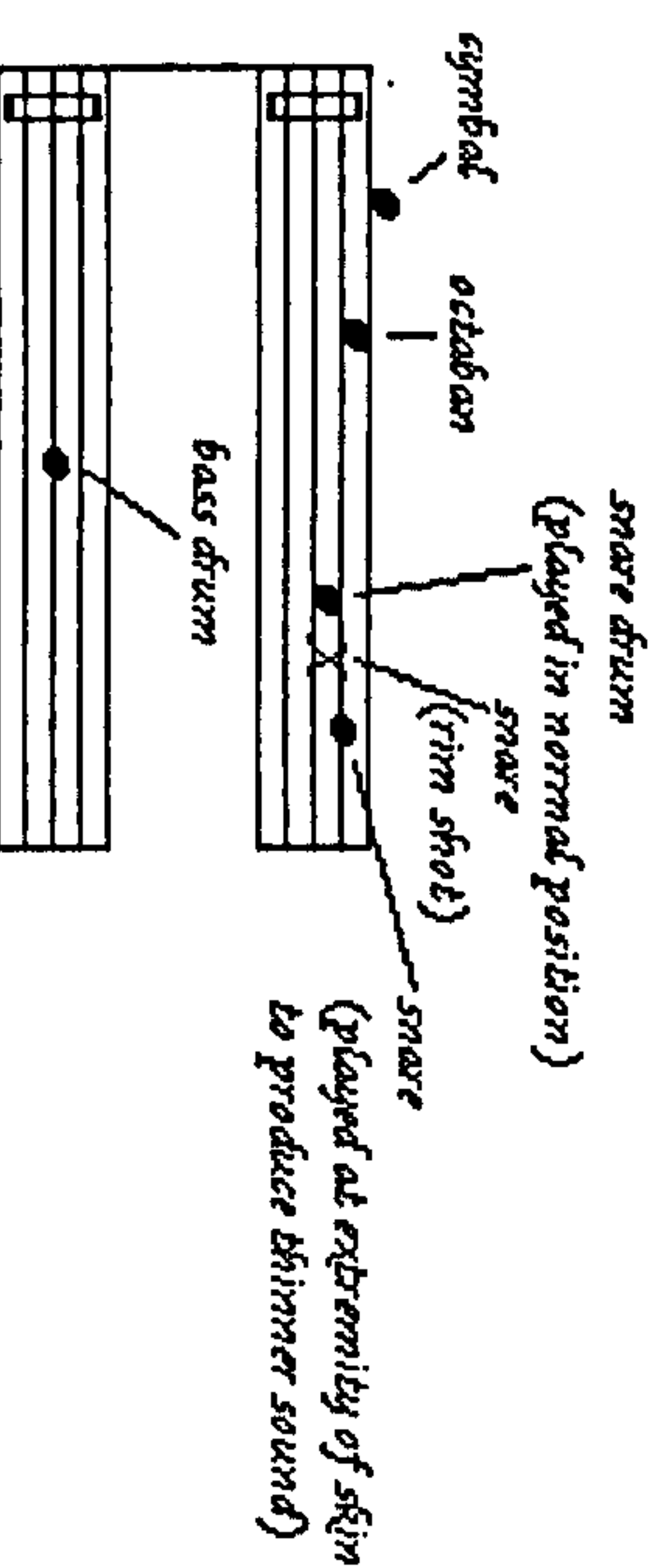
↵ = pluck string harshly, with the fingernail

ψ = Touch the vibrating string with the fingernail or a small metal object to make the string buzz.

Percussion

Percussion can be laid out as suggested in the technical layout plan.

Percussion instrument to play is specified in the score except when 'CC etc' is marked at which time the following set-up is implied:



Normal sticks should be used. Medium ('no. 17')-type timpani sticks are recommended for timpani passages. The crotales should be played with triangle beaters.

The woodblock is situated centre-front stage well apart from the other instruments. After bar 25, the player should walk quickly to play it. A second copy of the percussion part should be placed on a music stand in front of the woodblock.



## SONAR-controlled TG 77 / Conductor

A mobile SONAR unit is available from IRCAM 1, Place Igor Stravinsky, 75004, Paris, France. This is interfaced via a MIDI pedal board to Max™ as run on a macintosh computer. The Max™ patches for this piece are available from City University, Northampton Square, London. EC1V 0YB, or from IRCAM.

The SONAR allows the player to vary parameters as programmed into Max™ by moving the hand towards and further away from it. Any MIDI interface may be used in lieu of the SONAR, but should leave the player's other hand free to conduct the other players.



= Break the SONAR beam to trigger a prerecorded MIDI sequence, to activate a parameter that can then be modulated or to send a voice change message to the TG 77. Function being triggered is displayed by Max™ on the computer monitor. In the score, functions are denoted thus:

Def. = Défense (trigger).

Changement de voix = Voice change. Voice number being sent is also labelled.

Variér... = Vary (the parameter named).



= suggested pattern for modulation of parameter when activated. Wave peaks indicate hand close to the SONAR, troughs - hand far away. Wave shapes are merely suggestions. Actual modulations are left to the discretion of the player.

The SONAR-Max™ interface patch (in Max™) should be adjusted to suit the arm span and performance preferences of the player.

The current state of system co-ordination from Max™ is constantly updated in the display window of the computer. This window should be visible to both concert engineer, and TG 77 performer via auxiliary monitor.

The technical diagram below shows the complete system set-up.

Pedals on the MIDI pedal board should be assigned to:

- (i) Moving Max™ functions forwards step by step.
- (ii) Moving Max™ functions backwards step by step.
- (iii) Returning Max™ to set-up for the start of the piece.
- (iv) 'Push-on, release-off' 'gate' to information being delivered by changes in the SONAR beam. The SONAR will only function when this pedal is depressed.
- (v) Stopping Max™ in its tracks.

The very first SONAR trigger of the piece starts an empty, warning bar of flashes on the computer monitor (one flash for each beat of the bar, in tempo). Conductor's downbeat can then fall at the start of bar 1. The conductor follows these flashes throughout the piece. Flashes reset themselves with each SONAR trigger, except those that vary a defined control parameter eg volume, cutoff frequency, oscillator frequency etc. Bar zero is indicated in the score in the TG 77 part above bar 1.

### Diffusion

HP

Indicates that amplification of the instrument named (in this case - harp) should be increased.

Sounds from the TG 77 should be balanced such that they seem to form part of the hard disc part.

The technical diagram attached gives suggested instrumental and electronic layout

All other special indications are given in the score.

Max™ is a trade mark of IRCAM / Opcode.

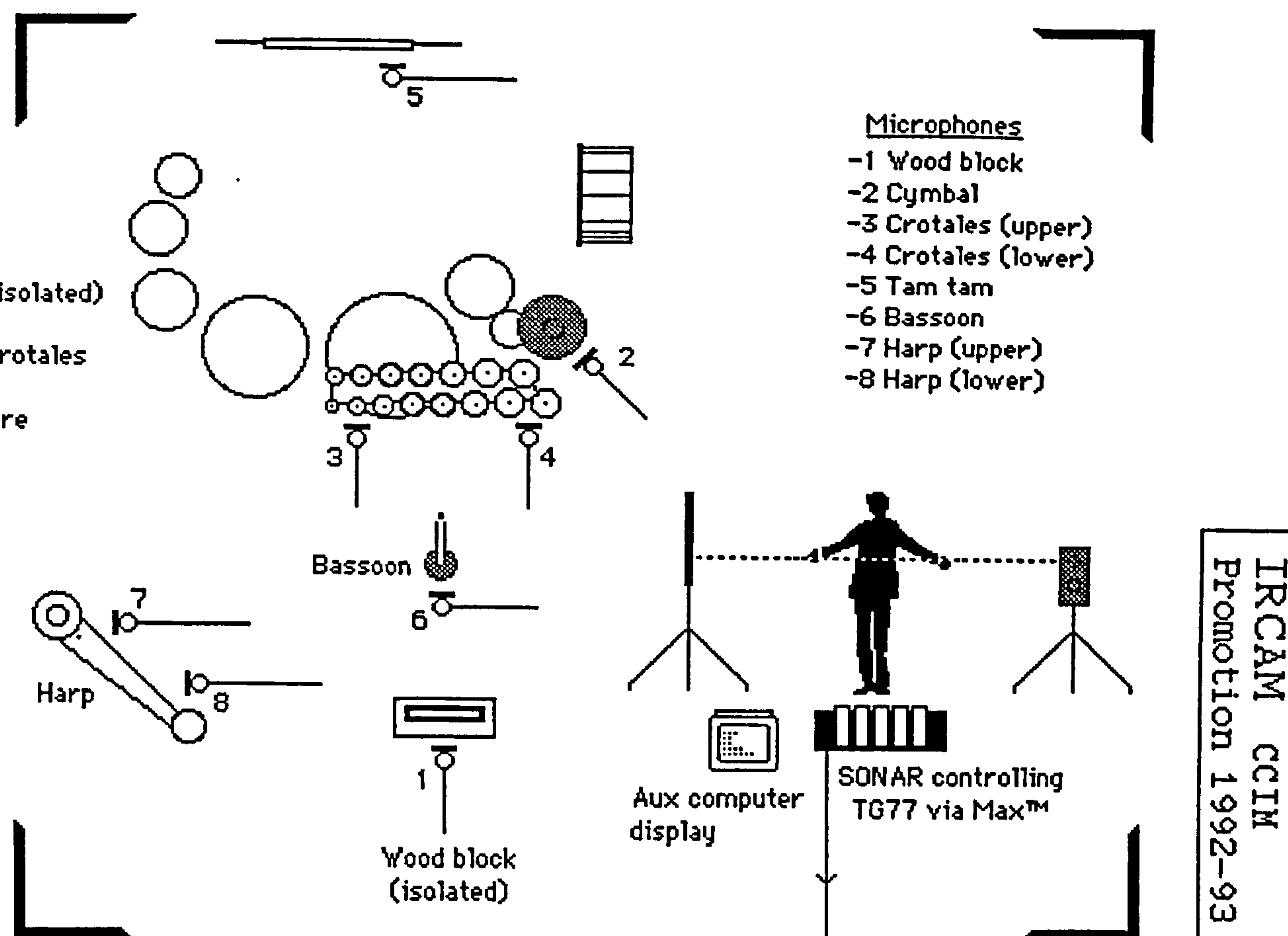
# François EVANS: *Conquête de l'espace* Technical Layout

## Percussion:

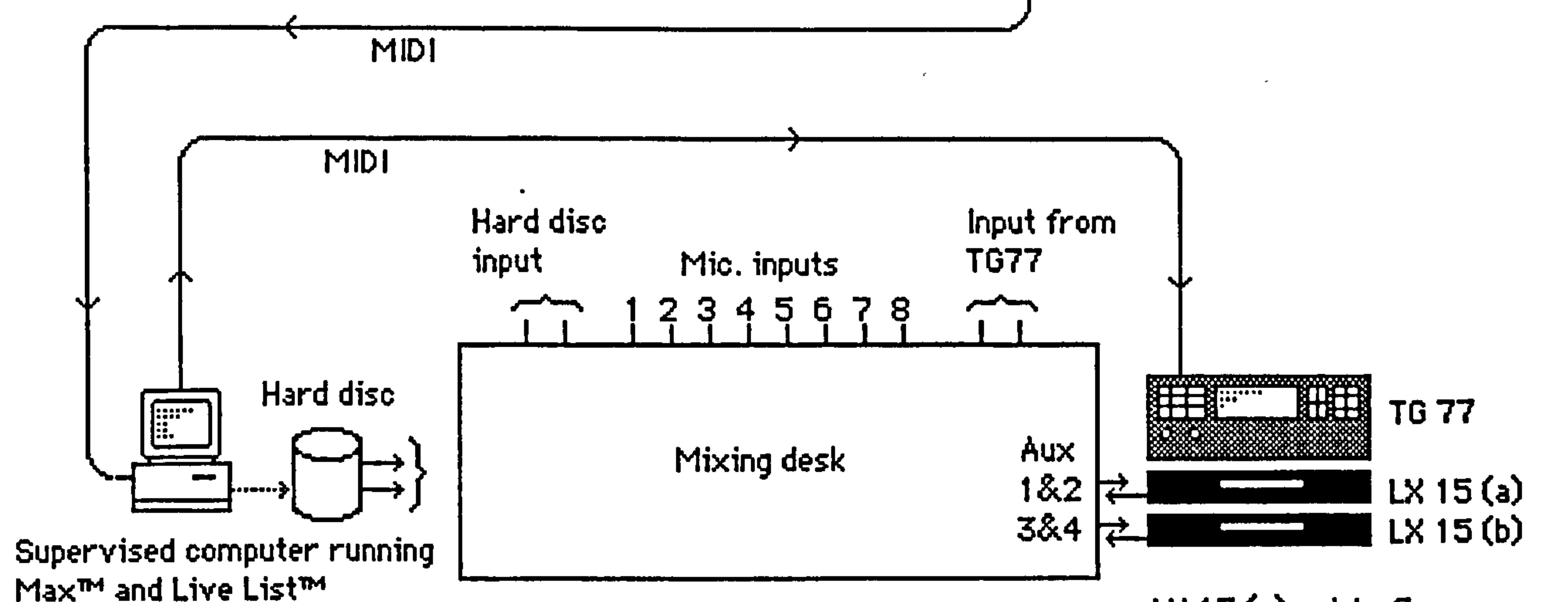
5 Timpani  
Woodblock (isolated)  
Cymbal  
Chromatic crotales  
Tam tam  
Military snare  
Octaban  
Bass drum

## Microphones

- 1 Wood block
- 2 Cymbal
- 3 Crotales (upper)
- 4 Crotales (lower)
- 5 Tam tam
- 6 Bassoon
- 7 Harp (upper)
- 8 Harp (lower)



IRCAM CCIM  
Promotion 1992-93



## Panning:

Mic.	1	2	3	4	5	6	7	8
Pan	Variable	01h00	05h00	02h00	Centre	Variable	10h00	07h00

## MIDI:

SONAR triggers sequences and sends system-common and system exclusive information in real-time to Max™

LX 15 (a) set to flange  
for Harp alone

LX 15 (b) set with very long  
reverb for Woodblock alone



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né 1965

*A mon cher oncle Philippe Gautreau  
avec mes remerciements pour sa générosité et ses extravagances.*

Handwritten musical score for a percussion ensemble, featuring staves for Snare Drum (Sn), Bass Drum (Bsn), Tom-Tom (Tmb), and Percussion (Percu). The score includes various musical notations such as notes, rests, and dynamic markings (p, f, cresc, decr). The notation is written in a stylized, handwritten format, with some parts appearing to be a transcription or a specific notation system for percussion.

\* Diffusion :  
une fois qu'il est  
appliqué, le change  
peu rester sur la  
barpe jusqu'à la  
fin de la pièce.

Handwritten musical score for a percussion ensemble, featuring staves for Bsn, Hp, Timb, Percu, and a vocal line (vcl.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *p*, *dim*). A large bracket labeled [A] spans the final measures, which include a "gliss across harp" instruction. The score is written on a system of five staves, with the vocal line at the bottom and the percussion instruments above it.



17 *Géiss quasi harpe*

The handwritten musical score consists of several staves. The top staff features a treble clef and a key signature of one sharp (F#). It begins with a measure containing two eighth notes, F#4 and G4, followed by a bracketed section labeled "8 Trío kéar, 'mögique'". This section contains four measures of music, each starting with a quarter note followed by eighth notes. The notes are F#4, G4, A4, B4, C5, D5, E5, and F#5. There are also some additional notes and rests in the subsequent measures. Below this, there are five more staves, all of which appear to be empty or contain very faint markings. The bottom-most staff has a treble clef and a single note, G4.

18

The musical score for measures 18-21 of 'The Little Boat' is presented for a full orchestra. The score is written for the following instruments: Flute (Fl), Clarinet in B-flat (Cl Bb), Bassoon (Bsn), Horn in C (Hp), Timpani (Timb), Percussion (Percu), and Violoncello/Double Bass (vc/b). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins with a repeat sign and a first ending bracket over measures 18 and 19. Measure 18 features a melody in the Flute and Clarinet in B-flat, with a dynamic marking of *mp* (mezzo-piano). The Bassoon and Horn in C play a supporting melody. The Timpani and Percussion parts are marked with a *Timb.* and a *Percu.* respectively. The Violoncello and Double Bass part is marked with a *vc/b.* and a *18* measure rest. The score continues with measures 19, 20, and 21, which are marked with a *21* measure rest. The score ends with a double bar line.

19

8 (mp)

19 (p) Trmb.

mf - - a - - - poco - - - din - - -

ot.

cu

- 7 -

21 oiseaux

8 (mp)

21 (p)

- din - A

Perce

Timb

ot.

rg

ppp

del.

- 8 -

Handwritten musical score for a percussion ensemble, featuring staves for **FM**, **23**, **HP**, **BSN**, **Timb**, **Percu**, and **cro.** The score includes various musical notations such as **gliss**, **mf**, **f**, **diff**, **Rb. sur bloc.**, **Bloc en bois**, and **PERCU. SE DÉCLASSE VERS BLOC EN BOIS**. The score is divided into two systems, with the first system ending at measure 23 and the second system starting at measure 23. The notation includes various rhythmic values, accidentals, and dynamic markings.

[illegible]



Handwritten musical score for a percussion ensemble, featuring staves for **DD**, **Bsr7**, **Hp**, **Timb**, **Perçu**, and **cont.** (contrabass). The score includes dynamic markings (*p*, *mf*, *f*), articulation (*acc*), and performance instructions such as "oiseau" (bird) and "apparition de feu" (appearance of fire). The score is marked with a rehearsal cue "33".

34 ... apparition de feu

DD

Bsn

Hp

Tmb

Percu

Viol.

34

35

mf

mp

Handwritten musical score for a percussion ensemble, featuring staves for **DD**, **Bsn**, **Hp**, **Timb**, **Percu**, and **tot.** The score includes various musical notations such as *capasi bason*, *di seau*, *f*, *p*, *mf*, and *bloccenbasis* (3).

\* Jeau:  
effet de  
diffusion

*Apparition d'eau* [B] — eau — Apparition

39

Bsn

Hr

Timb

Percu

cot.

8 (p)

Dun pas ferme

mf → p mf

[B] P

39

[B] c en bas [4]

Diff: nb sur bloc f

↓ Décl.

46 *dinsetes* *insetes* [C] 1. = 96 49.

Bsn

Hp

Timb

Percu

cel.

rg

Octoban

mp

*Del.*

46

[C] 1. = 96

51

Bsn

Hp

Timb

Percu

cel.

rg

(mp)

(laisse militaire etc)

stacc

51



55

Drum

Bsn

Hp

55 *f*

Timb

*Caisse miking etc.*

Percu

*(mp)*

rot.

TG

56

Drum

Bsn

Hp

56

Timb

Percu

*(mp)*

rot.

TG

57

Drum

Bsn

Hp

57 (f)

Timb

(casse militaire etc.)

Percu

mp

cel.

TG

58

Drum

Bsn

Hp

58

Timb

Percu

(mp)

cel.

TG

60

Drum: *f* *Disbig-*

Bsn: *f* *Disbig-*

Hr: *f* *Disbig-*

60 (*f*)

Timb: (*cassio militare etc.*)

Percu: (*mp*)

cel.

Trg

- 21 -

*disbig-*

\* *Disbig-*

*disbig-*

62

Drum: *- liando \**

Bsn: *mf* *mf* *f* *mp* *mp*

Hr: *mf* *mf* *f* *mp* *mp*

62

Timb: *mf* *mf* *f* *mp* *mp*

Percu: (*mp*)

cel.

Trg



67

(f)

$mf > p$   $p$   $mp$   $mp < mf$

70.

8

67

Timb

Percu

cat.

rg

↓ changement de voix  
(voir 3).

[illegible]

[illegible][illegible]

80 *gliss*  
*métallique*  
*mf* *f*  
 (8vb)  
 Percu  
 Timb  
 80  
 (crotales)  
 7  
 (p)  
 TG

83 *(gliss)*  
 (f)  
 6  
 7  
 rétro de  
 rapide de  
 Timbales  
 pp  
 7  
 IV II  
 pp  
 TG



85

85 (timbales)

réaccorder rapidement:

III IV Ric.

Hp

Bsn

Dr

clt

rg

\*Baton: accente  
comme une cloche.

87

gémissement  
mf

(f)

réaccorder:

Ric.

pp

Hp

Bsn

Dr

clt

rg

arrangement de voix  
(Voix 4)

90  
(gémissement)

*reeeeeeeeeeeeeeeeeeeee*

90  
P (cloche) ) ) )

BSn

Hp  
très léger et délicat  
pdlte

Timb  
90  
(gmbales) P  
réaccorde

Percu

rot

7G  
↓ Del. ↓ Varier pitch bend

92  
*reeeeeeeeeeeeeeeeeeeee*

BSn

Hp  
5

Timb  
92  
(P)

Percu

rot

7G

93 *eeeeeeeeeeeeeeeeeeeeeeee*

DD

Bsn

Hp

93 (p)

7

5

7

5

Timb

Percu

rot

rg

94 *Eeeeeee*

DD

Bsn

Hp

94 (p) *E* (Timbales) *f*

*pp*

*mf*  $\rightarrow$  *pp*  $\leftarrow$  *mf*

Timb

Percu

rot

rg



99

pp

mf

pp

mf

pp

100.

103.

105.

CM. etc.

HP

BSN

DB

Perçu

Timb

not.

rg

107

f

p

mf

107

f

107

changeement de voix (voix 5).

HP

BSN

DB

Perçu

Timb

not.

rg

110

MD

Bsn

Hp

Timb

Percu

Viol

TG

112

MD

Bsn

Hp

Timb

Percu

Viol

TG

113

Drum

Bsn

Hr

Timb

Percu

crd

rg

114

Drum

Bsn

Hr

Timb

Percu

crd

rg



116

DD

Bsn

Hp

Timb

Percu

ant

TG

(mf) *f* *mf*

(Caisse militaire etc.)

(f)

117

DD

Bsn

Hp

Timb

Percu

ant

TG

(mf) *f* *mf*

(c)

*fp* *sf* *f*

118

Drum

Bsn

Hp

118

Timb

Percu

cel

TG

119

Drum

Bsn

Hp

119

Timb

Percu

cel

TG

120

Drum

Bsn

Hr

Timb

Percu

Viol

TG

121

Drum

Bsn

Hr

Timb

Percu

Viol

TG



122

Diffusion: bien balancer Tr avec disque dur.

125. f

128.

Requiesce les timbales: I II III IV Pic

Perçu (casse militaire etc.)

Viol.

Viol.

Viol.

- 47 -

\* Baron: utiliser respiration circulaire si possible, sinon reprendre de l'air rapidement là ou nécessaire.

ce glissando peut être étendu à volonté jusqu'à l'apparition du 'train'.

130

Diff: Attention au son du Tr! subito cresc!

134. 138. 139. 140.

quasi train

Subito.

Viol.

Viol.

Viol.

- 48 -

*p* < *f*

Handwritten musical score for a percussion ensemble. The score is written on ten staves, grouped into five pairs. The instruments are labeled on the right side: Dd (Double Drum), Bsn (Bassoon), Hp (Harp), Timb (Timpani), Percu (Percussion), Cat (Cats), and Tg (Tiger). The score is divided into measures by vertical lines. The first measure is marked '141' and the second measure is marked '145'. The third measure is marked '150'. The score is written in a simple, handwritten style with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. There are also some handwritten notes and markings, such as '141' and '145' in the right margin, and a large 'H' in the bottom right corner.

[illegible]

[illegible]

Malto vib.

178

DD

Bsn

Hp

Timb

Percu

Aut

178

181 Timbales

ff

ff



Handwritten musical score for a percussion ensemble, featuring staves for Bsn, Hp, Timb, Percu, and Cro. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *gliss*, *avec une lumière éclatante*). The piece is marked with a key signature of one sharp (F#) and a time signature of 182. The notation is dense and includes many accidentals and dynamic markings.

[illegible]

185

Dr

Bsn

Hp

Timb

Percu

cel

185 (Timbales)

réauser de  
rapidement :

mf

I  
III

((( )))  
b b# b# b#  
b b# b# b#

[illegible]

187

187

188

Dr

Bsn

Hp

Timb

Percu

cel

188

188

189

190



189

DD

BSn

Hp

Timb

Percu

Viol

TG

(f)

mf

(Timbales)

189

191

DD

BSn

Hp

Timb

Percu

Viol

TG

(f)

mf

réaccorde rapidement:

II

191

192

DD

Bsn

Hp

Timb

Percu

cel

recorder:

192

III

IV

Pic

fp

miss

ped. Varies freq. due.

(L.V.)

f

4)

ff

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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21

22

23

24

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501

502

503

504

505

506

507

508

509

510

511

512

51

193

DD

Bsn

Hr

Timb

Percu

gob

76

193

cresc - (Timbales) - ff

mf

76

194

Drum staff: Diagonal lines indicating a rhythmic pattern.

Bsn: Bassoon staff with a whole note rest.

Hp: Harp staff with a treble clef, key signature of two flats, and a dynamic marking of  $(f)$ . The notation includes a series of beamed eighth notes.

Timb: Timbales staff with a treble clef, key signature of two flats, and a dynamic marking of  $mf$ . The notation includes a series of beamed eighth notes. A bracket labeled "réaorder" spans the first two measures, with a small musical example below it showing a sequence of notes.

Percu: Percussion staff with a treble clef and a key signature of two flats. The notation includes a series of beamed eighth notes.

Violoncelle: Cello staff with a bass clef and a key signature of two flats. The notation includes a series of beamed eighth notes.

Tg: Trombone staff with a bass clef and a key signature of two flats. The notation includes a series of beamed eighth notes.

195

Drum staff: Diagonal lines indicating a rhythmic pattern.

Bsn: Bassoon staff with a whole note rest.

Hp: Harp staff with a treble clef, key signature of two flats, and a dynamic marking of  $(f)$ . The notation includes a series of beamed eighth notes.

Timb: Timbales staff with a treble clef, key signature of two flats, and a dynamic marking of  $mf$ . The notation includes a series of beamed eighth notes. A bracket labeled "(Timbales)" spans the first two measures.

Percu: Percussion staff with a treble clef and a key signature of two flats. The notation includes a series of beamed eighth notes.

Violoncelle: Cello staff with a bass clef and a key signature of two flats. The notation includes a series of beamed eighth notes.

Tg: Trombone staff with a bass clef and a key signature of two flats. The notation includes a series of beamed eighth notes.



196

DD

Bsn

hp

Timb

Percu

cot

rg

(f) réaorder

Mih solh Lab

(mf)

I II III IV

198

DD

Bsn

hp

Timb

Percu

cot

rg

Harpe: alterne entre fa# et fa# en montant.

varies deagr. the

LIV.



*[Handwritten notes:]*

- Isda perpetuum mobile
- 'FM' mouvement d'héritage
- Indifférent.
- f
- 205.
- réaude [ ] II III IV Pic
- 202
- recorder
- Timb
- Percu
- cot
- 7G

- 69 -

[illegible]



209

Drum

BSn

Hr

210

211

209

Timb

Percu

Crot.

TG

212

DD  
- cresc - - - - - mp - - - - - poco - - a - poco - -

Bsn  
(f)  
Doux mais agité

Hp  
mf/f

212

Timb

Percu

act.

8<sup>va</sup>

7G

DD (mp) cresc poco

Bsn (f)

Hp mf/f

214

Timb

Percu

cot

rg

DD a poco cresc

Bsn (f)

Hp

215

Timb

Percu

cot

rg

216



216

DD *mf* — poco — a — poco —

Bsn (f)

Hp *mf/f*

Timb

Percu

cat

rg

217

217

DD — cresc — poco —

Bsn (f)

Hp

Timb

Percu

cat.

rg



218

*mf* - *a* - - - *poco* - - - *cresc* - - -

*4)* *più mosso*

*mf/f*

*(8<sup>va</sup>)* - - - - -

*crot*

*rg*

220

*f* - - - *poco* - - - *a* - - - *poco* - - - *cresc* - - -

*4)* *f*

*mf* - - - *f*

*pp* - - - *cresc* - - -

*crot*

*rg*

222

DD

Bsn

Hp

Timb

Percu

cel

TG

- 79 -

223

DD

Bsn

Hp

Timb

Percu

cel

TG

- 80 -

Handwritten musical score for a piece titled "227". The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "sfz" (sforzando). There are also handwritten annotations like "227" and "229".

\* flap: alternes entre  
-f et -b en montant.



Handwritten musical score for percussion instruments. The staves are labeled on the left: *DD*, *Bsn*, *Hb*, *Timb*, *Percu*, *cont*, and *rg*.

The score includes various musical notations and performance instructions:

- DD:** Measures 233 and 234. Measure 233 has a *4/4* time signature and the instruction *aperative*. Measure 234 has the instruction *progressivement intensif* and *très*.
- Bsn:** Measures 233 and 234. Measure 233 has a *4/4* time signature and the instruction *aperative*. Measure 234 has the instruction *progressivement intensif* and *très*.
- Hb:** Measures 233 and 234. Measure 233 has a *4/4* time signature and the instruction *aperative*. Measure 234 has the instruction *progressivement intensif* and *très*.
- Timb:** Measures 233 and 234. Measure 233 has a *4/4* time signature and the instruction *aperative*. Measure 234 has the instruction *progressivement intensif* and *très*.
- Percu:** Measures 233 and 234. Measure 233 has a *4/4* time signature and the instruction *aperative*. Measure 234 has the instruction *progressivement intensif* and *très*.
- cont:** Measures 233 and 234. Measure 233 has a *4/4* time signature and the instruction *aperative*. Measure 234 has the instruction *progressivement intensif* and *très*.
- rg:** Measures 233 and 234. Measure 233 has a *4/4* time signature and the instruction *aperative*. Measure 234 has the instruction *progressivement intensif* and *très*.

Additional markings include *ff*, *f*, *p*, *8m*, and *cresc*.

François Dany, Paris/Londres, 1993-4.