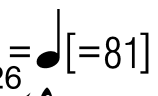




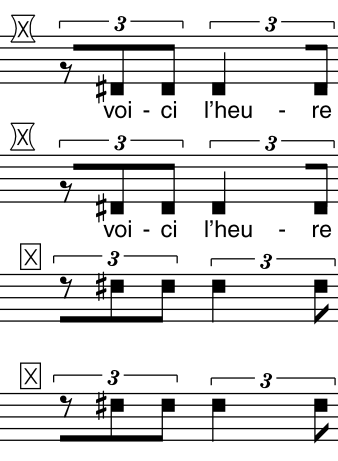
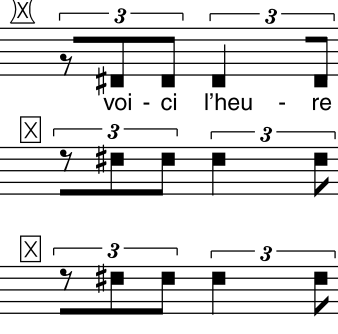

126 =  [=81] →

S

1) 
 1) 


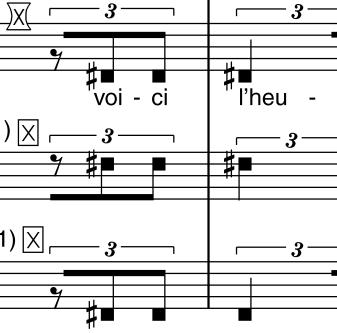
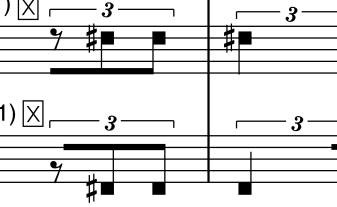

voi - ci l'heu - re

M

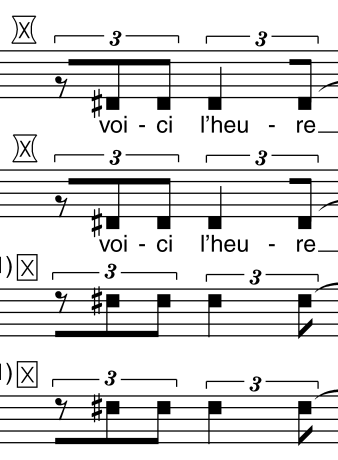

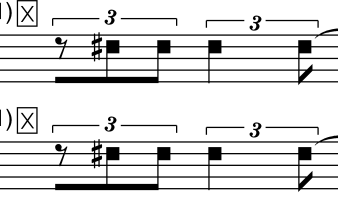

voi - ci l'heu - re

A



 1) 
 1) 

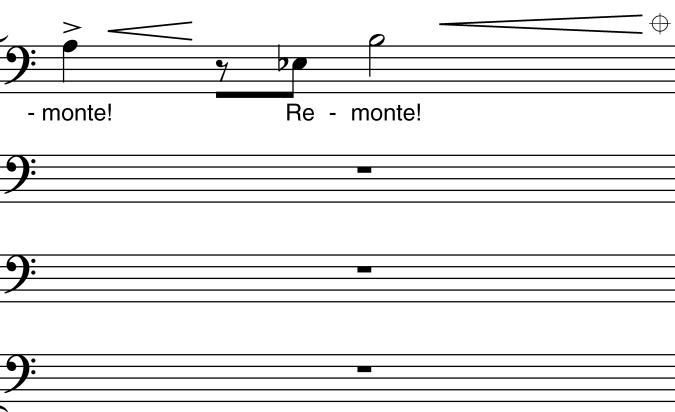

voi - ci l'heu - re

T



 1) 
 1) 

voi - ci l'heu - re

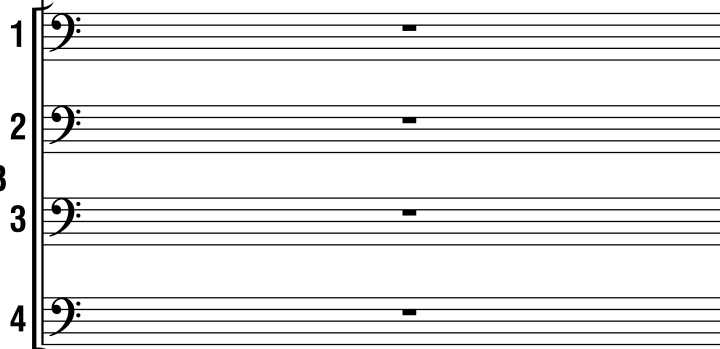
Br

- monte! Re - monte!

l'heure est fi -

B



1) The pitch to be whistled only with air sound

129

S

1 de ta na - is - sance l'heu - re 'asch

2 de ta na - is - sance l'heu - re 'asch

3

4

M

1 de ta na - is - sance l'heu - re 'asch

2 de ta na - is - sance l'heu - re 'asch

3

4

A

1 *p* de ta na - is - sance

2 *p* de ta na - is - sance

3 *p* l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

4 *p* l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

T

1 l'heu - re 'asch

2 l'heu - re 'asch

3

4

Br

1 - nie de l'in - stinct no - ir cou - ché sur -

2

3

4

B

1

2

3

4

135

S

M

pp

l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

A

1) Solo *mf* tranquillo, liberamente

Par - - - - - de - - - - - lá l'ad - mi

pp

l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

T

Br

1) *p* x

í

||: á - - - - - ú - - - - - í ||

||: á - - - - - ú - - - - - í ||

||: á - - - - - ú - - - - - í ||

B

1) *p* x

á

||: á - - - - - í ||

||: á - - - - - í ||

||: á - - - - - í ||

1) Alto solo only in approximate synchronization with a conducted metrum

144

1

2

3

4

1 *mp* 3 3 3 Par-de - lá l'a - dmi - ra - ble nu - it Par-de - lá l'a - dmi - ra - ble nu - it où s'en-fon - ce ton corps dense

2 *p* 3 3 3 Par - de - lá l'a - dmi - ra - ble nu - it Par - de - lá l'a - dmi - ra - ble nu - it où s'en-fon - ce ton corps

3 *pp* 3 3 3 Par - de - dé l'a - dmi - ra - ble nu - it Par - de - dé l'a - dmi - ra - ble nu - it où s'en-fon - ce

4 l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

1 ce ton corps dense

2 l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

3 l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

4 l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure l'heure

1

2

3

4

1

2

3

4

1

2

3

4

154

S

M

A

T

Br

B

bre

n è - - - tre l' om - - - bre du my - stère o -

n è - - - tre l' om - - - bre du my - stère o -

n è - - - tre l' om - - - bre du my - stère o -

n è - - - tre l' om - - - bre du my - stère o -

n è - - - tre l' om - - - bre du my - stère o -

167

1 *p*
blou - i re - - cois la pre -

2

3

4

S

1 *pp*

2 *pp*

3 (recois) So a o a o a o a o a o a o a

4

M

1

2 *pp*
ti e i e ti e i e ti e i e ti e i e

3

4

A

1

2

3 ti ge ti ge ti ge ti ge

4

T

1

2

3

4

Br

1

2

3

4

B

173

← 3 $\frac{3}{4}$ = $\frac{3}{4}$ = [81] →

mf $\frac{4}{4}$: $\frac{4}{4}$ *cresc.*

S

1 re - cois la pre - - -

2 la pre - mière clar - té

3 la pre - mière clar - té re - cois la pre - - -

4 la pre - mière clar - té

M

1 re - cois la pre - - -

2 té re - cois la pre - - -

3 té la pre - mière clar - te la pre - mière clar - tè

4 la pre - mière clar - té re - cois la pre - - -

A

1 re - cois la pre - - -

2 té re - cois

3 la pre - mière clar - tè re - cois la pre - - -

4 la pre - mière clar - tè re - cois la pre - - -

T

1 *dim.*

2 - is *dim.*

3 - is *dim.*

4 - is *dim.* *pp* 3 3

la pre - mière clar - tè la pre - mière clar - tè la pre - mière clar - tè la pre - mière clar - tè

Br

1 *dim.* *p*

2 *dim.* *p*

3 *dim.* *pp* 3 3

4 *dim.* *pp* 3 3

la pre - mière clar - tè la pre - mière clar - tè la pre - mière clar - tè la pre - mière clar - tè

B

1 *f*

2 - is (=a) *f*

3 - is (=a) *f*

4 *f*

176 $4 \cdot \text{♩} \cdot [=54]$

1 - mière clar - - - té. *p*

2 Δ 8^{va} $6.$

3 - mière clar - - - té *f dim. pp*

4

$4 \cdot \text{♩} \cdot [=54]$

1 - mière clar - - - té *f dim. pp*

2 Δ 5.

3 la pre - mière clar - - - té *f dim. (=) pp*

4 - mière clar - - - té

$4 \cdot \text{♩} \cdot [=54]$

1 - mière clar - - - té *f dim. pp*

2 Δ 4. *pp*

3 *f dim. pp*

4 - mière clar - - - té

$4 \cdot \text{♩} \cdot [=54]$

1

2 ord. Δ 12. *mf f*

3

4 la pre - mière clar - - - té clar - - - té cla[rte]

$4 \cdot \text{♩} \cdot [=54]$

1

2 Δ 9. *mf f*

3 la pre - mière cla[rte]

4

$4 \cdot \text{♩} \cdot [=54]$

1

2 Δ 8. *mf f*

3

4

179

S

M

A

T

Br

B

This musical score page, numbered 179, contains measures 179, 180, and 181. It is divided into six systems, each representing a different voice or instrument part. The vocal parts are Soprano (S), Mezzo (M), Alto (A), and Tenor (T), each with four staves. The brass parts are Trumpets (Br) and Trombones (B), each with two staves. The vocal lines are written in treble clef and feature a melodic line with dynamics of *f* (forte) and *mf* (mezzo-forte), and a lower line with dynamics of *p* (piano). The brass parts are written in bass clef and feature a melodic line with dynamics of *mf* and *f*, and a lower line with dynamics of *p*. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

MYTHES ÉTOILÉS

2. Ombres et images

Music: **Lasse Thoresen** (2010)
Text: **Giacinto Scelsi** (1954)

5 ♩ [=54]

Soprani

5 ♩ [=54]

M.sop.

5 ♩ [=54]

Alti

5 ♩ [=54]

Tenori

5 ♩ [=54]

Baritoni

5 ♩ [=54]

Bassi

The score is organized into systems for different vocal and instrumental groups:

- S (Soprano):** Four staves (1-4) showing vocal lines with dynamic markings like *exh.* and *inh.*
- M (Mezzo-Soprano):** Four staves (1-4) with similar dynamic markings.
- A (Alto):** Four staves (1-4) with dynamic markings and some specific notes.
- T (Tenor):** Four staves (1-4) with dynamic markings and performance directions like *haut* and *très haut*.
- Br (Brass):** Four staves (1-4) for Trumpets and Trombones, including dynamic markings and performance directions.
- B (Bass):** Four staves (1-4) with dynamic markings and specific rhythmic patterns.

Key performance instructions include *Solo* with a square box symbol, *pp¹⁾*, and dynamic markings like *mf*, *mp*, and *p*. The score uses various note values, including eighth and sixteenth notes, and rests.

1) Freely, not exactly synchronized with conducted metrum.

9

1

2

3

4

S

1

2

3

4

M

1

2

3

4

A

1

2

3

4

T

j'a - van - ce l'om - bre et i - ma - ge... Haut très haut

1

2

3

4

Br

1

2

3

4

B

mf *p*

mf *mf* *mf*

gōŋ oŋ oŋ oŋ oŋ oŋ

gōŋ oŋ oŋ

gōŋ oŋ oŋ oŋ

gōŋ oŋ

13 4: J 4: J. J. J. J. 4 J [=108] 4: J. J. J. J.

1 *p*

2 2) *ff* a ya 2) *ff* a ya do dn da a

3

4

4: J 4: J. J. J. J. 4 J [=108] 4: J. J. J. J.

1

2 2) *ff* prrr a prrr a

3 exh. → prrr a prrr a

4 exh. →

4: J 4: J. J. J. J. 4 J [=108] 4: J. J. J. J.

1

2

3

4

4: J 4: J. J. J. J. 4 J [=108] 4: J. J. J. J.

1 j'a - van - - - ce

2 inh.

3 inh.

4 inh.

4: J 4: J. J. J. J. 4 J [=108] 4: J. J. J. J.

1

2 { x [: o → i → o :] →

3 { x [: o → i → o :] →

4 { x [: o → i → o :] →

4: J *mp* *p* 4: J. J. J. J. 4 J [=108] 4: J. J. J. J.

1 gonj onj onj onj

2 *mf* *mp* *p* gonj onj onj

3 *mf* gonj onj onj

4 *mf* *mp* *p* gonj onj onj

1) indicates that exact pitch is not required, only registers and approximate intervals.
 2) 'kulning'

17 *(p)* *4* *4:*

1 *p_x* */mf* *(p)* *p_x*

2 *ya*

3 *ya* *ya do dn da* *a*

4 *ya do dn da* *a*

5 *ya da dn da do ya de li dn dadn do*

1 *ff* *3* *3* *3*

2 *ff* *3* *3* *3*

3 *prrr a* *prrr a*

4 *prrr a* *prrr a*

5 *4* *4:*

1 *4* *4:*

2 *4* *4:*

3 *4* *4:*

4 *4* *4:*

1 *4* *4:*

2 *4* *4:*

3 *4* *4:*

4 *4* *4:*

1 *4* *4:*

2 *4* *4:*

3 *4* *4:*

4 *4* *4:*

1 *4* *4:*

2 *4* *4:*

3 *4* *4:*

4 *4* *4:*

21

1 *f*

2

3

4

S

ya

ya di dadn do ya

ya de li dn dadn yo a do

1

2

3

4

M

Koriyt a

Koriyt a

Koriyt a

ya do

da ya

1

2

3

4

A

1

2

3

4

T

1

2

3

4

Br

1

2

3

4

B

25 $5 \text{ J} [=54]$

1

2

S 3

4

$5 \text{ J} [=54]$

1

2 \hat{a}

M 3

4

$5 \text{ J} [=54]$

1 *pp* *p*

2 *pp* *p*

A 3 *p* exh. → ← inh. exh. → ← inh. exh. → ← inh.

4 *p* exh. → ← inh. exh. → ← inh. exh. → ← inh.

$5 \text{ J} [=54]$

1 *pp*

2 *p* exh. → ← inh. exh. → ← inh. exh. → ← inh.

T 3 *p* exh. → ← inh. exh. → ← inh. exh. → ← inh.

4 *p* exh. → ← inh. exh. → ← inh. exh. → ← inh.

Haut très haut, seul, j'a-van-ce au de-ssus des in-cru-stra-tions où ma-cè-rent les

$5 \text{ J} [=54]$

1 *pp* exh. → ⊗ ← inh. exh. → ← inh. exh. → ← inh. exh. → ← inh.

2 *pp* exh. → ⊗ ← inh. exh. → ← inh. exh. → ← inh. exh. → ← inh.

Br 3 *pp* exh. → ⊗ ← inh. exh. → ← inh. exh. → ← inh. exh. → ← inh.

4 *pp* exh. → ⊗ ← inh. exh. → ← inh. exh. → ← inh. exh. → ← inh.

$5 \text{ J} [=54]$

1

2

B 3

4

The musical score is organized into four systems, each with five staves. The first system is for the Soprano (S) choir, the second for Alto (A), the third for Tenor (T), and the fourth for Bass (B). The fifth system is for the Brass (Br) instruments, with four parts. The score includes various musical notations such as time signatures (2, 4, 3), dynamics (f, pp, p), and articulation marks. The lyrics are in Latin and are placed below the vocal staves. The brass parts include 'Ohh exh.' and 'gau'.

1) 'Et interra pax' by Johannes Ciconia

35 *pp*

1 *pp*

2 *pp*

3 *pp*

4 *pp*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Kaṅ Kaṅ

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Kaṅ Kaṅ

1

2 pax et in terra pax ho-

3 pax et in terra pax ho-

4 pax et in terra pax ho-

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Koṅ Koṅ Koṅ

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Koṅ Koṅ Koṅ

40

S

M

A

T

- mi - ni - bus bo - nae vo - lun - ta - - - - tis

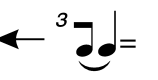
- mi - ni - bus bo - - - - nae vo - - - - lun - ta - - - - tis

- mi - ni - bus bo - nae vo - lun - ta - - - - tis

Br

pp

B



45

S

1

2

3

4

M

1

2

3

4

A

1

2

3

4

T

1

2

3

4

Br3

1

2

3

4

B

1

2

3

4



59

S

1 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp fp* qèṇ
 2 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp fp* Qiqṇ qiqṇ
 3 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp fp* Qaqṇ qaqṇ
 4 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp fp* Qoṇ qoṇ

M

1 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp fp* Boṇ Boṇ
 2 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp* Biṇ
 3 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp* Bouṇ
 4 *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp* Baṇ

A

1 *fp fp* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ
 2 *fp fp* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ
 3 *fp* qèṇ Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ
 4 *fp* Qoṇ Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ, *f p f > mf >* Koṛṇ goṛṇ, Kaṇṇ, gaṇṇ

T

1 *f p f > mf >* Koṛṇ goṛṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ *fp fp* Gol oṇ *f*
 2 *fp* Biṇ Koṛṇ goṛṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ (=&=) *f* Kiṇ
 3 *fp* Koṛṇ goṛṇ, *f p f > mf >* Koṛṇ goṛṇ Kaṇṇ gaṇṇ
 4 *fp* Koṛṇ goṛṇ, *f p f > mf >* Koṛṇ goṛṇ (=&=) Kaṇṇ gaṇṇ

Br

1 *f > mf >* Kaṇṇ, gaṇṇ, *f > mf >* Koṛṇ goṛṇ
 2 *f p f p* Kiṇ Kiṇ (=&=) Koṛṇ goṛṇ, *f p f > mf >* Koṛṇ goṛṇ Koṛṇ goṛṇ
 3 *fp* Bouṇ Koṛṇ goṛṇ, *f > mf >* Kaṇṇ, gaṇṇ, *f > mf >* Koṛṇ goṛṇ Koṛṇ goṛṇ *f > f* Goṇ loṇ
 4 *f p* Koṛṇ goṛṇ, *f > mf >* Koṛṇ goṛṇ

B

1 *f p* Koṛṇ goṛṇ, *f p* koṛṇ goṛṇ
 2 *f p* Koṛṇ goṛṇ, *f p* koṛṇ goṛṇ
 3 *f > mf >* Koṛṇ goṛṇ, *f > mf >* koṛṇ goṛṇ
 4 *f > f* Koṛṇ goṛṇ, *f > mf >* Kaṇṇ, gaṇṇ, *f > mf >* Kaṇṇ, gaṇṇ

64

S

1 *fp* qèṅ *fp* qèṅ *f > p* *f > mf >*
 2 *fp* qin *fp* qin *f > p* *f > mf >*
 3 *fp* qan *fp* qan *f > p* *f > mf >*
 4 *fp* qon *fp* qon *f > p* *f > mf >*

M

1 *fp* bon *fp* bon *f > p* *f > mf >*
 2 *fp* *fp* bin *f > p* *f > mf >*
 3 *fp* bou *fp* bou *f > p* *f > mf >*
 4 *fp* ban *fp* bin *f > p* *f > mf >*

A

1
 2
 3 *f > p* *f > mf >*
 4 *f > p* *f > mf >*

T

1 *f* *p* ga doṅ *f p* go doṅ *f >* *p* Ki kiṅ *f p*
 2 *> p* *f >* *p* *f >* *p* *f p*
 3 *f >* *f p* *f p*
 4 *f >* *f p* Gon doṅ *f p*

Br

1 *f p* *f p* *f p* *f p*
 2 *f p* *f p* *f p* *f p*
 3 *p* *f p* *f p* *f p*
 4 *p* *f p* *f p* *f p*

B

1 *f >* *mf >* *f >* *mf >*
 2 *f >* *mf >* *f >* *mf >*
 3 *f >* *mf >* *f >* *mf >*
 4 *f >* *mf >* *f >* *mf >*

69

S

1 *f p f > mf >* 5 J [=54]

Kiŋ giŋ Kaŋ gaŋ

2 *f p f > mf >*

Kiŋ giŋ Kaŋ gaŋ

3 *f p f > mf >*

Kiŋ giŋ Kaŋ gaŋ

4 *f p f > mf >*

Kiŋ giŋ Kaŋ gaŋ

M

1 *f > mf >* 5 J [=54] exh. → ← inh.

Kaŋ gaŋ

2 *f > mf >* exh. → ← inh.

Kaŋ gaŋ

3 *f > mf >* exh. → ← inh.

Kaŋ gaŋ

4 *f p f > mf >* exh. → ← inh.

Kiŋ giŋ Kaŋ gaŋ

A

1 *fp f p* 5 J [=54] exh. → ← inh.

Qiŋ qiq

2 *fp fp* exh. → ← inh.

Qaŋ qaŋ

3 *f p f > mf >*

Qoŋ qoŋ

4 *f p fp*

Qoŋ qoŋ

Kiŋ giŋ Kaŋ gaŋ

T

1 5 J [=54] *mp* très haut au-de-ssus des clo - ches

2 *fp fp f p* exh. → ← inh.

Boŋ bon

3 *fp f p* Ohh H°

Biŋ exh. → ← inh.

4 *f p* Ohh H°

Baŋ Kiŋ giŋ

Br

1 5 J [=54] exh. → ← inh.

2 *f p*

3 *f p*

4 *f p* Ohh H°

Kiŋ giŋ

B

1 *f > mf >* 5 J [=54] exh. → ← inh.

Kaŋ gaŋ

2 *f > mf >*

Kaŋ gaŋ

3 *f > mf >* Ohh H°

Kaŋ gaŋ

4 *f > mf >*

Kaŋ gaŋ

