

**Michel Gonneville**

**Chute/Parachute**

**pour piano et bande magnétique**

**1989**



**CENTRE DE MUSIQUE CANADIENNE  
CANADIAN MUSIC CENTRE**

**AU QUÉBEC**



## MICHEL GONNEVILLE

Né à Montréal en 1950, Michel Gonneville obtient les prix d'analyse et de composition au terme de son passage dans les classes de Gilles Tremblay au Conservatoire de musique du Québec à Montréal, en 1975. Après un séjour de trois ans en Europe, notamment auprès de Stockhausen à Cologne et de Pousseur à Liège, il revient au Québec en 1978, partageant son temps entre la composition et l'enseignement. Depuis 1997, il est professeur au Conservatoire de musique du Québec à Montréal (composition et analyse). Il a organisé et coordonné divers événements musicaux, collaboré à plusieurs émissions radiophoniques, écrit dans diverses revues spécialisées et participé à de nombreux jurys et tables rondes. Il est également membre du comité artistique de la Société de musique contemporaine du Québec depuis 1979.

La fondation Émile-Nelligan lui accordait, en 1994, le prix Serge-Garant pour l'ensemble de sa production. Cette dernière s'enracine dans les tendances récentes du postmodernisme musical, modulé à l'intérieur de techniques sérielles élargies. Dans ses œuvres, construction savante et désir de simplicité ou d'évidence formelle se conjuguent, dans une visée mélodique et harmonique constante. Parmi celles-ci, mentionnons: Chute/Parachute, pour piano et bande magnétique; des musiques pour le chorégraphe Jean-Pierre Perreault; Adonwe, pour piano et orchestre; les pièces du cycle Danses des hauteurs, pour les solistes du Nouvel Ensemble Moderne; Petit-Tchaïkovski, drame de musique et de théâtre inspiré par certains aspects de la vie du compositeur Claude Vivier, sur un livret de l'auteur et dramaturge montréalais, Alain Fournier; Régions éloignées, pour ensemble instrumental et vocal, avec dispositif de traitement, coproduit par Grame de Lyon

---

Michel Gonneville, born in Montréal in 1950, began piano studies at a very early age. Later, when he was 18, and after some significant musical shocks -- Ravel, then Messiaen, Boulez, Tremblay, Xenakis and Stockhausen -- he made the definitive choice to study music. He received his bachelor of music from the École Vincent-d'Indy where he studied from 1968 to 1972, and one year later, he opted for composition, enrolling in the composition and analysis class of Gilles Tremblay at the Montréal Conservatory (he won premiers prix in both subjects in 1974 and 1975).

The Stockhausen seminars that he attended in 1974 convinced him to work with that composer. With the assistance of grants from The Canada Council and the Ministère de l'Éducation du Québec, he took three semesters of composition classes with Stockhausen in Cologne; he also worked in the electronic music studio of the Musikhochschule in the same city under the direction of Hans Ulrich Humpert. He then became the student and personal assistant of Henri Pousseur in Liège. During those three years in Europe, he also studied with Johannes Fritsch, Rolf Gelhaar and Frederick Rzewski.

With the help of commissions from The Canada Council and creative arts grants from the Ministère des Affaires culturelles du Québec, he composed works for Louis-Philippe Pelletier, Michael Laucke, Robert Leroux, Groupe 7, the Ensemble d'Ondes de Montréal, the SMCQ, the Vallières-McCutcheon duo, and the CBC. His works have been performed in Montréal, Québec City, Toronto, Winnipeg, Metz, Cologne, Bonn, Liège and Paris.

For Gonneville, aesthetic research is a function of research on the 'means' that exist to transmit Beauty, of research about language and about technique. His efforts in this direction are related to new initiatives seen in the most recent works and theories of Stockhausen and Pousseur, ideas that have been adopted by many young composers in Canada and elsewhere. In this area, the most successful aspects of new music echo very old and fundamental ideas, like melody, consonance, driving rhythms, repetition...

The results of his research are best heard in Contribution..., Variations Auras and Le sommeil, le regard, le choix.

# MICHEL GONNEVILLE

## Chute/Parachute

1989

Pour piano et bande

Durée — 13:00

- 1- Partie de bande seule
- 2- LA 440 Hz
- 3- DO de référence (261.6 Hz)

Attention : avant le début proprement dit de la partie de bande (piste 1) figurent sur le canal 1 (droite) 5 « bips » donnant le tempo du début de la pièce (noire = 155) suivis de 3 temps de silence au même tempo (donc : l'équivalent d'une mesure de 4 temps en bips + le 1er temps de la mesure suivante en bip + 3 temps de silence). Ces signaux ne doivent absolument pas être audibles pour le public. Ils ne sont là que pour permettre une synchronisation parfaite avec le début réel de la partie de bande. On imaginera le moyen le plus adéquat pour transmettre ce signal à l'interprète (par ex : en le diffusant à un niveau audible pour l'interprète seulement). Les haut-parleurs de la salle ne seront mis en activité au volume adéquat que lors du début réel de la partie de bande.

Les pistes 2 et 3 sont données pour la vérification de l'accord du piano.

---

For piano and tape

Duration — 13:00

- 1- Tape part alone
- 2- A 440 Hz
- 3- C as tuning reference (261.6 Hz)

Attention : on track 1, before the actual beginning of the tape part, 5 periodic beeps are heard at the tempo of the beginning of the piece (quarter note = 155), followed by 3 other beats (quarter notes) of silence. These beeps must absolutely not be heard by the audience. They have been provided to allow a perfect synchronization of the pianist with the real beginning of the tape part. One must imagine the most adequate way to transmit these signals to the pianist, for example, by playing them at a level audible to the pianist only. The loudspeakers must then be rapidly brought to the adequate performance volume only at the real beginning of the tape part.

Track 2 and 3 are given to verify the tuning of the piano

## Fonctions harmoniques

Voici un tableau détaillant le contenu harmonique des différentes sections de la pièce. Ceci peut être utile pour analyser la pièce tout autant que pour comprendre les effets causés par les différences d'intonation entre certains sons non tempérés de la bande et ceux (tempérés) du piano.

Chacune des sections délimitées ci-dessous dans la colonne Mesures ne fait entendre, à différentes octaves, que les notes décrites dans la 3e colonne. Ces notes sont toujours des harmoniques naturels d'une fondamentale donnée dans la 2e colonne, chacune de ces fondamentales étant elle-même toujours harmonique naturel d'un DO tempéré (avec le LA central =440 comme référence).

La 3e colonne résume souvent les sons employés en les englobant sous les noms de Mode 16 @ 31, ou Mode 8 @ 15. Le Mode 16 @ 31 contient les harmoniques 17,19,21,23,25,27,29,31 de la fondamentale en cours + cette même fondamentale. Le Mode 8 @ 15 contient les harmoniques 9,10,11, 12,13,14,15 (en fait les harm. impairs de 3 à 15 ramenés à l'intérieur d'une octave) de la fondamentale en cours + cette même fondamentale.

<u>Mesures</u>	<u>Fondamentale</u>	<u>Harmoniques de cette fondamentale</u>
----------------	---------------------	--

### **PARTIE 1**

1 @ 8.4	SI (h.31 de DO)	Mode 16 @ 31
8.4 @ 16	LA# (h.29 de DO)	Mode 16 @ 31
16 @ 22.4	LA (h.27 de DO)	Mode 16 @ 31
22.4 @ 29	SOL# (h.25 de DO)	Mode 16 @ 31
29 @ 34.4	FA# (h. 23 de DO)	Mode 16 @ 31
34.4 @ 40	FA (h. 21 de DO)	Mode 16 @ 31
40 @ 44.4	RE# (h.19 de DO)	Mode 16 @ 31
44.4 @ 50	DO# (h.17 de DO)	Mode 16 @ 31
50 @ 82	DO (fondamentale)	Mode 16 @ 31 -> Mode 8 à 15

On aura compris que, jusqu'à 50, les fondamentales sont données par les quadruples octaves de la portée du bas de la partie de bande.

### **PARTIE 2**

82 @ 100.2	DO	Mode 8 @ 15
100.2 @ 117	SOL (h. 3 de DO)	Mode 8 @ 15
117 @ 117.2	DO	Mode 8 @ 15
117.2 @ 118	SOL (h. 3 de DO)	Mode 8 @ 15
118 @ 119.2	MI (h. 5 de DO)	Mode 8 @ 15
119.2 @ 137	SIb (h. 7 de DO)	Mode 8 @ 15
137 @ 137.1	DO	Mode 8 @ 15
137.1 @ 143.2	SOL (h. 3 de DO)	Mode 8 @ 15

143.2 @ 148.2	MI (h. 5 de DO)	Mode 8 @ 15
148.2 @ 153.4	SIb (h. 7 de DO)	Mode 8 @ 15
153.4 @ 158	RÉ (h. 9 de DO)	Mode 8 @ 15
158 @ 163	FA# (h. 11 de DO)	Mode 8 @ 15
163 @ 167.5	SOL# (h. 13 de DO)	Mode 8 @ 15
167.5 @ 174	SI (h. 15 de DO)	Mode 8 @ 15

Ici aussi, on aura compris que, pour toute cette 2e partie, c'est la "basse" de la partie de bande qui donne les fondamentales successives. On appliquera le même principe pour les mesures finales de la 2e partie:

174 @ 193	DO etc (h. 1 @ 15 de DO)	Mode 8 @ 15
-----------	-----------------------------	-------------

### **PARTIE 3**

195 @ 200	DO	Mode 8 @ 15
201 @ 209	les clusters successifs sont formés d'harmoniques dont les fondamentales sont les mêmes notes que les sons résultants notés entre ( )	
210 @ 217	la note la plus grave de chaque accord donne la fondamentale et les sons employés pour chaque accord proviennent du Mode 8 @ 15 de ces fondamentales	

### **PARTIE 4**

218-219	DO# (h. 17 de DO)	1,3,5,7,9,11,13,15
	SI (h. 15 de DO)	1,3,5,7,9,11,13,15
220-221	RÉ# (h. 19 de DO)	1,3,5,7,9,11,13
	SOL# (h. 13 de DO)	1,3,5,7,9,11,13
222-223	FA (h. 21 de DO)	1,3,5,7,9,11
	FA# (h. 11 de DO)	1,3,5,7,9,11
224-225	FA# (h. 23 de DO)	1,3,5,7,9
	RÉ (h. 9 de DO)	1,3,5,7,9
226-227	LAB (h. 25 de DO)	1,3,5,7
	SIb (h. 7 de DO)	1,3,5,7
228-229	LA (h. 27 de DO)	1,3,5
	MI (h. 5 de DO)	1,3,5
230-231	SIb (h. 29 de DO)	1,3
	SOL (h. 3 de DO)	1,3
232-233	SI (h. 31 de DO)	1
	DO	1

Le carillon qui s'établit peu à peu à partir de 218 (portée du bas de la partie de bande) est constituée par l'accumulation des fondamentales de 218 @ 233.

## CHUTE/PARACHUTE (1989)

### Notes pour l'exécution

1. Cette pièce est écrite pour piano et bande magnétique. La partie de bande magnétique est constituée de sons provenant d'un synthétiseur DX-7 (de Yamaha) augmenté d'une carte E! (de GReY MAttEr RespONsE), cette carte conférant au synthétiseur des capacités en microtonalité. Ces sons, tous de hauteur définie, font partie de modes dérivés de la série des harmoniques naturels et s'éloignent à divers degrés du tempérament égal en 12 demi-tons. Tout le jeu de la composition étant de confronter le monde tempéré du piano et celui, hors tempérament, de la bande magnétique, il est essentiel que le piano et la bande magnétique soient accordés entre eux.

Au début de la bande, avant le début de la pièce proprement dite, figurent des sons de référence: d'abord un LA 440 Hz puis des DO joués simultanément sur 4 octaves (65.4 , 130.8 , 261.6 et 523.2 Hz, c'est-à-dire: les fréquences de 4 DO tempérés par rapport au LA 440 de référence). On se servira de ces sons de référence en répétition pour accorder soigneusement ensemble le piano et la bande. On peut aussi se servir, comme référence, de deux passages de l'oeuvre où les DO de la bande doivent être exactement accordés avec ceux du piano: mesures 83-84 et mesure 232.

2. La diffusion de la bande doit être telle que les sons des deux parties (piano et bande) soient équilibrés quant à leur dynamique. Pour permettre une diffusion de la bande à un volume suffisant, il sera utile dans certaines salles d'amplifier le piano. Cette amplification est également recommandable, même si légère, de façon à réduire l'impression d'étrangeté, de non-fusion souvent perçue lors de telles confrontations de média sonores amplifiés et non- amplifiés.

L'emplacement le plus adéquat des haut-parleurs pour la partie de bande s'est avéré être le suivant : vus depuis la salle, ils devraient être à un mètre derrière le piano, sur des supports les élevant à environ 2 mètres du sol, le haut-parleur du canal gauche placé à l'extrémité gauche du piano (du côté du clavier), le canal droit à l'autre extrémité (près du bout de la queue du piano).

3. Si nécessaire pour entendre avec encore plus de précision les sons de la bande qui lui servent de points de repère, l'interprète peut se servir d'un troisième haut-parleur placé à droite du clavier près de lui (moniteur) ou encore d'une paire d'écouteurs ultra-légers. Ces derniers ne devraient pas être isolés acoustiquement, pour éviter que l'interprète ne perde contact avec le son direct de son instrument.

A noter que la transcription de la partie de bande n'indique pas les très nombreux et irréguliers écarts microtonaux par rapport au tempérament habituel (où LA = 440 Hz).

Durée de la pièce: 12'24"

CHUTE PARACHUTE

MICHEL GONNEVILLE

1

15 →  $\bullet = 155$

PIANO

4/4

ff

ped →

BANDE

mf

ff sempre et legatissimo

Legato de pédale →

un peu moins fort

8a →

15

(2) les notes de cette gamme sont tenues jusqu'à l'arrivée de la gamme suivante. Elles sont réattaquées simultanément (comme un accord de 9 sons) mais transposées à chaque changement de "tonique" (cf. les quadruples octaves). Elles ne sont pas retranscrites ici par souci de ne pas surcharger la partition.

(1) si une synchronisation parfaite avec le début de la bande n'est pas possible, on peut attaquer ces notes immédiatement après l'entrée de celles de la bande.



The image displays a handwritten musical score for piano and guitar, organized into six systems. Each system consists of a piano staff (top) and a guitar staff (bottom). The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions like *(diminuendo)*, *(poco a poco)*, and *(meno)* are present throughout. Measure numbers 35, 40, and 45 are clearly marked on the right side of the piano staves. The guitar staff includes chord diagrams and fret numbers. The overall style is that of a personal manuscript or working draft.

System 1 (Measures 35-39):  
Piano staff: *pp*, *f*, *(diminuendo →)*, *pp*, *f*, *pp*, *f*. Measure 35 is marked on the right.  
Guitar staff: *(5)*, *(loco)*, *(mf)*, *quasi f*.

System 2 (Measures 40-44):  
Piano staff: *f*, *pp*, *f*. Measure 40 is marked on the right.  
Guitar staff: *(poco a poco →)*, *quasi f*.

System 3 (Measures 45-49):  
Piano staff: *pp*, *f*, *(meno)*, *f*, *pp*, *f*, *(meno)*, *(meno)*. Measure 45 is marked on the right.  
Guitar staff: *(meno)*, *mp*.

System 4 (Measures 50-54):  
Piano staff: *(dim. sempre →)*. Measure 50 is marked on the right.  
Guitar staff: *(8 →)*, *mp*.

Handwritten musical score for three systems, measures 50-60. The score is in G major and 4/4 time.

System 1 (measures 50-54): Tempo  $\text{♩} = 145$ . Dynamics include *pp*, *mf*, and *p*. Performance instructions include *ped* and *Péd*. A circled *mp* is present in measure 54.

System 2 (measures 55-59): Tempo  $\text{♩} = 135$ . Time signature changes to 2/4 and 4/4. Dynamics include *p*, *mf*, and *p*. Performance instructions include *ped* and *Péd*. A circled *mp* is present in measure 55.

System 3 (measures 60-64): Tempo  $\text{♩} = 125$ . Dynamics include *p*, *mf*, and *p*. Performance instructions include *ped* and *Péd*.

(1) les notes de cette gamme constitue un fond harmonique soutenu qui se modifiera légèrement et disparaîtra progressivement.

♩ = 115 *Ral* ----- 95 // *T<sub>0</sub>*

65

♩ = 115

♩ = 105

70

♩ = 95 *Ral* ----- 55 // *T<sub>0</sub>* (95)

74

→ *punctato*

(*stacc*)

♩ = 85 *Rall* ----- 35 //

pp p simile 2/4 78

(dim. sempre ->) portato

♩ = 75   ♩ = 65   ♩ = 55   ♩ = 45   ♩ = 70   ♩ = 50   ♩ = 60   ♩ = 40

p pp simile sensibile *Trio dux* 82

Ⓟ 2

♩ = 60

mf p pp 3 3 PP 88

mf ppp PP/PPP mf PP PP

Musical score system 1 (measures 81-84). Includes dynamics: *mf pp*, *PP*, *mp*, *mf*, *pp*, *mf*, *pp*, *mf*. Includes performance instruction: *PP/PPP*.

Musical score system 2 (measures 85-88). Includes dynamics: *mf*, *pp*, *mp*, *mf*. Includes performance instruction: *(Ped)*.

Musical score system 3 (measures 89-92). Includes dynamics: *mf p*, *mf*, *p*, *mf*, *pp*, *mf/p*, *f*. Includes performance instructions: *(avec pédale)*, *(sans pédale!)*, *Péd*. Includes measure numbers: **15**, **32**.

Handwritten musical score for measures 102-104. The score is written for three systems of staves (treble and bass clefs). The tempo is marked  $\text{♩} = 66$ . The key signature has one sharp (F#). Measure 102 starts with a 4/4 time signature and a dynamic of *p*. Measure 103 features a 4/5 time signature and dynamics of *mf* and *ppp*. Measure 104 has a 3/4 time signature and dynamics of *pp* and *mp*. The notation includes various rhythmic values, slurs, and accents.


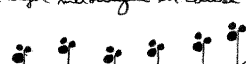
Handwritten musical score for measures 105-107. The score is written for three systems of staves. Measure 105 starts with a 5/4 time signature and a dynamic of *mf*. Measure 106 has a 3/4 time signature and dynamics of *p* and *f*. Measure 107 has a 5/6 time signature and a dynamic of *pp*. The notation includes various rhythmic values, slurs, and accents.

Handwritten musical score for measures 108-110. The score is written for three systems of staves. Measure 108 starts with a 3/4 time signature and a dynamic of *pp*. Measure 109 has a 4/4 time signature and dynamics of *pp* and *mf*. Measure 110 has a 3/4 time signature and a dynamic of *p*. The notation includes various rhythmic values, slurs, and accents.

Musical score for measures 110-112. The score is in 3/4 time and consists of two systems. The first system (measures 110-111) features a treble clef with a melodic line and a bass clef with a bass line. Dynamics include *p*, *f*, and *P*. The second system (measures 111-112) continues the melodic and bass lines with dynamics *p*, *P*, *f*, and *PP*. A 4/3 time signature change is indicated in measure 111.

Musical score for measures 113-115. The score is in 3/4 time and consists of two systems. The first system (measures 113-114) features a treble clef with a melodic line and a bass clef with a bass line. Dynamics include *p*, *mf*, and *P*. The second system (measures 114-115) continues the melodic and bass lines with dynamics *mf*, *P*, and *PP*. A 3/4 time signature change is indicated in measure 114.

Musical score for measures 116-118. The score is in 3/4 time and consists of two systems. The first system (measures 116-117) features a treble clef with a melodic line and a bass clef with a bass line. Dynamics include *mf*, *PP*, *f*, and *P*. The second system (measures 117-118) continues the melodic and bass lines with dynamics *PP* and *P*. A 2/4 time signature change is indicated in measure 117. The word *poco* is written below the bass line in both systems.

(1) ici et dans tous les passages similaires, le signe  $\Delta$  suivi d'un chiffre indique que la ligne mélodique ou basse s'épaissit vers l'aigu en accords dont la densité est donnée par le chiffre. (  $\Delta 2$    $\Delta 3$   par ex. )

Handwritten musical score for measures 118-119. The system consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked  $\text{♩} = 72$ . Dynamics include *pp*, *p*, *mf*, and *f*. The music features complex rhythmic patterns with triplets and slurs.

Handwritten musical score for measures 120-121. The system consists of two staves (treble and bass clef) in 4/4 time. Dynamics include *pp*, *p*, *mf*, and *f*. The music features complex rhythmic patterns with triplets and slurs.

Handwritten musical score for measures 122-123. The system consists of two staves (treble and bass clef) in 4/4 time. The key signature changes to one flat. Dynamics include *mf*, *p*, and *f*. The music features complex rhythmic patterns with triplets and slurs.

Handwritten musical score for measures 124-125. The system consists of two staves (treble and bass clef) in 4/4 time. Dynamics include *p*, *mf*, and *pp*. The music features complex rhythmic patterns with triplets and slurs.

Handwritten musical score for measures 126-127. The system consists of two staves (treble and bass clef) in 4/4 time. Dynamics include *mf*, *f*, and *pp*. The music features complex rhythmic patterns with triplets and slurs.

Handwritten musical score for measures 128-129. The system consists of two staves (treble and bass clef) in 4/4 time. Dynamics include *mf*, *p*, and *pp*. The music features complex rhythmic patterns with triplets and slurs.

Musical score system 1 (measures 124-125).  
 Treble clef: 2/4, 5/4, 3/4, 3/4, 3/4.  
 Bass clef: 4/4, 4/4.  
 Dynamics: *fff*, *mf*, *pp*, *ff*.  
 Includes a *tr* (trill) and a *Δ3* (triple) marking.

Musical score system 2 (measures 126-127).  
 Treble clef: 4/4, 4/5, 3/4, 3/4.  
 Bass clef: 4/4.  
 Dynamics: *p*, *mf*, *mf*.  
 Includes a *(loco)* marking and a *tr* (trill).

Musical score system 3 (measures 128-129).  
 Treble clef: 3/4, 3/4, 3/4, 3/4, 3/4.  
 Bass clef: 3/4, 3/4, 3/4, 3/4, 3/4.  
 Dynamics: *p*, *mf*, *mf*, *p*, *mf*, *pp*, *ff*.  
 Includes *Δ3* (triple) and *tr* (trill) markings.

Musical score system 4 (measures 130-131).  
 Treble clef: 7/8, 4/4, 2/4.  
 Bass clef: 8/8, 4/4, 4/4.  
 Dynamics: *pp*, *poco*, *mf*, *p*, *ff*.  
 Includes *(loco)*, *tr* (trill), and *Δ3* (triple) markings.

12

Handwritten musical score for measures 11-13. The score is in 4/4 time. Measure 11 is marked with a large '11' and contains a whole rest in the treble clef and a half note in the bass clef. Measure 12 features a complex melodic line in the treble clef with a 'mf' dynamic and a '3' marking above it, and a bass line with a '6/5' interval marking. Measure 13 is marked with a large '13' and contains a whole rest in the treble clef and a half note in the bass clef. The system concludes with a double bar line and the page number '132'.

Handwritten musical score for measures 14-16. The system begins with an 'ACCEL' marking. Measure 14 is marked with a large '14' and contains a whole rest in the treble clef and a half note in the bass clef. Measure 15 features a melodic line in the treble clef with a 'mf' dynamic and a '5/6' interval marking, and a bass line with a '5/6' interval marking. Measure 16 is marked with a large '16' and contains a whole rest in the treble clef and a half note in the bass clef. The system concludes with a double bar line and the page number '134'.

Handwritten musical score for measures 17-19. Measure 17 is marked with a large '17' and contains a whole rest in the treble clef and a half note in the bass clef. Measure 18 features a melodic line in the treble clef with a 'mf' dynamic and a '3' marking above it, and a bass line with a '3' marking. Measure 19 is marked with a large '19' and contains a whole rest in the treble clef and a half note in the bass clef. The system concludes with a double bar line and the page number '136'.

Musical score system 1 (measures 142-143). Includes treble and bass staves with notes, rests, and dynamic markings like *pp* and *mp*. A measure rest of 8 is indicated above the first staff.

Musical score system 2 (measures 144-145). Includes treble and bass staves with notes, rests, and dynamic markings like *pp*. A measure rest of 5 is indicated above the first staff.

Musical score system 3 (measures 146-147). Includes treble and bass staves with notes, rests, and dynamic markings like *pp*. A measure rest of 8 is indicated above the first staff. Tempo markings: *Rit. molto* and *Tempo (♩=80)*.

Musical score system 4 (measures 148-149). Includes treble and bass staves with notes, rests, and dynamic markings like *mf* and *p*. A measure rest of 5 is indicated above the first staff. Tempo marking: *Loco*.

Musical score system 5 (measures 150-151). Includes treble and bass staves with notes, rests, and dynamic markings like *mf* and *p*. A measure rest of 5 is indicated above the first staff. Tempo marking: *Loco*.

Musical score for measures 14-151. The piano part includes complex rhythms with time signatures 3/4, 4/4, and 4/4. Dynamics range from *mp* to *f*. The violin part features various articulations, including *tenuato* and *Tenuato*, and dynamic markings like *mp* and *f*. Measure numbers 14, 151, and 153 are indicated.

Musical score for measures 153-157. The piano part continues with complex rhythms and dynamics, including markings like *sf* and *f*. The violin part includes a section marked *legato sempre* and various dynamic markings like *p* and *f*. Measure numbers 153, 157, and 159 are indicated.

Musical score for measures 159-176. The piano part includes dynamic markings like *mf* and *p*. The violin part continues with complex rhythmic patterns and dynamic markings like *p* and *mf*. Measure numbers 159, 161, 163, 165, 167, 169, 171, 173, 175, and 176 are indicated.

(1) jouer cet accord comme une appoggiature rapide du Do# de la mg.

Handwritten musical score for measures 159-161. The score is written on two staves (treble and bass clef). Measure 159 features a 3/4 time signature, a *f* dynamic, and a *rampre* marking. Measure 160 has a 3/4 time signature and a *Sopra* marking. Measure 161 has a 4/4 time signature. The music includes various rhythmic patterns, accidentals, and dynamic markings such as *f*, *p*, and *mp*.

Handwritten musical score for measures 162-164. Measure 162 has a 3/4 time signature. Measure 163 has a 4/4 time signature. Measure 164 has a 4/4 time signature. The score includes complex rhythmic structures, including a 7/4 measure in measure 164. Dynamics range from *f* to *mp*. The notation includes various accidentals and articulation marks.

Handwritten musical score for measures 165-167. Measure 165 has a 3/4 time signature. Measure 166 has a 3/4 time signature. Measure 167 has a 3/4 time signature. The score includes complex rhythmic structures, including a 3/2 measure in measure 167. Dynamics range from *f* to *mp*. The notation includes various accidentals and articulation marks.



♩ = 40 ACCEL - - - -

Musical score for measures 166-168. The score is written for guitar, with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature changes from 5/4 to 2/4. The tempo is marked as quarter note = 40 and includes an acceleration (ACCEL) instruction. The score includes various musical notations such as dynamics (p, f), articulation (>), and guitar-specific techniques like bends and slides. Measure numbers 166, 167, and 168 are indicated on the right side of the staves.

Musical score for measures 169-171. The score continues with the same key signature and time signature changes (5/4 to 2/4). It features complex rhythmic patterns and guitar techniques. Measure numbers 169, 170, and 171 are indicated on the right side of the staves.

Musical score for measures 172-174. The score continues with the same key signature and time signature changes (5/4 to 3/4). It includes various musical notations and guitar techniques. Measure numbers 172, 173, and 174 are indicated on the right side of the staves.

Musical score system 1 (measures 172-175).  
 Top staff: Treble clef, 4/4 time signature, key signature of one sharp (F#). Measure 172 contains a triplet of eighth notes. Measure 173 contains a half note. Measure 174 contains a half note. Measure 175 contains a half note.  
 Middle staff: Treble clef, complex rhythmic patterns with slurs and accents. Includes dynamic markings *f*, *p*, and *sf*.  
 Bottom staff: Bass clef, complex rhythmic patterns with slurs and accents. Includes dynamic markings *f*, *p*, and *sf*.  
 Measure numbers 172, 173, 174, and 175 are indicated on the right side.

Musical score system 2 (measures 176-180).  
 Top staff: Treble clef, 8/8 time signature, key signature of one sharp (F#). Measure 176 contains a half note. Measure 177 contains a half note. Measure 178 contains a half note. Measure 179 contains a half note. Measure 180 contains a half note.  
 Middle staff: Treble clef, complex rhythmic patterns with slurs and accents. Includes dynamic markings *pp*, *mf*, and *mp*.  
 Bottom staff: Bass clef, complex rhythmic patterns with slurs and accents. Includes dynamic markings *pp*, *mf*, and *mp*.  
 Measure numbers 176, 177, 178, 179, and 180 are indicated on the right side.  
 Text at the bottom left: *la base: col 8ba →*

Musical score system 3 (measures 181-185).  
 Top staff: Treble clef, 5/4 time signature, key signature of one sharp (F#). Measure 181 contains a half note. Measure 182 contains a half note. Measure 183 contains a half note. Measure 184 contains a half note. Measure 185 contains a half note.  
 Middle staff: Treble clef, complex rhythmic patterns with slurs and accents. Includes dynamic markings *mf* and *mp*.  
 Bottom staff: Bass clef, complex rhythmic patterns with slurs and accents. Includes dynamic markings *mf* and *mp*.  
 Measure numbers 181, 182, 183, 184, and 185 are indicated on the right side.  
 Text at the bottom left: *la base: col 8ba →*

18 *Es sempre*

This handwritten musical score consists of five systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The score is characterized by complex rhythmic patterns and frequent changes in time signature.

- System 1:** Features a 6/5 time signature. The piano part includes a 5/3 measure and a 3-measure triplet. A large '2/4' time signature is written in the right margin. Measure numbers 178 and 179 are indicated.
- System 2:** Shows a 7/6 time signature. The piano part has a 3-measure triplet. Measure numbers 180 and 181 are indicated.
- System 3:** Features a 5/6 time signature. The piano part includes a 3-measure triplet. Measure numbers 182 and 183 are indicated.
- System 4:** Shows a 7/6 time signature. The piano part has a 3-measure triplet. Measure numbers 184 and 185 are indicated.
- System 5:** Features a 7/5 time signature. The piano part includes a 3-measure triplet. Measure numbers 186 and 187 are indicated.

The notation includes various accidentals (sharps, flats, naturals), slurs, and dynamic markings such as *mf* and *f*. The piano part often features sixteenth-note runs and complex rhythmic groupings.

*f sempre*

8 → 9

3/4

4/5

183

*P*

5

3/4

4/5

1/2

3/5

8 →

5/6

5

4

6/7

184

5/6

6/7

5/4

5

3

5

3

*f sempre*

8 →

*crescendo (viva ampianente)*

*f*

8

5/4

6/5

185

(*mf*)

b

6/5

b

*f sempre*

Musical score for measures 187-188. The score is written for piano and bass. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, and a key signature of one sharp (F#). The bass part provides a steady accompaniment with quarter and eighth notes. Measure 187 is marked with a large '2' and '4', and measure 188 with a large '5' and '4'. The score includes various accidentals (sharps and naturals) and dynamic markings.

Musical score for measures 189-190. This section includes performance instructions: *ACCEL*, *CRESCENDO*, and *Poco*. The piano part continues with complex rhythmic patterns, while the bass part features a more active line with eighth and sixteenth notes. Measure 189 is marked with a large '8' and '4', and measure 190 with a large '4' and '4'. The score includes various accidentals and dynamic markings.

Musical score for measures 191-192. This section includes performance instructions: *(CRESC)* and *Poco*. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, and a key signature of one sharp (F#). The bass part provides a steady accompaniment with quarter and eighth notes. Measure 191 is marked with a large '15' and '4', and measure 192 with a large '3' and '4'. The score includes various accidentals and dynamic markings.

(ACCEL) — *de plus en plus brânetique*

15 → 8 → 191

*ff* *crescendo*

*P (crescendo du FA#)*

*ff crescendo*

3

(ACCEL) — *(♩ = 108)*

15 → 8 → 193

*ff* *crescendo*

*#0 (crescendo sempre) →*

*crescendo sempre*

*ff/5* *Loco*

5  
4

③ **NON MESURE** (*très rapide*)

194 → 194

*Loco* *ff*

*#0 →*

*durée de la tenue : 15 sec environ (10 mesures de 4/4 à ♩ = 160)*

*fff → f (avec <->)*

(1) Ici chaque voix répète les formules encadrées par les signes ⊗ sur la page précédente. La première voix 3 fois une formule de 15 F, la seconde 4 fois une formule de 15 F, la troisième 2 fois une formule de 15 F. Seule la basse (1 fois 15) est donnée ici comme référence et un FA# aigu répété.

Musical score for measures 193-194. The right hand part consists of a complex chromatic scale with various accidentals (sharps, flats, naturals) and slurs. The left hand part has a few notes with slurs. Measure numbers 193 and 194 are indicated on the right.

Musical score for measures 195-196. Similar to the previous system, it features a complex chromatic scale in the right hand and a bass line in the left hand. Measure numbers 195 and 196 are indicated on the right.

Musical score for measures 197-199. Measure 197 starts with a tempo change to  $\text{♩} = 160$  and a 'RIT' (ritardando) marking. The right hand has a chromatic scale. Measure 198 features a 'ff' (fortissimo) dynamic and a 'diminuendo' marking. A handwritten instruction reads: 'soulever lentement la pédale en me tenant que le DO grave \*'. Measure 199 also has a 'ff' dynamic and a 'diminuendo' marking. Measure numbers 197, 198, and 199 are indicated on the right.

Musical score for measures 200-201. Measure 200 starts with a tempo change to  $\text{♩} = 40$  and an 'ACCEL MOLTO' (accelerando molto) marking. The right hand has a chromatic scale. Measure 201 features a 'mp' (mezzo-piano) dynamic and a 'ff' (fortissimo) dynamic. Measure numbers 200 and 201 are indicated on the right.

(1) Les 8 clusters donnés dans la portée du haut sont tous différents.  
La portée du bas donne les sons résultants de ces clusters.

Handwritten musical score for measures 205-208. The system includes a vocal line and two piano accompaniment staves. The vocal line starts with a *mf* dynamic and includes a *rit.* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics range from *p* to *mp*. Performance instructions include *legato*, *staccato*, and *portato*. A *5/4* time signature change is indicated. Measure numbers 205, 206, 207, and 208 are marked on the right.

Handwritten musical score for measures 209-212. The system includes a vocal line and two piano accompaniment staves. A large **2/4** time signature is prominently displayed. The vocal line includes a *Loco* marking and a *crescendo* instruction. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *mp*, *pp*, *mf*, and *sf*. Performance instructions include *sim*, *Loco*, and *CLUSTER*. Measure numbers 209, 210, 211, and 212 are marked on the right.

Handwritten musical score for measures 213-216. The system includes a vocal line and two piano accompaniment staves. The vocal line is marked *Loco* and includes a *ritaché* marking. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *mp*, *poco*, *crescendo*, and *simile*. Performance instructions include *Loco* and *simile*. Measure numbers 213, 214, 215, and 216 are marked on the right.

Handwritten musical score for measures 217-220. The system includes a vocal line and two piano accompaniment staves. The vocal line includes a *crescendo* instruction and a *sf* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *sf*. Performance instructions include *crescendo*. Measure numbers 217, 218, 219, and 220 are marked on the right.

4

♩ = 75

accord attaqué  
simultanément au premier  
et dont les harmoniques suivent  
un schéma de filtrage analogue.

219

221

PPP

221

223

PPP

223

PPP

$\text{♩} = 45$  (at si nécessaire seulement)

RAL-----

225

*conno*

*Ped*

*mf*

PPP

$\text{♩} = 70$  ( $\text{♩} = 35$ )

RAL----- (60) -----

227

*Loco*

*mf*

*Ped*

*mp*

PPP

$\text{♩} = 50$  ( $\text{♩} = 25$ )

RAL----- (45) ----- (40) ----- (35) -----

229

*Loco*

*mp*

*Ped*

*mp*

PPP

*Loco*

*poco crescendo*

RAL  $\text{♩} =$  (55) --- (50) --- (45) --- (40) --- (35) --- (30) --- (25) --- Loco

Loco  $\text{♩} = 60$  ( $\text{♩} = 15$ )

231

*rescendo* --- *ancora piu* ---

Loco  $\text{♩} = 40$  ( $\text{♩} = 12''$ )

233

*Accel.*

*ripeter* ( $\text{♩} = 155$ )

4" 2.4" 1.7" 0.7" 0.38"

( $\text{♩} = 5$ ) ( $\text{♩} = 35$ ) ( $\text{♩} = 85$ ) ( $\text{♩} = 155$ )

*gliss*

*comme un carillon*

*ppp*

M.G.



CENTRE DE MUSIQUE CANADIENNE  
CANADIAN MUSIC CENTRE

AU QUÉBEC

## CENTRE DE MUSIQUE CANADIENNE AU QUÉBEC CANADIAN MUSIC CENTRE IN QUEBEC

### MANDAT

Le Centre de musique canadienne au Québec a pour mission de stimuler la connaissance, l'appréciation et l'interprétation de la musique québécoise et canadienne en mettant à la disposition du public la musique de ses compositeurs agréés par le biais de sa collection, de ses ressources d'information ainsi que de ses activités de diffusion et de promotion.

### HISTOIRE

Au cours de la première moitié du 20<sup>e</sup> siècle, les compositeurs canadiens ont reconnu le besoin de créer un lieu où serait centralisée l'information sur leur musique, de même que la nécessité de promouvoir et de favoriser l'exécution de ce répertoire. À la suite de nombreuses démarches, le Centre de musique canadienne (CMC) vit enfin le jour à Toronto en 1959. Le CMC a pris beaucoup d'expansion depuis cette époque, et aujourd'hui plusieurs centres de promotion localisés à Montréal, Vancouver et Calgary offrent la collection complète de la musique de ses compositeurs agréés.

Le Centre de musique canadienne au Québec ouvre ses portes en 1973 à Montréal. Il soutient et favorise le développement de la création musicale de ses compositeurs agréés. Le CMC Québec contribue au patrimoine, à la présence d'une diversité musicale et permet le développement de sa discipline artistique. Référence quant à la documentation de la musique de création québécoise et canadienne, il promeut la musique de ses compositeurs agréés en développant différentes activités de diffusion, de distribution et de mise en marché. Il offre également plusieurs services à ses membres qui bénéficient, notamment par l'entremise de l'atelier de reprographie, d'une gestion du catalogue d'œuvres et d'un système de redevances avantageux. Ouvert à sa communauté, le CMC Québec inaugure l'Espace Kendergi en 2012 en mémoire de Maryvonne Kendergi, lieu de diffusion de concerts, conférences et ateliers de formation dans une ambiance intime et chaleureuse.

---

### MANDATE

The Canadian Music Centre in Québec exists to stimulate the awareness, appreciation and performance of Quebec and Canadian Music by making the music of its Associate Composers generally available through the Centre's collection, information resources, and through its distribution and promotional activities.

### HISTORY

During the early half of the 20th century, Canadian composers recognized the need to create a central repository for information on their music as well as a need to promote and facilitate its performance. After much lobbying, the Canadian Music Centre (CMC) was created in Toronto in 1959. Since then, the CMC has grown considerably and today several regional centres located in Montréal, Vancouver and Calgary offer the works of its Associate Composers.

The Canadian Music Centre in Québec was established in Montréal in 1973. It supports and encourages the development of new music by its Associate Composers. The CMC Québec contributes to our musical heritage and to the presence of a stylistic diversity, while fostering the development of its medium. As a reference for the documentation of musical creation from Québec and Canada, it promotes the music of its Associate Composers by developing a number of circulation, distribution and marketing activities. It also provides numerous services to its members, such as print and bind music reproduction, a comprehensive catalogue of works and a privileged royalties structure. In 2012, in memory of Maryvonne Kendergi, the CMC Québec inaugurated its Espace Kendergi, a warm and inviting space that is open to the community for concerts, lectures and training workshops.

Centre de musique canadienne au Québec  
Canadian Music Centre in Quebec  
1085, Côte du Beaver Hall, suite 200  
Montréal QC H2Z 1S5

(514) 866-3477

[www.cmcquebec.ca](http://www.cmcquebec.ca)  
[quebec@centremusique.ca](mailto:quebec@centremusique.ca)



CENTRE DE MUSIQUE CANADIENNE  
CANADIAN MUSIC CENTRE

AU QUÉBEC

1085, Côte du Beaver Hall, suite 200  
Montréal (Québec) H2Z 1S5

(514) 866-3477  
[www.cmcquebec.ca](http://www.cmcquebec.ca)  
[quebec@centremusique.ca](mailto:quebec@centremusique.ca)