

JOURS DE SILENCE

TEXTE: HENRI MICHAUD

POUR: SOPRANO , CLARINETTE BASSE
FLUTE
SAXOPHONE ALTO
TROMPETTE
PIANO
VIBRAPHONE
DEUX ACTOS (OU UN VIOLON, UN ALTO)
CONTREBASSE

NOTES: - TOUT EST ECRIT EN UT
- LES ALTERATIONS SONT VALABLES
TOUTE LA MESURE
- LES NUANCES SONT INDIVIDUELLES
SAUF INDICATION CONTRAIRE
- LES MODES DE SEU SONT VALABLES
JUSQU'À NOUVELLE INDICATION

durée = 8'

JOURS DE SILENCE

Arrêt
arrêt
Jour immobilisateur

Plus d'apports, plus de prises

L'œil ne va pas voir
L'oreille n'écoute plus

n'acquérant plus
n'entassant plus, ne rangeant plus, ne s'emparant plus

ne recevant plus d'arrivages

indiscontinué
ne dérivant pas

Suspendue, l'arrivée des informations
l'être ne quitte plus le fond

Le varié, le divers, le distrayant n'a plus sa part
sa monstrueuse part

En pénitence, la diversité

Incuriosité au transitoire
Plus d'investissements

Unité du silence
Superficiels par le Silence

Dissolution des masses, des groupes,
des médiocres credos

Jour de l'Absence du Temps Fragmenté

N'est plus, l'incidentel
n'est plus, l'événementiel

l'alentour, sa différence est affaiblie.

Le palpable, sa dureté perdue,
le palpable aussi parle d'impalpable.
parents à présent, tous parents
parents-poussières

Un matelas d'ondes me porte, m'emporte
une bande d'indéfini passe, traverse

ascension,

Hier encore aux carrefours d'intranquillité

Le réel assourdissant s'est enfoncé.
Dans le dehors, définitivement dehors

l'hérésie s'éloigne
où l'on fut mêlé

Relâche

Des flocons ont triomphé du béton

Certitude vibrante
sa touche si fine, qui fait signe

cime et abîme sur la même ligne

Dans la vallée sans commandement
des milliers d'hiers occupés à périr

Le suprême
prend la place
soulève la vie

j'hérite d'inconnus

L'insaisissable m'a saisi
qui tout traverse

Quelque chose parachève en moi quelque chose

Fidèle à l'être.

♩ = 40

LEGATISSIMO

162

FLUTE
FLAUT MF

AVOYPHONE ALTO
SUBTONE P

BOYNETTE
SORCINO "ROBINSON"

SOPRANO
MF
A
RRET

CARINETTE BASSE
"SON CRÉPUSCULAIRE" ⊕

PIANO
MF

VIBRAPHONE
BAGUETTES NOIRES
MF-
SUL PONT

ACTO 1
MF
SUL PONT
=> SORCINO

ALTO 2
MF
SUL PONT
=> SORCINO

CONTREBASSE
MF
SUL PONT
=> SORCINO

OSTER LA SORCINE

3

PP
SLAP
SUL TASTO
COL SORA.
PP
SUL TASTO
COL SORA.
PP
SUL TASTO
COL SORA.
PP

⊕ SOUFFLE, LA HAUTEUR APPARAÎT PROGRESSIVEMENT
⊕ PARLÉ (REGISTRE NÉGIN)

NOTA: SAUF INDICATION LES CORDES NE SONT PAS VIBRÉES
LE CHANT EST MF EN FONCTION DU REGISTRE, SANS
AUCUNE DÉSIGNANCE

FLUTE: NATOREL, FLATTE PIF

SAXOPHONES: NAT., SORP. SORD, COL SORD P, SORD P, SORD P

SOLO: SORD

VOICE: #..... RRÊT, JOUR IM - MO - BI - LI - SA - TEUR (R), PLUS D'A - PORTS PLUS DE

CLARINET: PESANTE

PIANO: PP, L.U.

VIBRAPHONE: L.U.

ACCORDION: SORP. SORDINO (Anco Normal), SORD. SORDINO (Anco Normal)

CONTRABASS: P

LEGNO: 1/2 COL LEGNO, P

PERCUSSION: P

MULTIPHONIQUES

⊕ X = clé et SOUFFLE

⊕ FEUVE : { 1 2 3 4 } X 3 4 5 7

Sax: CU 1 2 3 | 4 5 6 TF

1/2 COL LEGNO : CRIN + BOIS

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into systems for woodwinds, strings, piano, and voice.

Woodwinds:

- Flute (Fl):** Features complex rhythmic patterns with many accidentals and dynamic markings like *F* and *FLATT P*.
- Saxophone (Sax):** Similar to the flute, with *F SUB* and *SURTONE P* markings.
- Trumpet (Tp):** Includes triplets and dynamic markings like *F SUB*.
- Soprano Saxophone (Sop):** Features melodic lines with triplets.

Strings:

- Violin (Vl):** Includes dynamic markings like *MF*, *PP*, and *FF*.
- Piano (Piano):** Features *Pedale* markings and *L.V.* (Lento Vivace) dynamics.
- Viola (Vib):** Includes *Pedale* and *L.V.* markings.
- Cello (Ces):** Includes *Pedale* and *L.V.* markings.

Voice:

- Soprano (Sop):** Carries the vocal melody with lyrics in French: "PRISES (SES) L'OEIL NE VAPAS VOIR L'O-REILLE N'E-COUTE PLUS NA-QUE-RANT PLUS N'EN-TA-SSANT PLUS".

Other Instruments:

- Acorn 1 (Acor 1):** Horns with various dynamics.
- Acorn 2 (Acor 2):** Horns with various dynamics.
- Chorus (Chs):** Basses with various dynamics.

The score includes numerous dynamic markings such as *F*, *FLATT P*, *SURTONE P*, *F SUB*, *MF*, *PP*, *FF*, *P*, and *L.V.* It also features performance instructions like *Pedale* and *L.V.* throughout the piece.

Handwritten musical score for a full orchestra and vocal soloist. The score is divided into three systems of measures.

Instrumentation: Flute (Fl), Saxophone (Sax), Trumpet (Tp), Soprano (Sop), Trombone (Tb), Percussion (P), Violin (Vib.), Viola (Vib.), Cello (Cb), and Double Bass (Cb).

Lyrics (Soprano):
 NE RAN-GEANT PLUS VE S'EM-PA-RANT PLUS NE RE-CE-VANT PLUS D'A-RI-VAGES (GES) IN-DIS-CON-TI-NUE NE DE-RI-VANT PAS SUS-

Performance Instructions:
 - Flute: NAT, FLAUT, 7, 2, 4, 7, 16, 7, 2, 4, 7
 - Saxophone: NAT, F, SUBTONE P, 3, 2, 3
 - Trumpet: 3, 3, 3, 3
 - Trombone: 3, 3, 3, 3
 - Percussion: MF, 5, F, P, MF, 5
 - Violin: MF, F, P, MF
 - Viola: MF, F, P, MF
 - Cello/Double Bass: PP, PP, F, P, sinile, sinile

Additional Notes:
 - "ÔTER LA SOURDINE" (Remove mute) for strings.
 - "SENZA SONO. SUL PONT" (Without sound on the bridge) for strings.
 - "sinile" (silence) for strings.

Handwritten musical score for a jazz ensemble. The score is divided into three systems. The first system includes parts for Flute (Fl), Saxophone (Sax), Trumpet (Tp), Soprano Saxophone (Sup), Bass (B), Piano (p), Vibraphone (vib), and Drums (dr). The second system includes parts for Flute (Fl), Saxophone (Sax), Trumpet (Tp), Soprano Saxophone (Sup), Bass (B), Piano (p), Vibraphone (vib), and Drums (dr). The third system includes parts for Flute (Fl), Saxophone (Sax), Trumpet (Tp), Soprano Saxophone (Sup), Bass (B), Piano (p), Vibraphone (vib), and Drums (dr).

Lyrics: *ÔTER LA SOURDINE* (Remove the mute), *L'ÊTRE TRÈVE QU'IL NE QUITE PLUS LE FOND* (The being, a truce, that it no longer leaves the bottom).

Performance instructions: *accélérer le trémolo* (accelerate the tremolo), *pedale sempre* (pedal always), *Simple piano* (Simple piano), *Ralentir le trémolo* (slow down the tremolo).

Dynamic markings: *FLATT*, *FLAT*, *MF*, *PP*, *FF*, *P*, *NAT.*, *pp*, *mf*.

Other markings: *7*, *4*, *3*, *5*, *7*, *20*, *l.v.*, *P12*, *P22*, *P*, *MF*.

Handwritten musical score for a jazz ensemble. The score is divided into four measures. The instruments listed on the left are:

- FP (Flute)
- Sax (Saxophone)
- tp (Trumpet)
- Sop (Soprano Saxophone)
- ce (Cello)
- p (Piano)
- u.b (Upright Bass)
- Acr. (Acoustic Guitar)
- Wcr. (Wah Wah Guitar)
- clt (Clarinet)

The vocal line (Sop) includes the following lyrics in blue ink:

LE VA-RIÉ LE DIVERS LE DISTRA-YANT, POUSSA PART SA MONS-TRUEUSE PART EN PE-NI-TENCE
 LA DIVERSITÉ

Dynamic markings include *p*, *mf*, and *ff*. The score features complex rhythmic patterns, including triplets and syncopation. There are various performance instructions and annotations throughout the score, such as "L.V" and "X".

⊗ X : NE JOUER QUE LA MAIN GAUCHE

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves, with the vocal line in the center. The instruments are listed on the left: Flute (Fl), Saxophone (Sax), Trumpet (Tp), Soprano (Sop), Cello (Cé), Percussion (Perc), Violin (Vcl), Alto (Alt), and Double Bass (Cb). The vocal line contains the lyrics: "IN-CU-RIO-SI-TÉ AU TRANSI-TOIRE PLUS D'IV-VES TISSE-MENTS U-NI-TÉ DU SI-LEN-CE SU-PER-FI-CI-ÉS PAR LE SI-". The score includes various musical notations such as notes, rests, dynamics (p, pp, mf, f), articulation (accents, slurs), and performance instructions (L.v., Arco). The percussion part includes a snare drum (Perc) and a cymbal (Cb). The string parts (Vcl, Alt, Cb) feature complex rhythmic patterns and dynamics. The woodwind parts (Fl, Sax, Tp) have specific fingerings and dynamics. The vocal line is written in a soprano clef and includes various rhythmic values and phrasing marks.

Handwritten musical score for a chamber ensemble. The score is divided into three measures by vertical bar lines. The first measure is marked with a tempo of 40. The instruments listed on the left are Flute (Fl), Saxophone (Sax), Clarinet (Cl), Soprano (Sop), Bassoon (Fg), Piano (P), Percussion (Po), Violin (Vib), Viola (Acr), Violoncello (Vcl), and Double Bass (Cvb). The vocal line (Sop) contains the lyrics: "L'HELENDOR SA DIFFERENCE EST AFFABLE" (first measure), "LE PAL-PABLE (BLE) SA DURETE PERDUE" (second measure), and "LE PAL-PABLE AUSSI PARLE D'IMPALPA" (third measure). The score includes various musical notations such as dynamics (NAT, MF, P), articulation (accents, slurs), and performance instructions like "Bis bis." and "Poco A Poco => TASTO".

Poco A Poco
=> TASTO

MF >

56

FC

Sax

F

Op

Cl

Po

Uib

Act

Alc

Chb

SSSE TRAVERSE ASCENSION HIER ENCORE FOURS D'INTRANQUILITE LE REEL ASSOURDISSANT S'EST ENFANCE

SOUDINE "WARRON"

MF

P

MF

P

⊗ JOUER LE LA SI UN VIOLON FAIT LE PREMIER ALTO

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into four measures.

Instrumentation: Flute (Flatt), Saxophone (Sax), Trumpet (Tp), Soprano (Sop), Bassoon (B), Clarinet (Cl), Violin (vib), Alto (alt), and Cello/Double Bass (cb).

Lyrics (written in blue ink):
 DANS LE DE-HORS DÉFINITIVEMENT - DE-HORS
 L'HÉRÉSIE SE LOIGNE (bve)
 OÙ L'ON VOUL - MÊLE (che)
 RE-LÂCHE (che)

Performance Markings:
 - Flute: Flatt, p, 60
 - Saxophone: SUBIAS p
 - Trumpet: (CEN) SORDINO, FLATT p
 - Soprano: 3, 6, 3, (4), 5
 - Bassoon: 5
 - Cello/Double Bass: SEMPRE p

Other Notations: Various dynamics (p, mf), articulation marks (accents, slurs), and breath marks (Nat) are present throughout the score.

CER-TI-TUDE VI-BRANTE SA TOUCHE- QUI FAIT CÔTE ET ABÏME SUR LA MÊME
 SI FINE SIGNÉ (GNE) LIGNÉ (GNE)

- 1) SON + SOUFFLE
- 2) SOUFFLE SEUL
- 3) registre médium
- 4) vitesse + régulière
- 5) augmenter l'amplitude du vibrato => RITARDANDO (~~~~~)

7 TEMPO

Poco Rit.

fl

Handwritten musical score for a symphony orchestra and voice. The score is divided into three systems. The first system includes staves for Flute (Fl), Saxophone (Sax), Trombone (Tp), Soprano (Sop), Alto (Al), Percussion (Po), Violin (Vib), Horn (Hr), Viola (Vcl), and Double Bass (Cb). The second system continues the orchestral parts. The third system includes the vocal line and a string section (Vcl, Cb) with the instruction "ARCO (NORMAL)".

Vocal Line:
 Sop: DANS LA VA-LÉE SANS DES MILLIERS OCCUPÉS À PERIR (R) LE SU-PRÊME PREND SOULÈVE LA VIE
 Al: *COMMANDEMENT* *DIERS* *LA PLACE*

Instrumental Details:
 - Flute: NAT. p
 - Saxophone: p
 - Trombone: ÔTEA SOUMOINE
 - Percussion: SENZA SORDINA p
 - Horn: 1/2 col legno
 - String Section: ARCO (NORMAL) p

Performance Markings:
 - Dynamics: p, pp, mf, f, sf
 - Tempo: 7 TEMPO, Poco Rit.
 - Fingerings: 3, 6, 7, 5, 6, 7
 - Accents: >

Handwritten musical score for a jazz ensemble. The score is written on ten staves, grouped into four systems. The instruments are labeled on the left: FP (Flute), Sax (Saxophone), FP (Flute), Sop (Soprano Saxophone), Cl (Clarinet), Po (Piano), Vb (Vibraphone), Arr (Arranger), Arr (Arranger), and Chb (Chorus Bass).

The score is divided into four measures. The first measure contains the lyrics "QUELQUE CHOSE PARACHEVE EN TOI QUELQUE CHOSE". The second measure contains the lyrics "FI-DELE A L'ETRE".

Key musical notations include:

- Flute (FP) and Saxophone (Sax) parts with notes and slurs.
- Soprano Saxophone (Sop) part with a five-measure rest and a five-measure melodic line.
- Clarinet (Cl) part with notes and slurs.
- Piano (Po) part with a complex chordal progression and a section marked "+ Boatin".
- Vibraphone (Vb) part with a melodic line and triplets.
- Arranger (Arr) parts with chords and dynamics like "p" and "c.v".
- Chorus Bass (Chb) part with chords and dynamics like "fp".

12-88


JOURS DE SILENCE

(A)

Arrêt
 arrêt
 Jour immobilisateur

Plus d'apports, plus de prises

L'œil ne va pas voir
 L'oreille n'écoute plus

n'acquérant plus
 n'entassant plus, ne rangeant plus, ne s'emparant plus

ne recevant plus d'arrivages

a₁

indiscontinué
 ne dérivant pas

Suspendue, l'arrivée des informations
 l'être ne quitte plus le fond

a₂

(B)

Le varié, le divers, le distrayant n'a plus sa part
 sa monstrueuse part

b₁

En pénitence, la diversité

Incuriosité au transitoire
 Plus d'investissements

b₂

Unité du silence
 Superficies par le Silence

Dissolution des masses, des groupes,
 des médiocres credos

Jour de l'Absence du Temps Fragmenté

N'est plus, l'incidentel
 n'est plus, l'événementiel

b₃

l'alentour, sa différence est affaiblie.

Le palpable, sa dureté perdue,
 le palpable aussi parle d'impalpable.
 parents à présent, tous parents
 parents-poussières

relations formelles et sémantiques

a₁ ↔ c₁
 a₂ ↔ c₂
 b₁ ↔ b₄
 b₃ symétrique (- => +)
 b₂ ↔ b₅

