

# D'AUTRES YEUX SUR LA MÊME CHOSE

Some explanations =

- The piece is scored for:

- modern flute (C and G) tuned: 440
- vln/vla/vdgambou/cello/dbass
- elec guit
- harpsichord

tuned: 415

As the difference between 415 and 440 is quasi equal to one half a tone, (only, one cent of difference), flute, tuned at 440, is notated one half a tone under its real pitch: so it will naturally sounds "in tune" with the rest of the orchestra.

(Note that it's true for flute separate part. The complete score is written with actual pitches on the flute).

- quarter tones notation:  $\# \uparrow \uparrow = 1/4$  tone higher  
 $\# \downarrow \downarrow = 1/4$  tone lower

- All the piece should be played WITHOUT VIBRATO; general dynamic is low. (Intimate).

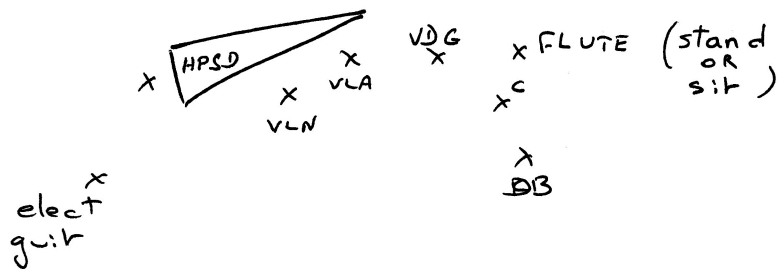
- Harpsichord and guitar should not be far one from the other.

strings together.

Flute behind the strings, even almost invisible.

F. Loyuan  
II. IV 2000

this text has to be given to all performers.



This is a proposition for placement of musicians

The piece was written on the request of Daniel MATEJ for the festival EVENINGS of NEW MUSIC - Bratislava.

It was first performed on June 9, 2000, by Ensemble Musica Aeterna conducted by Marián LEJAVÁ.

The Topic of the festival was:

"Bach: 250 years after".

This piece was part of a concert in which 5 pieces inspired by JSB's Ricercar from the Musical offering have been first performed.

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written in small letters.)

D'AUIKES YEUX SUR LA MEME CHOSE - F. LAGNAI 2000

d = 69

(Real pitches for flute)

FLUTE:

ELEC GUITAR:

HARP:

VIOLIN:

VIOLA:

VIOLONCELLO:

CONTRABASS:

FLUTE:

GUITAR:

HARP:

VIOLIN:

VIOLA:

VIOLONCELLO:

CONTRABASS:

FLUTE:

GUITAR:

HARP:

VIOLIN:

VIOLA:

VIOLONCELLO:

CONTRABASS:

4 autres jazz sur la même chose: F. Lagnaui - 2000

19

23

FL *F.r. la*

G *5 3 3 3*

Hrpd *5 3 3 3*

V *3 3 3*

Vl2 *3 3 3*

Vla *3 3 3*

C *3 3 3*

cb *P p P p P p P p*

*pp pp pp*

26

*69=p 69=d*

FL *piano*

G *4*

Hrpd *4*

V *d = d (prec.)*

Vl2 *3 3 3*

Vla

C *3 3 3*

cb *TACET*

*3 3 3*

*3 3 3*

32

FL *m. forte*

G

Hrpd *m. forte*

V *3 3 3*

Vl2 *3 3 3*

Vla *3 3 3*

C *3 3 3*

cb

*3 3 3*

*5 4 3 (arpeggio)*

*D'arte... Capriccio 2000*

2

38

41 - 42

$\frac{2}{2}$   
d = 69

FL  $\frac{2}{2}$

G  $\frac{2}{2}$

Hpd  $\frac{2}{2}$

V  $\frac{2}{2}$

Vl2  $\frac{2}{2}$

Vl1  $\frac{2}{2}$

C  $\frac{2}{2}$

Cb  $\frac{2}{2}$

pp, F

43

44

d = 69

FL  $\frac{2}{2}$

G  $\frac{2}{2}$

Hpd  $\frac{2}{2}$

V  $\frac{2}{2}$

Vl2  $\frac{2}{2}$

Vl1  $\frac{2}{2}$

C  $\frac{2}{2}$

Cb  $\frac{2}{2}$

(b) (1)

sf. sub.

(tremolo)

53

FL  $\frac{2}{2}$

G  $\frac{2}{2}$

Hpd  $\frac{2}{2}$

V  $\frac{2}{2}$

Vl2  $\frac{2}{2}$

Vl1  $\frac{2}{2}$

C  $\frac{2}{2}$

Cb  $\frac{2}{2}$

D'Antoni per... Luciano 2000 3

57

58

63

Handwritten musical score for measures 57-63. The score includes staves for Flute (Fl), Guitar (G), Harp (Hp), Violin (V), Viola (Vb), Violoncello (Cb), and Contrabasso (CB). The music is in 2/2 time, with a tempo marking  $d = 69$ . Dynamics include  $pp$  and  $F$ . A first ending bracket is marked with  $3x$ . The key signature has two flats.

71

Handwritten musical score for measures 71-76. The score includes staves for Flute (Fl), Guitar (G), Harp (Hp), Violin (V), Viola (Vb), Violoncello (Cb), and Contrabasso (CB). The music is in 4/4 time. Dynamics include  $f$ ,  $fz$ ,  $fz$ , and  $p$ . There are annotations "(siss)" above the strings. The key signature has two flats.

76

Handwritten musical score for measures 76-80. The score includes staves for Flute (Fl), Guitar (G), Harp (Hp), Violin (V), Viola (Vb), Violoncello (Cb), and Contrabasso (CB). The music is in 4/4 time. Dynamics include  $f$  and  $fz$ . There is a handwritten note in the Cello/Double Bass part: "(Cello + vdgamba: Tacet 2nd Time)". The key signature has two flats.

69 = ♩

(G Flute)

77

Make a sign to Flute & Guitar players

ppp

sfz

m. forte

F

83

p

(travels)

89

p

fp

Dante's year ... Lag na 2000 (5)

93

Handwritten musical score for measures 93-102. The score includes staves for G. Fl., G., Hpd., V., Vln., Vcl., C., and Cb. The G. Fl. part features a melodic line with slurs and accents. The G. and Hpd. parts have rhythmic patterns. The V. part has a few notes. The Vln. and Vcl. parts are mostly rests. The C. and Cb. parts have simple rhythmic accompaniment. A circled measure number '93' is at the top left.

98

Handwritten musical score for measures 98-103. The score includes staves for G. Fl., G., Hpd., V., Vln., Vcl., C., and Cb. The G. Fl. part has a melodic line with slurs and accents. The G. and Hpd. parts have rhythmic patterns. The V. part has a few notes. The Vln. and Vcl. parts are mostly rests. The C. and Cb. parts have simple rhythmic accompaniment. A circled measure number '98' is at the top left, and another circled measure number '103' is at the top right. A large bracket encloses measures 100-103.

105

109

Handwritten musical score for measures 105-109. The score includes staves for G. Fl., G., Hpd., V., Vln., Vcl., C., and Cb. The G. Fl. part has a melodic line with slurs and accents. The G. and Hpd. parts have rhythmic patterns. The V. part has a few notes. The Vln. and Vcl. parts are mostly rests. The C. and Cb. parts have simple rhythmic accompaniment. A circled measure number '105' is at the top left, and another circled measure number '109' is at the top right. A large bracket encloses measures 105-109.



117

116

PPP

G. Fl  $\frac{3}{8}$

G  $\frac{3}{8}$

Hpd  $\frac{3}{8}$

V  $\frac{3}{8}$

Vl  $\frac{3}{8}$

Vcl  $\frac{3}{8}$

C  $\frac{3}{8}$

Cb  $\frac{3}{8}$

(sempre forte)  $\frac{3}{8}$

(+ piano)

(sempre piano)

pizz

(possibile!)

117

120

G. Fl  $\frac{3}{8}$

G  $\frac{3}{8}$

Hpd  $\frac{3}{8}$

V  $\frac{3}{8}$

Vl  $\frac{3}{8}$

Vcl  $\frac{3}{8}$

C  $\frac{3}{8}$

Cb  $\frac{3}{8}$

pp

pizz (gliss)

pizz

pizz

arco

arco

pizz

pp

122

(d=d)

G Fl  $\frac{3}{4}$  Risolto

G  $\frac{3}{4}$

Hpd  $\frac{3}{4}$  Risolto

V  $\frac{3}{4}$

Vl  $\frac{3}{4}$  Risolto

Vcl  $\frac{3}{4}$

C  $\frac{3}{4}$

Cb  $\frac{3}{4}$

(loco)

pizz

pizz

(sim)

(sim)

arco

arco

pizz in forte  $\frac{3}{4}$

(sim)  $\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

122

D'Antonyev... Lyman 2000



4/4 (d=d) (129) 5/4 6/4 (131) 4/4

G. Fl.  $\text{G}$

Hpd

V.  $\text{V}$

Vl.  $\text{Vl}_2$

Vcl.  $\text{Vcl}$

C.  $\text{C}$

Cb.  $\text{Cb}$

133

5/4 6/4

G. Fl.  $\text{G}$

G.  $\text{G}$

Hpd

V.  $\text{V}$

Vl.  $\text{Vl}_2$

Vcl.  $\text{Vcl}$

C.  $\text{C}$

Cb.  $\text{Cb}$

pp  $\text{pp}$

$\text{f}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{f}$

G. Fl.  $\text{G}$

G.  $\text{G}$

Hpd

V.  $\text{V}$

Vl.  $\text{Vl}_2$

Vcl.  $\text{Vcl}$

C.  $\text{C}$

Cb.  $\text{Cb}$

Repeat ad libitum  
diminuendo.  
Progressive dissonance, via  $\text{f}$  to niente -  
(You can continue to play when there is no more sound)

$\text{P}$   
Peri-Pentini - De d'you  
IV/IV/2000

D'autres yeux sur la mine chose

8

# D'AUFRES YEUX SUR LA PETITE CHOSE

(Fl + Guit - 1)

(Flute is written one-half tone lower  
otherwise - Real pitches and complete score)

Flute staff:  $d = 69$

Guitar staff: TACET to bar 52

Flute staff:  $d = d$   $69 = d$   $d = d$   $d = d$

Guitar staff: piano  $3^{me}$

(38)  $\text{FL } \frac{2}{2} \text{ } \Delta = 69$

(48)  $\text{FL } \frac{2}{2} \text{ } \Delta = 69$

(53)  $\text{FL } \frac{2}{2} \text{ } \Delta = 69$

(53)  $\text{G } \frac{2}{2} \text{ } \Delta = 69$

(54)  $\text{FL } \frac{2}{2} \text{ } \Delta = 69$

(54)  $\text{G } \frac{2}{2} \text{ } \Delta = 69$

→ to G FLUTE

TACET TO BAR 79. SIGN OF HPSD AT 77

FL  $\text{C}$   $\text{2}$   $\text{2}$  (97) (G. Flute 1)

80 69 =  $\text{a}$

mus. parts

ppp

(with volume pedal)

FL  $\text{C}$  (83)

(sim.)

(continue the same)

FL  $\text{C}$  (88)

FL  $\text{C}$  (93)

⑨8

⑩9

⑩6

ppp

⑩0

⑩2

Ris. Auto

⑩8

4

(131)

Handwritten musical notation for exercise 131, consisting of two staves. The top staff is in G major, 6/8 time, with a key signature of one sharp (F#) and a common time signature. The bottom staff is in G major, 4/8 time, with a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings like 'pp' and 'f'.

(133)

Handwritten musical notation for exercise 133, consisting of two staves. The top staff is in G major, 4/8 time, with a key signature of one sharp (F#) and a common time signature. The bottom staff is in G major, 4/8 time, with a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings like 'pp', 'f', and 'p'.

Repeat ad libitum

Progressive disparition, via ♯, to niente -

You can continue to play when there is no more sound

F.1.

Prof. Banks et al  
II. IV 2000

D'AUTRES YEUX SUR LA MÊME CHOSE :

## NOTE FOR STRINGS :

↳ All the piece: without vibrato

↳ When dynamics:  $\overset{pp}{p}$   $\overset{<}{\curvearrowright}$   $\overset{f}{f}$  /  $\overset{pp}{p}$   $\overset{<}{\curvearrowright}$   $\overset{f}{f}$  /  $\overset{pp}{p}$   $\overset{<}{\curvearrowright}$   $\overset{f}{f}$

are indicated:

Really begin the crescendo on the 3<sup>d</sup> beat, not before! Crescendo: make it really hearable!

The last note can be a little "attacca".

Really make the difference between  $pp$  and  $ppp$

↳ Notation for quarter tones:

$\hat{\#} \hat{b} \hat{b} = \frac{1}{4}$  Tone higher

$\downarrow \downarrow \# = \frac{1}{4}$  Tone lower



# D'AUTRES YEUX SUR LA MÊME CHOSE (strgs parts 1.)

strings parts : violin / viola / viola da gamba / cello  
(double bass reads on the Full score)

$\text{♩} = 69$

VLN 2 *pp*  
F *gliss* *p*

VLA 2 *pp*  
F *gliss* *p*

VDG 2

C 2 *gliss* *p* *pp*

7

4x

3x

VLN *pp!* *pizz*

VLA *pp!* *pizz*

VDG *pizz*

C *pizz*

14

VLN 17 *arco* (*pp!*) 18 21

VLA *arco* (*pp!*)

VDG

C

F *gliss* *pp*

F *gliss* *pp*

D'AUTRES YEUX SUR LA MEME CHOSE (strgs parts: 2)

25

$d = d \text{ préc. } 69 = d$

VLN  $\leq F$   $\text{P sub}$  *gliss*

VLA  $\leq F$   $\text{P sub}$

VCG

C

TACET

32

VLN

VLA

VCG  $PP$

C  $PP$

38

$d = d \text{ préc. } 69 = d$

VLN *gliss*  $F$   $PP$

VLA  $PP$   $F$   $PP$

VCG  $PP$   $F$   $PP$

C  $PP$   $F$   $PP$  *gliss*

D'AUTRES YEUX SUR LA MEME CHOSE (strings parts 3)

43

VLN  $\leq F$  P  $\leq F$  P  $\leq F$  (F) *gliss*

VLA  $\leq F$  P  $\leq F$  P *Dimin. - - - -*

VCG  $\leq F$  P  $\leq F$  P  $\leq F$

C  $\leq F$  *Piano* *Dimin. - - - -*

47 58

VLN P *sf subito*  $\text{♩} = 69$   $\text{♩} = 69$

VLA  $\text{♩} = 69$   $\text{♩} = 69$   $\frac{2}{2}$  *pp*

VCG  $\text{♩} = 69$   $\text{♩} = 69$   $\frac{2}{2}$  *pp*

C  $\text{♩} = 69$   $\text{♩} = 69$   $\frac{2}{2}$  *pp*

63

VLN  $\leq F$  (3x) PP  $\leq F$  PP  $\leq F$  PP  $\leq F$  PP  $\leq F$  PP  $\leq F$

VLA  $\leq F$  (3x) PP  $\leq F$  PP  $\leq F$  PP  $\leq F$  PP  $\leq F$  PP  $\leq F$

VCG  $\leq F$  (3x) PP  $\leq F$  PP  $\leq F$  PP  $\leq F$  PP  $\leq F$  PP  $\leq F$

C  $\leq F$  (3x) PP  $\leq F$  PP  $\leq F$  PP  $\leq F$  PP  $\leq F$



D'AUTRES YEUX SUR LA MEME CHOSE (strgs parts:5)

77 69 = ♩ 80

VLN  $\frac{2}{2}$  PP  $\leftarrow$  F PP  $\leftarrow$  F PP  $\leftarrow$  F (sim) PP  $\leftarrow$

VLA  $\frac{2}{2}$  Gliss  $\uparrow$  PP  $\leftarrow$  F PP  $\leftarrow$  F (sim)

VDC  $\frac{2}{2}$  PP  $\leftarrow$  F PP  $\leftarrow$  F (sim)

C  $\frac{2}{2}$  PP  $\leftarrow$  F PP  $\leftarrow$  F (sim)

83

VLN = SFZ No Cresc. P  $\leftarrow$  P

VLA (sim) Piano (Violin: no cresc) (Repeat the same)

VDC

C

88

VLN mp. Gliss  $\uparrow$  pp (3x)

VLA PP  $\leftarrow$  F PP  $\leftarrow$  F (Rep. the same) (3x) Gliss  $\uparrow$  PP  $\leftarrow$  F PP  $\leftarrow$  F

VDC (3x)

C (3x)

D'AUTRES YEUX SUR LA MEME CHOSE (strings parts 1 & 6)

Handwritten musical score for strings parts 1 and 6, measures 96-103. The score is written for Violin I (VLN), Viola (VLA), Violoncello (VDG), and Contrabasso (C). Measures 96 and 101 are marked with circled numbers. The music features a rhythmic pattern of eighth notes in the lower strings, with dynamic markings such as *p* and *sfz*. The upper strings play sustained notes.

Handwritten musical score for strings parts 1 and 6, measures 105-108. The score is written for Violin I (VLN), Viola (VLA), Violoncello (VDG), and Contrabasso (C). Measure 105 is marked with a circled number. The music features a rhythmic pattern of eighth notes in the lower strings, with dynamic markings such as *pp*, *sfz*, and *SF2*. The upper strings play sustained notes.

Handwritten musical score for strings parts 1 and 6, measures 109-112. The score is written for Violin I (VLN), Viola (VLA), Violoncello (VDG), and Contrabasso (C). Measure 109 is marked with a circled number. The music features a rhythmic pattern of eighth notes in the lower strings, with dynamic markings such as *(Piano)* and *Gliss*. The upper strings play sustained notes.

6/

D'AUTRES YEUX SUR LA MEME CHOSE (strgs parts: 7)

112

(Sempre Piano)

pizz

pizz

VLN

VLA

VDG

C

113

pizz (gliss)

120

Arco (but short!)

Pizz

pizz (gliss)

pizz

Arco (but short!)

Pizz

(arco) pp

VLN

VLA

VDG

C

122

(pizz)

pizz (mforte)

pizz (mforte)

gliss

(sempre pizz to bar 130)

(sempre pizz to bar 130)

VLN

VLA

VDG

C

D'AUTRES YEUX SUR LA MEME CHOSE (strgs parts: 8)

126

Handwritten musical score for measures 126-129. The score is written for four staves: Violin I (VLN), Violin II (VLA), Violoncelle (VCG), and Contrabasse (C). The key signature is B-flat major (two flats). The time signature changes from 4/4 to 3/4 and back to 4/4. The VLN and VLA parts are marked with "(arco)" above the notes. The VCG and C parts have a "pizz" (pizzicato) marking above the first measure. The music consists of rhythmic patterns of eighth and quarter notes.

130

Handwritten musical score for measures 130-133. The score is written for four staves: Violin I (VLN), Violin II (VLA), Violoncelle (VCG), and Contrabasse (C). The key signature is B-flat major. The time signature changes from 4/4 to 6/4 and back to 4/4. The VLN and VLA parts are marked with "(Arco but short)" above the notes. The VLN and VLA parts also have "pizz" markings above the notes. The VCG and C parts have a "pizz" marking above the first measure. The music consists of rhythmic patterns of eighth and quarter notes.

133

Handwritten musical score for measures 133-136. The score is written for four staves: Violin I (VLN), Violin II (VLA), Violoncelle (VCG), and Contrabasse (C). The key signature is B-flat major. The time signature is 4/4. The VLN and VLA parts are marked with "(Arco)" above the notes. The VLN part has a "(Piano) b<sub>6</sub>" marking above the notes. The VLA part has a "(Piano)" marking above the notes. The VCG and C parts have a "P < F" marking above the notes. The music ends with a large bracket on the right side of the staves, containing the text "TACET" and "TO THE END".

8/

F. Lapina  
Paris, 1920  
D'Alphonse