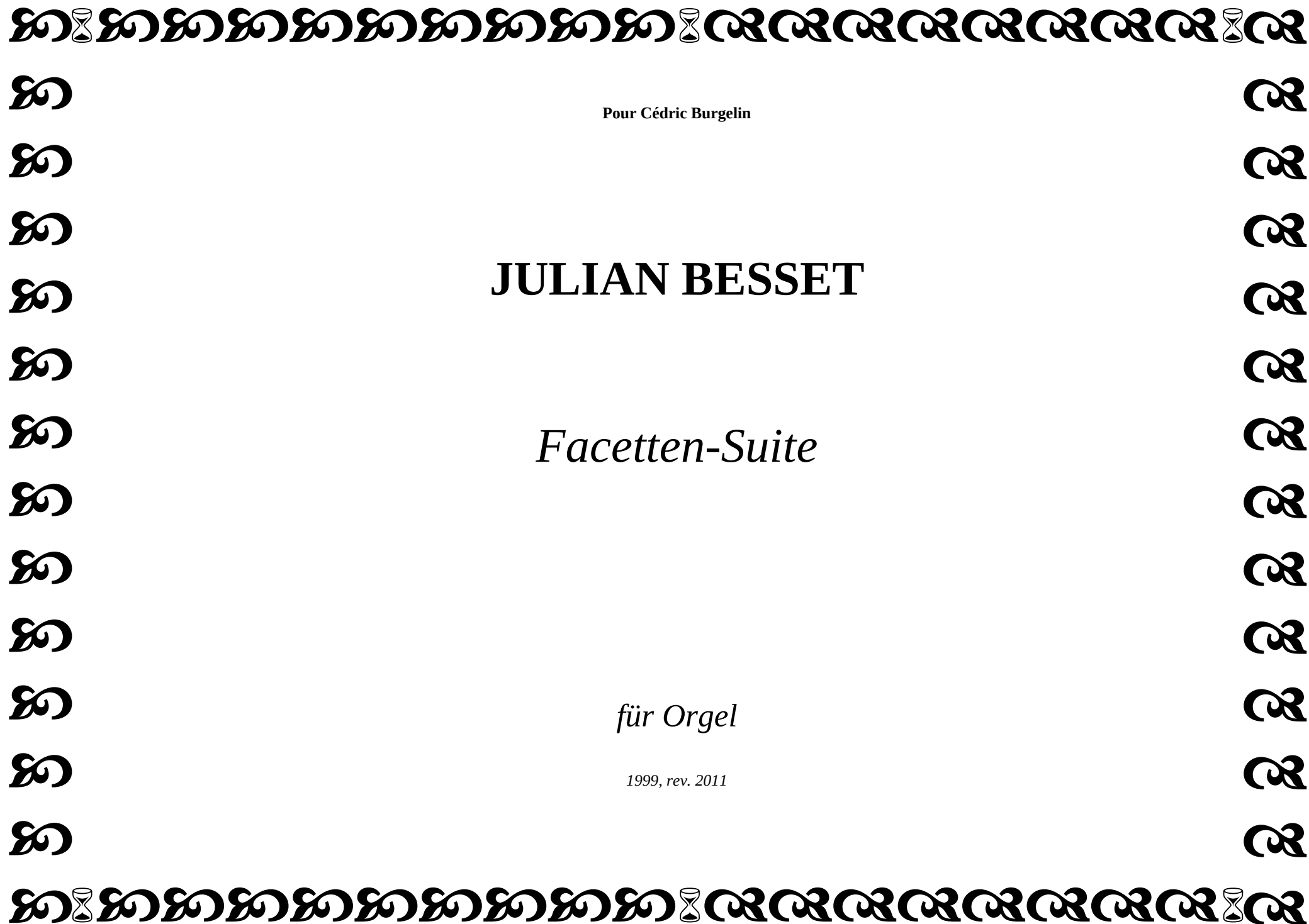




Pour Cédric Burgelin

JULIAN BESSET

Facetten-Suite

für Orgel

1999, rev. 2011

Choral-Vorspiel in form einer Astgabel*

nicht zu langsam, nicht zu schnell

langsam

I. Man. *mp*

2mal G#

rit.

II. *a tempo*

p

+ nazard

mp

I. *mf*

II. *ad lib* *mp*

f

3

12

III. *pp*

f

16

20

I. *mf* *rit.*

II. *mp* *rit.*

a tempo

rit.

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24 *a tempo*

Musical score for measures 24-28. The score is for piano, featuring a treble and bass staff. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 to 4/4. The music consists of arpeggiated chords and moving lines in both hands.

Pièce Festive

Musical score for measures 29-36. The score is for piano, featuring a treble and bass staff. The key signature has one sharp (F#). The time signature changes from 5/4 to 4/4 to 5/4. The music includes various dynamics (*f*, *p*, *rit.*) and articulations (accents, slurs).

I. (Montre 8' Fl. Chem. 8' Prest. 4' + Tpette 8' + Trblt)

II. (Pal 8' + 4' + Fl. conique 2')

II. (Mixt. + Tblt)

a tempo

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35

alourdir

alléger

rit.

38

a tempo giocoso

f

rit.

Suspendre

41

a tempo

rit.

5

46

cresc.

ff

II.

p

mp

ad lib.

53

II. *mp*

ad lib.

I.

II. ad lib.

III. (Fl. 4') 5 5 5 5

56

II. ad lib

rit.

I.

II. ad lib

II. ad lib

6

59 *a tempo*

I.

62

3 3

7

65

9/16

68

piquer

9/16

72

quasi tremolando

Archways

8

(Bourdon 8')

76 I. *mf* II. III. Man. *rit.* I. II. (+Gbe, Prest., Tblt.)

(Fl. 8' à cheminée)

80 II. *ad lib* I. *rit.* I. II.

84 *legato 3* (+Gbe, Vox Cel.) I. II. Man. 3 3 3 3 3 3 3 3

The musical score is divided into three systems. The first system (measures 76-83) features a piano part with a treble and bass staff, and a flute part (Fl. 8' à cheminée) in the bass staff. The piano part includes first and second endings, a mezzo-forte (mf) dynamic, and a marking for the third manual (III. Man.). The flute part has a first ending with a trill and a second ending. The second system (measures 80-83) continues the piano part with a second ending and a first ending, and the flute part with a first ending. The third system (measures 84-91) features a piano part with a treble and bass staff, and a flute part (Fl. 8' à cheminée) in the bass staff. The piano part includes first and second endings, a legato marking, and a marking for the second manual (II. Man.). The flute part has a first ending with a trill and a second ending.

9
88 *echo*

92 *espress.*

97 *ten. ad lib.*

101

(Fl. chem. 8' + Vx hum. + Tblt)
Quasi Lugubre

I.

II.

(Bdon16'+Nazard)

Eclatant

II.

Changer Registres Clav. Ped.

(+Mixt.)

106

adoucir

3 3 3 3 3 3

[illegible]

11

112

piquer 3

au loin (Pal 8' + Bdon 8' + Gbe 8' + Pal 4')

II. *ad lib* (Fl. chem. 8' + Gbe 8')

115

118

122

First system of music, measures 122-125. The score is in 5/8 time. Measure 122 has a treble clef with a whole note chord (F#4, A4) and a bass clef with a whole note chord (F#2, A2). Measure 123 has a treble clef with a half note (G4) and a bass clef with a half note (F#2). Measure 124 has a treble clef with a half note (A4) and a bass clef with a half note (G2). Measure 125 has a treble clef with a half note (B4) and a bass clef with a half note (F#2). The system ends with a repeat sign.

126

Second system of music, measures 126-129. The score is in 5/8 time. Measure 126 has a treble clef with a half note (G4) and a bass clef with a half note (F#2). Measure 127 has a treble clef with a half note (A4) and a bass clef with a half note (G2). Measure 128 has a treble clef with a half note (B4) and a bass clef with a half note (F#2). Measure 129 has a treble clef with a half note (C5) and a bass clef with a half note (G2). The system ends with a repeat sign.

130

Third system of music, measures 130-133. The score is in 2/4 time. Measure 130 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 131 has a treble clef with a half note (G4) and a bass clef with a half note (G2). Measure 132 has a treble clef with a half note (A4) and a bass clef with a half note (A2). Measure 133 has a treble clef with a half note (B4) and a bass clef with a half note (B2). The system ends with a repeat sign.

Petit Pièce Epigonique

133 *quasi stacc. m.d.*

solo

137 *ad lib.*

141

145

Un peu plus lent

rall.

146

147

148

149

I.

II. ad lib

150

151

152

153

154

III.

II. ad lib

I. + trembl.

II.

155

156

157

158

15 159

II. *ad lib*

Lent (*Vox Cel.*) I. a tempo

p rit.

164

ad lib.

I. *8^{va} ad lib*
(Montre 8' Fl. Chem. 8' Prest. 4' + Tpette 8' + Trblt)

169

II. *ad lib*

I.

rit.

Pièce Tropique

16

Giocosso Flessibile

The musical score is written for piano and features three systems of staves. The first system (measures 173-176) includes markings for 'I. Man.' and 'II. Man.' with dynamics *mf* and *mp*, and a 'tr ad lib.' instruction. The second system (measures 177-180) includes a 'rit.' marking. The third system (measures 180-183) includes a 'II. ad lib' marking. The score is characterized by frequent triplets and a variety of rhythmic patterns. The key signature changes from three flats to two sharps between measures 176 and 180.

173

I. Man. *mf*

II. Man. *mp*

tr ad lib.

ten.

177

rit.

180

I. Man. *mf*

II. ad lib

183

Giacoso

ff

f

186

a tempo

rit.

rit.

189

rubato

Retenir

II. ad lib

192

4/4

194

III. Man.

pensive

pp

6/4 10/8 3/4

197

II. Man.

3/4 2/4 4/4 3/4 4/4 3/4

Pièce Segmentée

203

f

quasi stacc. m.s.

non stacc. m.s.

207

I. Man.

mp

II. Man.

211

I. Man.

rit.

Modérer

II. Man.

215 **III. Man.** 20

rit.

I. Man.

220

poco a p. accel. e cresc.

223 **III. Man.** **I. Man.**

p sub. *mf*

II. Man.

227

I. Man. *f*

mp

231

3

235

238

legato 22

rit.

242 **Retenir** **Retenu**

mp

A Brief Passage Through Time

246

Fl. 8' 4'

I. Man. *mp*

250

II. Man.

II. Man.

254

I. Man.

I. Man.

258

258

263

II. Man.

3

267

I.

rit.

a tempo

3

271

3

275

II. Man.

a tempo

279

283

288

3

3

3

3

3

3

291

f

pp

3

3

3

294

f

p

rit.

298 *a tempo*

ff

3/4 2/4 2/4 2/4

302

2/4 2/4 2/4 2/4

307

2/4 2/4 2/4 2/4

Tempo Flessibile

Pièce bavarde

314

I. *mf*

II. *ad lib rit.*

318

III. , II. Man.

I. Man.

mf

322

I. *mp*

p (Fl.)

mf

II. *ad lib*

3

3

326

mp

III. *p*

II. Man.

I. *f*

329

ténébreux

III. *p*

II. Man.

I. *f*

333

6

6

6

335

f

mf

rit.

f

3 3 3

II. *ad lib* (Bourdon+Nazard)

(+Fl. 8' 4')

f

I. *p rit.*

II. *mp*

(Fl. 8' à cheminée)

3 3

(Viole 16')

342

344 I. Man. *f* II. *ad lib* *p*

348 I. *f* II. *p* *ad lib* (Gambe+Vx Cel.)

352 (fonds) *mp* II. Man. *ad lib*

355

II. Man.

I.

mf

II.

ad lib

(Bourdon 8')

p

Der letzte Traum der alten Eiche*

361 schwebend, luftig, und doch tief verwurzelt

I.

(Montre 8' Fl. Chem. 8' Prest. 4' + Tpette 8' + Trblt)

II.

ad lib

(Soubasse, Bourdons 8', Pal 4', Clairon 4', Accoupl. I/P)

367

Measures 373-378. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The time signature changes from 3/4 to 4/4 to 5/4. The music features complex harmonic structures with many accidentals and ties.

Measures 379-384. The score continues on three staves. The key signature changes to two sharps (F#, C#). The time signature changes from 4/4 to 6/4 to 3/4. The music features complex harmonic structures with many accidentals and ties.

Measures 385-390. The score continues on three staves. The key signature changes to one sharp (F#). The time signature changes from 4/4 to 3/4 to 2/4. The music features complex harmonic structures with many accidentals and ties.

390

II. (+16')

ad lib

394

I.

rit.

398 *a tempo*

poco animato

35 404

I.

410

415

rit.