

Les sept chandeliers

Sept intermèdes

pour

Hautbois / Cors anglais

Violon

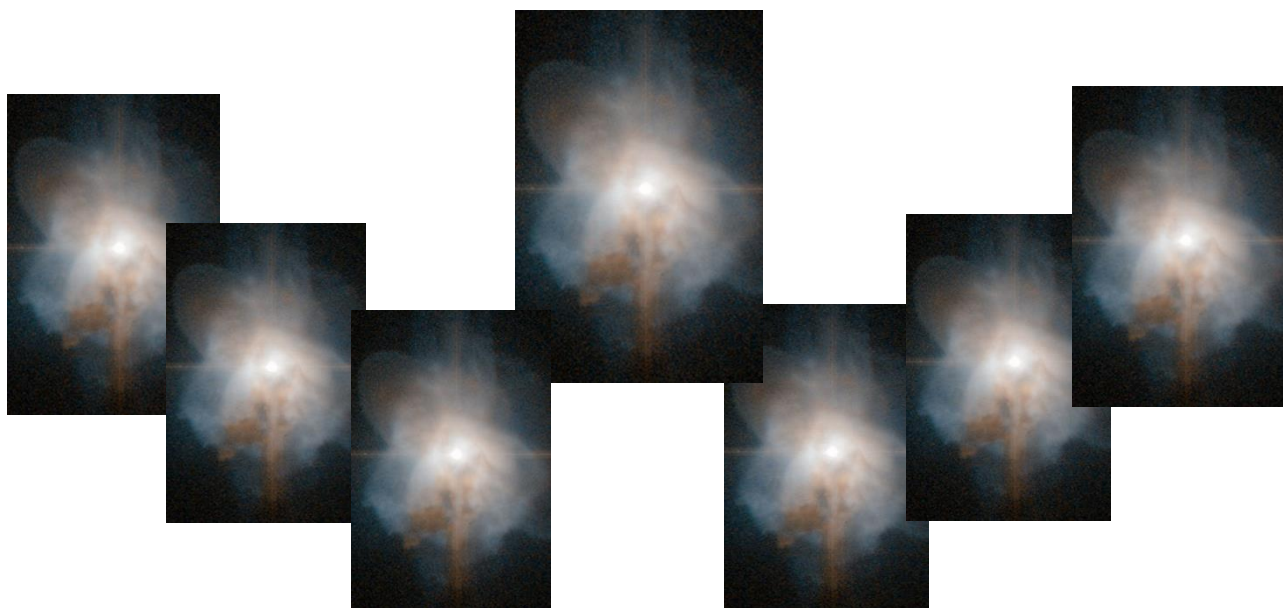
Alto

Violoncelle

Clavecin et

Piano

de Jean Froidevaux



Les sept chandeliers

Sept intermèdes
pour
Hautbois / Cors anglais
Violon, Alto, Violoncelle,
Clavecin et Piano
de
Jean Froidevaux

	Page
<i>Réflexions</i>	//
1. Flamme rouge	1
2. Lueur orangée	11
3. Éclat jaune	24
4. Clarté verte	33
5. Lumière bleue	40
6. Feu de l'indigo	48
7. Rayon violet	57
<i>Remarques analytiques</i>	67

//

Réflexions

...Je me retournai pour savoir quelle était la voix qui me parlait.
Et après m'être retourné , je vis sept chandeliers d'or, et, au milieu des sept chandeliers, quelqu'un qui ressemblait à un fils d'homme...

Apocalypse de Jean, chap. 1, verset 12

Du trône sortent des éclairs, des voix et des coups de tonnerre. Devant le trône brûlent sept lampes ardentes, qui sont les Sept Esprits de Dieu...

Apocalypse de Jean, chap. 4, verset 5

...les sept rayons accordent en premier lieu la vie; en deuxième lieu, l'amour, en troisième lieu, l'intelligence; en quatrième lieu, l'harmonie; en cinquième lieu, la sagesse; en sixième lieu , le dévouement et en septième lieu, l'acte libérateur.

La Gnose originelle égyptienne, tome 2, de Jan van Rijckenborgh

...Les Sept Forces verdoient toutes sur l'Arbre du Ciel.
C'est là que mûrit le fruit de l'éternelle Vie... Les Sept Forces portent des fruits, et LUI, le Seigneur des fruits, cueille tout, quand vient le jour.

Dialogues avec l'Ange, de Gitta Mallasz, Entretien no 47 du 22 avril 1944

Sept Ames de Dieu, sept flammes, sept degrés.

Brûlez!

Chaque individualité ne peut être que plénitude, les Sept ensemble...

...Que la force des Sept Forces soit en vous!

Brûlez!

Dialogues avec l'Ange, Entretien no 85 du 3 novembre 1944

Le Chandelier

1

1. Flamme rouge

Jean Froidevaux

$\text{♩} = 66$ A

Hautbois

Violon
pp

Alto

Violoncelle
pizz. *sffz* arco *p* *mf*

Clavecin

Piano
sffz

Hb.
f

Vl.
mf

Alt.
mf

Vlc.

Clav.

Pno

9

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

mf

3 3 3 3 3 3

3 3 3 3

12

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

3 3 3 3

trm trm trm

12

B

16

Hb.

mf *f*

VI.

Alt.

mf

Vlc.

mf

Clav.

3 3 3 3 3 3 3

Pno

21

Hb.

mf *f*

VI.

Alt.

f

Vlc.

f

Pno

C

26

Musical score for measures 26-31. The score is for five instruments: Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), and Piano (Pno). The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the Horn and a rhythmic accompaniment in the strings and piano. The dynamic marking is *mf* (mezzo-forte).

D

32

Musical score for measures 32-37. The score is for five instruments: Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), and Piano (Pno). The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the Horn and a rhythmic accompaniment in the strings and piano. The dynamic markings are *mf* (mezzo-forte) for the Horn and *mp* (mezzo-piano) for the strings and piano.

38 *accel.*

Hb.

VI.

Alt.

Vlc.

Pno

E

44 **E** animé ♩. = 84

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

E

49

Vlc.

Clav.

53

Vlc.

Clav.

F

tempo primo ♩. = 66

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

60

Hb.

Vl.

mf

Alt.

Vlc.

Clav.

Pno

63

Hb.

Vl.

mf

Alt.

Vlc.

Clav.

Pno

G

Musical score for measures 68-72, featuring Hb., VI., Alt., Vlc., and Pno. The score is marked *f* (forte). The Hb. part begins with a dynamic of *f* and includes a *tr* (trill) marking. The VI., Alt., and Vlc. parts also start with *f*. The Pno. part begins at measure 68 with *f* and features a *tr* marking. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Musical score for measures 73-76, featuring Hb., VI., Alt., and Vlc. The Hb. part starts at measure 73 with a dynamic of *mf* (mezzo-forte) and changes to *p* (piano) at measure 75. The VI. part starts at measure 73 with *mf* and changes to *f* at measure 75. The Alt. part starts at measure 73 with *mf* and changes to *mf* at measure 75. The Vlc. part starts at measure 73 with *mf* and changes to *mf* at measure 75. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Musical score for measures 73-76, featuring Clav. (Clavichord). The Clav. part starts at measure 73 with a dynamic of *mf* and changes to *mf* at measure 75. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Musical score for measures 73-76, featuring Pno. (Piano). The Pno. part starts at measure 73 with a dynamic of *mf* and changes to *mf* at measure 75. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

79

Hb. *mf*

VI. *mf*

Alt. *mf*

Vlc. *mf*

79

Clav.

Pno *mf*

85

Hb. *f*

VI. *f*

Alt.

Vlc.

H

85

Clav.

85

Pno

This musical score is for the first movement, 'Flamme rouge', of the opera 'Le Chandelier'. The page contains measures 91 through 94. The instrumentation includes Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), Clavichord (Clav.), and Piano (Pno).

Measures 91-94:

- Hb. (Horn):** Starts at measure 91 with a *mf* dynamic. It features a melodic line with some slurs and accents. At measure 94, it has a *trm* (trill) marking and a *subito p* dynamic change.
- Vl. (Violin):** Mirrors the Horn's melodic line. At measure 94, it has a *trm* marking and a *subito p* dynamic change.
- Alt. (Alto):** Provides harmonic support with a steady eighth-note accompaniment. At measure 94, it has a *trm* marking and a *subito p* dynamic change.
- Vlc. (Violoncello):** Mirrors the Alto's accompaniment. At measure 94, it has a *trm* marking and a *subito p* dynamic change.
- Clav. (Clavichord):** Features a complex texture with triplets in both hands. At measure 94, it has a *tenir* (sustain) marking and a *subito p* dynamic change.
- Pno (Piano):** Provides a harmonic accompaniment with chords and some melodic fragments. At measure 94, it has a *subito p* dynamic change.

2. Lueur orangée

Jean Froidevaux

A

$\text{♩} = 56$

Violon

p

Alto

p

Piano

Arpèges lents et doux

mf

Cor. A.

p

Vi.

Alt.

Vlc.

mf

pizz.

Pno

Cor. A.

f

p

Vi.

Alt.

Vlc.

Pno

13

13

13

19

Cor. A.

mf *f*

VI.

Alt.

Vlc. arco

Clav.

Pno

25

Cor. A.

VI.

Alt.

Vlc. *f*

Clav.

Pno *mf*

B **C**

Detailed description: This is a page of a musical score for the piece 'Le Chandelier : 2. Lueur orangée'. The page is numbered 12. The score begins at measure 19. It features six staves: Cor. A. (Cornet A), VI. (Violin I), Alt. (Violin II), Vlc. (Viola), Clav. (Clavichord), and Pno. (Piano). The Cor. A. part has dynamic markings of *mf* and *f*. The Vlc. part includes the instruction 'arco'. The Clav. part has a triplet of eighth notes in the right hand at measure 24. The Pno. part has a triplet of eighth notes in the right hand at measure 24 and a triplet of eighth notes in the left hand at measure 25. Section markers 'B' and 'C' are placed above the Cor. A. staff at measures 25 and 26 respectively. The score ends at measure 26.

30

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

D

34

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

37

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

40

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

E

p

f

mf

44

Cor. A. *mf*

VI.

Alt.

Vlc.

Clav.

Pno

49

Cor. A. **F**

VI. *mp*

Alt. *mp*

Vlc. *pizz.*

Clav.

Pno *mf*

54

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

p

arco

mf

60

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

f

pizz.

p

66

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

mf *f*

71

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

G

mf

arco

3 3 3

76

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

Musical score for measures 76-79. The score is for a full orchestra and piano. The instruments are Cor. A., VI., Alt., Vlc., Clav., and Pno. The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamics such as *f* and triplets. The Vlc. part has a long note with a slur. The Clav. part features a complex rhythmic pattern with triplets. The Pno part consists of chords and single notes.

80

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

Musical score for measures 80-83. The instruments are Cor. A., VI., Alt., Vlc., Clav., and Pno. The key signature is one sharp (F#). The time signature is 3/4. The score includes triplets. The Vlc. part has a long note with a slur. The Clav. part features a complex rhythmic pattern with triplets. The Pno part consists of chords and single notes.

H

Cor. A. *mf*

84 VI. *mf*

Alt. *mf*

Vlc. *mf*

Clav.

Pno

87 Cor. A.

87 VI.

Alt.

Vlc.

Clav.

Pno

I

90

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

97

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

104 J

Cor. A.

VI

Alt.

Vlc.

Clav.

Pno

p

p

p

108

Cor. A.

VI

Alt.

Vlc.

Clav.

Pno

p

mf

p

113

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

p

f

pizz.

118

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

K

122 *tr*

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

126 *rit.*

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

mf

Le Chandelier

3. Eclat jaune

Jean Froidevaux

A

Avec élan ♩ = 144

Hautbois
p *mf*

Violon
mf

Alto
mf

Violoncelle
mf

Clavecin
3

Piano
p *mf*

Hb.
mf

Vl.
p *mf*

Alt.
p *mf*

Vlc.
p *mf*

Clav.
3

Pno

B

un peu plus lent $\text{♩} = 120$

Musical score for measures 17-23. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), Clarinet (Clav.), and Piano (Pno). The tempo is marked 'un peu plus lent' with a metronome marking of 120. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The Horn, Violin, and Alto parts feature melodic lines with slurs and accents. The Violoncello part provides a bass line. The Clarinet and Piano parts are mostly rests, with some accompaniment in the Piano part.

Musical score for measures 24-30. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), Clarinet (Clav.), and Piano (Pno). The dynamics range from *p* (piano) to *f* (forte). The Horn part has a melodic line with a slur. The Violin and Alto parts have more active melodic lines. The Violoncello part has a bass line with some slurs. The Clarinet part is mostly rests. The Piano part has a complex accompaniment with slurs and accents.

C

Musical score for measures 32-39, section C. The score includes parts for Horn (Hb.), Violin (Vl.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). The Horn part has a melodic line with a fermata at the end. The Violin and Viola parts have a rhythmic pattern of eighth notes. The Clarinet part has a complex melodic line with many accidentals. The Piano part has a harmonic accompaniment with chords and moving bass lines. Dynamics include *mp* and *p*.

D

Musical score for measures 40-47, section D. The score includes parts for Horn (Hb.), Violin (Vl.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). The Horn part is mostly silent. The Violin and Viola parts have a melodic line with a fermata at the end. The Clarinet part has a complex melodic line with many accidentals and triplets. The Piano part has a harmonic accompaniment with chords and moving bass lines. Dynamics include *cantabile* and *mf*.

47

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

E

accel. poco a poco

54

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

cantabile

f

pizz.

mp

environ ♩ = 144

61

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

arco

F

mf

mp

f

trr trr trr

Detailed description: This page of a musical score for 'Le Chandelier : 3. Eclat jaune' contains measures 61 through 70. The score is arranged for six parts: Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), Keyboard (Clav.), and Piano (Pno). The tempo is marked 'environ ♩ = 144'. The key signature has two sharps (F# and C#). The score begins at measure 61. The Horn part is mostly silent, with some activity starting at measure 67. The Violin and Alto parts play sustained notes. The Violoncello part has a section marked 'arco' starting at measure 66. The Keyboard part features complex textures with triplets and chords. The Piano part has a section marked 'f' starting at measure 66. A dynamic marking 'mf' appears at measure 67, and 'mp' at measure 69. A fermata is placed over measure 69. The score ends at measure 70 with a 'trr trr trr' marking above the keyboard part.

G

rit.

un peu plus lent ♩ = 120

Musical score for measures 73-78. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). The Horn part features a melodic line with triplets and a dynamic change from *f* to *mf*. The Violin, Alto, and Viola parts have rests until measure 75, then enter with a melodic line at *mp*. The Piano part has a melodic line with triplets and a dynamic change from *f* to *mp*. The Clarinet part has rests until measure 75, then enters with a melodic line at *mp*. The tempo is marked *rit.* and *un peu plus lent* with a tempo of ♩ = 120.

Musical score for measures 79-84. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). The Horn part has a melodic line starting at measure 79 with a dynamic of *p*. The Violin, Alto, and Viola parts have a melodic line starting at measure 79 with a dynamic of *mf*. The Piano part has a melodic line starting at measure 79 with a dynamic of *mf*. The Clarinet part has rests until measure 79, then enters with a melodic line at *mf*. The tempo is marked *rit.* and *un peu plus lent* with a tempo of ♩ = 120.

87

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

cresc.

H

94

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

mf

mf

mf

f

This musical score page contains two systems of music for the piece "Le Chandelier : 3. Eclat jaune".

The first system covers measures 103 to 109. It includes staves for Horn (Hb.), Violin (Vl.), Alto (Alt.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno).
- **Hb.:** Starts at measure 103 with a melodic line marked *f*, ending at measure 109 with a *mf* dynamic.
- **Vl.:** Remains silent until measure 109, where it begins with a *mf* dynamic.
- **Alt.:** Remains silent throughout this system.
- **Vlc.:** Remains silent until measure 109, where it begins with a *mf* dynamic.
- **Clav.:** Features a trill in the right hand at measure 103 and tremolos in both hands from measure 104 onwards.
- **Pno:** Provides a harmonic accompaniment starting at measure 103 with a *mf* dynamic.

The second system covers measures 109 to 115. It includes staves for Hb., Vl., Alt., Vlc., Clav., and Pno.
- **Hb.:** Continues its melodic line from measure 109.
- **Vl.:** Continues its melodic line from measure 109.
- **Alt.:** Continues its melodic line from measure 109, marked *f*.
- **Vlc.:** Continues its melodic line from measure 109.
- **Clav.:** Remains silent throughout this system.
- **Pno:** Continues its accompaniment from measure 109.

I

116

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

123

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

Le Chandelier

4. Clarté verte

Jean Froidevaux

A

A piacere

Alto

Violoncelle

sf *sf* *mp*

B

♩ = 104 Rhythme lent, bien balancé

Alt.

Vlc.

Clav.

Pno

mf *mf* sans dureté

27 C *cantabile*

VI.
Alt.
Vlc.
Clav.
Pno.

34

VI.
Pno.

39

VI.
Alt.
Vlc.
Pno.

D

43

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

50

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

Rec.

Rec.

simile

54

Musical score for measures 54-57. The score is for four instruments: Horn (Hb.), Violin (Vl.), Viola (Vlc.), and Piano (Pno). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 54-57 feature a complex texture with triplets and slurs. The Horn part has a melodic line with slurs and triplets. The Violin and Viola parts have similar melodic lines with slurs and triplets. The Piano part has a rhythmic accompaniment of triplets in both hands.

58

Musical score for measures 58-61. The score is for four instruments: Horn (Hb.), Violin (Vl.), Viola (Vlc.), and Piano (Pno). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 58-61 feature a complex texture with triplets and slurs. The Horn part has a melodic line with slurs and triplets. The Violin and Viola parts have similar melodic lines with slurs and triplets. The Piano part has a rhythmic accompaniment of triplets in both hands. Dynamics markings include *mf* and *f*.

62

Musical score for measures 62-65. The score is for three instruments: Horn (Hb.), Viola (Vlc.), and Piano (Pno). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 62-65 feature a complex texture with triplets and slurs. The Horn part has a melodic line with slurs and triplets. The Viola part has a melodic line with slurs and triplets. The Piano part has a rhythmic accompaniment of triplets in both hands, with a fermata in the right hand at the end of measure 65.

Musical score for measures 66-71. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), and Piano (Pno). Measure 66 is marked with a box containing the letter 'E'. The music features triplets and a forte (*f*) dynamic marking. The piano part consists of chords and arpeggiated figures.

Musical score for measures 72-77. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Violoncello (Vlc.), Clarinet (Clav.), and Piano (Pno). Measure 72 is marked with a box containing the letter 'E'. The music features a forte (*f*) dynamic marking. The piano part consists of chords and arpeggiated figures.

F

Hb.

78
VI. *mf*

Alt. *mf*

Vlc.

Clav.

78
Pno *mf*

85
Hb.

85
VI.

Alt.

Vlc.

85
Clav.

85
Pno

92 G

Musical score for measures 92-100. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). A box containing the letter 'G' is positioned above measure 92. The piano part features a dynamic marking of *mp* in measure 95.

101

Musical score for measures 101-109. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). The piano part features dynamic markings of *p* and *pp*. The score concludes with a double bar line at the end of measure 109.

Le Chandelier :

5. Lumière bleue

Jean Froidevaux

A

$\text{♩} = 120$
pizz.

Violon

Alto

Violoncelle

5

Cor. A.

f

5

Vl.

Alt.

Vlc.

B

Cor. A.

10

Vl.

Alt.

Vlc.

15

Cor. A.

15

Vl.

Alt.

Vlc.

C

Cor. A. *mf* *f*

Vl. *19*

Alt. *19*

Vlc. *19*

Clav. *19*

Pno. *mp* *mp*

Cor. A. *ff* *arco* *f*

Vl. *23* *mf*

Alt. *mf*

Vlc. *mf*

Clav. *23*

Pno. *mp*

D

The score is divided into two systems. The first system (measures 27-30) features four woodwinds (Cor. A., Vl., Alt., Vlc.), Clav., and Pno. The woodwinds play a melodic line starting with a *ff* dynamic and a *trm* (trill) marking. The Clav. and Pno. provide a harmonic accompaniment with dense chords. The second system (measures 31-34) continues the accompaniment with more complex rhythmic patterns in the woodwinds and Clav., and sustained chords in the Pno. The score concludes with a *fin* marking and repeat signs.

Cor. A. *ff* *trm*

Vl. *f*

Alt. *f*

Vlc. *f*

Clav.

Pno

Clav.

Pno

fin

E

35

Cor. A.

VI.

Alt.

Vlc.

pizz. *mf*

35

Clav.

Pno

40

Cor. A.

VI.

Alt.

Vlc.

40

Clav.

Pno

f

F

Cor. A.

45 arco

VI.

Alt.

Vlc.

Clav.

Pno

G

Cor. A.

51

VI.

Alt.

Vlc.

Clav.

Pno

56

Cor. A. *f*

VI. *mf*

Alt.

Vlc.

62

Cor. A. *mf* **H**

VI. *f*

Alt. *mf*

Vlc. *mf*

67

Cor. A.

VI. *f*

Alt. *f*

Vlc. *f*

Clav. *f*

Pno *f*

71

Cor. A. *f*

VI.

Alt.

Vlc.

Clav.

Pno

I

75

Cor. A.

VI. *f*

Alt. *f*

Vlc. *f*

Clav.

Pno *f*

79

Cor. A. *p* *pizz.*

VI. *cresc.*

Alt. *cresc.*

Vlc. *cresc.*

Clav.

Pno *mf* *cresc.*

82

Cor. A.

VI. *ff*

Alt. *ff*

Vlc. *ff*

Clav. *ff*

Pno *ff*

Le Chandelier :

6. Feu de l'indigo

Jean Froidevaux

A

♩. = 66

Hautbois

Violon *Con sord.*
p

Alto *Con sord.*
p

Violoncelle *Con sord.*
p

Clavecin

Piano *f*

B

Hb. *mf*

Vi. *mf*

Alt.

Vlc.

Clav. *mf*

Pno

16

Hb.

f

VI.

Alt.

Vlc.

Clav.

Pno

24

C

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

Senza sord.

mf

mf

mf

D

32

Hb.

Vl. *f*

Alt.

Vlc. *p*

Clav.

Pno

38

Hb.

Vl. *mf*

Alt.

Vlc. *f*

Clav.

Pno

E

44

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

49

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

f

f

pizz.

arco

f

f

54

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

59

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

f

ff

F

G

Musical score for measures 64-70. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). Measure 64 is marked with a 'G' in a box. Measures 65-70 feature a key signature change to G major. Dynamics include *p* (piano) and *Con sord.* (con sordina).

Musical score for measures 71-76. The score includes parts for Horn (Hb.), Violin (Vl.), Alto (Alt.), Viola (Vlc.), Clarinet (Clav.), and Piano (Pno). Measure 71 is marked with a '71'. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score concludes with a double bar line and repeat sign.

78

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

Detailed description: This system of musical notation covers measures 78 to 85. It includes staves for Horn (Hb.), Violin (VI.), Alto (Alt.), Violoncello (Vlc.), Clarinet (Clav.), and Piano (Pno). The Horn part has a melodic line with some rests. The Violin and Alto parts play sustained chords with some movement. The Violoncello part has a rhythmic pattern. The Clarinet and Piano parts provide harmonic support with chords and some melodic fragments. Measure 78 starts with a wavy line above the Clarinet staff.

86

Hb.

VI.

Alt.

Vlc.

Clav.

Pno

Detailed description: This system of musical notation covers measures 86 to 93. It includes staves for Horn (Hb.), Violin (VI.), Alto (Alt.), Violoncello (Vlc.), Clarinet (Clav.), and Piano (Pno). The Horn part continues its melodic line. The Violin and Alto parts play sustained chords. The Violoncello part has a rhythmic pattern. The Clarinet and Piano parts provide harmonic support with chords and some melodic fragments. Measure 86 starts with a wavy line above the Clarinet staff.

94

Hb. *f*

VI. *mf*

Alt. *mf*

Vlc. *mf*

Clav.

Pno

H

94

Hb. *p*

VI. *mf*

Alt. *p*

Vlc. *p*

Clav.

Pno *mp*

109

Hb.

Vl.

Alt.

Vlc.

Clav.

Pno

115

rit.

p

p

p

p

mf

f

mf

Detailed description of the musical score: The score is for a symphonic work. It begins at measure 109. The Horn (Hb.) part has a melodic line with a dynamic of *p*. The Violin (Vl.) and Viola (Vlc.) parts play chords with a dynamic of *p*. The Alto (Alt.) part has a melodic line with a dynamic of *p*. The Clarinet (Clav.) part has a melodic line with a dynamic of *p*. The Piano (Pno) part has a melodic line with a dynamic of *mf*. The Percussion (Perc.) part has a rhythmic pattern with a dynamic of *f*. The score ends at measure 115 with a *rit.* marking and a dynamic of *p*.

Le Chandelier :

7. Rayon violet

Jean Froidevaux

A

Précis, mais mystérieux ♩ = 120

Violon

Alto

Violoncelle

VI.

Alt.

Vlc.

VI.

Alt.

Vlc.

B

Cor. A.

VI.

Alt.

Vlc.

Pno

VI. *14*

Alt.

Vlc. *p*

Clav. *14*

VI. *17*

Alt.

Vlc. *mf*

Clav. *17*

Cor. A. *f* *cantabile* *f*

VI. *ff*

Alt. *ff*

Vlc. *ff*

Clav. *20*

Pno *20* *mf*

24 C

Cor. A.

VI.

Alt.

Vlc.

Pno

p

f

28

VI.

Alt.

Vlc.

Clav.

31

Cor. A.

VI.

Alt.

Vlc.

Clav.

Le Chandelier : 7. Rayon violet

Très libre et expressif

Cor. A. 34 *mf* *mp*

Vl. 34

Alt. 34

Vlc. 34

Clav. 34

Cor. A. 39 *mf*

Cor. A. 41 *rit.* *Lento* *mf*

Vlc. 41

Pno 41

D *a tempo*

Cor. A. 44

Vlc. 44

Pno 44 *Rea*

Cor. A.

Vlc.

Pno

46

rit.

Rea

48

tempo

Pno

51

Pno

Rea

53

Pno

Rea

Rea

Rea

Rea

55

rit.

E

a tempo

Vl.

p

Clav.

Pno

This musical score is for the piece "Le Chandelier : 7. Rayon violet". It is arranged for a chamber ensemble consisting of Cor. A., VI., Alt., Vlc., and Clav. The score is divided into three systems, with measures 57-59, 60-62, and 63-65. The key signature is one sharp (F#), and the time signature is 3/4. The first system (measures 57-59) features a dynamic marking of *p* (piano). The second system (measures 60-62) continues the *p* dynamic. The third system (measures 63-65) features a dynamic marking of *f* (forte). The VI., Alt., and Vlc. parts play a rhythmic pattern of eighth notes with accents, while the Clav. part provides harmonic support with chords and single notes. The Cor. A. part has a melodic line with some rests.

F

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

65

simile

simile

simile

65

65

G

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

67

f

mf

mf

mf

67

67

f

67

69

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

mf

mp

mp

73

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

p

p

H

76

Cor. A.

Vl.

Alt.

Vlc.

Clav.

Pno

mf

79

Cor. A.

Vl.

Alt.

Vlc.

Clav.

Pno

I

82

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

p

p

85

Cor. A.

VI.

Alt.

Vlc.

Clav.

Pno

p

p

p

pp

pp

pp

rit. molto

morendo

Remarques analytiques concernant l'ouvrage :

A la base de la conception de l'œuvre se trouve l'idée de la force de rayonnement des « Sept Esprits devant le trône universel de Dieu » (*Apocalypse de Jean 4, v. 5*). Selon M. et P. Paul (in « *Le Chant sacré des Énergies, Ed. Présence*), s'appuyant sur H.P. Blavatsky et Alice Bailey (« *Traité des sept rayons* » : 4 volumes), les Rayons d'énergie divine correspondent, dans notre monde visible, aux sept couleurs de l'arc-en-ciel ainsi qu'aux sept notes de la gamme.



Utilisant la gamme diatonique, un thème de base de 12 notes fut composé. Il sera utilisé dans chaque intermède, mais commencera avec la note correspondante au rayon en question. Dans la première pièce, « Flamme rouge », le thème fondamental commençant par « do » se fera entendre. Dans le second intermède, « Lueur d'orange », le thème débute par le « ré » et les 5 notes qui suivent pour reprendre les 7 premières notes du début.

10 **Thème initial, base pour les 7 intermèdes, en valeurs rythmiques égales :**

Do : rouge : début pour le 1er intermède Ré : orange : début du 2ème intermède

11 **Pour le 1er intermède : début du thème avec le "do" :**

Exemple 1 : Exemple 2 :

18 **Pour le 2ème intermède : début du thème avec le "ré" :**

Exemple 1 : Exemple 2 (transposé) :

...et ainsi de suite.

Le choix du contenu des mesures s'est imposé d'office : 2/2 pour le 2^{ème} chandelier, 3/4 pour le 3^{ème}, 4/4 pour le 4^{ème}, etc. Seul le premier posait problème. Il était difficile de choisir un seul temps comme critère, d'autant plus que le UN ne peut correspondre qu'à l'ensemble des sept. Le compositeur a opté pour le 3 x 3, soit 9/8.

Mais comment intégrer la couleur de rayonnement correspondant à chaque chandelier ?

En orientant sa pensée sur le rayon en question, le compositeur ne peut qu'essayer de transcrire ce qu'il ressent et laisser monter en lui les sonorités, les successions mélodiques et harmoniques qui petit à petit vont s'imposer.

Il existe une autre manière de lier une idée à une œuvre musicale, celle d'utiliser l'alphabet musical anglo-germanique pour décrire une pensée. Mozart et Bach ont abondamment utilisé cette méthode pour inclure dans leurs compositions des messages cachés. D'autres compositeurs ont créés des œuvres « sur le nom de... » (p. ex. B-a-c-h = sib, la, do, si). Si le début de cet alphabet musical est évident : « a, b, c, etc. » correspondant à « la, si, do, etc., l'extrapolation à partir du « sol » pour les deux octaves suivantes est arbitraire. Pour simplifier, disons que la prochaine gamme de « do, ré, mi » commencera avec « k, l, m) etc. Voici, entre autres, les courts motifs que vous pourrez déceler dans les partitions précédentes :

30 **1. Flamme rouge**
R O U G E

36 **2. Lueur orange**
O R A N G E

41 **3. Eclat jaune**
J A U N E

48 **4. Clarté verte**
V E R T

53 **5. Lunière bleue**
B L E U

50 **6. Feu de l'indigo**
I N D I G O

64 **7. Rayon violet**
V I O L E T

Cette façon d'imbriquer dans la musique une pensée codée sous forme d'un motif ou d'une mélodie, peut sembler être un jeu, voire infantile. Il n'en demeure pas moins que toute préoccupation constante et profonde, toute intense action de recherche mentale, psychique ou spirituelle à laquelle un compositeur consacre sa vie va forcément exercer une influence décisive sur ce qu'il produit.