

Lennart Westman

2007/8

Messsiaen Perspectives

for baroque flute, baroque bassoon, theorbo / baroque guitar

- I. Enigmatic talk
- II. Baroque Jazz
- III. Walz for Olivier
- IV. Fantasy

Duration ca 11:30

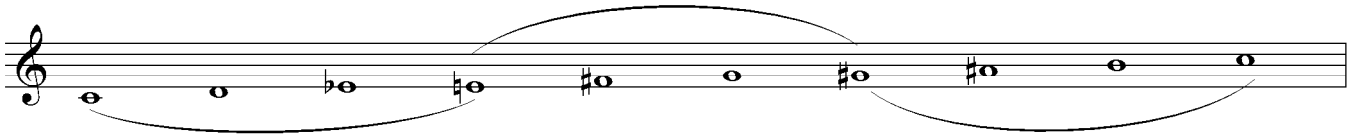
Messiaen Perspectives

The third mode of limited transposition

Olivier Messiaen's modus no 3 (chromatic 9-tone scale) is applied in the piece - with three possible transpositions each one divided in three symmetric groups.

- first movement = the basic scale
- second movement = transposition no 1
- third movement = transposition no 2
- fourth movement = transposition no 3

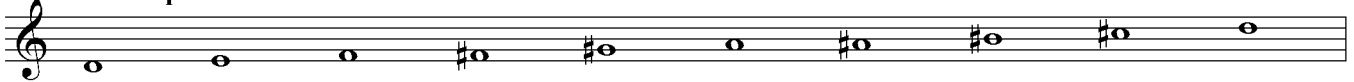
The third mode of limited transposition



Transposition no: 1



Transposition no: 2



Transposition no: 3



Messiaen Perspectives

to ensemble La Monica

Lennart Westman
2007/08

I. Enigmatic talk



$\text{♩} = 100$

no vib. *fp* *accel.* *p sub* *a tempo* *pppp*

Baroque flute

no vib. *fp* *accel.* *p sub* *pppp*

Baroque bassoon

f *accel.* *p sub* *pppp*

Theorbo

5 *f* *mp* *pppp*

flât. *gliss.*

B.Fl.

pp *mf* *pp* *ppp*

B.bsn.

mp *pp*

T.

11 *pp* *mp* *pp* *ppp* *mp* *pp sub*

blåsljud

B.Fl.

pp *ppp* *mp* *pp sub*

B.bsn.

blåsljud

pp *ppp* *mp* *pp sub*

sulla tast. *pp* *ppp* *mp* *pp sub* *mf*

T.

Messiaen Perspectives

2.

18

B.Fl. *mf*

B.bsn. *mp* *mf*

T. *mf*

pont. tast. pont. tast. ord.

23

B.Fl. *f* *pppp* *pp*

B.bsn. *f* *pppp* *pp*

T. *mf* *pp* *fff*

intense vib. no vib. flâtement

29

B.Fl. *p* *pp* *pp*

B.bsn. *p* *pp* *pp*

T. *pp* *pp*

accel. ----- accel. ----- accel. -----

Messiaen Perspectives

35

B.Fl.

B.bsn.

T.

p *ppp* *mp*

p *pp*

p *ppp*

42

B.Fl.

B.bsn.

T.

mf *mp*

mf *mp*

mp *p* *pp*

accel. *Marcato vib.*

accel. *Marcato vib.*

accel. *Marcato*

48

B.Fl.

B.bsn.

T.

accel.

accel.

accel.

p *f*

Messiaen Perspectives

4.

54

B.Fl.

mf

B.bsn.

T.

58 no vib. flâtement ----- vib.

B.Fl.

ppp *p*

B.bsn.

pp

T.

p *mf*

64

B.Fl.

dim. -----

B.bsn.

dim. -----

T.

p *pp*

no vib.

67 *rit.* no vib.

B.Fl.

pppp

rit.
voice

B.bsn.

pppp

rit.

T.

II. Baroque Jazz

$\text{♩} = 140$

1

B.Fl.

sempre vib.

ff

B.bsn.

sempre vib.

ff

4 = D#

Baroque guitar

f

4

B.Fl.

B.bsn.

B.g.

Messiaen Perspectives

6.

7

B.Fl.

B.bsn.

B.g

Suzanne, ditt förslag på att lösa detta med det första f:et och lilla A i takten därpå, som jag vill behålla genomgående. Samtidigt är jag ute efter en artikulation med så många lösa strängar som möjligt. Varje triol bör ha åtminstone en lös sträng i sig för att tonerna liksom ska överlappa varandra och klinga väldigt legato. Antar att jag får tänka om lite i första triolen - inga problem i så fall.

11

B.Fl.

B.bsn.

B.g

15

B.Fl.

B.bsn.

B.g

Messiaen Perspectives

19

B.Fl.

ff

B.bsn.

ff

B.g

23

B.Fl.

pp

B.bsn.

pp

B.g

pp

27

B.Fl.

f

B.bsn.

f

B.g

Messiaen Perspectives

8.

30

B.Fl.

B.bsn.

B.g

3

34

B.Fl.

B.bsn.

B.g

p

3

3

38

B.Fl.

B.bsn.

B.g

f

3

3

Messiaen Perspectives

42

B.Fl.

B.bsn.

B.g.

3

3:4

3

3

3

mp

3

3

3

46

B.Fl.

B.bsn.

B.g.

51

B.Fl.

B.bsn.

B.g.

Messiaen Perspectives

10.

55

B.Fl.

B.bsn.

B.g.

4:5

4:5

4:5

3

3

59

B.Fl.

B.bsn.

B.g.

4:5

4:5

4:5

62

B.Fl.

B.bsn.

B.g.

3

3

improvised arpeggios.....

III. Walz for Olivier

$\text{♩} = 80$
ord. vib.

B.Fl. *p*

B.bsn. *p*

Theorbo *mp* *f* *mp* *f*

Low bass string in F #

8

B.Fl. *p* *mp* *accel.* *più animato*

B.bsn. *p* *mp* *accel.* *più animato*

T. *mp* *più animato* *accel.*

14

B.Fl. *pp* *ppp* *pp*

B.bsn. *pp* *ppp* *pp*

T. *pp* *ppp* *pp*

Messiaen Perspectives

12.

24

B.Fl.

B.bsn.

T.

mp

31

B.Fl.

B.bsn.

T.

p
pizz.

39

B.Fl.

B.bsn.

T.

mp

eller någon spännande brytning av ackordet under 3 takter

p

46

B.Fl.

B.bsn.

T.

54

B.Fl.

B.bsn.

T.

rit.

pizz.

IV. Fantasy*

1

$\text{♩} = 110$

no vib.

B.Fl.

sfp

B.bsn.

no vib.

sfp

Tuning of the following bass strings:
 1 = F#
 3 = C#
 6 = F#

= close to the bridge with index

Theorbo

f

* To obtain the echolike effect: theorbist should seated in the middle with flute and bassoon along his/her respective sides.

Messiaen Perspectives

14.

4

B.Fl. *sfp* *sfp* *sfp* *sfp*

B.bsn. *sfp* *sfp* *sfp* *sfp*

T. *sfp*


8

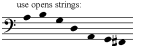
B.Fl. *sfpp* *sfpp* *sfpp* *sfpp* *gliss.*

B.bsn. *sfpp* *sfpp* *sfpp* *sfpp* *gliss.*

T. *free dynamics*

improvise over given pitches in any order, in any octave and by using the 2 rhythms in the boxes in any order; preferably use open strings to a high degree

given pitches: 

use open strings: 

12

B.Fl. *sfpp* *sfpp* *sfpp* *5*

B.bsn. *sfpp* *sfpp* *sfpp*

T. *sulla tastiera* *p* *f* *5* *sul pont.....*

Messiaen Perspectives

17

B.Fl. *vib.* *sfp* *sfp* *sfp* *sfp* *f* *intense vib.*

B.bsn. *vib.* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

T. *sul pont.....*

improvise over given pitches in any order, in any octave and by using the 2 rhythms in the boxes in any order

given pitches

20

B.Fl. *free dynamics*

B.bsn. *sfp* *sfp* *sfp* *sfp*

T. *ord.*

21

B.Fl. *ord. vib.* *sfp* *sfp* *sfp* *sfp*

B.bsn. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

T.

Messiaen Perspectives

16.

25

B.Fl. *sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp sfp*

improvise over given pitches in any order, in any octave and by using the 2 rhythms in the boxes in any order

given pitches:

B.bsn. 5 3 free dynamics

T.

29

B.Fl. *sfp sfp sfp sfp sfp sfp* no vib.

B.bsn. *sfp sfp sfp sfp sfp sfp* no vib.

T. *ff* *sulla tastiera* 6

32

B.Fl. *sfp sfp sfp sfp sfp sfp* rit.

B.bsn. *sfp sfp sfp sfp sfp sfp* rit.

T. sul pont..... rit. *p*