

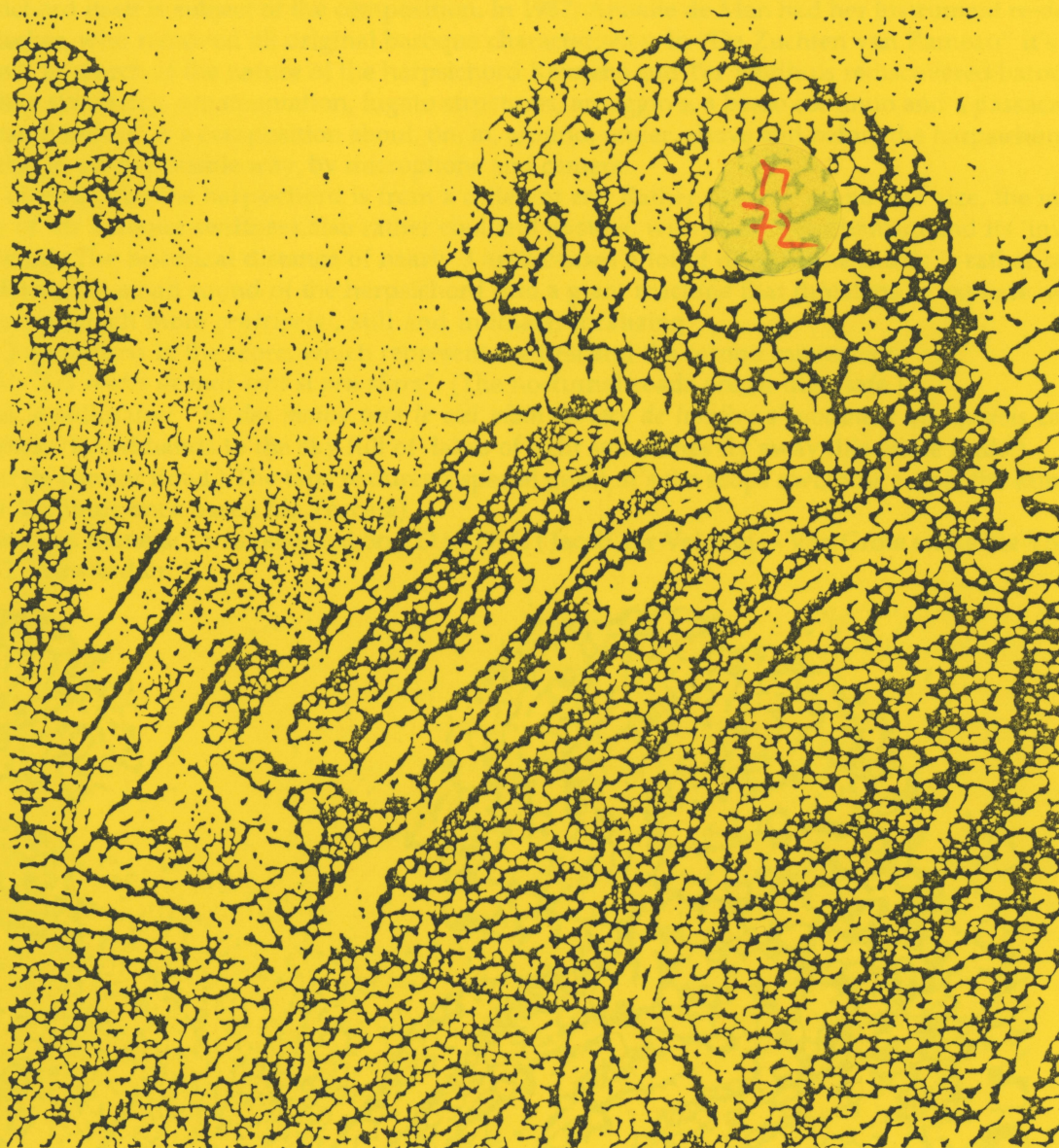
1996

M72

Jacob Ter Veldhuis

De Zuchten van Rameau

Les Soupirs de Rameau



voor clavecimbel, geluidsband en beeldprojectie
pour clavecin, bande sonore et projection d'images
opus 71 - 1995

DE ZUCHTEN VAN RAMEAU

(LES SOUPIRS DE RAMEAU)

'De Zuchten van Rameau' (The Sighs of Rameau) opus 71, a multi media work for harpsichord, tape and slide projection, commissioned in 1995 by the Amsterdams Fonds voor de Kunst, was dedicated to Annelie de Man. Visual artist Kristien Kerstens made the images, to be projected on the lid of the instrument. (Six examples of these images can be seen on the cover of this booklet.) The composition was inspired by 'Les Soupirs' from the Suite no.2, Pièces de Clavecin, 1724 by Jean Philippe Rameau. There are traces of that piece in 'De Zuchten', like the D major key and the upbeat F#-G-A which is a Leitmotif. The French word "le soupir" means: *sigh*, but also: *a quarternote rest*.

The harpsichord itself is subject of the composition. In 1987, Annelie de Man had her instrument re-designed by Sies Bleeker, who removed all original baroque characteristics. In "De Zuchten van Rameau" it's the other way around: In search of the nature of the harpsichord Kerstens and Ter Veldhuis rediscovered baroque elements like symmetry, ornamentation, fugato structures, arpeggio's, a basso continuo and a passacaglia. "De Zuchten van Rameau" is a composition about, on, in, around, under, above and before the harpsichord, that was sampled in every possible way, by microphone and camera.

It is quite obvious that the harpsichord is from a different era: Rather small in sound and size, the instrument is, in spite of its baroque swiftness, also rather cool and austere, with its stiff mechanism and its 'invisible' (hidden) hands. The historical distance of nearly 3 ages causes a lot of drama: The music is rather *centrifugal*, and transforms the small sound of the harpsichord into a giant machine that threatens to explode, whereas the images are much more *centripetal*, still and intimate, focalizing.

There are 2 quotations in the score, which represent the first and the second movement:

Louis XIV: "*Les routes de nuit sont si peu sûres*". (The nocturnal roads are so little safe.)

Guillaume Apollinaire: "*Et des mains vers le ciel plain de lacs de lumière s'envolaient quelquefois comme des oiseaux blancs*." (And hands to the sky full of lakes of light sometimes fly away like white birds.) (from: L'émigrant de Landor Road.) The tape features a special guest: It's the scops owl, (otus scops), the same bird on which Ter Veldhuis once based his Toccata).

'De Zuchten van Rameau' was recorded on CD in 1996. (Jacob Ter Veldhuis - Van Grote en Kleine Vogels, BVHAAST, Amsterdam)



DE ZUCHTEN VAN RAMEAU (LES SOUPIRS DE RAMEAU)

voor clavecimbel, geluidsband en beeldprojectie

Beeld: Kristien Kerstens, met een projectsubsidie van de Provincie Utrecht.

Muziek: Jacob Ter Veldhuis, in opdracht van het Amsterdams Fonds voor de Kunst.

Het werk is in 1995 gemaakt voor en opgedragen aan Annelie de Man. *De Zuchten* dient te worden uitgevoerd in een verduisterde zaal, waarbij de beelden worden geprojecteerd op de klep van het clavecimbel.

Onderwerp van *De Zuchten van Rameau* is het clavecimbel zelf. Wat opvalt aan het door Sies Bleeker vormgegeven instrument van Annelie de Man, is dat het is ontdaan van alle oorspronkelijke barokke kenmerken. In dit werk van Kerstens en Ter Veldhuis is het omgekeerde het geval: In hun zoektocht naar het wezen van het clavecimbel ontstond een tamelijk barokke beeld- en klanktaal. Zo bevatten de beelden typisch barokke elementen als spiegeling, herhaling en ornamentiek, zoals de toepassing van kanten weefsels, terwijl de muziek wordt gekenmerkt door al even barokke stijlverwijzingen: zeer beweeglijke, vaak symmetrische structuren met fugato inzetten, barokke polyfonie, een passacaglia, veel arpeggio's en quasi continuospel. Beeld en muziek zijn ontstaan in wisselwerking en zijn het resultaat van associatie. *De Zuchten van Rameau* is een werk over, op, in, rond, door, onder, boven, achter en voor het clavecimbel, dat op alle mogelijke manieren werd 'gesampeld', met camera en microfoon.

Tamelijk klein van omvang en klank, is het clavecimbel ondanks z'n barokke beweeglijkheid tegelijk ook heel streng en koel, met z'n houderige mechaniek en z'n (aan het oog onttrokken) onzichtbare handen. Het instrument staat bijna drie eeuwen van ons af: Die historische afstand wordt in *De Zuchten* als het ware overbrugd: Tussenliggende stijlperiodes passeren, al dan niet chronologisch, de revue. Daarbij gaan beeld en muziek soms hun eigen weg, en vormen ze in zeker zin elkaars tegenpolen: De muziek heeft een sterke *middelpuntvliedende* werking, terwijl het beeld juist *middelpuntzoekend* is. In de muziek wordt het kleine geluid getransformeerd en uitvergroot tot absurde proporties, waarbij het instrument lijkt te exploderen, dit in tegenstelling tot de dikwijls verstilde, intieme beelden, die zoeken naar een brandpunt, een kern.

De titel *De Zuchten van Rameau* verwijst naar het gelijknamige werk *Les Soupirs* uit de Suite nr. 2, *Pièces de clavecin* uit 1724 van Jean Philippe Rameau. Sporen hiervan vinden we terug in de muziek, in de vorm van b.v. het Leitmotif (F#-G-A), de opmaat van het oorspronkelijke werk en de toonsoort D groot. *Le soupir* betekent letterlijk: *zucht, verzuchting, liefdesklacht, of klaaglijke, droefgeestige toon*, maar ook: *een kwartnoot rust*. Op de geluidsband komen twee tekstcitaten voor die subtitels zijn voor respectievelijk het eerste en het tweede deel van de compositie:

Louis XIV:

"Les routes de nuit sont si peu sûres". (De nachtelijke wegen zijn erg onveilig.)

Guillaume Apollinaire:

"Et des mains vers le ciel plain de lacs de lumière s'envolaient quelquefois comme des oiseaux blancs." (En handen ten hemel vol van meren licht vlogen soms op als witte vogels.) Uit: *L'émigrant* de Landor Road.

Een bijzondere gastrol wordt vervuld door de dwergooruil (*otus scops*).

DE ZUCHTEN VAN RAMEAU

voor Annelie de Man

1 $\text{♩} = 40$
scordatura: A string tuned F#

hrps

b

d

6

hrps

a

b

c

d

LES ROUTES DE NUIT

♩ = 46

10

sustained

8'

b

c

d

g

h

i

19

8

a

d

f

g

h

i

26

8

a

b

d

e

g

h

i

34

8 a d f g h i j

8 a d f g h i j

41

8 a b c d e f g i j

8 a b c d e f g i j

49

8

b

d

e

g

j

55

legatissimo

8

a

c

d

f

g

j

61

accacciatura ad lib.

8

b

c

d

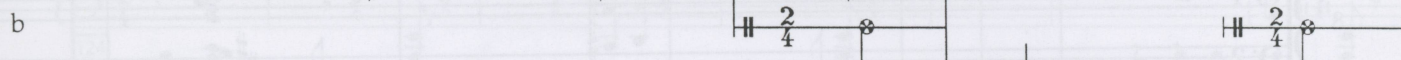
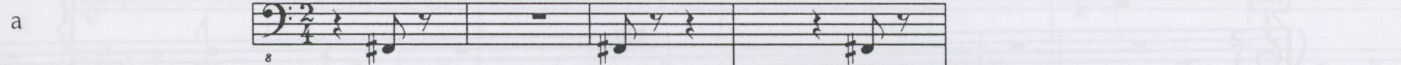
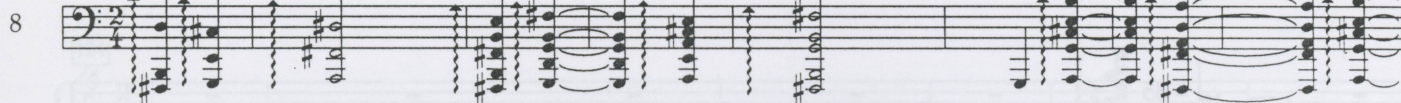
f

g

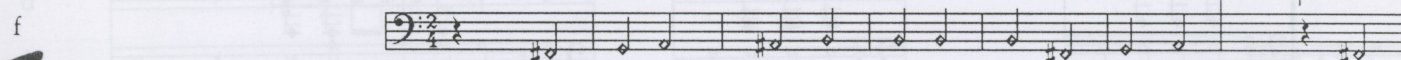
i

j

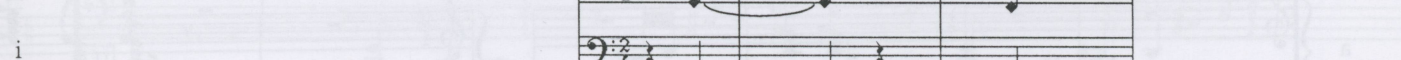
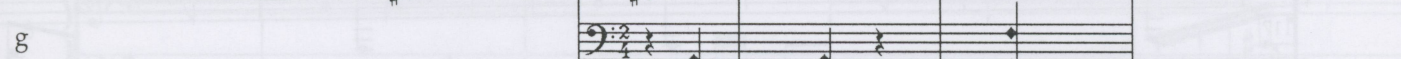
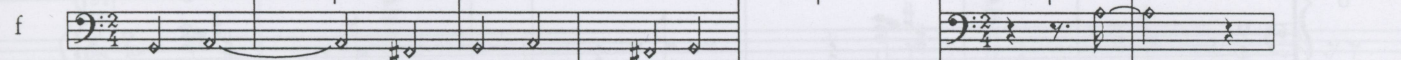
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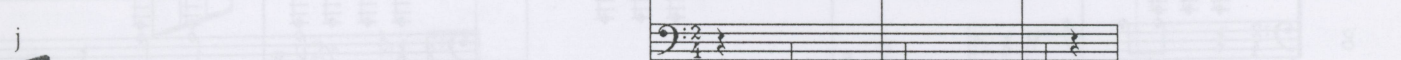
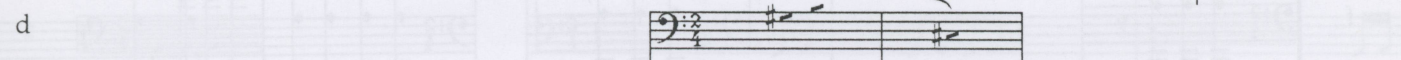
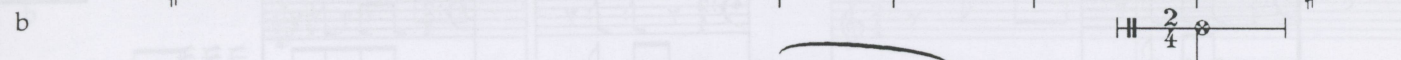
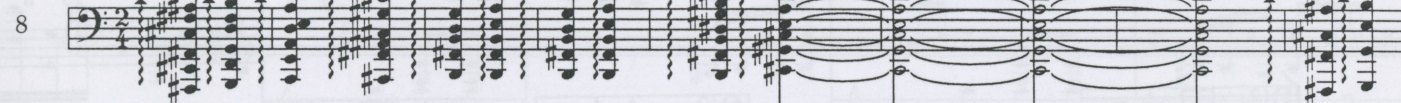
76



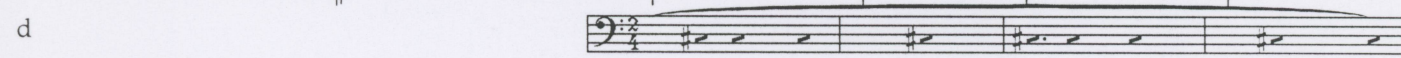
85



93



102



$\text{♩} = 85$

109

8^{1st}

a

c

f

g

117

8

a

b

c

f

g

124

8

a

b

c

d

f

g

131

8

a

b

c

d

f

136

8

a

b

c

d

f

g

141

8

a

b

c

d

f

g

146

8

a

b

c

d

f

g

152

8

a

c

f

g

159

8

a

b

c

f

g

165

8

a

b

c

d

f

g

172

8

a

b

c

d

f

177

8

a

c

f

g

182

8

a

b

c

d

f

g

187

8

a

b

c

d

f

g

ET DES MAINS VERS LECIEL

192 $\text{♩} = 112$

8

192

a

b

les routes

les routes

c

g

h

j

197

8

a

b

les routes

les routes

c

e

g

h

i

j

The musical score is written for a piano and voice. It features a 2/4 time signature and a tempo of 112 beats per minute. The score is divided into two systems, each starting with a measure number (192 and 197). The piano part is written in treble and bass staves, while the voice part is written in a single staff. The lyrics 'les routes' are written below the voice staff in two places. The score includes various musical notations such as notes, rests, and accidentals. The page number 13 is located at the bottom center.

203

8

a

b

c

e

h

i

les routes les routes

les routes les routes

les routes les routes les routes les routes les routes

208

8

a

b

c

e

les routes les routes

les routes de nuit sont si

peu sûres

213

8

213

a

c

e

218

8

218

a

b

les routes de nuit

c

e

g

j

223

8

223

a

c

e

228

8

228

a

c

e

The musical score is written for a vocal ensemble with 8 parts (a, b, c, e, g, j) and piano accompaniment. The score is in 2/4 time and features complex rhythmic patterns and melodic lines. The lyrics "les routes de nuit" are visible in the middle section.

232

8

a

c

e

235

8

c

e

239

8

c

e

242

8

c

e

This musical score page contains measures 232 through 242. It is written for piano with three staves: 8 (treble), a (treble), and c (bass). The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into systems. The first system (measures 232-234) shows the beginning of a new section. The second system (measures 235-238) continues the piece. The third system (measures 239-241) features a more complex rhythmic pattern. The fourth system (measures 242) concludes the page. The notation includes various musical symbols such as notes, rests, and dynamic markings.

245

8

245

c

e

247

8

247

c

e

249

8

249

c

e

251

8

251

c

e

253

8

253

c

e

255

8

255

c

e

8 257

c 257

e

k

8 260

c 260

e

8 265

c 265

e

8 270

c 270

e

h

i

8 275

c 275

e

18

280

8

c

e

k

280

285

 $\text{♩} = 180$

8''

8'

285

a

b

d

e

290

8''

8'

290

a

b

c

d

e

295

295

8''

8'

Piano accompaniment for measures 295-300. The score is written for two staves, 8'' (treble) and 8' (bass). The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and quarter notes, with some rests.

a

b

c

d

e

Vocal parts for measures 295-300. Five staves labeled a, b, c, d, and e. The key signature has one sharp (F#) and the time signature is 3/4. The parts are written in treble clef. Measures 295-300 show various melodic lines with rests and notes.

300

8''

8'

Piano accompaniment for measures 300-305. The score is written for two staves, 8'' (treble) and 8' (bass). The key signature has one sharp (F#) and the time signature is 3/4. The music continues with eighth and quarter notes.

300

a

b

c

d

e

Vocal parts for measures 300-305. Five staves labeled a, b, c, d, and e. The key signature has one sharp (F#) and the time signature is 3/4. The parts continue with various melodic lines.

305

8''

8'

Piano accompaniment for measures 305-310. The score is written for two staves, 8'' (treble) and 8' (bass). The key signature has one sharp (F#) and the time signature is 3/4. The music continues with eighth and quarter notes.

305

a

b

c

d

e

Vocal parts for measures 305-310. Five staves labeled a, b, c, d, and e. The key signature has one sharp (F#) and the time signature is 3/4. The parts continue with various melodic lines.

310

8''

8'

Measures 310-315 for staves 8'' and 8'. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4. Staff 8'' contains a melodic line with eighth and sixteenth notes. Staff 8' contains a bass line with eighth and sixteenth notes, including rests.

310

b

d

e

Measures 310-315 for staves b, d, and e. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4. Staff b has a melodic line with eighth and sixteenth notes. Staff d has a bass line with eighth and sixteenth notes. Staff e has a bass line with eighth and sixteenth notes.

316

8''

8'

Measures 316-321 for staves 8'' and 8'. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4. Staff 8'' contains a melodic line with eighth and sixteenth notes. Staff 8' contains a bass line with eighth and sixteenth notes.

a

b

c

d

e

Measures 316-321 for staves a, b, c, d, and e. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4. Staff a has a melodic line with eighth and sixteenth notes. Staff b has a bass line with eighth and sixteenth notes. Staff c has a bass line with eighth and sixteenth notes. Staff d has a bass line with eighth and sixteenth notes. Staff e has a bass line with eighth and sixteenth notes.

322

8''

8'

Measures 322-327 for staves 8'' and 8'. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4. Staff 8'' contains a melodic line with eighth and sixteenth notes. Staff 8' contains a bass line with eighth and sixteenth notes.

322

a

c

d

e

Measures 322-327 for staves a, c, d, and e. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4. Staff a has a melodic line with eighth and sixteenth notes. Staff c has a bass line with eighth and sixteenth notes. Staff d has a bass line with eighth and sixteenth notes. Staff e has a bass line with eighth and sixteenth notes. A marking "+ 8va" is present above staff c in measures 325-327.

328

8''

8'

328

a

c

d

e

334

8''

8'

334

a

c

d

e

340

8''

8'

340

a

b

c

d

e

8''

8'

344

a

b

e

348

8''

8'

348

a

b

352

8''

8'

352

a

b

e

356

8''

8'

356

a

b

This musical score is for a piano and voice ensemble. It consists of three systems, each with four staves. The first two staves of each system are for the piano (8'' and 8'), and the next two are for the voice (a and b). The key signature is one sharp (F#) and the time signature is 2/4. The score includes measure numbers 344, 348, 352, and 356. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The voice parts have a more melodic line with some rests. There are also some isolated notes in the bass clef staves between the systems.

360

8''

8'

a

b

364

8''

8'

a

b

368

8''

8'

a

b

e

372

8''

8'

a

b

The musical score is organized into systems of staves. Each system includes a grand piano part (8'' and 8') and a soloist part (a) and a basso continuo part (b). The key signature is one sharp (F#) and the time signature is 2/4. The music features complex chordal textures and rhythmic patterns. A small bass line is also present between measures 368 and 372.

376

8''

8'

a

b

h

380

8''

8'

a

b

e

h

384

8''

8'

a

b

e

h

390

8''

8'

a

e

397

8''

8'

a

b

e

403

8''

8'

403

a

b

c

e

409

8''

8'

409

a

c

e

415

8''

8'

415

a

b

c

d

e

f

g

28

421

8''

b

c

d

e

f

g

426

8''

b

c

d

e

f

g

432

8''

b

c

d

e

f

g

437

8''

b

c

d

e

f

g

443

8''

b

c

d

e

f

g

448

8''

b

c

d

e

f

g

448

453

8''

453

b

c

d

e

f

g

458

 $\text{♩} = 144$

8

b

d

465

8

b

d

471

8

b

d

477

8

System 477, instrument 8. Treble staff: measures 1-6. Bass staff: measures 1-6.

477

b

System 477, instrument b. Treble staff: measures 1-6. Bass staff: measures 1-6.

483

8

System 483, instrument 8. Treble staff: measures 1-6. Bass staff: measures 1-6.

483

b

System 483, instrument b. Treble staff: measures 1-6. Bass staff: measures 1-6.

489

8

System 489, instrument 8. Treble staff: measures 1-6. Bass staff: measures 1-6.

a

System 489, instrument a. Treble staff: measures 1-6. Bass staff: measures 1-6.

b

System 489, instrument b. Treble staff: measures 1-6. Bass staff: measures 1-6.

d

System 489, instrument d. Treble staff: measures 1-6. Bass staff: measures 1-6.

495

8

a

b

d

e

501

8

a

e

506

8

a

e

511

8

a

d

e

f

g

in C

516

8

a

c

d

e

f

g

521

8

a

a

b

c

d

e

526

8

a

a

b

c

e

This musical score page contains two systems of music, measures 521-526. The first system (measures 521-525) features a piano accompaniment (8) and five vocal parts (a, a, b, c, d). The piano part has a steady eighth-note accompaniment in the right hand and rests in the left. The vocal parts have various melodic lines. The second system (measures 526-530) features a piano accompaniment (8) and five vocal parts (a, a, b, c, e). The piano part continues with the same accompaniment. The vocal parts have more complex melodic lines, including some with grace notes and slurs. The key signature has one sharp (F#) and the time signature is 2/4.

8 531 Eb''' string

a c e f

8 546

d

8 561

b d

8 566

b d

571 $\text{♩} = 72$ *tape:* *tape*

8

a

b

c et des mains vers le ciel et des mains vers le ciel

575

8

a

b

c et des mains vers le ciel plein de lacs de lumière
s'en volaient quelquefois comme des oiseaux blancs

d

e

579

8

b

d

e

f

583

8

b

d

e

f

587

arpeggio inside instrument, while leaving
(behind bridge!)

8

a

b

d

f

590

8

590

a

d

Dorestad 8-11-95