

## Avant-propos

Pour moi qui me sent fort éloigné de la spiritualité chrétienne, plus proche des pensées de l'immanence que de toute forme de transcendance, il n'allait pas de soi d'écrire un *Miserere* en regard des *Lamentazioni* de Alessandro Scarlatti. Aussi, j'ai voulu théâtraliser le sujet, en faisant référence aux traces de paganisme qui subsistaient probablement dans les offices des Ténébræ jusqu'à la Renaissance. D'une succession de séquences où le silence joue un rôle prépondérant, on suit un fil qui conduit à un étrange rituel où le public est invité à frapper le sol, puis à chanter des vagues de son bruyant où accompagnant la scansion du texte. Trois sopranes, fonctionnant comme la matière instrumentale, déploient une palette sonore large, allant du souffle au cri.

## Preface

For me, as someone who considers myself far more drawn to the concept of Immanence than to any form of Transcendence, it was not self-evident that I would not compose a *Miserere* comparable to Alessandro Scarlatti's. It was also my wish to theatricalise the subject, making reference to pagan traces which appear to have been retained in the monastic Offices of the Tenebrae up to the Renaissance. In five series of sequences in which silence plays a preponderant role, one follows a thread which leads to a strange ritual in which the listeners are invited to stamp their feet on the ground, then to sing waves of sound, or accompany the chanting of texts. Three sopranos, functioning as the instrumental matter, deploy a broad range of vocal sounds, from breath to cry.

## Vorwort

Für mich, der mich als jemand fühle, der sich viel mehr für die Spiritualität und der Vorstellung der Immanenz interessiert als für die Vorstellung der Transzendenz, lag es nicht unbedingt nahe, ein *Miserere* im Geiste von Alessandro Scarlatti's *Lamentazioni* zu schreiben. Ich wollte das Thema inszenieren, indem ich auf die heidnischen Elemente folgte, wie sie bis zur Renaissance in den Klosterämtern der Tenebrae überdauert haben. In der Abfolge von Sequenzen, in denen die Stille eine prägende Rolle spielt, führt eine Spur zu fremdartigen Ritualen, in denen die Zuhörer eingeladen sind, auf den Boden zu stampfen und so Wogen eines Gesanges zu begleiten. Drei Sopranen, die wie ein Instrumentalensemble geführt werden, entfalten eine große Klangpalette vom Hauchen bis zum Schrei.

Thierry Pécou

(Traduction anglaise : Lindsay Chalmers-Gerbracht)

# Miserere

## Præludium

Thierry Néron  
1992

♩ = 46

Violine 1

*pppp*

Violine 2

*pppp*

Viola

*pppp*

Violoncello

*pppp*

*pppp*

VI. 1

VI. 2

Vla.

Vc.

Arch.

Org.

VI. 1

VI. 2

Org.

12

Vi. 1

Vi. 2

Vla.

Vc.

Arch.

Org.

15

Vi. 1

Vi. 2

Vla.

Org.

## Miserere

Versus 1  
♩ = 76

Violine 1  
*pp*

Violine 2  
*p*

Viola  
*pp*

Soprano 1  
re - - re

Soprano 2  
re - - re

Soprano  
so - - re - - re

(canto a l'ultra-destra)

Orgel

Vi. 1

Vi. 2

Vla.

S. 1

S. 2

S. 3

Org.

The image shows a musical score for a string ensemble and organ. The score is divided into two measures. The Violin 1 (Vi. 1) part features a melodic line with a slur over the first measure and a fermata over the second. The Violin 2 (Vi. 2) part has a more complex rhythmic pattern with slurs and accents. The Viola (Vla.) part has a melodic line with slurs. The three Soprano parts (S. 1, S. 2, S. 3) have melodic lines with slurs. The Organ (Org.) part is mostly empty, with some notes in the second measure. A large, diagonal watermark reading 'PREVIEW' and 'Low Resolution' is overlaid on the score.

VI. 1

VI. 2

Vla.

S.1

S.2

S.3

Fl.

Cel.

6

*f*

*pp*

*mol tasto flautando*

The musical score is arranged in a system with staves for Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), three Singers (S.1, S.2, S.3), Flute (Fl.), and Cello/Double Bass (Cel.). The Violin 1 part begins with a measure marked '6' and contains a melodic line with a dynamic marking of *f*. The Violin 2 part features a complex rhythmic pattern with triplets and a dynamic marking of *f*. The Viola part has a melodic line with a dynamic marking of *f*. The Singer parts (S.1, S.2, S.3) are mostly empty, with some faint markings. The Flute part has a dynamic marking of *pp* and the instruction *mol tasto flautando*. The Cello/Double Bass part has a dynamic marking of *pp* and a melodic line.

8

Vi. 1

Vi. 2

Vla.

5.1

5.2

5.3

C. B.

*sul tasto flautando*

PREVIEW

Low Resolution

Detailed description: This is a page of a musical score, page 13. It features five staves. The top two staves are for Violin 1 (Vi. 1) and Violin 2 (Vi. 2). The third staff is for Viola (Vla.). The bottom three staves are for Cello and Double Bass (C. B.), with the Cello part on the top staff and the Double Bass part on the bottom staff. The score is in a key with one sharp (F#) and a common time signature. The first measure is marked with a '8' above the staff. The Viola part has the instruction 'sul tasto flautando' above it. A large, diagonal watermark reading 'PREVIEW' and 'Low Resolution' is overlaid across the center of the page.