

## Avant-propos

En cette année 2758(1), sur deux petits disques de plastique miraculeusement conservés, appartenant très probablement à la civilisation américano-européenne que les historiens situent autour du début du troisième millénaire, les archéologues viennent d'exhumer de l'information cryptée. L'un des disques contient des caractères musicaux en grande partie effacés mais qui permettent de suivre une trame en continuité. Une technologie toute nouvelle, a permis de tirer du deuxième disque des sons musicaux qui semblent très étranges. Les chercheurs de l'Université Nationale de la Culture, certainement la plus prestigieuse du monde avec l'Université de Bamako en Afrique, se sont associés avec un groupe de musiciens qui a recréé, à partir des fragments trouvés sur les deux disques, une musique qui tend à s'approcher de l'œuvre de certains hommes de cette époque reculée.

Cette expérience étonnante nous offre une approche inattendue d'un passé dont il ne nous est parvenu que peu de traces. Elle a fait des grands bouleversements survenus à la fin du XXIème siècle. Une inscription cryptée sur un disque de plastique musicals étaient destinés à trois jeunes musiciens très célèbres à leur époque qui jouaient de la flûte en argent, des flûtes très probablement.

Une reconstitution sonore de l'information décryptée sur les disques a été effectuée par un groupe de musiciens, en recréant une « partition » – pour emprunter un terme archaïque – lisible et jouable. En conséquence, les chercheurs ont mis en évidence la possible appartenance de ces fragments musicaux à deux cultures distinctes : la culture européenne de la fin du XXème siècle et la culture Aymaran des Hautes Andes du Sud. Il n'est pas impossible que cette musique ait été créée par des créateurs européens qui ont pu être en contact avec l'époque, à partir de sources importées des Andes. On note notamment des similitudes avec la partition symphonique de Thierry Pécou qui daterait de l'année 2012.

Thierry Pécou, décembre 2758

During excavations undertaken in 2758, two small but amazingly well-preserved discs made of plastic were discovered. The subjects most probably originate from American-European civilization at the beginning of the third millennium. One of the two discs contains musical symbols, most of which have been deleted, but still permit the recognition of a continuous musical structure. A new technology has permitted us to extract extraordinary musical sounds from the second disc. Researchers from the National University of Culture, certainly considered alongside the University of Bamako in Africa as the most prestigious in the world, have cooperated with a group of musicians to reconstruct music from the fragments found on the two discs, thus permitting us to approach the musical world of humans from this distant era.

This extraordinary experience provides us with an unexpected insight into a past era from which few traces have remained. It has shed light on the profound changes swiftly unfolding towards the end of the twenty-first century. A coded inscription on a plastic musical disc was intended for three young musicians who were extremely well-known in their time and who are believed to have performed on silver instruments, most probably flutes.

The sound reconstruction of the encrypted information on the discs has been undertaken by researchers and musicians who have succeeded in piecing together a legible and playable "score" – to use an old-fashioned expression – which can be performed by artists of our time. Strangely enough, researchers have established that these fragments display potential connections with two distinct cultures at a great distance from one another: European culture from the end of the twentieth century and the Aymaran culture originating in the High Andes in South America. It cannot be ruled out that this music by European creators (termed during this period as "composers") was generated on the basis of the sources originating from the Andes. In particular, conspicuous similarities have been established with "Orquoy", a symphonic score by Thierry Pécou dating back to the year 2012.

Thierry Pécou, December 2758  
(English translation: Lindsay Chalmers-Gerbracht)

## Vorwort

In diesem Jahr 2758(!) haben Archäologen bei Ausgrabungen zwei kleine, wunderbarenweise erhaltene Kunststoffscheiben mit verschlüsselten Informationen gefunden, die sehr wahrscheinlich der amerikanisch-europäischen Kultur zuzuordnen sind und von den Historikern auf die Zeit um Anfang des dritten Jahrtausends datiert werden. Eine der beiden Scheiben enthält musikalische Zeichen, die zu einem großen Teil gelöscht sind, es aber noch erlauben, einen kontinuierlichen Schema zu folgen. Eine ganz neue Technik hat es möglich gemacht, der zweiten Scheibe sehr seltsam erscheinende musikalische Klänge zu entlocken. Forscher der Staatlichen Universität Mexiko, die neben der Universität Bamako in Afrika die renommierteste Universität der Welt ist, haben sich mit einer Gruppe von Musikern zusammengesetzt, die anhand der auf den beiden Scheiben gefundenen Fragmente eine Musik rekonstruiert hat, die darauf abzielt, sich der Welt der Menschen dieser längst vergangenen Epoche anzunähern.

Diese erstaunliche Erfahrung eröffnet uns einen unerwarteten Zugang zu einer Vergangenheit, die nur noch in den Spuren der großen, tief greifenden Veränderungen, die Ende des 21. Jahrhunderts zu sehen sind, zu erkennen sind. Eine verschlüsselte Inschrift lässt darauf schließen, dass die musikalischen Schöpfer der damaligen Zeit sehr bekannte Musiker bestimmt waren, die, wie es scheint, auf einem Instrument gespielt haben, das heute noch unbekannt ist.

Die klangliche Wiederherstellung der verschlüsselten Informationen wurde durch die Zusammenarbeit von Musikern, indem sie eine lesbare und von heutigen Künstlern spielen konnten, ermöglicht. Forscher haben diese Informationen rekonstruiert haben. Seltsamerweise haben die Forscher auf diese Weise die musikalischen Informationen von zwei voneinander sehr weit entfernt liegenden Kulturen aufmerksam gemacht. Die rekonstruierte Musik ähnelt der Musik der 20. Jahrhunderts und die Kultur der Aymara in den Hochanden Südamerikas. Die Musik wurde von westlichen Musikern rekonstruiert, die als „Komponisten“ genannt werden. Die Musik wurde von westlichen Musikern rekonstruiert, die als „Komponisten“ genannt werden. Auffällig sind insbesondere Ähnlichkeiten mit der Musik von Thierry Pécou aus dem Jahr 2012.

Thierry Pécou, Dezember 2758

# Fragments archéologiques

Séquence I (1.013)

Moderato ♩ = 112

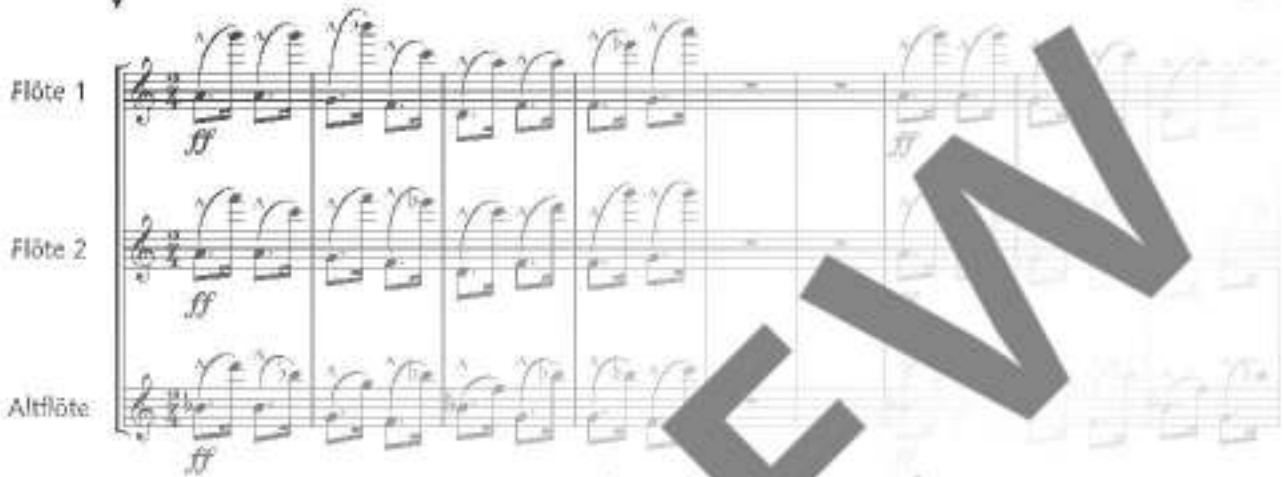
Thierry Pécou

2007

Flöte 1

Flöte 2

Altflöte



10

Flöte

Altflöte



27  $\bullet = 76$

*p*  
*p*  
*mf*

32  $\bullet = 112$

*f*

39

44

*ff*  
*ff*  
*ff*

♩ = 112

System 1 (measures 49-57): This system contains three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Slurs are used to group these notes across measures. The dynamics are marked with *f* (forte) and *ff* (fortissimo).

System 2 (measures 58-66): This system contains three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with the same complex rhythmic patterns. Slurs and dynamic markings (*f*, *ff*) are present. The watermark 'PREVIEW' is overlaid on this system.

System 3 (measures 67-75): This system contains three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with the same complex rhythmic patterns. Slurs and dynamic markings (*f*, *ff*) are present. The watermark 'PREVIEW' is overlaid on this system.

System 4 (measures 76-84): This system contains three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with the same complex rhythmic patterns. Slurs and dynamic markings (*f*, *ff*) are present.

83

Musical score system 1, measures 83-90. It consists of three staves with treble clefs. The music features a complex melodic line with many slurs and ties, and a bass line with chords and single notes.

91

Musical score system 2, measures 91-98. It consists of three staves with treble clefs. The music continues with similar melodic and harmonic patterns as the previous system.

99

Musical score system 3, measures 99-106. It consists of three staves with treble clefs. The music continues with similar melodic and harmonic patterns as the previous systems.

Musical score system 4, measures 107-114. It consists of three staves with treble clefs. The music continues with similar melodic and harmonic patterns as the previous systems. The system ends with a *fff* dynamic marking.

PREVIEW

Low Resolution

118

Musical score for measures 118-123. The score is written for three staves. Measure 118 starts with a treble clef and a key signature of one flat. The music features a series of eighth notes and quarter notes, with a *fff* dynamic marking in measure 120. The key signature changes to two flats in measure 121. The score ends with a *fff* dynamic marking in measure 123.

Più mosso ♩ - 124

124

Musical score for measures 124-131. The score is written for three staves. Measure 124 starts with a treble clef and a key signature of two flats. The music features a series of eighth notes and quarter notes, with a *ff* dynamic marking in measure 124. The score ends with a *ff* dynamic marking in measure 131.

132

Musical score for measures 132-139. The score is written for three staves. Measure 132 starts with a treble clef and a key signature of two flats. The music features a series of eighth notes and quarter notes, with a *ff* dynamic marking in measure 132. The score ends with a *ff* dynamic marking in measure 139.

Musical score for measures 140-147. The score is written for three staves. Measure 140 starts with a treble clef and a key signature of two flats. The music features a series of eighth notes and quarter notes, with a *fff* dynamic marking in measure 140. The score ends with a *fff* dynamic marking in measure 147.

*attendre la fin de  
la résonance de  
la séquence*  
Nach Picc.

♩ = 112

Musical score for measures 150-160. It consists of three staves. The tempo is marked as quarter note = 112. The dynamics are marked as *fff*, *mf*, *ff*, and *fff*. The notation includes slurs and accents.

♩ = 48

160 Piccolo

Séquence 1 (00:30)

Musical score for measures 160-170. It consists of three staves. The tempo is marked as quarter note = 48. The instrument is Piccolo. The dynamics are marked as *f*, *pp*, *f*, and *pp*. A box labeled "Séquence 1 (00:30)" is present above the first staff.

171 ♩ = 84

Musical score for measures 171-180. It consists of three staves. The tempo is marked as quarter note = 84. The dynamics are marked as *ff* and *ff*.

Musical score for measures 181-190. It consists of three staves. The notation includes slurs and accents.