

LES RACINES DU MONDE

for piano

Bart Vanhecke

1 $\text{♩} = 56-60$

1 *fff* *f* *mf* *ff* *f* *f* *mf* *ff* *mf* *p* *mf*

mf *ff* *mp* *ff*

Red. [3:2] [3:2] [3:2]

Detailed description: This system contains measures 1 through 4. The music is in 2/4 time with a tempo of 56-60. The right hand starts with a series of eighth notes, while the left hand has a more complex rhythmic pattern. Dynamic markings range from fortissimo (fff) to piano (p). There are three 3:2 triplet markings in the right hand.

5

5 *mp* *f* *p* *f* *ff* *f* *mf* *ff*

mp *f* *p* *mf* *ff*

[3:2]

Detailed description: This system contains measures 5 through 7. The right hand features a triplet in measure 5. The left hand has a steady eighth-note accompaniment. Dynamics include mezzo-piano (mp), piano (p), and fortissimo (ff).

8

8 *mf* *f* *mf* *mp* *mp* *p* *f* *ff*

mp *p* *mp* *pp* *pp* *p* *f* *ff*

6:4 3:2 6:4 3:2 3:2 3:2

Detailed description: This system contains measures 8 through 11. The right hand has a complex rhythmic pattern with 6:4 and 3:2 groupings. The left hand continues with eighth notes. Dynamics range from mezzo-forte (mf) to fortissimo (ff).

11

f *ff* *mf* *f* *mp* *p* *pp*

mp *ff* *ff* *mf* *f*

3:2 3:2 3:2

14

p *mp* *p* *pp* *p* *mp* *p* *p* *mp* *mf* *mp*

mp *mp*

3:2 3:2 3:2 3:2 3:2

R.H. L.H.

17

poco f *pp* *f* *ff* *pp*

p *f* *p* *f*

3:2 3:2

20

mp pp *p mp p* *mp poco f f*

22

ff pp ppp pp mp

25

p f f mf pp p mp mp p mp f mf

p < f *p < mp*

28

28

f ff f ff f f ff mf f mp mf

mf f

3:2 3:2 3:2 3:2 3:2 3:2 3:2 6:4

31

31

p mp p pp p pp ff f ff mp

mf ff

3:2 3:2 3:2 3:2 3:2 3:2 3:2

34

34

pp p mp mf mp mf mp p pp

mf ff

3:2 3:2 3:2 3:2 3:2 3:2 3:2

37

3:2

L.H.

R.H.

ff

f

mp

f

mf

f

37

3:2 6:4 3:2

mf

ff

mf < *f*

mf

40

ff

R.H.

L.H.

R.H.

f

ff

f

ff *mp* *mf*

ff

40

mf < *ff*

mf < *f* *mp*

42

6:4

3:2

3:2

ff

f

mf

f

mf

f

ff

f

mf < *f*

mf

f

ff

42

6:4 3:2

45

mf *fff* *mf* *fff* *ff* *ff* *f* *fff* *ff*

3:2 6:4 3:2

47

ppp *pp* *ppp* *pp* *p* *pp* *pp* *p* *pp* *mp* *p* *pp* *mp* *mf* *mp*

3:2 3:2

51

p *pp* *p* *pp* *mf* *p* *mp* *mf* *p* *f* *mf* *f* *p* *mf*

3:2 3:2 3:2 3:2

54

mf p mf mp pp mf p mp p pp p pp

mp mp p p

3:2 3:2 3:2 3:2

56

mp p mf p mf f f f pp mp p mp mf

p mf p mf mf

3:2 3:2 3:2 3:2

58

f ff f mf f mp p mp mf p pp p pp

ff f mf f mf

6:4 3:2 3:2 3:2 3:2

60

pp mp pp mf mp f mp pp mp mf p mp pp

3:2 3:2 3:2 3:2 3:2

p

63

p pp mp mf mp > p mf f p mf p pp p

pp < p

(sempre R&D.)

66

mf f ff mf f ff pp p

6:4 3:2 3:2 3:2

mp > p

(8va)

84 3:2

p *mp* *p* *mf* *f* *p* *pp* *p* *pp* *mf* *pp* *p* *pp* *p* *pp* *pp* *mp* *pp*

84

(8va)

87 *mf* *p* *mp* *pp* *p* *pp* *mp* *pp* *p* *mf* *mp* *p*

(Loco)

87

mp

calmando al fine

(8va) (Loco)

90 *mp* *pp* *mp* *pp* *p* *pp* *mp* *pp* *p* *mp* *pp* *mf*

90

(8^{va}) -----

15^{ma} -----

94

p *mf* *p* *pp* *mp* *p* *mf* *pp* *mp* *pp* *p*

sempre 8va *8va*

(15^{ma}) -----

98

pp *mp* *p* *pp* *mp* *ppp*

sempre 8va *8va*

3:2 6:4

3:2 6:4

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