

Yvonne Desportes

MODES D'ANTAN

Pour Guitare

MODES OF OTHER DAYS

For Guitar

MODUS AUS FRUEHEREN ZEITEN

Für Gitarre

MODOS DE ANTANO

Para Guitarra

La Guitare
The Guitar

Die Gitarre
La Guitarra

ギター

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Modes d'Antan.

Pour Guitare

- I. Mode Sypodorien.
- II. Mode Mizoladien.
- III. Mode Phrygien.
- IV. Mode Sypoladien.
- V. Mode Dorien
- VI. Mode Lydien.

Yvonne Desportes.



MODES D'ANTAN

Ces six petites pièces de guitare sont chacune écrites dans un des six modes grégoriens.

C'est Grégoire I^{er}, pape de 590 à 604, qui fut le créateur des chants d'église unifiés qui prirent le nom de chants grégoriens.

Il reprit les anciens modes grecs qu'il adapta aux chants liturgiques.

Il y a six modes principaux dits authentiques, basés sur une gamme ou série.

Mode de Do, Hypolydien :



Mode de Ré, Dorien :



Mode de Mi, Phrygien :



Mode de Fa, Lydien :



Mode de Sol, Mixolydien :



Mode de La, Hypodorien :



On peut les transposer, mais ils doivent conserver leur rapport de tons et demi-tons à partir de la tonique.

MODES D'ANTAN

POUR GUITARE

Yvonne DESPORTES

1. MODE HYPODORIEN

Mode de La

Andantino $\text{♩} = 80$

2. MODE MIXOLYDIEN

Mode de Sol

Allant ♩ = 66

Musical score for "2. MODE MIXOLYDIEN Mode de Sol". The tempo is marked "Allant ♩ = 66". The score is written on a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The piece begins with a piano (*p*) dynamic and features a variety of musical techniques including triplets, slurs, and fingerings. Dynamics range from *p* to *pp*, with accents like *mf*, *f*, and *ff*. Performance instructions include "riten." (ritardando), "Ral." (Ritardando), and "dim." (diminuendo). The score includes a section marked "a T^o" (first time) and another marked "B3" (B-flat 3). The piece concludes with a *pp* (pianissimo) dynamic.

3. MODE PHRYGIEN

Mode de Mi

Lent et triste ♩ = 56

p

f

mf *ff* *p*

mf

cresc.

B 7 *pressez* *Ral.* *a T^o* *p*

f *ff* *Ral.* *f* *pp*

4. MODE HYPOLYDIEN

Mode de Do

Pas vite $\text{♩} = 50$

The musical score is written for a single melodic line in 3/4 time. It begins with a tempo marking "Pas vite" and a quarter note equal to 50 beats. The key signature is one flat (B-flat), and the mode is specified as "Mode de Do". The score is divided into eight staves. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic development. The third staff introduces a forte (*f*) dynamic. The fourth staff shows further melodic elaboration. The fifth staff includes a *riten.* (ritardando) marking and a piano (*p*) dynamic. The sixth staff features a *cresc.* (crescendo) marking. The seventh staff includes a *ff* (fortissimo) marking and a *Ral.* (Ritardando) marking. The eighth staff concludes the piece with a final cadence.

5. MODE DORIEN

Mode de Ré

Modéré ♩ = 96

First system of musical notation, starting with a treble clef and a common time signature (C). The tempo is marked "Modéré ♩ = 96". The music begins with a piano (*p*) dynamic. The notation includes various fingerings (e.g., 1, 4, 2, 4, 2, 1) and articulations. The system concludes with a *cresc.* (crescendo) marking.

Second system of musical notation, continuing from the first. It features a *Ral.* (Ritardando) marking and a tempo change to "Meno mosso ♩ = 72". The dynamic shifts to piano (*p*). The system includes various fingerings and articulations, and ends with a *mf* (mezzo-forte) dynamic marking.

Third system of musical notation, continuing from the second. It begins with a *Ral.* (Ritardando) marking and a tempo change to "a T^o I^o". The dynamic is marked *mf*. The system includes various fingerings and articulations, and ends with a *f* (forte) dynamic marking.

6. MODE LYDIEN

Mode de Fa

Gaiement ♩ = 72

1 2 4 -4 1 3 4 1 3 1 0 3 1 2 3 (percussions)

mf

f

B 3 B 7 B 5 B 3 B 8 B 8

mf

f

B 5 p cresc.

f ff

Ral. a T⁹ ff