

# Madrigale II: Qu'est devenu ce bel oeil

for Large Ensemble

Edward Caine



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for 12 instruments

duration: 20'

## Instrumentation:

Flute (+ Bass Flute)  
Oboe  
Clarinet in Bb (+ Bass Clarinet in Bb)  
Percussion  
Harp  
Piano  
Guitar  
Mandolin  
Violin  
Viola  
Violoncello  
Double Bass

## About the Piece

This piece is derived from the three part chanson "Qu'est devenu ce bel oeil" by Claude Le Jeune, which does not appear in its original format. The idea is inspired by the poem "Why I am not a painter" by Frank O'Hara. The piece uses the Le Jeune both as musical material and to represent stages of loss.

### 1. AH GOOD THE SEA

The title of this section is a famous piece of graffiti at the University of York. The gestures expand and contract in a wave-like pattern. Think of these gestures as like breathing.

### 2. Trio

The trio is a wholesale exploration of the harmonic material and the instrumentation available. Threaded throughout is the beginning of the Chorale. "Trio" refers to the three lines of material travelling at the same time - very quick and rhapsodic material, a quick unfolding line based on the Le Jeune, and long slow chords permeating the harmonic background. At one point (page 33 - 37) three trios are moving at once.

### 3. Chorale

As far as possible, this should be completely static, and each gesture should grow out of nothing, following the clarinetist's cue, as it slowly builds from nothing and permeates the space with harmony. The halting nature of the material represents grief.

### 4. "Une Jeune Fillette"

An orchestration of the renaissance tune "Une Jeune Fillette" (or "madre mi far monica") - a device to supplant the Le Jeune, and an "intruder" to the piece.

### 5. SARDINES

'SARDINES' is a reference to the subject of Mike Goldberg's painting in O'Hara's poem, which is present at first and then finally omitted. Theatrically, this is the "gap" where the Le Jeune is not.

### 6. Exeunt, pursued by the ghost of Claude le Jeune

This movement is based around the theatrical idea that the protagonist is desperately trying to bring the Le Jeune back to life from the resonances of the room by violently hitting a large bass drum.

*Oy Dieus! Oy Dieus! de l'alba tan tost ve.*

*O maleur injurieux qui cachant ce trezor sou-le tombeau,  
Fais que le monde n'a plus rien de mignard ni de beau*

*dedicated to all who suffer loss.*

Commissioned by the Huddersfield Contemporary Music Festival and Amsterdam Nieuw Ensemble for the HCMF and Nieuw Ensemble Composers Professional Development Scheme 2010. Completed on 8th October 2010.

First Performance 23rd Nov 2010 by the Nieuw Ensemble in the HCMF, Huddersfield.



## Percussion List

**Instruments:** 2 bass drums (one suspended over open piano), vibraphone, crotales, small skin drum, temple blocks (5 pitches), finger cymbals, Tam Tam, Large Cymbal, 3-4 small cymbals.

**Beaters:** 2 double-bass bows, medium vibraphone sticks, rubber-ball-on-a-stick, bass drum beaters, tam-tam beaters.

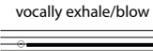
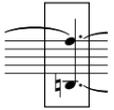
## Notation Conventions

Score is in C (concert pitch)

Senza Misura Sections - tempo (slow or fast) or rough time estimates for each page are shown. N.B timing is by no means strict and the conductor can choose his/her own pace.

-  = conductor cue
-  = notes joined by dotted lines should be performed simultaneously
-  = pitch played (senza misura)
-  = duration held on for (relative to space on page)

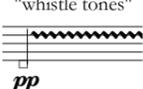
Where a conductor cue isn't specified the performer should pick up relative timing from the position of the notes in space relative to the given cues.

-  = pitched sound
-  = percussive sound
-  = air sound
-  = dampen/stop note
-  = exhale vocally (either as if blowing out a candle, or audible sigh). Place in staff denotes general relative pitch of white noise produced (high, low, middle, gliss)
-  = whistle (using lips)
-  = unspecified multiphonic - noteheads indicate pitch(es) that should be present. Tall boxes indicate widely-spread multiphonic and short boxes indicate close multiphonics.
-  = indicates gradual progression
-  = harmonic - harmonics are always notated at the **resultant pitch** (not an octave below), with the played/touched/fundamental note indicated underneath where necessary.

## Flute

T, K = articulation consonant

closed/open = when closed, put your mouth across the hole, producing a lower air sound, when open, blow into the mouthpiece from normal playing position, producing a higher air sound. Applies to air sounds only.

 "whistle tones" = whistle tones: alternating fragile high harmonics, fundamental indicated by notehead.

1/2 tone or  = some tone with air leaking through

full tone = normal pitched material

 = air tone only (blow through instrument)

 = jet whistle (quick, violent burst of air through instrument)

 = sung pitch (at the same time as playing)

 = audible key clacks (add air attack to increase effect)

## Oboe

 = repeat airtone attack in legato phrasing

 = as high as possible - bite reed to create unspecified high pitch

## Clarinet

T.S = tongue slap (slap tongue against reed opening. Usually without pitch)

timbral trill = unspecified microtonal trill from the pitch(es) specified

 = audible key clack

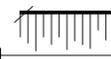
## Percussion

arco = bowed (using double bass bow(s))

 = medium sticks

 = tremolo arpeggiation pattern

 = path of rubber ball across the bass drum

 = as quick as possible, shifting between cymbals (time specified by relative position on page)

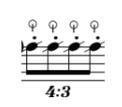
edge  center - indicates the position on the skin/tam-tam that the beaters play

 = point at which the tam-tam "blossoms"

## Harp

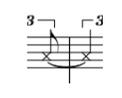
 = gliss using bottle neck or other cylindrical item

 = chord arpeggiation pattern

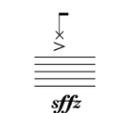
 = Bartok pizzicato - play note by the soundboard and "snap" finger onto the soundboard in the process. Use two fingers during fast repetitive material

 = dampen chord/note

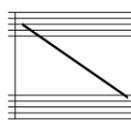
 = harmonic - diamond notehead indicates the string it is played on

 = percussive sound. Dampen indicated string as much as possible with one hand and play with the other.

## Piano

 = slam lid of the piano upwards, against body of piano (i.e. slam open, rather than shut)

 = chromatic cluster, play with whole hand on piano

 = "guiro" effect - run fingers along the wood of the keys, producing clacking sound but no pitch. direction on score indicates direction up/down keyboard.

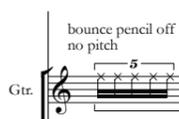
 = depress silently

 = mute with hand (hand presses down on string inside the piano as note is played)

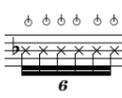
## Guitar/Mandolin

 = unpitched chord (strum across all strings while muting as much as possible with left hand)

 = percussive sound (usually by muting string at pitch indicated)

 - bounce pencil or small stick across the end of the string. unpitched

 = tremolo (senza misura) - bar indicates length of tremolo effect

 = Bartok pizz. - snap string against neck

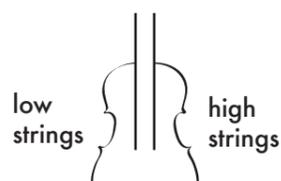
## Strings

 = natural harmonic (string indicated) N.B harmonics indicated at resultant pitch

 = artificial harmonic

 = place hair of the bow on body of the instrument and rub the wood of the bow over the hair - this should create a creaking/gritty sound.

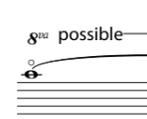
 = play the body of the instrument, the position indicated by the notehead i.e.:



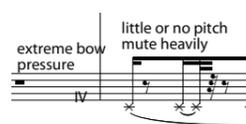
 = play the tail piece (play across the body of the tail piece, not the side or corner)

 = heavily mute (little to no pitch)

 = play on the wood of the bridge, unpitched.

 = play pitch as high as possible, using any means e.g. playing highest regular pitch, using artificial harmonics or any other means.

 = play with the wood of the bow, mute as much as possible, percussive sound, unpitched.

 = extreme bow pressure - draw the bow across the string haltingly - produces creaking sound.

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## I. AH GOOD THE SEA

0'0" **slow, atmospheric, subtle** 0'15"

Flute *p* vocally exhale/blow

Oboe reed out

Bass Clarinet in Bb

Percussion B.D Heavily Muted soft beater *pp* *pp* *pp*

Harp

Piano

Guitar

Mandolin

Violin I **slow, atmospheric, subtle**

Viola

Violoncello *p*

Contrabass *p* *8va*

0'15" vocally exhale/blow

Fl. *p*

Ob. vocally exhale/blow *p*

B. Cl.

Perc. *pp*

Hp.

Pno.

Gtr.

Mand.

Vln. I

Vla.

Vc. *p* IV (b)

Cb. *p* 8va

0'30"

0'30" 0'45"

Fl. *p*

Ob. *p*

B. Cl. vocally exhale/blow *p*

Perc. *pp*

Hp.

Pno.

Gtr.

Mand.

Vln. I

Vla. *8va* III *p*

Vc. *p* IV (b) *p*

Cb. *8va* *p* *p*

0'45" 1'00"

Fl. *p*

Ob. *p*

B. Cl. *p*

Perc. *pp*

Hp.

Pno.

Gtr.

Mand.

Vln. I

Vla. *mp*

Vc. *p* *mp*

Cb. *p* *mp*

1'00"      1'15"

Fl.      *mf*      *p*      *mf*

Ob.      *mf*      *p*

B. Cl.      *mf*

Perc.      *pp*      Small Muted Skin Drum      *pp*

Hp.

Pno.

Gtr.

Mand.

Vln. I

Vla.      *mp* < *mf* *molto*

Vc.      II or III      *mp*

Cb.      *mf*

closed      T      T

subtle instrumental air tone - do not force air through

subtle instrumental air tone - do not force air through

push hair of bow against body of instrument under the neck. rub the wood of the bow against the hair to produce percussive sound

push hair of bow against body of instrument under the neck. rub the wood of the bow against the hair to produce percussive sound

1'15" 1 2 3 4 1 2 3 4 1 1'30"

Fl. *mp*

Ob.

B. Cl. *mp*

Perc. Heavily muted Bass Drum *pp* To Crot. *p* Crotales

Hp.

Pno. Heavily muted with hand *mf* *8va* until resonance dies out

Gtr.

Mand.

Vln. I

Vla. *mf* *8va*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

This musical score page, numbered 13, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B. Cl.), each with dynamic markings of *mp* and *mf*. The string section consists of Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with the Vc. and Cb. parts featuring a prominent zigzag pattern. The percussion section includes Crotonal (Crot.), Harp (Hp.), Piano (Pno.), Guitar (Gtr.), and Mandolin (Mand.). The Crotonal part is marked *arco* and *pp*. The Violin I and Viola parts have a boxed-in section with a *8va* marking. The score is marked with time signatures 1'30" and 1'45" and includes dynamic markings *mp* and *mf*. Vertical dashed lines and arrows indicate specific performance points.

1'45" **3/4** "whistle tones" *pp*

Fl.

Ob.

B. Cl.

Crot. arco *pp*

Hp.

Pno. **3/4** *sfz f* *mf p subito*

Gtr. *p mp mf*

Mand. *p pp p pp*

Vln. I II *ppp*

Vla.

Vc.

Cb.

Fl. 2'00"

Ob.

B. Cl.

Crot. *Heavily muted Bass Drum* *To Crot.* *Crotales*

Hp.

Pno.

Gtr.

Mand.

Vln. I *(8)* *mf*

Vla. *IV* *mp* *mf*

Vc. *III* *mp* *mf*

Cb. *8va* *mp* *mf*

Detailed description: This page of a musical score features a woodwind section (Flute, Oboe, Bass Clarinet), a percussion section (Crotales, Heavily muted Bass Drum), and a string section (Violin I, Viola, Violoncello, Contrabass). The woodwinds and strings have a section starting at 2'00". The Flute part begins with a tremolo. The Crotales part has a melodic line starting at 2'00". The string section has a complex arrangement with various dynamics (mp, mf) and articulations (accents, slurs, and 8va markings). A vertical dashed line marks the 2'00" time point across the score.

2'00" 2/4 4/4 2'15"

Fl. *pp* "whistle tones"

Ob. *mp* instrumental air tone

B. Cl. *mp* exhale vocally/blow

Crot. *pp* arco Heavily muted Bass Drum To Vib. Vibraphone

Hp.

Pno. *mf* Heavily muted with hand  
8<sup>va</sup> until resonance dies out

Gtr. *mp* exhale vocally/blow

Mand. *mp* exhale vocally/blow

Vln. I *f* *pp* IV (b)

Vla.

Vc. *mp* 8<sup>va</sup>

Cb.

2'15" 2'30"

Fl. instrumental air tone

Ob. instrumental air tone

B. Cl. instrumental air tone *mf*

Vib. arco *pp*

Hp. exhale vocally/blow (gliss) *mf*

Pno.

Gr.

Mand.

Vln. I play the body of the instrument *mp*

Vla. play the body of the instrument *mp*

Vc. play the body of the instrument *mp*

Cb. on the tailpiece *mp*

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into two sections by a vertical dashed line at 2'15". Above the line, various instruments have musical notation: Flute (Fl.) with a tremolo-like pattern; Oboe (Ob.) with a series of notes and slurs; Bass Clarinet (B. Cl.) with a sustained note; Viola (Vib.) with an 'arco' instruction and a *pp* dynamic; Harp (Hp.) with an 'exhale vocally/blow (gliss)' instruction and a *mf* dynamic. Below the line, the instruments are mostly silent, with some 'play the body of the instrument' instructions for Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.) starting at 2'30", and Cello (Cb.) starting at the end of the page with the instruction 'on the tailpiece'. Dynamics like *mf* and *pp* are used throughout.

2'30"

Fl. *mf* *pp* *pp* *p* *p*

Ob. reed in *mf* *pp* *pp*

B. Cl. T.S. *mp* *pp* ord. air tone *pp*

Vib. *p* *pp* *pp*

Hp.

Pno. Heavily muted with hand *mf* *8<sup>va</sup>* until resonance dies out *Lead.*

Gtr.

Mand.

Vln. I *pp* *15<sup>ma</sup>*

Vla. *pp* *8<sup>va</sup>*

Vc. *pp*

Cb. pizz. *mf* arco *pp*

flz. ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

1/2 tone → full tone → 1/2 tone → 2'45"

2'45" 2/4 150 3'00"

Fl.

Ob. *exhale vocally/blow* *instrumental air tone*  
*p* *mp*

B. Cl. *p*

Vib.

Hp.

Pno. *Heavily muted with hand*  
*mf* *sfz* *mf* *f* *p* *pp*

Geo.

Gr. *pp* *f* *p* *f*

Mand. *pp* *f*

Vln. I *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *arco* *mf*  
 Heavily Muted, little or no pitch

3'00" To B. Fl. 3'15"

Fl. *mp* *mf* *p* *pp*

Ob. *mp* *mf* *p* *pp*

B. Cl. *mp* *mf*

Vib. *p* *mf* *mp* *p* *pp*

Hp.

Pno. *lv*

Gtr. *lv*

Mand. *lv*

Vln. I *mp* *pp* *15<sup>ma</sup>*

Vla. *mp* *pp* *15<sup>ma</sup>* *III 8<sup>va</sup>*

Vc. *mp* *pp* *8<sup>va</sup>*

Cb. *mp* *8<sup>va</sup>*

Presto ♩ = 120-140

II.Trio

*I*

2/4 5/8 7/8

Bass Flute *mf sfz mf pp*

Oboe *f*

Bass Clarinet in B $\flat$  *f*

Vibraphone *f ff pp*

Harp *sfz ff*  
F# G# B $\flat$

Piano

Guitar *mf f* 7 5 8<sup>va</sup>

Mandolin *mf* 6 3

Presto ♩ = 120-140

2/4 5/8 7/8 III

Violin I *f*

Viola *pp flautando pp*

Violoncello *pp flautando*

Contrabass *pp flautando* 8<sup>va</sup>

6

B. Fl. *gliss.* *sfz* 3

Ob. *mf* 5 *pp* *<f*

B. Cl. *pp*

Vib. temple block (medium) Vibraphone arco

Hp. *mf* 5 3 Db

Pno. *f*

Gtr. *f*

Mand. *f*

Vln. I *pp* *pp* 8<sup>va</sup>

Vla. *pp* *f*

Vc. non vib. *pp* molto 1/4 vib. *gliss.* #

Cb. non vib. *pp* molto vib. *pp*

11

B. Fl. *pp* *f*

Ob. *pp* *f*

B. Cl. *pp*

Vib.

Hp. *pp* *mf* *pp*

Pno. *mf* *ff*

Gtr. *f* *pp*

Mand. *f* *pp*

Vln. I *f* *f*

Vla. *f* *mf*

Vc. *f* *sffz*

Cb. *f* *sffz*

11 12 13 14 15

17 **2/4** **5/8** **2/4** **4/4**

B. Fl.   
 Ob.   
 B. Cl.   
 Perc.   
 Hp.   
 Pno.   
 Gtr.   
 Mand.   
 Vln. I   
 Vla.   
 Vc.   
 Cb.

B.D   
 Finger Cymbals   
 lv   
 f   
 f   
 f   
 pp   
 mf   
 ff   
 mf   
 mf   
 f

ord   
 molto sul pont   
 on the bridge extreme high pitch only   
 on the bridge extreme high pitch only   
 on tailpiece

23

B. Fl. *sfz f*

Ob. *f* *pp* *mf* *gliss.* 7:6

B. Cl. *sfz f* *pp* T.S.

Perc. B.D. *mf* *sfz* To Vib. *mf* *sfz* Vibraphone *pp*

Hp. *mf* 4:3 5:4 completely muted

Pno. *mf* 8<sup>va</sup> Heavily muted with hand

Gtr. *mf* strum, completely muted

Mand. *mf* strum, completely muted

Vln. I *ff* *f* con vib. 2/4

Vla. *ff* *f* con vib.

Vc. *f* con vib.

Cb. *f* *f* con vib.

30

B. Fl. *f* *sfz*  
 Ob. *f*  
 B. Cl. *mf* *f*  
 Vib. arco  
 Hp. *pp* *mf* *5:4*  
 Pno. *pp* *mf* *pp subito*  
 Gtr. *mf* *7:4* *3:2* *5:3*  
 Mand. *mf* *5:4*  
 Vln. I *pp*  
 Vla. *pp*  
 Vc.  
 Cb.

Time signatures: 7/8, 2/4, 5/8  
 Performance markings: *mf*, *f*, *sfz*, *pp*, *arco*, *pp subito*

B. Fl. *pp* *f* *mf* *sfz*  
 Ob. *f*  
 B. Cl. *f* *mf* *sfz*  
 Vib. *pp* To T. Bl. Temple Blocks High Low *mf* 6 9 *sfz* To T.-t. Tam-tam *pp*  
 Hp.  
 Pno. *mf* *pp subito*  
 Gtr. *mf* *sfz*  
 Mand. *mf* *sfz*  
 Vln. I *f* *pp* *pp*  
 Vla. *f* *p* *mp* *p*  
 Vc. *f*  
 Cb. *f* *sfz*  
 ord. *molto sul pont*  
 on the bridge extreme high pitch only

41 **4/4** 105

B. Fl. *mp* *f*

Ob.

B. Cl. *ppp* *tone cluster multiphonic*

T-t. *mf* *pp* *mf* *pp* *molto*  
 ( ) Large Cymbal To B. D. Bass Drum

Hp. FEAG#ABC

Pno. *p* *Heavily muted with hand*

Gtr. *mp* *pluck string, completely muted, no pitch*

Mand.

Vln. I *pp* *pp* *mp* *mp* *< sfz* *< sfz* *< sfz*

Vla. *mf* *pp* *pp* *sfz* *pp* *mf*

Vc. *pp* III IV

Cb. *mf*

45

**B. Fl.** *sfz* *f* *f*

**Ob.** *f* *f* *f* multiphonic multiphonic

**B. Cl.** *f* *pp* multiphonic (overblown)

**B. D.** To Vib. *sfz* Vibraphone *pp* 2 2 2 2 To B. D. Bass Drum

**Hp.** *mf* 5 5

**Pno.** 3 3 *mf*

**Gtr.** *mf* *f* *mf*

**Mand.** *mf* 5 3 8 *f* *mf* *f*

**Vln. I** *pp* III IV *f* vib. *f* sul pont. *pp*

**Vla.** *mf* *f* *f*

**Vc.** *f* *pp subito* *f*

**Cb.** *pp* I II 8va

Detailed description: This page of a musical score covers measures 45 to 48. It features a variety of instruments including woodwinds (Bass Flute, Oboe, Bass Clarinet), percussion (Bass Drum, Vibraphone), piano, guitar, mandolin, and strings (Violin I, Viola, Violoncello, Contrabass). The score includes dynamic markings such as *sfz*, *f*, *pp*, *mf*, and *pp subito*. Performance instructions include 'multiphonic', 'multiphonic (overblown)', 'vib.', and 'sul pont.'. Fingerings and bowings are indicated throughout the score.

B. Fl. *sfz* *f* *mf* *sfz* *f*  
 Ob. *f* *mf* *sfz* *f*  
 B. Cl. *f* *f* *sfz* *f*  
 B. D. *pp* *molto* *sfz* *f*  
 Hp. *sfz*  
 Pno. *cresc.* *f* *sfz* *f*  
*senza ped.* *low clusters* *8<sup>va</sup>* *5* *8<sup>vb</sup>* *slam piano lid open*  
 Gtr. *f* *sfz* *f*  
 Mand. *sfz* *f*  
 Vln. I *pp* *molto* *sfz* *f*  
 Vla. *f* *pp* *molto* *sfz* *f*  
 Vc. *f* *pp* *mf* *sfz* *f*  
 Cb. *f* *mf* *sfz* *f*

56

6/8 as if suddenly cut loose in a gale

57

B. Fl. *sffz* *mf*

Ob. *sffz* as high as possible (bite reed) *ppp* possible 3 3

To Cl. B. Cl. *sffz*

B. D. *sffz* Rubber Ball *p* drag diagonally across B.D.

Hp. *sffz* F# A E Bb C# D G

Pno. slam piano lid open *sffz*

Gtr. *sffz*

Mand. *sffz*

as if suddenly cut loose in a gale

Vln. I *sffz* *ppp* *legato* 8va possible 8va 7

Vla. *sffz* *ppp* *legato* 8va possible 8va 5 5 3

Vc. *sffz* *ppp* *legato* 8va possible 8va 5 3

Cb. *sffz* *mf* on the bridge highest pitches only

59

"whistle tones"

4/4

B. Fl. *sfz* *pp*

Ob. *3* *3* *3*

Clarinet in Bb *mp* *pp*

B. D.

Hp.

Pno.

Gtr.

Mand.

Vln. I *3* *5* *3* *5* *3*

Vla. *5*

Vc. *5* *3* *5* *5*

Cb.

timbral trill  
Bb fingering, Ab fund.  
(multiphonic)

*8va*

♩ = ♩ calm, placid

♩ = ♩ A tempo

62

To Fl.

B. Fl.

Ob.

Cl.

Flute

played

sung

*sfz* *mf* *gliss.*

*f*

To T. Bl.

B. D.

Temple Blocks

5

III. chorale

Hp.

Pno.

*p dolce legato*

*p dolce legato*

*sfz* l.v

bounce pencil off the base of the string.  
no pitch

5 7

Gtr.

bounce pencil off the base of the string.  
no pitch

5

Mand.

♩ = ♩ calm, placid

♩ = ♩ A tempo

Vln. I

Vla.

Vc.

Cb.

*ppp*

*ppp*

*sfz*

*sfz*

pizz. completely muted. No pitch

*sfz*

65

Fl. *mf* *sfz* *f* *ff* *mf* *sfz*

Ob. *f* *mp* *sfz* timbral trill

Cl. *p* *mf* *f*

T. Bl. To Vib. Vibraphone To Cym. Cymbals cymbals of various sizes *pp*

Hp.

Pno. *f*

Gtr.

Mand.

Vln. I con sord. sul pont. *p* *mf* *mp* *gliss.* *gliss.*

Vla. con sord. *p* *mf* *8va*

Vc. *p* *mf* *8va*

Cb. *p* *f* on tailpiece

2/4 7/8

72

Fl. *pp* *p*

Ob. *p* *mf*

Cl. *pp* *mf* *f* *pp* overblow for multiphonics

Cym.

Hp. *sfz*

Pno.

Gtr. *p* *mf* *mp*

Mand. *p* *mf*

Vln. I *pp* *gliss.* *sfz*

Vla. *f* *pp* *gliss.*

Vc. *f* *p* *con sord.* *sfz* *sul pont.* *p*

Cb. *p* *sfz*

78

77

Fl. *pp* air → tone *mf* tone → air *pp* *p*

Ob. *pp* timbral trill

Cl. *mp* *f* *p* *mf*

Cym. Large Cymbal arco *sfz* To T. Bl. *lv*

Hp.

Pno. *mf* slam piano lid open

Gtr. *mf* *f*

Mand.

Vln. I *pp* senza sord. col legno, completely muted, no pitch

Vla. *pp* senza sord. col legno, completely muted, no pitch

Vc. *mp* molto sul pont. senza sord. *mp*

Cb. *mp* pizz. fully muted *ff subito*



$\text{♩} = \text{♩}$  A tempo

84

Fl. *p*

Ob. *mf* *f*

Cl. *sfz* *p*

Cym. Temple Blocks

Hp. *mf*

5 6

Pno. *mf*

Gr. *mf* *sfz* *mf*

6

Mand. *mf* *f*

$\text{♩} = \text{♩}$

A tempo

85

Vln. I *pp*

Vla. *f* con vib.

Vc. *pp*

Cb. *pp*

This page of a musical score, numbered 87, contains measures 1 through 4 of a piece in 4/4 time. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trombone (T. Bl.), Horns (Hp.), Piano (Pno.), Guitar (Gtr.), Mandolin (Mand.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is characterized by a complex texture with many overlapping lines. The Flute, Oboe, and Clarinet parts feature long, flowing lines with frequent slurs and accents. The Piano part is highly active, with dense chordal textures and intricate fingerings, including several five-finger patterns. The Guitar and Mandolin parts provide rhythmic and harmonic support with complex, syncopated patterns. The string section (Violin I, Viola, Violoncello, and Contrabass) plays sustained, often long-note passages, with the Violoncello and Contrabass parts starting at a very soft *pp* dynamic. The score includes various musical notations such as slurs, accents, dynamic markings (*sfz*, *mf*, *f*, *pp*), and fingering numbers (e.g., 5, 5:6). The time signature 4/4 is indicated in the top right corner.

91  $\frac{4}{4}$  *ff*

Fl.

Ob.

Cl.

T. Bl. *To B. D.*

Hp.

Pno.

Gtr.

Mand.

Vln. I  $\frac{4}{4}$  *ff*

Vla.

Vc. *pp*

Cb. *pp*

95

tone → air

120

Fl.

Ob.

Cl.

T. Bl.

Hp.

Pno.

Gtr.

Mand.

Vln. I

Vla.

Vc.

Cb.

99

7/8 4/4 3/8 4/4

Fl. *p* *mf* *sfz* *mf* *mf* *sfz* *sfz!*

Ob. *p* *mf* *sfz* *mf* *sfz!* *mf*

Cl. *p* *mf* *p* *mf* *sfz!*

T. Bl. Bass Drum *mf* *sfz* *pp* *molto* *sfz!* *pp*

Hp. *sfz!*

Pno. "guiro" - run knuckles along the keys of the piano, producing no pitch *f possible* *sfz!*

Gtr. *sfz!* Strum

Mand. *sfz!*

Vln. I ord. *molto sul pont* *pp* *mf* *sfz!*

Vla. ord. *molto sul pont* *pp* *mf* *sfz!*

Vc. ord. *molto sul pont* *pp* *f* *mf* *sfz!*

Cb. ord. *molto sul pont* on the tailpiece *f* *pp* *mf* *sfz!*

104  $\frac{4}{4}$   $\frac{5}{4}$  Più mosso  $\frac{2}{4}$

Fl.

Ob.

Cl.

B. D.

Hp.

Pno.

Gtr.

Mand.

Vln. I

Vla.

Vc.

Cb.

*mf* < *mf* *mp* *ff* *ff* *ff*

To T.-t. Tam-tam

*molto* *sffz*

*f possible* *ff* *8va*

*f* *sffz* *f* *f* *sffz* *f* *f* *sffz* *f*

"guiro" - run knuckles along the keys of the piano, producing no pitch



115

Fl. *sfz!* *f* *sfz!*

Ob. *sfz!* *f* *sfz!*

Cl. *sfz!* *f* *sfz!*

T-t. *pp* *molto* *sfz* *pp* *molto* *sfz* To B. D.

Hp. *sfz!* *sfz!*

Pno. *sfz!* *f* *sfz!*

Gtr. *sfz!* *sfz!*

Mand. *sfz!* *sfz!*

Vln. I *molto vib.* *sfz!* *f* *vib.* *sfz!*

Vla. *molto vib.* *sfz!* *f* *vib.* *sfz!*

Vc. *molto vib.* *sfz!* *f* *vib.* *sfz!*

Cb. *molto vib.* *sfz!* *f* *vib.* *sfz!*

3/4

121  $\frac{3}{4}$   $\infty$   $\frac{7}{8}$   $\infty$

Fl. *f* *decresc.*

Ob. *f* *decresc.*

Cl. *f* *decresc.*

T-t. Bass Drum

Hp.

Pno. *f* *decresc.* *p*

Gr.

Mand.

Vln. I *f* *sfz* *f*  $\frac{7:6}$   $\infty$   $\frac{7}{8}$   $\infty$

Vla. *f* *sfz* *f*  $\frac{7:6}$   $\infty$   $\frac{7}{8}$   $\infty$

Vc. *f* *sfz* *f*  $\frac{7:6}$   $\infty$   $\frac{7}{8}$   $\infty$

Cb. *f* *sfz* *f*  $\frac{7:6}$   $\infty$   $\frac{7}{8}$   $\infty$

125

Fl. *pp* *mp* *mf* **ATTACCA**

Ob. *pp*

Cl. *pp*

B. D. *mf* *sffz* *pp* To Cym. Cymbals

Hp.

Pno.

Gtr.

Mand.

Vln. I *ff* *pp* **ATTACCA** 7:6 ord molto sul pont on the bridge only extreme high pitch 3 3

Vla. *ff* *pp* 7:6 ord molto sul pont on the bridge only extreme high pitch

Vc. *ff* 7:6 ord molto sul pont

Cb. *ff* *pp* 7 ord molto sul pont on tailpiece

III. Chorale

senza misura. slow, spacious

Flute *sfz* *pp*

Oboe

Clarinet in B $\flat$  *pp*

Cymbals

Vibraphone arco *pp*

Harp *sfz* *lv*

Piano depress silently slam piano lid open *ffz*

Ped. 3 →

Guitar

Mandolin

Violin I *pp* II  $\sharp^{\circ}$

Viola

Violoncello *pp*

Contrabass *pp*

This musical score page, numbered 49, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The string section includes Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) part is also present. The score is marked with *pp* (pianissimo) throughout. A vertical dashed line is positioned in the middle of the page, with two downward-pointing arrows above it. A horizontal line labeled "Ped. 3" is located in the piano part, extending to the right of the dashed line. The Flute and Clarinet parts have notes with hairpins indicating dynamics. The Violin I part has a note with a sharp sign and a hairpin. The Viola and Violoncello parts have notes with hairpins. The Contrabass part has a note with a flat sign and a hairpin.

This musical score page, numbered 50, features a variety of instruments. The Flute (Fl.) part begins with a *p* dynamic and includes two *pp* passages marked with downward arrows. The Clarinet (Cl.) part has *pp* markings. The Violin (Vln. I) part starts with *p* and has a *pp* marking. The Violoncello (Vc.) part starts with *p* and has a *pp* marking. The Contrabass (Cb.) part starts with *p* and has a *pp* marking. The Piano (Pno.) part includes a *p* dynamic and a *lv* marking. The Guitar (Gtr.) part starts with *p*. The Mandolin (Mand.) part is present but has no notes. The Viola (Vla.) part starts with *p* and has a *pp* marking. The Violin II (Vln. II) part starts with *p* and has a *pp* marking. The Double Bass (Cb.) part starts with *p* and has a *pp* marking. The Harp (Hp.) part includes a *p* dynamic and a *lv* marking. The Vibraphone (Vib.) part has a *pp* marking. The score includes various dynamics such as *p* (piano) and *pp* (pianissimo), and markings like *lv* (lento vivace). There are also *acc.* (accelerando) markings and a *sc.* (scordatura) marking. The page is filled with musical staves and notes, with some staves showing rests or specific articulation marks.

This musical score page, numbered 51, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet) and strings (Violin I, Viola, Cello, Bass) are marked with *pp* and *mp* dynamics. The guitar and mandolin parts include a double bar line with a repeat sign. The piano and harp parts are enclosed in a box and marked with *p dolce legato*. The vibraphone part includes an *arco* instruction. A vertical dashed line and two downward-pointing arrows indicate a specific point in the music.

**Fl.** *pp* *mp* *pp*

**Ob.** *pp* *mp*

**Cl.** *mp* *pp*

**Vib.** *mp* arco

**Hp.** *p dolce legato*

**Pno.** *p dolce legato*

**Gtr.** *pp* *mp*

**Mand.** *pp* *mp*

**Vln. I** *mp*

**Vla.** *mp*

**Vc.** *mp*

**Cb.** *mp*

This musical score page, numbered 52, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The string section consists of Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Additionally, there are parts for Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Guitar (Gtr.), and Mandolin (Mand.). A vertical dashed line is positioned in the middle of the page, with a downward-pointing arrow above it. The score is marked with *pp* (pianissimo) throughout. The Flute part begins with a *pp* dynamic and a slur. The Oboe part starts with a *pp* dynamic and a slur. The Clarinet part begins with a *pp* dynamic and a slur. The Vibraphone part starts with a *pp* dynamic and a slur. The Guitar and Mandolin parts both begin with a *pp* dynamic and a slur. The Violin I part starts with a *pp* dynamic and a slur. The Viola part begins with a *pp* dynamic and a slur. The Violoncello part starts with a *pp* dynamic and a slur. The Contrabass part begins with a *pp* dynamic and a slur. The Harp and Piano parts are empty. The Violin I part has a fingering of IV for the final note. The Viola part has a fingering of IV for the final note. The Violoncello part has a fingering of IV for the final note. The Contrabass part has a fingering of IV for the final note.

This musical score page, numbered 53, features a variety of instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Vibraphone (Vib.). The middle section is dominated by a Harp (Hp.) and Piano (Pno.) duet, enclosed in a large rectangular box. The bottom section includes Guitar (Gtr.), Mandolin (Mand.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Flute (Fl.):** Starts with a whole rest, then plays a half note G4 (marked *p*) and a whole note G4 (marked *pp*).
- Clarinet (Cl.):** Starts with a whole rest, then plays a half note A4 (marked *p*) and a whole note A4 (marked *pp*).
- Harp (Hp.) and Piano (Pno.):** A 4/4 time signature change is indicated at the start of the boxed section. Both instruments play a series of chords and melodic lines, marked *p dolce legato*. The piano part includes a *scord.* (scordatura) instruction. A *lv* (livelace) marking is present at the end of the section.
- Guitar (Gtr.):** Starts with a whole rest, then plays a half note G4 (marked *p*).
- Violin I (Vln. I):** Starts with a whole rest, then plays a half note G4 (marked *p*).
- Viola (Vla.):** Starts with a whole rest, then plays a half note G4 (marked *p*).
- Violoncello (Vc.):** Starts with a whole rest, then plays a half note G4 (marked *p*).
- Contrabass (Cb.):** Starts with a whole rest, then plays a half note A4 (marked *p*).

Fl. *pp*

Ob.

Cl. *pp*

Vib. *pp*

Hp.

Pno.

Gtr.

Mand.

Vln. I *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score, numbered 54, features ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), each with a *pp* dynamic marking and a hairpin indicating a gradual decrease in volume. The string section includes Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all marked *pp*. The Viola part begins with a fermata. The Percussion (Perc.) part includes Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Guitar (Gtr.), and Mandolin (Mand.), all of which are silent on this page. A downward-pointing arrow is positioned above the Flute staff at the beginning of the page. A vertical dashed line is placed between the Clarinet and Vibraphone staves, and another vertical dashed line is placed between the Violin I and Viola staves.

This page of a musical score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Guitar (Gtr.), Mandolin (Mand.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The woodwind parts (Fl., Ob., Cl.) feature a long, sustained note starting at the beginning of the page, marked with a hairpin crescendo and the dynamic *pp*.

The Harp (Hp.) and Piano (Pno.) parts are enclosed in a large rectangular box. They begin with a dynamic of *p dolce legato*. The score includes time signature changes to 5/8, 7/8, 5/8, and 4/4. The piano part includes a section marked *mp* and *l.v*. A *scord.* marking is present at the bottom of the piano part.

The string parts (Gtr., Mand., Vln. I, Vla., Vc., Cb.) all begin with a dynamic of *mf*. The Violin I part includes a marking for the 8th finger (*8<sup>va</sup>*) and a hairpin crescendo. The Violoncello part includes a marking for the 4th finger (*IV*).

This musical score page, numbered 56, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Vibraphone (Vib.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Additionally, there are parts for Harp (Hp.), Piano (Pno.), Guitar (Gtr.), and Mandolin (Mand.).

The score is divided into three measures by vertical dashed lines. The first measure shows the woodwinds and strings with various dynamics and articulations. The second measure features a dynamic shift to *f* for the woodwinds and strings, with a downward arrow above the Flute staff. The third measure returns to *pp* dynamics for the woodwinds and strings, with a downward arrow above the Flute staff. The guitar and mandolin parts are marked with *pp* and have a double bar line in the second measure.

Key dynamics and markings include *pp* (pianissimo), *f* (forte), and *mp* (mezzo-piano). Specific fingering and bowing instructions are provided for the strings, such as "III" for Vln. I, "IV" for Vln. II, "III or II" for Vc., and "8va" for Vla. The Flute part includes a downward arrow in the second measure, and the Clarinet part includes a *v* marking in the second measure.

This musical score page, numbered 57, features ten staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), each with a *pp* dynamic marking and a hairpin. The string section includes Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.), with *pp* dynamics. The guitar (Gtr.) and mandolin (Mand.) parts are also present. A vertical dashed line with a downward-pointing arrow is positioned above the woodwind staves. The Vln. I staff includes a fingering instruction: III #°.

Fl. *pp*

Ob.

Cl. *pp*

Vib. *pp*

Hp.

Pno.

Gtr.

Mand.

Vln. I III #° *pp*

Vln. II

Vc. *pp*

Cb.

This page of a musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained notes with dynamic markings of *pp*, *mf*, and *sfz*. The piano accompaniment (Hp. and Pno.) is detailed in a boxed section, showing a *p dolce legato* texture with a crescendo and a *l.v.* (ritardando) marking. The piano part includes time signatures of 3/4, 7/8, and 4/4, and a *leg.* (legato) marking. The score is marked with a vertical dashed line and arrows indicating a specific performance point.

This musical score page, numbered 59, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Vibraphone (Vib.). The string section consists of Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion includes Harp (Hp.), Piano (Pno.), Guitar (Gtr.), and Mandolin (Mand.).

The score is divided into two measures by a vertical dashed line. The first measure contains several dynamics and articulations:

- Fl.:** A dynamic marking of *pp* is present.
- Ob.:** A dynamic marking of *pp* is present.
- Cl.:** A dynamic marking of *pp* is present.
- Vib.:** A dynamic marking of *pp* is present.
- Vln. I:** A dynamic marking of *pp* is present.
- Vla.:** A dynamic marking of *pp* is present.
- Vc.:** A dynamic marking of *pp* is present.
- Cb.:** A dynamic marking of *pp* is present.

Articulations include slurs and accents. The second measure contains the following markings:

- Cl.:** The instruction "To B. Cl." is written.
- Vib.:** The instruction "To Crot." is written.

IV. "Une Jeune Fillette"

129  $\frac{4}{4}$  moderato con moto  $\text{♩} = 60-70$   $\frac{5}{4}$   $\frac{4}{4}$

Flute *mp* *mf*

Oboe *mf*

Bass Clarinet in B $\flat$  *pp*

Crotales arco *ppp* To B. D. Bass Drum Heavily Muted *ppp*

Harp *mp*

Piano

Guitar

Mandolin

Violin I  $\frac{4}{4}$  moderato con moto  $\text{♩} = 60-70$   $\frac{5}{4}$  *mf* *mf* *ppp*

Viola *mf* *mf* *mf* *f*

Violoncello *p* *mp* *pp* *p*

Contrabass *p* *mp* *mp* *p*

on the tail piece

134

2/4 4/4 5/4 flz. 3/4 4/4

Fl. *mp* *mf* *p* *p* *mp*

Ob. *mf* *p* *p < mf*

B. Cl. *pp* *p* *p < sfz*

B. D. Bass Drum Heavily Muted *pp* To T.-t. Heavily Muted *pp* Tam-tam

Hp. *p*

Pno. *pp*

Gtr. *pp* *p* *pp*

Mand. *p* *pp* *pp*

Vln. I 2/4 4/4 5/4 3/4 4/4 IV III *p* *mf*

Vla. III II *p* *mf*

Vc. *pp* *mp* *mf* *p*

Cb. *p* pizz.

141

Fl. *mf*

Ob. *mf*

B. Cl. T.S. (unpitched) *p* *mf*

T-t. To F. Cym. *pp* < *p*

Hp. *sfz* l.v. *sfz* l.v.

Pno. *p*

Gtr. *p* *p* *p*

Mand. *p* *p*

Vln. I *mf* *p* < *mf* *p* < *mf* *mf* *mf*

Vla. *mf* *p* < *mf* *mf* *mf* *mf*

Vc. *mf* *p* < *mf* *mf* *mf* *mf*

Cb. arco *mf* *p* < *mf* *mf* *mf* *mf*

5/4 5/8 2/4 4/4 3/4 2/4 5/8 2/4

5/8 non vib. → molto vib. 2/4 4/4 3/4 2/4 5/8 molto vib. → 2/4

150  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Fl. *f* *mf* *mp*

Ob. *f* *mf* *mf*

B. Cl. *f* *mf*

T-t.

Hp. *p* *mp*

Pno.

Gtr. *mp*

Mand. *mf* *mp* *mp*

Vln. I  $\frac{4}{4}$  *f* *mf* *mf* *mf*  $\frac{4}{4}$   $\frac{5}{4}$  con sord.

Vla. *mf* con sord.

Vc. *mf* con sord.

Cb. *mf* con sord.

155 **4/4** **6/8** **2/4** **4/4** **7/8** To B. Fl.

Fl. *mf*

Ob. *f* *mf*

B. Cl. *mf*

T.-t.

Hp.

Pno. *p* *mp*

Gr. *mp* *mf*

Mand.

Vln. I *mp* *pp* *mf*

Vla. *pp* *pp*

Vc. *mp* *mf*

Cb. *mp* *mp* *8va*

IV. SARDINES

161  $\text{♩} = 60$   $\frac{4}{4}$

**Bass Flute**  
 "whistle tones"  
*pp* *p* *pp*

**Oboe**  
 reed out  
*mp* 5 5 5

**Bass Clarinet in Bb**  
 T.S. T.S.  
*mp* *mf* *f* *sfz*

**Finger Cymbals**  
 l.v.  
*mf* *mf*

**Harp**  
 C# F# Bb A D E# G  
 dampen as much as possible  
*pp* *mf*

**Piano**  
 Heavily muted with hand  
 +  $\phi$   
*sfz* *8va*  
 dampen as much as possible  
 mute with hand  
*mf*

**Guitar**  
 dampen as much as possible  
*pp*

**Mandolin**  
 dampen as much as possible  
*pp*

**Violin I**  
 $\text{♩} = 60$   $\frac{4}{4}$   
 con sord. molto sul pont.  
*ppp* *8va* possible

**Viola**  
 con sord. molto sul pont.  
*ppp* *8va* possible

**Violoncello**  
 on the tailpiece  
*mf* *ppp*

**Contrabass**  
*pp*

167

B. Fl. 1.2. 3. 4.

mf sfz sfz

Ob. mf sfz sfz

B. Cl. mf sfz sfz

F. Cym.

Hp. 5 sfz f f f

Pno.

Gtr. dampen as much as possible mf mf mf

Mand. mf mf mf

Vln. I 1.2. p p p

Vla. con vib. p p p

Vc. pizz. dampen as much as possible pizz. dampen as much as possible pizz. dampen as much as possible

Cb. extreme high bow pressure mf sfz sfz sfz

B. Fl. *p* *mf* *sfz*

Ob. *p*

B. Cl. *mf*

F. Cym. *mf* *mf* *To T.-t.*

Hp.

Pno. Heavily muted with hand *sfz* *mf* *8<sup>va</sup>*

Gtr. 6 5

Mand. 5 3

Vln. I *p* *ppp* *ppp* *8<sup>va</sup> possible*

Vla. *p* *ppp* *ppp* *con vib.* *8<sup>va</sup> possible*

Vc. *p* *8<sup>va</sup>*

Cb. *sfz* *mf* *extreme high bow pressure*

175

B. Fl. *p* *sfz* *sfz p* *f*

Ob. *p* *sfz*

B. Cl. *p* *sfz* *p* *f* *mf*

T-t. Tam-tam *ppp* To F. Cym. Finger Cymbals *mf* *mf* >To Crot.

Hp. *mf* *sfz* dampen as much as possible

Pno. muted with hand *pp* Heavily muted with hand +  $\Phi$  *sfz*  $8^{va}$

Gtr. bounce pencil off base of a string no pitch *pp* plucked dampen as much as possible *pp*

Mand. bounce pencil off base of a string no pitch *pp* plucked dampen as much as possible *pp*

Vln. I *p* *ppp*  $8^{va}$  possible

Vla. *p* *ppp*  $8^{va}$  possible

Vc. on the tailpiece

Cb. *mf* *sfz* *pp*  $8^{va}$

Detailed description of the musical score: The score is for measures 175-178. It includes parts for B. Flute, Oboe, Bass Clarinet, Tam-tam, Finger Cymbals, Harp, Piano, Guitar, Mandolin, Violin I, Viola, Violoncello, and Contrabass. The woodwinds and harp play melodic lines with dynamic markings like *p*, *sfz*, *f*, and *mf*. The percussion includes Tam-tam (*ppp*), Finger Cymbals (*mf*), and Crota (*mf*). The harp features a *mf* melodic line and *sfz* chords, with a note marked 'dampen as much as possible'. The piano part is mostly muted, with a *pp* melodic line and a *sfz* chord marked  $8^{va}$ . The guitar and mandolin play percussive patterns using a pencil on the strings, with *pp* dynamics and notes marked 'dampen as much as possible'. The strings play sustained notes, with Violin I and Viola marked *ppp* and  $8^{va}$  possible, and Violoncello and Contrabass marked *pp* and  $8^{va}$ .

To Fl. **ATTACCA**

B. Fl. *p* *mf* *mf* *mp*

Ob. *sfz p* *mp* *mp* *mp*

B. Cl. *sfz* *mf* *p* *mf* *mp* *mf* *mp*

Crot. Crotales arco *pp* To T-t. Tam-tam To B. D. Bass Drum *pp* *mf*

Hp. *mf* *sfz* *f*

Pno. *mp* *mf*

Gtr.

Mand.

Vln. I *8<sup>va</sup> possible* *8<sup>va</sup> possible* *mp* *mf* **ATTACCA**

Vla. *8<sup>va</sup> possible* *8<sup>va</sup> possible* *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *sfz*

## VI. Exeunt pursued by the ghost of Claude Le Jeune

$\text{♩} = 60$  *sedate, hungover, like a broken toy piano. with rubato*

184  $\frac{2}{4}$  half-air  $\frac{5}{8}$  "whistle tones"  $\frac{2}{4}$   $\frac{5}{8}$  "whistle tones"  $\frac{7}{8}$

Flute *pp* reed in *pp* *pp* *pp* "whistle tones" *pp* "whistle tones" *pp*

Oboe *mp* exhale vocally *pp* whistle\* *mf* exhale vocally

Bass Clarinet in B $\flat$  *mp* *sfz* *mp*

Bass Drum *sfz* *sfz* *sfz* *mp* *sfz* *sfz* *sfz*

Harp (B.D placed by piano to transfer resonance) *mp* *pp* *pp* *pp*

Piano

Guitar

Mandolin

$\text{♩} = 60$  *sedate, hungover, like a broken toy piano. with rubato*

Violin I *pp* (practice mute if available) *pp* *pp* *pp* *pp* *pp* *mp*

Viola *pp* (practice mute if available) *pp* *pp* *pp* *pp* *pp* *mp*

Violoncello *pp* *pp* *pp* *pp* *pp* *mp* *mf*

Contrabass *mp* *mf*

little or no pitch mute heavily on tailpiece

\*if oboeist is unable to whistle, play on instrument instead.

Qu'est devenu ce bel oeil qui mon ame éclairait ja de ses rays,  
Don qui l'Amour retrouverait ses flechés flames et traits?

190  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{4}{4}$

Fl. *pp* *pp* *pp* *pp* exhale vocally *mp*

Ob. *pp* *pp* *pp* *pp* exhale vocally *mp*

B. Cl. half-air *pp* *pp* *pp* exhale vocally *mp*

B. D. *mp* *sfz* *sfz* *sfz* *sfz*

Hp. *pp* *pp* *pp* *ppp*

Pno. *mp* *mf* exhale vocally

Gtr. *pp* *pp* *mp* *mf* exhale vocally

Mand. *ppp* *pp* *mp* exhale vocally

Vln. I *mf* *pp* *pp* *pp* *mp* *mf* exhale vocally

Vla. *mf* *pp* *pp* *pp* *mp* *mf* exhale vocally

Vc. *pp* *pp* *pp* *pp* *mp* *mf* exhale vocally

Cb. *pp* *pp* *pp* *pp* *mp* *mf* exhale vocally

Ped. 3 →

Qu'est devenu cette joue et j'amour et de honte le poutpris, sur qui l'Amour étoit cent mile

196

2/4 7/8 2/4 6/8 4/4 full tone

Fl. *mf* *pp* *pp* *pp* *pp* *pp* *pp*

Ob. *mf* *pp* *pp* *pp* *pp*

B. Cl. *mf* *pp* *pp* *pp* *pp* *pp* *pp*

B. D. exhale vocally *mp* *mf* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Hp. *mp* *mf* *pp* *pp* *pp* *pp*

Pno. Ped. 3

Gtr. *pp* *pp* *pp* *pp*

Mand. *mf* *ppp* *ppp* *ppp* *pp* *pp* *pp*

Vln. I *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp*

203

2/4

3/8

4/4

half air

Fl. *pp* *pp>* *pp>* *pp>* *pp>*

Ob. *pp*

B. Cl. *pp>* *pp>* *pp>* *pp>*

B. D. *p* *sfz* *sfz* *sfz* *sfz*

Hp. *pp dolce legato*  
A B C# D E F# G

Pno. Ped. 3 →

Gtr.

Mand.

Vln. I *pp* *pp>* *pp>* *pp>* *pp>*

Vla. *pp>* *pp>* *pp>* *pp>*

Vc. *pp>* *pp>* *pp>* *pp>*

Cb. *pp>* *pp>* *pp>* *pp>* *pp>*

Qu'est devenu le fin or de ce pui prez frizé reluizant,  
Dont mile Amours Mile retz sans fin Olyant faconnant

O mateur injurieux qui cachant ce trezor  
sou le tombeau, fais quie le monde n'a  
plus rien de mignard ni de beau!

209 **2/4** **3/4** **6/8**

Fl. *pp* > *pp* > *pp* > *pp* > *pp* > *pp* exhale vocally

Ob. *pp possible* exhale vocally *pp*

B. Cl. *pp* > *pp* > *pp* > *pp* > *pp* air tone audible key clacks exhale vocally

B. D. *sfz* *p* *pp* *ppp*

Hp.

Pno. heavily muted with hand *pp* *lv* (Ped. 3) *8<sup>vb</sup>*

Gtr. *pp* *pp* *pp* *pp* *pp*

Mand. *pp* > *pp* > *pp* > *pp* > *pp* >

Vln. I *pp* > *pp* > *pp* > *pp* > *pp* >

Vla. *pp* > *pp* > *pp* > *pp* > *pp* >

Vc. *pp* > *pp* > *pp* > *pp* > *pp* *8<sup>va</sup>* *IV*

Cb. *pp* > *pp* > *pp* > *pp* > *pp* *15<sup>ma</sup>* *I#* tailpiece