

Understated charm

**Style and technique in the
last works of Olivier Messiaen**

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Volume II: Musical examples

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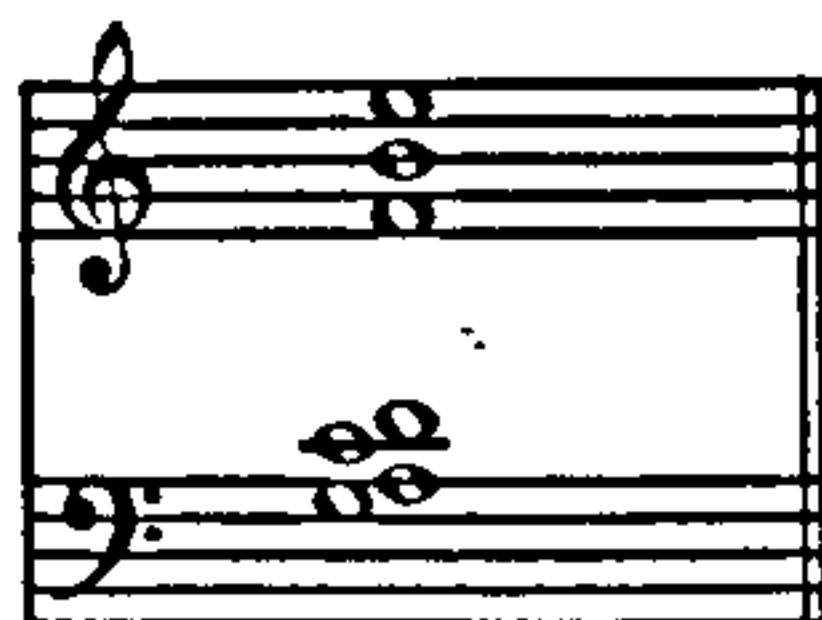
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Part I

Setting the scene

Example I:1
Accord sur dominante



Example I:2
Accord sur dominante appoggiaturé



Example I:3
Accord sur dominante, appoggiaturé sur le même note de basse

Musical notation for Example I:3. The piece is in 3/4 time and marked *p* *expressif*. The treble clef staff features a melodic line with appoggiaturas on the third of the dominant chord in each measure. The bass clef staff provides a harmonic accompaniment with chords. The key signature has one sharp (F#).

Example I:4
Liturgie de cristal: opening

Bien modéré, en poudrolement harmonieux

(comme un oiseau)

VIOLON

CLARINETTE
 en Si b

(comme un oiseau)
p expressif

VIOLONCELLE

ppp (vibrato)

A Bien modéré, en poudrolement harmonieux (♩ = 54 environ)

PIANO

pp legato (très enveloppé de pédale)

(comme un oiseau)
ppp
 (son flûte,

Example I:5
Pièce pour le tombeau de Paul Dukas

ped. ped. ped. ped. ped.

Example I:6
Accords à renversements transposés sur la même note de basse

A B C D

The image shows a musical score for four chords labeled A, B, C, and D. Each chord is presented in its first inversion (two notes in the bass, one in the treble) and is transposed so that the lowest note (the bass) remains on the same pitch across all four chords. The chords are: A (E3, G3, C4), B (F3, A3, D4), C (G3, B3, E4), and D (A3, C4, F4). The notation is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bass line consists of a sequence of notes: E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, 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C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G3

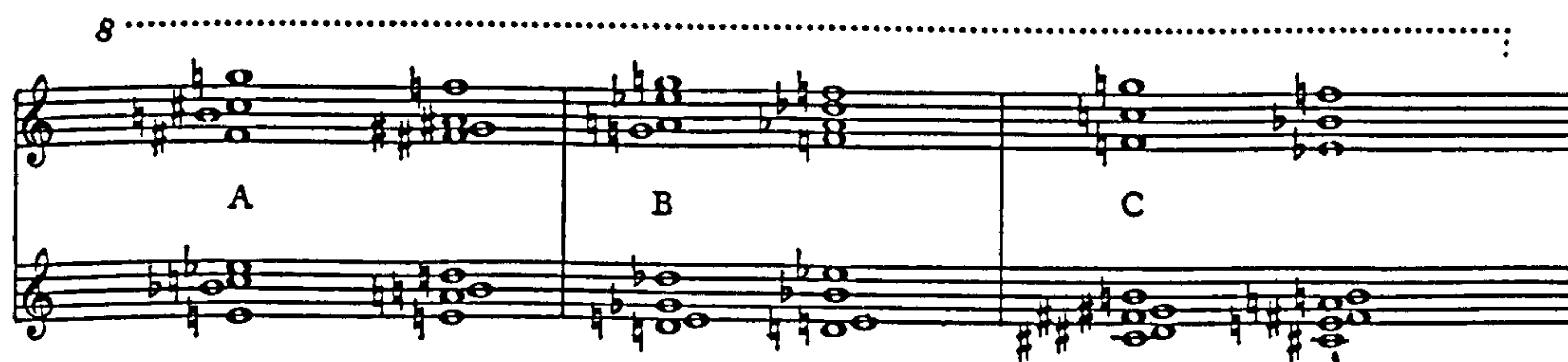
Example I:7
Accord sur dominante in Syllabes from Harawi



Example I:8
Inversions of accord sur dominante in Syllabes



Example I:9
Turangañla: Final - woodwind



Example I:10 La fauvette des jardins: le lac au clair du lune

Très modéré (♩ = 90) Un peu lent (♩ = 66) (le lac au clair de lune) Très lent (♩ = 36)

rall. *rall. molto* *pp* *cresc.*

p *mf* *f* *pp* *cresc.*

mf *cresc.* *f* *cresc. molto* *fff*

(*toujours très lent, solennel*)

fff *f* *mf* *p* *ppp* *p* *ppp*

8va *8va* *8va* *8va* *8va* *8va* *8va*

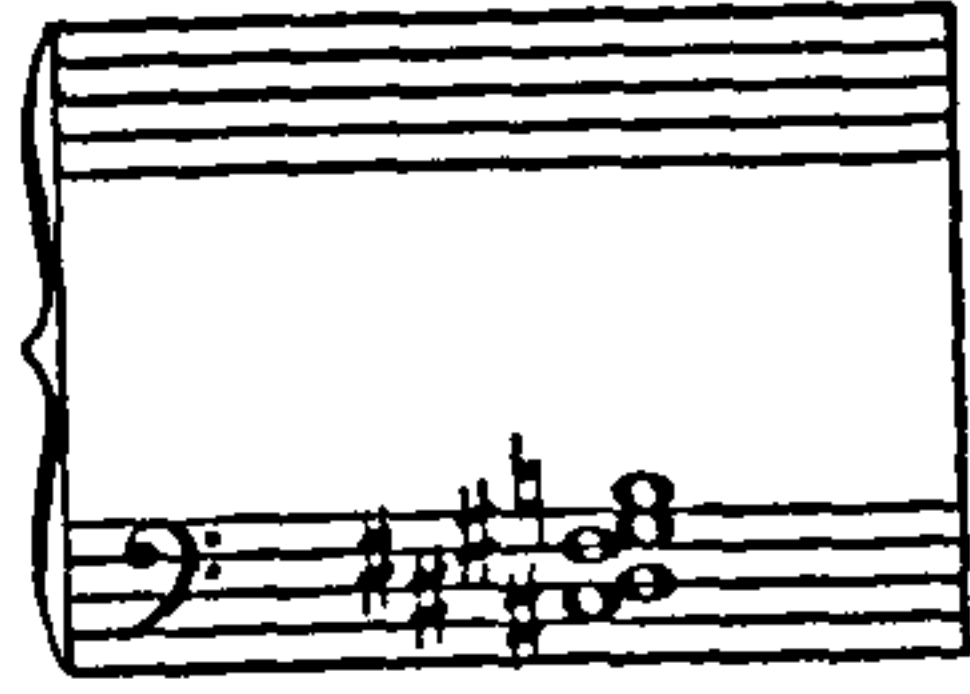
(*ped. sempre*)

Example I:11 Saint François: Les stigmates, figure 64

Très lent (♩ = 40)

The musical score is arranged in systems. The first system includes Fl. en Sol, Hth., C. A., Clar., Clar. basse, and Bass. The second system includes 1^{re} Trp., 3 Trp., Corn, Trb., and 1^{er} Tuba. The third system includes Ondes 1, 2, and 3. The fourth system includes vocal parts: 1^{er} Sopr., 2^{de} Sopr., Mezzos., 1^{er} Contr., 2^{de} Contr., 1^{er} Tén., 2^{de} Tén., Baryt., 1^{er} Basses, and 2^{de} Basses. The fifth system includes 1^{er} Vl. (div. en 2), 2^{de} Vl. (div. en 2), Altos (div. en 3), and Vcl. (div. en 3). The score features a 2/8 time signature that changes to 3/8 in the later sections. Dynamics include *più f* and *f*. The vocal parts have lyrics in French: "Si tu por - tes de bon cœur les stig - ma - tes de son cœur".

Example I:12
9^e de dominante avec la tonique à la place de la sensible



Example I:13



Example I:14
9^e de dominante avec la tonique à la place de la sensible



Example I:15

Musical notation for Example I:15, showing a piano accompaniment. The notation consists of two staves (treble and bass clefs) with a grand staff bracket. The key signature is one flat (B-flat). The top staff contains a 9th chord of the dominant (F7(9)) in the treble clef, with notes F4, A4, C5, E4, and G4. The bottom staff contains a tonic chord (F major) in the bass clef, with notes F3, A3, and C4. The notes are marked with a fermata. The dynamic marking *ff* is present in the first measure of both staves. The dynamic marking *mf* is present in the second measure of the bass staff. The notation includes a dashed line indicating an octave extension (8^{va}) for the tonic chord in the bass staff.

Example I:16
Accords à résonance contractée

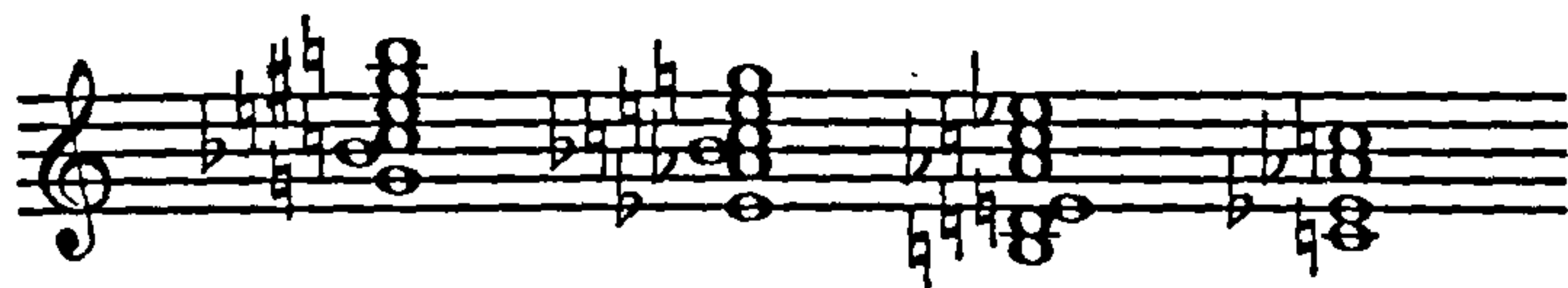


Example I:17
Technique, example 288

Example I:18
Technique, example 290

Example I:19
Accord-type

Example I:20
Bridging chords



Example I:21
Technique, example 337



Example I:22

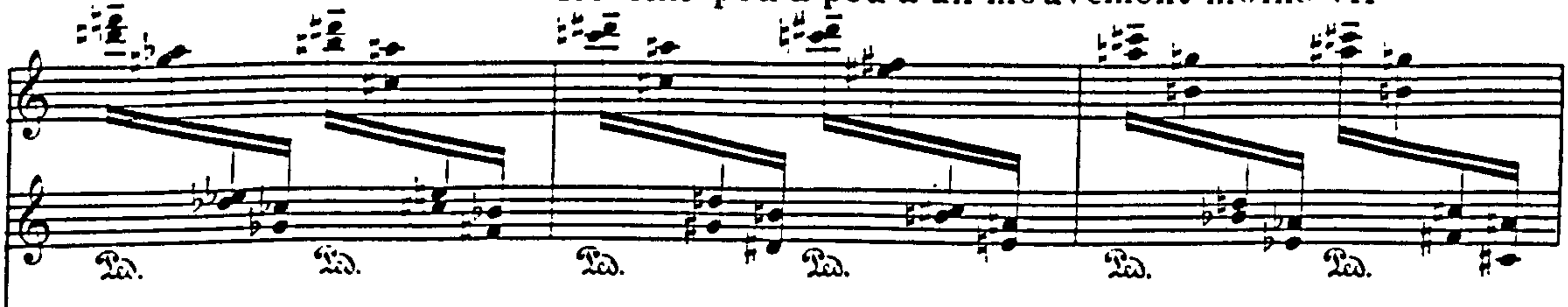


Example I:23

Visions: Amen des étoiles, de la planète à l'anneau - piano I, pp.13-14



Revenir peu à peu à un mouvement moins vif



Example I:29
L'Ange Voyageur: figure 39

Modéré (♩ = 160)

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of "Modéré (♩ = 160)". The time signature is 3/16. The score is divided into two systems. The first system includes parts for 3 Itrb., C. A., Clar. basse, Clar. eb., 3 Bois, C. Bon, 3 Trp., Cors (1, 3, 5 and 2, 4, 6), 3 Trb., 2 Tubas, 1er VI., 2es VI., Altos (div. en 3), Vlc. (div. en 3), C. B., III. Tamb. de basque, I. Caisse claire, and V. Grosse caisse. The second system includes parts for 3 Itrb., C. A., Clar. basse, Clar. eb., 3 Bois, C. Bon, 3 Trp., Cors (1, 3, 5 and 2, 4, 6), 3 Trb., 2 Tubas, 1er VI., 2es VI., Altos (div. en 3), Vlc. (div. en 3), C. B., III. Tamb. de basque, I. Caisse claire, and V. Grosse caisse. The score features a 3-measure rest for the first three measures. The tempo is Modéré (♩ = 160). The score is in 3/16 time. The score is divided into two systems. The first system includes parts for 3 Itrb., C. A., Clar. basse, Clar. eb., 3 Bois, C. Bon, 3 Trp., Cors (1, 3, 5 and 2, 4, 6), 3 Trb., 2 Tubas, 1er VI., 2es VI., Altos (div. en 3), Vlc. (div. en 3), C. B., III. Tamb. de basque, I. Caisse claire, and V. Grosse caisse. The second system includes parts for 3 Itrb., C. A., Clar. basse, Clar. eb., 3 Bois, C. Bon, 3 Trp., Cors (1, 3, 5 and 2, 4, 6), 3 Trb., 2 Tubas, 1er VI., 2es VI., Altos (div. en 3), Vlc. (div. en 3), C. B., III. Tamb. de basque, I. Caisse claire, and V. Grosse caisse. The score features a 3-measure rest for the first three measures. The tempo is Modéré (♩ = 160). The score is in 3/16 time.

Lent (♩ = 54)

4/8

3 Fl.
Fl. en Sol
3 Htb.
C. A.
3 Clar.
3 Bops

Pte Trp.
3 Trp.
Cora
3 Trb.
1er Tuba

Lent (♩ = 54)

4/8

1er Sopr.
2es Sopr.
Mezzos
1er Contr.
2es Contr.
1er Tén.
2es Tén.
Baryt.
1er Basses

tous l'Homme
me -
Dieu!

Example I:31
Les Stigmates: figure 51

4/8

1er VI.
(div. en 4)
2es VI.
(div. en 4)
Altos
(div. en 4)
Vlc.
(div. en 4)

II. Cymb.
susp.
III. 2e Gong
IV. 2e T-tam
V. Grosse caisse

arco 1. 2. 3. 4.
arco 1. 2. 3. 4.
arco 1. 2. 3. 4.
arco 1. 2. 3. 4.
arco 1. 2. 3. 4.
arco 1. 2. 3. 4.

me -
Dieu!

Example I:32
Les Stigmates: figure 55

110 Modéré (♩ = 160)

The musical score is arranged in a standard orchestral layout. It features a woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoon), a brass section (Trumpets, Horns, Trombones, Tuba), a vocal section (Soprano, Mezzo, Contraltos, Tenors, Basses), and a keyboard section (Pianos, Celestes, Grand Piano). The score is divided into two systems. The first system includes parts for Piccolo, Flutes, Oboes, Clarinets, Bassoon, and Horns. The second system includes parts for Trumpets, Horns, Trombones, Tuba, Vocal Soloists, and the Keyboard section. The tempo is marked 'Modéré' with a metronome marking of ♩ = 160. The key signature has one flat (B-flat major or D minor). The time signature is 3/16. The score contains various musical notations including notes, rests, dynamics (e.g., *mf*, *ff*), and articulation marks. The keyboard part includes specific instructions for the 2nd, 3rd, and 4th Claves. The page number '110' is located at the top left, and the example number '19' is at the top right. The score concludes with a double bar line and a box containing the number '55'.

(On voit les cinq taches de sang, aux deux mains, aux deux pieds, au côté droit de Saint François.)

(Il fait maintenant très clair. Toute la scène est ROUGE ORANGE. L'immense CROIX noire est devenue DORÉE, ÉTINCELANTE.)

Example I:34

Extrêmement lent (♩ = 46)
(respirer individuellement)

1^{er} Sopr. 2^{es} Sopr. Mezzos 1^{er} Contr. 2^{es} Contr. 1^{er} Tén. 2^{es} Tén. Baryt. 1^{er} Basses 2^{es} Basses

ppp ppp ppp ppp ppp ppp ppp ppp ppp ppp

Fran Fran Fran Fran Fran Fran Fran Fran Fran Fran

çois!... çois!... çois!... çois!... çois!... çois!... çois!... çois!... çois!... çois!...

(respirer individuellement)

(Rideau).

Intérieur d'une petite église de cloître, assez sombre, avec trois voûtes successives. Au fond, et au milieu de la scène, une lampe rouge allumée devant un petit autel, indique la présence du Saint Sacrement.

Au lever du rideau: Saint François, et les trois frères (Sylvestre, Rufin, Bernard), sont à genoux, en prière. Saint François à droite, les trois frères à gauche, lui faisant face.

A droite et à gauche de la scène: le chœur (formes noires indistinctes).

Vif (♩ - 92)

1^{ers} Vl. (tous)
2^{es} Vl. (tous)
II. 6 Tpl. bl.
III. Glass-chimes

9

1^{ers} Vl. (tous)
2^{es} Vl. (tous)
II. 6 Tpl. bl.
III. Shell-chimes

1^{ers} Vl. (tous)
2^{es} Vl. (tous)
II. 6 Tpl. bl.
III. Wood-chimes

Près d'Assise, à l'hôpital Saint Sauveur des Murs. Une salle basse dans la léproserie. Un banc, deux escabeaux. Au fond de la scène, à droite, une fenêtre, ouverte sur une ruelle sombre. Le chanteur est sur scène, quasiment invisible. Au lever du rideau, le lépreux est assis, tout seul.

Vif (♩. - 132)

332
16

Flt. 1 2 3

C. A. 1 2 3

Clar. 1 2 3

Clar. basse 1 2 3

Bass 1 2 3

28

332
16

Clt. 1 3 5

Bass 2 4 6

28

pizz. *mf*

2^{de} VI. (univ.)

Altos (univ.) pizz. *mf*

Vlc. (univ.) pizz. *mf*

9

Example I:36
Le baiser au lépreux: figure 9

Example I:37
Le baiser au lépreux: figure 94

Vif (♩. - 132)

3 Fl. $\overset{3}{\underset{16}{332}}$

Hob. 1 2 3

C. A. 1 2 3

Clar. 1 2 3

Bass 1 2 3

Pic Trp.

3 Trp. 1^o 2^o 3^o

Corn 1 2 3

$\overset{3}{\underset{16}{332}}$

1^{er} VI. div. en 3

2^{de} VI. div. en 3

Altos (tous)

Vlc. (tous)

III. Tamb. de basse

Example I:38
Les Stigmates: figure 57

113

Lent (♩ = 50)

Fl. 1 2 3
Fl. en Sol 1 2
Clar. 1 2 3
Clar. basse 1 2 3
Bons 1 2 3
Cors 1 2 3 4 5 6
3 Trb. 1 2
Tubas 1 2
Saint François
Mon - - - Sei - - - gneur

Example I:38 (continued)
Les Stigmates: figure 57

Fl. 2 3
Fl. en Sol
Clar. 1 2 3
Clar. basse 1 2 3
Bons 1 2 3
Cors 1 3 5 2 4
3 Trb. (sourd. Bol)
Tubas 1 2
Saint François et
mon ——— Dieu!

(ôtez la sourd. Bol)

Example I:39
Alouette des champs - La Croix: figure 1

Un peu vif (♩ = 200)
(bâchettes dures)

XYLOPHONE
XYLORIMBA
MARIMBA

(bâchettes dures)
(Alouette des champs)

I. CLOCHES
II. CYMBALE SUSPENDUE

1

Xylo
Xylorim.
Marim.

I. Cloches
II. Cymb. susp.

Xylo
Xylorim.
Marim.

I. Cloches
II. Cymb. susp.

Example I:40
Le Prêche aux oiseaux: figure 122

The musical score is arranged in a standard orchestral format with staves for woodwinds, strings, and percussion. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Flute in C (Fl. en Sol), Oboe (Hob.), Cor Anglais (C. A.), 2 Bassoons (2 Ptes Clar.), Clarinet (Clar.), Bassoon (Bops), Xylophone (Xylo), Maracas (Marim.), and 4 Crotales (IV. Crotales). The string section includes 1st Trumpet (1^{er} Trp.), Horns (Corns), 3 Ondes (Onde 1, 2, 3), 1st Violin (1^{er} VI.), 2nd Violin (2^{de} VI.), 3rd Violin (3^{de} VI.), Alto (Altus), Viola (Vlc.), and Cello (C. B.). The percussion section includes 1st and 2nd Triangles (I. 1^{er} Trgl., III. 2^e Trgl.), and 1 Cloche (I. Clochea). The score features complex rhythmic patterns with time signatures of 2/3 and 3/32. Performance instructions include 'Loriot' (bird call) for the Crotales, Glock., and Vibra. parts, and 'Loriot' for the Horns. Dynamic markings such as *mf*, *f*, and *pp* are used throughout. The score is divided into measures with bar numbers 2, 3, 16, and 32. The bottom right corner contains the publisher's information: A.L. 27.268.

Example I:41
les ténèbres: opening

R : fonds 16, 8, 4, mixtures, cymbale 3 rangs, bombarde 16, trompette 8, clairon 4 |

Pos : fonds 16, 8, 4, trompette 8 | G : fonds 16, 8, 4 |

Ped : fonds 32, 16, 8, bombarde 16, trompette 8, clairon 4 |

RP | tirasses G,P,R |

Lent

MAN. (R >)

R { *f*

cresc.

MAN. (Pos: - trompette 8)

PR { *ff*

PED. tir. GPR *fff* *b^b* *Λ*

MAN. (R >)

R { *f*

pi^uf

PR { *pi^uf*

cresc.

Example I:42
Prière après la Communion: opening

R : gambe, voix céleste \rightrightarrows |
 Pos : quintaton 16, nazard 2²3 \leftarrow |
 G : bourdon 16, 5^{te} 2²3 |
 Ped : sb 32, sb 16, tirasse R |

Un peu lent

The musical score is written for a harpsichord and consists of four systems of staves. The first system is labeled 'MAN.' and contains two staves. The second system is also labeled 'MAN.' and contains two staves. The third system is labeled 'MAN.' and contains two staves. The fourth system is labeled 'MAN.' and 'PED.' and contains two staves. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mf* and *pp legato*. Pedal markings include *pp legato* with an accent (^). The score is divided into measures by vertical bar lines. The tempo marking 'Un peu lent' is placed above the first system.

Example I:43
Offrande et Alleluia Final: p.150

Vif

MAN. *legato* *GPR* *fff*

legato
 (- anches Ped) (sempre 3 tir.)

MAN.

PED. *legato* *fff*

MAN.

PED.

- R : fonds 16, 8, 4, nazard 2²/₃, octavin 2, 3^{ce} 1³/₅, cymbale 3 rangs |
- Pos : fonds 16, 8, 4, nazard 2²/₃, flageolet 2, doublette 2, 3^{ce} 1³/₅, fourniture 4 rangs |
- G : bourdon 16, fonds 8, prestant 4, fl. 4, 5^{te} 2²/₃, doublette 2, plein jeu 5 rangs |

Un peu vif

MAN. *legato* *GPR* *f*

legato

Example I:44
Puer natus est nobis: p.28

R : octavin 2 et cymbale 3 rangs, seuls > |

Bien modéré

MAN. R *pp*

G : bourdon 16, montre 8, flûte 8, bourdon 8, gambe, flûte 4 |

Un peu vif (Introit «Puer natus est nobis»)

un peu rall.

MAN. G *f* enchaînez →

R : hautbois, bourdon 16, nazard 2²/₃ > | Pos : clarinette, quintaton 16, nazard 2²/₃ < 1/2 |

G : bourdon 16, montre 8, fl. harm. 8, bourdon 8 | Ped : sb 32, sb 16, violoncelle 8 |

Un peu lent

MAN. R: *legato p* (>) Pos: (*p*)

PED. < 1/2 *f* *più f* *pp* *pp*

Modéré

MAN. R: (*p*) *f* *f*

G: *f* *f*

PED. (*pp*)

MAN.

Example I:45
Les Réssuscités et la Lumière de Vie: opening

GPR : tutti *fff* |

Ped : fonds 32. 16. 8. 4, anches 16. 8. 4. 3 tirasses |

Lent

MAN. GPR { *fff* }

PED. *fff*

MAN. I O N

R : fonds 16, 8, 4, mixtures, cymbale 3 rangs ∇ |
 Pos : fonds 16, 8, 4, mixtures, fourmiture 4 rangs ∇ |
 G : fonds 16, 8, 4, 5^{te} 2^{2/3}, doublette 2, plein jeu 5 rangs |

Un peu vif

MAN. GPR { *ff* }

R : fonds 16, 8, 4, mixtures, cymbale 3 rangs, bombarde 16, trompette 8, clairon 4 ∇ |
 Pos : fonds 16, 8, 4, mixtures, fourmiture 4 rangs ∇ |
 G : fonds 16, 8, 4, 5^{te} 2^{2/3}, doublette 2, plein jeu 5 rangs |
 Ped : fonds 32, 16, 8, 4, 3 tirasses |

Example I:46 La Joie de la Grace: opening

Pos : quintaton 16, flûte 4, nazard 2²/₃, flageolet 2, tierce 1³/₅ < 1

G : plein jeu 5 rangs, cymbale 4 rangs, claron 4, avec bourdon 8 1

Modéré (Bulbul des jardins) (Ein Gedi, Judée)

MAN.

Musical score for MAN. (Modéré) in G major, marked *ff*. The score consists of two staves with various ornaments and fingerings indicated above the notes.

Modéré, un peu vif (Etourneau de Tristram) (Ein Gedi, Judée)

MAN.

Musical score for MAN. (Modéré, un peu vif) in G major, marked *più f*. The score consists of two staves with various ornaments and fingerings indicated above the notes.

R : flûte 4, nazard 2²/₃, octavin 2, tierce 1³/₅ > 1

Pos : flûte 4, nazard 2²/₃, flageolet 2, tierce 1³/₅ | > 3/4 |

G : prestant 4, flûte 4, quinte 2²/₃, doublette 2 1

Un peu vif (Iranie à gorge blanche)

MAN.

Musical score for MAN. (Un peu vif) in G major, marked *f*. The score consists of two staves with various ornaments and fingerings indicated above the notes.

MAN.

Musical score for MAN. (Un peu vif) in G major, marked *f*. The score consists of two staves with various ornaments and fingerings indicated above the notes.

Example I:47
La Transsubstantiation: opening

R : hautbois, cymbale 3 rangs, flûte 4, nazard 2²/₃ < 1

Pos : cor de nuit, nazard 2²/₃, flageolet 2 < 1

G : bourdon 16, bourdon 8, flûte 4 1

Ped : flûte 4 seule 1

Bien modéré

The musical score is divided into three systems, each with three staves: MAN. (Mantle), PED. (Pedal), and a lower MAN. (Mantle) staff. The tempo is marked 'Bien modéré'. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p). Fingerings and breathings are indicated with numbers and 'R' above notes. Pedal points are marked with 'p' and 'A' below notes. The score is written in a key with one sharp (F#) and a common time signature (C).

System 1: The upper MAN. staff begins with a *legato* *f* dynamic, featuring a triplet of eighth notes. The lower MAN. staff also starts with *legato* *f*. The PED. staff begins with *legato* *p* and includes an accent (*^*) on a note. Dynamics range from *f* to *mf*.

System 2: The upper MAN. staff continues with *f* dynamics and includes a triplet. The lower MAN. staff has *f* dynamics. The PED. staff has *f* dynamics and includes an accent (*^*) on a note.

System 3: The upper MAN. staff starts with *f* dynamics and includes a triplet. The lower MAN. staff has *f* dynamics. The PED. staff has *mf* dynamics and includes an accent (*^*) on a note.

Example I:48
Adoro te: end

The musical score is presented in two systems. The first system consists of three staves: a Mandolin (MAN.) staff with a treble clef, a Pedal (PED.) staff with a bass clef, and a lower staff for the left hand of the Mandolin. The second system also consists of three staves: a Mandolin (MAN.) staff with a bass clef, a Pedal (PED.) staff with a bass clef, and a lower staff for the left hand of the Mandolin. The score includes various musical notations such as notes, rests, dynamics (dim., f, p), and performance instructions (tir. G, tir. Pos). Fingerings and bowings are indicated throughout.

System 1:

- MAN. (Mandolin):** Treble clef. Dynamics: *dim.* (first measure), *f* (second measure, marked PR).
- PED. (Pedal):** Bass clef. Dynamics: *dim.* (first measure, marked with a wedge and $\frac{1}{2}$), *f* (second measure, marked -tir. G).

System 2:

- MAN. (Mandolin):** Bass clef. Dynamics: *dim.* (first measure), *p* (second measure, marked R).
- PED. (Pedal):** Bass clef. Dynamics: *dim.* (first measure), *p* (second measure, marked -tir. Pos).

Example I:49
Offrande et Alleluia Final: end

MAN. PED.

A

Vif

legato

MAN. GPR } fff

legato

Modère

MAN. fff

PED. fff

Modère, un peu vif

MAN. fff

PED. fff

Part II

The miniatures

Table II:i

Distribution of colour chords in the first, third and fifth movement of *Petites esquisses d'Oiseaux* [sic]:

In the following table, the two chords are labelled a and b and their transposition is indicated by the subscript indicating the bass note: 1 = C sharp or D flat below middle C (the lowest note), 2 = D and so on.

1. $a_{13} b_9 a_{11} | a_{13} b_9 a_{11} b_5 c_4 \quad | c_8 | a_{13} b_9 b_5 c_3 | c_9 | c_1 | c_2 ||$
3. $a_{13} b_9 a_{11} | a_{13} b_9 a_{11} b_5 b_8 a_7 \quad | c_6 | a_{13} b_9 b_{12} c_{11} | b_8 | c_{14} | b_8 | a_9 ||$
5. $a_{12} b_8 a_{10} | a_{13} b_9 b_5 b_{12} a_{10} \quad | b_8 | b_5 | a_{13} b_9 a_{11} \quad | b_8 | c_4 | b_{12} | c_1 ||$

Example II:1
Chord-types from Sherlaw Johnson's table of 'colour chords'

a b c

The image shows three chord types, labeled 'a', 'b', and 'c', presented in a piano-style musical notation. Each chord is shown in two staves: a treble clef staff on top and a bass clef staff on the bottom. The chords are: 'a' (F major triad), 'b' (F major triad with a lowered 7th), and 'c' (F major triad with a lowered 7th and a lowered 9th). The notes are: 'a' (F4, A4, C5), 'b' (F4, A4, C5, Bb4), and 'c' (F4, A4, C5, Bb4, Ab4).

Example II:2
Total chromatic chord from *Le rouge gorge I.*

Un peu lent (♩ = 63) Modéré (♩ = 88)

Example II:3
Le rouge gorge III: end

Un peu lent (♩ = 63)

Modéré (♩ = 88)

Table II:ii

Distribution of chord-types in the *rouge gorge* movements of

Petites esquisses d'oiseaux

1. a_1^B b_9 a_{11}^B | a_1^B b_9 a_{11}^B b_5 c_4 | c_8 | a_1^B b_9 b_5 c_3 | c_9 | c_1 | c_2 ||
A F#/D G A F#/D G D/Bb A Db A F#/D D/Bb Ab D F# G
3. a_1^B b_9 a_{11}^B | a_1^B b_9 a_{11}^B b_5 b_8 a_7^B | (a_2^D) | c_6 | a_1^B b_9 b_{12} c_{11} | b_8 | c_2 | b_8 | a_9^B | (b_9) a_{10}^B b_9 ||
A F#/D G A F#/D G D/Bb F/Db Eb D B A F#/D A/F B F#/D G F/Db F F#/D Gb F#/D
5. a_{12}^B b_8 a_{10}^B c_9 | a_1^B b_9 b_5 b_{12} a_{10}^B | b_8 | b_5 | a_1^B b_9 a_{11}^B | b_8 | c_4 | (a_6^B) | b_{12} | c_1 ||
Ab F/Db Gb D A F#/D D/Bb A/F Gb F/Db D/Bb A F#/D G F#/D A D A/F Gb

a = *renversements transposés* chord. Superscript letters refer to the inversion (see Part I, chapter one).

b = *typical* chord

c = base of total chromatic chord (usually completed by birdsong).

Underlinings indicate chords where the birdsong completes the total chromatic.

Brackets indicate birdsong material.

Figures indicate the «*tableau*» of each chord. 1 = C#, 2 = D, 3 = Eb... 12 = C. They do not indicate register.

Example II:4
Le rouge gorge II: p.20

The musical score consists of three systems, each with two staves (treble and bass clef).
 System 1: Marked "Lent (♩ = 54)". The first measure has a 3-measure rest in the bass staff. The second measure has a 4-measure rest in the bass staff. The third measure has a 4-measure rest in the bass staff. Dynamics include *p*.
 System 2: Marked "Modéré (♩ = 88)", "Un peu lent (♩ = 63)", and "Modéré (♩ = 88)". The first measure has a 4-measure rest in the bass staff. Dynamics include *mf* and *p*.
 System 3: Marked "(Un peu lent)", "Un peu vif (♩ = 120)", and "Modéré (♩ = 88)". The first measure has a 4-measure rest in the bass staff. Dynamics include *p* and *mf*.
 Additional markings: Asterisks (*) and "Red." are placed below the staves in several measures.

Example II:5
Le rouge gorge III: p.37

dr. dessus
 Un peu lent (♩ = 63)
 Un peu vif (♩ = 120)
 p
 p

Example II:6
Le rouge gorge III: p.40

Bien modéré (♩ = 72)
 Modéré (♩ = 88)
 dr. dessus
 f
 mf

A.L. 27 432

Example II:7
Le merle noir: p.11

Un peu lent (♩ = 80)

Modéré. (♩ = 112)
 un peu vif
 Merle noir

Example II:8
Le rouge gorge III: p.38

Lent (♩ = 54)

Example II:9
Le rouge gorge I: p.6

Un peu vif (♩ = 120) Modéré (♩ = 88)

mf *f* *pp*

Red. Red. Red.

A.L. 27 432

Example II:10
Le rouge gorge II: p.17

Vif (♩ = 194)

pp *dr. dessus* *dr. dessus*

Red. Red.

A.L. 27 432

Example II:12
Le merle noir: p.12

Modéré, (♩ = 112)
un peu vif
Merle noir

The first system of the musical score consists of three measures. The top staff is in treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. The tempo is marked 'Modéré, (♩ = 112)' and 'un peu vif'. The first measure starts with a piano (*p*) dynamic and contains a whole note chord. The second measure begins with a fortissimo (*ff*) dynamic and features a descending eighth-note scale with a slur and fingering (5, 3, 3, 2). The third measure continues the eighth-note scale with a slur and fingering (1, 3, 5, 5, 2, 3). The bottom staff shows the piano accompaniment with chords and a bass line. There are three 'Red.' markings below the staff, one under each measure, and three sets of three horizontal lines representing a redaction.

Modéré (♩ = 88)

The second system of the musical score consists of four measures. The top staff is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The tempo is marked 'Modéré (♩ = 88)'. The first measure contains a descending eighth-note scale with a slur and fingering (2, 2, 3, 5, 1, 2, 3, 4, 5). The second measure is empty. The third measure begins with a pianissimo (*pp*) dynamic and contains a whole note chord. The fourth measure is empty. The bottom staff shows the piano accompaniment with chords and a bass line. There are four 'Red.' markings below the staff, one under each measure, and four sets of three horizontal lines representing a redaction. A dashed box encloses the first two 'Red.' markings, with '8b.' written below it. An asterisk (*) is placed below the fourth 'Red.' marking.

Example II:14
Le grive musicien: p.27

The image displays three systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system begins with a 4/4 time signature and includes a key signature change to two flats. It features a melodic line in the treble clef and a bass line in the bass clef, with several measures marked 'Red.' and dynamic markings like 'p' and 'f'. The second system starts with a key signature of two flats and includes dynamic markings 'p' and 'f'. It also has 'Red.' markings and a '5' above a measure. The third system is marked 'Modéré (♩ = 80)' and includes dynamic markings 'p', 'mf', and 'ff'. It features a 'dr. dessus' marking and a '5' above a measure. The score concludes with a 'mf' dynamic and an asterisk '*'. The page number 'A.L. 27 432' is printed at the bottom center.

Example II:15
Le grive musicien: p.28

Modéré (♩ = 80) Vif (♩ = 160)

ff p

Seq. Seq. Seq. Seq. 5 4 3 2 1 4 3 2 *

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Example II:16
L'alouette des champs: p.45

Vif (♩ = 126)

Alouette des champs

mf f

Seq.

Example II:17
L'alouette des champs: p.45

Example II:18
L'alouette des champs: p.51

Example II:19
L'alouette des champs: p.55

Très vif (♩ = 144)

più f *ff* *mf*

dim. *p* *dim.*

pp

Vif (♩ = 126)

pp

*

Example II:20 (continued overleaf)
Rossignol - Un vitrail: figure 22-3

64

Vif (♩ = 116) Modéré (♩ = 112)

Xylophone
Xylonmba
Marimba
II Trgl.
III Tpi. bl.
W. bl.
IV Pt. Cymb.
Cymb. susp.
V Pt. T.-tam
Gr. T.-tam

2 16 3 8 (Rossignol) 3 16 2 16

22

Vif (♩ = 116) Un peu vif (♩ = 100)

Xylophone
Xylonmba
Marimba
II Trgl.
III Tpi. bl.
W. bl.
IV Pt. Cymb.
Cymb. susp.
V Pt. T.-tam
Gr. T.-tam

2 3 32 3 8 2 2 3 32 2 16

Example II:20 (continued)
Rossignol - Un vitrail: figure 22-3

Modéré (♩ = 112) 65

Un peu vif (♩ = 100)

II Trgl.

III Tpl. bl.
W. bl.

IV Pt. Cymb.
Cymb. susp.

V Pt. T-tam
Gr. T-tam

3 3
32

3
16

2
16

2
8

Cymb. susp. *mf*

Tpl. bl. 6°

W. bl.

Pt. cymb. *pp*

Cymb. susp. *mf*

Pt. T-tam

pp

Un peu lent (♩ = 126)

II Trgl.

III Tpl. bl.
W. bl.

IV Pt. Cymb.
Cymb. susp.

V Pt. T-tam
Gr. T-tam

3
16

3
8

3
16

2
16

ff

pp

p

pp

p

mf

pp

p

W. bl.

pp

p

Table II:iii

Species of birds in *Un Vitrail*

<i>Fauvette à tête noire</i>	<i>Livre d'orgue; Réveil; Oiseaux exotiques; Catalogue d'oiseaux (La Bouscarle); Chronochromie; La Transfiguration; Méditations; La Fauvette des jardins; Saint François</i>
<i>Fauvette des jardins</i>	<i>Réveil; Oiseaux exotiques; Catalogue d'oiseaux (Le loriot); Chronochromie; La Transfiguration; Méditations; La Fauvette des jardins; Saint François</i>
<i>Fauvette passerinette</i>	<i>La Transfiguration; Saint François</i>
<i>Merle noir</i>	<i>Messe de la Pentecôte¹; Le merle noir; Livre d'orgue; Réveil; Catalogue d'oiseaux (Le loriot; La rousserolle effarvate); Oiseaux exotiques; Chronochromie; La Transfiguration; Méditations; La Fauvette des jardins; Saint François; Petites esquisses</i>
<i>Pinson</i>	<i>Réveil; Oiseaux exotiques; Catalogue d'oiseaux (La rousserolle effarvate; La Bouscarle); Chronochromie; Méditations; La Fauvette des jardins; Saint François</i>
<i>Rossignol</i>	<i>Messe de la Pentecôte; Livre d'orgue; Réveil; Oiseaux exotiques; Catalogue d'oiseaux (L'alouette lulu; La rousserolle effarvate; La Bouscarle); Chronochromie; La Transfiguration; La Fauvette des jardins; Saint François; LDSS</i>
<i>Rouge gorge</i>	<i>Livre d'orgue; Réveil; Oiseaux exotiques; Catalogue d'oiseaux (Le loriot; La Bouscarle); Chronochromie; La Transfiguration; Saint François; Petites esquisses</i>

¹ Referred to in the score as *chant de merle*.

Example II:22
Fauvette à tête noire - L'Ange musicien: figure 120

Un peu vif (♩. = 132)

The musical score is arranged in systems for various instruments. The Piccolo part (top system) features a complex rhythmic pattern with triplets of eighth notes and sixteenth notes, marked with dynamics like *f* and *pp*. The Flute (Fl.) and Oboe (Hob.) parts have similar rhythmic motifs. The Clarinet (C. A.) and Bassoon (Clar.) parts also follow the main rhythmic theme. The Percussion part (bottom system) includes the first and second Trigon (Trgl.), the first Claves, and the third Bass Drum (Tamb. de basque). The score includes various musical notations such as slurs, accents, and dynamic markings.

Example II:23 (continued overleaf)
Fauvette à tête noire - Un vitrail: figure 18

(Fauvette à tête noire)
 Bien modéré (♩ = 152)

Flûtes 1
 2

Flûte 3

Fl. en Sol

Hrb. 1
 2

Hrb. 3

C. A.

P^{re} Clar.
 en sib

Clar. 1
 2

Clar. 3

Basson 1

II Trpt

$\frac{2 \ 2 \ 3}{32}$ $\frac{2 \ 2 \ 3}{32}$ $\frac{2}{16}$

18

Example II:23 (continued overleaf)
Fauvette à tête noire - Un vitrail: figure18

The musical score consists of the following parts:

- Flûtes 1 & 2
- Flûte 3
- Fl. en Sol
- Hrb. 1 & 2
- Hrb. 3
- C. A.
- P^{re} Clar. en mi^b
- Clar. 1 & 2
- Clar. 3
- Basson 1
- II Trp

Below the woodwind parts, there are three groups of rhythmic markings:

- Group 1: $\frac{3\ 2\ 3}{32}$
- Group 2: $\frac{2\ 3}{32}$
- Group 3: $\frac{2}{16}$

The score includes various musical notations such as notes, rests, and dynamic markings like "cort".

* Allonger légèrement la dernière note de cette période et des deux suivantes, pour finir en sounant, sans sécheresse

Example II:24
Fauvette à tête noire - La ville: figure13

Mouvé (♩ = 168)

The musical score is arranged in a grand staff format with the following parts from top to bottom: Piccolo, Flutes (1 and 2), Flute, Clarinet in E-flat, Oboe, Clarinet in B-flat, Bassoon, and Horn in F. The score is divided into four measures by vertical bar lines. The Piccolo part features a melodic line with slurs and accents. The woodwind parts provide harmonic support with various rhythmic patterns. The Bassoon part includes a specific rhythmic notation: $\frac{2\ 3}{32}$, $\frac{2\ 2\ 3}{32}$, $\frac{2}{16}$, and $\frac{3\ 2\ 2}{32}$. The Horn part has a simple rhythmic pattern. The tempo is marked 'Mouvé' with a metronome marking of 168 quarter notes per minute.

Example II:25
Rossignol - Réveil des oiseaux: opening

Un peu vif (♩ = 116)
 Solo de Rossignol

PIANO SOLO

Piano Solo

Piano Solo

(sonorité: pince) (tikotikotiko, comme du clavecin)

Piano Solo

(sonorité: pince) (expressif)

Piano Solo

Example II:26 (continued overleaf)
La Transfiguration; Quam dilecta tabernacula tua: figure 4

[2] Un peu lent (♩ = 54) Modéré (♩ = 100)

Rossignol * *mf*

Piano solo

2/8 4/8

3 Mezzos *pp* (bouche fermée) à 3

3 1^{er} Contre. *pp* à 3

3 1^{er} Tén. *pp* à 3

3 2^{es} Tén. *pp* à 3

2/8 *vibrato* 4/8

5 1^{er} Violons soli *p*

3 2^{es} Violons *pp* à 3 *vibrato*

1 Alto *pp* *vibrato*

1^{er} Velle *pp*

3 Velles soli *pp* à 3 *vibrato*

[2]

* Les accords des cordes vibrato et du chœur bouche fermée doivent être extrêmement doux et poétiques. On doit entendre aussi les 5 1^{er} violons qui seront *p*. Le Piano solo entre brusquement et plus fort, comme la voix du Rossignol dans une belle nuit de printemps.

Example II:27 (continued overleaf)
Un vitrail: chorale, figure 29

Très lent (♩ = 36)

Flûtes 1, 2
 Flûte 3
 Fl. en Sol
 Htb. 1, 2
 Htb. 3
 C. A.
 P^{re} Clar. en mi b
 Clar. 1, 2
 Clar. 3
 Cl. basse
 Bassons 1, 2
 Basson 3

Très lent (♩ = 36)

Trpt.
 Piano
 I Cloches
 II Trgl.
 IV Cymb susp
 V Pt. T.-tam

29

* Pour le Piano: attaquer de haut et laisser résonner.

Example II:27 (continued) Un vitrail: chorale, figure 29

This musical score is for a choral figure titled 'Un vitrail: chorale, figure 29'. It is arranged for a large ensemble of instruments. The score is divided into several systems, each with multiple staves for different instruments. The instruments listed on the left are: Flûtes (1 and 2), Flûte (3), Fl. en Sol, Htb. (1 and 2), Htb. (3), C. A., 1^{re} Clar. en mi \flat , Clar. (1 and 2), Clar. (3), Cl. basse, Bassons (1 and 2), Basson (3), Trpt., Piano, I Cloches, II Tri μ , IV Cymc susp, and V P. T-tam. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. There are also performance instructions like '(court)' and '8' with dotted lines. The piano part features a complex rhythmic pattern with a 3/16 and 2/8 time signature. The percussion parts include cloches, triangles, suspended cymbals, and a tam-tam.

Example II:28 La ville: chorale, figure 5

8 *Un peu lent* (♩ 66) (cont.)

Oboes
Clarinet
Bassoon
Flute
Piccolo
Trumpets
Trombones
Tuba
Percussion
Piano
Violins
Violas
Cellos
Double Basses
Harp

Un peu lent (♩ 66)

Un peu lent (♩ 66)

2/8 3/16 2 3/16 4/8

[5]

Al 27567

Table II:iv

Distribution of chord-types in the chorale from *La ville d'en-haut*

Phrase	Type of chord and <i>tableau</i> ^{Inversion} Principal triadic harmony or harmonies (lower harmony first).
Intro	<u>a5^B</u> <u>b4</u> <u>a10^B</u> <u>b9</u> <u>a10^B</u> <u>b9</u> <u>a2^B</u> <u>c6</u> <u>c9</u> <u>c4</u> <u>c1</u> Db A7/Db F# D7/F# F# D7/F# Bb B D A F#
I	<u>a2^B</u> <u>a6^D</u> <u>a11^B</u> <u>d8</u> <u>b7</u> <u>a4^D</u> <u>a2^B</u> Bb F# G Ebm/Am C/E E Bb
II	<u>a11^B</u> <u>a10^B</u> <u>b2</u> <u>b4</u> <u>a6^A</u> <u>a5^D</u> <u>a3^B</u> G F# G7/B A7/Db E F B
III	<u>e1</u> <u>f1</u> <u>e9</u> <u>f9</u> <u>a4^A</u> <u>a4^B</u> <u>a4^C</u> <u>a4^D</u> <u>a7^A</u> <u>a7^B</u> <u>a7^C</u> <u>a7^D</u> - Db - A D C A E F Eb C G
IV	<u>b2</u> <u>a3^B</u> <u>a5^B</u> <u>a4^B</u> <u>b3</u> <u>a4^B</u> <u>a6^B</u> <u>a5^B</u> <u>b4</u> <u>a6^B</u> <u>a8^B</u> <u>d8</u> <u>c8</u> G7/B B Db C Ab7C C D Db A7/Db D E Ebm/Am Db
V	<u>b9</u> <u>a6^D</u> <u>b7</u> <u>a4^D</u> <u>a3^B</u> <u>b6</u> <u>a4^D</u> <u>a2^B</u> D7/F# F# C7/E E B B7/Eb E Bb
Coda	<u>a6^D</u> <u>a8^B</u> <u>a2^D</u> <u>b12</u> <u>b4</u> <u>a3^B</u> <u>a4^D</u> <u>a2^B</u> <u>a4^D</u> <u>a2^B</u> <u>a4^D</u> <u>a2^B</u> <u>a2^B</u> <u>a2^B</u> <u>a2^B</u> F# E D F7/A A7/Db B E Bb E Bb E Bb Bb Bb Bb

a = *renversements transposés* chord. Superscript letters refer to the inversion (see Part I, chapter one).

b = *typical* chord

c = base of total chromatic chord.

d = unclassified.

e = *résonance contractée* chord A

f = *résonance contractée* chord B

Underlinings indicate chords where the carillon completes the total chromatic.

Brackets indicate birdsong material.

Figures indicate the «*tableau*» of each chord, they do not indicate register.

For chords **a**, **b**, **c** and **d**: 1 = C#, 2 = D, 3 = Eb... 12 = C.

However, for *résonance contractée* chords, **e** and **f**: 1 = D, 2 = Eb, 3 = E... 12 = C#.

This is to prevent confusion with Messiaen's classifications (see Part I, chapter one).

Example II:29
La ville: chorale, figure 21

[Un peu lent (♩ = 66)]

Example II:30
La ville: chorale, figure 22

[Un peu lent (♩ = 66)]

Example II:31
La ville: chorale, figure 23

[Un peu lent (♩ = 66)]

Example II:32
La ville: chorale, figure 24

[Un peu lent (♩ = 66)]

24 *ff*

Table II:v
Distribution of chord-types in *Un vitrail*

Phrase	Type of chord and <i>tableau</i> ^{Inversion}
	Principal triadic harmony or harmonies (lower harmony first).
I	<u>e9</u> <u>f10</u> <u>a4^B</u> <u>a6^B</u> <u>a1^A</u> e3 f3 e7 <u>f7</u> - Bb C D B - Eb - G
II	<u>a7^B</u> <u>a9^B</u> <u>a3^B</u> f11 <u>a8^A</u> e3 f3 e7 <u>f7</u> Eb F B B F# - Eb - G
III	<u>a4^B</u> <u>a8^A</u> f5 e2 <u>f2</u> <u>a10^A</u> f7 e4 <u>f4</u> <u>a3^B</u> <u>a1^D</u> e3 f3 e7 <u>f7</u> e3 f3 e7 <u>f7</u> C F# F - D Ab G - E B Db - Eb - G - Eb - G
IV	b3 b5 <u>a2^A</u> <u>a4^A</u> e9 <u>f1</u> <u>c1</u> <u>c1</u> <u>c1</u> Ab7/C Bb7/D Bb C F Db F# F# F#

a = *renversements transposés* chord. Superscript letters refer to the inversion (see Part I, chapter one).

b = *typical* chord

c = base of total chromatic chord.

e = *résonance contractée* chord A

f = *résonance contractée* chord B

Underlinings indicate chords where the carillon completes the total chromatic.

Brackets indicate birdsong material.

Figures indicate the «*tableau*» of each chord, they do not indicate register.

For chords **a**, **b** & **c**: 1 = C#, 2 = D, 3 = Eb... 12 = C.

However, for *résonance contractée* chords, **e** and **f**: 1 = D, 2 = Eb, 3 = E... 12 = C#.

This is to prevent confusion with Messiaen's classifications (see Part I, chapter one).

Example II:33
Un vitrail: chorale, figure 31

31 +1

Musical score for Example II:33, *Un vitrail: chorale, figure 31*. The score consists of two systems of piano accompaniment. The first system is marked "31 +1" and contains five measures. The second system contains five measures, with the final measure ending with a fermata. The music is written in a key with one sharp (F#) and one flat (Bb), and a 4/4 time signature. The notation includes chords, eighth notes, and sixteenth notes in both the treble and bass staves.

Example II:34
Un vitrail: chorale, figure 32

32

Musical score for Example II:34, *Un vitrail: chorale, figure 32*. The score consists of one system of piano accompaniment with four measures. The music is written in a key with one sharp (F#) and one flat (Bb), and a 4/4 time signature. The notation includes chords and eighth notes in both the treble and bass staves.

Example II:35 La ville: end

The musical score is arranged in three systems. The first system includes:

- Fl en sol: *ff* (first measure), *dim* (second measure)
- Hrb 1 & 2: *ff* (first measure), *dim* (second measure)
- Hrb 3 & 4: *ff* (first measure), *dim* (second measure)
- C A: *ff* (first measure), *dim* (second measure)
- Clar 1 & 2: *ff* (first measure), *dim* (second measure)
- Clar 3: *ff* (first measure), *dim* (second measure)
- Clar basse: *ff* (first measure), *dim* (second measure)
- Bassons 1 & 2: *ff* (first measure), *dim* (second measure)
- Basson 3: *ff* (first measure), *dim* (second measure)

The second system features:

- Glockenspiel: *ff* (second measure), *ff sempre* (third measure)
- Piano solo: *ff* (second measure), *ff sempre* (third measure)

The third system includes:

- Trpt 1 & 2: *s* (first measure), *dim.* (second measure)
- Trpt 3: *s* (first measure), *dim.* (second measure)
- Cors 1 & 2: *s* (first measure), *dim* (second measure)
- Cors 3 & 4: *s* (first measure), *dim* (second measure)
- Cors 5 & 6: *s* (first measure), *dim* (second measure)
- Trb 1 & 2: *s* (first measure), *dim* (second measure)
- Trb 3: *s* (first measure), *dim* (second measure)
- Tuba: *s* (first measure), *dim* (second measure)
- I Cloches: *ff* (first measure)
- II 6 Tpl Bl: *ff* (first measure)
- III Cymb sup: *fff* (first measure), *mf* (second measure)
- IV Tam tam: *s* (first measure)

Example II:36 Un sourire: opening

Lent (♩ = 30)

The musical score is arranged in systems for various instruments. The woodwinds (Flutes, Hautbois, Cor anglais, Clarinettes, Bassons) and strings (Violons 1^{er} div. en 3, Violons 2^{es} div. en 3, Altos div. en 3, Violoncelles div. en 3) play a melodic line with a *pp* dynamic. The brass (Corns) is silent. The string parts include the instruction "Sourdines" (mutes) and are marked with *pp*. The score is divided into measures with a bar line at the end of each measure. The measure numbers are: 1, 3, 8, 2, 8, 3, 8, 2, 8, 3, 8, 2, 16, 3, 16.

Example II:37
Un sourire: figure 1

Lent (♩ = 30)

1

Example II:38
Un sourire: figure 1

1

Example II:39
Un sourire: figure 1 - melody

1

Example II:40
Un sourire: figure 5

Musical score for Example II:40, 'Un sourire: figure 5'. The score is written for piano in 4/4 time. It consists of two systems of two staves each. The first system is marked with a box containing the number '5'. The music features complex harmonic structures with frequent chromaticism and accidentals. The second system continues the piece with similar harmonic complexity and includes a bracketed section in the upper staff.

Example II:41
Un sourire: figures 8-9

Musical score for Example II:41, 'Un sourire: figures 8-9'. The score is written for piano in 4/4 time. It consists of two systems of two staves each. The first system is marked with a box containing the number '8'. The second system is marked with a box containing the number '9'. The music is highly chromatic and complex, with many accidentals and a dense harmonic texture. A bracketed section is present in the upper staff of the second system.

Example II:42
Un sourire: end

Fl

Hrn

Cl

Clar

B^{ss}

Trpt

Cors

Cors

1^{re} Viol.
div. en 3

2^e Viol.
div. en 3

Altos
div. en 3

Vclon
div. en 3

13

pp

1^{re}

pp

1

pp

ppp

ppp

ppp

2/8

2/8

3/16

3/8

4/8

Example II:43 Des canyons - Cossyphe d'Heuglin

Cossyphe d'Heuglin (Afrique du Sud-Est)

Presque vif (♩ = 144) **Un peu vif (♩ = 120)**

Piano Solo

The musical score consists of five systems of piano solo notation. Each system is labeled 'Piano Solo' on the left. The first system is marked 'Presque vif (♩ = 144)' and the second system is marked 'Un peu vif (♩ = 120)'. The third system is marked '(Ped. sempre)'. The fourth system is marked 'Bien modéré (♩ = 92)'. The score includes various musical notations such as dynamics (mf, f, p), articulation (accents, slurs), and pedal markings (Ped, Ped. sempre). Fingerings are indicated by numbers 1-5. There are also asterisks and curved lines indicating specific performance techniques or phrasing.

Example II:44
Un sourire: figure 2

Modéré (♩ = 176)

Reeds

2

Example II:45
Un sourire: figure 3

Un peu vif (♩ = 160)

The musical score consists of three staves. The top staff is for Xylophone, the middle for Xylonmba, and the bottom for Cymb. susp. The tempo is marked 'Un peu vif' with a quarter note equal to 160. The Xylophone and Xylonmba parts start with a dynamic of *mf* and follow a 'cresc.' (crescendo) to *ff*. The Cymb. susp. part starts with a dynamic of *p* and follows a 'cresc.' to *f*. There are performance instructions '8' and 'tr' above the staves. At the bottom, there are numerical markings: $\frac{3}{32}$ and $\frac{2}{16}$, and a circled number 3.

Xylophone
mf *cresc.* *ff*

Xylonmba
mf *cresc.* *ff*

II Cymb. susp.
p *cresc.* *f*

$\frac{3}{32}$ $\frac{2}{16}$

3

Example II:46 (continued overleaf)
Un sourire: figure 4

Modéré (♩ = 152)

Piccolo

Fl. 1
2

Fl. 3

Hrb. 1
2

Hrb. 3

C. A.

Clar. 1
2

Clar. 3

B♭ 1
2

B♭ 3

Corn

Xylophone

Xyloimba

I Cloches

II Cymb. susp

p

mf

mf

p

p

p

$\frac{3 \ 3 \ 2}{32}$

$\frac{3 \ 3 \ 2}{32}$

$\frac{3 \ 3 \ 2}{32}$

4

Example II:46 (continued)
Un sourire: figure 4

Un peu vif (♩ = 132)

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1, 2, 3), Horns (1, 2, 3), Clarinets (1, 2, 3), and Basses (1, 2, 3). The brass section includes Cors. The percussion section includes Xylophone, Xylonmba, Cloches, and Cymb. susp. The score is divided into three measures. The first measure is marked *p* and the second and third measures are marked *f*. The tempo is 'Un peu vif' with a quarter note equal to 132 beats per minute. The time signature is 3/2, with a 32-measure bar line. The first measure is 32 measures long, the second is 16 measures long, and the third is 16 measures long.

Example II:47 (continued overleaf)
Un sourire: figures 12-13

Modéré (♩ = 132)

Un peu vif (♩ = 132)

3 2 2
32

3 2 2
32

3 2 2
32

3 2
32

2
16

12

Example II:47 (continued)
Un sourire: figures 12-13

Modéré (♩ = 100) Un peu lent (♩ = 66)

pressiez

Piccolo

Fl. 1

Fl. 2

Fl. 3

Htb. 1

Htb. 2

Htb. 3

C. A.

Clar. 1

Clar. 2

Clar. 3

B♭ 1

B♭ 2

B♭ 3

Trpt.

Cors. 1

Cors. 2

Cors. 3

Cors. 4

Xylophone

Xyloimba

I Clocnes

II Cym♯ susc.

3 3 3
32

2
16

2
8

3
16

13

Example II:48
Un sourire: figure 17

Modéré (♩ = 60)

The musical score consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature has one sharp (F#) and one flat (Bb). The tempo is marked 'Modéré' with a quarter note equal to 60 beats per minute. The score begins with a boxed number '17' in the first measure. The first measure is marked *mf*. The second measure is marked *cresc.*. The third measure is marked *f*. The fourth measure is marked *ff*. The fifth measure is marked *fff*. The sixth measure is marked *fff*. The seventh measure is marked *fff*. The eighth measure is marked *fff*. The score ends with a fermata over the final note.

Example II:49
Pièce: figure 3

3 modéré (♩ = 88)
non legato

VI. I
mf
non legato

VI. II
mf
non legato

Va.
mf
non legato

Vc.
mf

Pf.
mf

Example II:50
Pièce: figure 1

1
un peu vif (♩ = 120)

Violino I
ff

Violino II
ff

Viola
ff

Violoncello
ff

Pianoforte

Example II:51
Pièce: figure 4

4 un peu vif (♩ = 120)

VI. I
VI. II
Va.
Vc.

Example II:52
Pièce: figure 8

8

VI. I
VI. II
Va.
Vc.
Pf.

* *Da* *
* *Da* *
* *Da* *
* *Da* *

Example II:54
Pièce: figure 2

Bien modéré (♩ = 80)

2 *f*

lea lea lea lea lea lea lea lea lea

Example II:55
Pièce: figure 13

13 bien modéré (♩ = 80)

The musical score is written for piano (Pf) and consists of two systems. The first system contains five measures, and the second system contains three measures. The tempo is marked 'bien modéré' with a quarter note equal to 80 beats per minute. The music is in a minor key and features complex chordal textures with many accidentals. The first system starts with a piano (p) dynamic and a forte (f) dynamic. The second system ends with an asterisk (*).

Example II:56
Pièce: figure 5, bars 1-3

Modéré (♩ = 88)

5 *f*

f *f*

Example II:57
Pièce: figure 5, bars 4-7

f *pp* *f*

più f *più f* *f*

f *f* *f* *f*

a

**BLANK
IN
ORIGINAL**

Part III

Éclairs sur l'Au-Delà...

Example III:1 L'Ascension: Majesté du Christ: opening

Très lent et majestueux (♩ = 48) (Prière sacerdotale du Christ, Évangile selon Saint Jean)

FLÛTES
1 2
3

**2 HAUTBOIS
COR ANGLAIS**

2 CLARINETTES en LA

CLAR. BASSE en Si^b

BASSONS
1 2
3

CORS en FA
1 2
3 4

TROMPETTES
1 2
3

TROMBONS
1 2
3

TUBA

3 TIMBALES

BATTERIE

Très lent et majestueux (♩ = 48)

1^{er} VIOLONS

2^e VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Example III:2 Apparition du Christ glorieux...: opening

1
lent (♩=44) (*majestueux*)

The score is a full orchestral arrangement for the opening of 'Apparition du Christ glorieux'. It features a variety of instruments including flutes, oboes, clarinets, bassoons, trumpets, trombones, and tubas. The tempo is marked 'lent' (slow) with a metronome marking of 44 quarter notes per minute, and the character is 'majestueux' (majestic). The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The music is characterized by a grand, solemn atmosphere with a focus on sustained chords and melodic lines. The score is divided into measures, with some measures containing circled numbers (16) and a boxed number (1) at the bottom.

fl¹₂
fl²₃
fl³₄
flⁱⁿ₁₀
ob¹₂
ob³₃
c.o.
clar¹₂
clar²₃
clar³₄
clar^{bu}
Basson¹₂
Basson³
t¹_{pt}
t³_{pt}
C¹_{ors}
C²_{ors}
C³_{ors}
T¹_{rom}
T³_{rom}
T¹_{uba}
T²_{uba}

16 16 16 16 16 16

1

Example III:3
Apparition du Christ glorieux...: figure 1

Lent (♩ = 44)
majestueux

Example III:4
Apparition du Christ glorieux...: figure 14

Example III:5
Apparition du Christ glorieux...: figure 2

Example III:6
Apparition du Christ glorieux...: figure 3 (end)



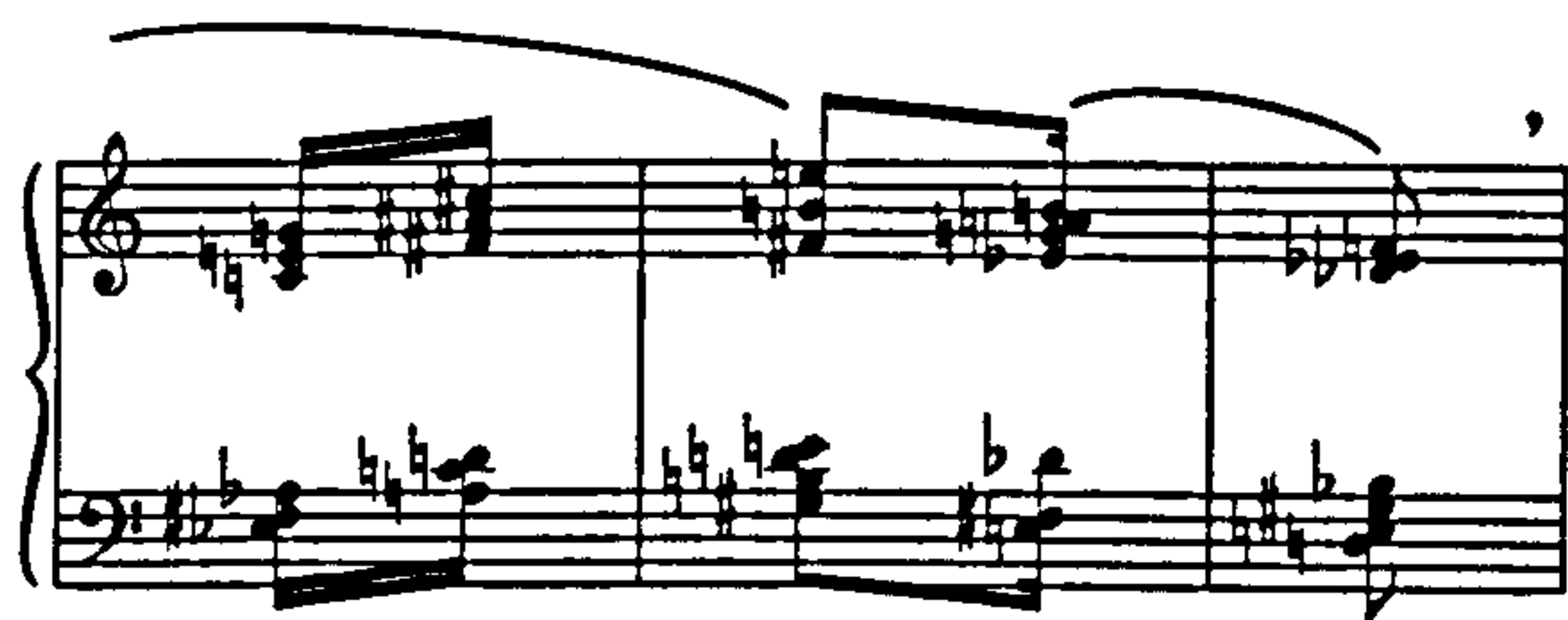
Example III:7
Apparition du Christ glorieux...: figure 5 (end)



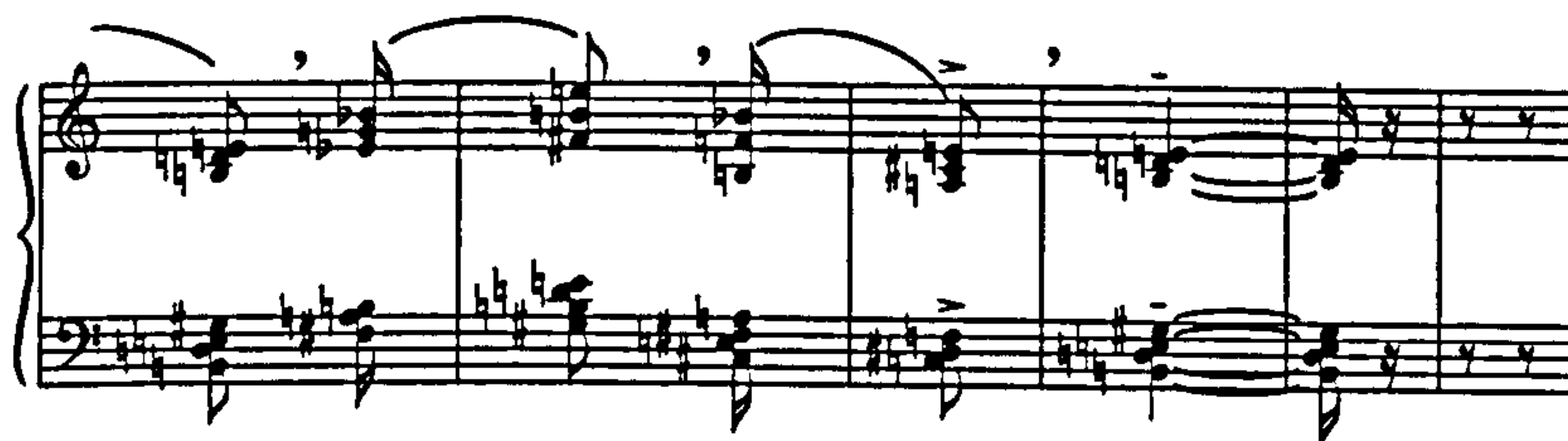
Example III:8
Apparition du Christ glorieux...: figure 6



Example III:9
Apparition du Christ glorieux...: figure 8 (end)



Example III:10
Apparition du Christ glorieux...: figure 9 (end)



Example III:11

(i) Candrakalâ



(ii) Lakskmîça



Example III:12 (continued overleaf)
La constellation du Sagittaire: figure 1

Un peu lent ($\text{♩} = 104$)

The musical score is organized into several systems of staves:

- HAUTBOIS** (Flutes): 1 and 2 staves, treble clef, 3/8 time signature.
- COR ANGLAIS** (Oboes): 1 and 2 staves, bass clef, 3/8 time signature.
- CLARINETTES EN SI** (Clarinets in B): 1 and 2 staves, bass clef, 3/8 time signature.
- CLARINETTE BASSE** (Bass Clarinet): 1 and 2 staves, bass clef, 3/8 time signature.
- BASSONS** (Bassoons): 1 and 2 staves, bass clef, 3/8 time signature.
- TROMPETTES** (Trumpets): 1 and 2 staves, treble clef, 3/8 time signature.
- CORS** (Horns): 1, 2, 3, and 4 staves, bass clef, 3/8 time signature.
- TROMBONES** (Trombones): 1 and 2 staves, bass clef, 3/8 time signature.
- I. CLOCHES 1** (Bells 1): Treble clef, 3/8 time signature.
- II. CLOCHES 2** (Bells 2): Treble clef, 3/8 time signature.
- III. CLOCHES 3** (Bells 3): Treble clef, 3/8 time signature.
- VII. 3 GONGS AIGUS** (3 High Gong): Percussion line, 3/8 time signature.
- VIII. 3 CYMBALES** (3 Cymbals): Percussion line, 3/8 time signature.
- IX. 3 GONGS GRAVES** (3 Low Gong): Percussion line, 3/8 time signature.

Key features of the score include:

- Tempo:** Un peu lent ($\text{♩} = 104$).
- Time Signature:** 3/8.
- Rhythmic Complexity:** Extensive use of triplets and sixteenth notes, particularly in the woodwind and trumpet parts.
- Dynamic Markings:** *mf* (mezzo-forte) and *p* (piano) are used throughout.
- Rehearsal Markers:** A first ending bracket is present at the bottom of the page.

Example III:12 (continued)
La constellation du Sagittaire: figure 1

1 2 3 4

Hrb. 2 3 2 4

C. A. 16 16 8 8

Clar. 1 2 3 4 5 6

Clar. basse

Bassons 1 2 3

mf

un peu long

1 2 3 4

Trp. 2 3 2 4

Cors 1 2 3 4 5 6

Tbn. 1 2 3

p

un peu long

I. Cloches 1

II. Cloches 2

III. Cloches 3

VII. 3 Gonges aigu

VIII. C.ymb.

IX. 3 Gonges graves

X. 3 T.-toms

p

Example III:15
Visions: Amen des étoiles de la planète à l'anneau

Modéré, solide et décidé (♩=68)

2^e PIANO SEUL

f

8^a bassa

8^a bassa

Example III:16
Quatuor pour la fin du temps: Danse de la fureur

von

Clar.

vclle

(ave velle)

Example III:17
La constellation du Sagittaire: figure 2 - string melody

Modéré (♩=132)

2 + 8^{va}

Viol/ Altos *mf*

Cors/ Bassons *mf*

Example III:18
La constellation du Sagittaire: figures 3-4 - string melody

3 + 8^{va}

4 *mf* etc.

mf

Example III:19
La constellation du Sagittaire: figure 2 - Accenteur Alpin

Accenteur Alpin

[Modéré (♩=132)]

2 + 2

Picc. I/ Flûtes *ff* *stacc.*

(8^{va})

Example III:20 La Transfiguration: Christus Jesus splendor Patris - Accenteur Alpin

Un peu vif (♩ = 120) Vif (♩ = 152)

à 2 à 2 à 2

2 Pic. Fl. 3 Fl. 3 Hh. C.A. Pic. Clar. 3 Clar. 3 B^{ss}

Fl. solo Clar. solo

Piano solo

Vclle solo

1^{er} Vons div. en 2 2^{de} Vons div. en 2 Altos div. en 2 Vclles div. en 2

I Grelots II Tpl.-bl. III Cloches IV Gongs

3 3 3 32 2 16 2 8

Accenteur Alpin

Ani à bec lisse (Am. du N) (Smooth-Billed Ani) Red. K. dessus *

non legato

1^{er} P 3^e 5^e

32 33 5^e

Example III:22
La constellation du Sagittaire: figure 8

1^{re} Flûte
Un peu vif (Merie à poitrine tachetée - Kenya, Afrique)

2^e Flûte
Vif (Cossyphé choriste - Afrique du Sud)

3^e Flûte
Modéré (Cossyphé du Natal - Afrique du Sud)

4^e Flûte
(Cossyphé de Ruppell - Kenya, Afrique)

5^e Flûte
Un peu lent *pressez*

6^e Flûte
(Troglobyte musicien - Vénézuéla)
pp

IV. 1^{er} Trpt.
ppp

VIII. 1^{er} Cymb.
ppp

8

1^{re} Flûte

2^e Flûte

3^e Flûte

4^e Flûte

5^e Flûte
Vif Un peu vif Un peu lent *pressez* Un peu vif

6^e Flûte
Bien modéré *pp* *f*

IV. 1^{er} Trpt.
(*ppp*)

VIII. 1^{er} Cymb.
(*ppp*)

Example III:23
La constellation du Sagittaire: figure 2 - tubular bells/crotales & glockenspiel

(i) Cloches

2

Musical notation for Cloches (i) on a treble clef staff. The piece begins with a dynamic marking of *f*. The notation consists of a series of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, flats, naturals) and slurs. The piece concludes with the word *etc.*

(ii) Glock./Crotales

2

8^{va}.....

Musical notation for Glock./Crotales (ii) on a treble clef staff. The piece begins with a dynamic marking of *f*. The notation features a series of notes, many of which are beamed together and have a dotted line above them indicating an octave transposition (8^{va}). The notes are marked with various accidentals (sharps, flats, naturals). The piece concludes with the word *etc.*

Example III:24
 La constellation du Sagittaire: figure 2

Modéré (♩ = 132) (Accenteur Alpin)

Picc. I
 1 2
 2/8 3/16

Flûtes
 1 2
 2/8 3/16

Bassons
 1 2 3
 mf

Cors
 1 2 3
 mf

Clork.
 3 baguettes

Crot.
 3 baguettes

1^{re} VI.
 (1 2 3)
 2/8 3/16 2/8 3/16

2^e VI.
 1 2 3
 mf

Altos
 (1 2 3)
 mf

IV. 3 Trgl.

I. Cloches 1

II. Cloches 2

III. Cloches 3
 2

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 'Modéré' and a metronome indication of 132 quarter notes per minute. The key signature is one flat (B-flat major or D minor). The score is divided into two main sections by a vertical dashed line. The first section is in 2/8 time, and the second section is in 3/16 time. The woodwind section includes Piccolo I, Flutes (1 and 2), Bassoons (1, 2, and 3), and Cor Anglais (1, 2, and 3). The percussion section includes three snare drums and three cymbals. The string section consists of First Violins (1, 2, and 3), Second Violins (1, 2, and 3), and Altos (1, 2, and 3). The harp part is marked 'IV. 3 Trgl.'. The chime section includes three chimes (I, II, and III). The score features various dynamics such as *mf* and *ff*, and includes performance instructions like 'stacc.' and 'gr.'. The woodwinds and strings play sustained notes with long slurs, while the woodwinds have more rhythmic patterns in the second section.

Example III:25
La constellation du Sagittaire: figure 7

This musical score is for a string ensemble, divided into Violins (1^{re} and 2^e Vln.) and Violas (1^{re} and 2^e Vln.). The score is written in G major and 4/4 time. It features a complex texture with many sixteenth notes and slurs. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with a *cresc.* (crescendo) marking. The score is divided into measures 1-3, 4-6, and 7-9. A 'cort' (coda) symbol is present at the end of the piece. The notation includes various articulations and slurs, and the string parts are written in both treble and bass clefs.

Example III:27
La constellation du Sagittaire: figure 18

Lent (♩ = 92)

The musical score is divided into two systems. The first system includes parts for Vln. (tous), I. Cloches I, and Cors. The Vln. part features a melodic line with a slur over the first five measures, and dynamic markings of *f* and *mf*. The I. Cloches I part has a rhythmic pattern with a $\frac{2}{8}$ time signature and a $\frac{3}{16}$ time signature, and a dynamic marking of *mf*. The Cors part has a $\frac{3}{16}$ time signature. The second system includes parts for Vln. (tous), I. Cloches I, VII. 3 Gongs aigus, VIII. 3 Cymb., and IX. 3 Gongs graves. The Vln. part continues with a melodic line and a dynamic marking of *f*. The I. Cloches I part has a rhythmic pattern. The VII. 3 Gongs aigus part has a $\frac{4}{8}$ time signature and a dynamic marking of *p*. The VIII. 3 Cymb. part has a $\frac{3}{16}$ time signature and a dynamic marking of *p*. The IX. 3 Gongs graves part has a $\frac{3}{8}$ time signature and a dynamic marking of *p*.

Vln. (tous)

I. Cloches I

Cors

Vln. (tous)

I. Cloches I

VII. 3 Gongs aigus

VIII. 3 Cymb.

IX. 3 Gongs graves

VII. 3 Gongs aigus

VIII. 3 Cymb.

VII. 3 Gongs graves

Example III:29
La constellation du Sagittaire: figure 19, bars 5-10

The musical score is arranged in a standard orchestral format. The top section includes:

- Picc. 1**: Piccolo 1 part, starting with a *pp* dynamic.
- Flûtes**: Flutes 1 and 2 parts, also starting with a *pp* dynamic.
- Glock.**: Glockenspiel part, starting with a *p* dynamic.

The middle section includes:

- 1^{re} Vl.**: Violin 1 part.
- 2^{de} Vl.**: Violin 2 part.
- Altos**: Alto part, featuring a complex rhythmic pattern with 3/16 and 4/8 time signatures. Dynamics range from *mf* to *pp*. A performance instruction *(reprendre l'archet individuellement)* is present.
- Vlc.**: Viola part.

The bottom section includes:

- VIII. 3 Cymb.**: Cymbal part.
- IX. 3 Gongs graves**: Gong part.
- X. 3 T.-toms**: Tom part.

The score is divided into measures 5 through 10. The first two measures (5-6) feature complex rhythmic patterns with 3/16 and 4/8 time signatures. The subsequent measures (7-10) show a dynamic shift from *mf* to *p* and *pp*, with some parts including performance instructions like *(reprendre l'archet individuellement)*.

Example III:30
La Transfiguration: Perfecte conscius illius perfectae
generationis - Solitaire Ardoise

Modéré (♩ = 80) Un peu vite (♩ = 182)

1^{re}, 2^e Fl.
3^e Fl.
1^{re}, 2^e Htb.
3^e Htb.
C.A.
1^{re} Clar.
1^{re}, 2^e Clar.
3^e Clar.
1^{re}, 2^e B[♭]
Xylorim.
Marim.
Piano solo
Vclle solo
II Tpl.-bl
III Cloches
IV Gongs

Solitaire ardoise (Mexique)

4
8
3 2
32
2
16

[18]

2^e 1^{re} Fl.
1^{re}, 2^e Fl.
3^e Fl.
1^{re}, 2^e Htb.
3^e Htb.
C.A.
1^{re} Clar.
1^{re}, 2^e Clar.
3^e Clar.
1^{re}, 2^e B[♭]
3^e B[♭]
Xylorim.
Marim.
Piano solo
Vclle solo

3 2
32
2 2 3
32
3
16

[19]

Figure III:iv(a)
Tempo changes in *L'Oiseau-lyre et la Ville-fiancée*

rehearsal figures	type of music (number of bars)*							
1	a (2)				b (2)			
2	c (3)				d (5)			
3	e (1)	a (2)			b (1)	a (1)		
4	c (5)							
5	f (1)				a (4)			
6	g (3)	b (1)	a (2)	b (2)	f (1)	a (1)	b (1)	a (1)
7	a (1)				d (5)			
8	a (4)			e (1)			a (6)	
9	b (3)				d (5)			
10	a (2)	f (1)	b (1)	a (3)	b (1)	a (1)	b (4)	d (5)
11	a (4)	b (1)	a (4)	e (1)	a (2)	b (1)	e (1)	a (1)
12	a (5)		e (1)		a (2)		e (1)	a (5)
13	a (4)		e (1)		a (4)		f (2)	a (1)
14	a (1)			b (2)			a (4)	
15	a (2)		b (2)		c (3)		d (5)	
16	a (7)			b (2)			a (2)	
17	a (4)				d (5)			
18	a (1)			b (2)			a (9)	
19	e (1)	a (6)			f (2)	a (1)		
20	a (1)				b (4)			
21	f (1)				a (4)			

* The size of boxes is not proportionate either to the duration or number of bars which they represent. Dotted lines indicate that there is no change in tempo between cells.

Example III:31
L'Oiseau-Lyre et la Ville-fiancée: figure 1

(i)

Musical score for Violons and Altos. The Violons part is in the upper staff and the Altos part is in the lower staff. Both parts feature a melodic line with a slur and a dynamic marking of *f* (forte).

(ii)

Musical score for Reeds and Cymbale Suspendue. The Reeds part is in the upper staff and the Cymbale Suspendue part is in the lower staff. Both parts feature a melodic line with a slur and a dynamic marking of *f* (forte).

(iii)

Musical score for Violons, Altos, and Vcl. The Violons part is split into 1^{ers} Violons (top) and 2^{es} Violons (middle). The Altos part is in the lower middle staff, and the Vcl. (Violoncelles) part is in the bottom staff. All parts feature a melodic line with a slur and a dynamic marking of *f* (forte).

(iv)

Musical score for Xylo., Xyba., and Mar. The Xylo. (Xylophone) part is in the top staff, the Xyba. (Xylophone) part is in the middle staff, and the Mar. (Maracas) part is in the bottom staff. All parts feature a melodic line with a slur and a dynamic marking of *f* (forte). The Xylo. and Xyba. parts also have a dynamic marking of *ff* (fortissimo) at the end of the phrase.

Example III:32
L'Oiseau-Lyre et la Ville-fiancée: figure 8, bars 6-11

Un peu vif ($\text{♩} = 200$)

1^{re} Vl. soli

2^e Vl. soli

Altos soli

VIII. Cymb. susp.

p *cresc.*

Example III:33
L'Oiseau-Lyre et la Ville-fiancée: figure 7, bar 1 - piccolos

[Un peu vif (♩ = 200)]

7

8^{va}

f

8^{va}

f

8^{va}

f

Figure III:iv(b)

Tempo changes in *L'Oiseau-lyre et la Ville-fiancée*

rehearsal figures	type of music (number of bars)*								
1	a (2)				b (2)				
2	c (3)				d (5)				
3	e (1)	a (2)		b (1)		a (1)			
4	c (5)								
5	f (1)				a (4)				
6	g (3)	b (1)	a (2)	b (2)	f (1)	a (1)	b (1)	a (1)	
7	h (1)				d (5)				
8	h (4)			e (1)		h (6)			
9	b (3)				d (5)				
10	a (2)	f (1)	b (1)	a (3)	b (1)	a (1)	b (4)	d (5)	
11	a (4)	b (1)	a (4)	e (1)	a (2)	b (1)	e (1)	a (1)	
12	h (4)	a (1)	e (1)	a (2)	e (1)	a (2)	h (1)	a (1)	h (1)
13	h (4)		e (1)		h (4)		f (2)	a (1)	
14	a (1)			b (2)			a (4)		
15	h (1.5)		a (0.5)		b (2)	c (3)	d (5)		
16	a (7)			b (2)			a (2)		
17	a (4)				d (5)				
18	a (1)			b (2)			h (9)		
19	e (1)		h (6)			f (2)		a (1)	
20	a (1)				b (4)				
21	f (1)				a (4)				

* The size of boxes is not proportionate either to the duration or number of bars which they represent. Dotted lines indicate that there is no change in tempo between cells.

Example III:35
L'Oiseau-Lyre et la Ville-fiancée: figure 10, bars 5-8

20 *Un peu vif* (♩ = 200) *Modéré* (♩ = 132)

3 Piccolos
Fl 1
Fl 2
Fl 3
Fl 4
Fl C
Cl Bb 1
Cl Bb 2
Cl Bb 3
Bsn 1
Bsn 2
Trp 1
Trp 2
Trp 3
Tbn 1
Tbn 2
Tbn 3
Cym
Xyl
Mar
Viol I div.
Viol II div.
Viola
Cello/Bass

32 16 32 32

Example III:36 (continued overleaf)
L'Oiseau-Lyre et la Ville-fiancée: figure 1

Un peu vif (♩ = 200)

3 HAUTBOIS

CLARINETTES EN SI^b

3 BASSONS

XYLOPHONE

XYLORIMBA

MARIMBA

1^{re} VIOLONS (div. en 3)

2^e VIOLONS (div. en 3)

ALTOS (div. en 3)

VIOLONCELLES (div. en 3)

Vcl. (div. en 3)

VII. CYMBALE SUSPENDUE

3
16

2 3 2
32

Xylo

Xylorim.

Marim.

3
16

2 3 2
32

1

(1) Toute la pièce est écrite sur le chant de l'Oiseau-Lyre superbe, noté à Tidbinbilla (Australie).

Example III:36 (continued)
L'Oiseau-Lyre et la Ville-fiancée: figure 1

Moderé (♩ = 132)

6 Flûtes
Fl. en Sol
Hds.
C. A.
2 1^{re} Clar.
Clar.
Bassons
Trp.
Cors
Vln.
Vclonim.
Marim.
P. Cymb.
Cymb. susp.

Example III:37
L'Oiseau-Lyre et la Ville-fiancée: figure 2, bars 1-3

Un peu vif (♩ = 114)

3 3
32

3 3 3
16

3 3 3
32

3 3 3
16

3 3 3
32

Flûtes

Flûtes

3 Trp.

3 Trp.

Corn

Corn

1^{re} Vl. (div en 3)

2^e Vl. (div en 3)

Alto (div en 3)

Vcl. (div en 3)

I. Clés

IV. Trpt II

VII. Fagot II

I^{er} Cymb. Cymb. sup.

Example III:38
L'Oiseau-Lyre et la Ville-fiancée: figure 2, bars 4-9

Vif (♩ = 160)

3 Picc.

2 Flûtes

Fl. en sol

3 Clar.

3 Basson

2 Cors

2 Violon.

2 Violon.

2 Violon.

Alto (tous)

3 Violon. (div. en 3)

VIII. Cymb. sup.

2 16

2 8

pp

mf

dim.

gliss.

Example III:39
L'Oiseau-Lyre et la Ville-fiancée: figure 21, bar 4

The musical score for Example III:39, Figure 21, Bar 4, is arranged for a woodwind and percussion ensemble. The instruments and their parts are as follows:

- Picc. Flûtes:** Piccolo and Flutes, playing a melodic line with a dynamic marking of *ff*.
- Hrb. C.A.:** Horns and Cor Anglais, playing a melodic line with a dynamic marking of *ff*.
- Ptes. Clar.:** Percussion and Clarinets, playing a melodic line with a dynamic marking of *ff*.
- Clar.:** Clarinet, playing a melodic line with a dynamic marking of *ff*.
- Pte. Trp. Trp.:** Percussion and Trumpets, playing a melodic line with a dynamic marking of *f*.
- Xylo. Xyba. Mar.:** Xylophone, Xylophone, and Maracas, playing a melodic line with a dynamic marking of *ff*.
- Trgl. Fouet:** Triangle and Whisk, playing a melodic line with a dynamic marking of *ff*.

The score is written in a key signature of two sharps (D major) and a 2/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *8* is present above the Xylophone staff.

Example III:40
L'Oiseau-Lyre et la Ville-fiancée: b cells

$\text{♩} = 132$

1 bars 3-4 **3** bar 4 **6** bar 4 **6** bar 7 **6** bar 11

9 bars 1-3 **10** bar 4 **10** bar 8 **10** bars 10-11 **11** bar 5

11 bar 13 **14** bars 1-2 **15** bars 3-4 **16** bars 8-9 **18** bars 2-3 **20** bars 2-5

Example III:41
L'Oiseau-Lyre et la Ville-fiancée: figure 11, bars 1-5

Un peu vif (♩ = 200)

Allegro (♩ = 132)

The score is divided into two main sections: **Un peu vif (♩ = 200)** and **Allegro (♩ = 132)**. The woodwind section includes parts for 1st Flute, Flute, 1st Clarinet, Clarinet, 3 Bassoons, 1st Trumpet, Trumpet, Corn, Xylophone, Xylophone, and Maracas. The string section includes 1st Violin (div. en 3), 2nd Violin (div. en 3), Alto (div. en 3), Viola (div. en 3), 1st Cello, VII. Fagot, and VIII. Cymb. sup.

Time signatures for the woodwinds are: $\frac{2\ 3}{32}$, $\frac{3}{16}$, $\frac{3\ 2}{32}$, and $\frac{3\ 3}{32}$. The strings play in 3/32.

Dynamic markings include *mf*, *f*, and *ff*. The score is marked with a [1] at the bottom left.

Example III:42
L'Oiseau-Lyre et la Ville-fiancée: figure 15, bars 6-9

Un peu vif (♩ = 110)

3 Picc. 2/16

Flûtes 2/16

Hob. 2/16

C. A. 2/16

2^{de} Clar. 2/16

Clar. 2/16

Bassons 2/16

Trp. 2/16

Corn 2/16

Tyb. 2/16

Vclonm. 2/16

Musm. 2/16

1^{re} Vl. (div. en 3) 2/16

2^e Vl. (div. en 3) 2/16

Alto (div. en 3) 2/16

Vcl. (div. en 3) 2/16

VI. 1^{er} block II 2/16

VII. Fond II 2/16

3/32

3/32

2/32

3/32

2/32

Example III:43
L'Oiseau-Lyre et la Ville-fiancée: e cells

$\text{♩} = 138$

3 bar 1 **8** bar 5 **11** bar 9 **12** **12** bar 6 **12** bar 9

Example III:44
L'Oiseau-Lyre et la Ville-fiancée: f cells

$\text{♩} = 126$

5 bar 1 **6** bar 9 **10** bar 3 **13** bars 10-11

19 bars 8-9 **21**

Example III:46 (continued overleaf) Les élus: figure 1

Modéré (♩ = 80)

PICCOLO I

1 4/8 Kuangkut Rincat (Singapour)

FLÛTES

2 Cossyphé choriste (Afrique du Sud)

3 Merle de roche (Grèce)

4 Brownish Whistler (Papouasie Nouvelle Guinée)

ARINETTES EN SI♭

2 Merle à poitrine tachetée (Kenya - Afrique)

3

XYLOPHONE

1^{re} VIOLONS (1 à 4) non vibrato

1^{re} VIOLONS (5 à 8) non vibrato

2^e VIOLONS (1 à 3) non vibrato

2^e VIOLONS (5 à 8) non vibrato

ALTOS (1 à 3) non vibrato

VIOLONCELLES (1 à 4) non vibrato

I. CLOCHES 1 permutation 16

II. CLOCHES 2 permutation 17

III. CLOCHES 3 permutation 18

VII. 3 CONGS AIGUS

VIII. 3 CEMBALES (petite moyenne grande)

IX. 3 CONGS GRAVES

Example III:46 (continued)
Les élus: figure 1

White-throated Fantail (Papouasie Nouvelle Guinée)

Picc. I
1
2
3

Flutes
2
3

Clar.
2
3

Alto
1
2
3

1st Vl. (1 à 3)
2nd Vl. (5 à 8)
3rd Vl. (1 à 3)
4th Vl. (5 à 8)
Alto (1 à 3)
Vcl. (1 à 3)

I. Cloches 1
II. Cloches 2
III. Cloches 3
VII. 3 Gongs (aigus)
VIII. 3 Cymb.
IX. 3 Gongs (graves)

pp

Helmeted Friarbird (Papouasie Nouvelle Guinée)

Example III:47
Turangalila III: «mode rythmique»

The musical score is divided into two systems, each containing five staves for different percussion instruments. The first system includes measure numbers 4, 5, 7, 3, 2, 1, 6, and 17. The second system includes measure numbers 14, 13, 11, 10, 9, 8, 6, 12, 3, 7, 5, 4, 12, and 15. The instruments are wood block, cymbale suspendue, maracas, tambourin provençal, and tam-tam. The notation includes various rhythmic values, slurs, and accents.

Example III:48
Turangaḷiḷa III: figure 5, bars 2-6

The musical score is arranged in a system of staves. The top five staves are for percussion: W. bl., Cymb. susp., Marac., Tamb. prov., and Tam-tam. The next two staves are for Celesta. Below these are the vocal parts: 1st Vca. Soli, 2nd Vca. Soli, 3 Altos Soli, 2 Violles Soli (sordine), and 2 C.B. Soli. The score shows six bars of music with various musical notations including notes, rests, and dynamic markings like *p* and *mf*.

Example III:51
Demeurer dans l'Amour...

1

mf

p

2

f

mf

3

più f

f

mf

p

4

mf

p

28

Example III:51
Demeurer dans l'Amour...

34 5

f
mf

42 6

mf

50 7

mf
p

55 8 9

mf *pp* *cresc.*
p *PPP* *cresc.*

Example III:51
Demeurer dans l'Amour...

59 10

ff *mf* *f* *p*

65

71 11

f *mf*

77 12

cresc. 8va....

(8va).....

82

cresc. *ff* *f* *f* *mf*

Example III:51
Demeurer dans l'Amour...

loco

87

13

mf

p

93

14

p

pp

98

Modéré, un peu vif (♩ = 96)

2/4

Fl. 1 2 3

Hob. 1 2 3

C. A.

Clar. 1 2 3

Clar. basse

Bass 1 2 3

Un peu lent (♩ = 63)

2/8

Fl. 1 2 3

Hob. 1 2 3

C. A.

Clar. 1 2 3

Clar. basse

Bass 1 2 3

Modéré, un peu vif (♩ = 96)

Saint François

Nous aus - si, a - près la ré - sur - rec - tion, nous mon - te -

Example III:52 (continued overleaf)
 Le Prêche aux oiseaux: «Nous monterons les échelles du ciel...»

2/4

1^{er} Vcl. (tous) arco 2/4

2^{de} Vcl. (tous) arco 2/4

Altes (tous) arco 2/4

Vlc. (tous) arco 2/4

Example III:52 (continued)
Le Prêche aux oiseaux: «Nous monterons les échelles du ciel...»

The musical score is divided into two systems. The first system (pages 181-182) includes:

- Picc. 1 & 2:** Piccolo parts in 3/8 and 4/8 time signatures.
- Fl. 1, 2, & 3:** Flute parts in 3/8 and 4/8 time signatures.
- Hrb. 1, 2, & 3:** Harp parts.
- G. A. 1, 2, & 3:** Grand Accordion parts.
- Clar. 1, 2, & 3:** Clarinet parts.
- Clar. basse 1, 2, & 3:** Bass Clarinet parts.
- Bass 1, 2, & 3:** Bassoon parts.
- Glock. & Vibra:** Glockenspiel and Vibraphone parts, with a note "(moteur, vibrato rapide)".
- Cors 1, 2, & 3:** Horn parts.
- Onde 1, 2, & 3:** Ondes Martenot parts, with a note "pour les 3 Ondes: D¹ métallique - O onde, C creux -".
- Ruban 1, 2, & 3:** Ribbon parts.
- Saint François:** Vocal soloist part with lyrics: "rons les é - chel - les du ciel en a - yant l'air de".

The second system (pages 147-148) includes:

- 1^{er} Vl. (div. en 3):** First Violin part, divided in 3.
- 2^{de} Vl. (div. en 3):** Second Violin part, divided in 3.
- Altos (div. en 3):** Viola part, divided in 3.
- Vlc. (div. en 2):** Violoncello part, divided in 2.

Time signatures 3/8 and 4/8 are used throughout the score.

Example III:53
Les sept Anges aux sept trompettes: rhythmic cells

Bass Drum	Cym/Gongs/Tam Tam	Whip
		
		
		
		
		
		
		

etc.

Example III:54 (continued overleaf)
Les sept Anges aux sept trompettes: opening

Modéré, un peu lent (♩ = 84) (*lenu- puissant et terrifiant*)

3 Barons

C1
C2

3 Trubans

VII Bouet

VIII 3 cymb

IX 3 Foyes graves

X 3 Hauts

V grosse caisse

2/8 2/8 2/8 2/16 3/16

1

Example III:54 (continued)
Les sept Anges aux sept trompettes: opening

The musical score is arranged in a system of staves. At the top, there are two empty staves. Below them are three staves for the trumpets, each labeled '3' and 'Cantons'. The first trumpet staff has a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notes are quarter notes with accents. Below the trumpet staves are two empty staves. Then, there are two staves for the trombones, each labeled '3' and 'Trombones', with the same clef, time signature, and key signature as the trumpets. Below these are two empty staves. The percussion section consists of five staves: VII *fouet*, VIII *3 cymb*, IX *3 gongs graves*, X *3 timb*, and V *grosse / Caisse*. The drum parts include various rhythmic patterns such as eighth notes, quarter notes, and rests, with some notes marked with '+' for cymbals. At the bottom of the page, there are three empty staves with circled numbers: the first has '3' over '8', the second has '3' over '16', and the third has '6' over '8'.

Example III:55a
Les sept Anges aux sept trompettes: melody

I

Two staves of musical notation for Part I. The first staff contains measures 1 through 8, with a first ending bracket over measures 1-4 and a second ending bracket over measures 5-8. The second staff contains measures 9 through 12, with a third ending bracket over measures 9-12. The key signature has one flat (B-flat), and the time signature is 4/4.

II

Two staves of musical notation for Part II. The first staff contains measures 1 through 8, with a first ending bracket over measures 1-4 and a second ending bracket over measures 5-8. The second staff contains measures 9 through 12, with a third ending bracket over measures 9-12. The key signature has one flat (B-flat), and the time signature is 4/4.

III

Two staves of musical notation for Part III. The first staff contains measures 1 through 8, with a first ending bracket over measures 1-4 and a second ending bracket over measures 5-8. The second staff contains measures 9 through 12, with a third ending bracket over measures 9-12. The key signature has one flat (B-flat), and the time signature is 4/4.

IV

Two staves of musical notation for Part IV. The first staff contains measures 1 through 8, with a first ending bracket over measures 1-4 and a second ending bracket over measures 5-8. The second staff contains measures 9 through 12, with a third ending bracket over measures 9-12. The key signature has one flat (B-flat), and the time signature is 4/4.

V

Two staves of musical notation for Part V. The first staff contains measures 1 through 8, with a first ending bracket over measures 1-4 and a second ending bracket over measures 5-8. The second staff contains measures 9 through 12, with a third ending bracket over measures 9-12. The key signature has one flat (B-flat), and the time signature is 4/4.

Example III:55b
Les sept Anges aux sept trompettes: melody

I

First staff of music for part I, starting with a bass clef and a key signature of one flat. It contains a melodic line with a slur over the first three notes labeled 'a' and a fingering 'i' above the first note. The staff ends with a fermata.

II

Second staff of music for part I, continuing the melodic line. It features a slur labeled 'a' over the first three notes, a fingering 'i' above the first note, and another slur labeled 'a' over the next three notes. A fingering 'ii' is placed above the first note of the second slur. The staff ends with a fermata.

III

Third staff of music for part I, continuing the melodic line. It features a slur labeled 'a' over the first three notes, a fingering 'i' above the first note, and another slur labeled 'a' over the next three notes. A fingering 'ii' is placed above the first note of the second slur. The staff ends with a fermata.

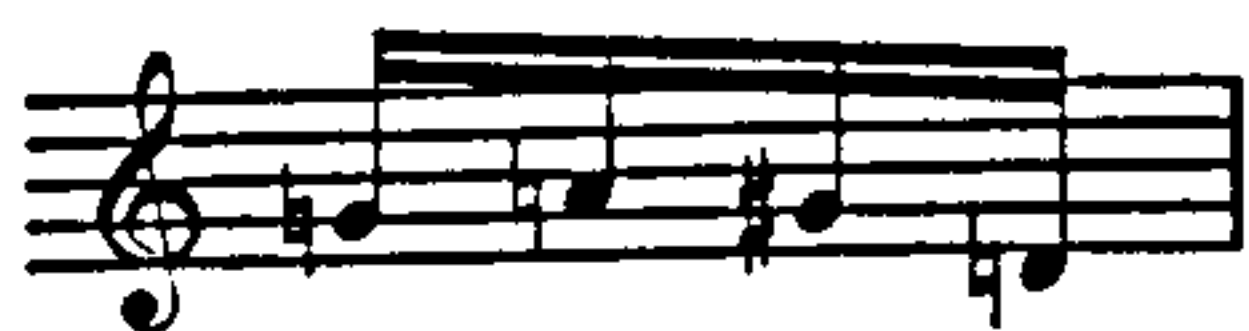
IV

Fourth staff of music for part I, continuing the melodic line. It features a slur labeled 'a' over the first three notes, a fingering 'i' above the first note, and another slur labeled 'a' over the next three notes. A fingering 'ii' is placed above the first note of the second slur. The staff ends with a fermata.

V

Fifth staff of music for part I, continuing the melodic line. It features a slur labeled 'a' over the first three notes, a fingering 'i' above the first note, and another slur labeled 'a' over the next three notes. A fingering 'ii' is placed above the first note of the second slur. The staff ends with a fermata.

Example III:56
Returning chromaticism



Example III:57
Les sept Anges aux sept trompettes: Period IViii

(i)



(ii)



Example III:58 (continued overleaf)
Et Dieu essuiera: opening

1 / *Un peu lent* ($\text{♩} = 54$)

The score is written for a full orchestra and includes the following parts:

- Flutes: fl₁, fl₂, fl₃, fl_{insul}
- Horns: ht₁, ht₂, c (contrabass horn)
- Clarinets: clar₁, clar₂, clar₃, clar_{bas}
- Bassoons: bassoon₁, bassoon₂, bassoon₃
- Violins: 1st viol, div.
- Violas: 2nd viol, div.

At the bottom of the page, there are three circled numbers: 1, 2, and 3, each with an 8 below it, indicating measures 1, 2, and 3 respectively. A small box containing the number 1 is located below the first circled number.

Example III:58 (continued)
Et Dieu essuiera: opening

2

The musical score is arranged in systems. The top system includes staves for Flute 1, Flute 2, Flute 3, Flute Solo, Oboe 1, Oboe 2, Clarinet, Clarinet Bass, Bassoon 1, and Bassoon 2. The bottom system includes staves for Violin 1, Violin 2, and Viola. The score contains various musical notations such as notes, rests, slurs, and dynamic markings. At the bottom of the page, there are three circled numbers: $\frac{3}{8}$, $\frac{2 \ 2 \ 1}{4 \ 6}$, and $\frac{3}{8}$.

Example III:60
Et Dieu essuiera: figure5

6 (♩ = 112) (Morceau noir)
Modéré

1^{re} flûte solo *f*

2^e flûte *mf* *f*

3^e flûte *mf* *f* *mf* *p*

1^{re} flûte *f* *mf* *f* *mf*

2^e flûte *mf*

Example III:61
Les étoiles et la Gloire: figure 1

Lento (♩ = 46)

Clarinet in B-flat

C B (trumpets)

⊗ Horns

Example III:62 (continued overleaf)
Les étoiles et la Gloire: figure 10

11 Bien modéré (♩ = 100)

Flute 1
Clarinet in G
Xylophone
Percussion (snare, tom-toms, cymbals)
Violins I
Violins II
Viola
Cello
Double Bass
Glockenspiel
Bells (I, II, III)
Tom-toms (IV, VI)
Cymbals (VII)
Toms (X)

10 4/8

Example III:62 (continued overleaf)
Les étoiles et la Gloire: figure 10

12

(vif) Stacc.

Fauvette des jardins →

Chaque temps au signe du chef

fla¹ solo

glock

xylo

trp¹

trp²

trp³

trp⁴

1^{re} viol

2^e viol

alto

alto

vc

cloches

trgl

trp⁶

cymb

ttam

Example III:64 (continued overleaf)
Les étoiles et la Gloire: figure 46

80-----

piccolo
piccolo
fl
fl
fl
fl
fl
ht
ht
C. tr.
2nd Clar.
clar.
clar.
clar.
clar.
bar.
bar.
xylophone
xylophone
marimba
1st viol.
2nd viol.
div.
en.
altos
div.
vcf.
Cb.
Coda-----

I cloches
II cloches
III cloches
VII gongs
VIII cymb.
IX gongs
V y. casse
col. sse

8 16 8 16

46

Example III:64 (continued overleaf)
Les étoiles et la Gloire: figure 46

This musical score is for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into several systems. The first system includes Piccolo 1 & 2, Flute, Oboe, Clarinet in Bb, Clarinet in A, Bassoon, and Contrabass. The second system includes 2 Piccolo, Clarinet in Bb, Clarinet in A, Clarinet in G, Clarinet Bass, Bassoon, and Bass. The third system includes Xylophone, Xyloimba, and Marimba. The fourth system includes 1st Violin, 2nd Violin, Viola, Alto, Violoncello, and Contrabasso. The fifth system includes various percussion instruments: I cloches, II cloches, III cloches, VII gonges, VIII cymbles, IX gonges, and V grosse caisse. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *mf*. A rehearsal mark *8^a* is indicated at the top of the first system. At the bottom of the page, there are four circled numbers: 8, 16, 8, and 16, which likely correspond to measures or sections of the music.

Example III:66
Les étoiles et la Gloire: figure 2

(♩ = 54) (une nébuleuse, nuage de gaz et de poussière)
très lent ↓

alto soli
 alto solo
 vcl soli
 vcl soli

VII

4
 8

2

Example III:67
Accords à résonance contractée from
 programme note by Yvonne Loriod-Messiaen

VIII

ACCORD A

RÉSONNANCE

CONTRACTÉE

Example III:69
Les étoiles et la Gloire: figure 4

2/ *très lente* ($\text{♩} = 54$)

Handwritten musical score for "Les étoiles et la Gloire: figure 4". The score includes staves for alto solo, alto solo, vcl solo, vcl solo, and cymb. The tempo is "très lente" with a quarter note equal to 54. The score features complex rhythmic patterns with various note values and rests, and dynamic markings like "pp" and "qde". At the bottom, there are circled numbers 2, 4, 3, 4, 2 over an 8/8 time signature.

Example III:70
Les étoiles et la Gloire: chords at figure 4

Four chord diagrams are shown, labeled [1], [2], [3], and [4]. Each diagram consists of two staves (treble and bass clef) with notes and accidentals. Chord [1] is a complex chord with notes G4, A4, B4, C5, D5, E5, F5, G5. Chord [2] has notes G4, B4, D5, F5. Chord [3] has notes G4, B4, D5, F5. Chord [4] has notes G4, B4, D5, F5.

Example III:71
Les étoiles et la Gloire: combination of chords 1 & 3 from example III:70

A single chord diagram is shown, consisting of two staves (treble and bass clef). It combines the notes of chords [1] and [3] from Example III:70, resulting in notes G4, A4, B4, C5, D5, E5, F5, G5.

Example III:72
Accord à résonance contractée - Les étoiles et la Gloire: figure 4

A single chord diagram is shown, consisting of two staves (treble and bass clef). It shows a contracted resonance chord with notes G4, B4, D5, F5.

Example III:73
Turangaîla; Introduction: 2 bars before figure 8

8va -----,

A B C D

Example III:74
Les étoiles et la Gloire: figure 10, strings

Musical score for strings, Example III:74, *Les étoiles et la Gloire: figure 10, strings*. The score is written for five parts: 1^{er} Viol, 2^{es} Viol, Altos (1, 2, 3), Altos (5, 6), and Vcl 1. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two measures by a vertical bar line.

The 1^{er} Viol and 2^{es} Viol parts are marked *arco pp*. The Altos (1, 2, 3) part is also marked *arco pp*. The Vcl 1 part is marked *arco pp* and includes a trill (*tr*) in the first measure. The Altos (5, 6) part includes trills (*tr*) in the second measure. The Vcl 1 part includes a trill (*tr*) in the second measure.

Example III:75
Les étoiles et la Gloire: figure 10, tubular bells 1 & glockenspiel

Musical score for Example III:75. The score consists of two staves. The top staff is labeled 'Glock' and the bottom staff is labeled 'Cloches 1'. Both staves are in treble clef and 4/4 time. The key signature has one sharp (F#). The Glockenspiel part starts with a dynamic marking of *p* and features a melodic line with many accidentals. The Cloches 1 part also starts with a dynamic marking of *p* and plays a rhythmic accompaniment. A dotted line labeled '8va' is positioned above the Glockenspiel staff, indicating an octave transposition.

Example III:76
Les étoiles et la Gloire: figure 10, tubular bells 3 & xyloimba

Musical score for Example III:76. The score consists of two staves. The top staff is labeled 'Xyba' and the bottom staff is labeled 'Cloches 3'. Both staves are in treble clef and 4/4 time. The key signature has one sharp (F#). The Xyloimba part starts with a dynamic marking of *pp* and features a melodic line with many accidentals. The Cloches 3 part starts with a dynamic marking of *p* and plays a rhythmic accompaniment.

Example III:77
Les étoiles et la Gloire: figure 10, tubular bells 2 & temple blocks

Musical score for Example III:77. The score consists of two staves. The top staff is labeled 'Cloches 2' and the bottom staff is labeled 'Tpl Bicks'. Both staves are in treble clef and 4/4 time. The key signature has one sharp (F#). The Cloches 2 part starts with a dynamic marking of *p* and features a melodic line with many accidentals. The Temple Blocks part starts with a dynamic marking of *p* and features a rhythmic accompaniment with fingerings indicated by numbers 1, 2, 3, 4, 5, and 6.

Example III:78
Oiseau Lyre d'Albert - Les étoiles et la Gloire: figure 5

très modéré (♩. = 88)

(Oiseau Lyre d'Albert - Australie)

5 32 32

☆ L'Oiseau Lyre d'Albert a été noté à Tamborine Mountain (Australie).

Example III:79
Les étoiles et la Gloire: figure 8, bar 5 ff.

Bien modéré (♩ = 100)

1 2
3 4
5 6
3 Hrb.
1 2
3 4
5 6
3 Bassons
1 3
5
Trb. 1
1^{re} Vl.
(tous)
2^e Vl.
(tous)
Altes
(tous)
Vls.
(tous)
VII. 3 Congs
rights

Example III:80

Accords à résonance contractée - Les étoiles et la Gloire: figure 8, bars 5-6



FIGURE III:ix(a)**Distribution of birds in Section C**

q r q r q s t

FIGURE III:ix(b)**Distribution of birds in Section C'**

q r q r q s u v w x w y

q = *Mallee Ringneck*

r = *Eastern Whip Bird*, then *Fauvette à tête noire*

s = *Hooded Butcher Bird*, then *Shama*

t = *Pied Butcher Bird*

u = *Grey Butcher Bird*, then *Helmeted Friarbird*, then *Brown Shrike Thrush*

v = *Brown Oriole*

w = *Lewin's Honeyeater*

x = *Laughing Kookaburra*

y = *Noisy Pitta*

Example III:81a
Eastern Whip Bird - Les étoiles et la Gloire: figure 14

The musical score is divided into two systems. The first system includes parts for Reeds and Horns. The Reeds part consists of two staves, both starting with a dynamic marking of *mf*. The upper staff concludes with a dynamic marking of *pp* and the instruction *cresc. molto*, with an asterisk in a box [*] above the final measure. The Horns part is a single staff that begins with a rest and then enters with a dynamic marking of *pp* and *cresc. molto*. The second system features three staves. The upper two staves are marked with a dynamic of *ff* and include the instruction *+ fl./xylo./tpt.*. The lower staff also begins with a rest and then enters with a dynamic of *ff*. A dotted line with the number 8 is positioned above the first measure of the second system.

Example III:83
Mallee Ringneck - Les étoiles et la Gloire: figure 14

1. $\dot{N} = 152$

Presque Vif (Mallee Ringneck Australia)

The image shows a handwritten musical score for a piece titled "Presque Vif (Mallee Ringneck Australia)". At the top, there is a tempo marking "Presque Vif" and a note value "1. $\dot{N} = 152$ ". The score is divided into two systems. Each system includes staves for "1^{re} viol div.", "2^e viol div.", "altos div.", and "VI tp". The woodwind parts are heavily marked with slurs and dynamic markings like "ff". Below the woodwind staves, there is a percussion staff with circled rhythmic patterns: a boxed "14", a circled "2 2 / 32", a circled "3 3 3 / 32", and a circled "16". There are also some handwritten annotations like "X" and "||" on the staves.

Example III:84
Hooded Butcher Bird- Les étoiles et la Gloire: figure 16, bars 6-8

Un peu vif (Hooded Butcher Bird) 8^a (N° = 192) (Nouvelle Guinée)

The score consists of several staves for different instruments:

- Piccolo 1** and **Piccolo 2**: Handwritten notes in treble clef, 2/4 time.
- Flute 1**, **Flute 2**, and **Flute 3**: Handwritten notes in treble clef, 2/4 time.
- 2nd Clarinet** (mi b): Handwritten notes in bass clef, 2/4 time.
- Clarinet 1**, **Clarinet 2**, and **Clarinet 3**: Handwritten notes in bass clef, 2/4 time.
- English Horn**: Handwritten notes in bass clef, 2/4 time.

At the bottom of the page, there are three circled diagrams representing fingerings or articulation marks:

- Diagram 1: A circle containing a 2x2 grid with '2' in the top-left and '2' in the top-right, and '32' in the bottom-left and bottom-right.
- Diagram 2: A circle containing a 2x2 grid with '3' in the top-left and '3' in the top-right, and '32' in the bottom-left and bottom-right.
- Diagram 3: A circle containing a 2x2 grid with '2' in the top-left and '2' in the top-right, and '32' in the bottom-left and bottom-right.

Example III:85 (continued overleaf)
Shama - Les étoiles et la Gloire: figure 17

27 (♩=120)
Moderé (Shama - Inde du Nord)

xylophone
xyloimba
marimba

① chloches
② chloches
③ chloches

xylophone
xyloimba
marimba

① chloches
② chloches
③ chloches

Handwritten annotations: circled numbers (2, 16, 15, 16, 16) and a boxed '17'.

Example III:85 (continued)
Shama - Les étoiles et la Gloire: figure 17

Un peu vif (♩ = 160) *Modéré* (♩ = 120) *coll.*

Xylophone
xyloimba
marimba

① cloches
② cloches
③ cloches

2 3 3 3
16 15 32

Un peu lent (♩ = 80)

Xylophone
xyloimba
marimba

① cloches
② cloches
③ cloches

3 3
32

Example III:86
Shama - Les étoiles et la Gloire: figure 18

The musical score is arranged in six staves. The top three staves are for the Xylophone, Xylorimba, and Marimba, each marked with *più f* and *g*. The bottom three staves are for I Cloches, II Cloches, and III Cloches, each marked with *p*. The score is in 3/2 time and features complex rhythmic patterns with many beamed notes. A dotted line with an 8va marking is positioned above the first three staves. Brackets and slurs are used to group notes across measures. The Xylophone and Xylorimba parts have a similar melodic contour, while the Marimba part has a more rhythmic, percussive feel. The Cloches parts provide a steady, low-pitched accompaniment.

Example III:87 (continued overleaf)
Pied Butcher Bird - Les étoiles et la Gloire: figure 19

Modéré, un peu vif (Pied Butcher Bird - Australie)
♩ = 184

3 piccolo
fl 1
fl 2
fl 3
fl 4
fl 5
fl 6
fl en sol
ob 1
ob 2
c. cl.
2 clar.
clar 1
clar 2
clar 3
Basson 1
Basson 2
trpt 1
cors 1
cymb.
cloches
3 gongs
cymb.
19
16
32
48
64

Example III:87 (continued)
Pied Butcher Bird - Les étoiles et la Gloire: figure 19

3 piccolo fl
fl 1
fl 2
fl 3
fl en sol

htb 1
htb 2
c. a.

2 ptes clar
clar 1
clar 2
clar 3

basoon 1
basoon 2

trpt 1
coz 2

I cymbal
VII 3 gongs
aigus

16 32 16 32 16

Example III:88
Grey Butcher Bird - Les étoiles et la Gloire: figure 37

Modéré (♩. = 138)

The musical score for Example III:88 consists of three staves: Ob./C.A., Clar., and Strings. The tempo is marked 'Modéré' with a quarter note equal to 138. The score is divided into four measures. The first measure shows the beginning of the piece with various notes and rests. The second measure features a boxed-in chord in the Clarinet staff. The third and fourth measures show more complex musical notation, including a boxed-in chord in the Strings staff and a cross symbol (†) above a note in the Clarinet staff. The score concludes with a final measure containing several notes and rests.

Example III:89
Accord à résonance contractée, chord B from
Grey Butcher Bird - Les étoiles et la Gloire: figure 37

The musical notation for Example III:89 shows a single staff with a chord. The chord is a B major chord, consisting of the notes B, D#, and F#. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The chord is written as a block of notes on a single staff.

Example III:90
Brown Oriole - Les étoiles et la Gloire: figure 38

71
(Brown Oriole - Papouasie Nouvelle Guinée)
Un peu vif (♩. = 152)

The score is written on multiple staves. The woodwind section includes three flutes (fl 1, 2, 3), two horn parts (ht 1, 2), and three clarinet parts (clar 1, 2, 3). The string section includes two first violins (1^{er} viol), two second violins (2^e viol), and a cello. The percussion part is indicated by a single staff with rhythmic markings. The music is in 2/4 time and features various dynamics such as *f* and *gliss.*. At the bottom of the page, there are three circled numbers: 3/32, 16, and 16.

Example III:91
Lewin's Honeyeater - Les étoiles et la Gloire: figure 39

72 (Lewin's Honeyeater - Australia)
Vif (♩=176)

The score is written on multiple staves. At the top, it is titled "72 (Lewin's Honeyeater - Australia)" with a tempo marking "Vif (♩=176)". The instruments listed on the left are:

- Xylophone
- Xyloimba
- Marimba
- 1st Viol Solo
- 2nd Viol Solo
- 1st Viol
- 1st Viol Solo
- IV Trp
- V Euphone
- VIII Cymb Susp

At the bottom of the page, there are four circled numbers: 1/8, 2/8, 4/8, and 3/8. A box containing the number "39" is located at the bottom center.

Example III:92
Laughing Kookaburra - Les étoiles et la Gloire: figure 40

73 (Laughing Kookaburra - Australia)
Un peu vif ($\text{♩} = 160$) *pressé*

Woodwinds: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (Cbass.).
Strings: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), Contrabasso (Cb).
Percussion: Timpani (Timp), Snare (C), Bass (B), Triangles (Tri), Cymbals (Cym), Gong (G), Tom-toms (T), Chimes (Ch), Bells (B), Cymbal (Cym), Gong (G), Tom-toms (T), Chimes (Ch), Bells (B).

Tempo markings: *Un peu vif* ($\text{♩} = 160$), *pressé*, *Vif* ($\text{♩} = 200$).

Dynamic markings: *mf*, *f*, *ff*, *crsc.*, *grande cymb.*

Handwritten markings: Boxed '140', circled '16', circled '3 3 3 / 32', circled '14 / 16', circled '3 3 / 32'.

FIGURE III:x(a)

The influence of the unifying elements in Section C

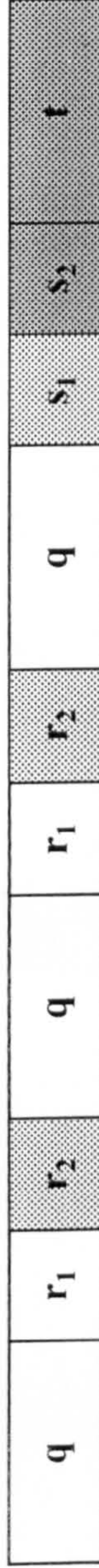
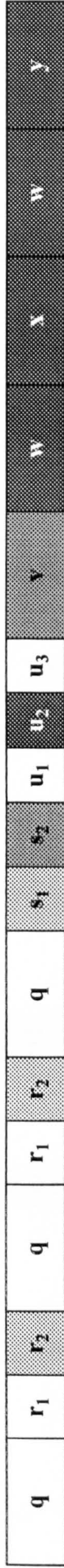


FIGURE III:x(b)

The influence of the unifying elements in Section C'



- q = Mallee Ringneck
- r₁ = Eastern Whip Bird
- r₂ = Fauvette à tête noire
- s₁ = Hooded Butcher Bird
- s₂ = Shama
- t = Pied Butcher Bird
- u₁ = Grey Butcher Bird
- u₂ = Helmeted Friarbird
- u₃ = Brown Shrike Thrush
- v = Brown Oriole
- w = Lewin's Honeyeater
- x = Laughing Kookaburra
- y = Noisy Pitta

= strong presence of the unifying elements
 = no discernible trace of the unifying elements

Example III:93
Les étoiles et la Gloire: figures 48-51

48 49 50 51

Example III:94
 transpositions of m

(i)

(ii)

(iii)

Example III:95
Brown oriole - Les étoiles et la Gloire: figure 43, bars 5-6

(Brown Oriole - Musique Nouvelle Juvisy)

Un peu vif

The musical score consists of several staves. At the top, there are two staves for the vocal line, with the title *(Brown Oriole - Musique Nouvelle Juvisy)* and the tempo marking *Un peu vif*. Below the vocal staves are staves for various instruments: piccolo, flute (1 and 2), oboe (1 and 2), clarinet (1 and 2), and bassoon. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*), and articulation marks. There are also some handwritten annotations and markings, including circled numbers like *(2 2 3)* and *(3 2)* at the bottom.

Table III:ii

**Species, origin and instrumentation of birds in
*Plusieurs oiseaux des arbres de Vie****

			page number
<u>Singapore</u>	Black Crested Bulbul	piccolo 1	103-110
	Large Scimitar Babbler	piccolo 1	111-117
	Grey Checked Bulbul	piccolo 2	103-4, 113-5, 125-6
	Murai Bukit	piccolo 3	104-6, 111-2, 120-1
	Sultan Tit	piccolo 3	107-9, 114-6, 122-6
	Burung Takar Bukit	piccolo 3	118-9
	Murai Rimba Bukit	flute 3	105-8, 110-112, 113-8, 120-125
	Murung Gembala Palanduk	flute 4	103-6, 108-111, 115-8, 120-5
	Burung Takar Kepala Kuning	flute 5	105-7, 109-110, 113-4 117-8, 120-22, 124-5
	Murai Mata Putih	clarinet 1	103-110, 117-120
	Dark-Throated Oriole	clarinet 2	104-112, 114-126
	Merbah Berjanggut	clarinet 3	103,110, 112-8, 120-5
	Silver-eared Mesia	clarinet 4	106-115, 118-126
<u>Papua New-Guinea</u>	New-Guinea Friarbird	flute in G	103-124
	Noisy Pitta	Eb clarinet 1	105-6, 108-9, 111-2, 123-4
	White Bellied Cuckoo Shrike	Eb clarinet 1	114-5, 117, 119-120
	Brownish Whistler	Eb clarinet 2	110-117
	White Throated Fantail	clarinet 1	111-116, 122-6
	Brown Shrike Thrush	clarinet 5	109-125
	Golden Monarch	clarinet 6	105, 109, 115, 117, 120, 125
<u>New Zealand</u>	Riroriro	piccolo 2	106-111, 117-123
	Mohoua à tête jaune	Eb clarinet 2	104-8, 120-6
<u>India</u>	Shama	flute 1	103-112, 113-126
<u>Greece</u>	Merle de Roche	flute 2	103-125
<u>Australia</u>	White-Winged Wren	flute 6	107-111, 115-8, 123-6

* The birds are grouped according to country of origin, then in score order. It does not indicate the order of entry except where an instrument plays the songs of two or three species from one country. Page numbers refer to the appearance of the bird in the engraved score of *Éclairs*.

Example III:97i (continued overleaf)
Plusieurs Oiseaux: opening

1/4

1/4

Modin

gong-lobed

Siam

Merle de

Bourang

Helmsted

Maha

Dark-Throated Oriole

Merle

Les instrumentistes

Le chef d'orchestre

Les ff

Le chef d'orchestre

Les ff

Le chef d'orchestre

Les ff

Le chef d'orchestre

Les ff

Le chef d'orchestre

Les ff

Le chef d'orchestre doit veiller à ce que les instrumentistes fassent les nuances marquées. Les ff doivent être très en dehors.

Example III:97ii (continued overleaf)
Plusieurs Oiseaux: opening

The musical score is organized into several sections:

- PICCOLOS:**
 - 1. Black Crested Bulbul (Singapour): * Modéré, *p*
 - 2. Grey-Checked Bulbul (Singapour): Bien modéré, *s*
- FLÛTES:**
 - 1. Shama (Inde): Modéré, *ss*
 - 2. Mele de roche (Grèce): Modéré, *ss*; Modéré, un peu vif, *mf*
 - 4. Burung Gembala Palanduk (Singapour): Vif, *pp*; *p*; *mf*
- FLÛTE EN SOL:**
 - New-Guinea Friarbird (Papouasie Nouvelle Guinée): Un peu lent, *p*
- CLARINETTES EN MIB:**
 - 1. Murai Mata Putih (Singapour): Bien modéré, *s*
 - 3. Merbah Berjanggut (Singapour): Presque vif, *mf*; *ss*; *p*
- PERCUSSION:**
 - 1. 1^{er} TRIANGLE: *ppp*
 - 2. PETITE CYMBALE: *ppp*

(les instrumentistes attaquent au signe du chef)

* Le chef d'orchestre doit veiller à ce que les instrumentistes fassent les nuances marquées.
 Les *ss* doivent être très en dehors.

Example III:97ii (continued)
Plusieurs Oiseaux: opening

Vif
(le plus vif possible)

Presque vif

Vif

Un peu vif

Bien modéré

Un peu vif

1 *Picc.*

3 *Picc.*

1 *Flûtes*

2 *Flûtes*

3 *Flûtes*

5 *Fl. en sol*

1 *1^{re} Clar.*

2 *2^e Clar.*

1 *Clar.*

2 *Clar.*

3 *Clar.*

6 *Clar.*

IV, 1^{re} Trgl. (PPP)

III, 1^{re} Cymb. (PPP)

Murai Rimba Bukit (Singapore) | Flûte 3

Burung Takar Kepala Kuning (Singapore) | Flûte 5

Noisy Pitta (Papouasie Nouvelle Guinée) | 1^{re} Clar. 1

Golden Monarch (Papouasie Nouvelle Guinée) | Clar. 6

Example III:98
Murai Mata Putih - Plusieurs Oiseaux

Clarinet I
 Bien modéré

Example III:99
Black Crested Bulbul - Plusieurs Oiseaux

Piccolo I

Example III:100
Large Scimitar Babbler - Plusieurs Oiseaux

Piccolo I

Example III:101
Riroriro - Plusieurs Oiseaux

Piccolo II

Vif

Example III:102
Sultan Tit - Plusieurs Oiseaux

Piccolo III

Vif

Un peu vif

Example III:103
Burung Takar Bukit - Plusieurs Oiseaux

Piccolo III

Vif

Example III:104
Murai Rimba Bukit - Plusieurs Oiseaux

Flute III

Vif

Example III:105
Burung Gembala Palanduk - Plusieurs Oiseaux

Flute IV

(i)

Vif

(ii)

Vif

Example III:106
Mohoua à tête jaune - Plusieurs Oiseaux

E♭ Clarinet II

Un peu vif

mf p mf

Example III:107
Brownish Whistler - Plusieurs Oiseaux

E♭ Clarinet II

Modéré

mf f ff mf f ff ff

Example III:108
White Throated Fantail - Plusieurs Oiseaux

Clarinet I
 Vif

ff *ff* *ff*
p *mf* *cresc.* *ff*

Example III:109
Silver-Eared Mesia - Plusieurs Oiseaux

Clarinet IV
 Modéré

f *f* *f* *f* *f* *f*

Example III:110
Golden Monarch - Plusieurs Oiseaux

Clarinet VI
 Un peu vif

f

Example III:111
Dark-Throated Oriole - Plusieurs Oiseaux

Clarinet II

(i)

Modéré

p p f ff p ff

f ff f ff mf f ff

(ii)

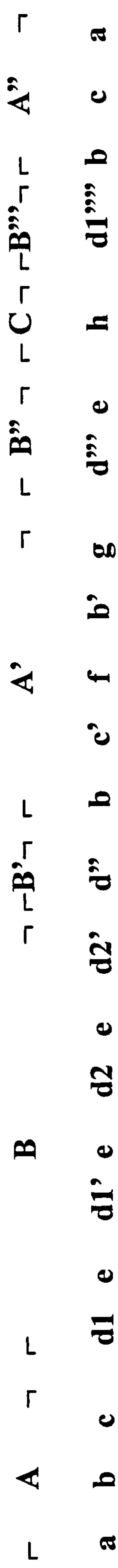
f ff pp p mf f ff p mf

ff cresc. fff f ff f ff

f cresc. fff

Figure III:xi

The Structure of *Le chemin de l'Invisible*



- a** = wrenched chord + cavernous C natural
- b** = rising strings to total chromatic chord
- c** = descending tritone figure in wind
- d** = horn theme
- e** = hammering strings
- f** = glissandi string clusters
- g** = total chromatic string trills + descending mode 4 w.wind
- h** = *Pied Butcherbird* - xylos

Example III:113
Le chemin: figures 4 and 8

(i)

Cors

f

Musical notation for Cors (i) in bass clef, 3/4 time. The piece is in D major. The notation shows a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The notes are grouped into measures: the first measure contains D4, E4, and F#4; the second measure contains G4, A4, and B4; the third measure contains C5, B4, and A4; the fourth measure contains G4, F#4, and E4; the fifth measure contains D4. The notes are marked with accents and a dynamic marking of *f* (forte) is present below the first measure.

(ii)

Musical notation for Cors (ii) in bass clef, 3/4 time. The piece is in D major. The notation shows a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The notes are grouped into measures: the first measure contains D4, E4, and F#4; the second measure contains G4, A4, and B4; the third measure contains C5, B4, and A4; the fourth measure contains G4, F#4, and E4; the fifth measure contains D4. The notes are marked with accents.

Example III:114i
Le chemin: figure 6

Moderato (♩ = 116)

The score is a handwritten musical manuscript for a piece titled "Le chemin: figure 6". It is marked "Moderato" with a tempo of 116 beats per minute. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: i fl 1, fl 2, fl 3, fl 4, fl 5, fl 6, oboe (ob.), 2nd clarinet (2nd clar.), clarinet (clar.), clarinet (clar.), bassoon (bassoon), 1st trumpet (1st trpt), and 2nd trumpet (2nd trpt). The percussion part includes a clock (I cloche). The notation includes various notes, rests, and dynamic markings such as *f* (forte). At the bottom of the page, there are three circled numbers: 3, 7, and 8, and a boxed number 6.

Example III:114ii
Le chemin: figure 10

Moderato (♩ = 116)

The score is arranged in systems. The first system includes three flutes (fl 1, 2, 3), flute in C (fl 4), horn in B-flat (h+ b1), horn in B-flat (h+ b2), and cor Anglais (c. a.). The second system includes two clarinets in B-flat (clar 1, 2), clarinet in A (clar 3), clarinet in B-flat (clar 4), and two bassoons (basson 1, 2). The third system includes piccolo (pic) and snare drum (tamt). The fourth system includes a cymbal (cloc) and a box labeled '10'.

① cloc

8 8 16 8

10

Example III:115
Le chemin: figure 7

Un peu vif (♩ = 160) (martelé, mais lourd)

1^{re} viol
div.
en
3

2^{de} viol
div.
en
3

alto
div.
en
3

vcl
(tous)

7

3
8

1^{re} viol
div.
en
3

2^{de} viol
div.
en
3

alto
div.
en
3

vcl
(tous)

7
8

7
8

3
8

Example III:116
Le chemin: figure 11, melody

Trb.1

f

Musical notation for Example III:116, Trb.1 part. The staff is in 2/4 time with a key signature of one flat (B-flat). The melody begins with a forte (*f*) dynamic. The notation includes various note values, rests, and slurs.

Example III:117
Le chemin: figure 12, melody

Cors

Trp.

Pt. Trp.
Trp.

Musical notation for Example III:117, Cors and Trp. parts. The Cors part is on a single staff in 2/4 time with a key signature of one flat. The Trp. part is on a single staff in 2/4 time with a key signature of one flat. The notation includes various note values, rests, and slurs.

Example III:118
Le chemin: figure 11

Moderato un poco (♩ = 138)

This is a handwritten musical score for a piece titled "Le chemin: figure 11". The tempo is marked "Moderato un poco" with a metronome marking of 138 beats per minute. The score is written for a large ensemble of instruments. The instruments listed on the left are: 3 piccolo flutes (piccolo 1, 2, 3), flute en la, horn in G (H+G), horn in F (H+G), C. a. (Cello), 2 piccolo clarinets in Bb (piccolo clarinet), clarinet in Bb, clarinet in A, clarinet in F, Bassoon, Trombone, 1st Violin, Violoncello (Cello), and I cloches (Chimes). The score consists of multiple staves for each instrument, with various musical notations including notes, rests, and dynamic markings. There are several circled numbers (8, 16, 8, 16) in the lower staves, likely indicating measure numbers or rehearsal marks. At the bottom of the page, there is a boxed number "11".

Example III:119
Le chemin: figure 3

Bien modéré (♩ = 120)

fl 1
fl 3
h 1
h 3
c. a.
2 clar.
clar 1
clar 2
clar 3
basson
basson
tr 1
tr 3
cors 1
cors 2
cors 3
t 1
t 3
VIII cymb.
VII gong
IX tam-tam

8 16 8

3

Example III:120
Le chemin: figure 2

Vivace (♩ = 200) *Moderato* (♩ = 138)

piccolo 1
piccolo 2
6 flutes
flute
h+t
h+t
xylophon
xyloimba
1st viol
div.
2nd viol
div.
altos
div.
vel
div.
VI corno

Example III:121

Example III:122
Le chemin: figure 17, strings

Tres moderato (♩ = 88)

1st viol

2nd viol

altos

vcl

tyl

17

Detailed description: This is a handwritten musical score for a string ensemble. At the top, it is marked 'Tres moderato' with a tempo of 88 beats per minute. The score is divided into five systems, each with two staves. The first system is for the 1st and 2nd violins. The second system is for the 2nd and 1st violas. The third system is for the first and second violas. The fourth system is for the first and second cellos. The fifth system is for the tympani player, indicated by a circled 'IV' and the label 'tyl'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (piano). There are several circled rehearsal marks: a circled '2' above the first violin staff, a circled '2' above the second violin staff, a circled '2' above the first viola staff, and a circled '17' in a box at the bottom left. The handwriting is in black ink on a white background.

Example III:123 (continued overleaf)
Le chemin: figure 19

Modéré (♩=116)

This is a handwritten musical score for a full orchestra, titled "Le chemin: figure 19". The tempo is marked "Modéré" with a metronome marking of ♩=116. The score is written on 32 staves, organized into several sections. The top section includes three piccolo flutes, three flutes, four clarinets (one in bass clef), and five horns. The middle section includes three oboes, three bassoons, and a contrabassoon. The bottom section includes two violins, two violas, two cellos, two double basses, three trumpets, six trombones, three tenors, three baritone saxophones, three euphoniums, three tubas, and three percussionists (cymbals, chimes, and bells). The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *f*, *ff*, and *mf*. There are also some handwritten annotations and markings, including a circled "19" at the bottom left and a circled "2-2-1" at the bottom right. The notation is dense and detailed, typical of a professional manuscript.

Example III:123 (continued)

Le chemin: figure 19

This page contains a handwritten musical score for 'Le chemin: figure 19'. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include:

- 3 piccolo flutes (piccolo fl)
- 3 flutes (fl)
- 3 flutes in E-flat (fl en sol)
- 2 flutes in B-flat (fl b)
- 2 flutes in C (fl)
- 3 bassoons (3 basses)
- 6 cornets (6 cors)
- glockenspiel (glock)
- xylophone (xyloph)
- xylophone (xylo)
- maximilian (maximilien)
- 1st violins (1^{re} viol)
- 2nd violins (2^e viol)
- alto (alto)
- viola (vcl)
- 3 trumpets (3 t^{pt})
- 6 trombones (6 t^{bn})
- cymbals (cymb)
- 3 chimes (3 cloches)
- 3 chimes (3 cloches)
- 3 chimes (3 cloches)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *ff*, *f*, *mf*, and *pp*. There are also performance instructions like *rit.* and *tr.* (trills). At the bottom of the page, there are three circled numbers: 2, 2, and 3, each over an 8, likely indicating measure numbers or specific rhythmic groupings.

Example III:124
Pied butcherbird - Le chemin: figure 24

(♩ = 144)

Prague vif *Pied Butcherbird (Australia)*

xyloph

xylo

marimba

IV tsgl

VIII cymb susp.

24

xyloph

xylo

marimba

IV tsgl

VIII cymb susp.

Example III:126
Le Christ, lumière du Paradis: opening

Lent ($\text{♩} = 36$) (*legatissimo, molto vibrato*) *(Infinitement calme, et avec une intense expression)*

1^{er} Violons
(sourdine pour le 1^{er} viol solo)

2^e Viol

altos

2^e Vcl soli

IV^{te} fig

V^e fig

VI^e fig

1 8 16 8 16 8

Example III:127
Le Christ, lumière du Paradis: figure 1

Très lent (♩ = 36)

Musical score for Example III:127, Figure 1. The score is written for two staves. The top staff begins with a boxed number '1'. The music is marked 'Très lent' with a tempo of ♩ = 36. Dynamics include *pp* (pianissimo) and *f* (forte). The score features complex chordal textures and melodic lines across both staves.

Example III:128
Le Christ, lumière du Paradis: figure 2

Musical score for Example III:128, Figure 2. The score is written for two staves. The top staff begins with a boxed number '2'. The music is marked *f* (forte). The score features complex chordal textures and melodic lines across both staves.

Example III:129
Le Christ, lumière du Paradis: figure 3

[Très lent (♩ = 36)]

3

cresc.

Example III:130
Le Christ, lumière du Paradis: figure 12, melody

12

Example III:131
Le Christ, lumière du Paradis: figure 4

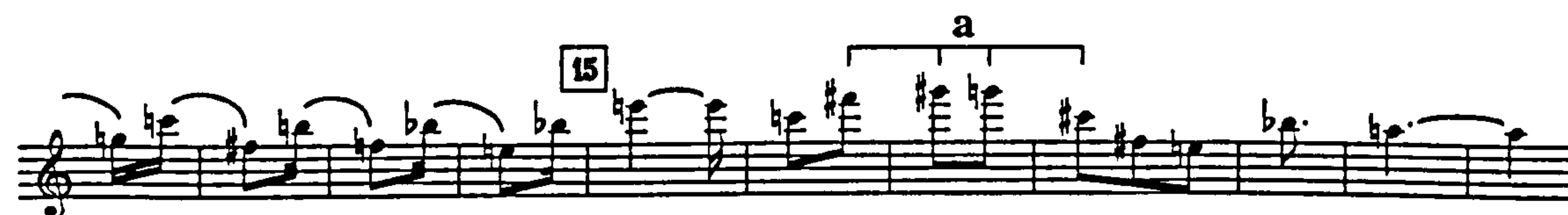
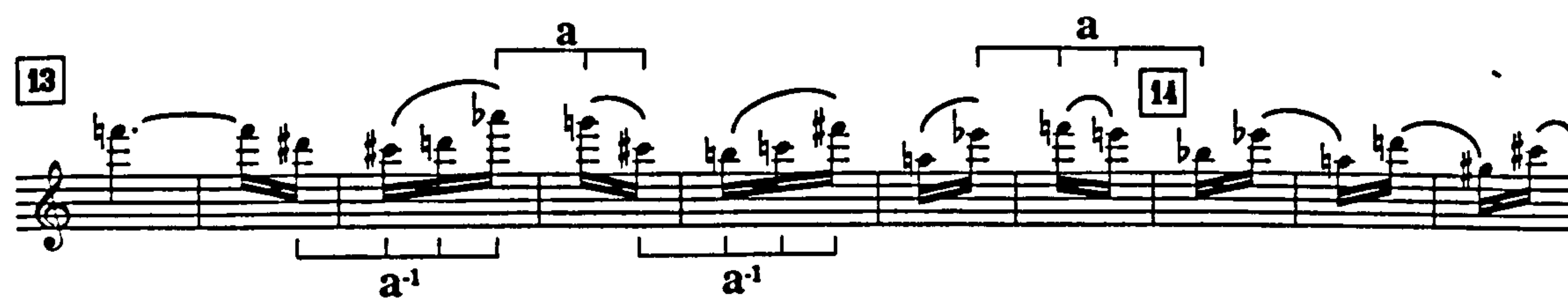
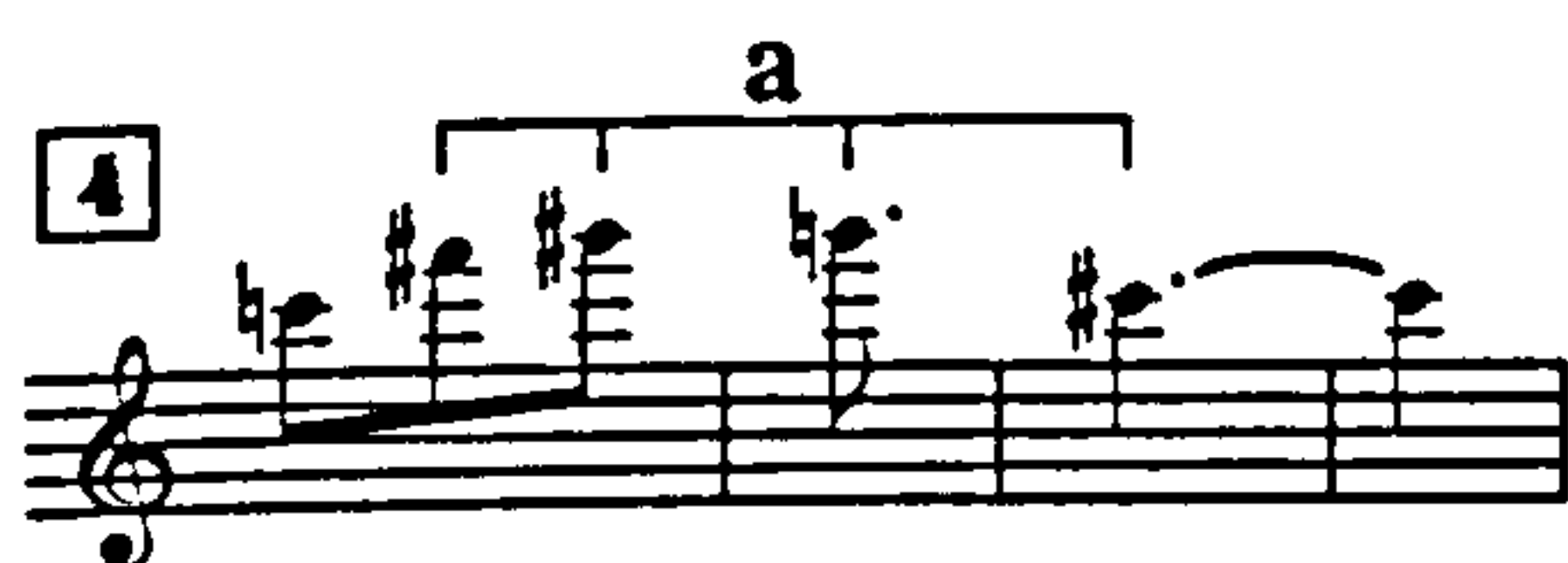
[Très lent (♩ = 36)]

4

più f

f

Example III:132
Le Christ, lumière du Paradis: melody - figures 4, 8-9 & 13-16



Example III:133
Le Christ, lumière du Paradis: figures 8-9, melody



Example III:134
Le Christ, lumière du Paradis: figure 9



Example III:135
Le Christ, lumière du Paradis: figure 9



Example III:136
Le Christ, lumière du Paradis: figure 15

[Très lent (♩ = 36)]

15

più f

Example III:137
Le Christ, lumière du Paradis: figure 16

(très long)

1^{es} violons
 2^{es} violons soli:
 6 violas soli:
 6 altos soli:
 2 violas soli:
 (IV) 1^{re} violoncelle
 (V) 2^e violoncelle
 (VI) 3^e violoncelle

mf p ppp

mf p ppp

mf p ppp

mf p ppp

mf p ppp

(ppp)

(ppp)

(ppp)

(ppp)

(très long)

7 16 8 8

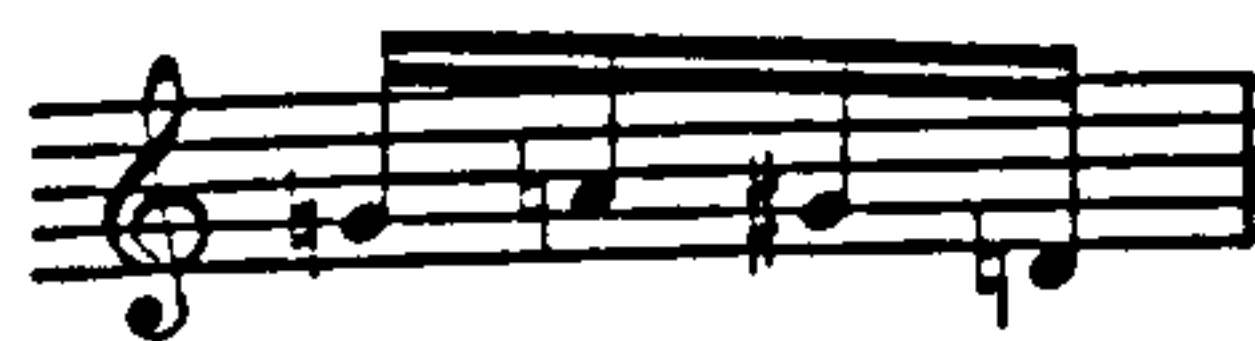
16

Figure III:xiii
Fundamental structure of *Éclairs*



Example III:138
Demeurer dans l'Amour and *Les sept Anges*: opening

Example III:139



Example III:140
Demeurer dans l'Amour: figure 12

12

8^{va}

cresc.

cresc.

(8^{va})

loco

ff > f

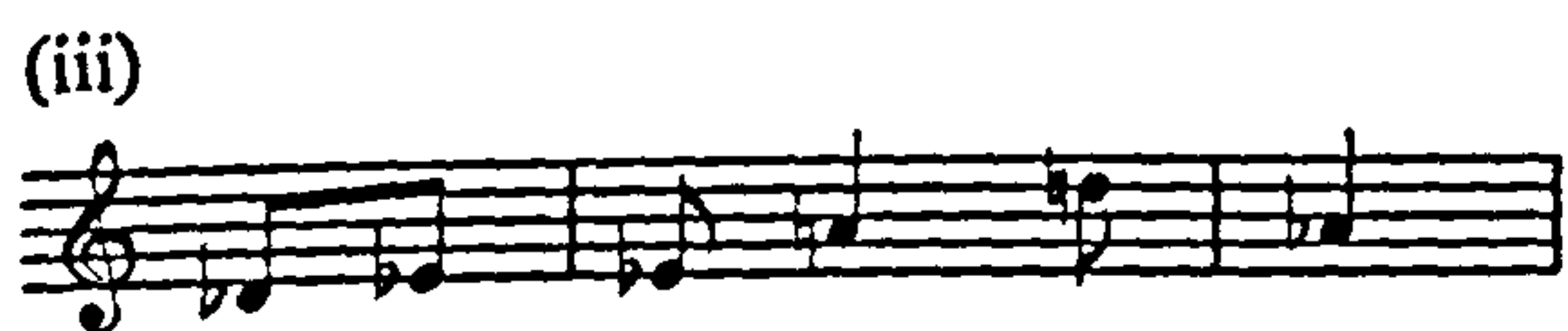
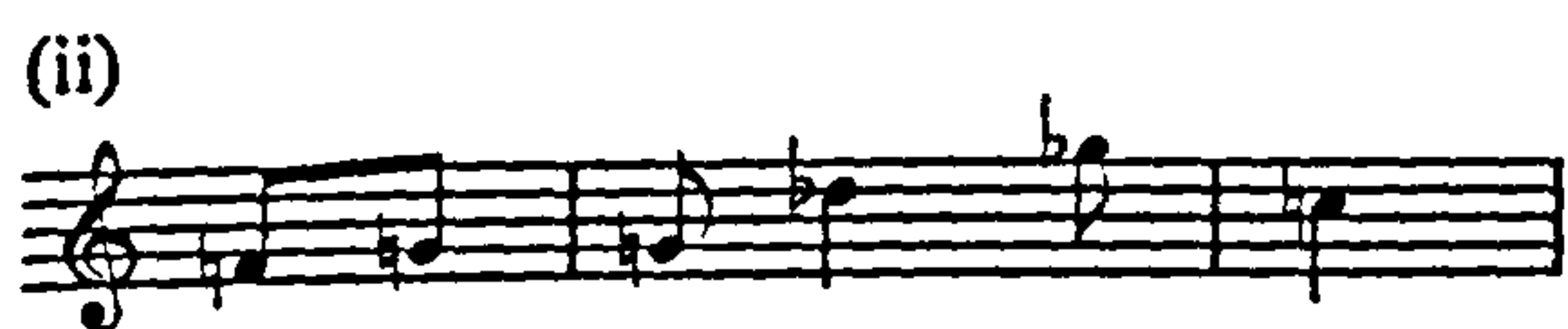
f > mf

Example III:141
Demeurer dans l'Amour: figure 14

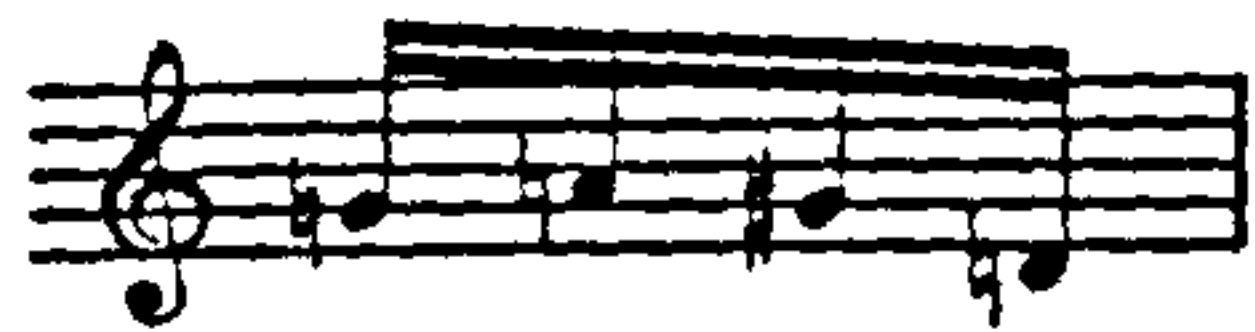
Example III:145
Les étoiles et la Gloire: tritone theme



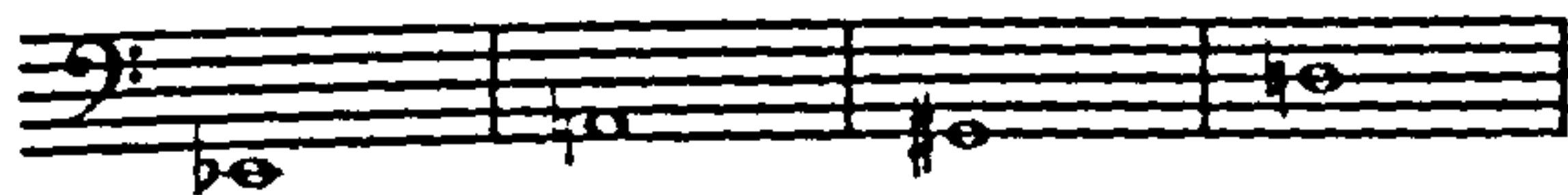
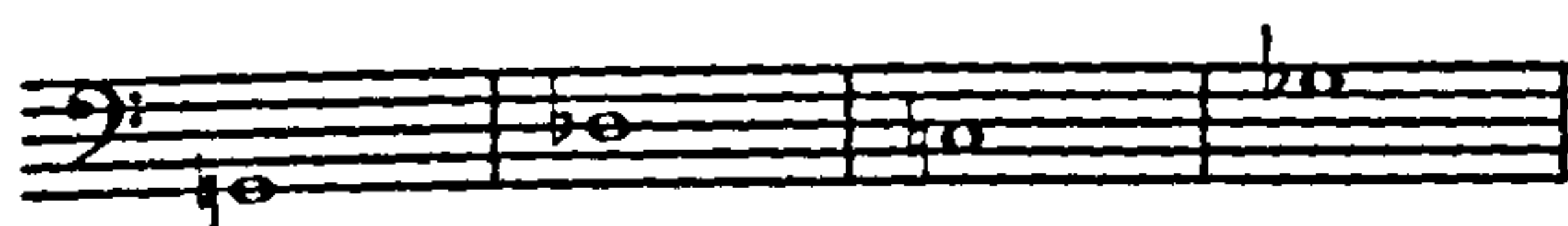
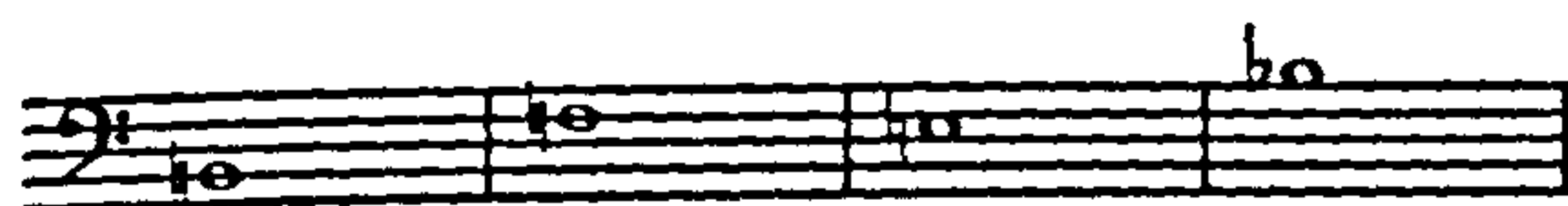
Example III:146



Example III:147
Development of returning chromaticism motif (a/m'/m)



Example III:148



Example III:149

Cors

The image shows two staves of musical notation. The top staff is in bass clef and is labeled 'Cors'. It contains a sequence of notes with various accidentals (sharps, flats, naturals) and dynamic markings, including a forte 'f' marking. The bottom staff is in treble clef and contains a shorter melodic fragment.

Example III:150

Le Christ, lumière du Paradis: figure 1, melody

The image shows a single staff of musical notation in treble clef. It begins with a boxed number '1'. The melody consists of several notes with accidentals, including a sharp sign and a flat sign. There are two curved lines above the staff, one spanning the first two notes and another spanning the last two notes, indicating phrasing or slurs.

Example III:151

Le Christ, lumière du Paradis: figure 4, melody

The image shows a single staff of musical notation in treble clef. It begins with a boxed number '4'. The melody consists of several notes with accidentals, including a sharp sign and a flat sign. There is a curved line above the staff spanning the first three notes, indicating a slur or phrasing.

Example III:152
Le Christ, lumière du Paradis: figures 8-9 & 13-16, melody

Musical staff for figures 8 and 9. The staff begins with a treble clef and a key signature of one sharp (F#). Figure 8 is marked with a box containing the number 8. A bracket labeled 'a' spans the first four measures of figure 8. A bracket labeled 'a-1' spans the first two measures of figure 8. Figure 9 is marked with a box containing the number 9. The melody consists of eighth and sixteenth notes with various accidentals (sharps and flats).

Musical staff for figures 13 and 14. The staff begins with a treble clef and a key signature of one sharp (F#). Figure 13 is marked with a box containing the number 13. A bracket labeled 'a' spans the first four measures of figure 13. A bracket labeled 'a-1' spans the first two measures of figure 13. Figure 14 is marked with a box containing the number 14. A bracket labeled 'a' spans the first four measures of figure 14. The melody consists of eighth and sixteenth notes with various accidentals (sharps and flats).

Musical staff for figure 15. The staff begins with a treble clef and a key signature of one sharp (F#). Figure 15 is marked with a box containing the number 15. A bracket labeled 'a' spans the first four measures of figure 15. The melody consists of eighth and sixteenth notes with various accidentals (sharps and flats).

Example III:153
Pièce: opening

1
un peu vif (♩=120)

Violino I

Violino II

Viola

Violoncello

Pianoforte

Example III:154

Apparition du Christ glorieux

1

A single staff of music in treble clef. It begins with a square box containing the number '1'. The melody consists of several eighth and sixteenth notes, some beamed together. There are two slurs: one under the first four notes and another under the next four notes. The key signature has one sharp (F#).

La constellation du Sagittaire

2

A two-staff musical score in treble and bass clefs. A square box containing the number '2' is at the top left. The treble staff starts with a dynamic marking 'mf' and contains a sequence of notes with slurs. Above the first note is the marking '+ 8^{va}'. The bass staff also starts with a dynamic marking 'mf' and contains chords with slurs. The key signature has one sharp (F#).

Example III:155a
L'Oiseau-Lyre et la Ville-fiancée: figure 1, bars 3-5 (cell b)

Modéré (♩. = 132)

6 flutes
 2nd clarinet
 Clarinet 1
 Clarinet 2
 Clarinet 3
 Bassoon 1
 Bassoon 2
 Bassoon 3
 Trumpet 1
 Trombone 1
 Trombone 2
 Trombone 3
 Xylophone
 Xylophone
 Marimba
 Percussion
 Percussion

VIII

mf

3 3
 132

Example III:155b
Oiseau Lyre d'Albert - Les étoiles et la Gloire: figure 5

très modéré (♩. = 88)

(Oiseau Lyre d'Albert - Australie)

5 3 3 3 32 32

★ L'Oiseau Lyre d'Albert a été noté à Tamborine Mountain (Australie).

Example III:156 (continued overleaf)
Concert à quatre; Vocalise: figure 7

Haukai solo
mf
acc.

Celesta
Marche de nocte (quasi) CELESTA
f

Piano solo
pp
Ped
pp
Ped
pp
Ped

2nd violins solo
(broadline) pp

3rd violins solo
BR pp

4th violins solo
pp

7

Example III:156 (continued)
 Concert à quatre; Vocalise: figure 7

Handwritten musical score for Example III:156 (continued), Concert à quatre; Vocalise: figure 7. The score is written on ten staves, grouped into four systems of two staves each. The parts are:

- Staff 1:** Harp/Koto Solo. Features a melodic line with a sharp sign and a long slur.
- Staff 2:** Viola. Features a complex melodic line with many accidentals, slurs, and dynamic markings like *f* and *pp*. Includes fingerings (1-5) and a circled *f*.
- Staff 3:** Piano Solo. Features a complex melodic line with many accidentals, slurs, and dynamic markings like *(mf)*, *p*, and *pp*. Includes a circled *(pp)* and *Ped* markings.
- Staff 4:** 3 1st Violins Solo. Features a melodic line with a slur and a circled *pp*.
- Staff 5:** 4 2nd Violins Solo. Features a melodic line with a slur and a circled *pp*.
- Staff 6:** 3 Alts Solo. Features a melodic line with a slur and a circled *(pp)*.
- Staff 7:** 4 Vcl. Solo. Features a melodic line with a slur and a circled *(pp)*.

The score is heavily annotated with slurs, accidentals, and dynamic markings, indicating a complex and expressive piece.

Example III:157
Concert à quatre; Rondeau: figure 4

Moins vif (♩ = 92)

1^{re} violon
2nd violon
alto

violoncelle solo

vd.

Hautbois solo

1^{re} viol.
2nd viol.
alto

fl.

Hautbois solo

4 Cors

1^{re} viol.
2nd viol.
alto

violoncelle solo

vd.
crotales
tom-tom

mf

Example III:159

The image shows a single staff of music with a treble clef and a key signature of one sharp (F#). The staff contains seven distinct chord voicings. Below the staff, labels identify each voicing or technique:

- Emaj**: A standard E major triad (E, G#, B).
- E7/9**: An E dominant seventh with a 9th (E, G#, B, D, F#).
- E7/A♭ typical**: An E dominant seventh with a lowered 9th (E, G#, B, D, F).
- C7/E typical**: A C dominant seventh with an E in the bass (C, E, G, B♭).
- renversements transposés**: A bracketed section covering two voicings, which are transposed inversions of the C7/E chord.
- resonance contractée**: A voicing with a contracted interval structure, likely a C7/E with a 9th.
- accord tournant**: A voicing that functions as a pivot chord, likely a C7/E with a 9th.