Understated charm

Style and technique in the last works of Olivier Messiaen

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Volume II: Musical examples

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VOLUME II: Musical Examples

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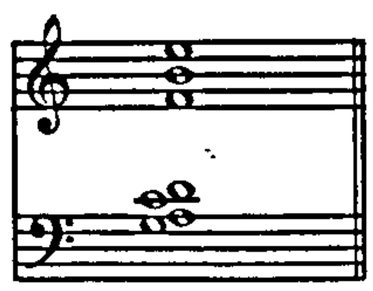
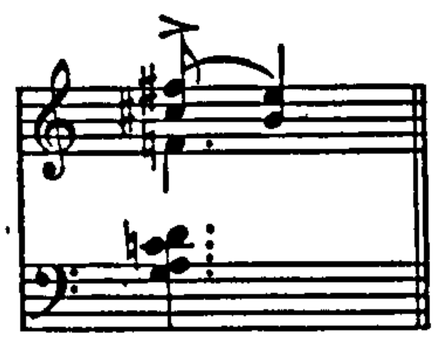
Part I

Setting the scene

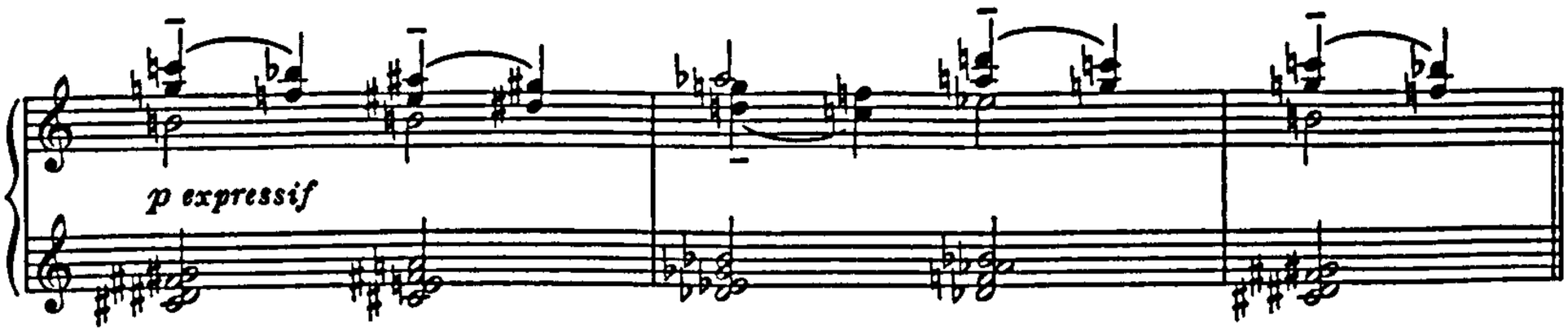
Example I:1
Accord sur dominante



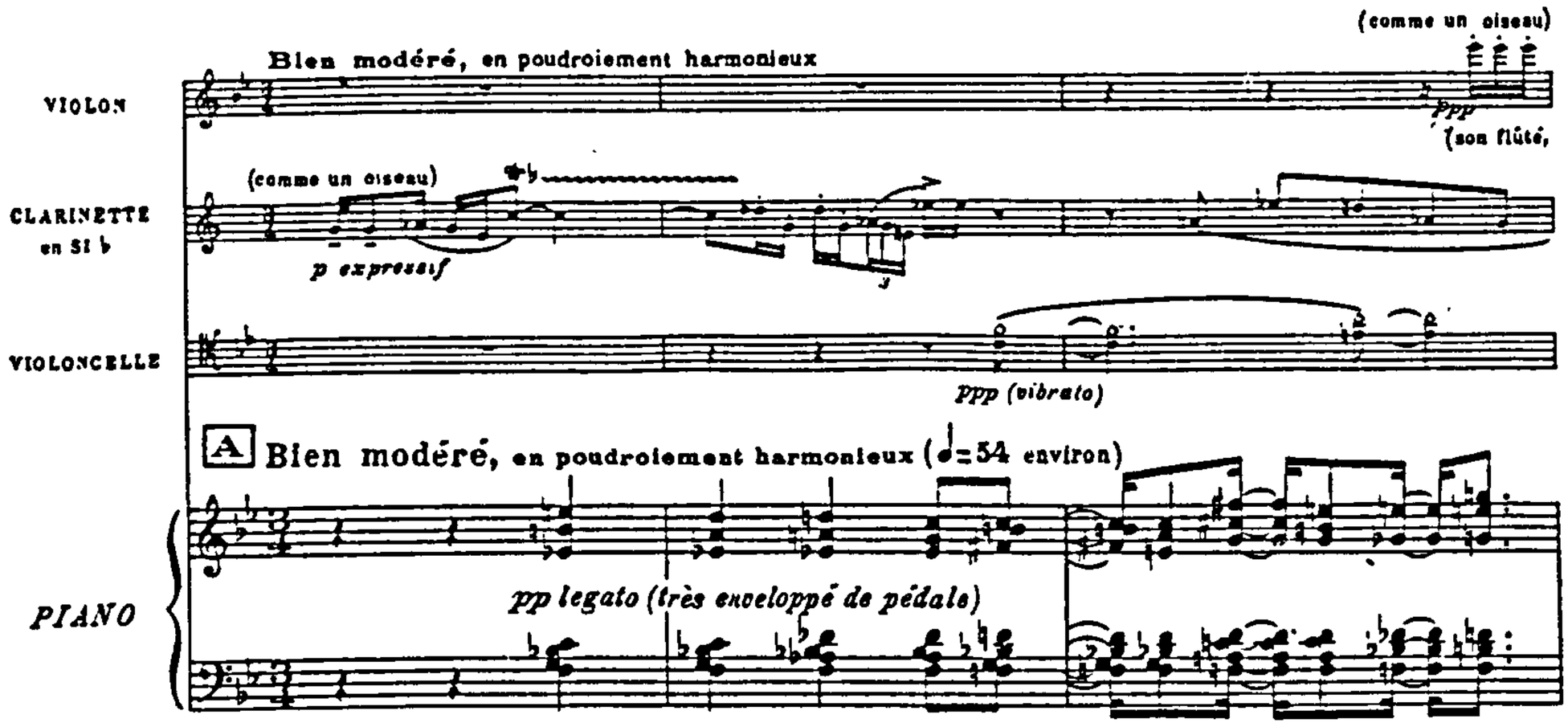
Example I:2
Accord sur dominante appoggiaturé



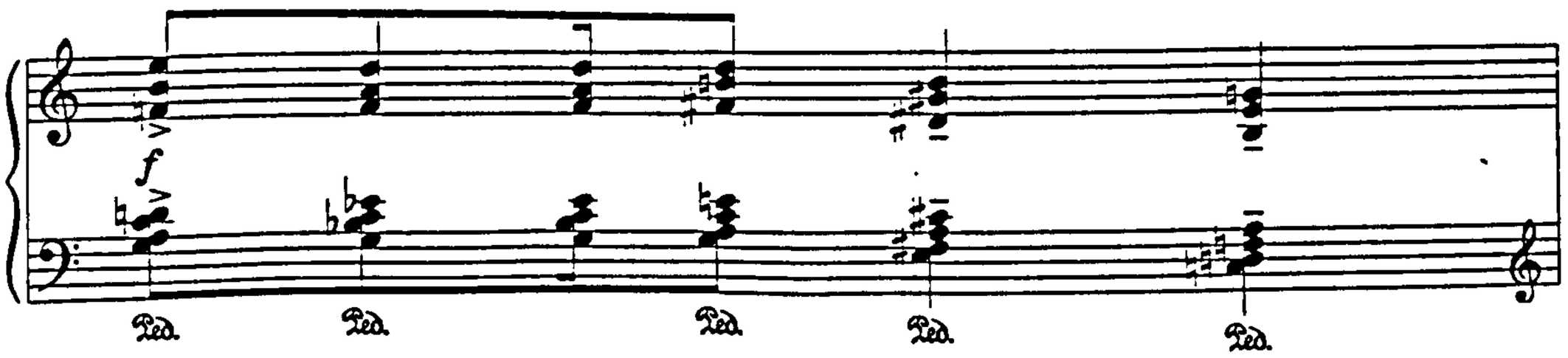
Example I:3
Accord sur dominante, appoggiaturé sur le même note de basse



Example I:4
Liturgie de cristal: opening

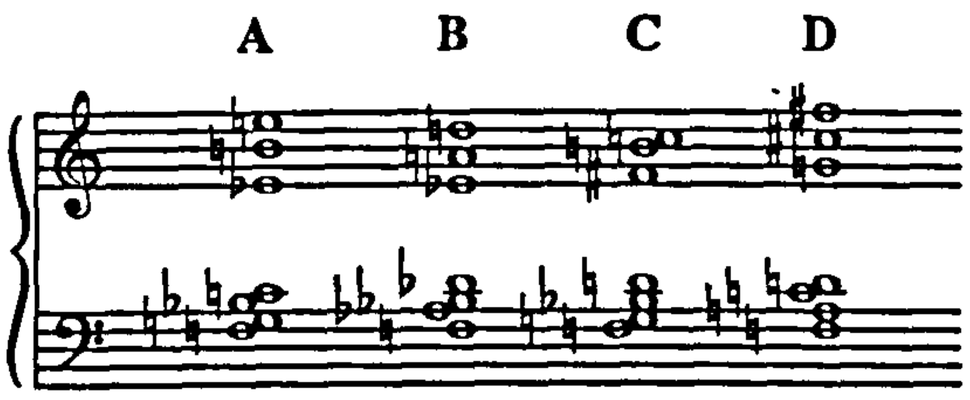


Example I:5
Pièce pour le tombeau de Paul Dukas

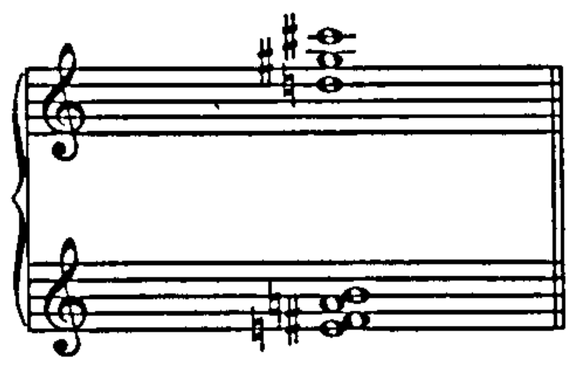


Example I:6

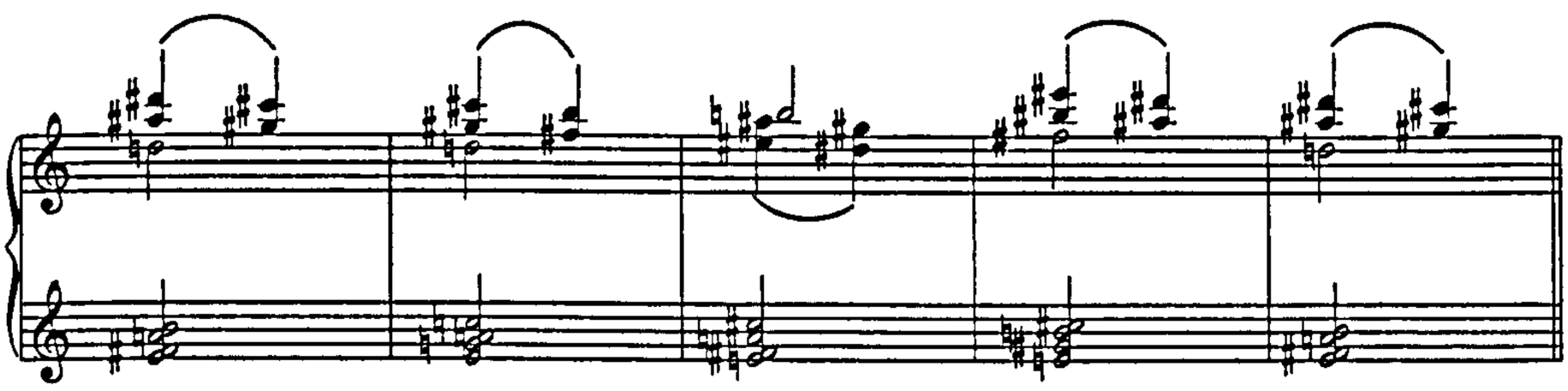
Accords à renversements transposés sur la même note de basse



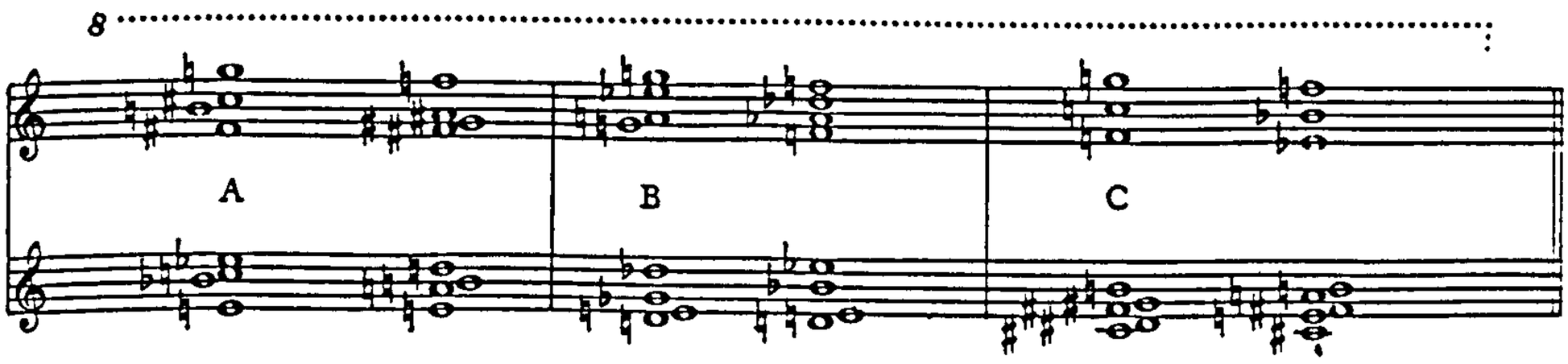
Example I:7
Accord sur dominante* in *Syllabes* from *Harawi



Example I:8
Inversions of *accord sur dominante* in *Syllabes*

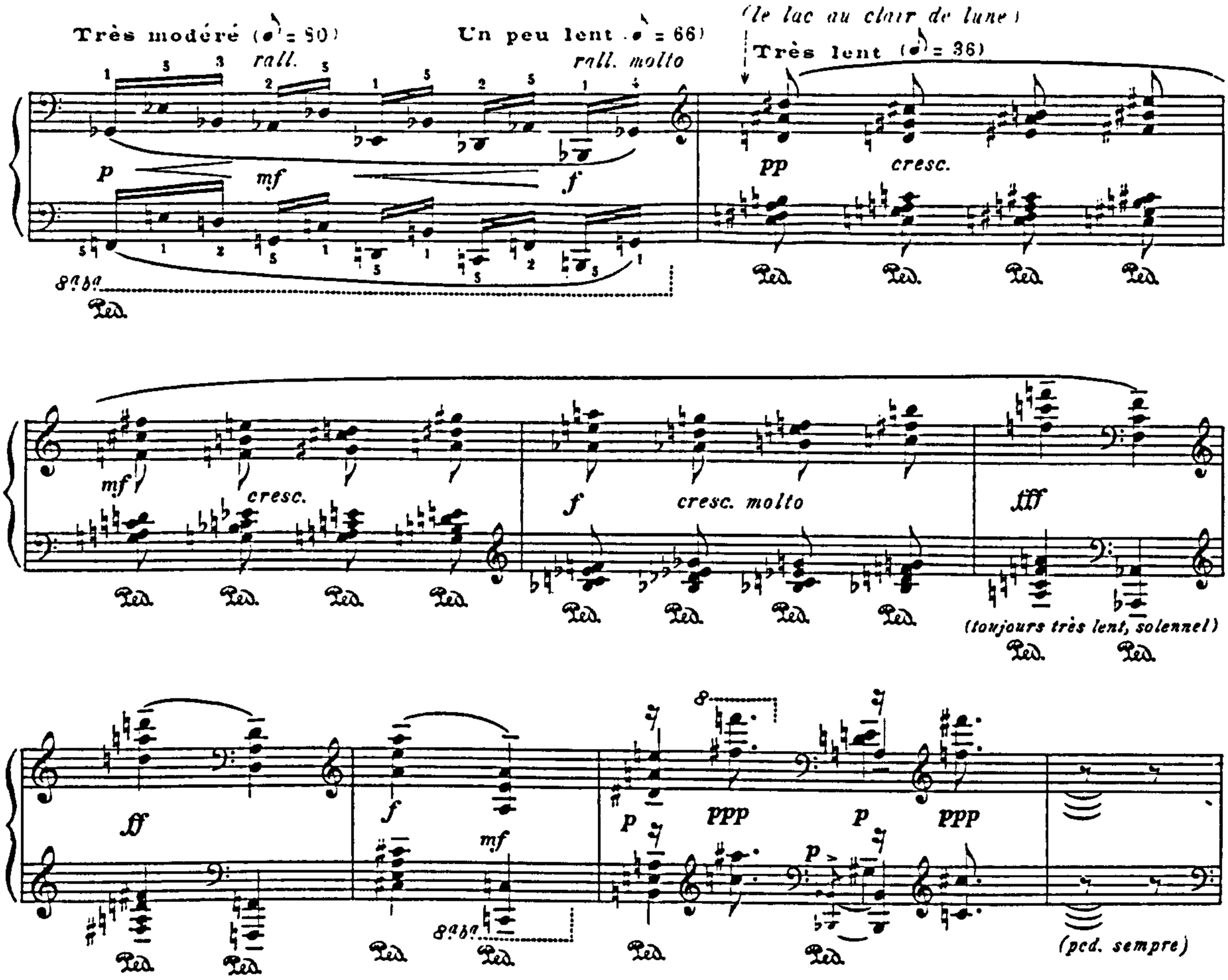


Example I:9
***Turangalîla*: *Final* - woodwind**

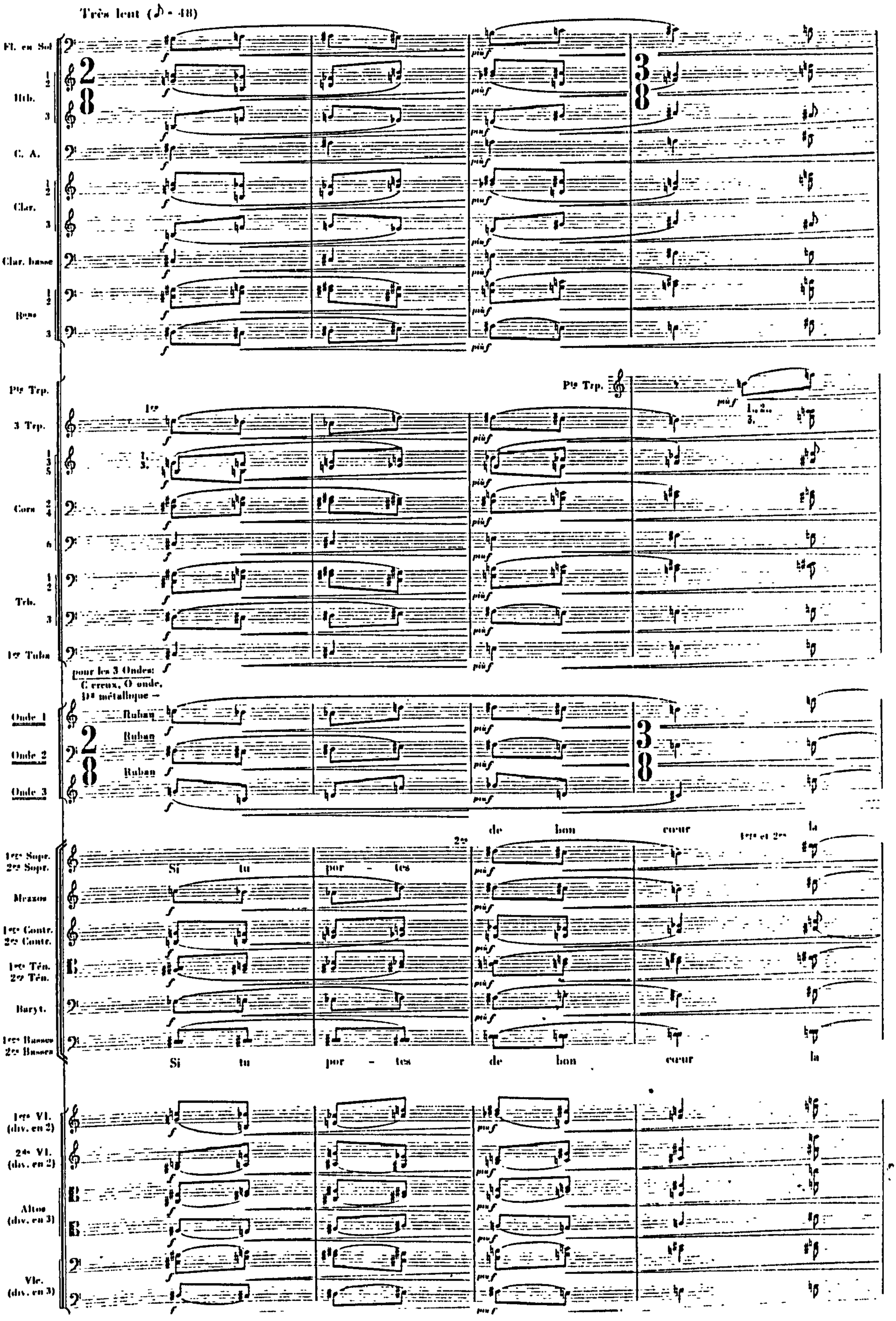


Example I:10

La fauvette des jardins*: *le lac au clair du lune

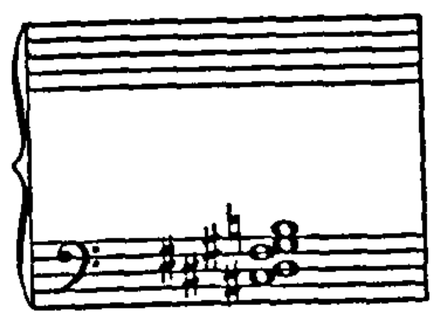


Example I:11
Saint François: *Les stigmates*, figure 64

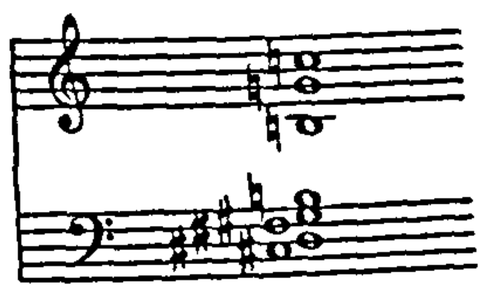


Example I:12

9e de dominante avec la tonique à la place de la sensible

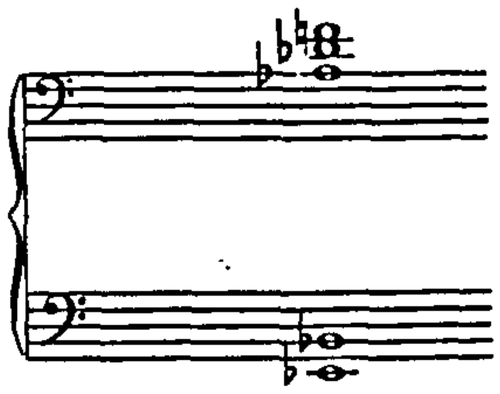


Example I:13

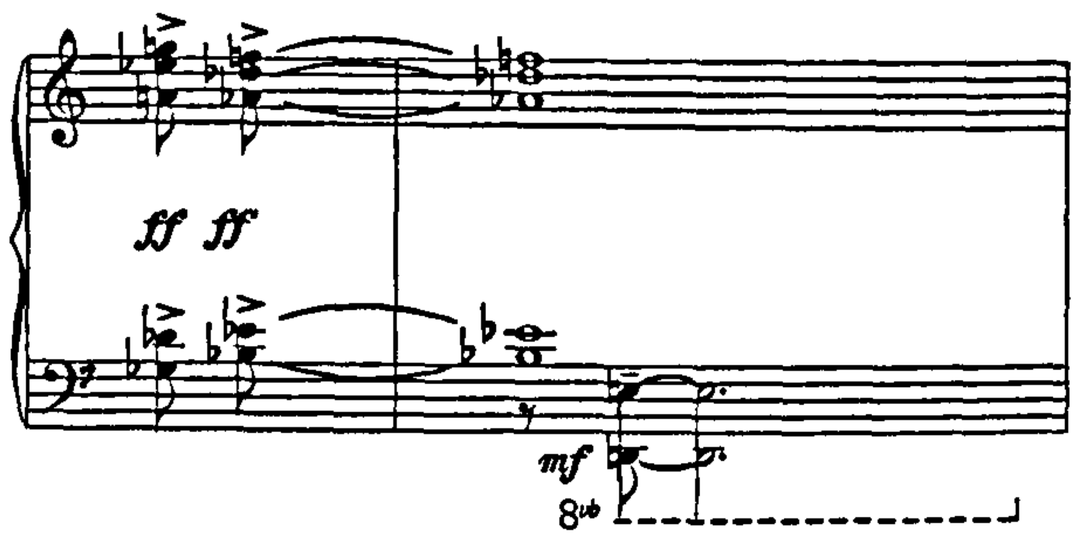


Example I:14

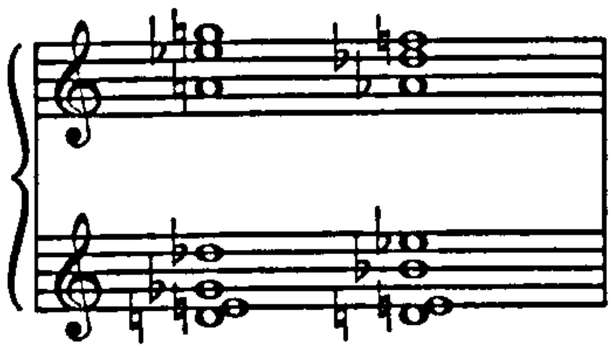
9e de dominante avec la tonique à la place de la sensible



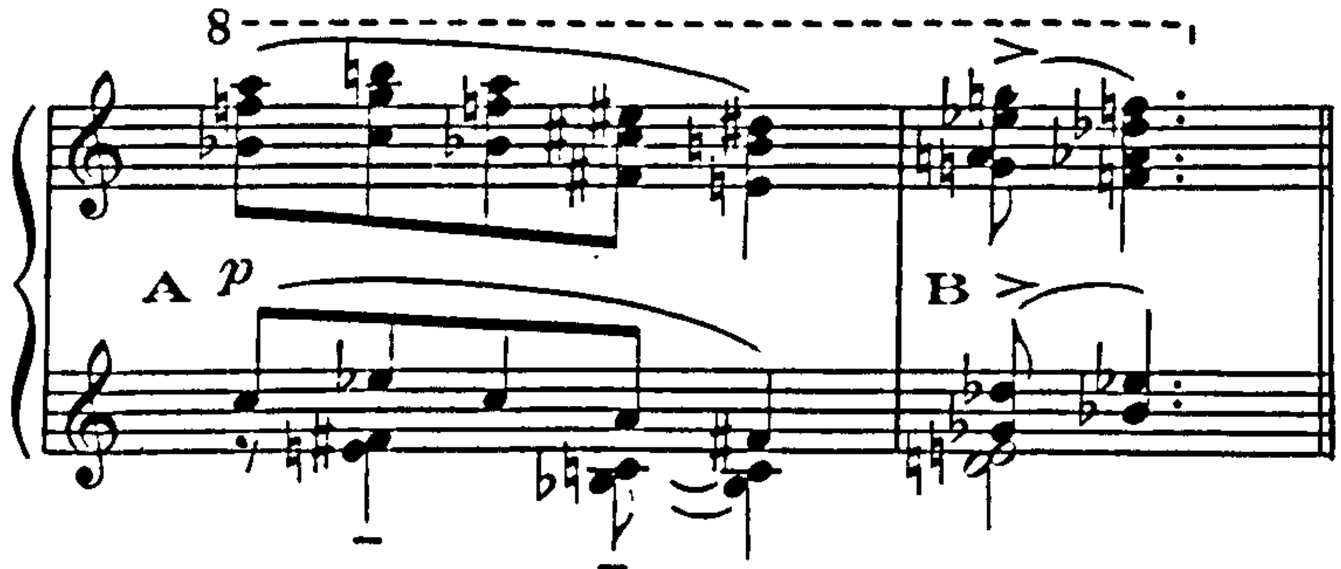
Example I:15



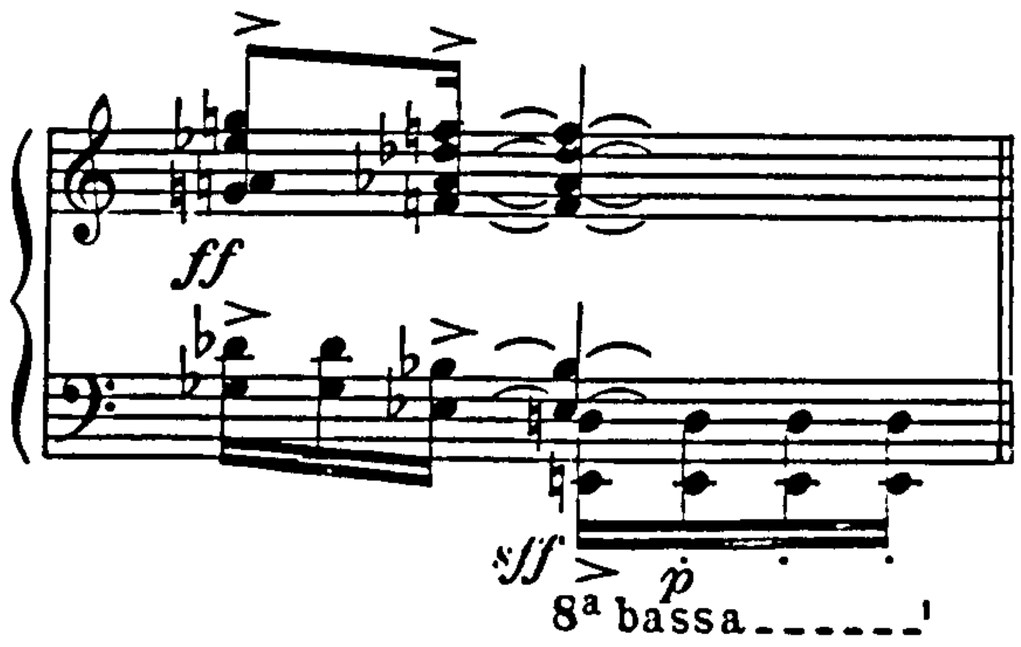
Example I:16
Accords à résonance contractée



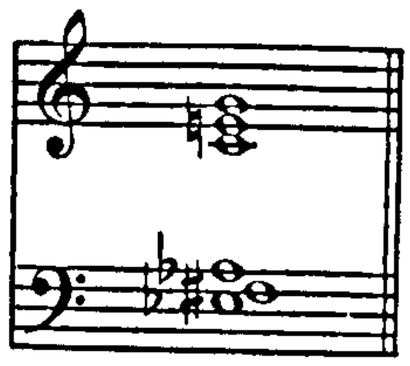
Example I:17
Technique, example 288



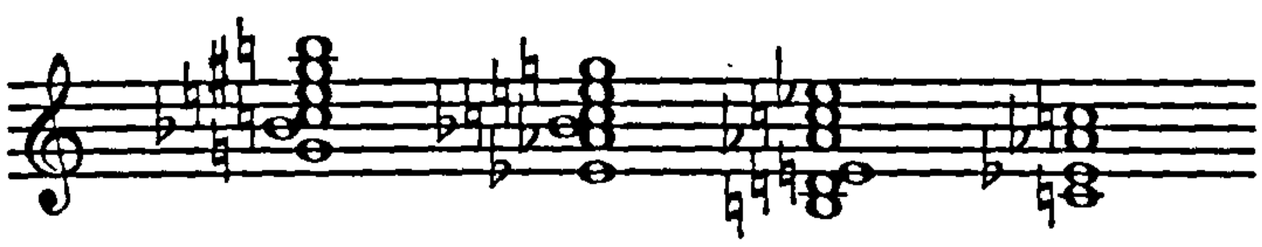
Example I:18
Technique, example 290



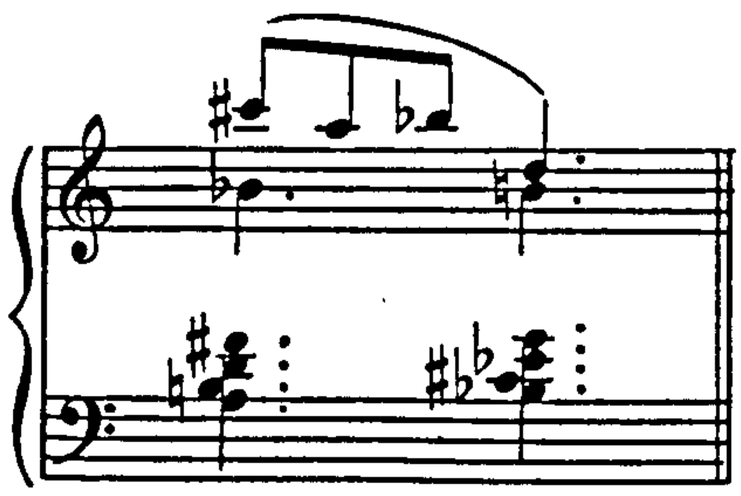
Example I:19
Accord-type



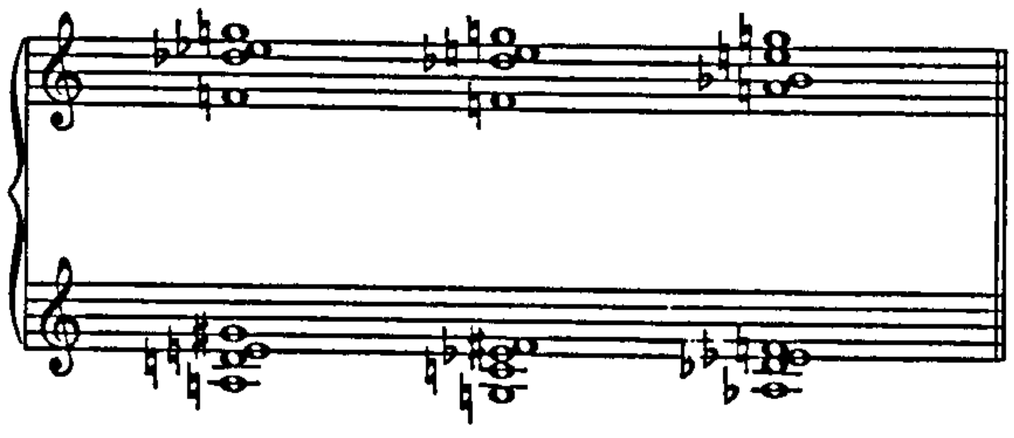
Example I:20
Bridging chords



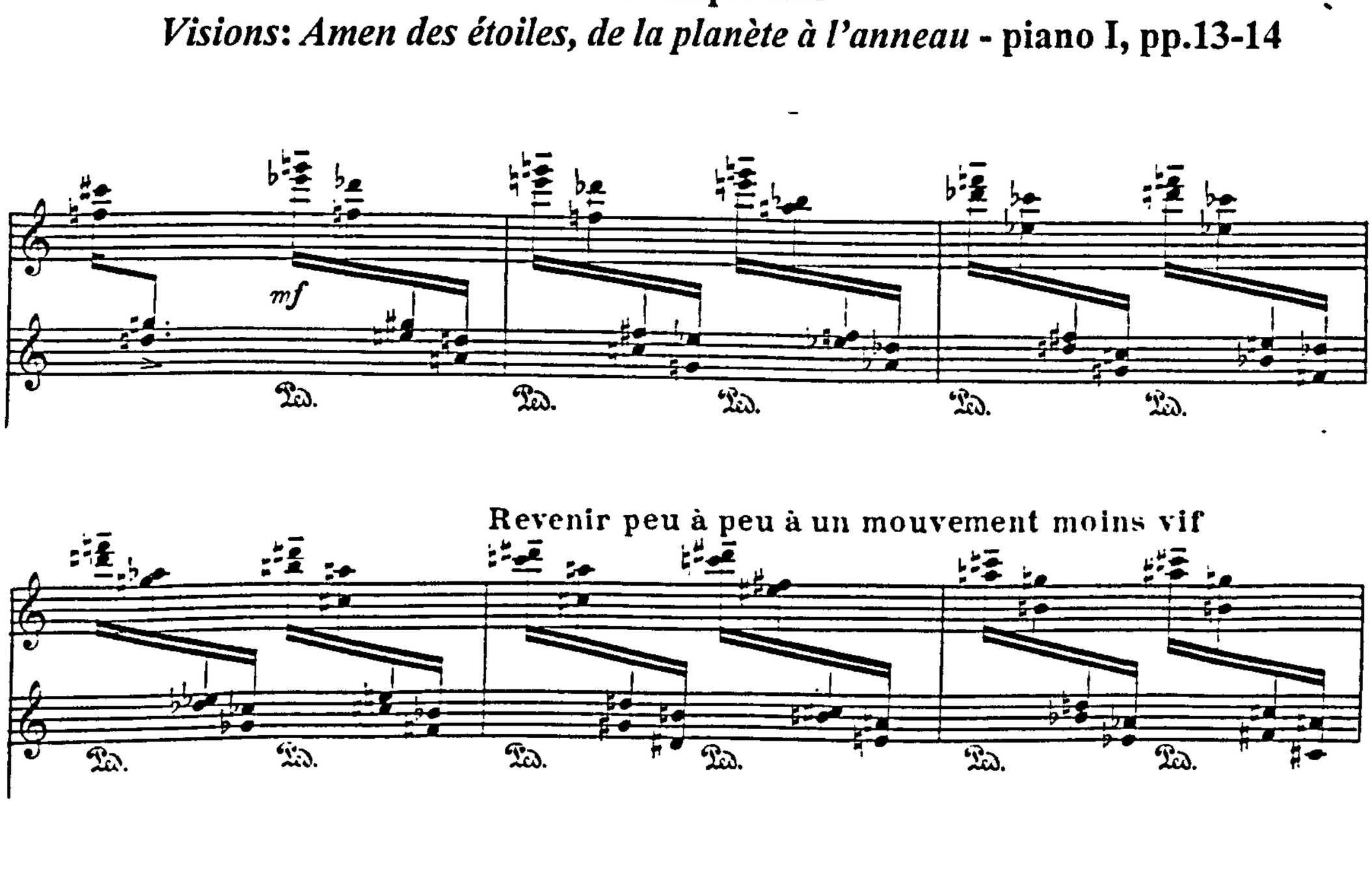
Example I:21
Technique, example 337



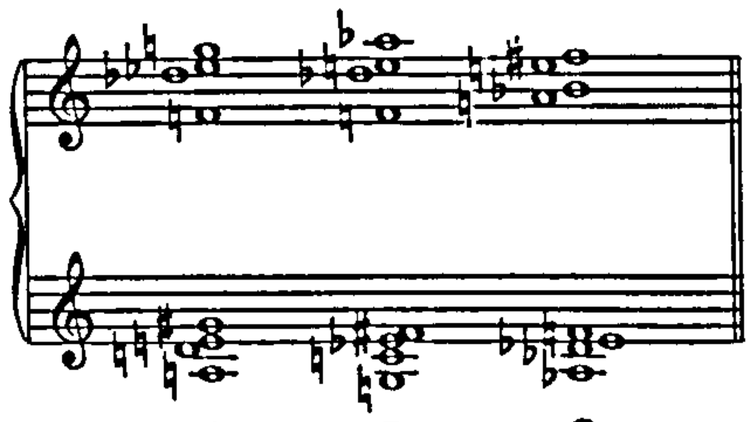
Example I:22



Example I:23
***Visions*: *Amen des étoiles, de la planète à l'anneau* - piano I, pp.13-14**

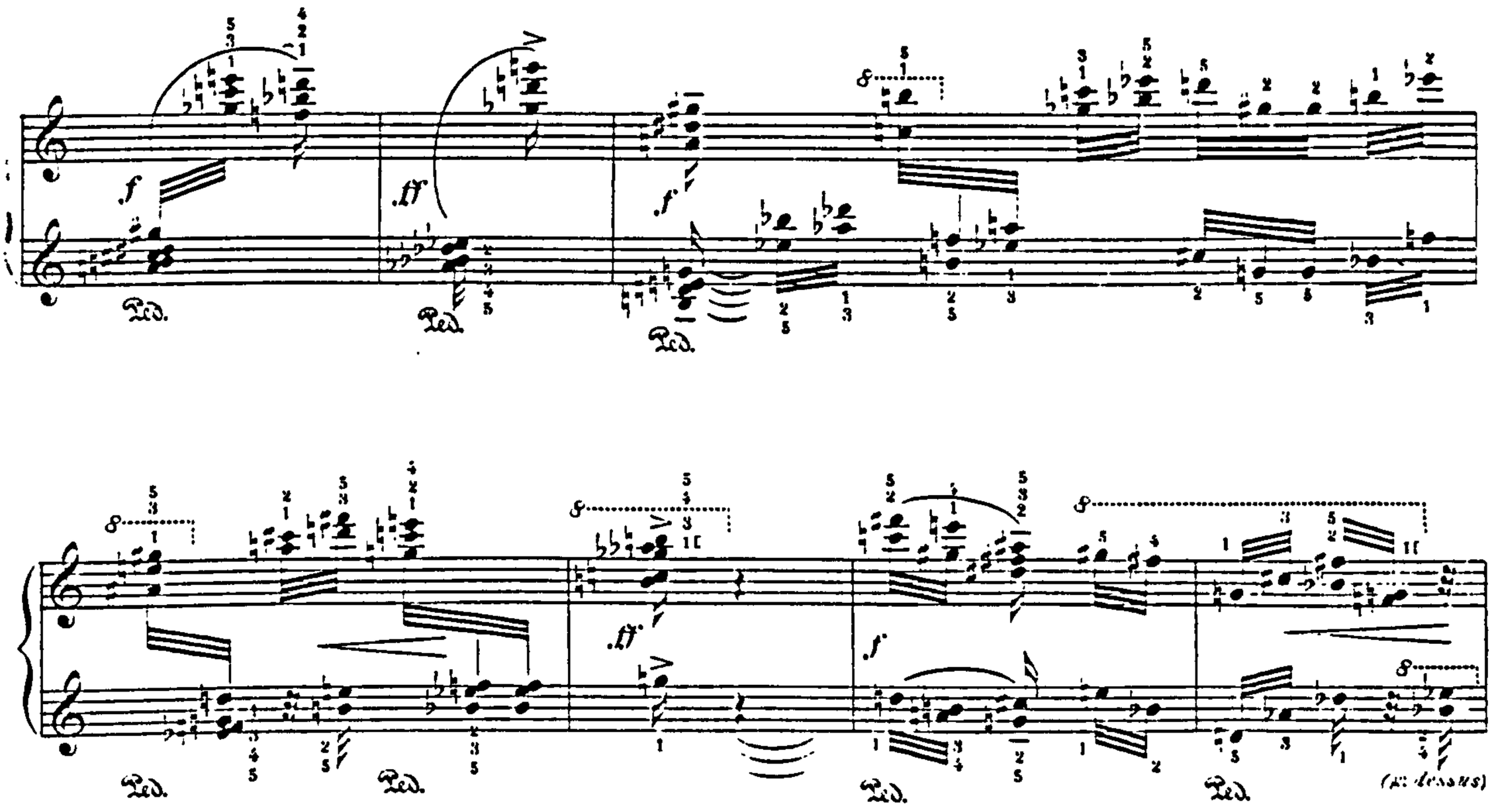


Example I:24
Accords tournants



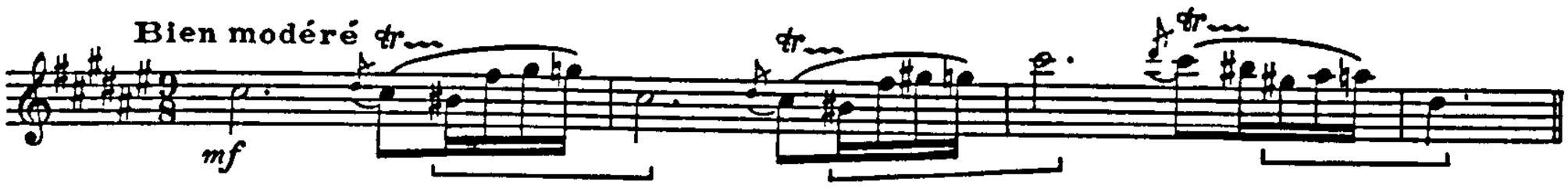
A B C

Example I:25
***La fauvette des jardins*: pp.14-15.**

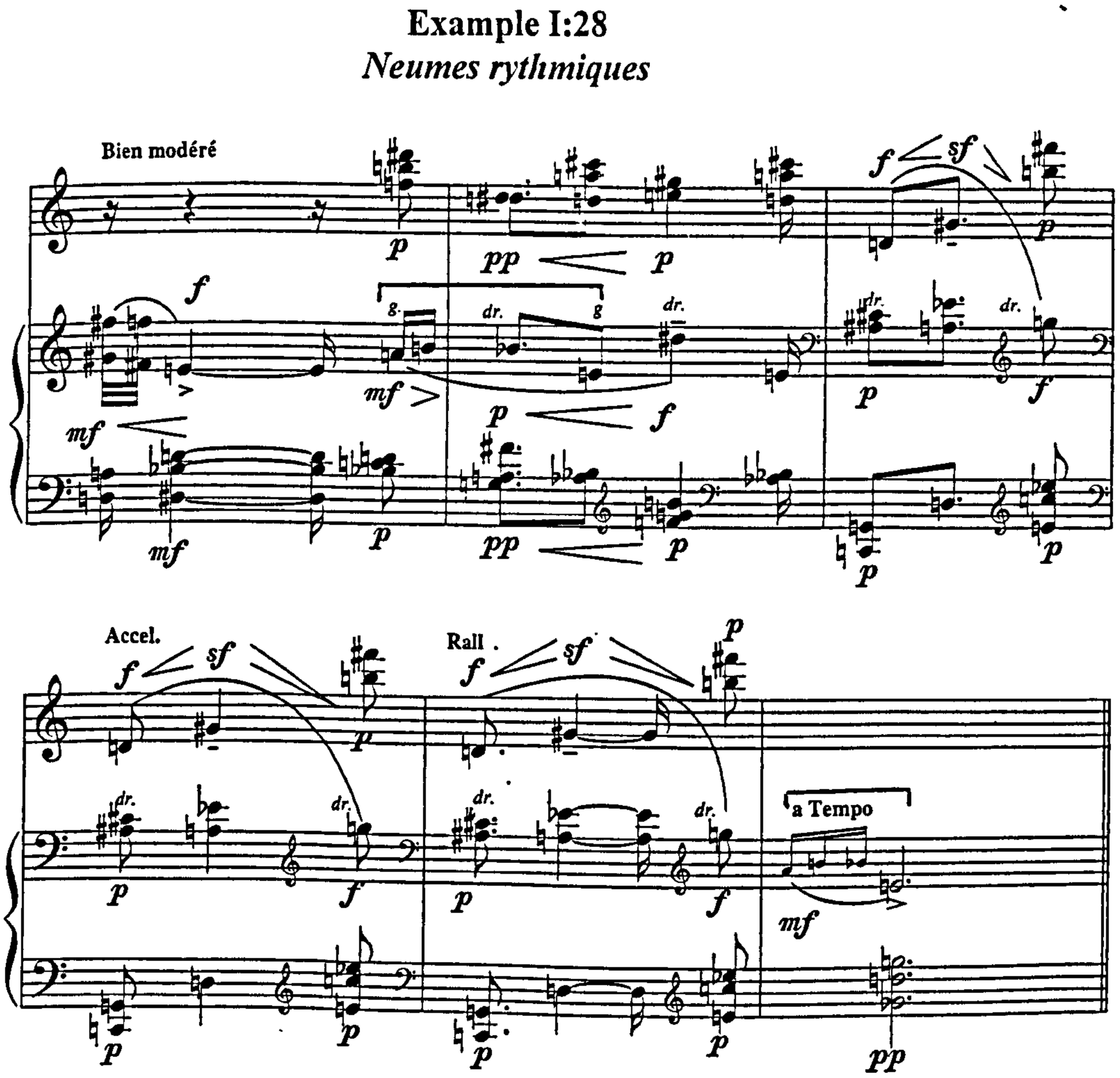


Example I:26
Returning chromaticism

Example I:27
Préludes*: *Chant d'extase dans un paysage triste



Example I:28
Neumes rythmiques



Modéré (♪ = 160)

3 Htb.
C. A.
Clar. basse
Clar. cb.
3 Bons
C. Bon
3 Trp.
Cors 1 3 5
Cors 2 4 6
3 Trb.
2 Tubas
1ers VI.
2ds VI.
Altos (div. en 3)
Vlc. (div. en 3)
C. B.
III. Tamb. de basque
I. Caisse claire
V. Grosse caisse

3e
1., 2. à 2
8a bassa
(arco)
(frapper avec les 5 doigts, au centre de la peau)

Example I:29
L'Ange Voyageur: figure 39

Un peu lent (♪ = 60)

1 Fl. 2 3

(embouchure seule, en introduisant le doigt, effet de flûte à coulisse)

flatterzunge 8a

Fl. 1 2 3

(demi bouché)

Chouette Hulotte

1er Cor

Ruban D2 réverbéré, D2 métallique, O onde, C creux, G gambé —

Onde 1

Ruban D2 réverbéré, O onde —

Onde 2

Ruban D2 réverbéré, O onde —

Onde 3

(bouche fermée) div. en 4

(respirer individuellement)

2es Sopr. Mezzos 1ers Contr. 2es Contr. 1ers Ténors 2es Ténors Baryt. 1ers Basses

(bouche fermée)

Chouette Hulotte

1er Vl. solo

3 1ers Vl. soli

3 2ds Vl. soli

1er Alto solo

3 Altos soli

1er Vlc. solo

1er C. B. solo

(harmoniques — sons réels)

IIe corde

I. Éoliph.

II. Cymb. susp.

A.M. 27469

Lent (♪ = 54)

3 Fl.
Fl. en Sol
3 Htb.
C. A.
3 Clar.
3 Bons
Pte Trp.
3 Trp.
Cors 1 3 5 2 4 6
3 Trb.
1er Tuba

Lent (♪ = 54)

l'Hom – me – Dieu!

1ers Sopr. — tous div. ppp
2es Sopr. — tous div. ppp
Mezzos — tous div. ppp
1ers Contr. — tous div. ppp
2es Contr. — tous div. ppp
1ers Tén. — tous div. ppp
2es Tén. — tous div. ppp
Baryt. — tous ppp
1ers Basses — toutes ppp

l'Hom – me – Dieu!

1ers Vl. (div. en 4)
2es Vl. (div. en 4)
Altos (div. en 4)
Vlc. (div. en 4)
II. Cymb.
III. Gongs
IV. T.-tams
V. Grosse caisse

arco 1. 2. / arco 3. 4.

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

51

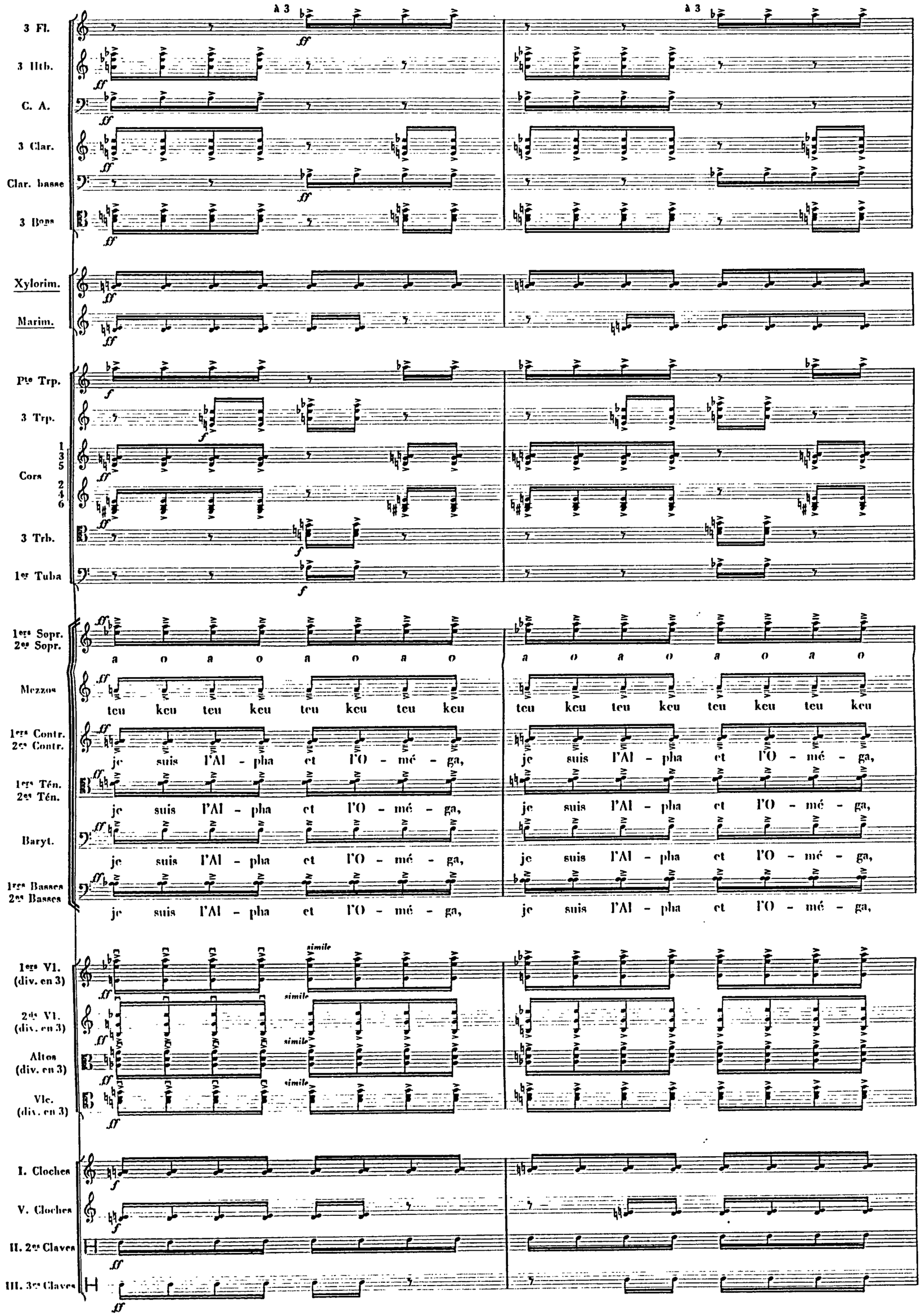
Example I:31
Les Stigmates: figure 51

Modéré (♪ = 160)

3 Picc.
3 Fl.
Fl. en Sol
3 Hb.
C. A.
2 Pts Clar.
3 Clar.
Clar. basse
Bons
3 Trp.
Cors
3 Trb.
2 Tubas
Tuba cb.
1ers Sopr. (div. en 4)
2es Sopr. (div. en 4)
Mezzos (div. en 4)
1ers Contr. (div. en 4)
2es Contr. (div. en 4)
1ers Tén. (div. en 4)
2es Tén. (div. en 4)
Baryt.
1ers Basses
2es Basses
1ers Vl. (div. en 4)
2es Vl. (div. en 4)
Altos (div. en 4)
Vlc. (div. en 3)
C. B. (unies)
8a bassa
II. 2es Claves
III. 3es Claves
IV. 4es Claves
I. Caisse claire
V. Grosse caisse

55

Example I:32
***Les Stigmates*: figure 55**

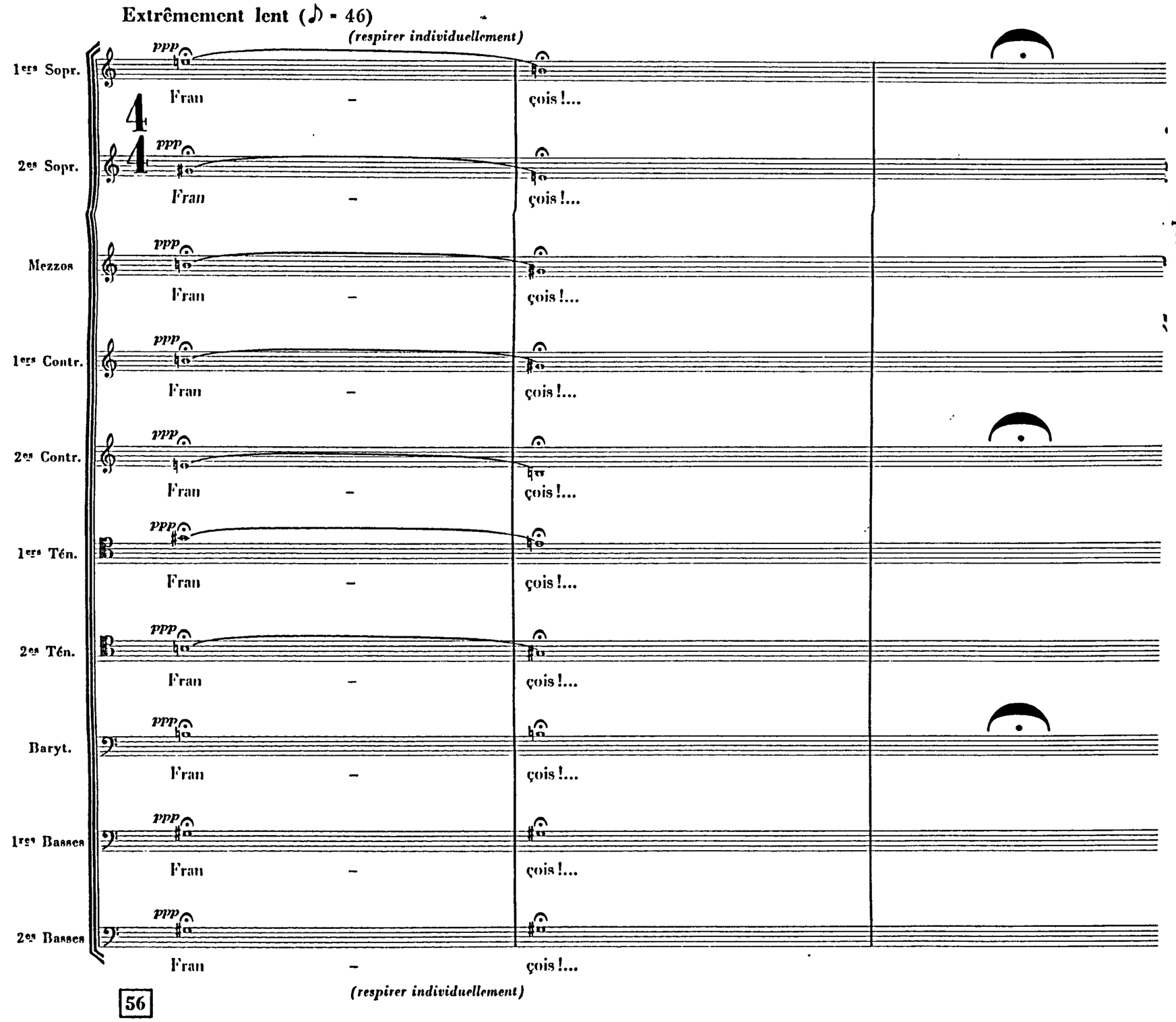


Example I:33
Les Stigmates: figure 40

A I 27 169

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

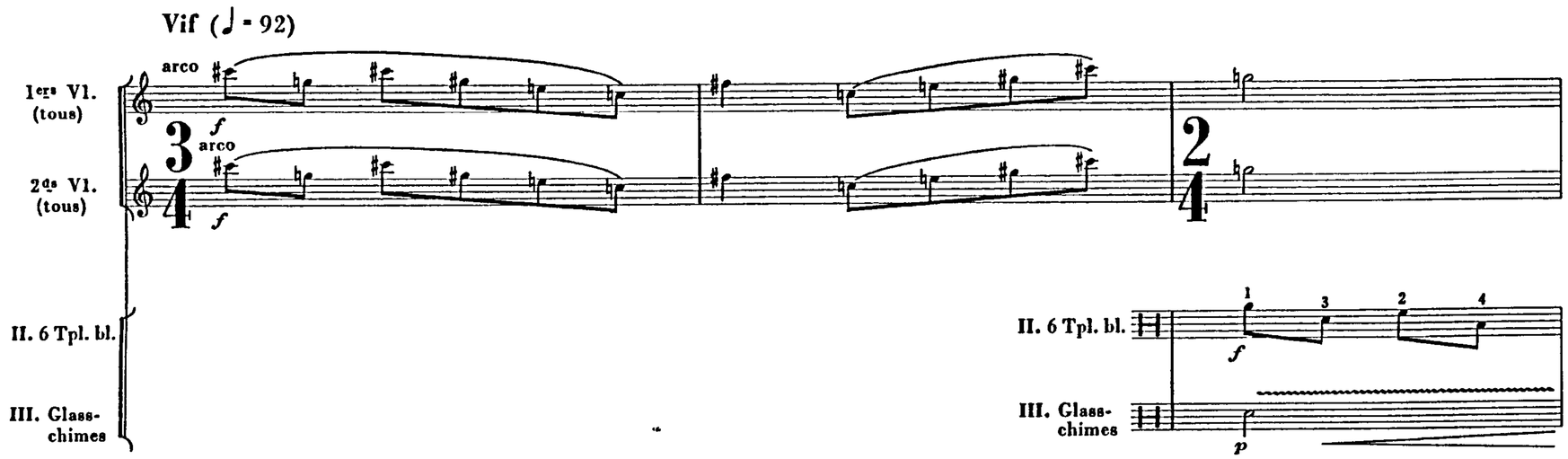
(Il fait maintenant très clair. Toute la scène est ROUGE ORANGE. L'immense CROIX noire est devenue DORÉE, ÉTINCELANTE.)



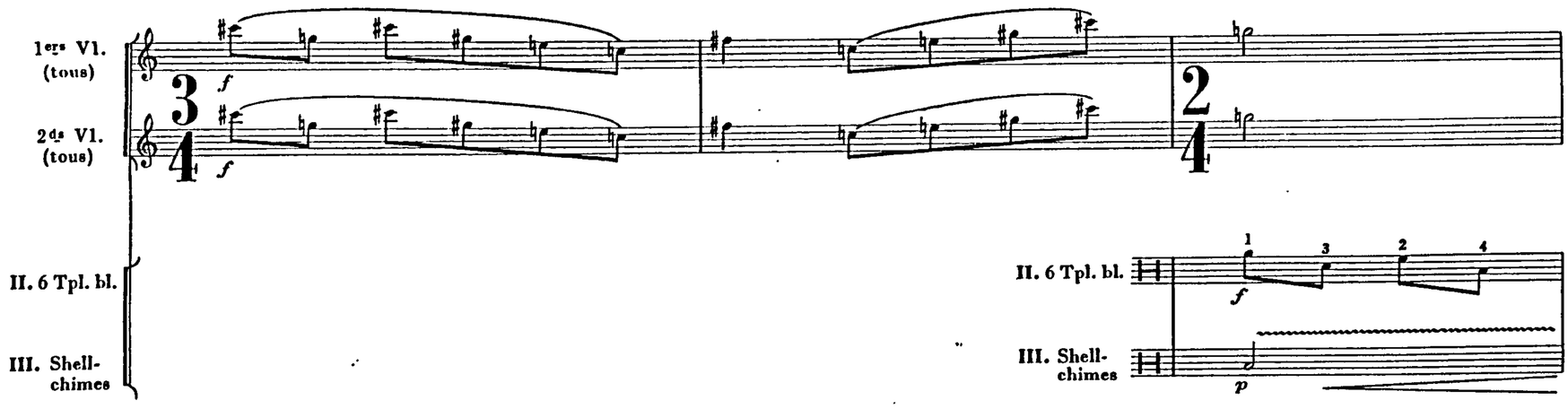
(Rideau).

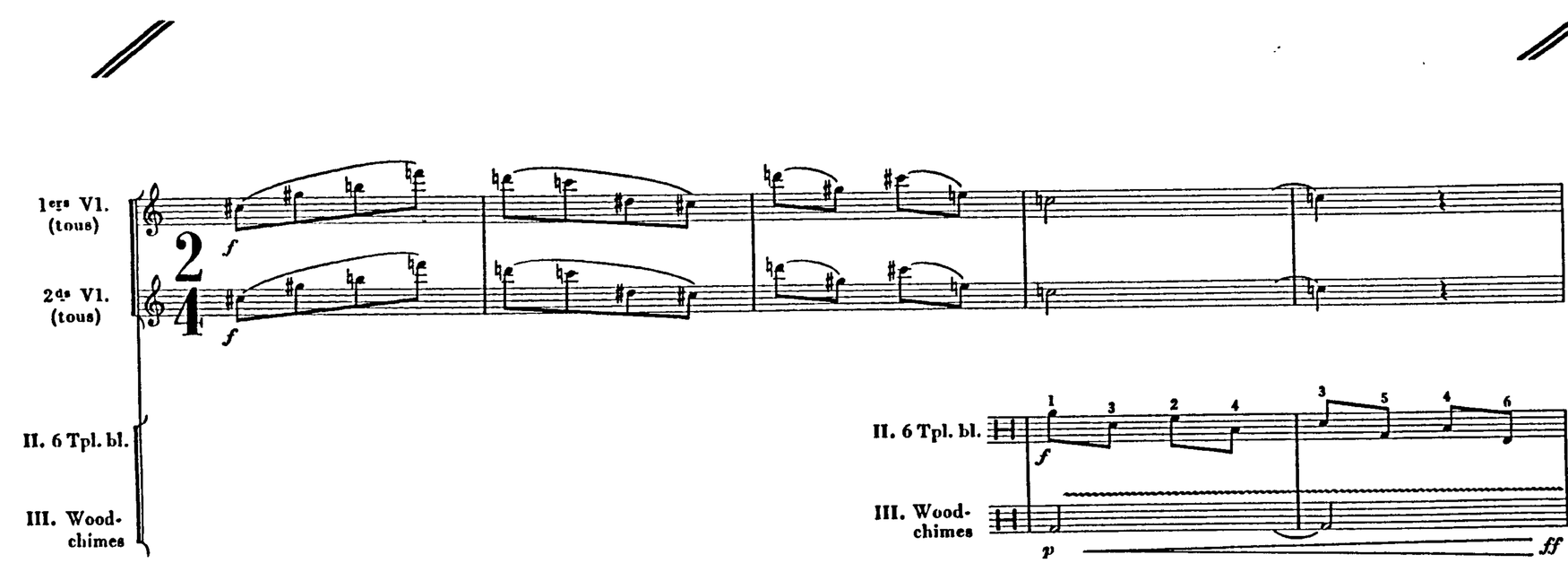
Intérieur d'une petite église de cloître, assez sombre, avec trois voûtes successives. Au fond, et au milieu de la scène, une lampe rouge allumée devant un petit autel, indique la présence du Saint Sacrement.

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).



9





Example I:35
***François* theme - *Lauds*: figure 9**

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 chœur est sur scène, quasiment invisible. Au lever du rideau, le lépreux est assis, tout seul.

Vif (♪. = 132)

Htb.

C. A.

Clar.

Clar. basse

Bons

Cors

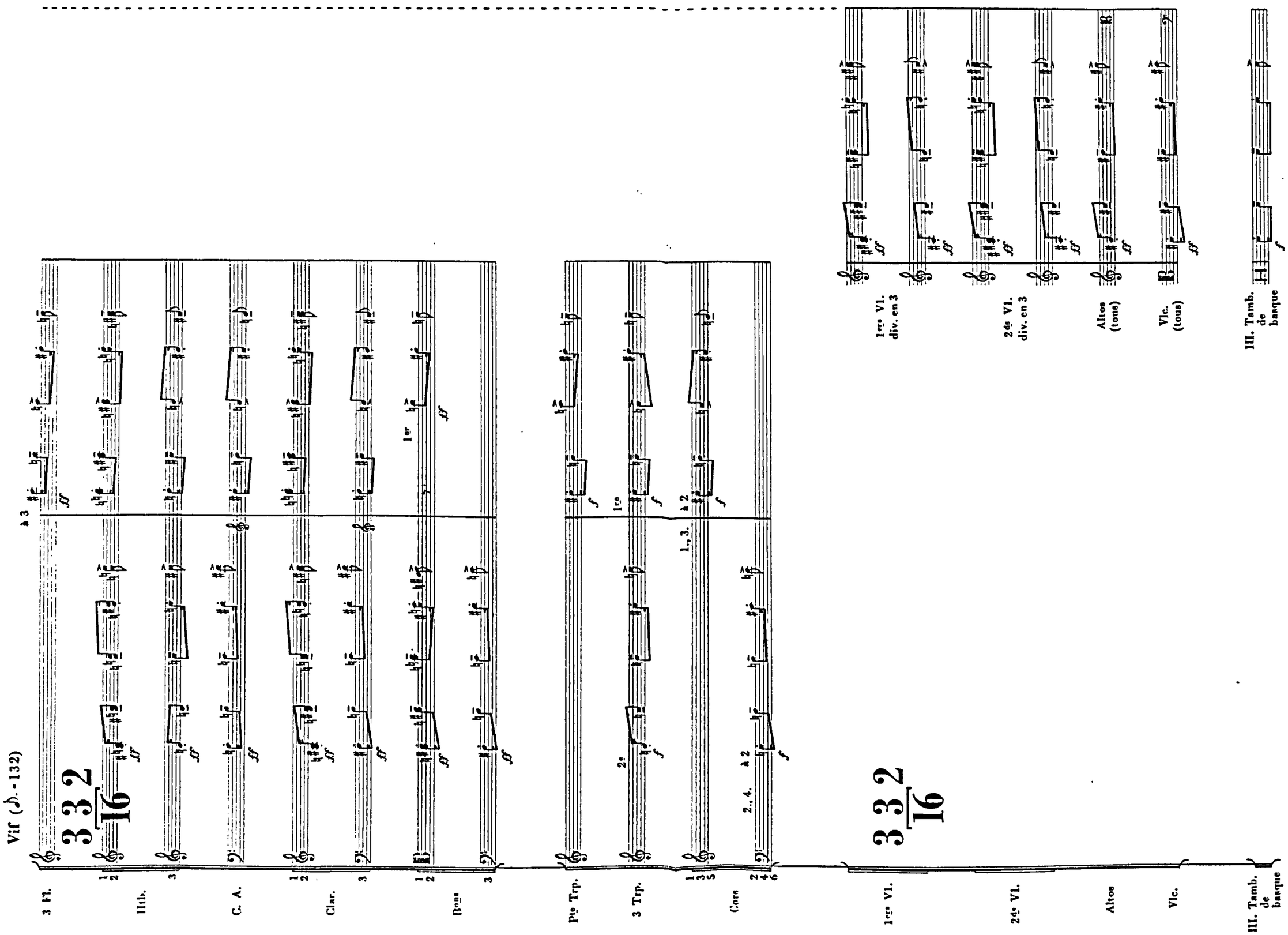
2ds Vl. (unis)

Altos (unis)

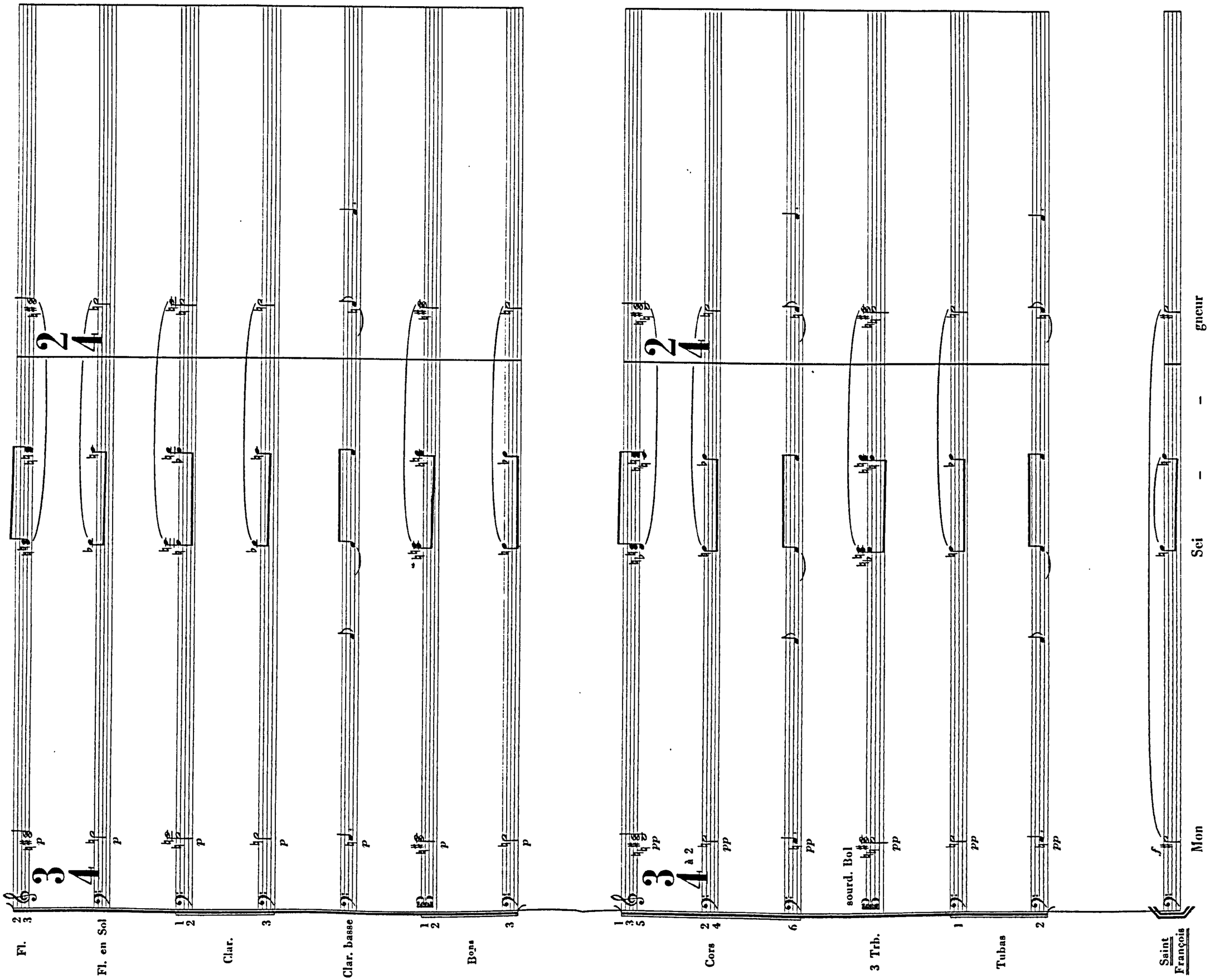
Vlc. (unis)

Example I:36
Le baiser au lépreux: figure 9

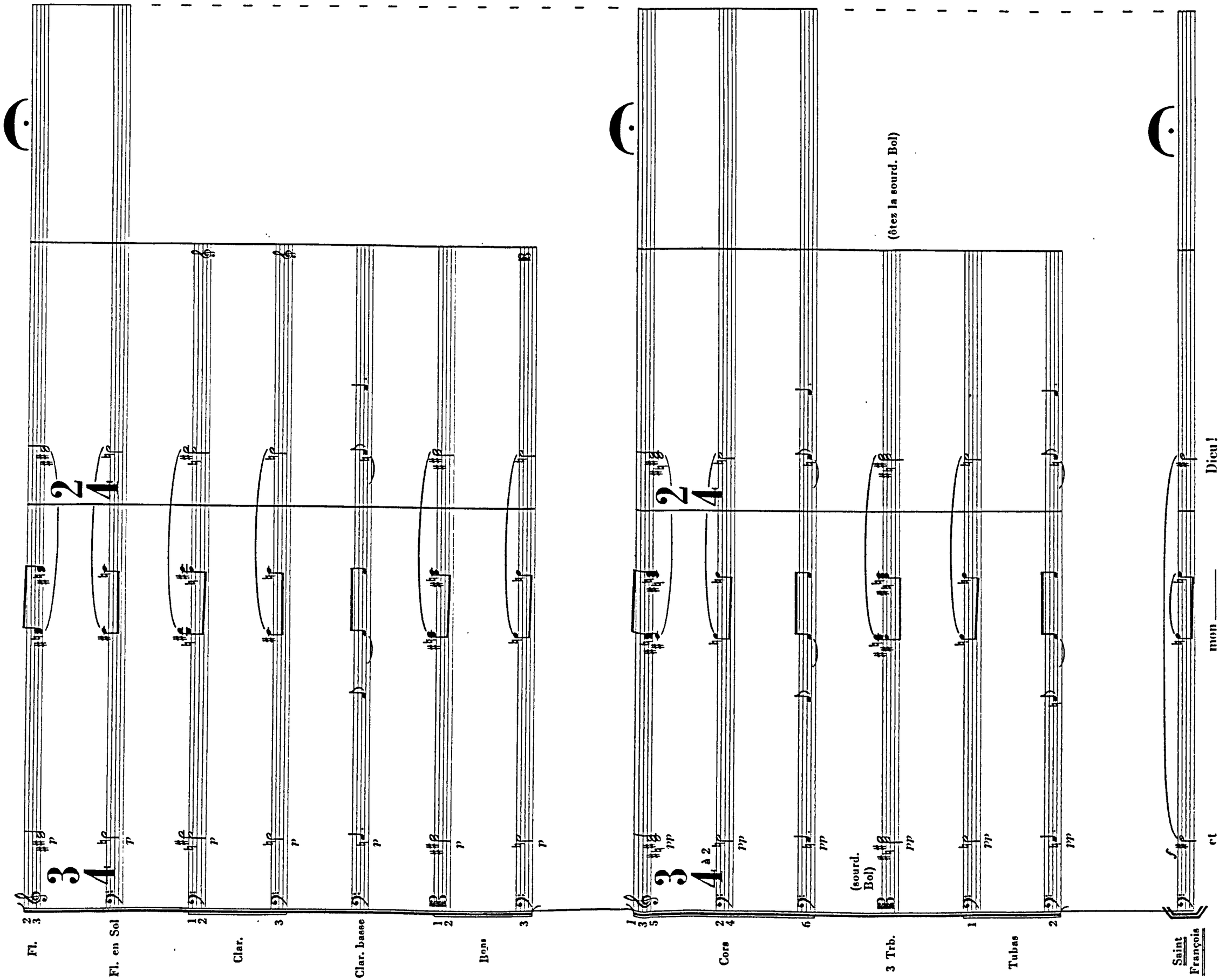
Example I:37
***Le baiser au lépreux*: figure 94**



Example I:38
***Les Stigmates*: figure 57**



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



Un peu vif (♪ = 200)

(baguettes dures)

XYLOPHONE

XYLORIMBA

(baguettes dures)

MARIMBA

(Alouette des champs)

I. CLOCHES

II. CYMBALE SUSPENDUE

1

Xylo

Xylorim.

Marim.

I. Cloches

II. Cymb. susp.

Xylo

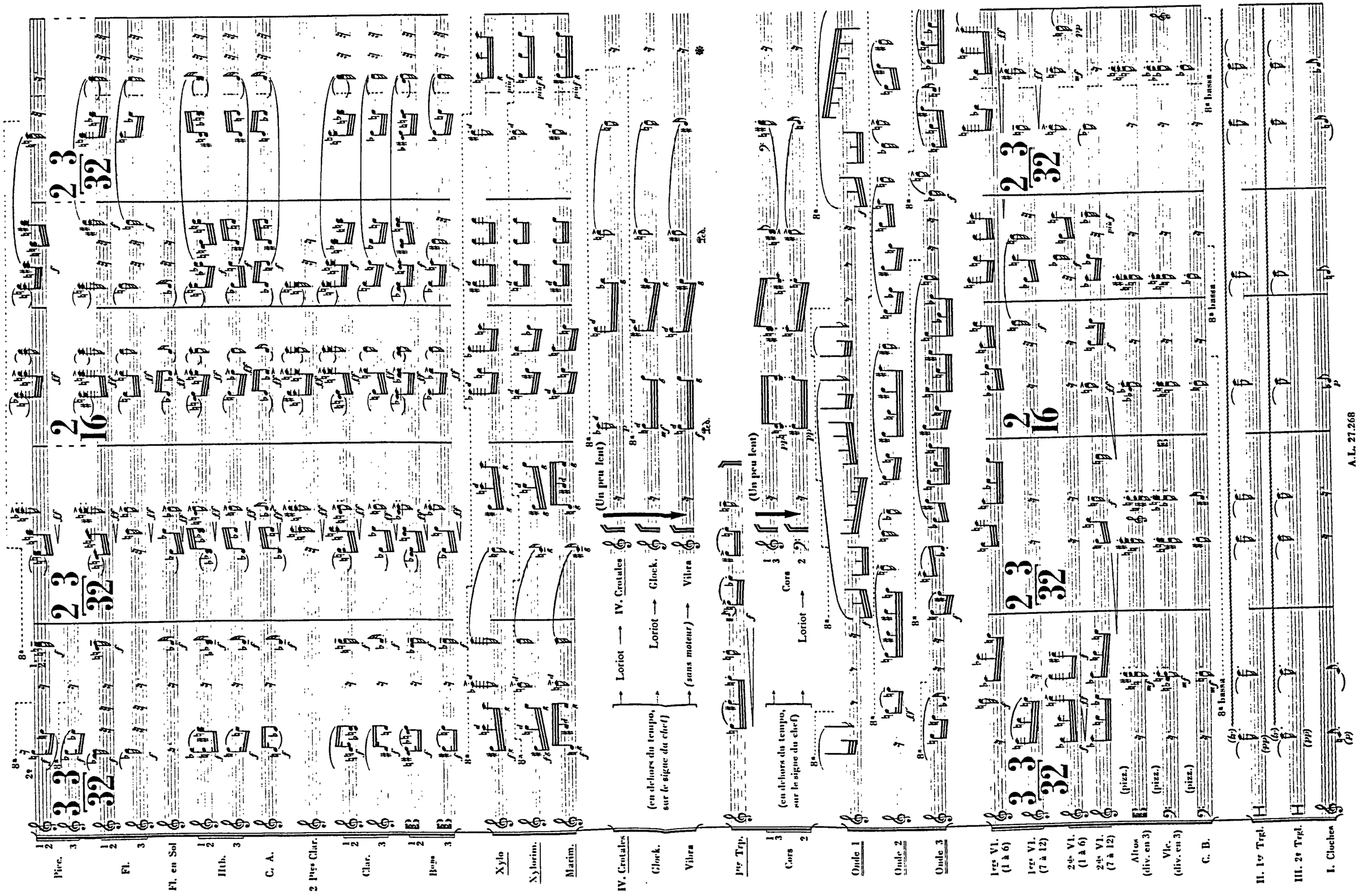
Xylorim.

Marim.

I. Cloches

II. Cymb. susp.

Example I:40
***Le Prêche aux oiseaux*: figure 122**



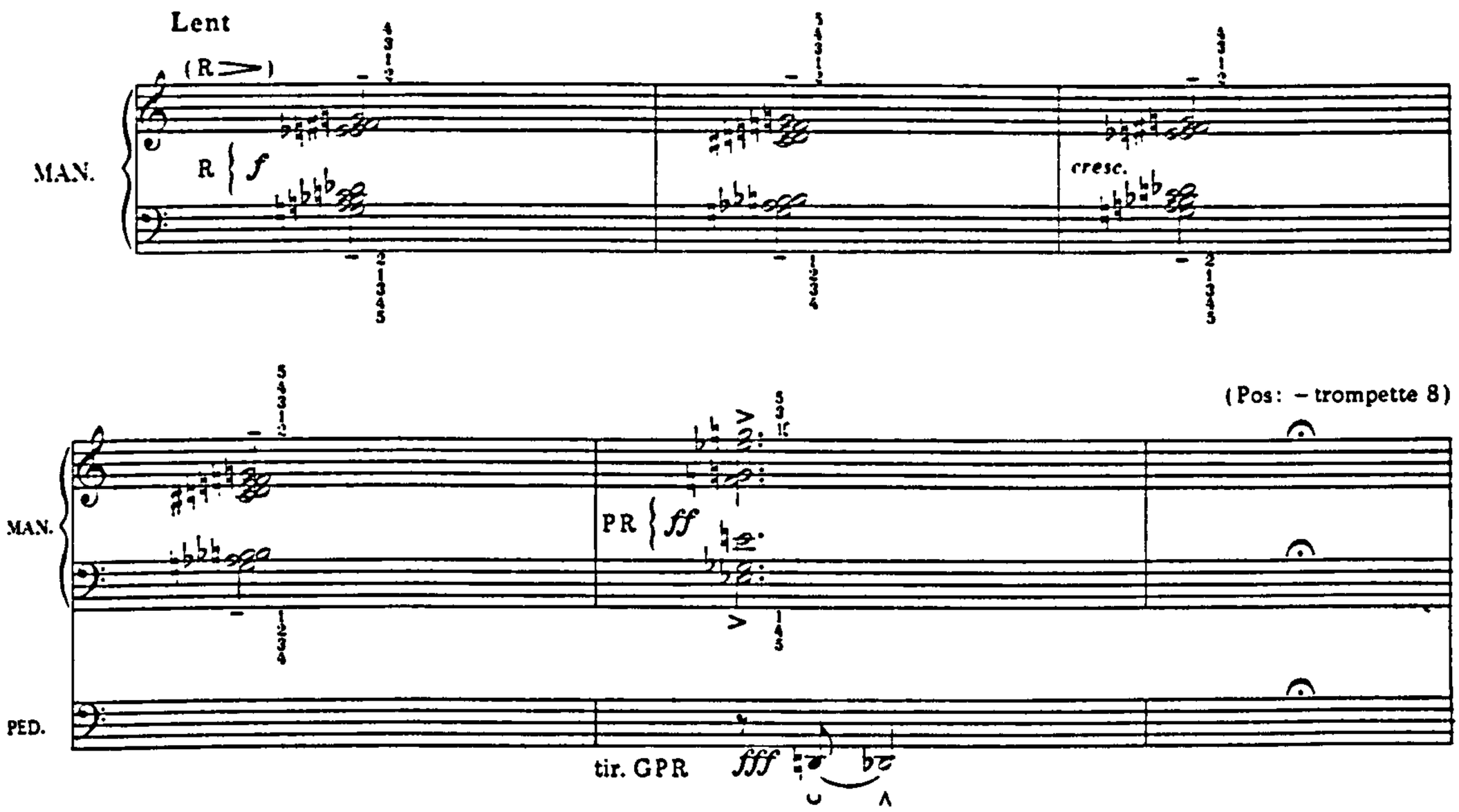
Example I:41
les ténèbres: opening

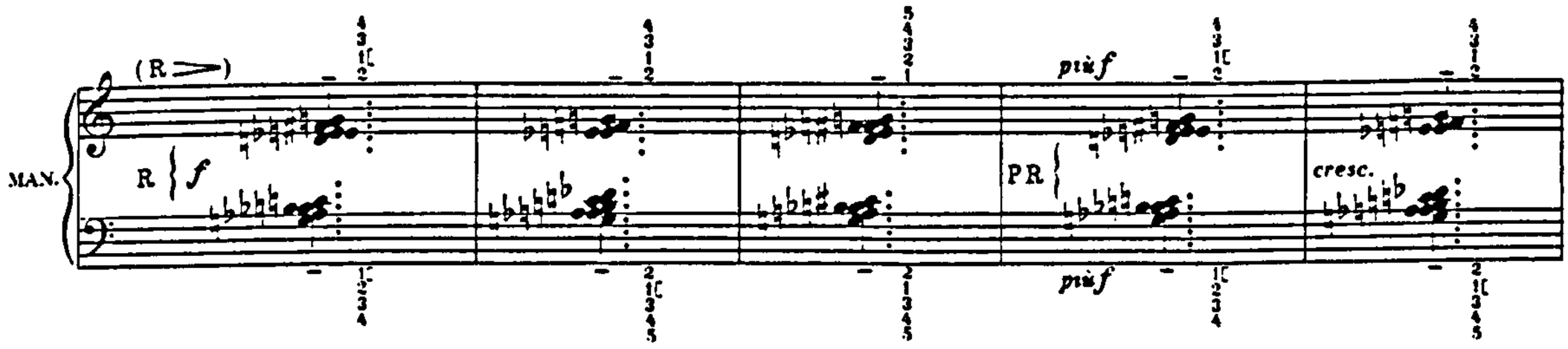
R : fonds 16, 8, 4, mixtures, cymbale 3 rangs, bombarde 16, trompette 8, clairon 4 I

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

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

RP I tirasses G,P,R I



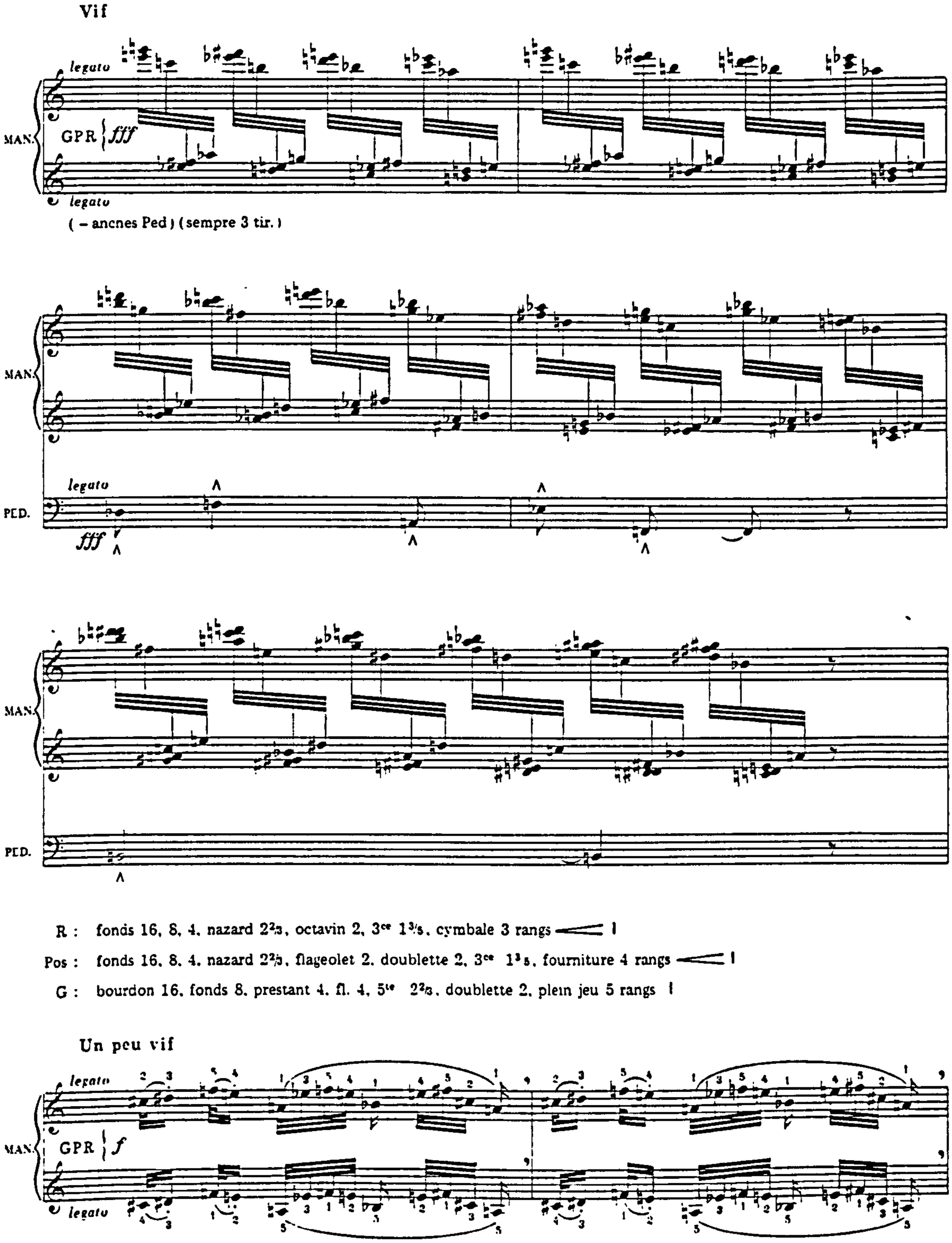


Example I:42
Prière après la Communion: opening

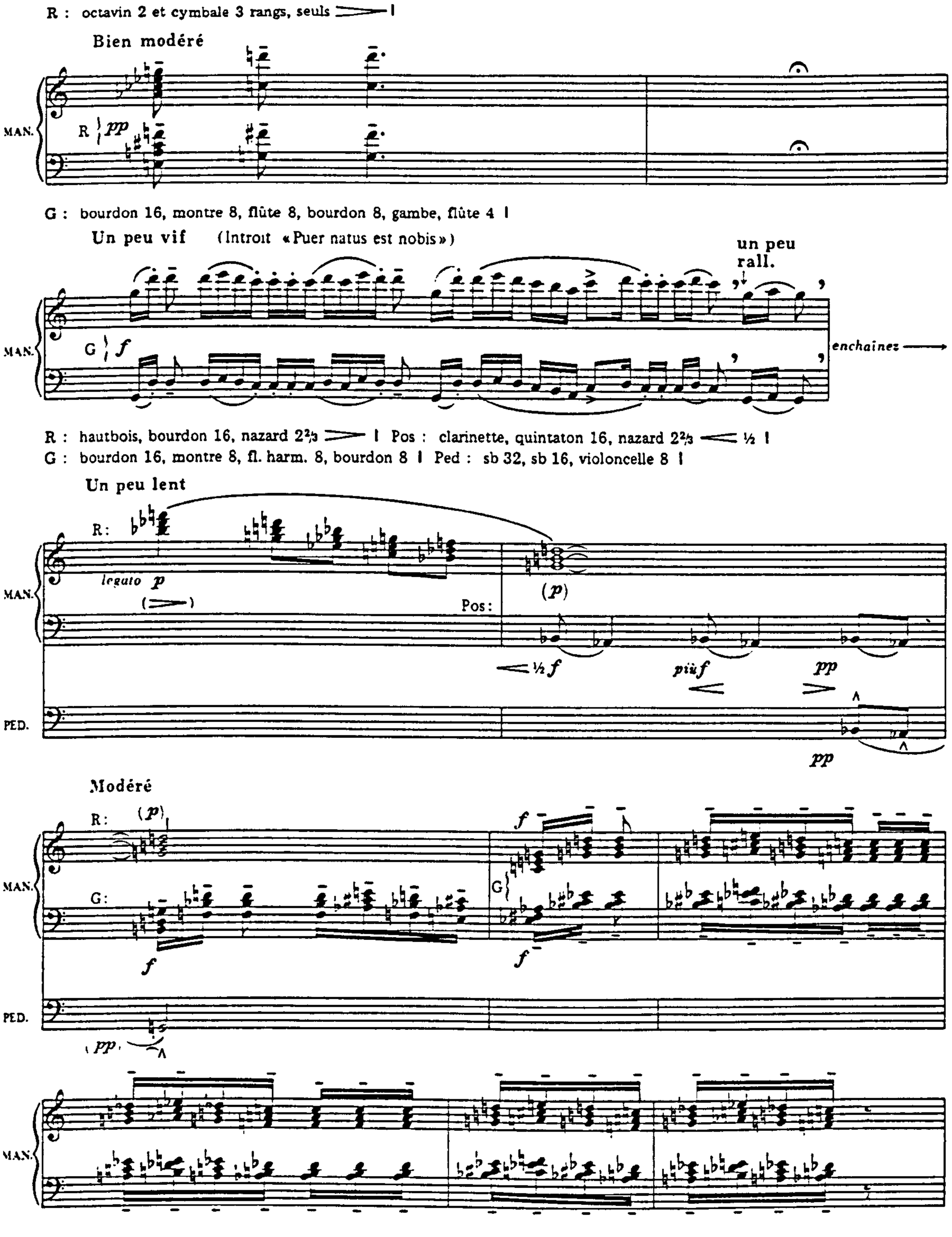
R : gambe, voix céleste ⟩ I
Pos : quintaton 16, nazard $2^2/_3$ ⟨ I
G : bourdon 16, 5te $2^2/_3$ I
Ped : sb 32, sb 16, tirasse R I

Un peu lent

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

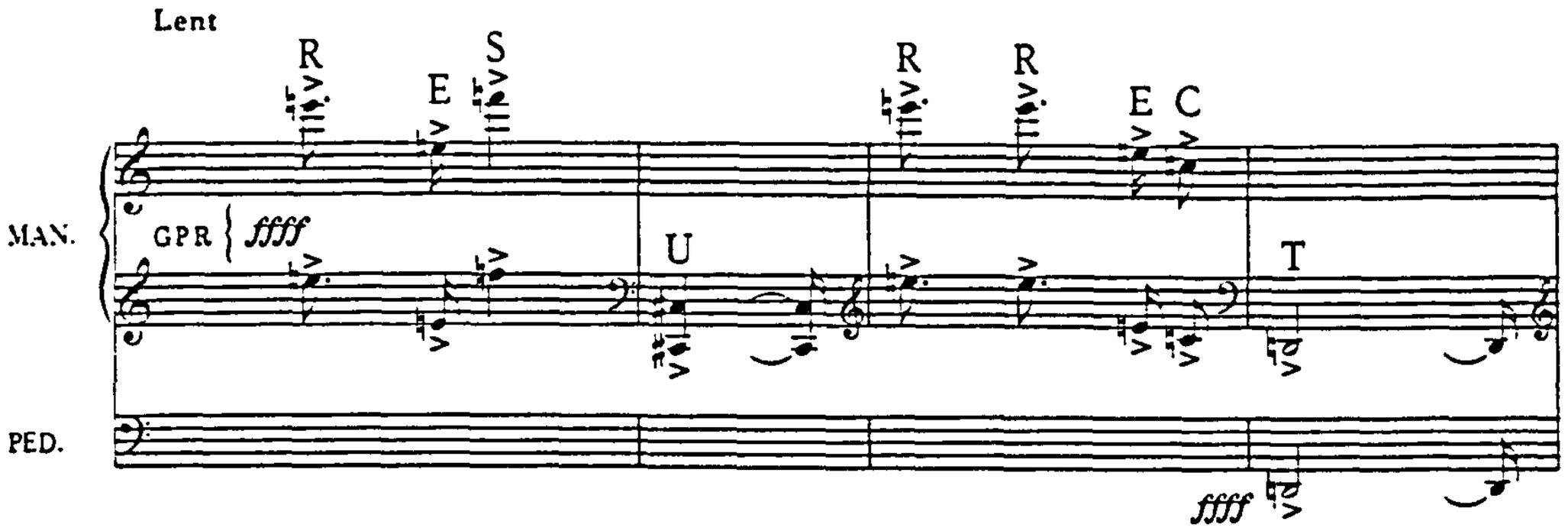


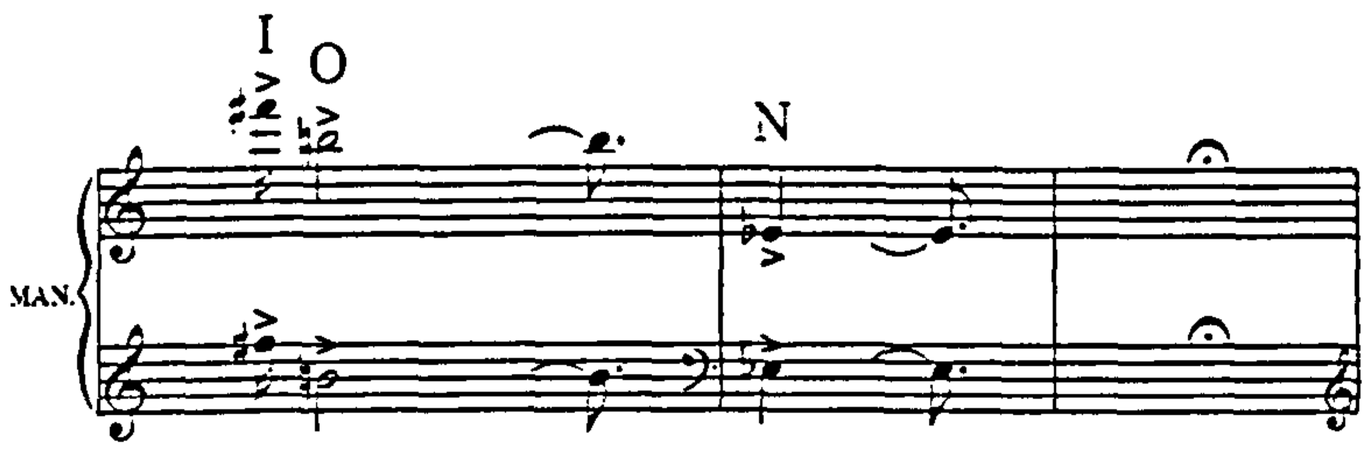
Example I:44
Puer natus est nobis: p.28



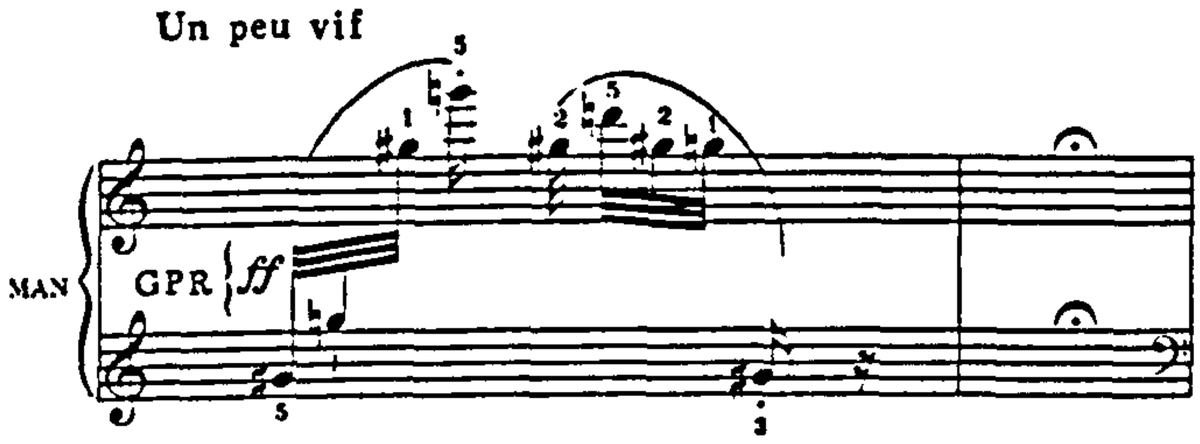
Example I:45
Les Réssuscités et la Lumière de Vie: opening

GPR : tutti *ffff* I
Ped : fonds 32, 16, 8, 4, anches 16, 8, 4, 3 tirasses I





R : fonds 16, 8, 4, mixtures, cymbale 3 rangs < I
Pos : fonds 16, 8, 4, mixtures, fourniture 4 rangs < I
G : fonds 16, 8, 4, 5te 2⅔, doublette 2, plein jeu 5 rangs I



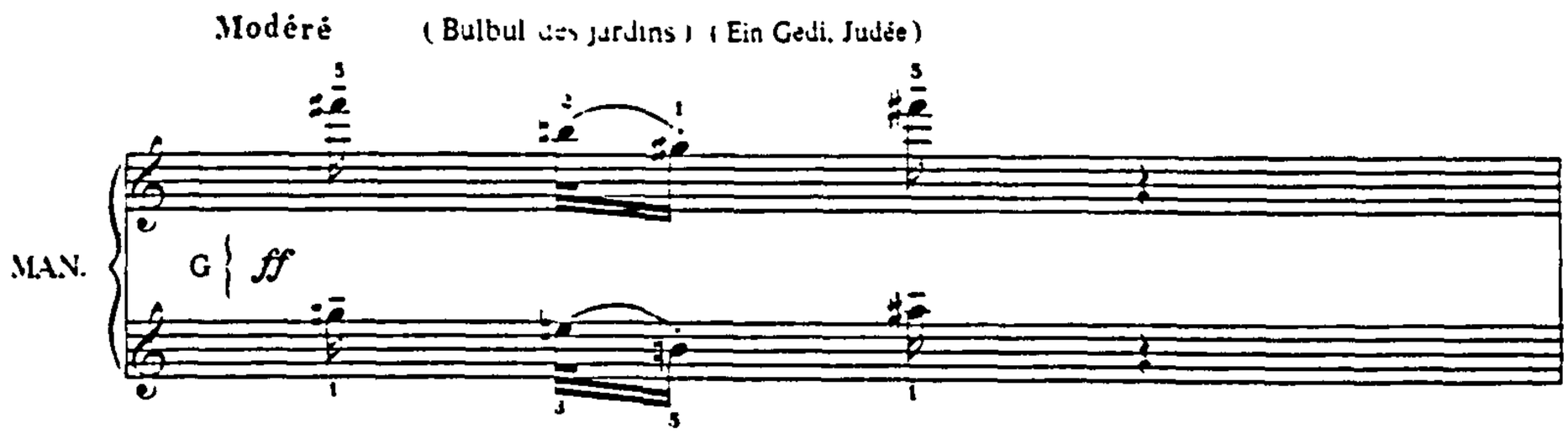
R : fonds 16, 8, 4, mixtures, cymbale 3 rangs, bombarde 16, trompette 8, clairon 4 < I
Pos : fonds 16, 8, 4, mixtures, fourniture 4 rangs < I
G : fonds 16, 8, 4, 5te 2⅔, doublette 2, plein jeu 5 rangs I
Ped : fonds 32, 16, 8, 4, 3 tirasses I

Example I:46
La Joie de la Grace: opening

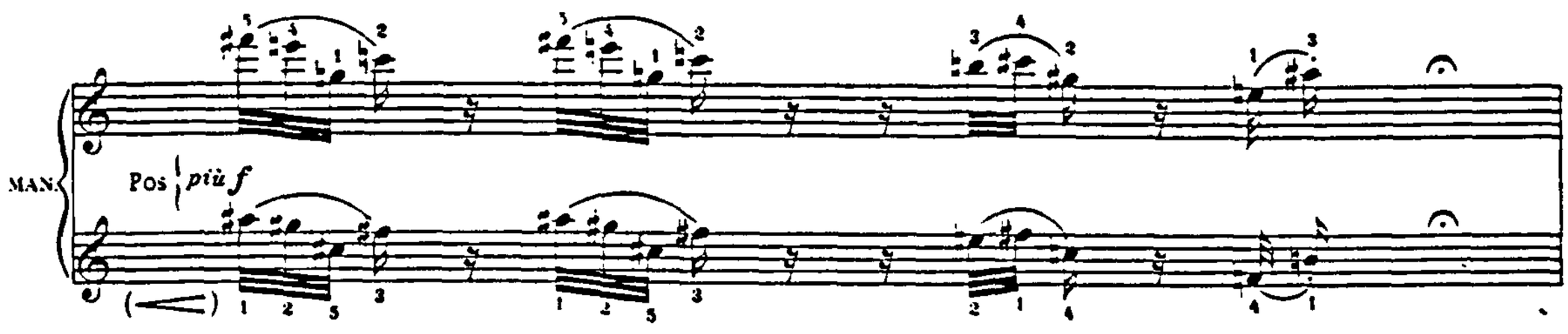
Pos : quintaton 16, flûte 4, nazard $2^2/_3$, flageolet 2, tierce $1^3/_5$ < I

G : plein jeu 5 rangs, cymbale 4 rangs, clairon 4, avec bourdon 8 I

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



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

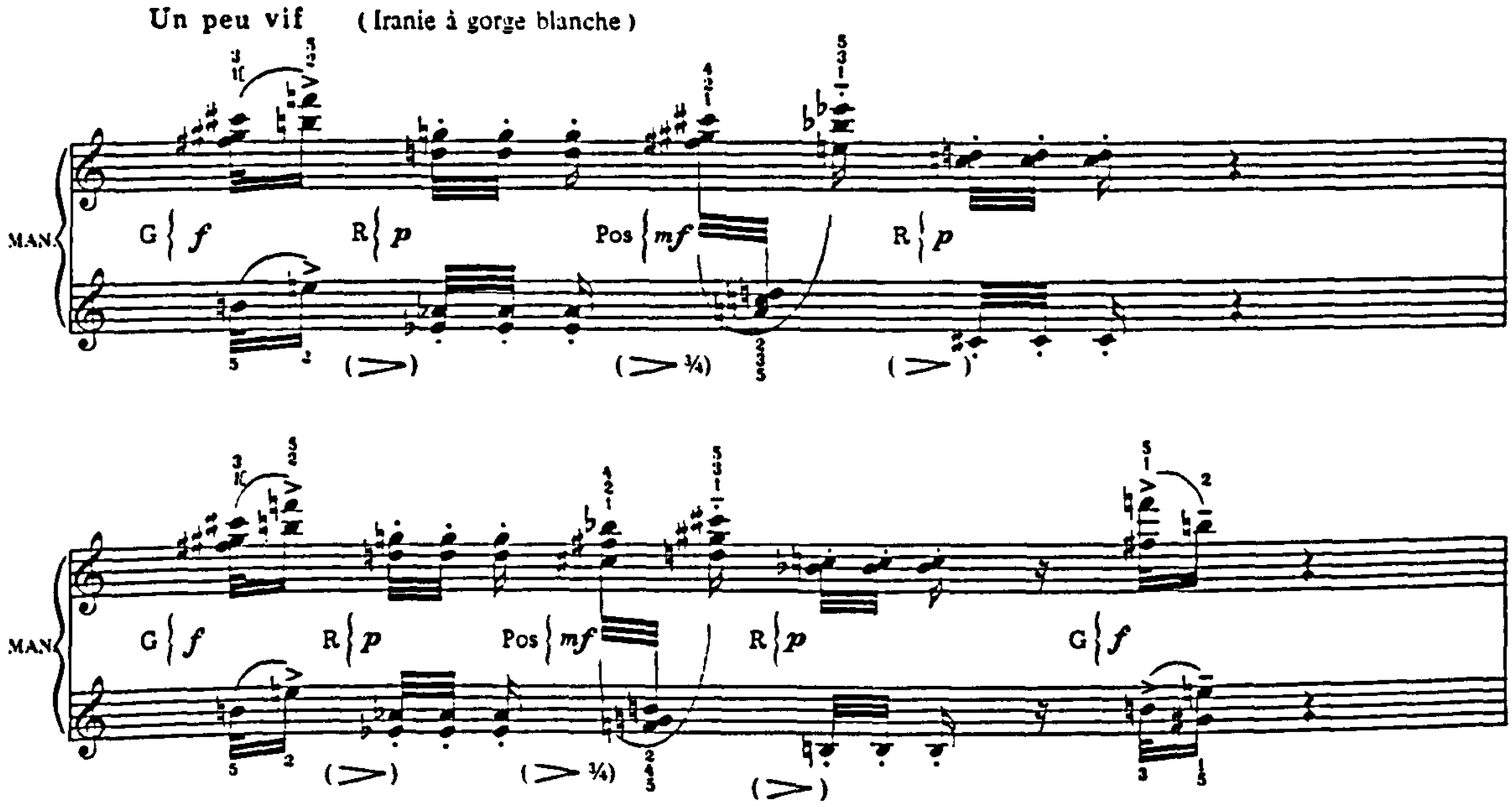


R : flûte 4, nazard $2^2/_3$, octavin 2, tierce $1^3/_5$ > I

Pos : flûte 4, nazard $2^2/_3$, flageolet 2, tierce $1^3/_5$ I > ¾ I

G : prestant 4, flûte 4, quinte $2^2/_3$, doublette 2 I

Un peu vif (Iranie à gorge blanche)



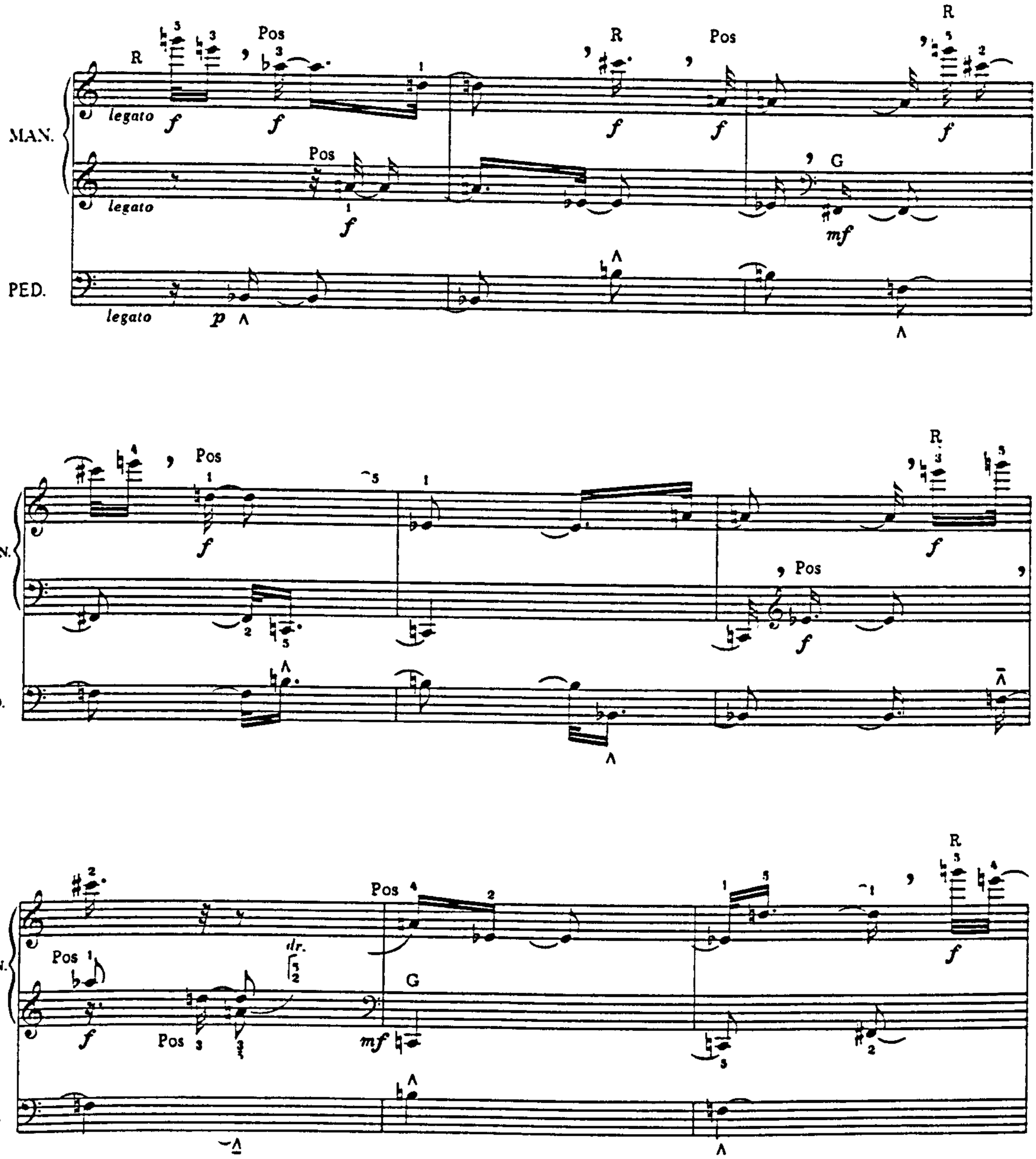
Example I:47
La Transsubstantiation: opening

R : hautbois, cymbale 3 rangs, flûte 4, nazard $2^2/_3$ < I

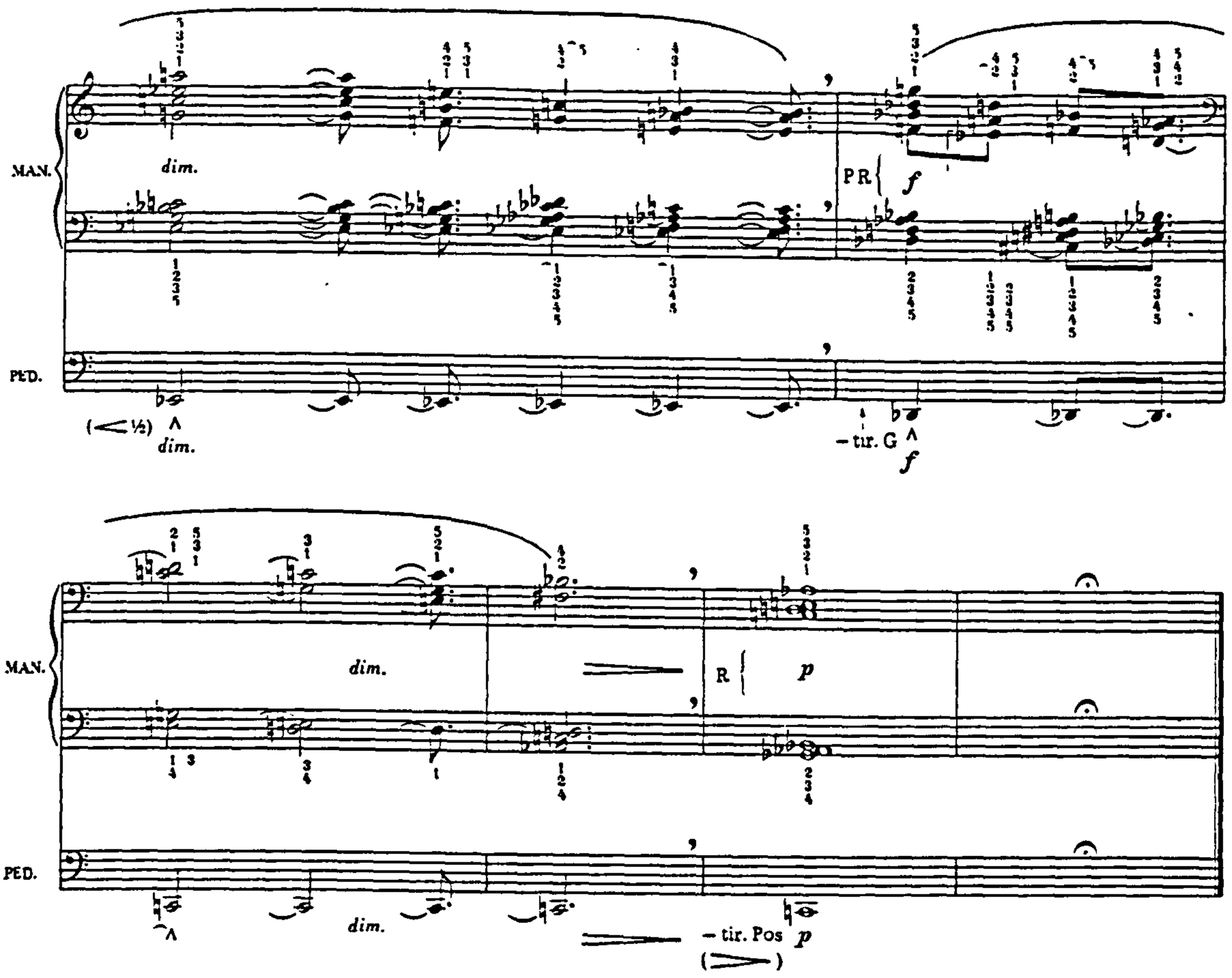
Pos : cor de nuit, nazard $2^2/_3$, flageolet 2 < I

G : bourdon 16, bourdon 8, flûte 4 I

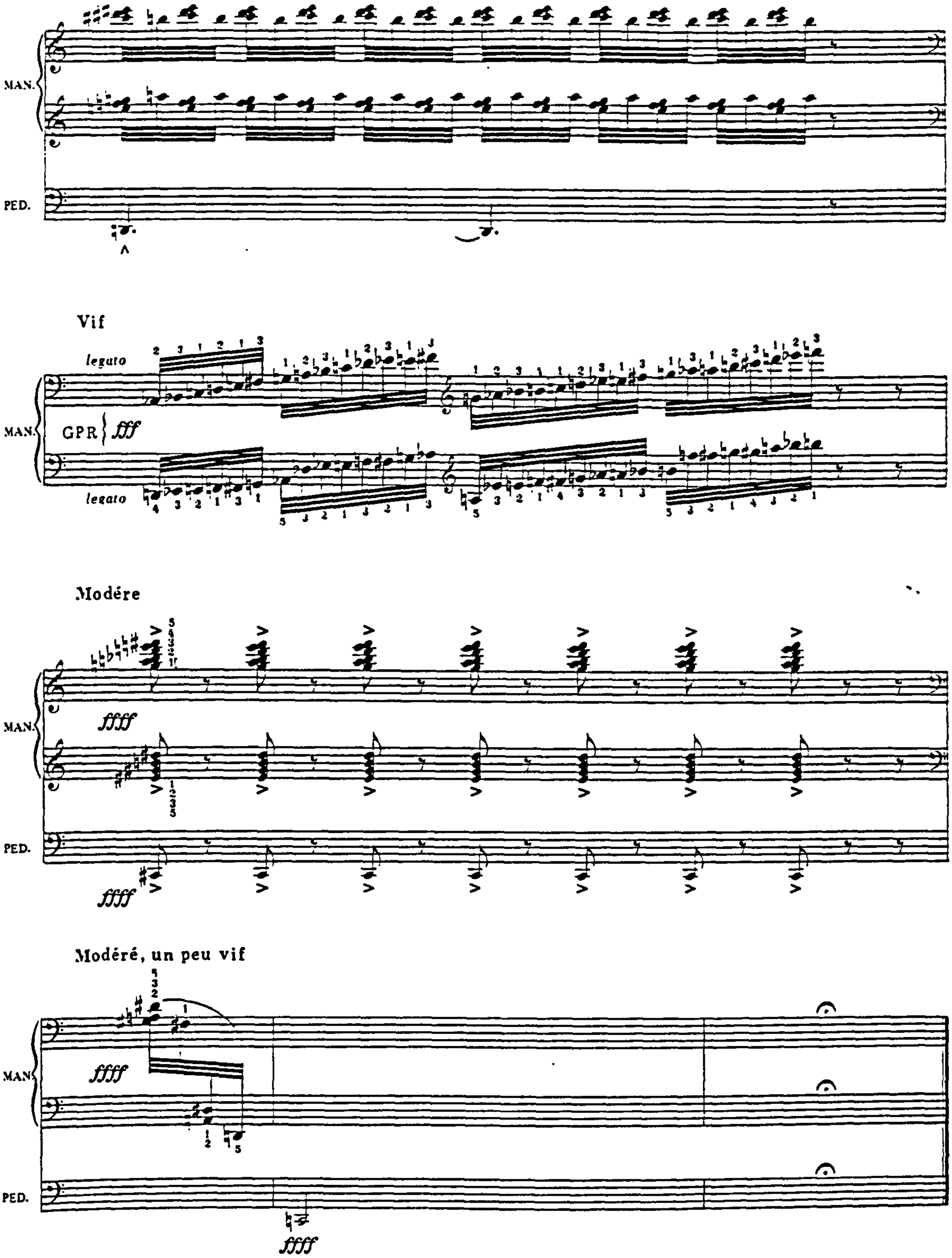
Ped : flûte 4 seule I



Example I:48
***Adoro te*: end**



Example I:49
***Offrande et Alleluia Final*: end**



Part II

The miniatures

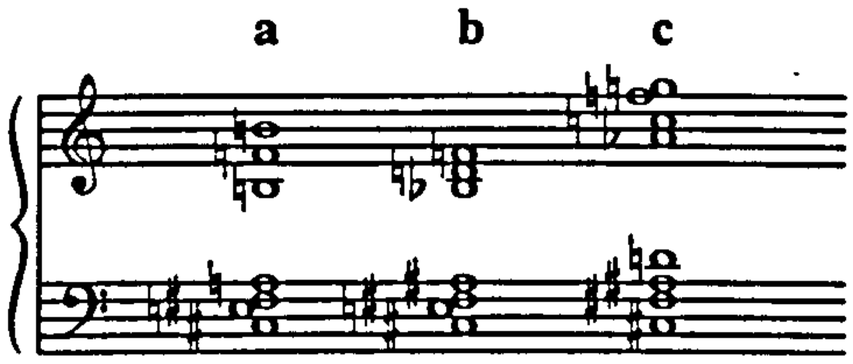
Table II:i

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

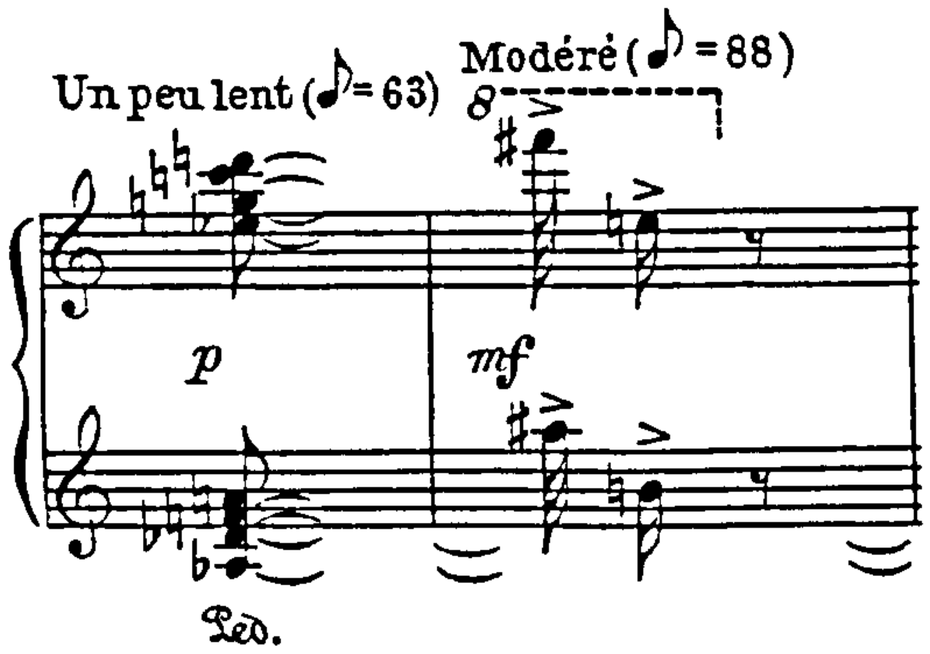
In the following table, the two chords are labelled a and b and their transposition is indicated by the subscript indicating the bass note: 1 = C sharp or D flat below middle C (the lowest note), 2 = D and so on.

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. $a_{12}\ b_8\ a_{10}\ |\ a_{13}\ b_9\ b_5\ b_{12}\ a_{10}\ |\ b_8\ |\ b_5\ |\ a_{13}\ b_9\ a_{11} \quad |\ b_8\ |\ c_4\ |\ b_{12}\ |\ c_1\ \|$

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



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



Example II:3
***Le rouge gorge III*: end**

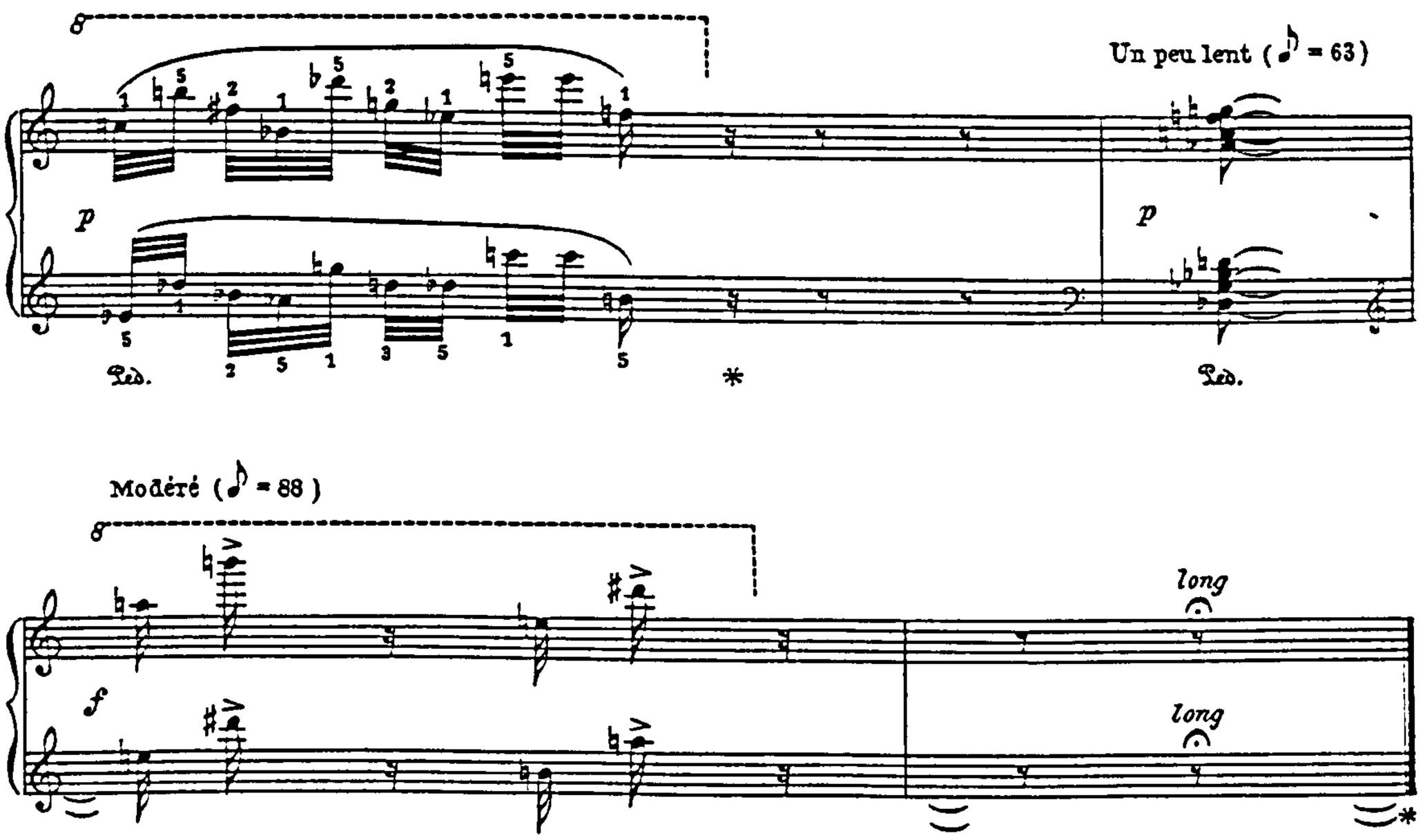


Table II:ii

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

Petites esquisses d'oiseaux

1. $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{a_{11}}^{B}$ | $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{a_{11}}^{B}$ $\mathbf{b_5}$ $\mathbf{c_4}$ | $\underline{\mathbf{c_8}}$ | $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{b_5}$ $\underline{\mathbf{c_3}}$ | $\underline{\mathbf{c_9}}$ | $\underline{\mathbf{c_1}}$ | $\mathbf{c_2}$ ||

   A F#/D G A F#/D G D/Bb A Db A F#/D D/Bb Ab D F# G

3. $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{a_{11}}^{B}$ | $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{a_{11}}^{B}$ $\mathbf{b_5}$ $\mathbf{b_8}$ $\mathbf{a_7}^{B}$ |($\mathbf{a_2}^{D}$) | $\mathbf{c_6}$ | $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{b_{12}}$ $\underline{\mathbf{c_{11}}}$ | $\mathbf{b_8}$ | $\underline{\mathbf{c_2}}$ | $\mathbf{b_8}$ | $\underline{\mathbf{a_9}}^{B}$ | ($\mathbf{b_9}$) $\mathbf{a_{10}}^{B}$ $\mathbf{b_9}$ ||

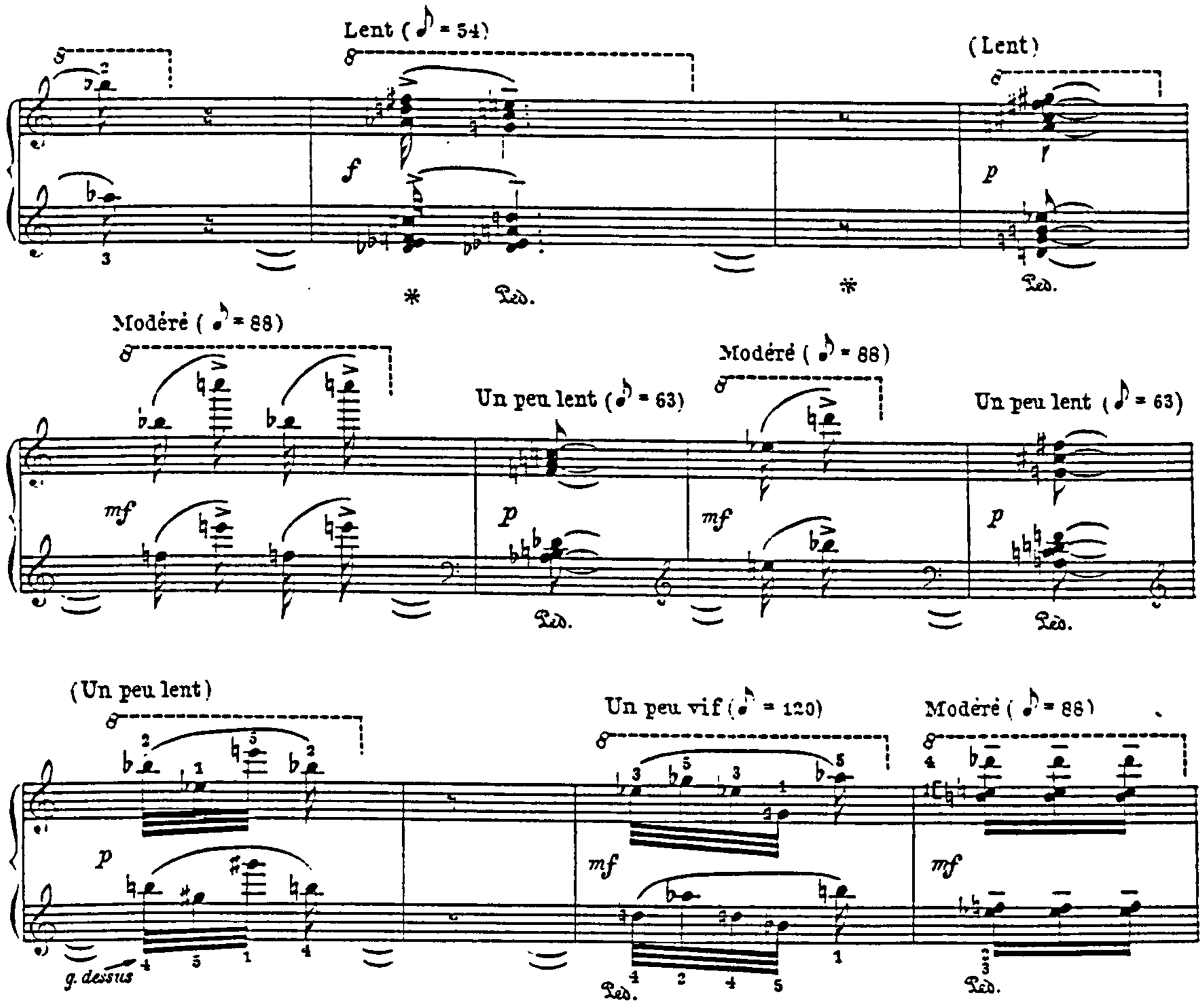
   A F#/D G A F#/D G D/Bb F/Db Eb D B A F#/D A/F B F#/D G F/Db F F#/D Gb F#/D

5. $\mathbf{a_{12}}^{B}$ $\mathbf{b_8}$ $\mathbf{a_{10}}^{B}$ $\underline{\mathbf{c_9}}$ | $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{b_5}$ $\mathbf{b_{12}}$ $\mathbf{a_{10}}^{B}$ | $\mathbf{b_8}$ | $\underline{\mathbf{b_5}}$ | $\mathbf{a_1}^{B}$ $\mathbf{b_9}$ $\mathbf{a_{11}}^{B}$ | $\mathbf{b_8}$ | $\underline{\mathbf{c_4}}$ | ($\mathbf{a_6}^{B}$) | $\mathbf{b_{12}}$ | $\underline{\mathbf{c_1}}$ ||

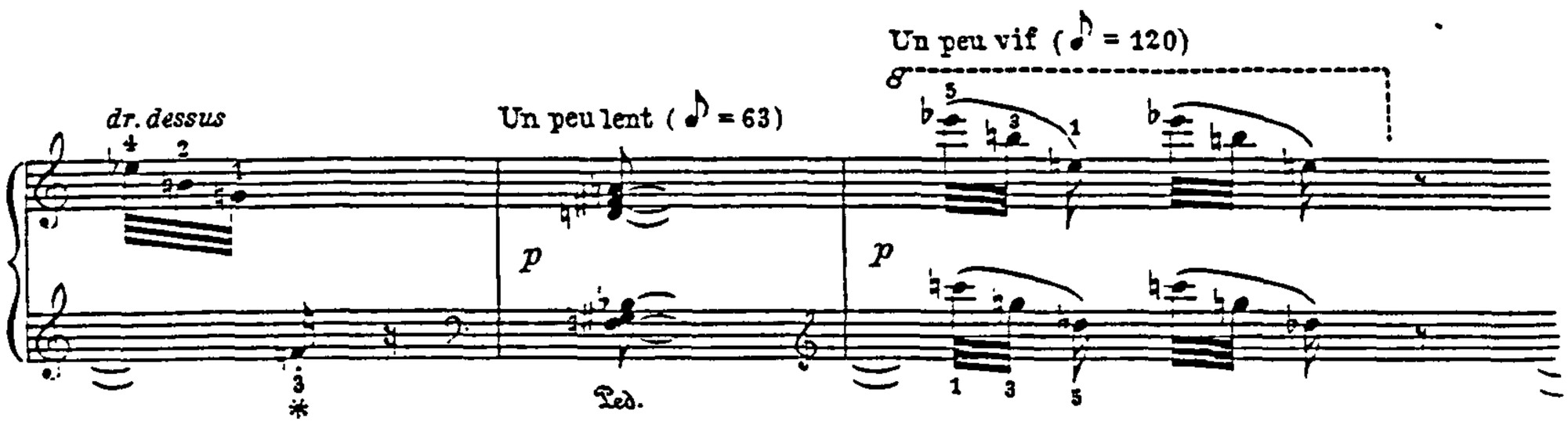
   Ab F/Db Gb D A F#/D D/Bb A/F Gb F/Db D/Bb A F#/D G F#/D A D A/F Gb

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.

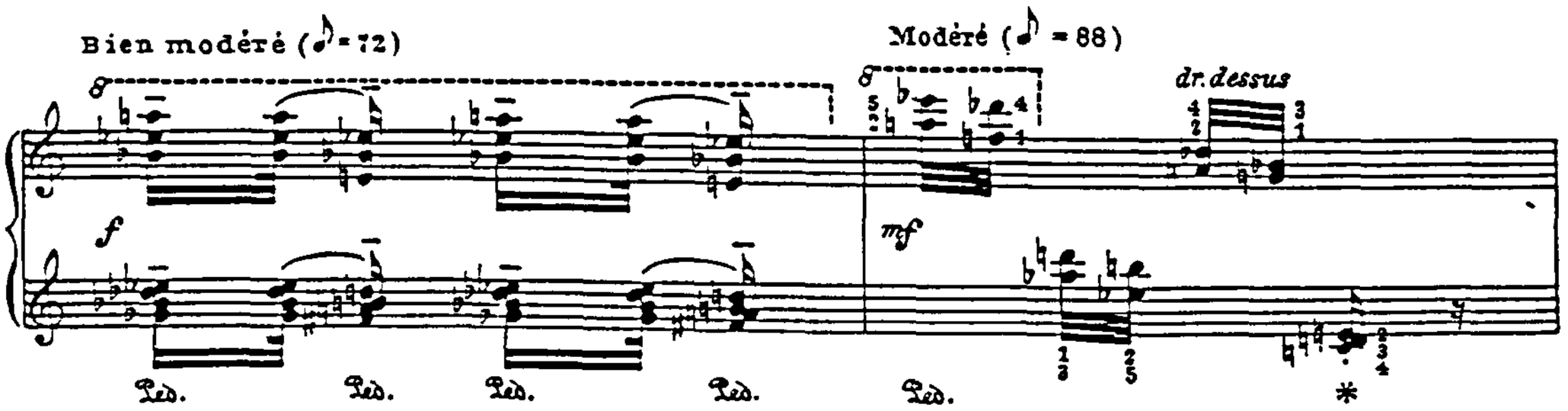
Example II:4
***Le rouge gorge II*: p.20**



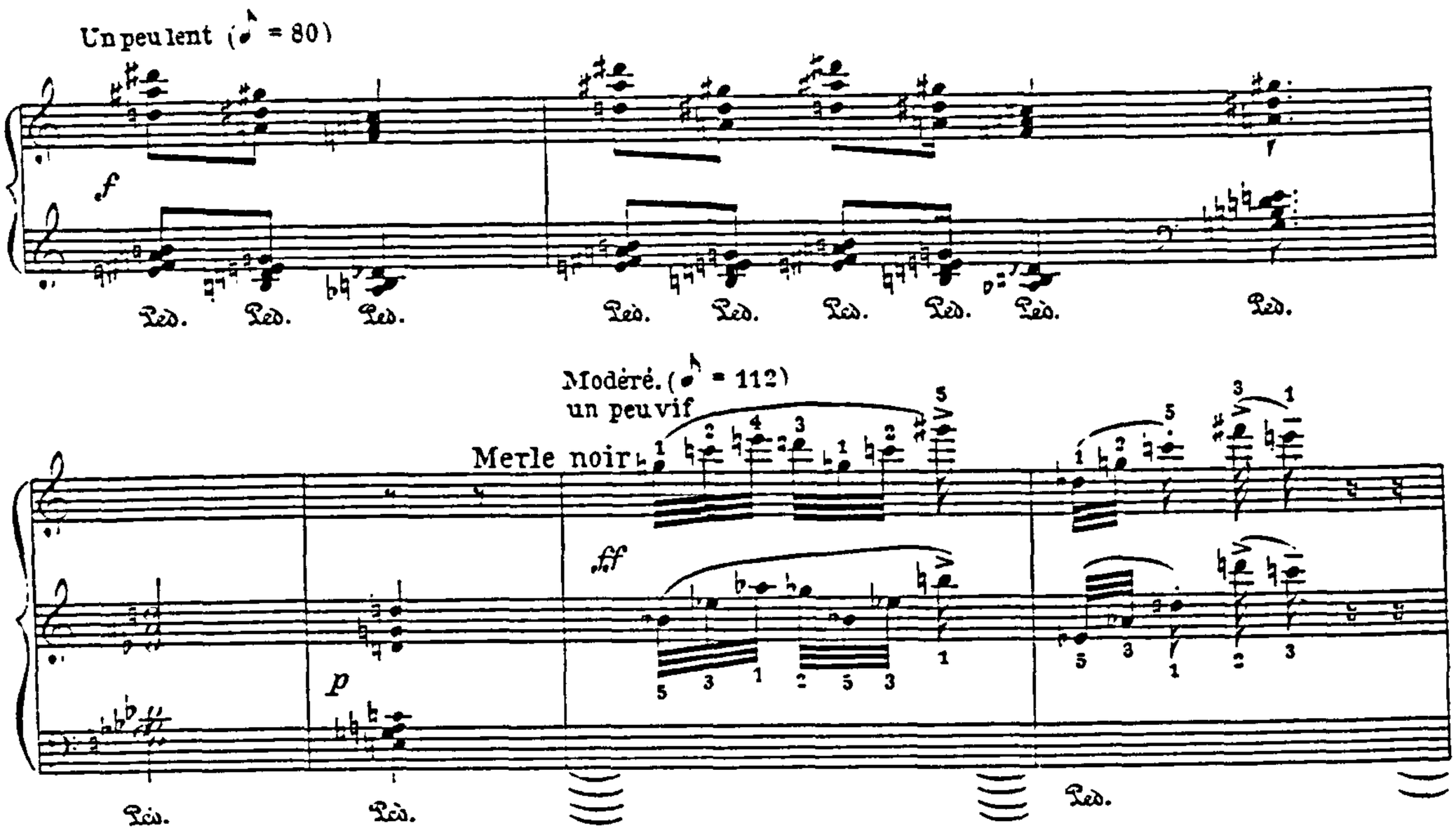
Example II:5
***Le rouge gorge III*: p.37**



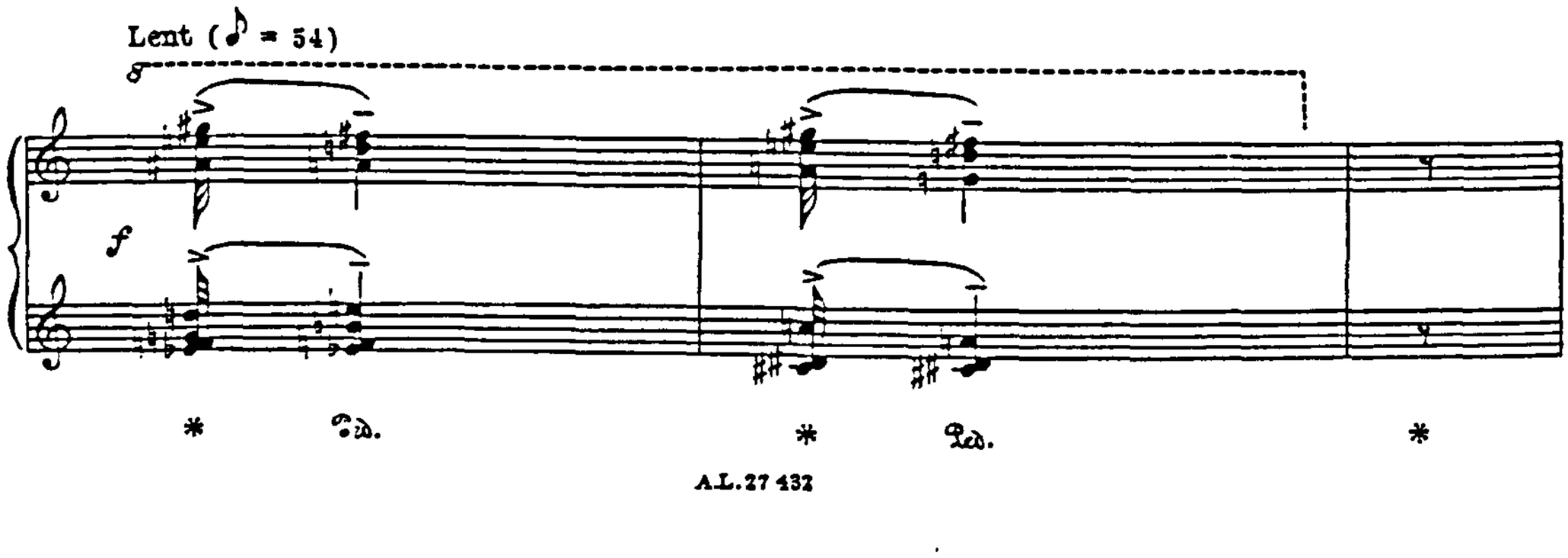
Example II:6
***Le rouge gorge III*: p.40**



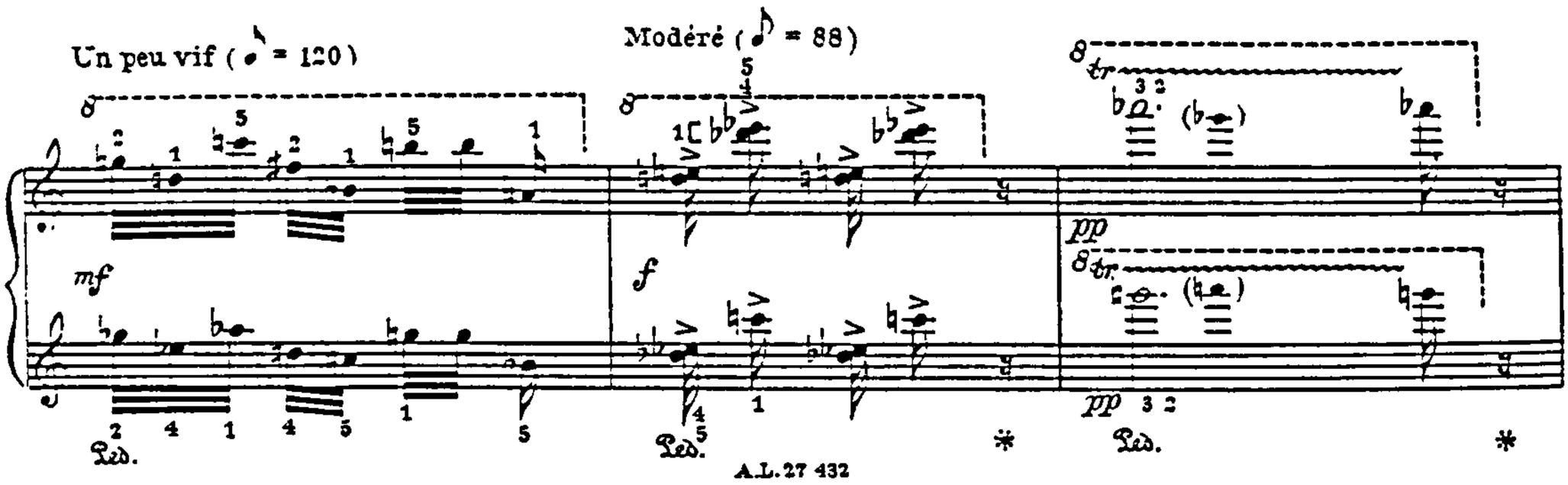
Example II:7
***Le merle noir*: p.11**



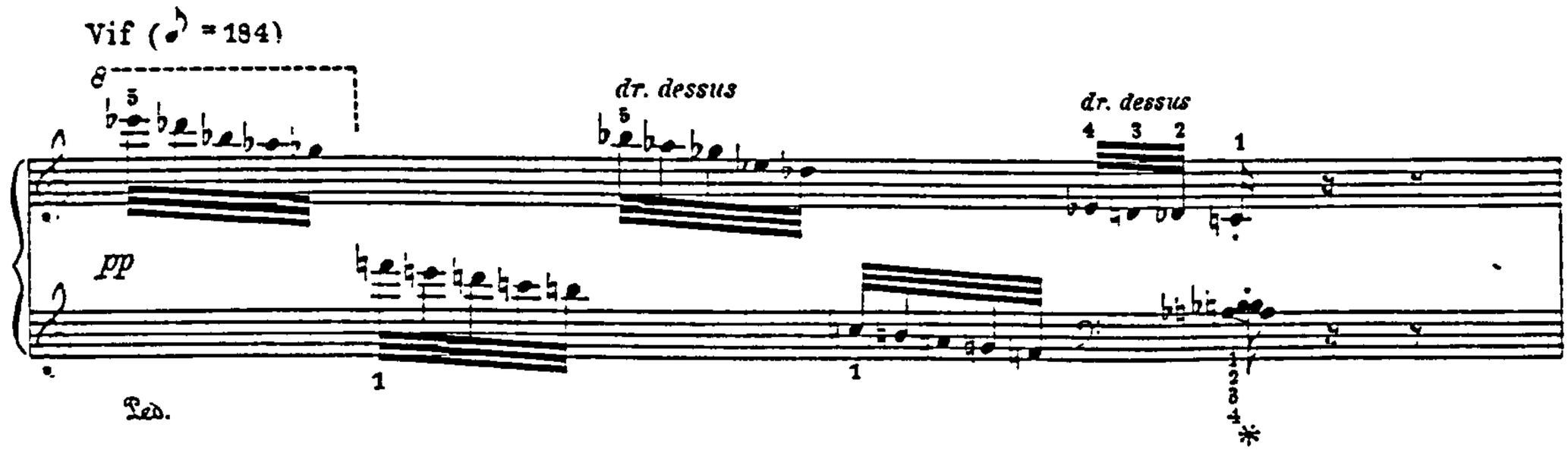
Example II:8
***Le rouge gorge III*: p.38**



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



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



Un peu vif (♪. = 144)

Bien modéré (♪ = 72)

Picc. 1

1

Fl.

2

Fl. en Sol

1er Htb.

1er Bon

Clavier (position aiguë)

(en dehors du tempo, sur le signe du chef)

(Vif)

Onde 1

D³ métallique, 8³ octaviant seul –

(attaque au pied)

(Un peu vif)

Clavier

Onde 3

D³ métallique, petit g à 3 –

(attaque au pied)

(en dehors du tempo, sur le signe du chef)

Frère Massée

Bien modéré (♪ = 72)

un ruis - seau fra - gi - le:

Vif (♪ = 108)

Picc.

Rouge-gorge

Fl. 3

Fl. en Sol

Ruban

D² réverbéré, D³ métallique, 0 onde, petit g à 5 –

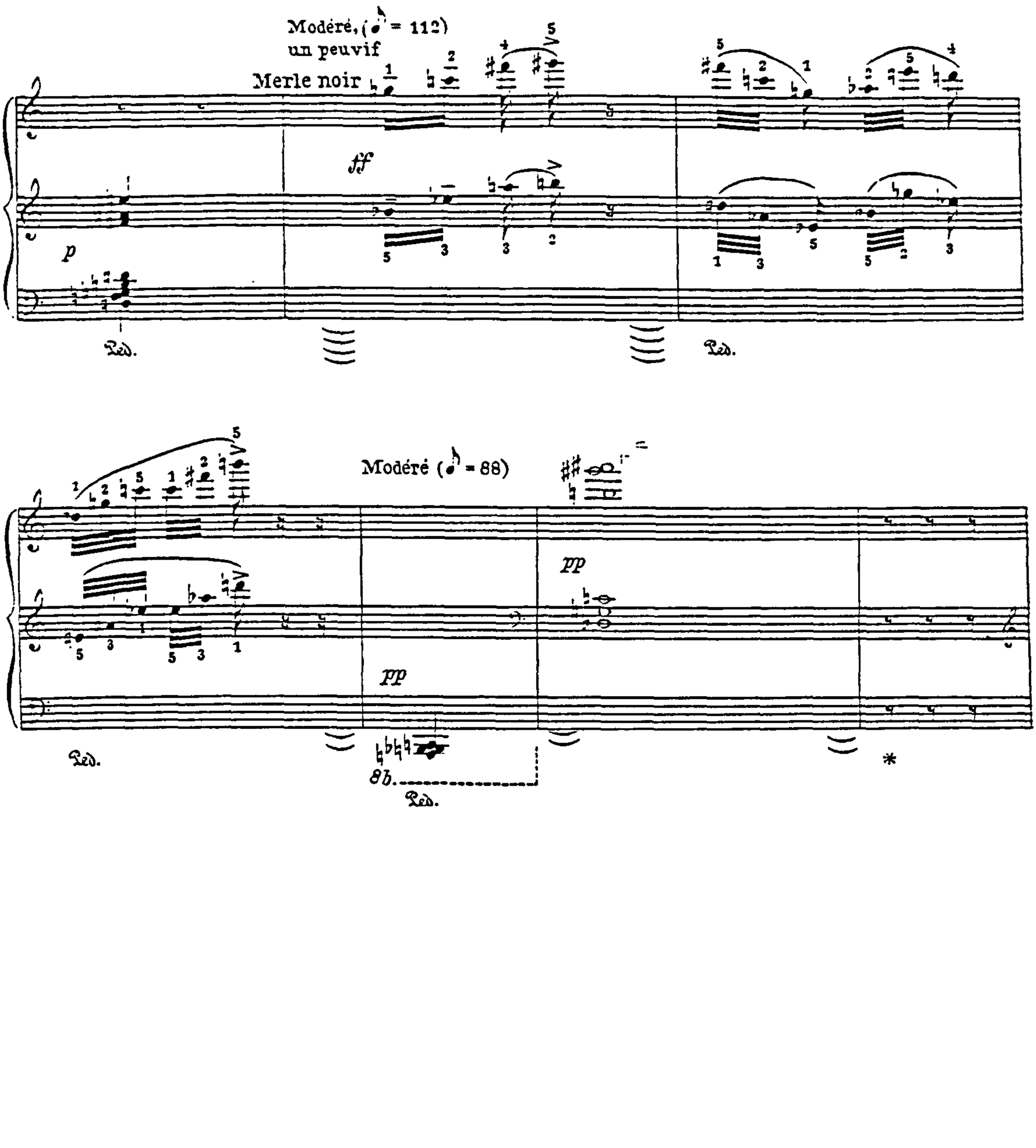
gliss.

Onde 2

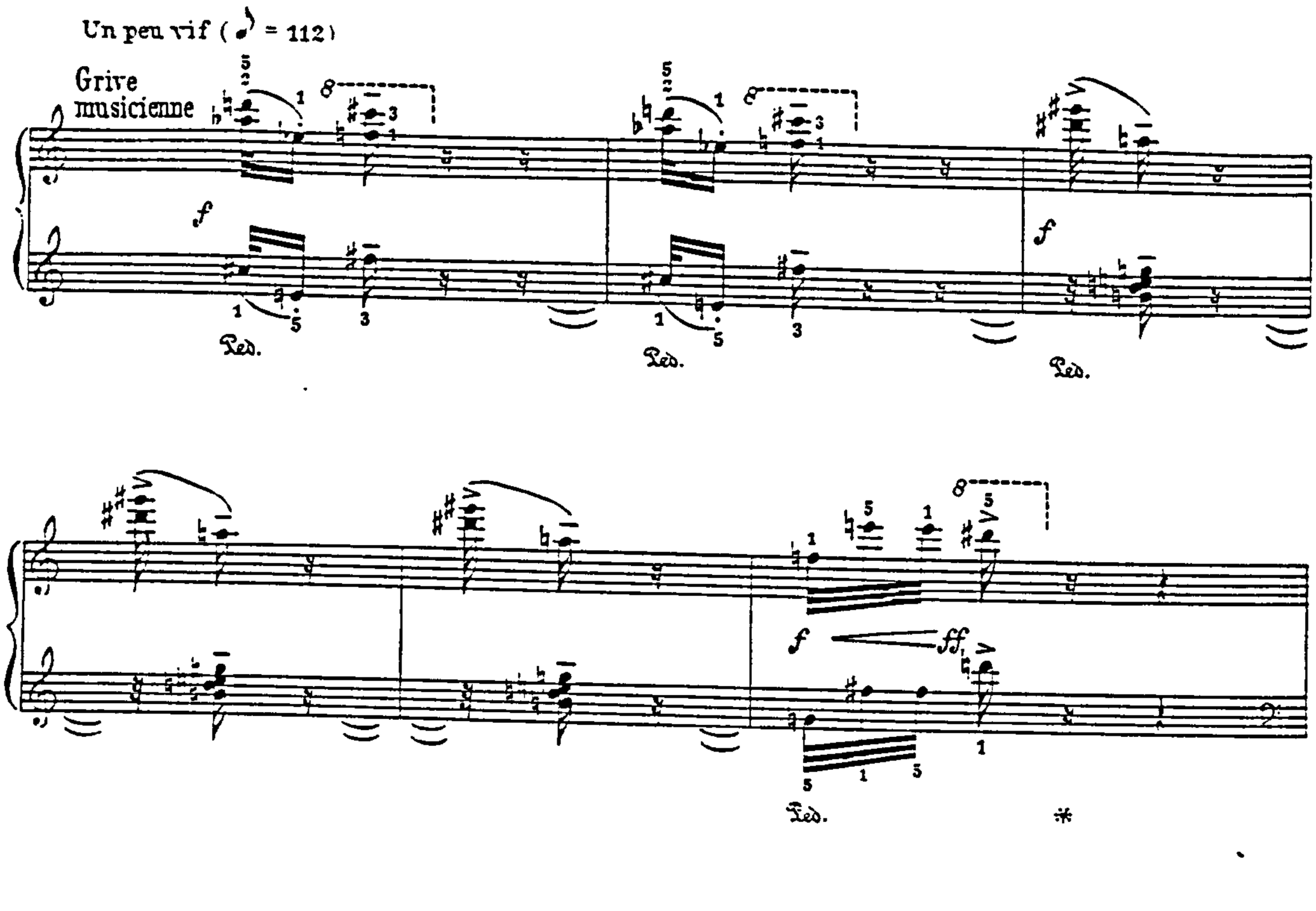
IV. Crotales

(glissando sur les tranches, par tige de métal)

Example II:12
Le merle noir: p.12



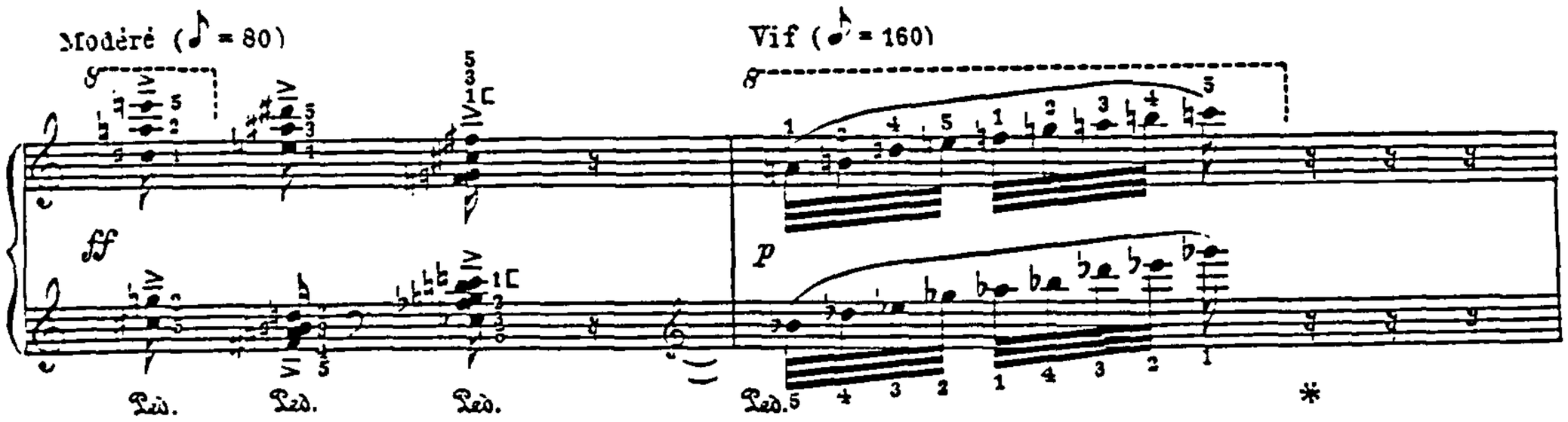
Example II:13
***Le grive musicien*: p.25**



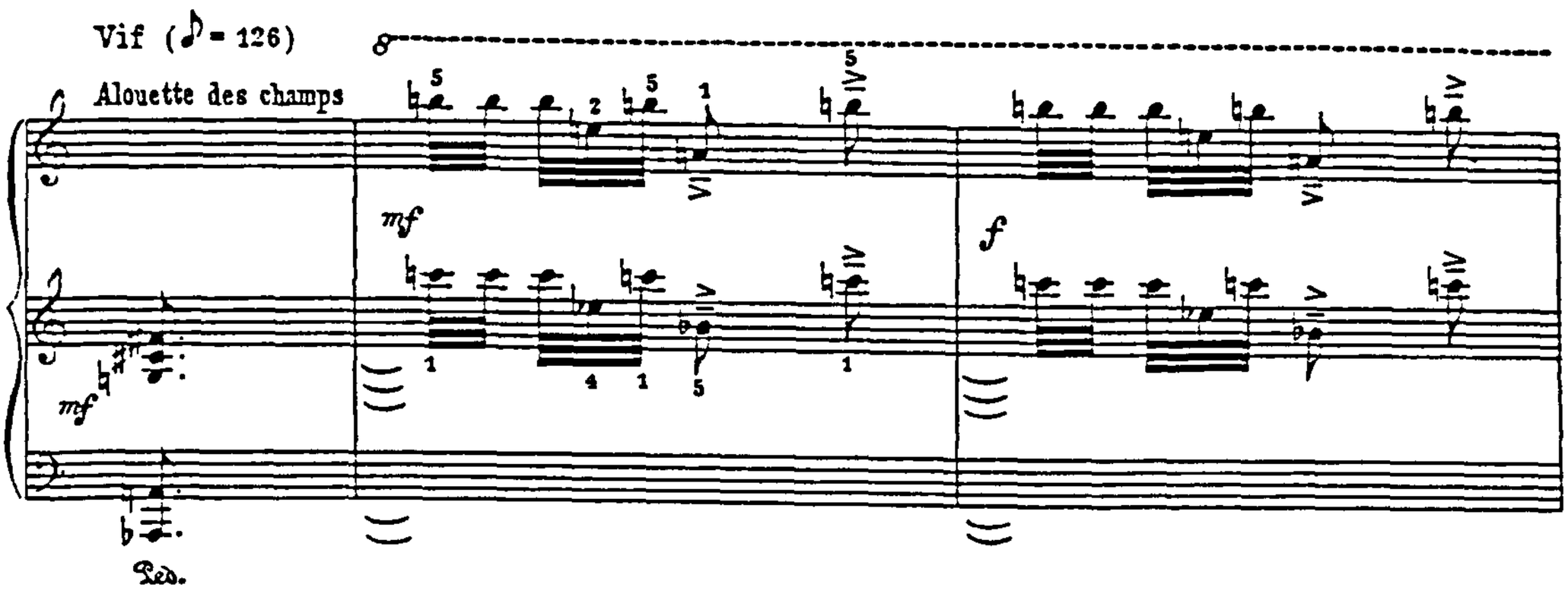
Example II:14

Le grive musicien: p.27

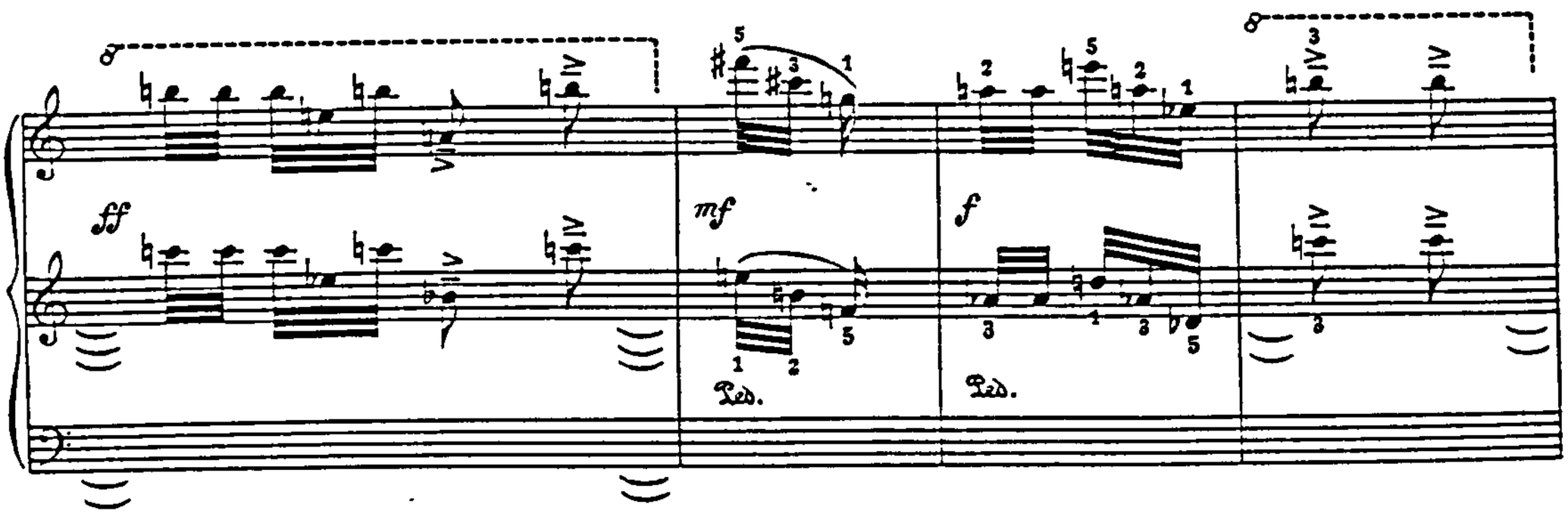
Example II:15
Le grive musicien: p.28



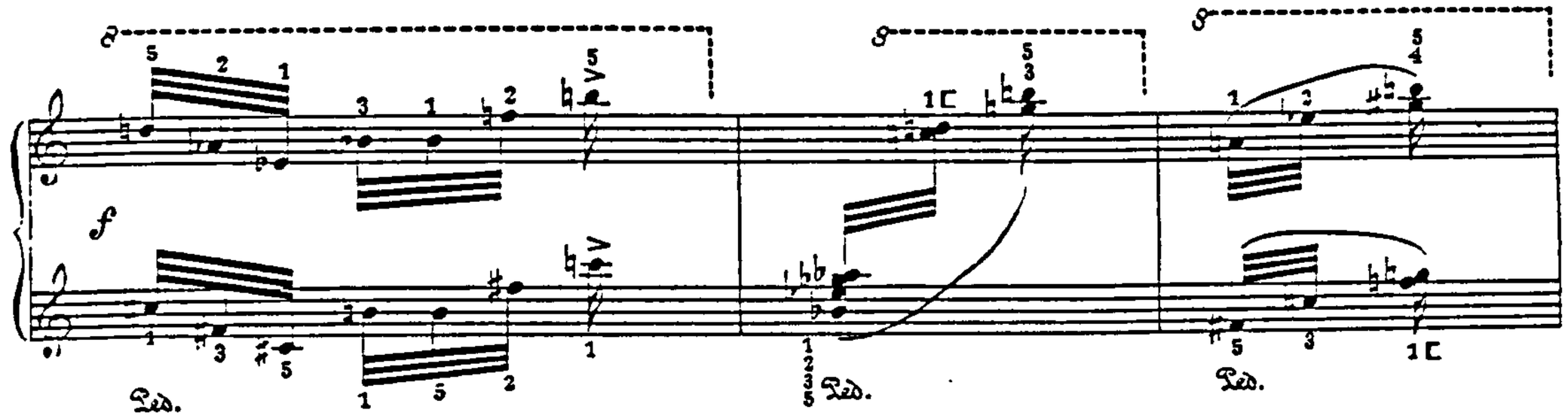
Example II:16
L'alouette des champs: p.45



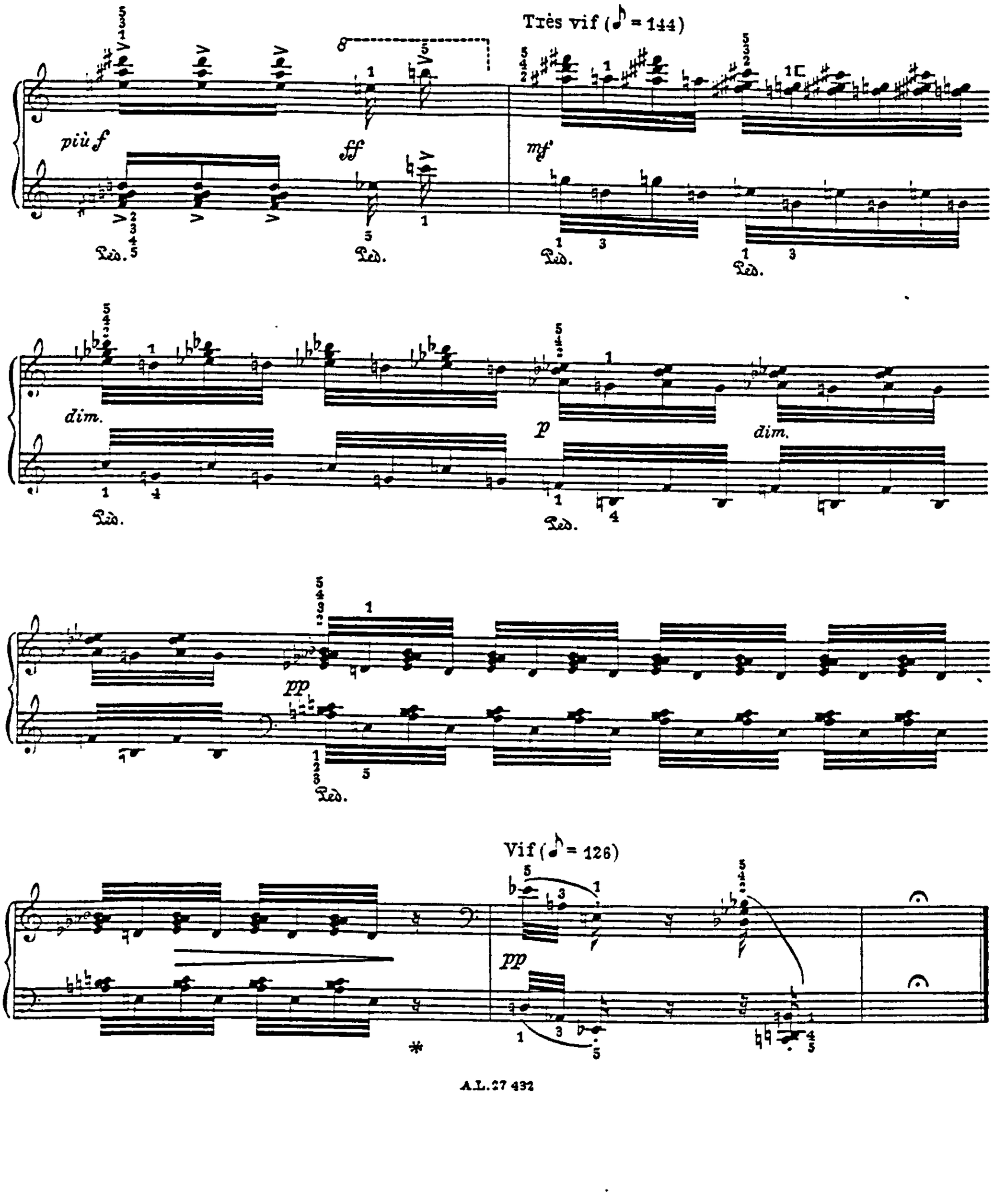
Example II:17
***L'alouette des champs*: p.45**



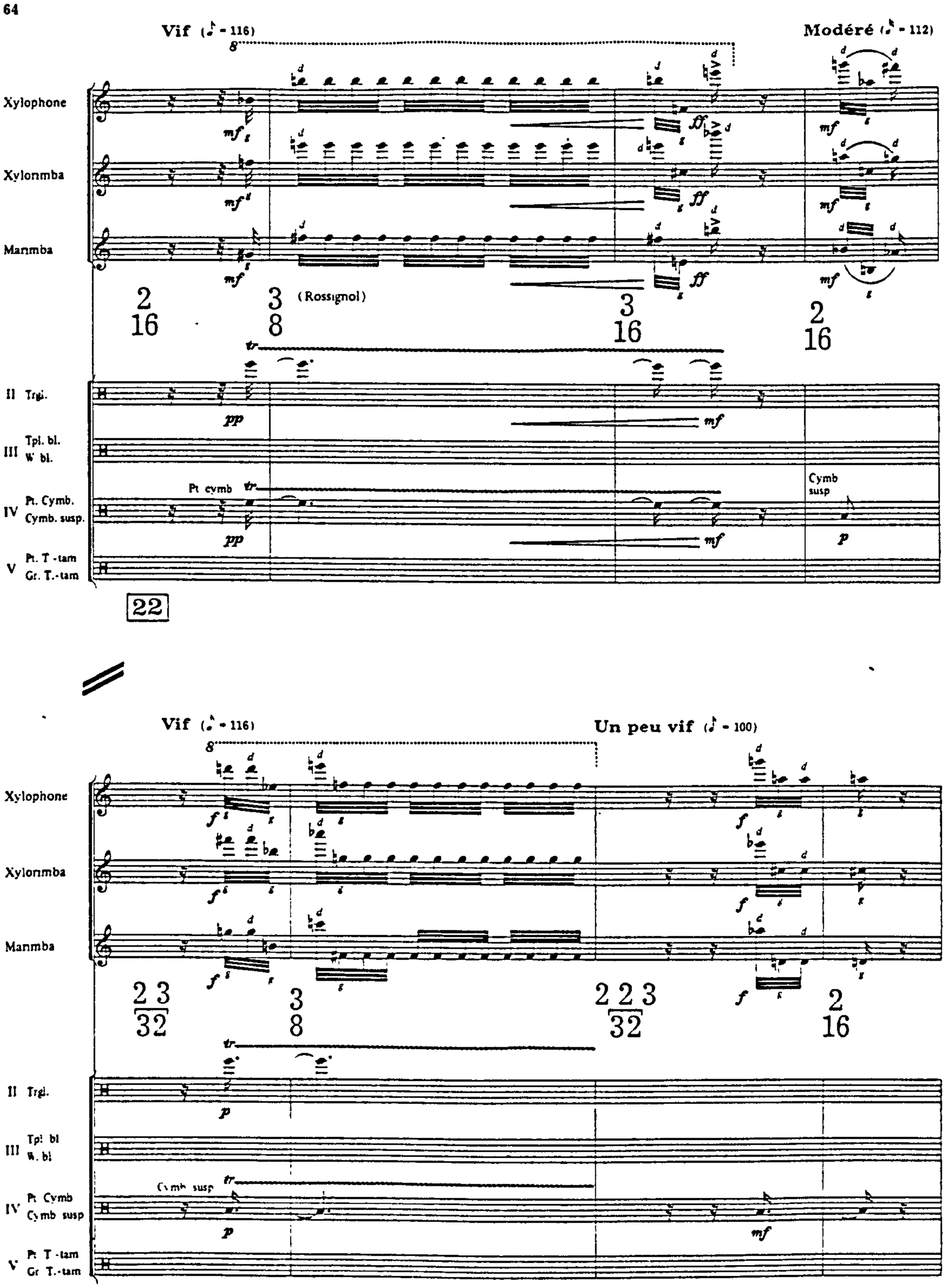
Example II:18
***L'alouette des champs*: p.51**



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



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



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

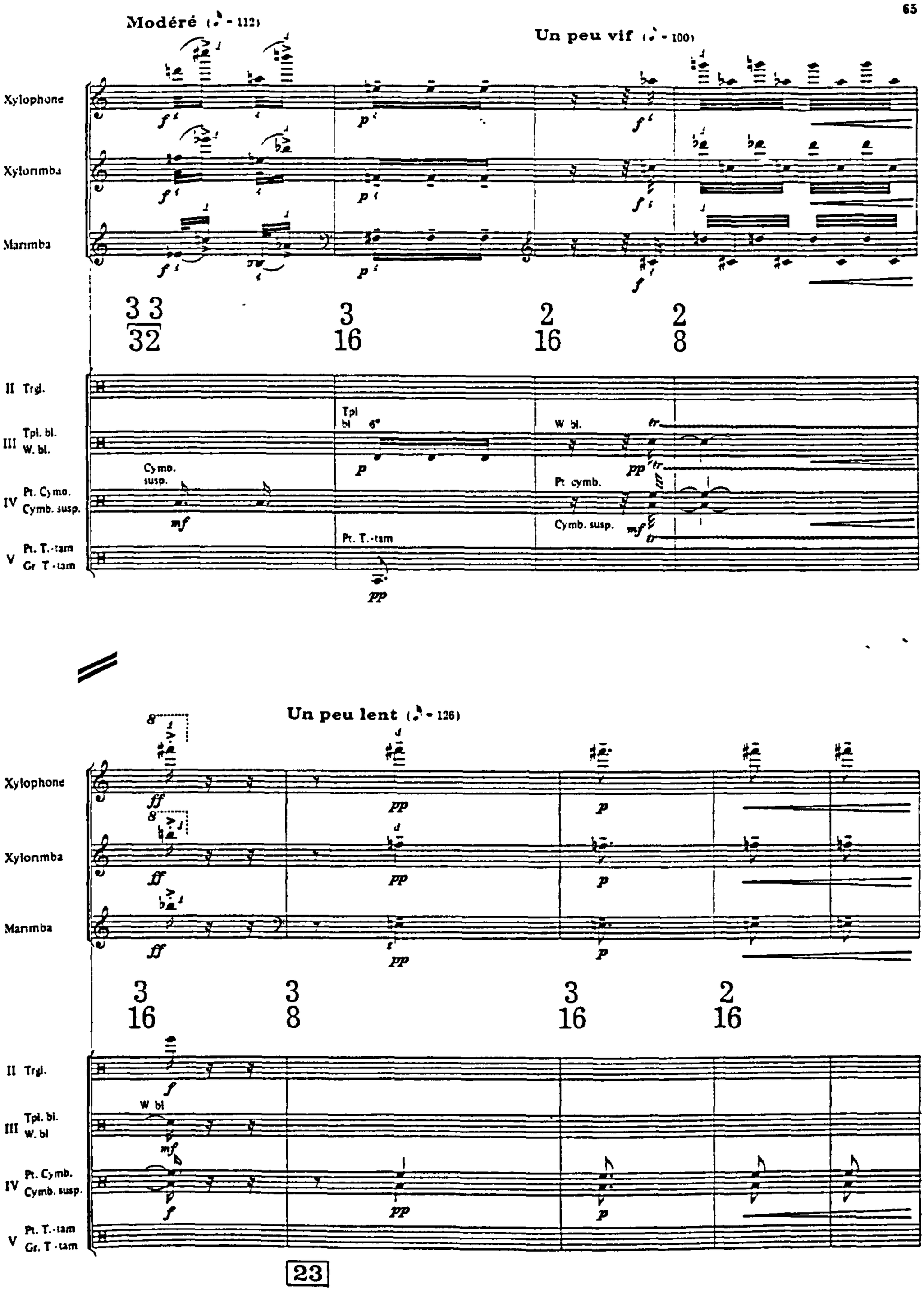


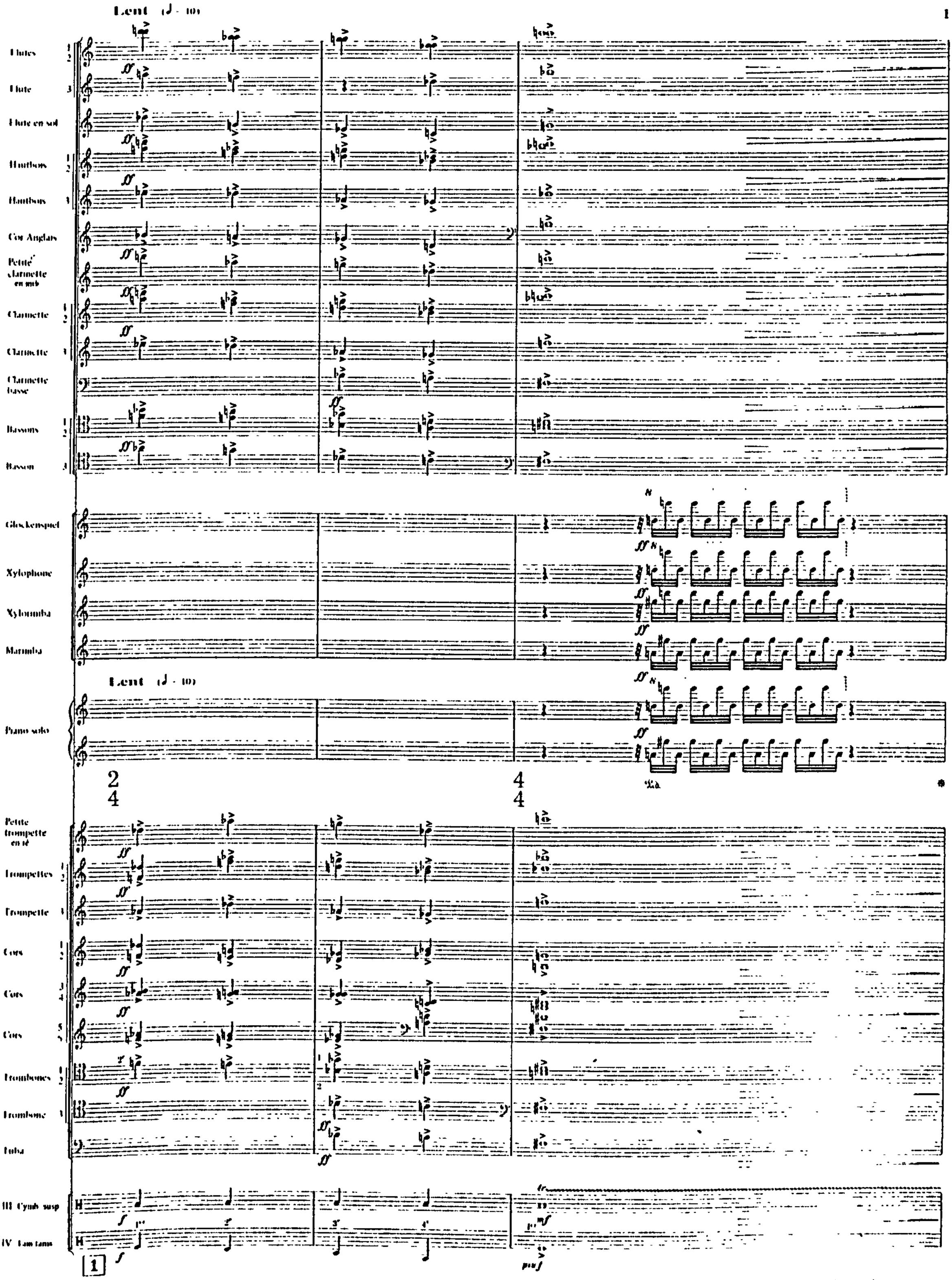
Table II:iii

Species of birds in *Un Vitrail*

Fauvette à tête noire	*Livre d'orgue*; *Réveil*; *Oiseaux exotiques*; *Catalogue d'oiseaux* (*La Bouscarle*); *Chronochromie*; *La Transfiguration*; *Méditations*; *La Fauvette des jardins*; *Saint François*
Fauvette des jardins	*Réveil*; *Oiseaux exotiques*; *Catalogue d'oiseaux* (*Le loriot*); *Chronochromie*; *La Transfiguration*; *Méditations*; *La Fauvette des jardins*; *Saint François*
Fauvette passerinette	*La Transfiguration*; *Saint François*
Merle noir	*Messe de la Pentecôte*[1]; *Le merle noir*; *Livre d'orgue*; *Réveil*; *Catalogue d'oiseaux* (*Le loriot*; *La rousserolle effarvatte*); *Oiseaux exotiques*; *Chronochromie*; *La Transfiguration*; *Méditations*; *La Fauvette des jardins*; *Saint François*; *Petites esquisses*
Pinson	*Réveil*; *Oiseaux exotiques*; *Catalogue d'oiseaux* (*La rousserolle effarvatte*; *La Bouscarle*); *Chronochromie*; *Méditations*; *La Fauvette des jardins*; *Saint François*
Rossignol	*Messe de la Pentecôte*; *Livre d'orgue*; *Réveil*; *Oiseaux exotiques*; *Catalogue d'oiseaux* (*L'alouette lulu*; *La rousserolle effarvatte*; *La Bouscarle*); *Chronochromie*; *La Transfiguration*; *La Fauvette des jardins*; *Saint François*; *LDSS*
Rouge gorge	*Livre d'orgue*; *Réveil*; *Oiseaux exotiques*; *Catalogue d'oiseaux* (*Le loriot*; *La Bouscarle*); *Chronochromie*; *La Transfiguration*; *Saint François*; *Petites esquisses*

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

Example II:21
La ville: opening



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de transcription et d'adaptation réservés pour tous pays

Un peu vif (♪. = 132)

Picc.

Fl.

Hth.

C. A.

2 Ptes Clar.

Clar.

Fauvette à tête noire
(Carceri, Assise)

II. 1er Trgl.

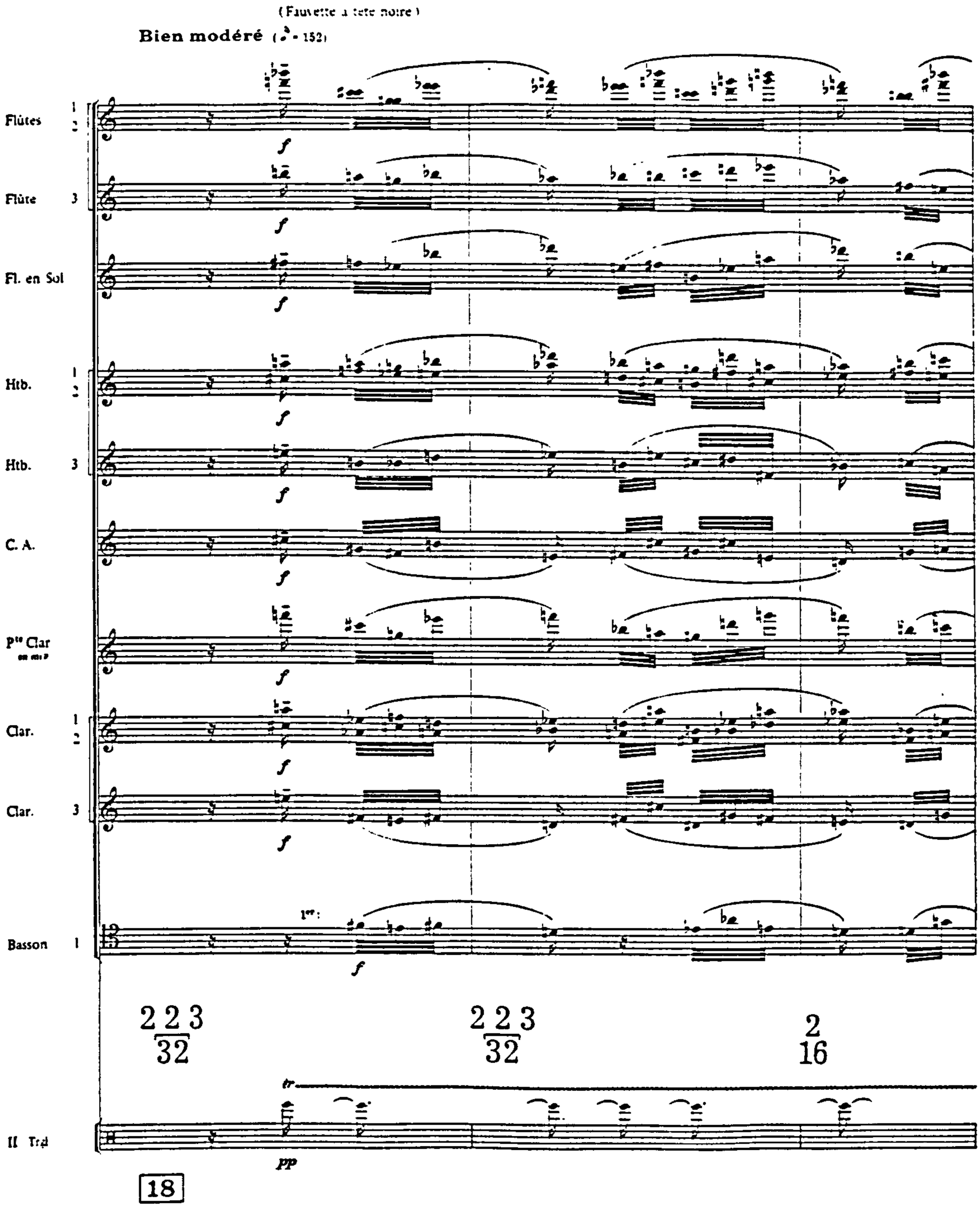
I. 1ers Claves

III. Tamb. de basque

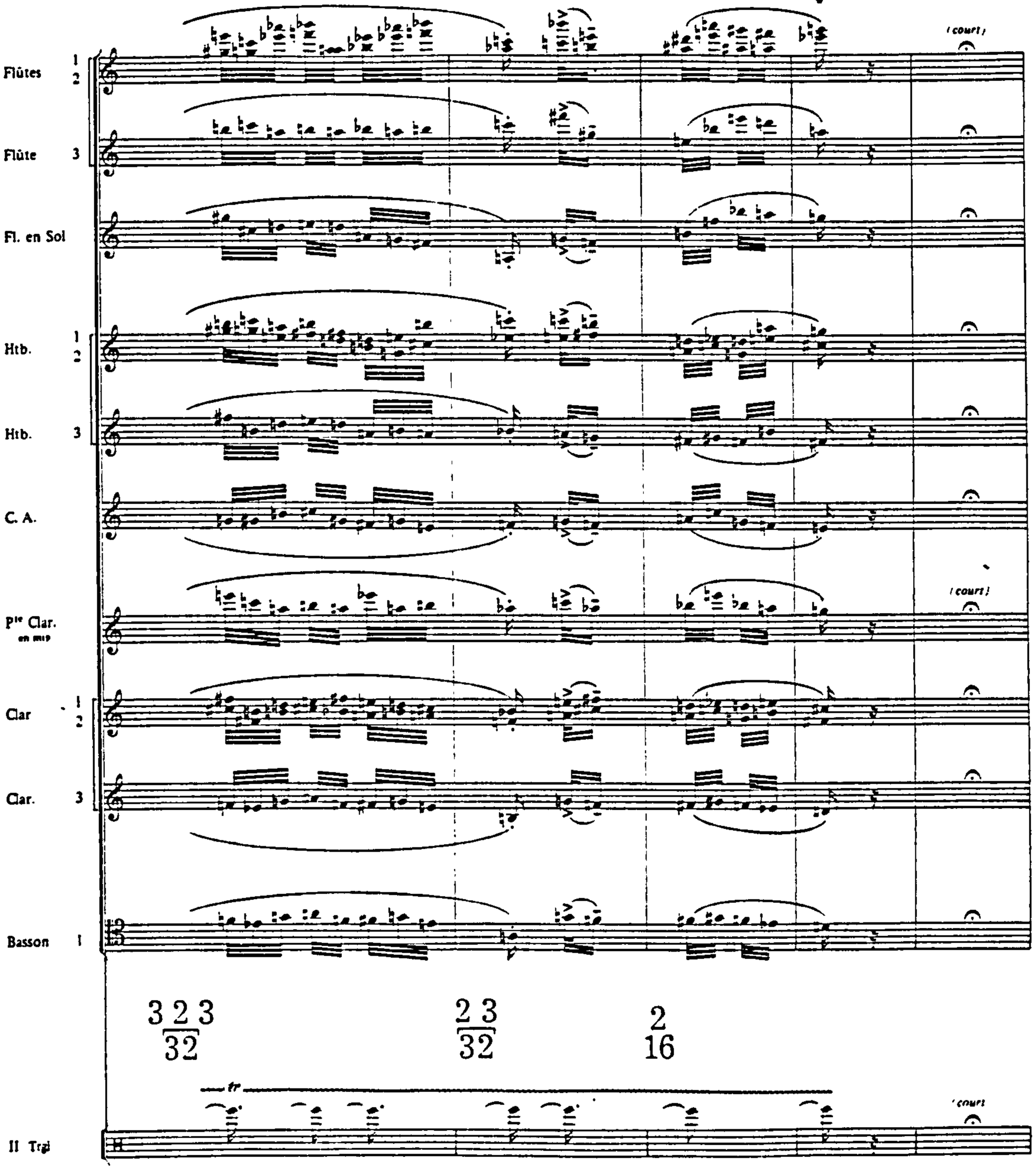
120

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

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

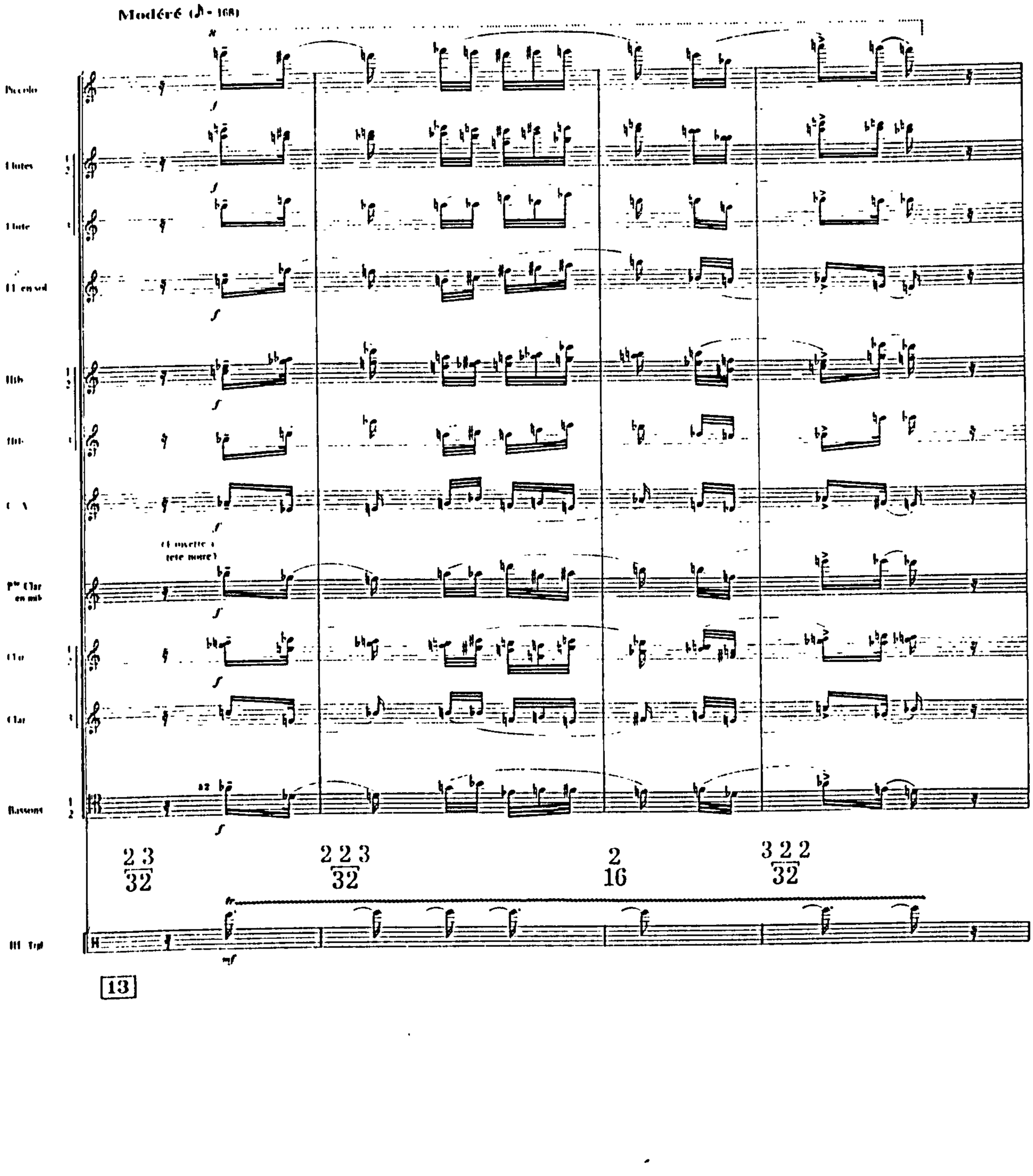


Example II:23 (continued overleaf)
***Fauvette à tête noire* - *Un vitrail*: figure18**

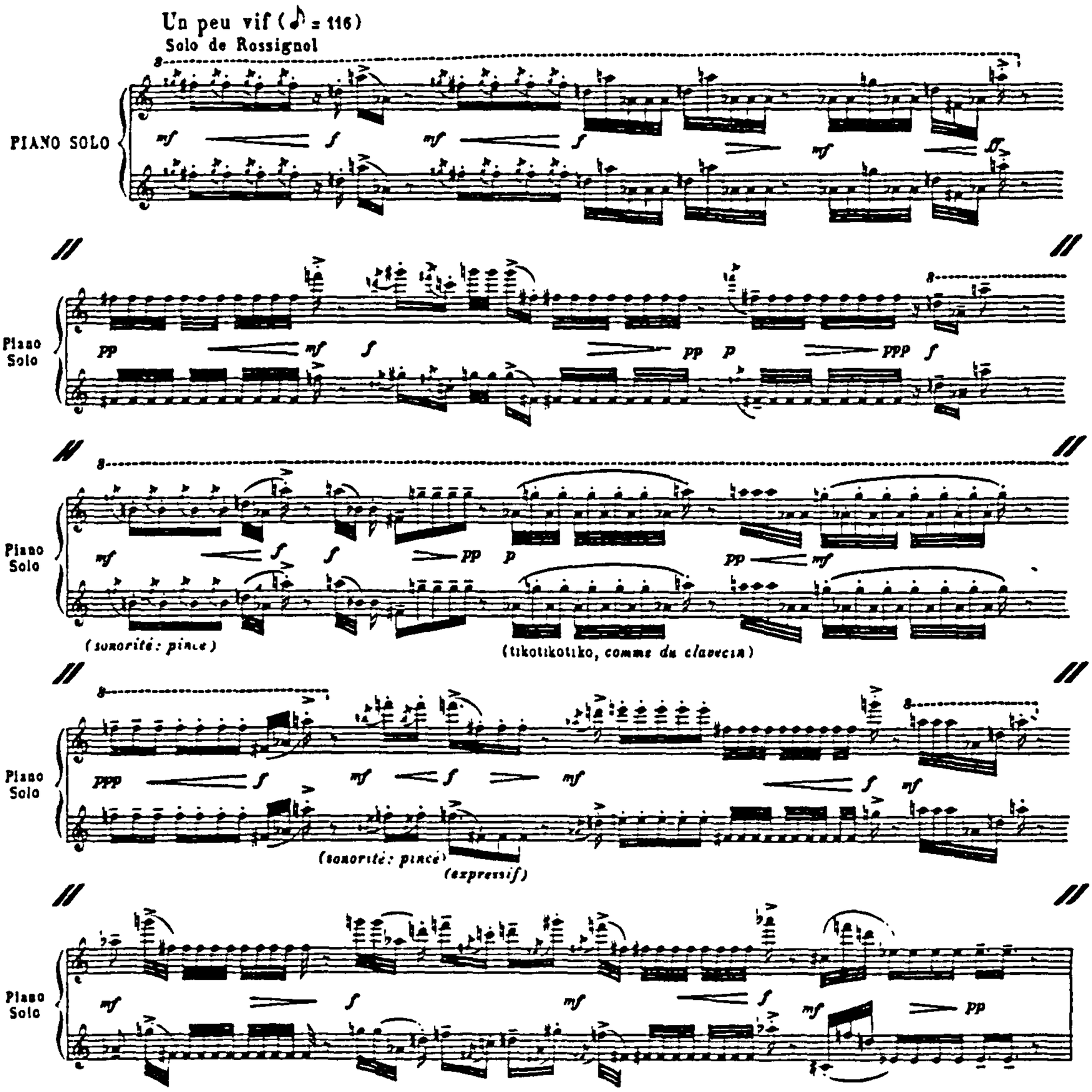


* Allonger legerement la derniere note de cette periode et des deux suivantes, pour finir en sonnant, sans secheresse

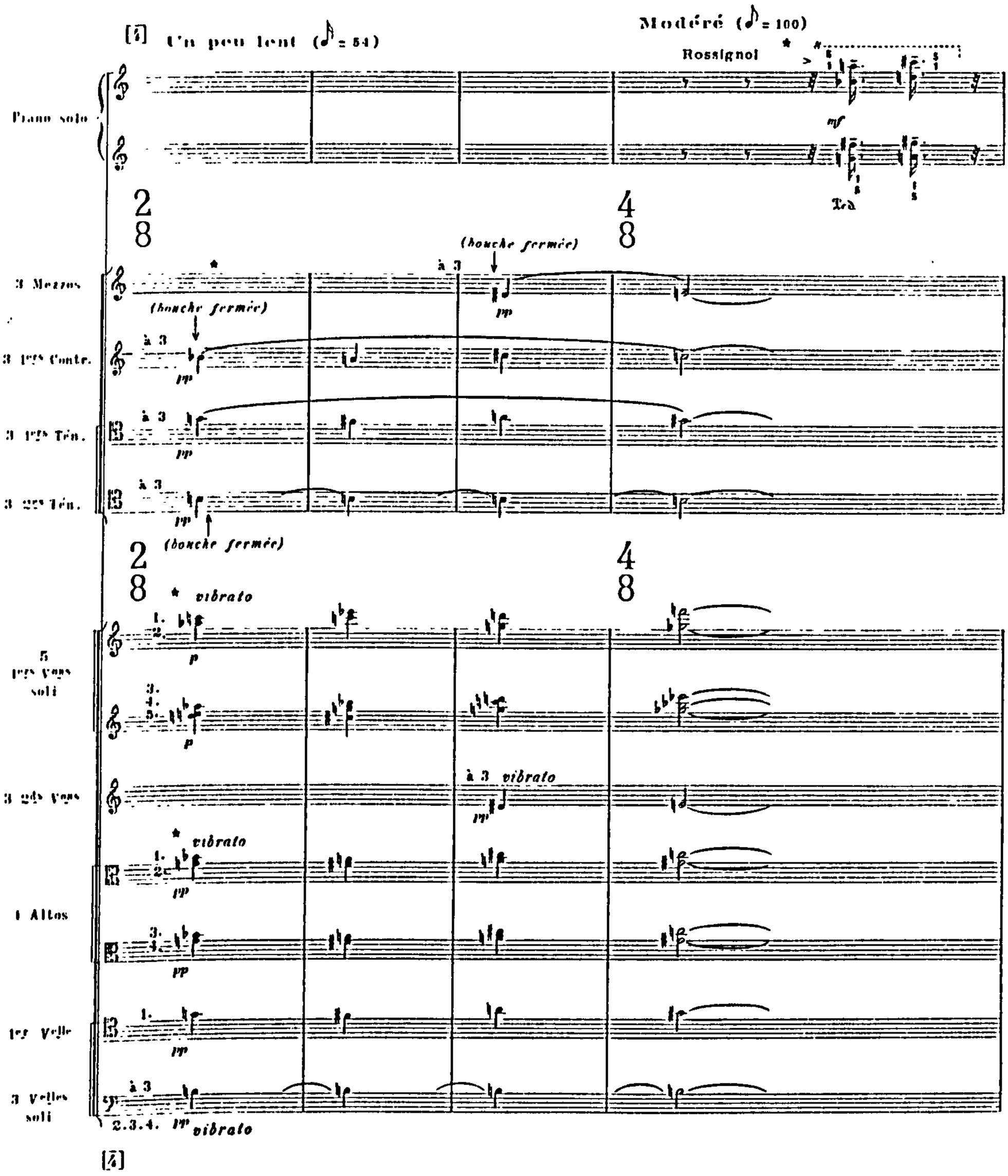
Example II:24
Fauvette à tête noire - *La ville*: figure13



Example II:25
Rossignol - Réveil des oiseaux: opening

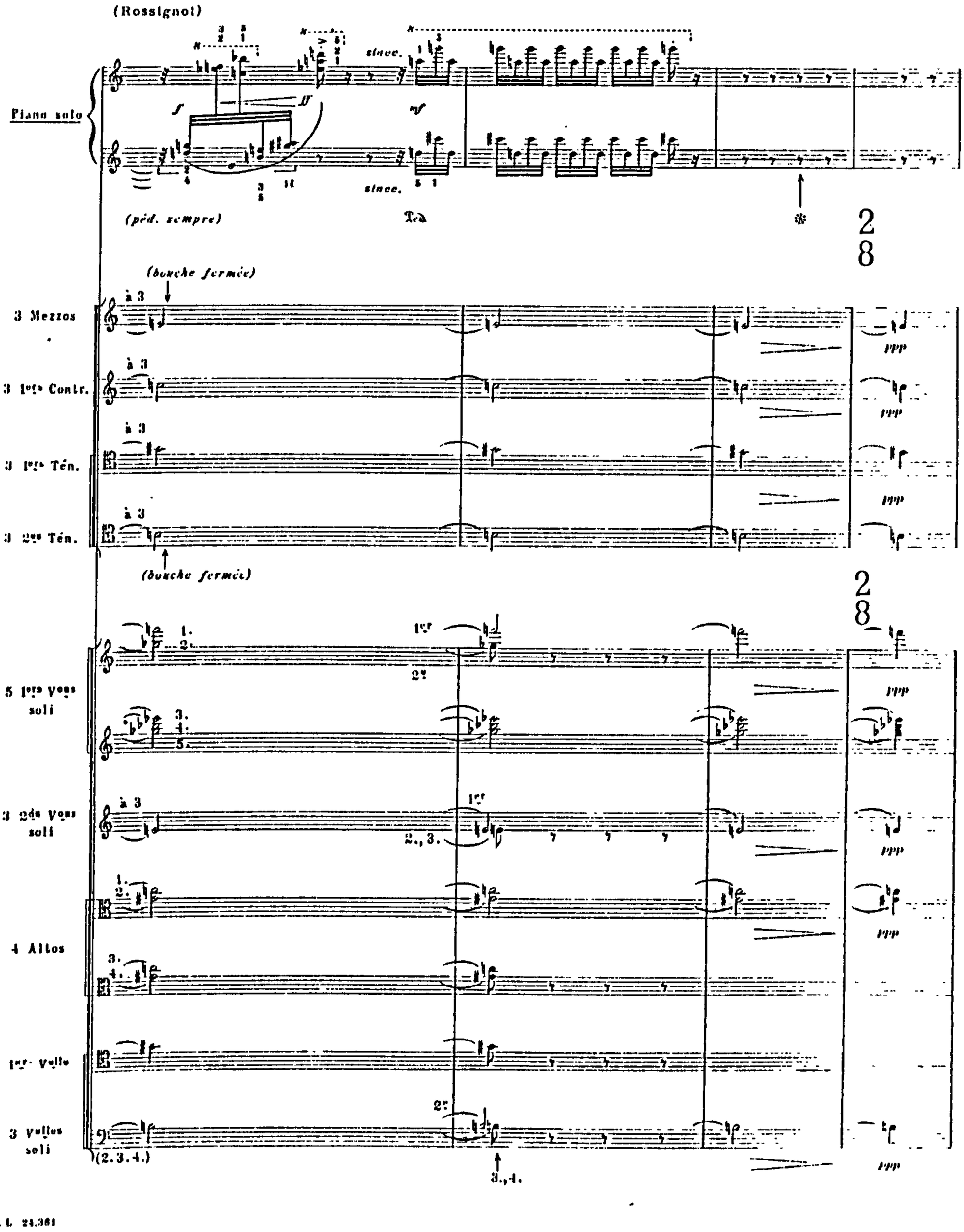


Example II:26 (continued overleaf)
***La Transfiguration*; *Quam dilecta tabernacula tua*: figure 4**

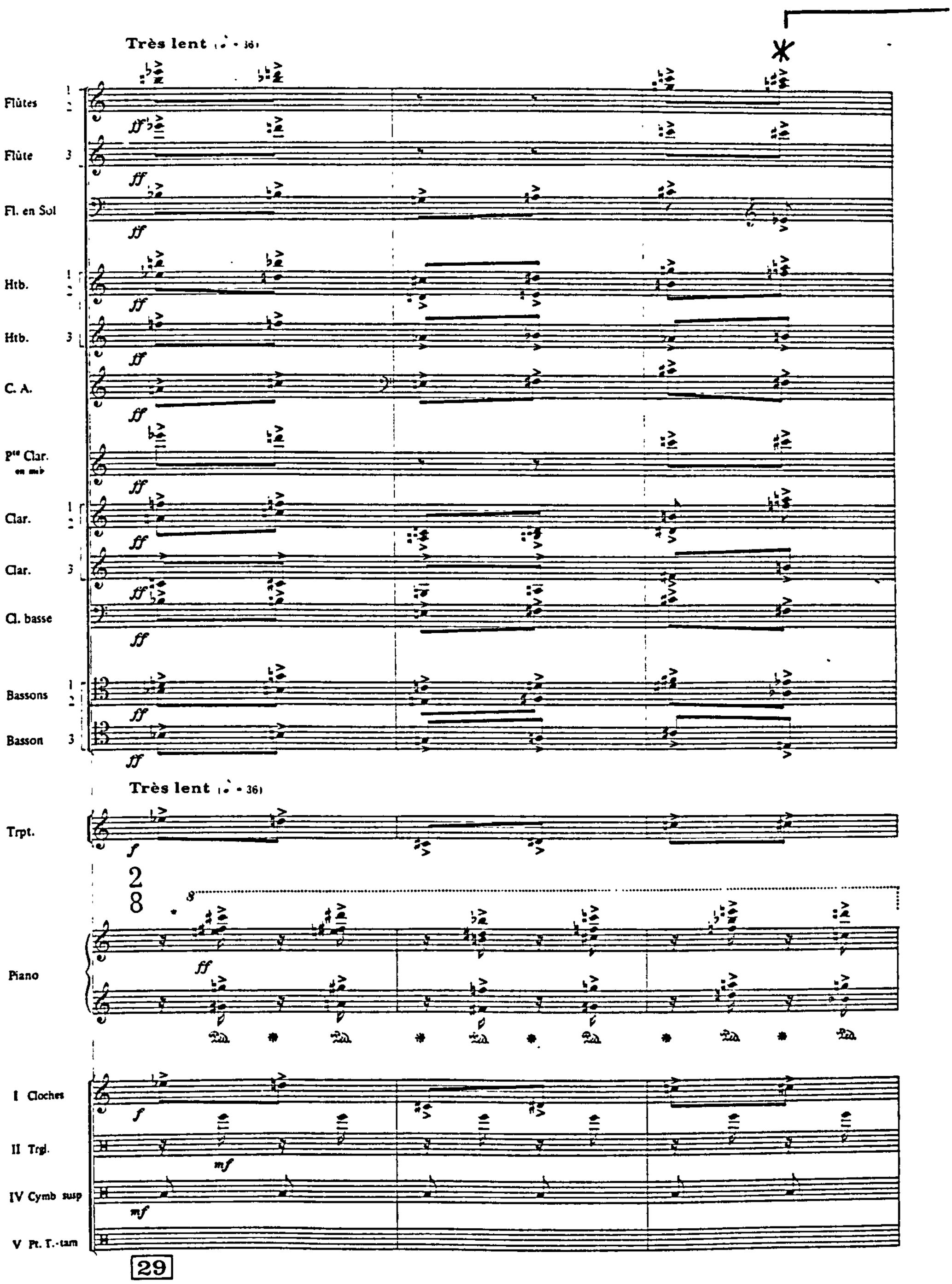


* Les accords des cordes vibrato et du chœur bouche fermée doivent être extrêmement doux et poétiques. On doit entendre aussi les 5 1ers violons qui seront *p*. Le Piano solo entre brusquement et plus fort, comme la voix du Rossignol dans une belle nuit de printemps.

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

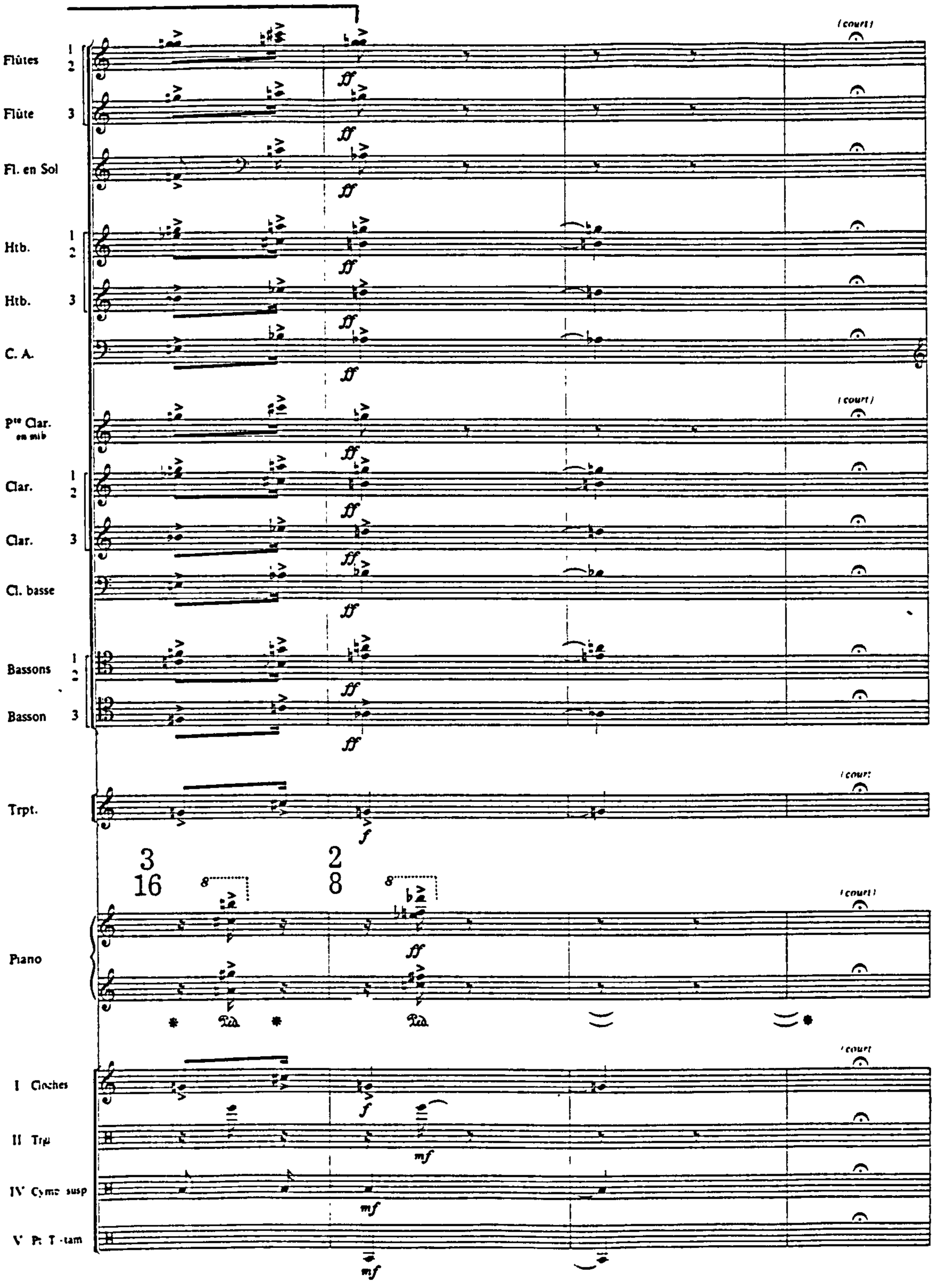


Example II:27 (continued overleaf)
***Un vitrail*: chorale, figure 29**



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

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



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Example II:28
La ville: chorale, figure 5

Table II:iv

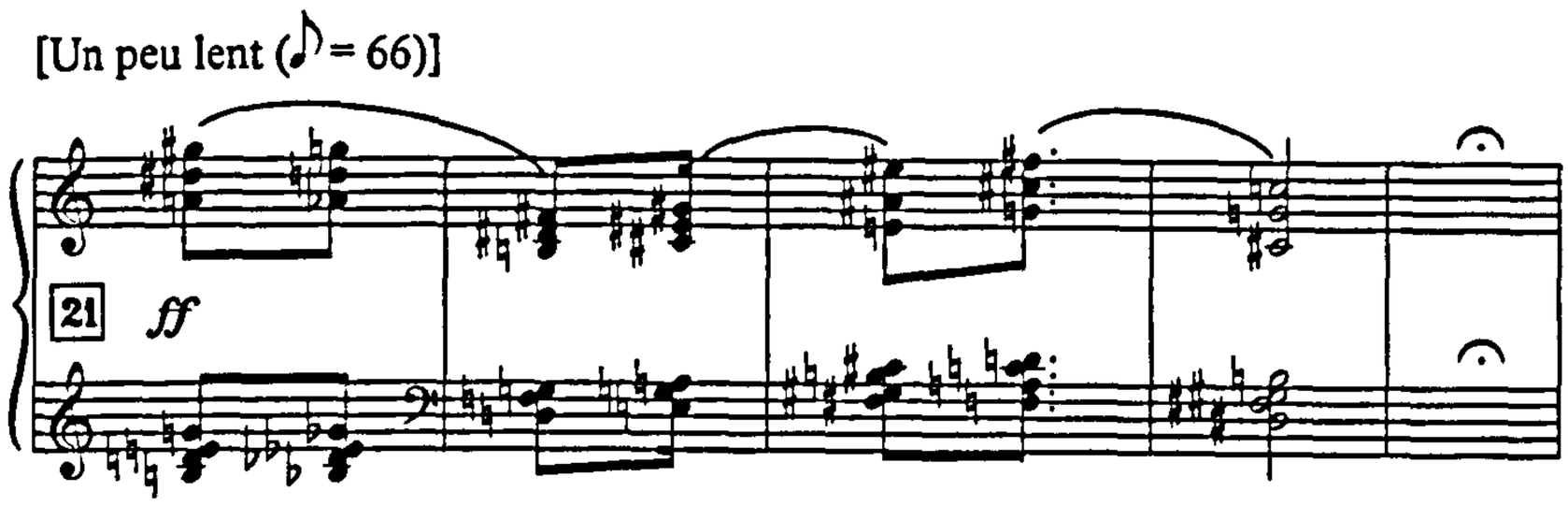
Distribution of chord-types in the chorale from *La ville d'en-haut*

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

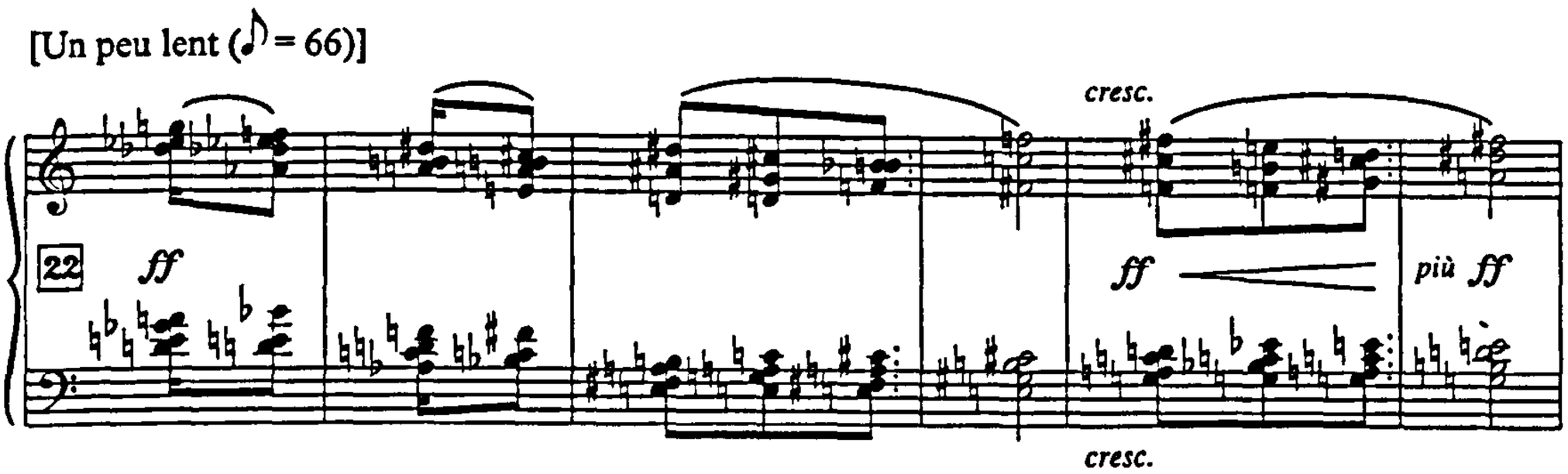
a = *renversements transposés* chord. Superscript letters refer to the inversion (see Part I, chapter one).
b = *typical* chord
c = base of total chromatic chord.
d = unclassified.
e = *résonance contractée* chord A
f = *résonance contractée* chord B

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).

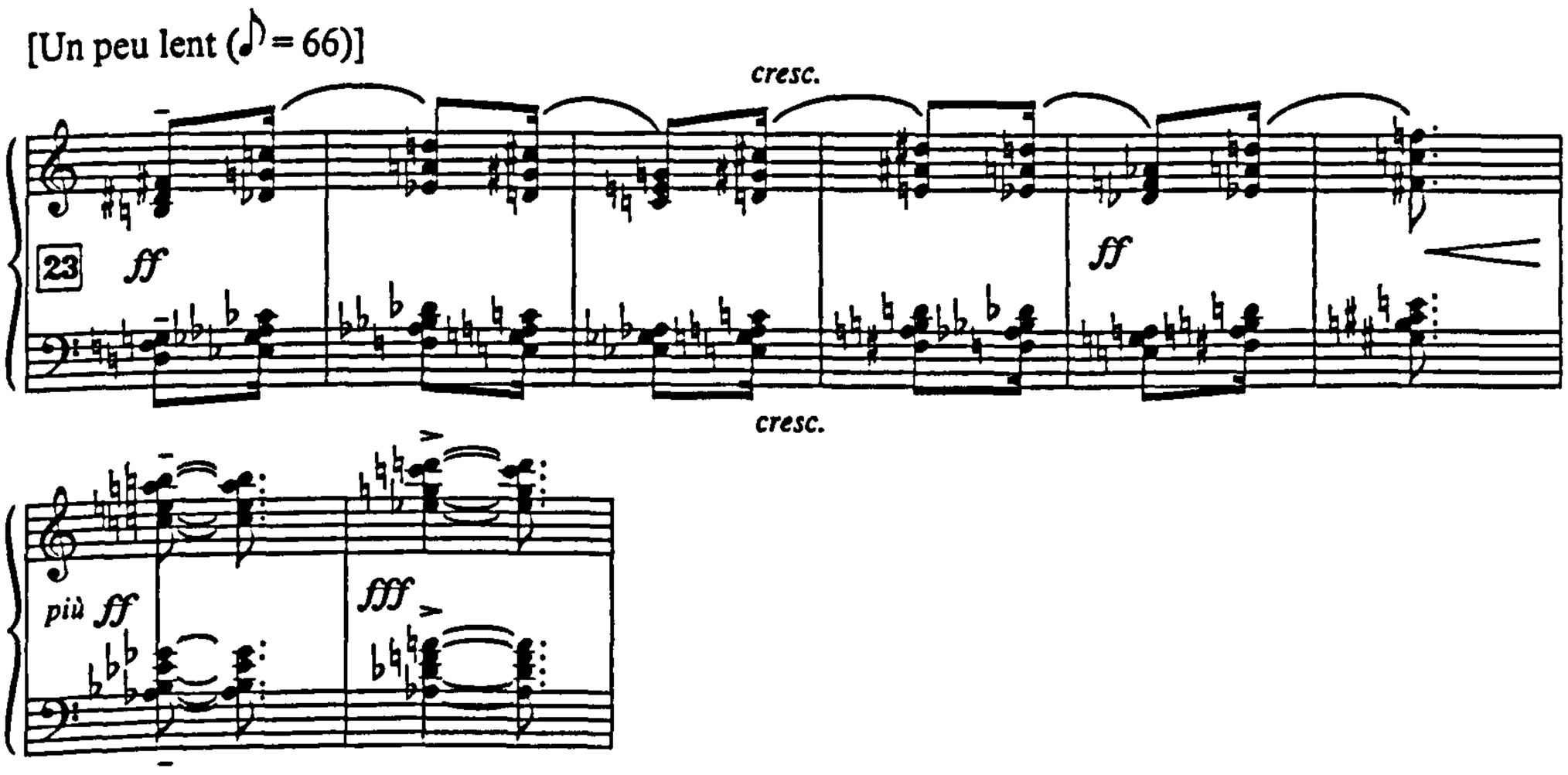
Example II:29
***La ville*: chorale, figure 21**



Example II:30
***La ville*: chorale, figure 22**



Example II:31
***La ville*: chorale, figure 23**



Example II:32
***La ville*: chorale, figure 24**

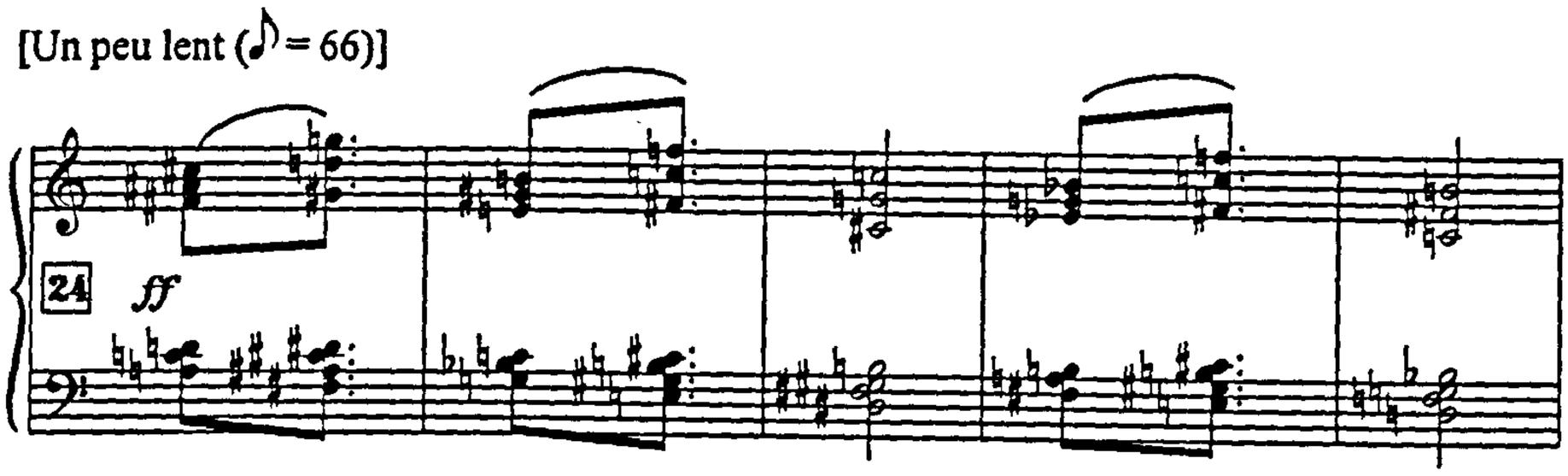


Table II:v

Distribution of chord-types in *Un vitrail*

Phrase **Type of chord and *tableau*** **Inversion**

Principal triadic harmony or harmonies (lower harmony first).

I **<u>e2</u> <u>f10</u> | <u>a4</u>^{B} <u>a6</u>^{B} | <u>a1</u>^{A} e3 | f3 e7 | <u>f7</u> |**

\- Bb C D B - Eb - G

II **<u>a7</u>^{B} <u>a9</u>^{B} | <u>a3</u>^{B} f11 | <u>a8</u>^{A} e3 | f3 e7 | <u>f7</u> |**

Eb F B B F# - Eb - G

III **<u>a4</u>^{B} <u>a8</u>^{A} | f5 e2 | <u>f2 a10</u>^{A} | f7 e4 | <u>f4 a3</u>^{B} | <u>a1</u>^{D} 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

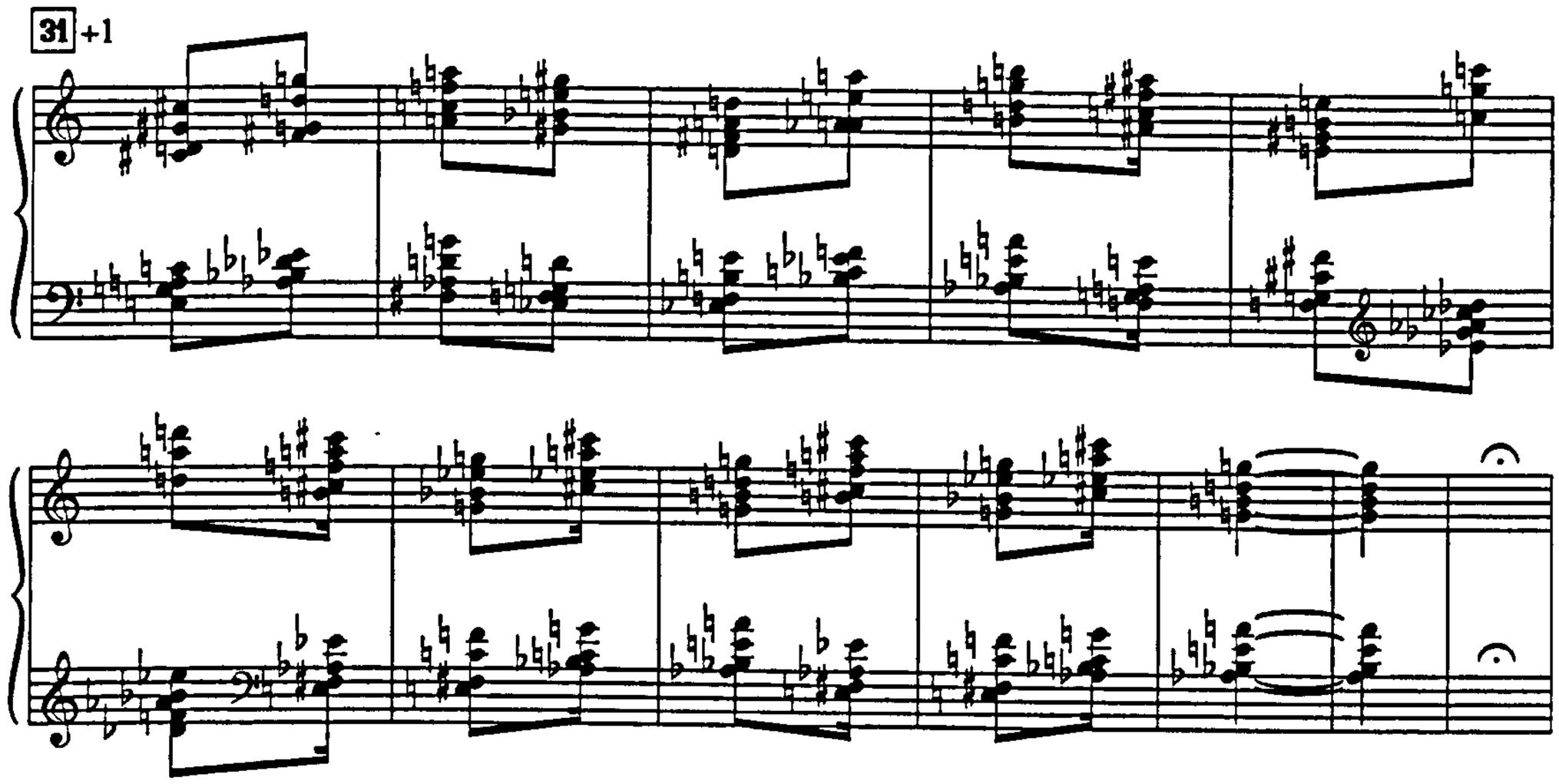
IV **b3 b5 | <u>a2</u>^{A} <u>a4</u>^{A} | e9 | <u>f1</u> | <u>c1</u> | <u>c1</u> | <u>c1</u> ||**

Ab7/C Bb7/D Bb C F Db F# F# F#

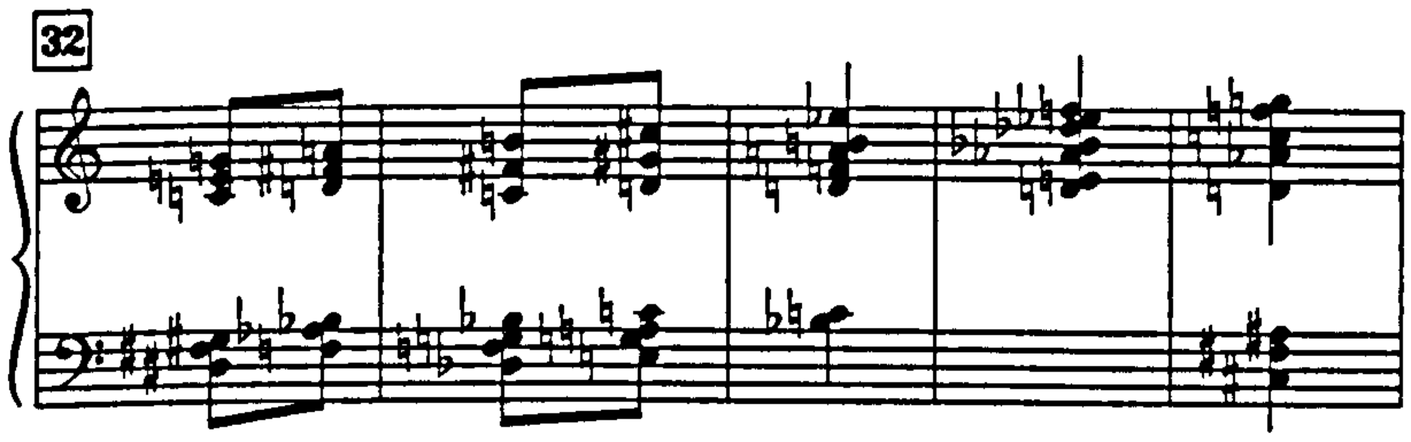
a = *renversements transposés* chord. Superscript letters refer to the inversion (see Part I, chapter one).
b = *typical* chord
c = base of total chromatic chord.
e = *résonance contractée* chord A
f = *résonance contractée* chord B

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**

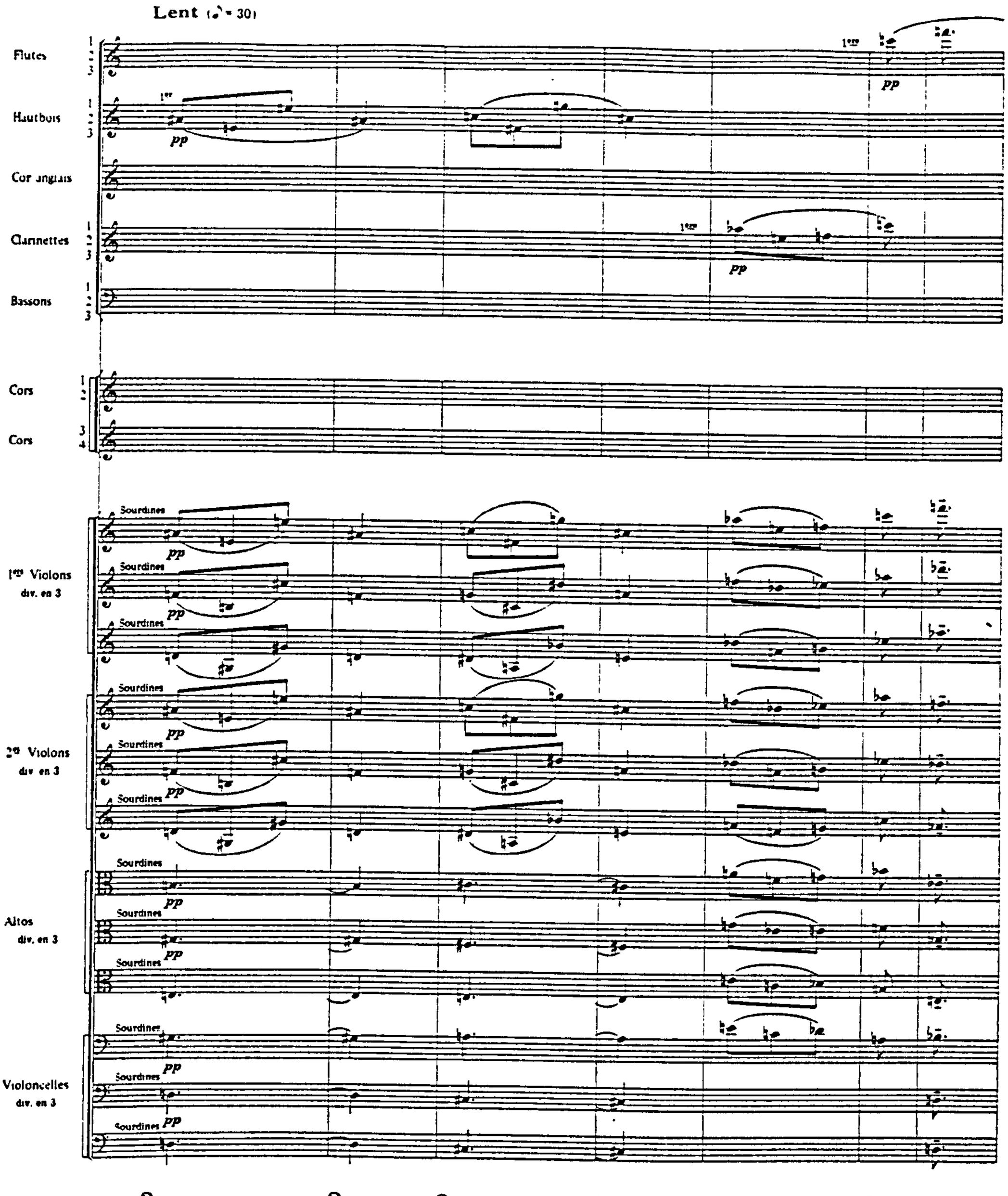


Example II:34
***Un vitrail*: chorale, figure 32**



Example II:35
La ville: end

Example II:36
Un sourire: opening



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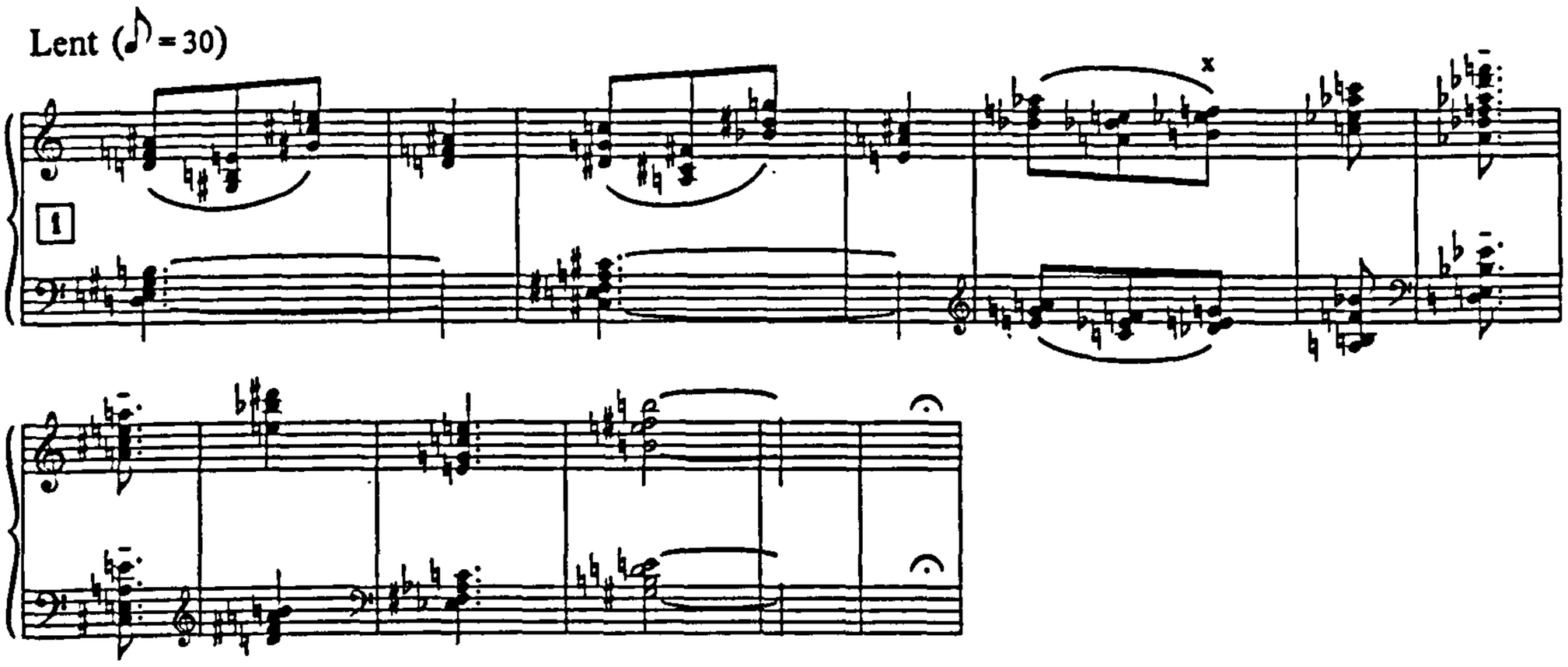
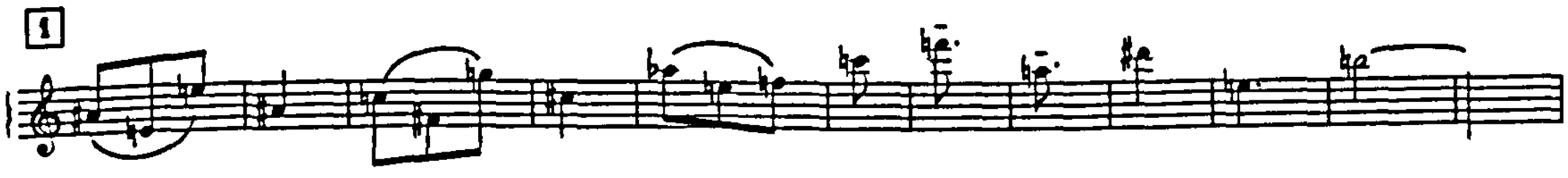
Example II:37
***Un sourire*: figure 1**

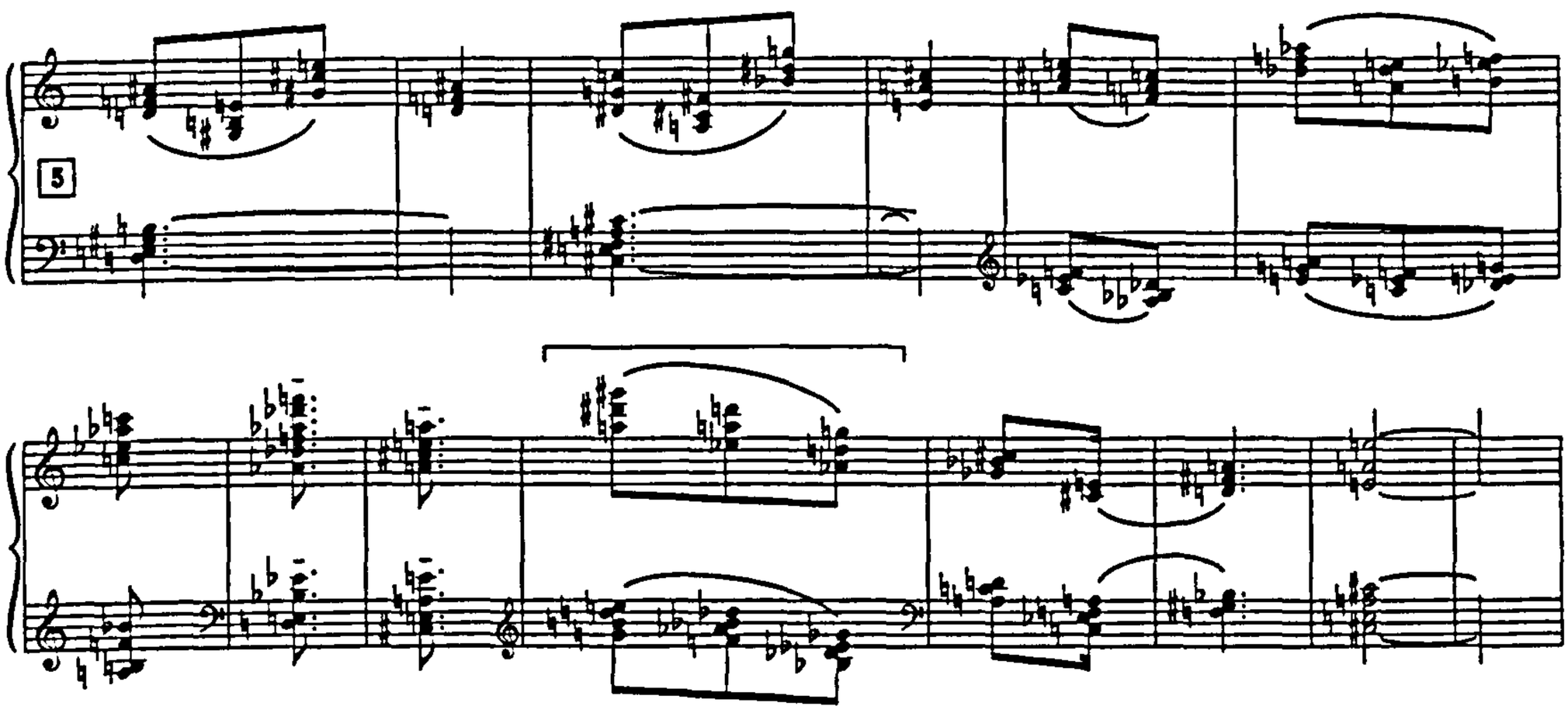


Example II:38
***Un sourire*: figure 1**

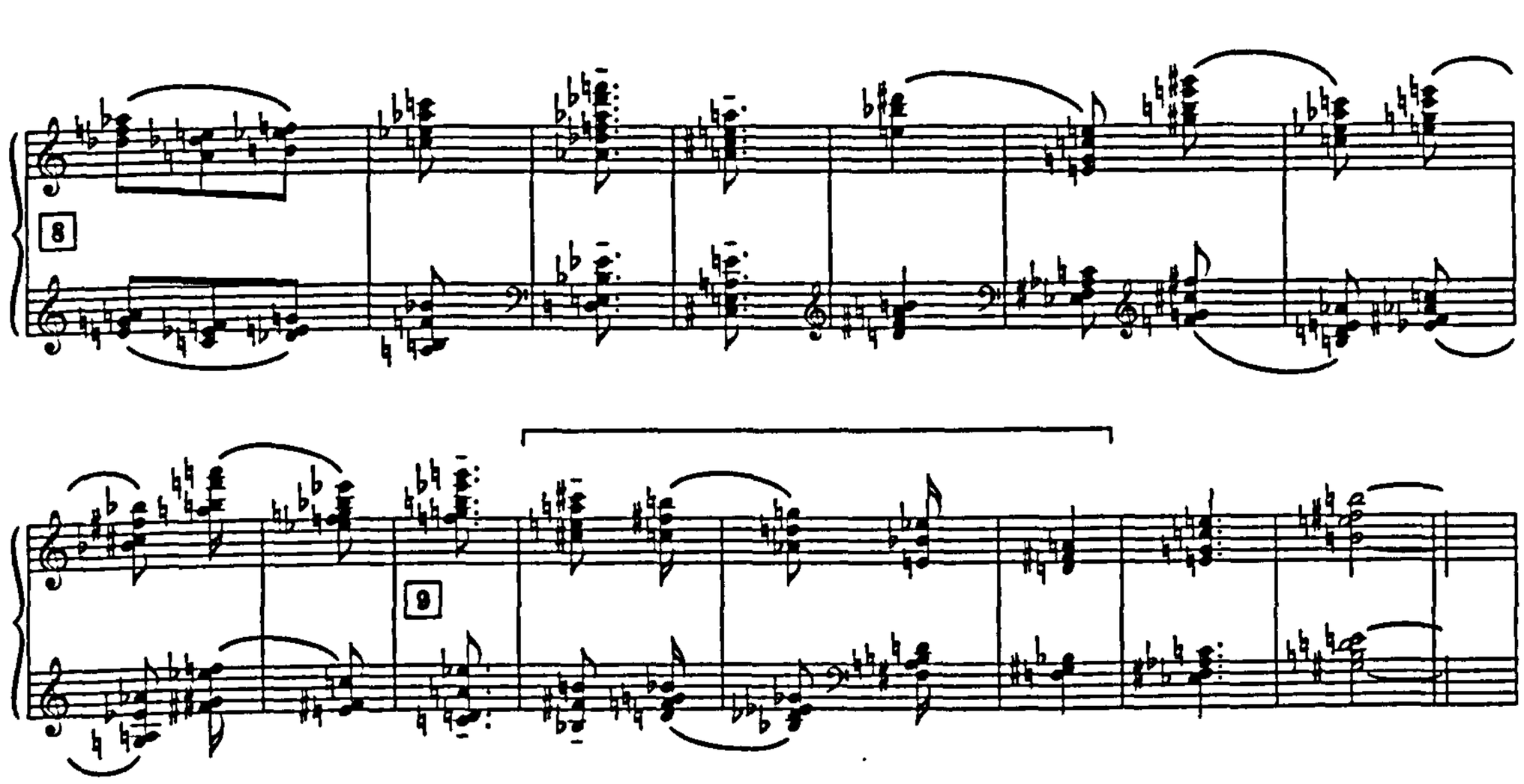
Example II:39
***Un sourire*: figure 1 - melody**



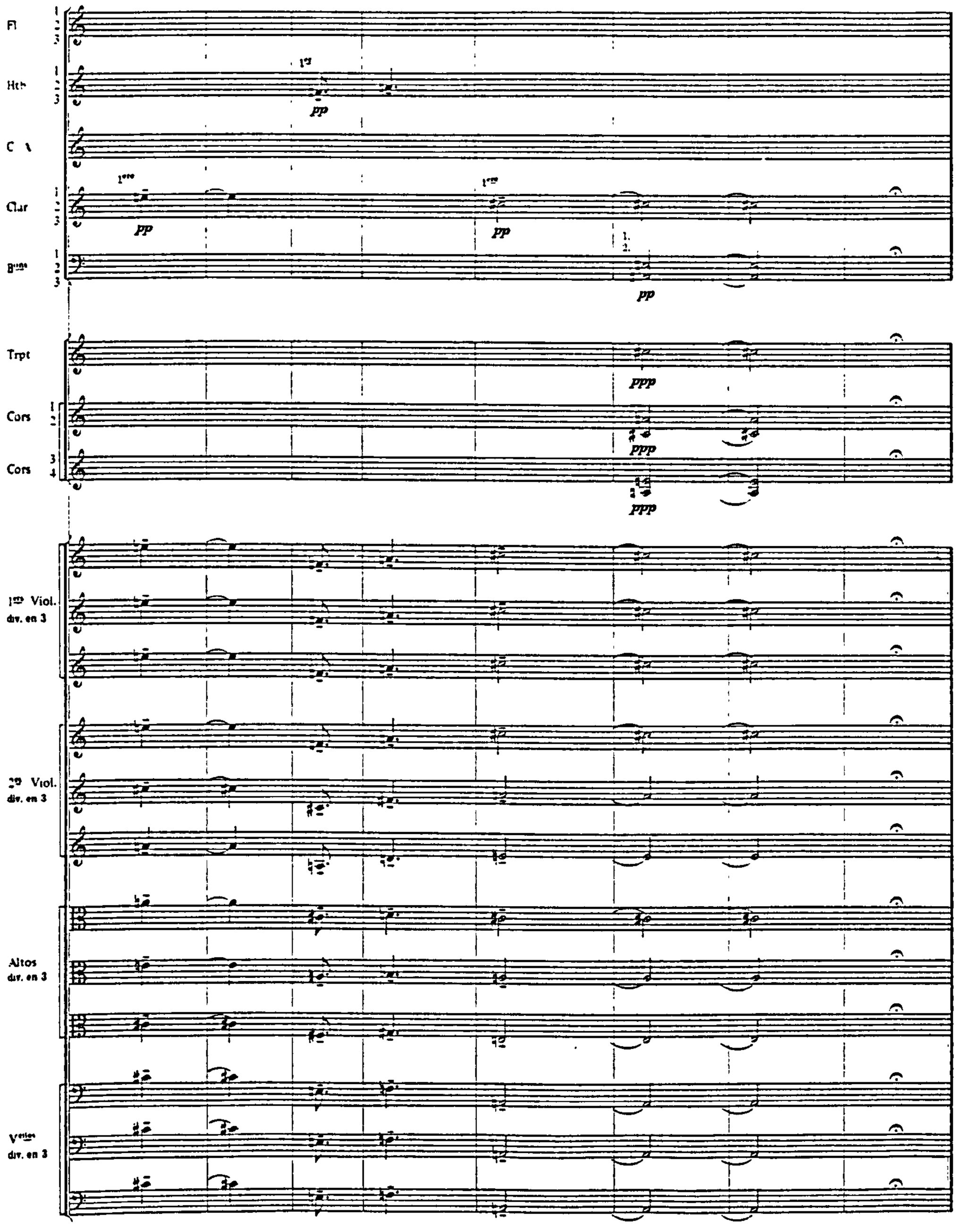
Example II:40
***Un sourire*: figure 5**



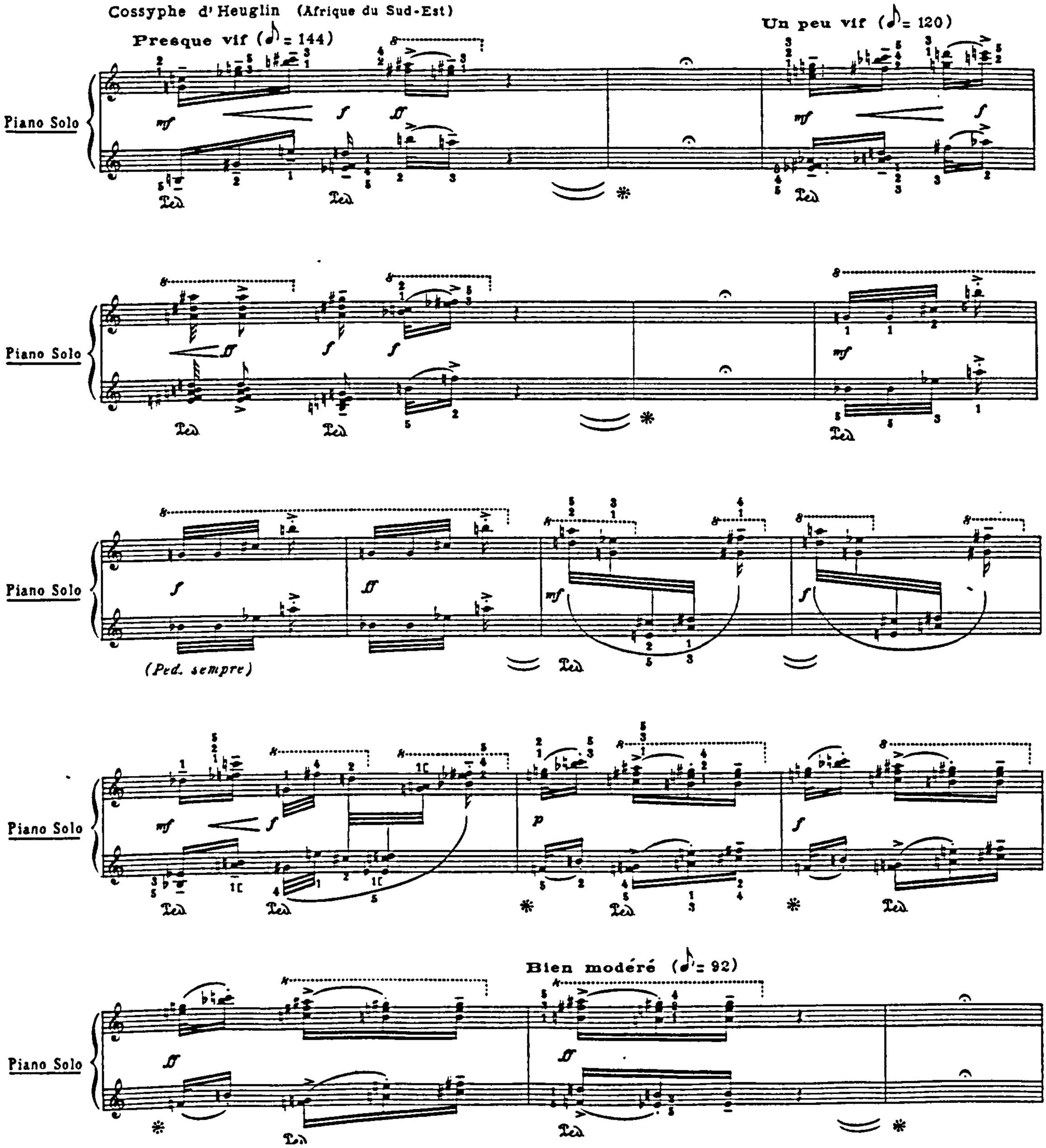
Example II:41
***Un sourire*: figures 8-9**



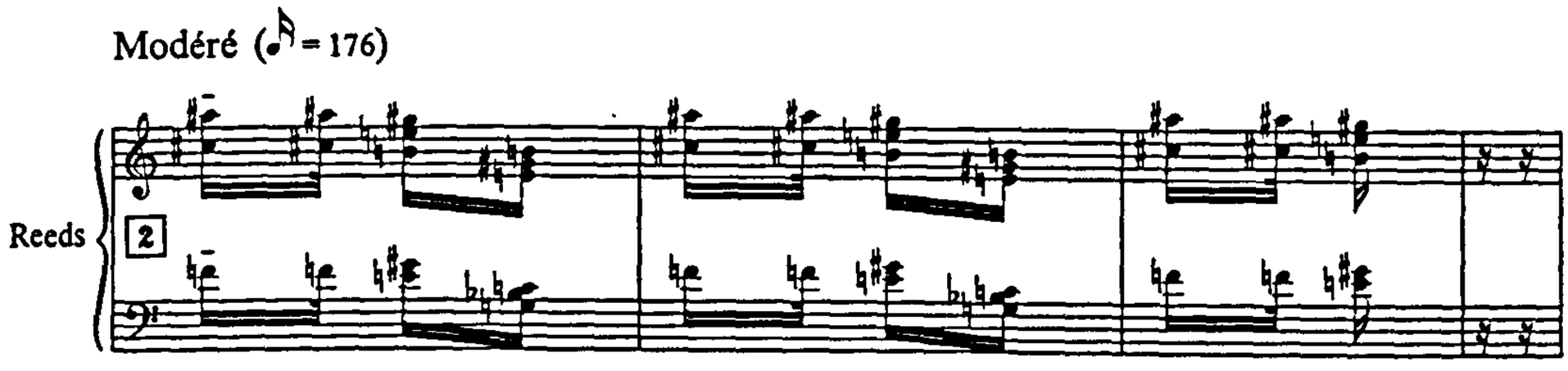
Example II:42
Un sourire: end



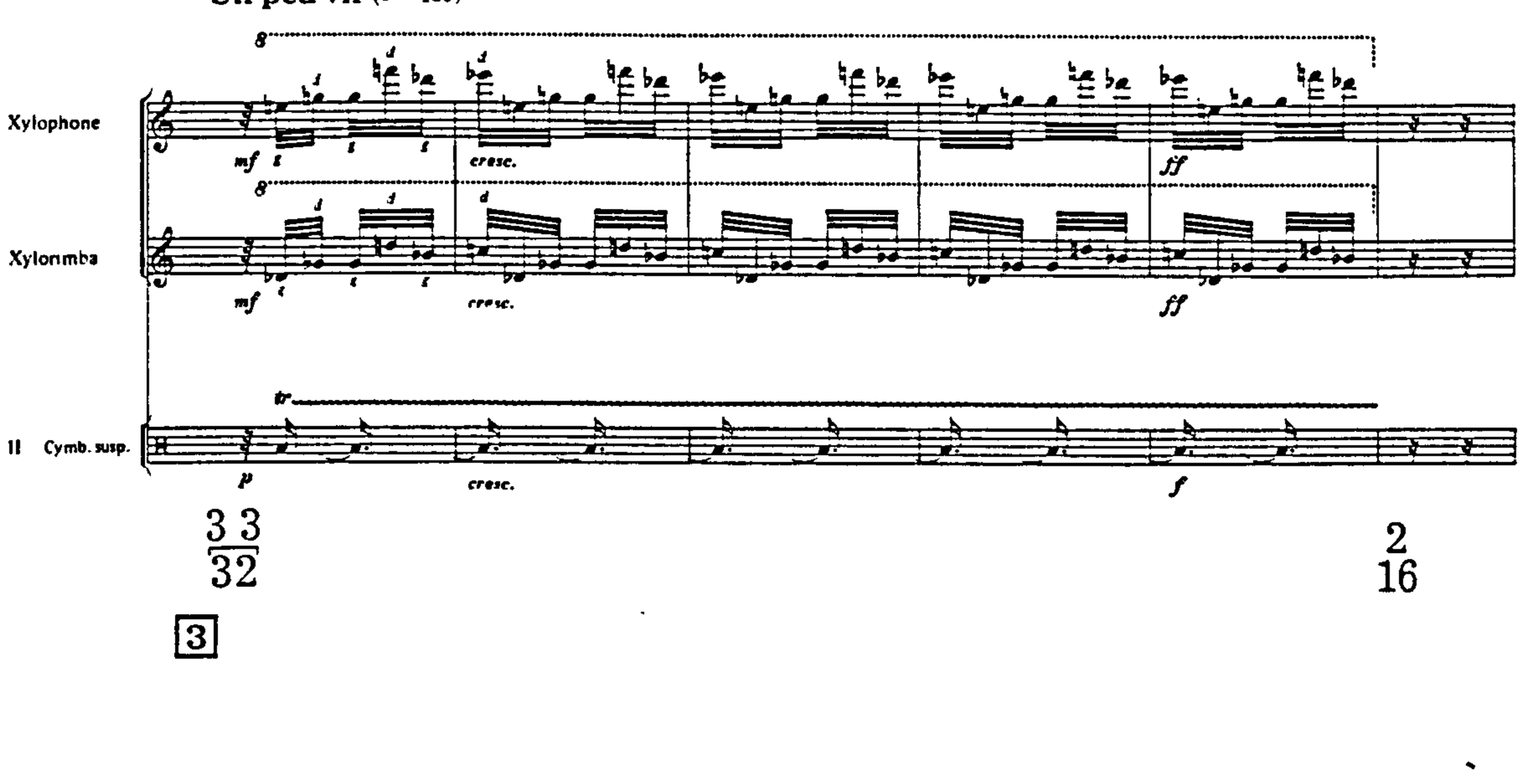
Example II:43
Des canyons - Cossyphe d'Heuglin



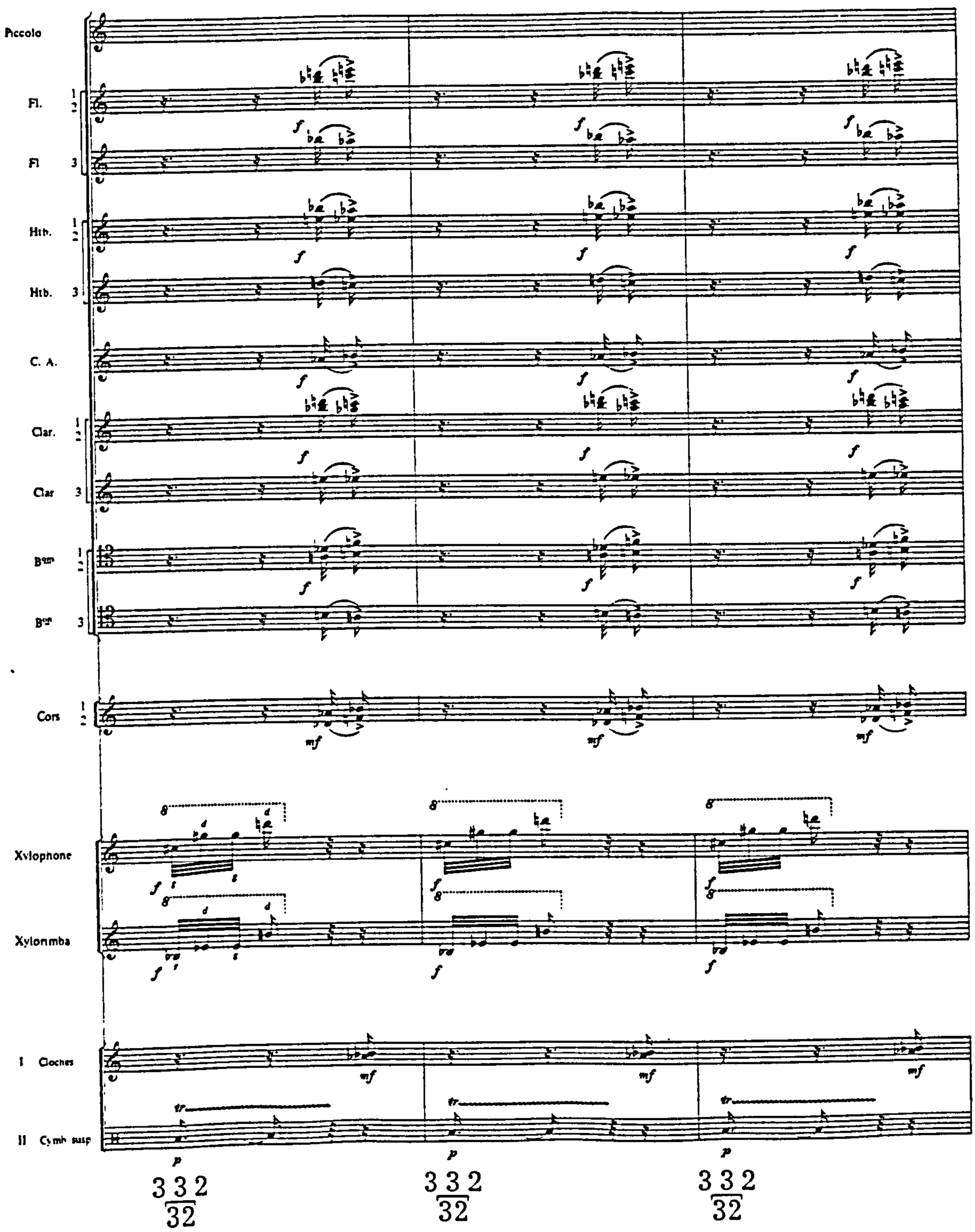
Example II:44
***Un sourire*: figure 2**



Example II:45
Un sourire: figure 3



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



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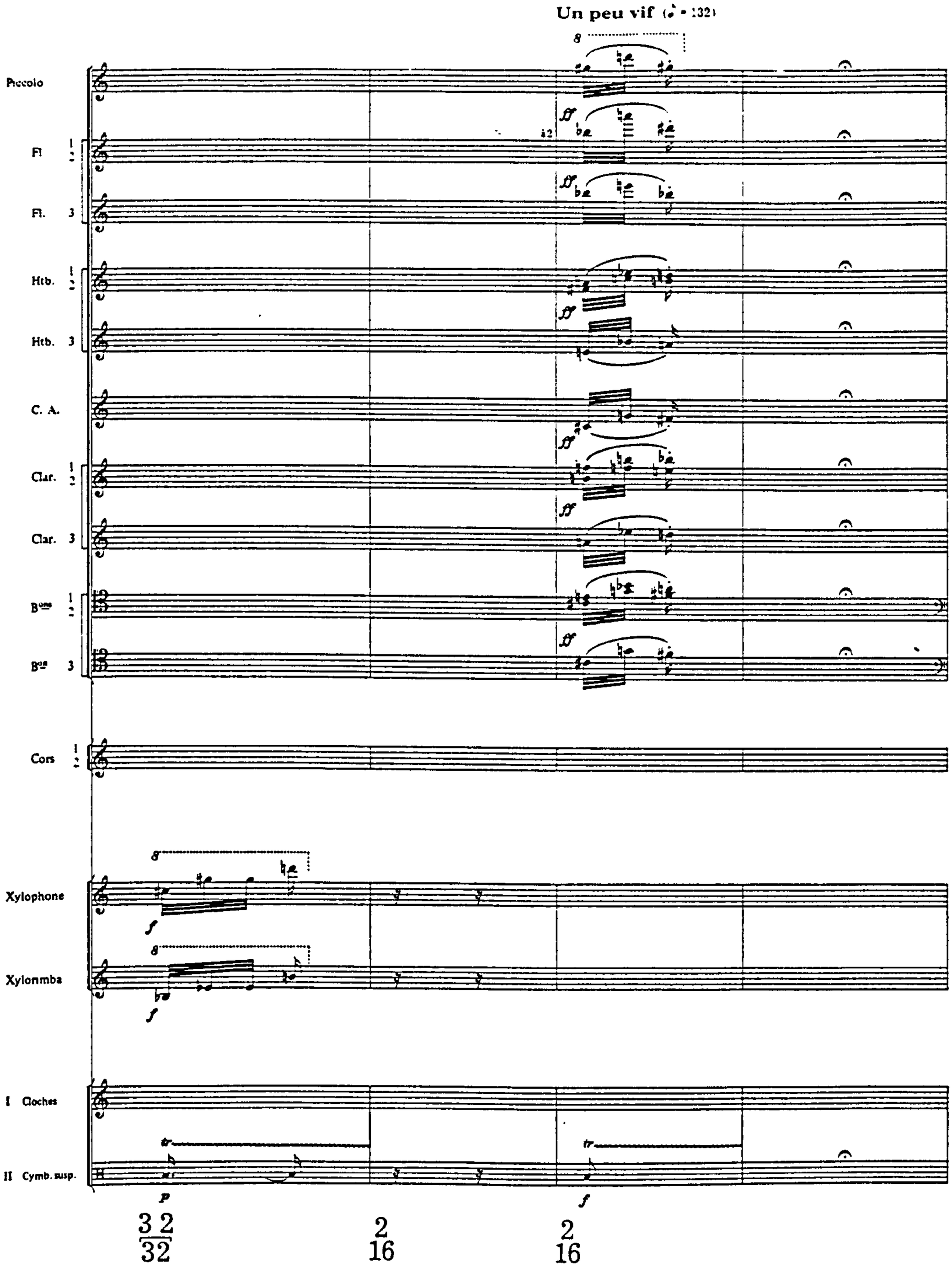
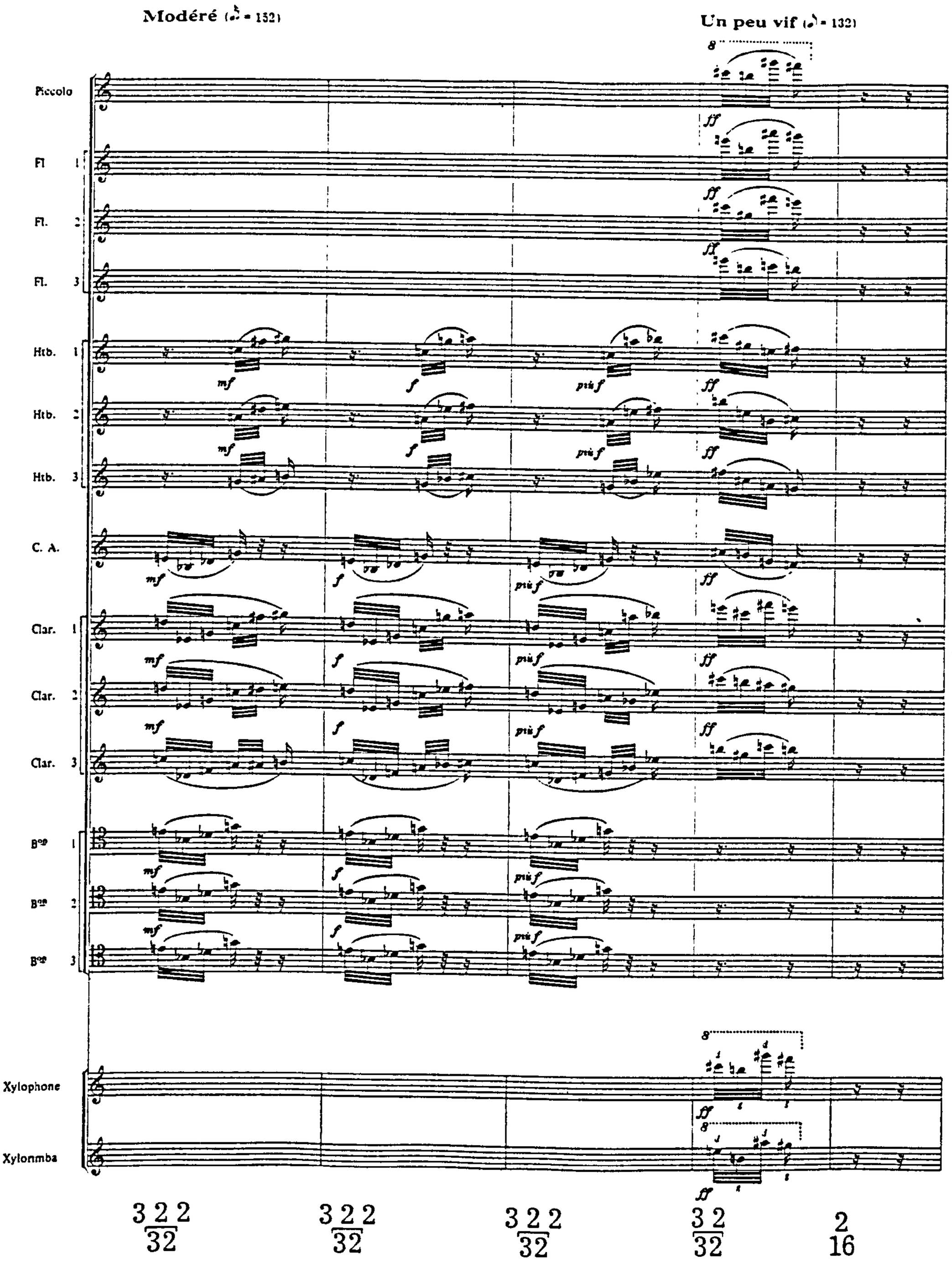
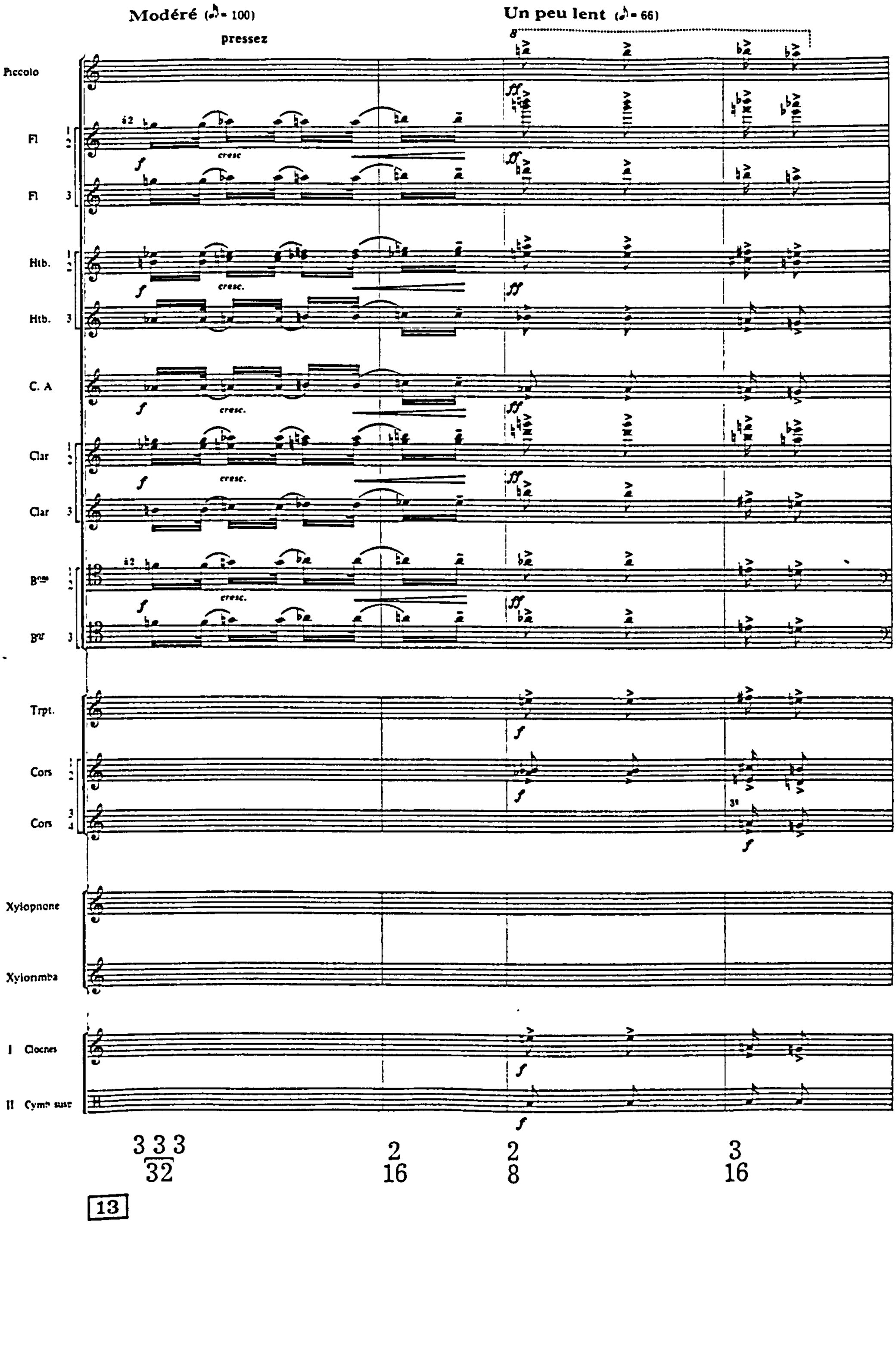
Example II:46 (continued)
***Un sourire*: figure 4**



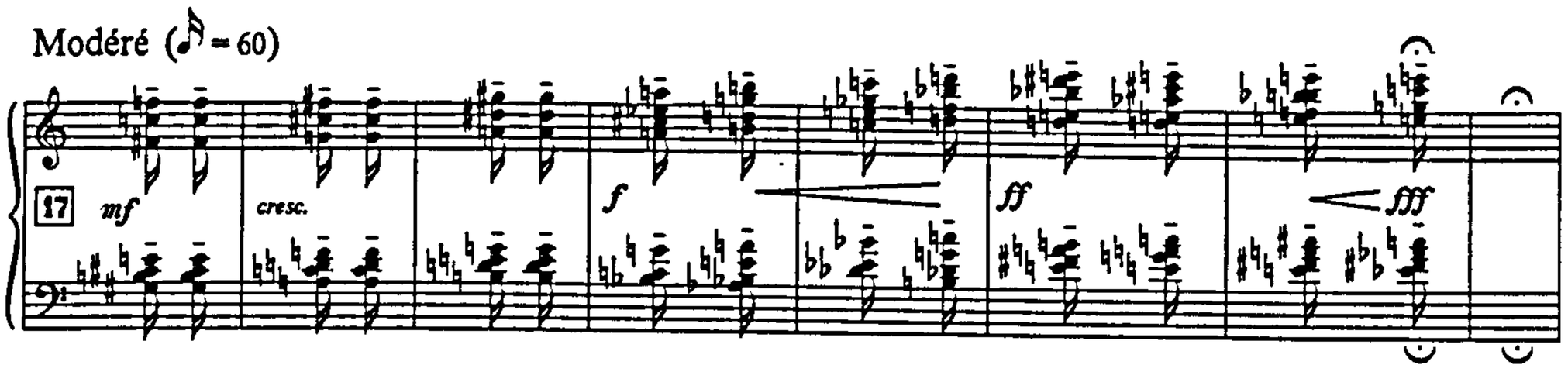
Example II:47 (continued overleaf)
Un sourire: figures 12-13



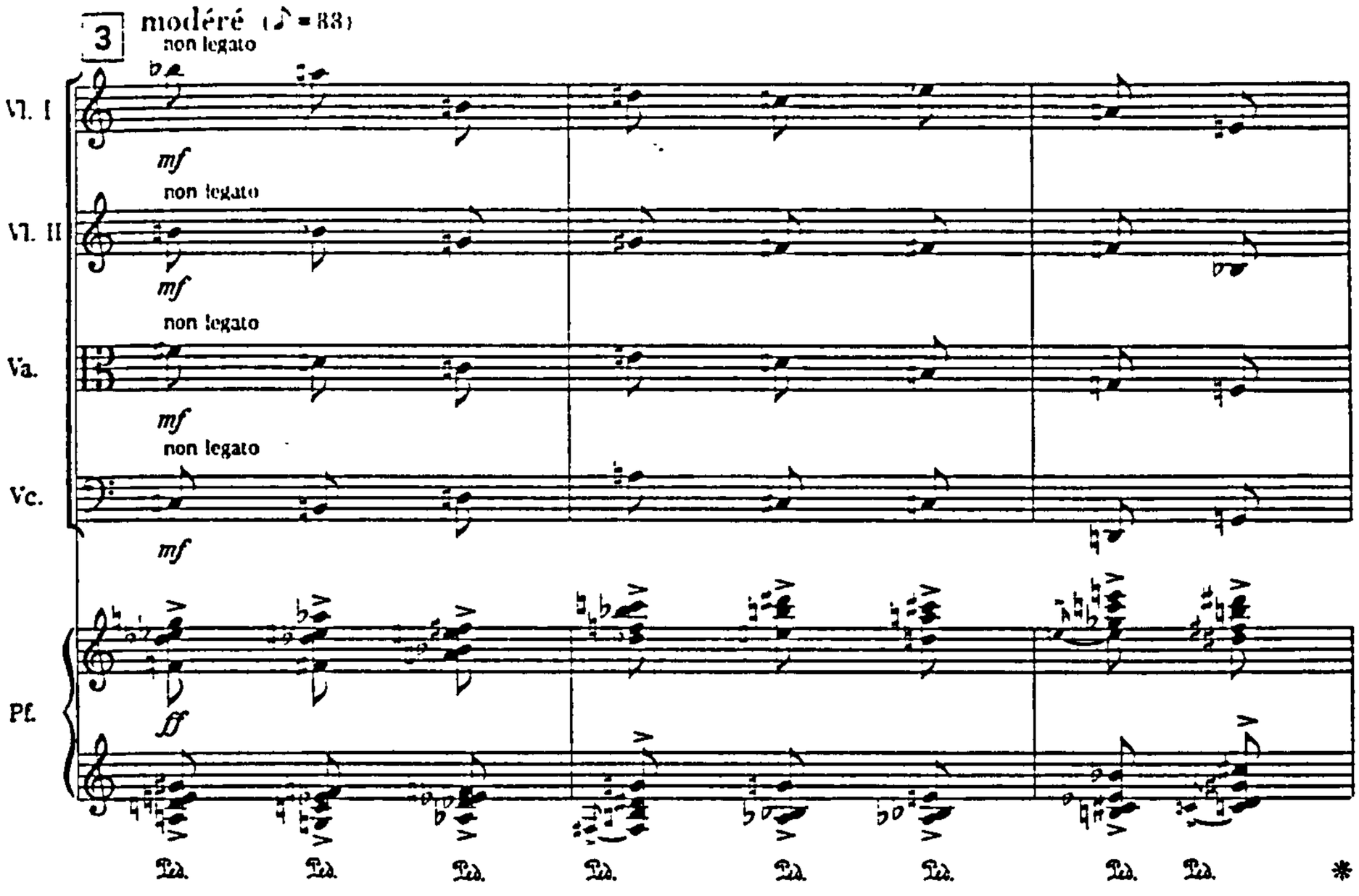
Example II:47 (continued)
Un sourire: figures 12-13



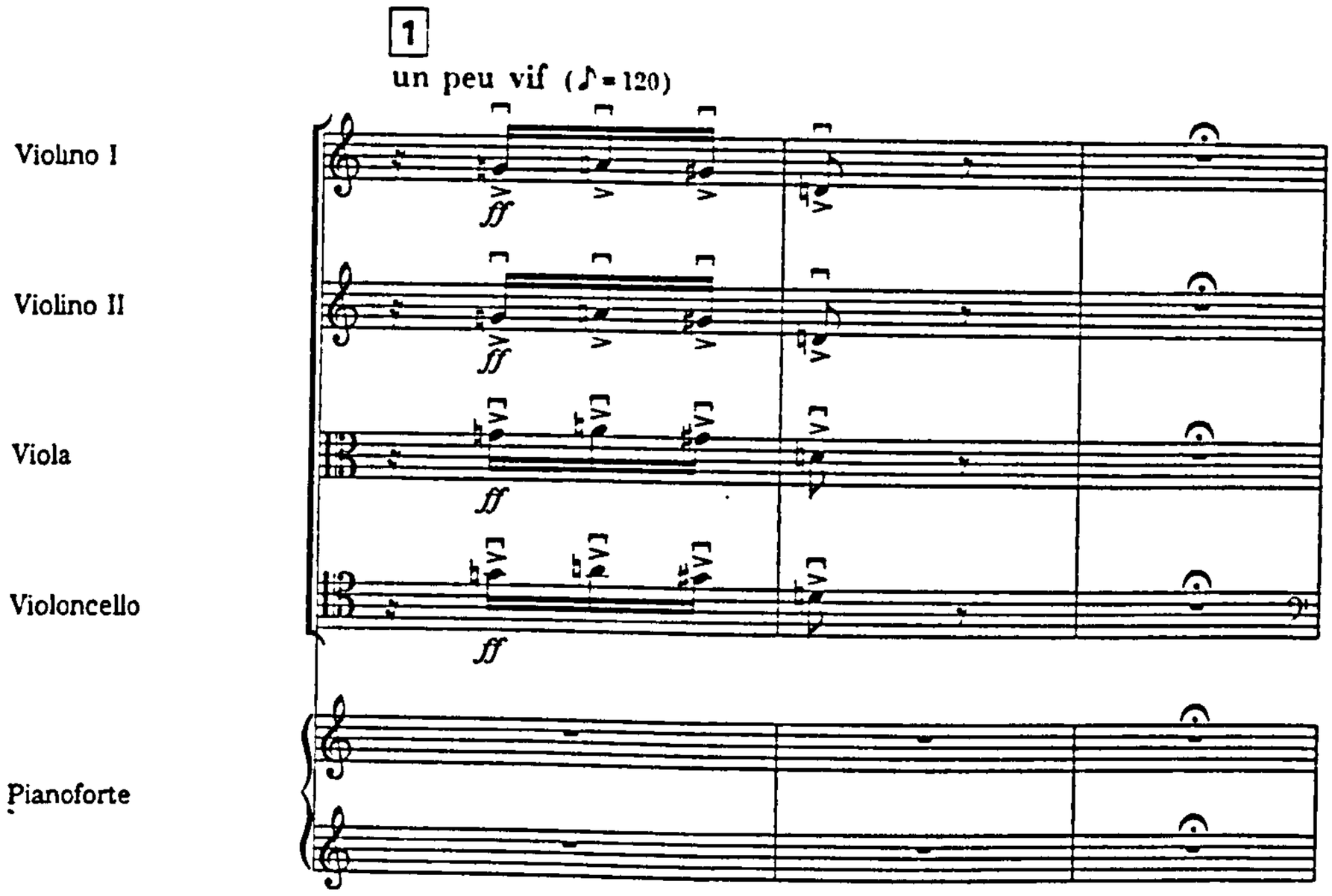
Example II:48
***Un sourire*: figure 17**



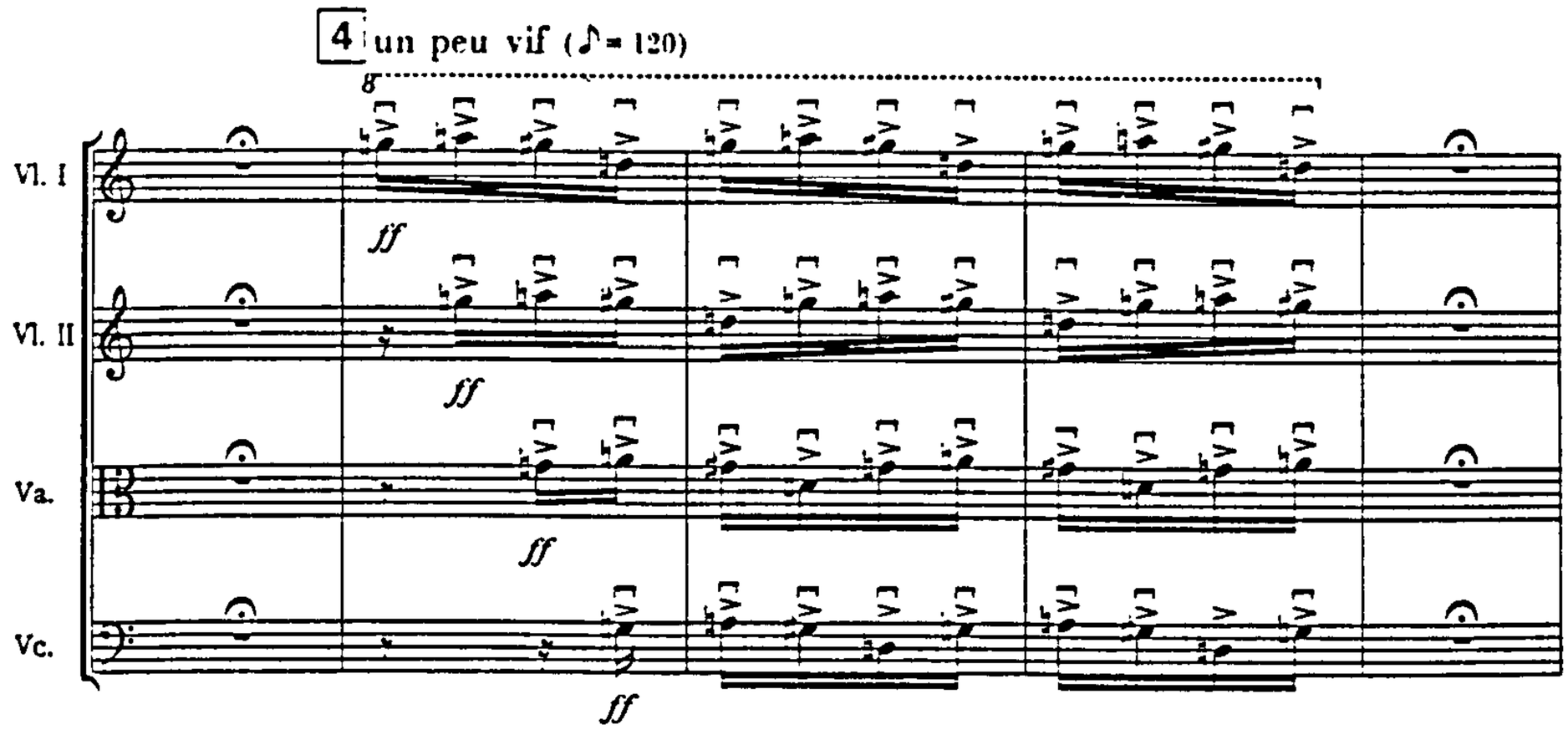
Example II:49
***Pièce*: figure 3**



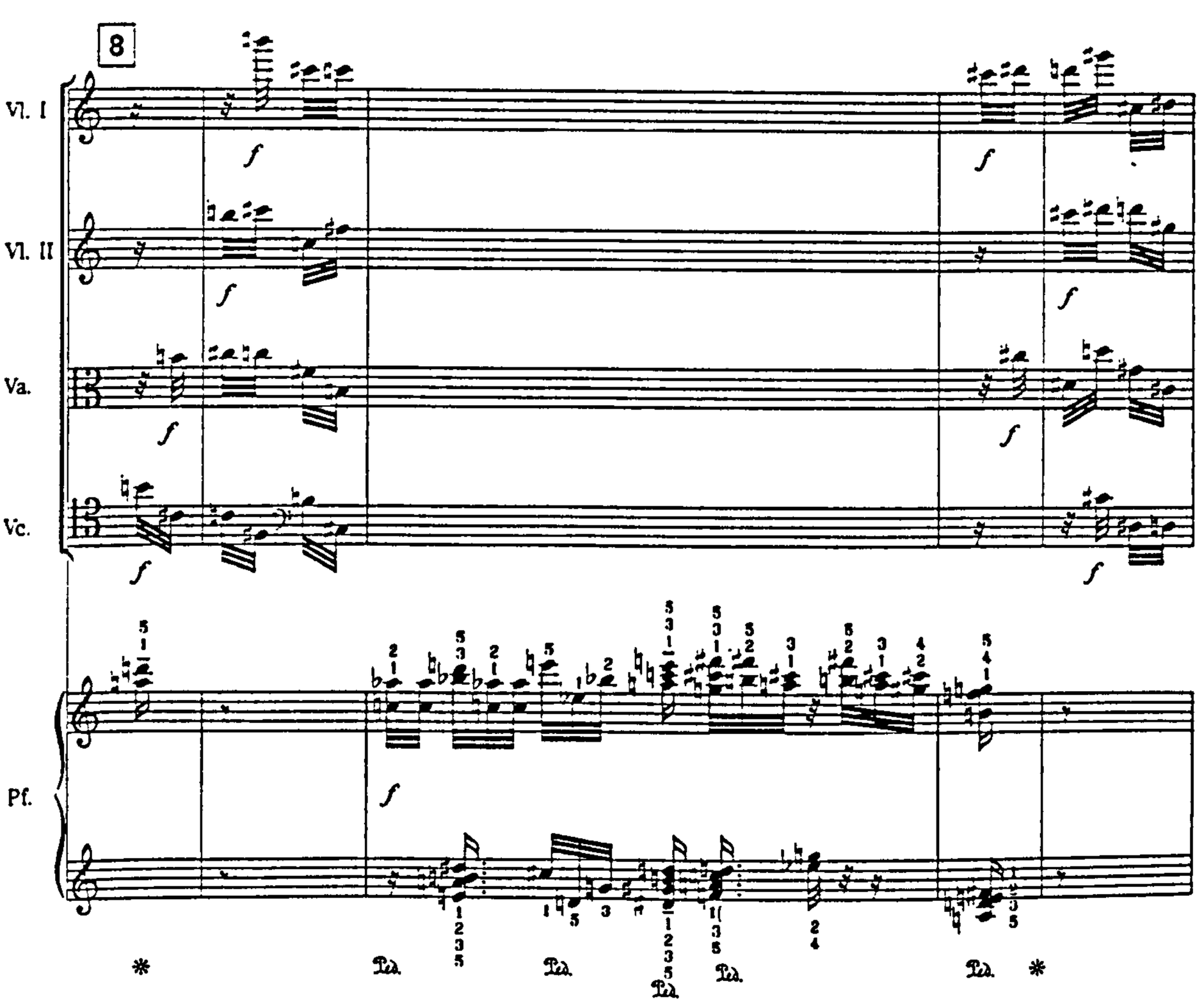
Example II:50
***Pièce*: figure 1**



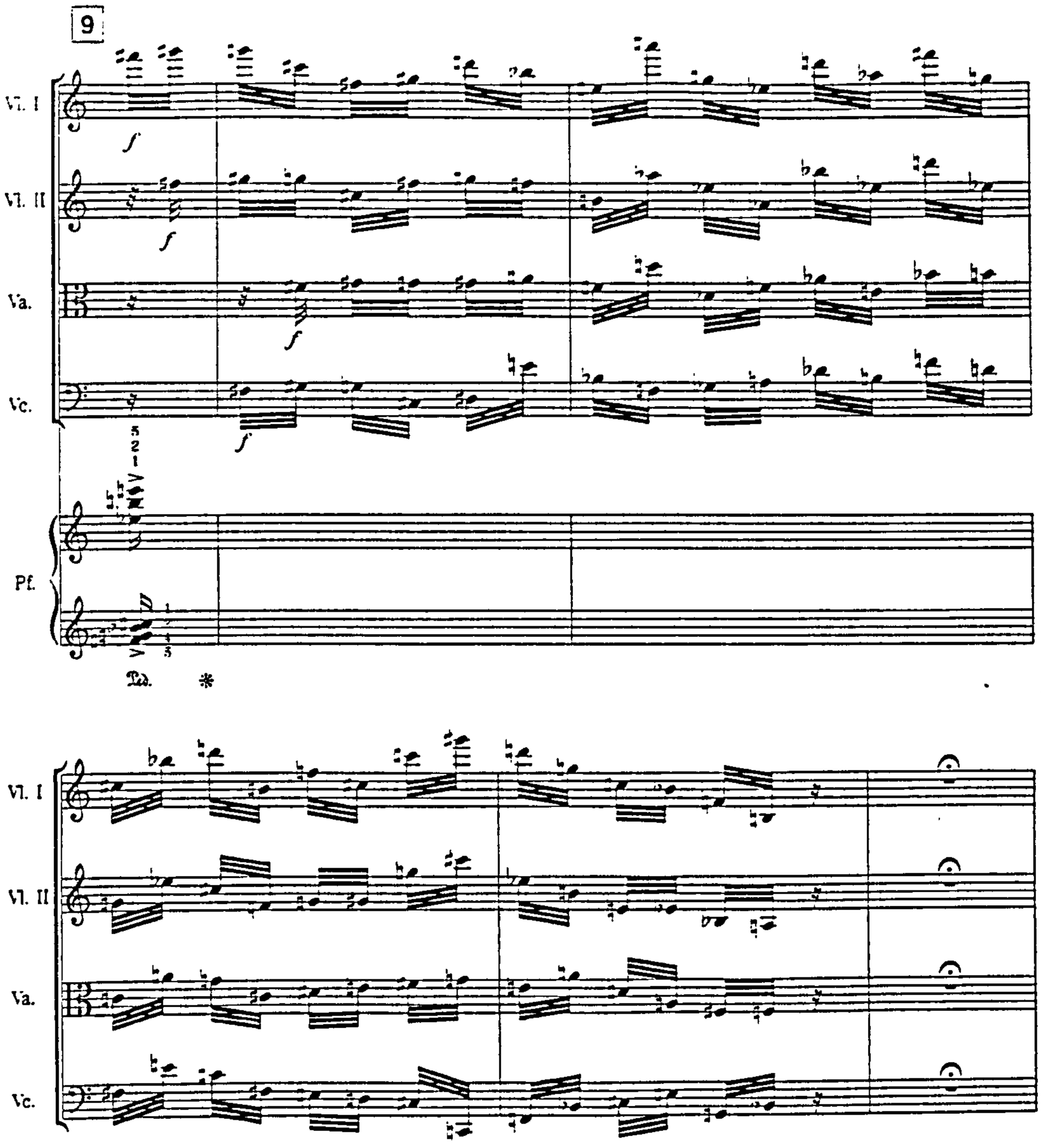
Example II:51
***Pièce*: figure 4**



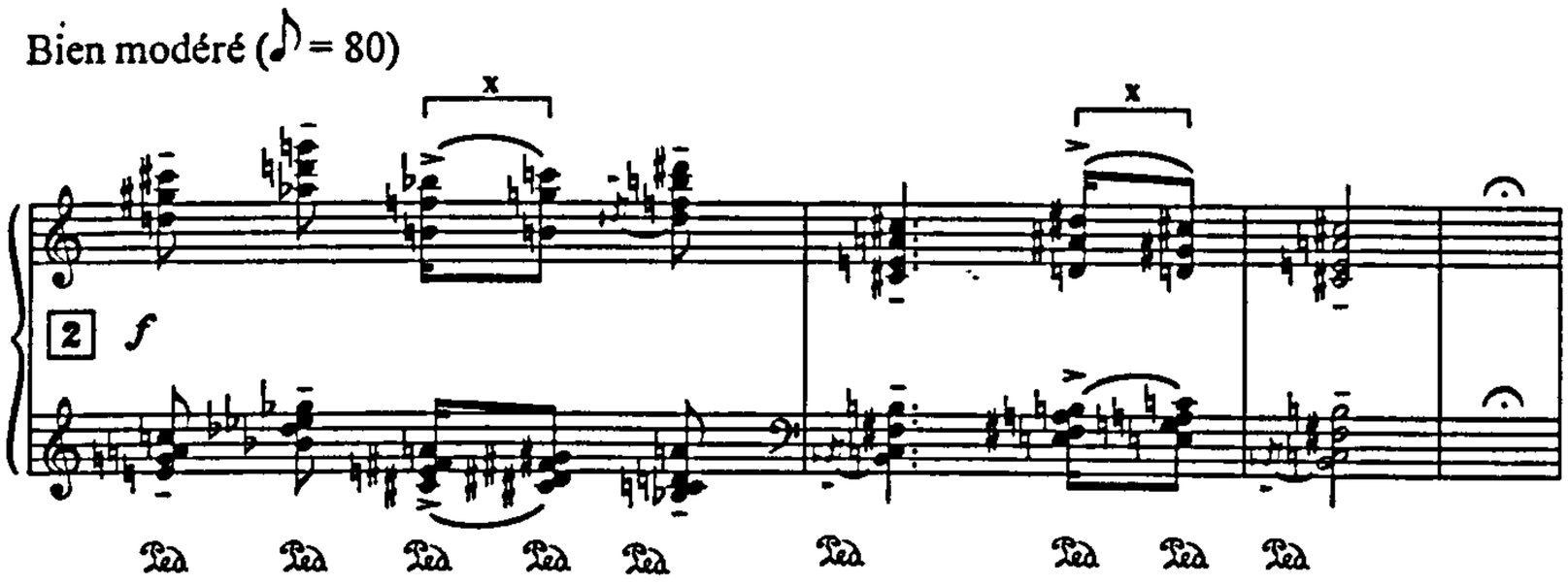
Example II:52
***Pièce*: figure 8**



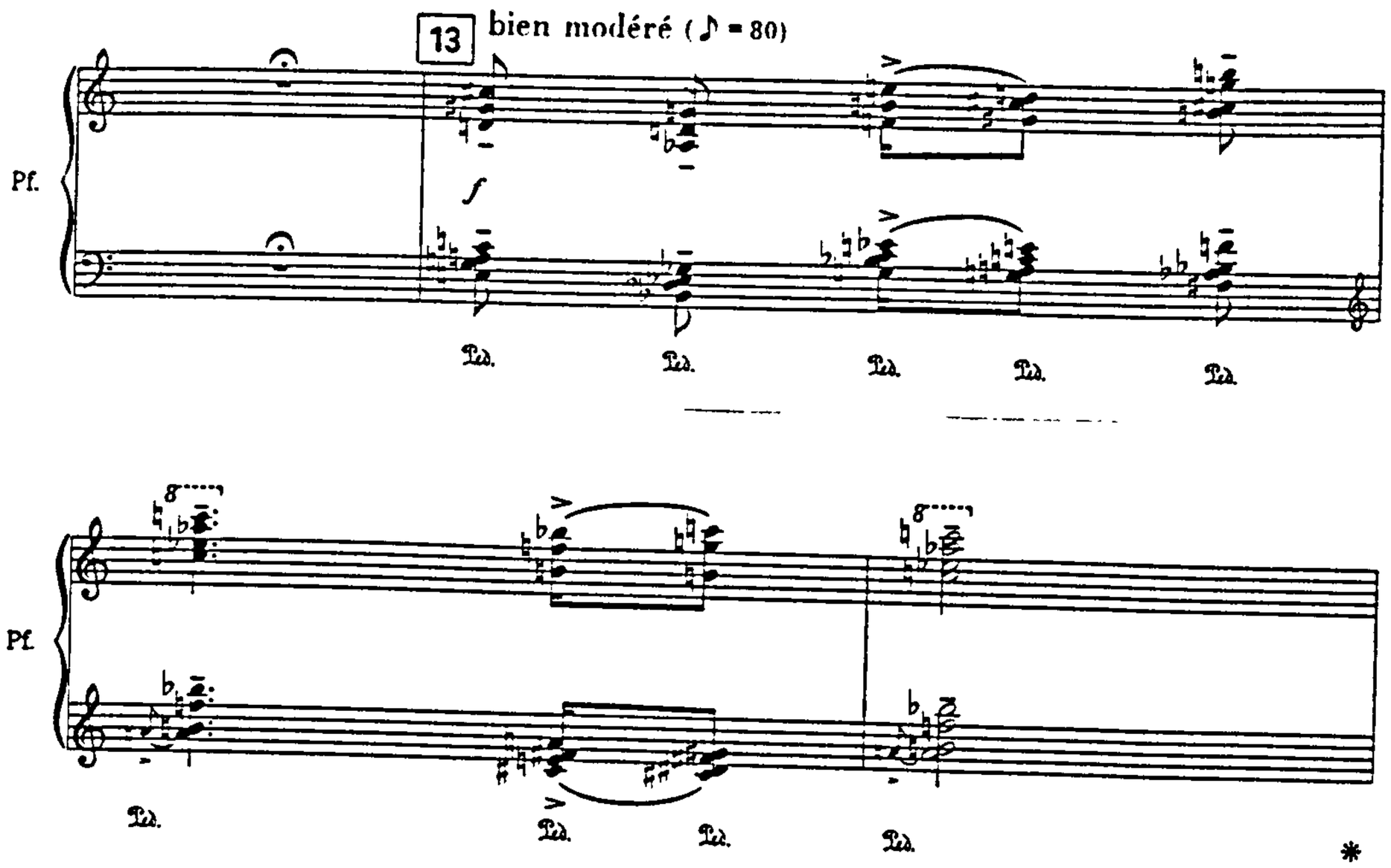
Example II:53
***Pièce*: figure 9**



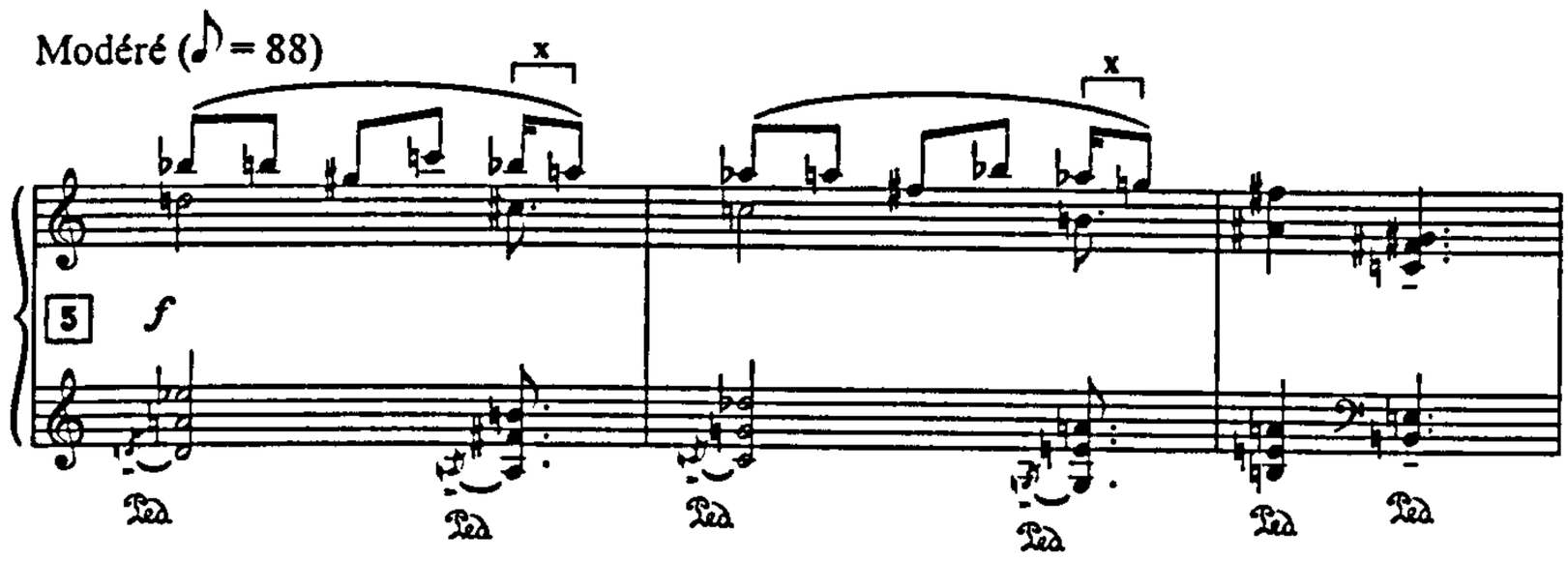
Example II:54
***Pièce*: figure 2**



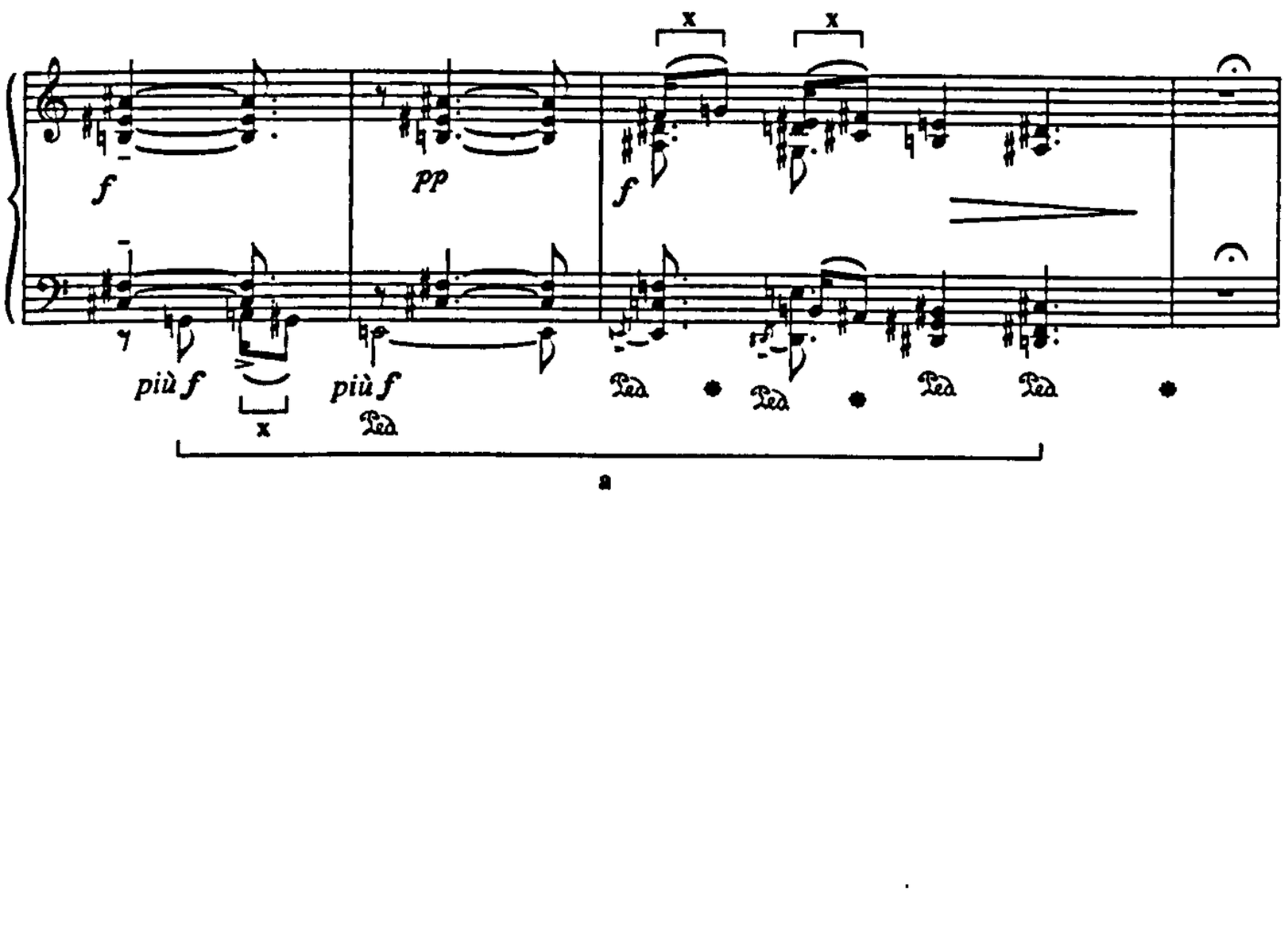
Example II:55
***Pièce*: figure 13**



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



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



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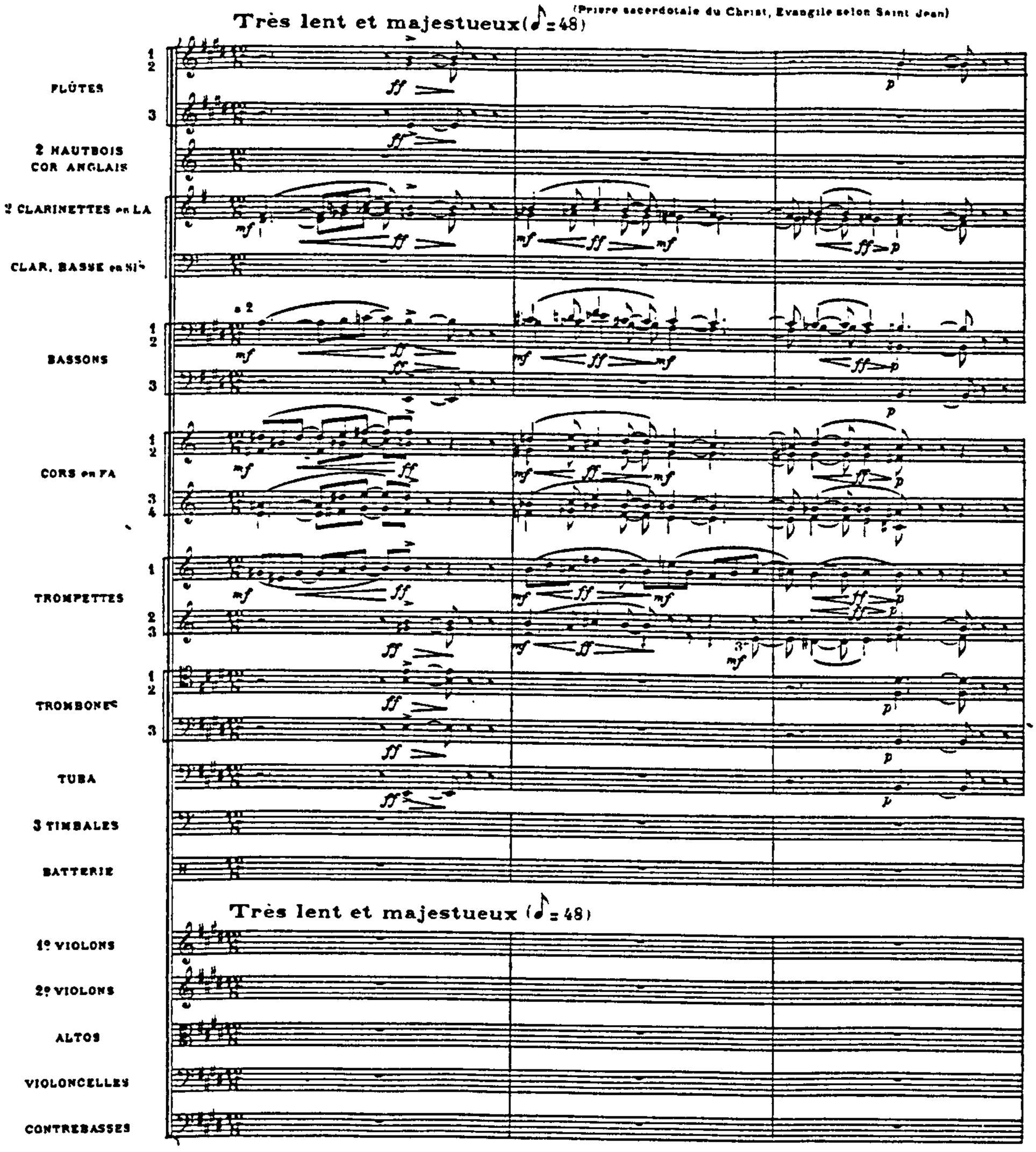
Part III

Éclairs sur l'Au-Delà...

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



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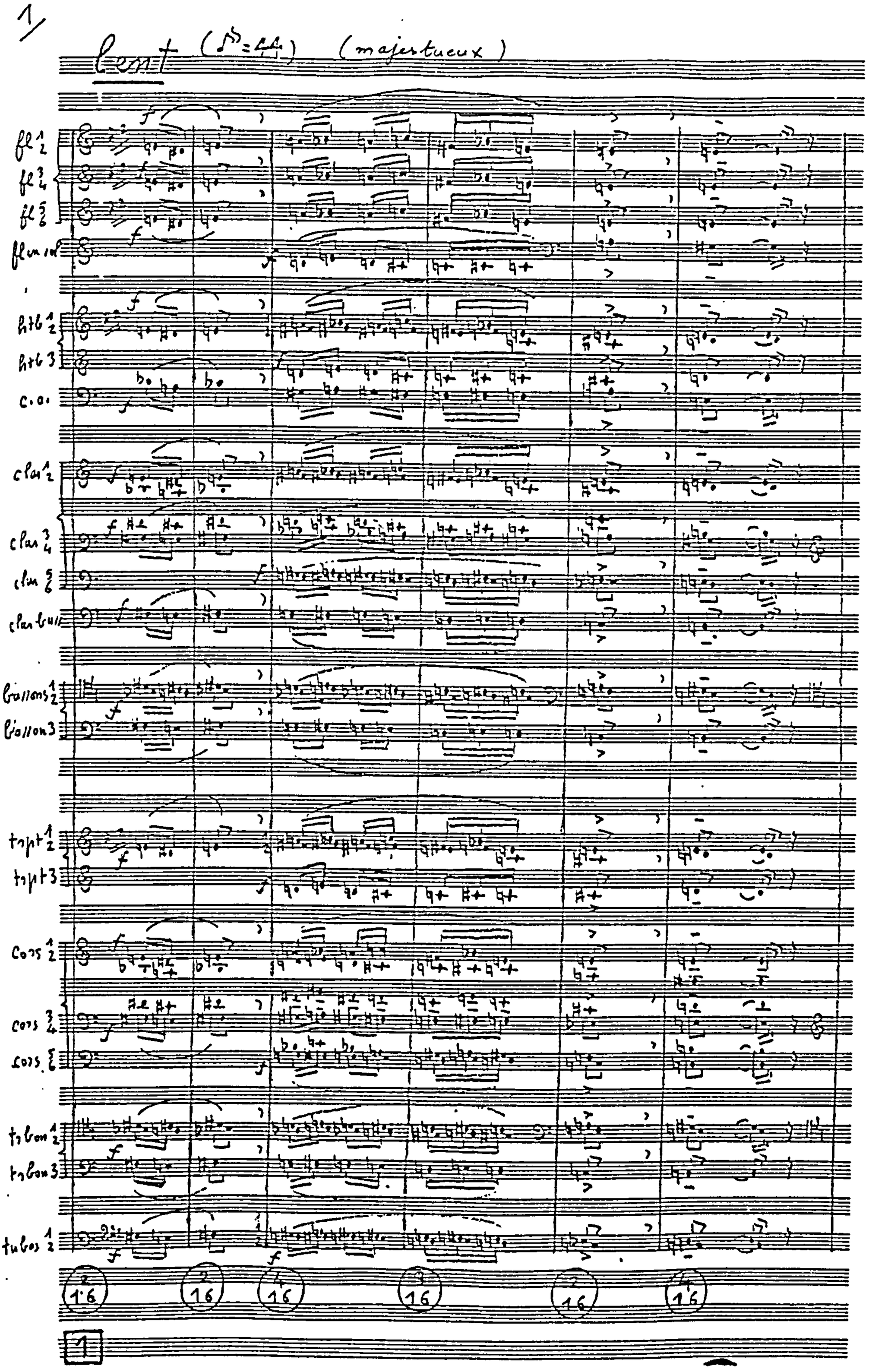
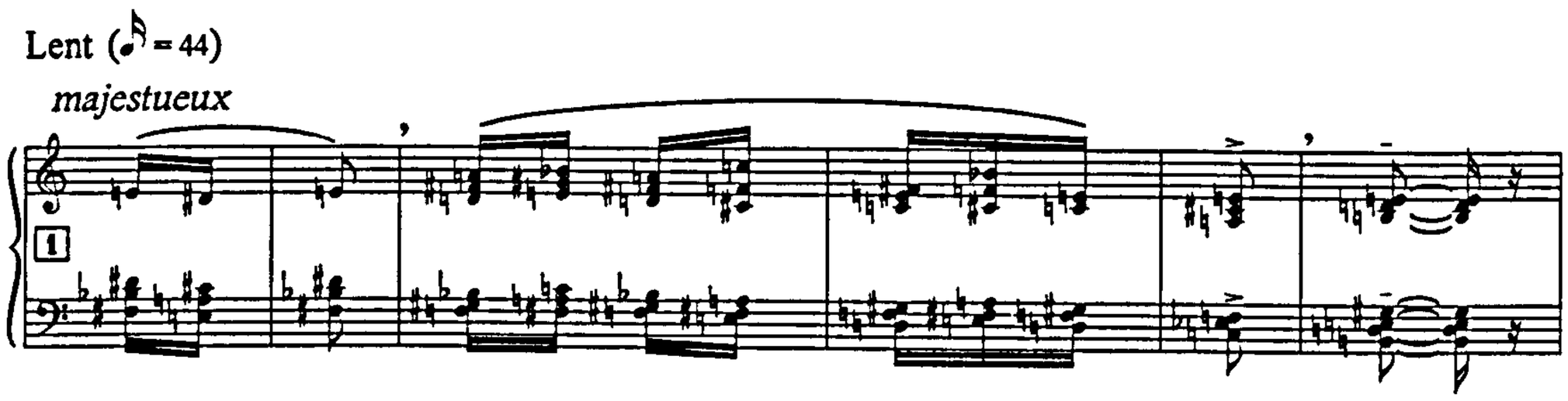
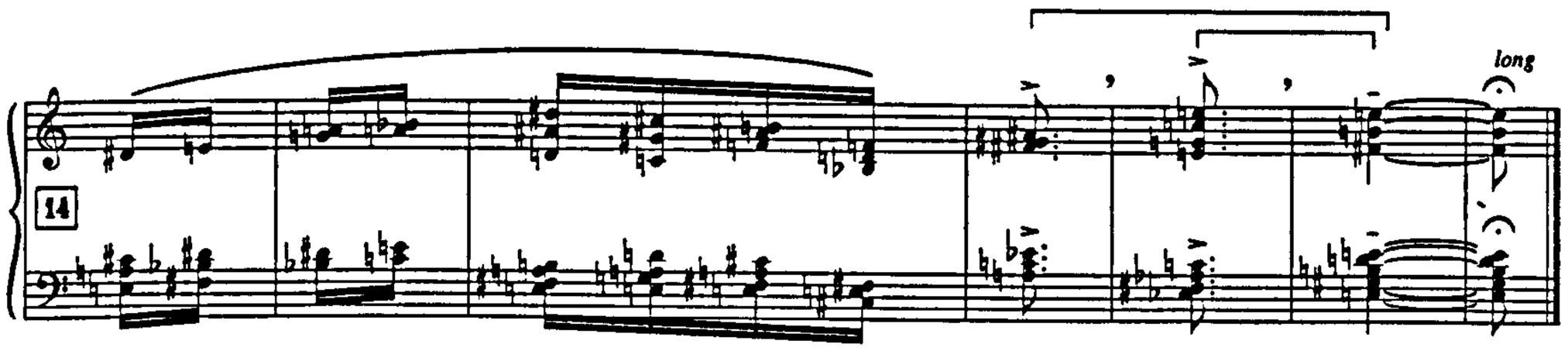
Example III:2
***Apparition du Christ glorieux*...: opening**



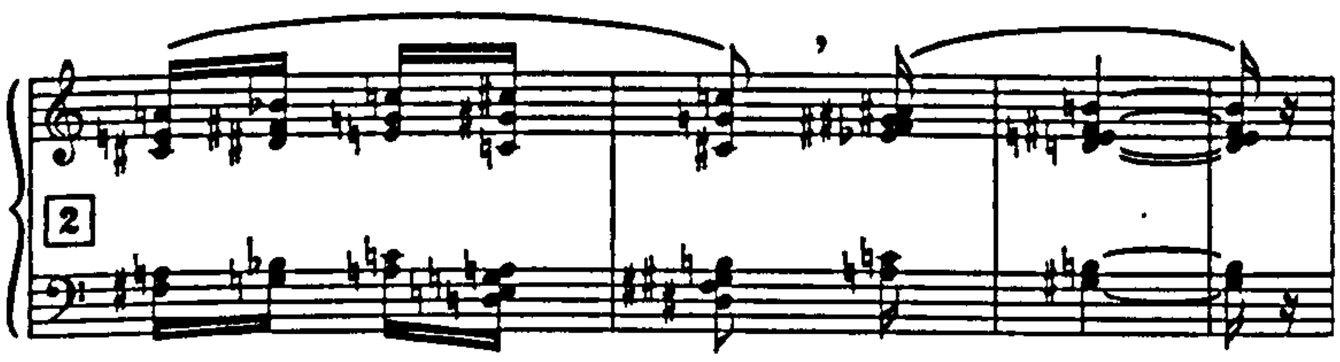
Example III:3
***Apparition du Christ glorieux*...: figure 1**



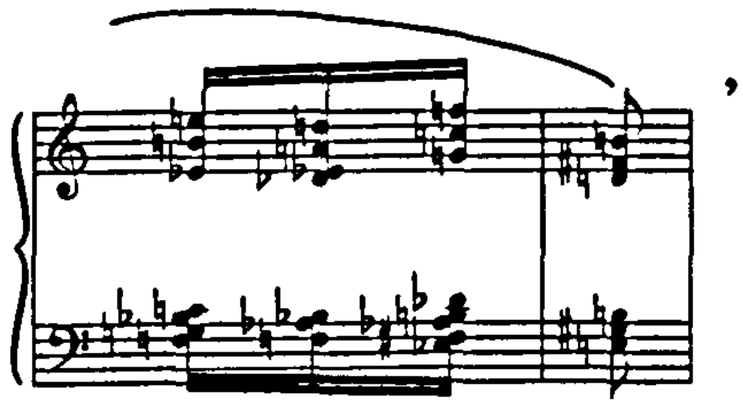
Example III:4
***Apparition du Christ glorieux*...: figure 14**



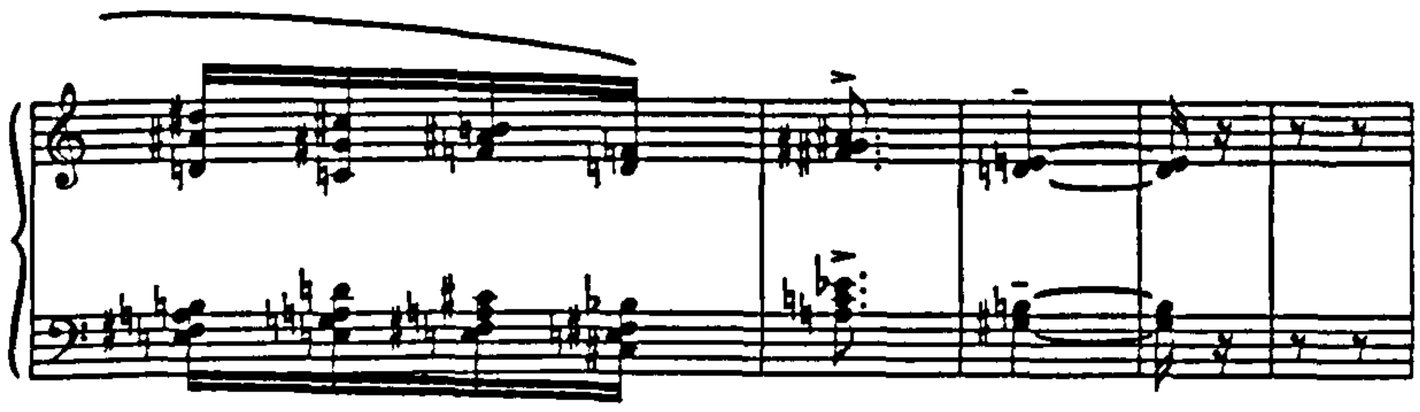
Example III:5
***Apparition du Christ glorieux*...: figure 2**



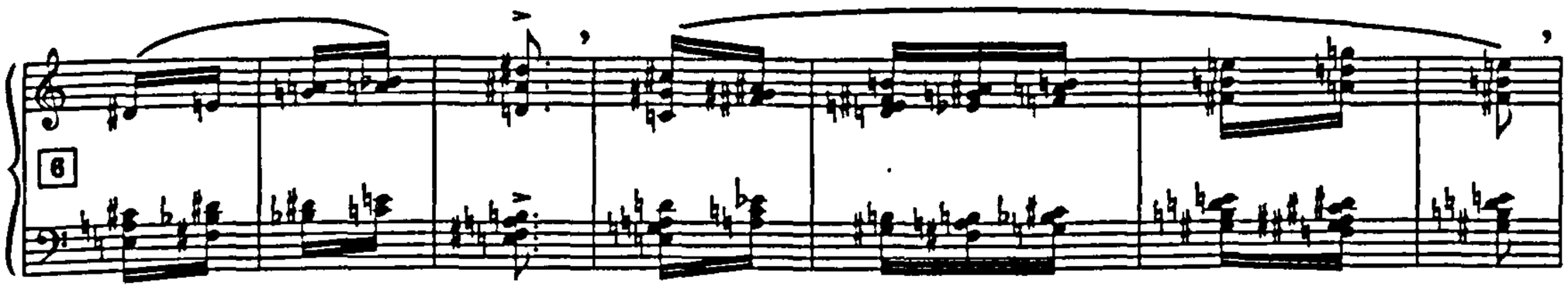
Example III:6
***Apparition du Christ glorieux*...: figure 3 (end)**



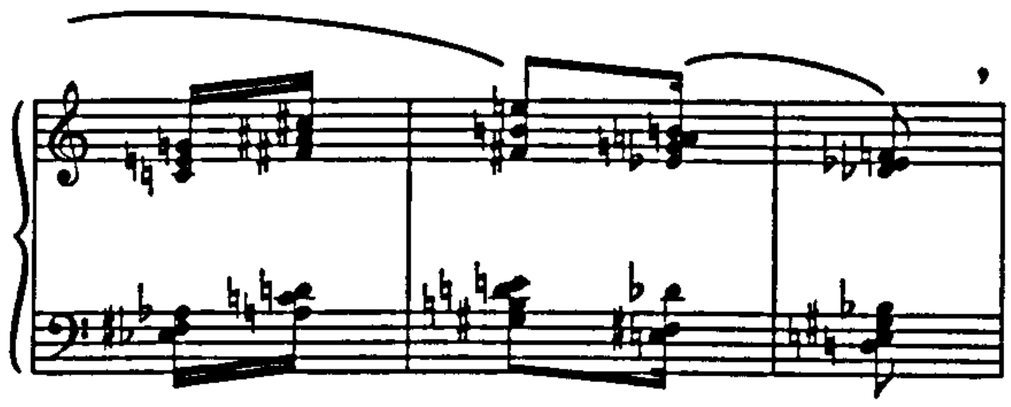
Example III:7
***Apparition du Christ glorieux*...: figure 5 (end)**



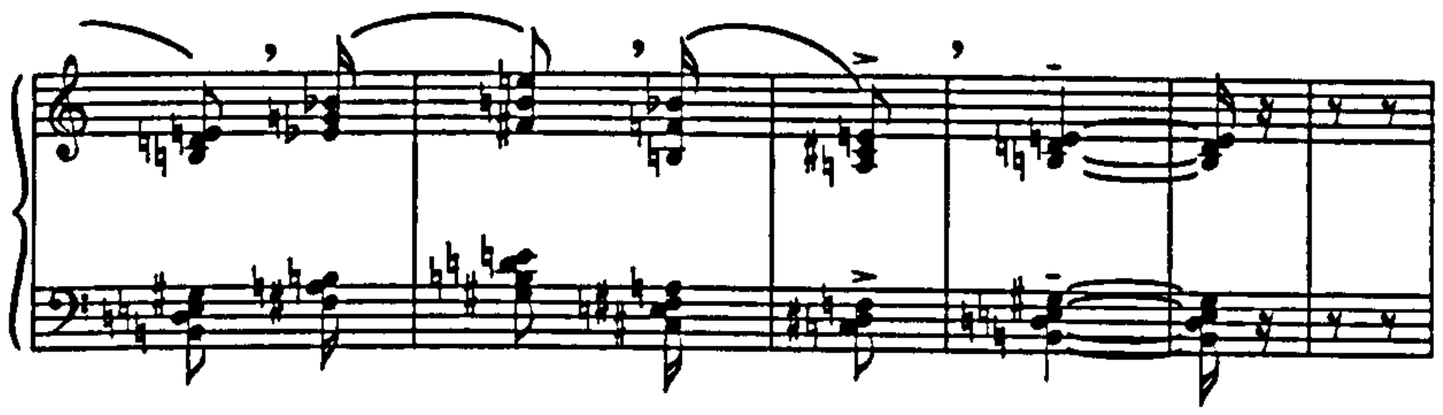
Example III:8
***Apparition du Christ glorieux*...: figure 6**



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



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

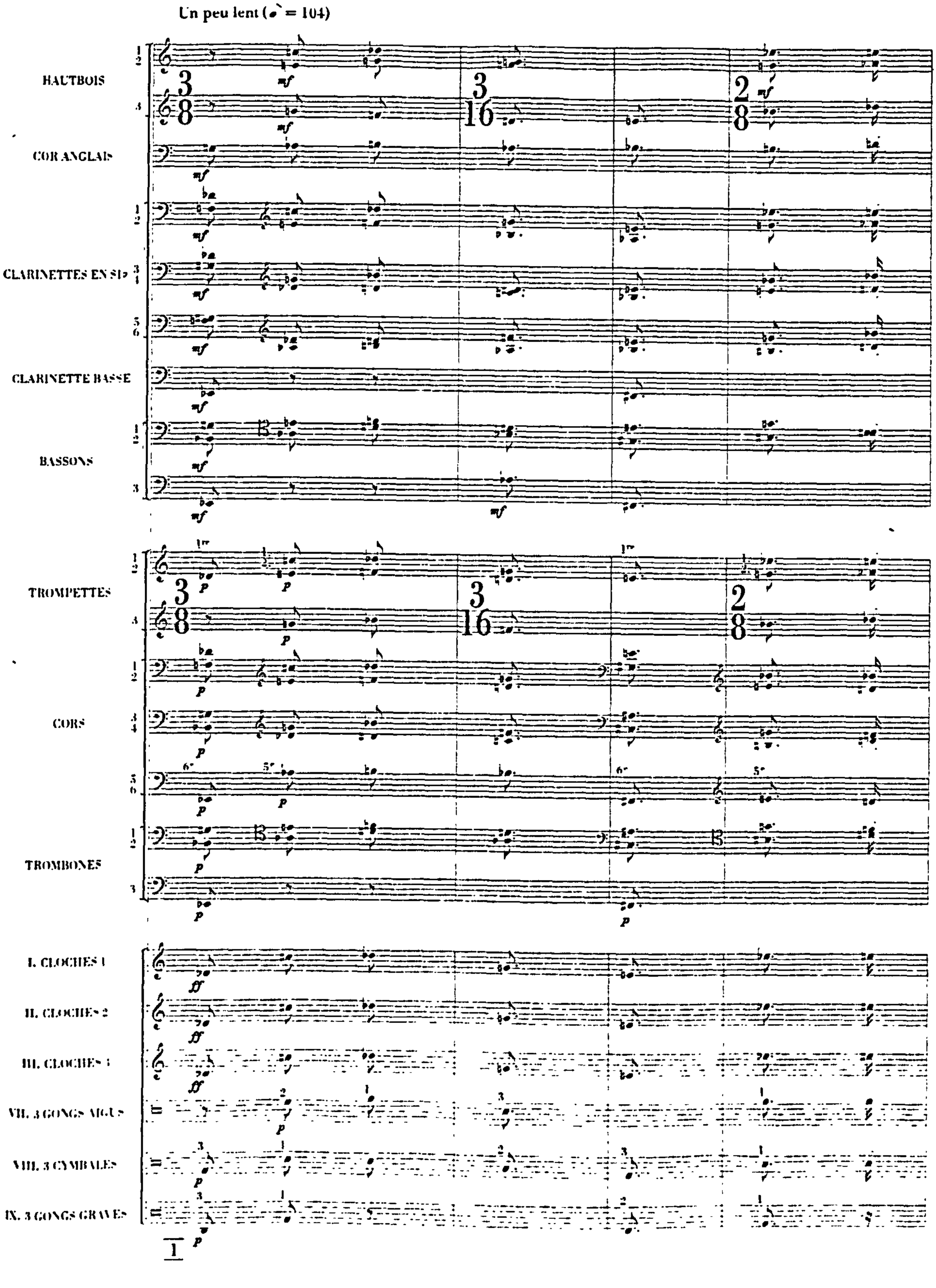


Example III:11

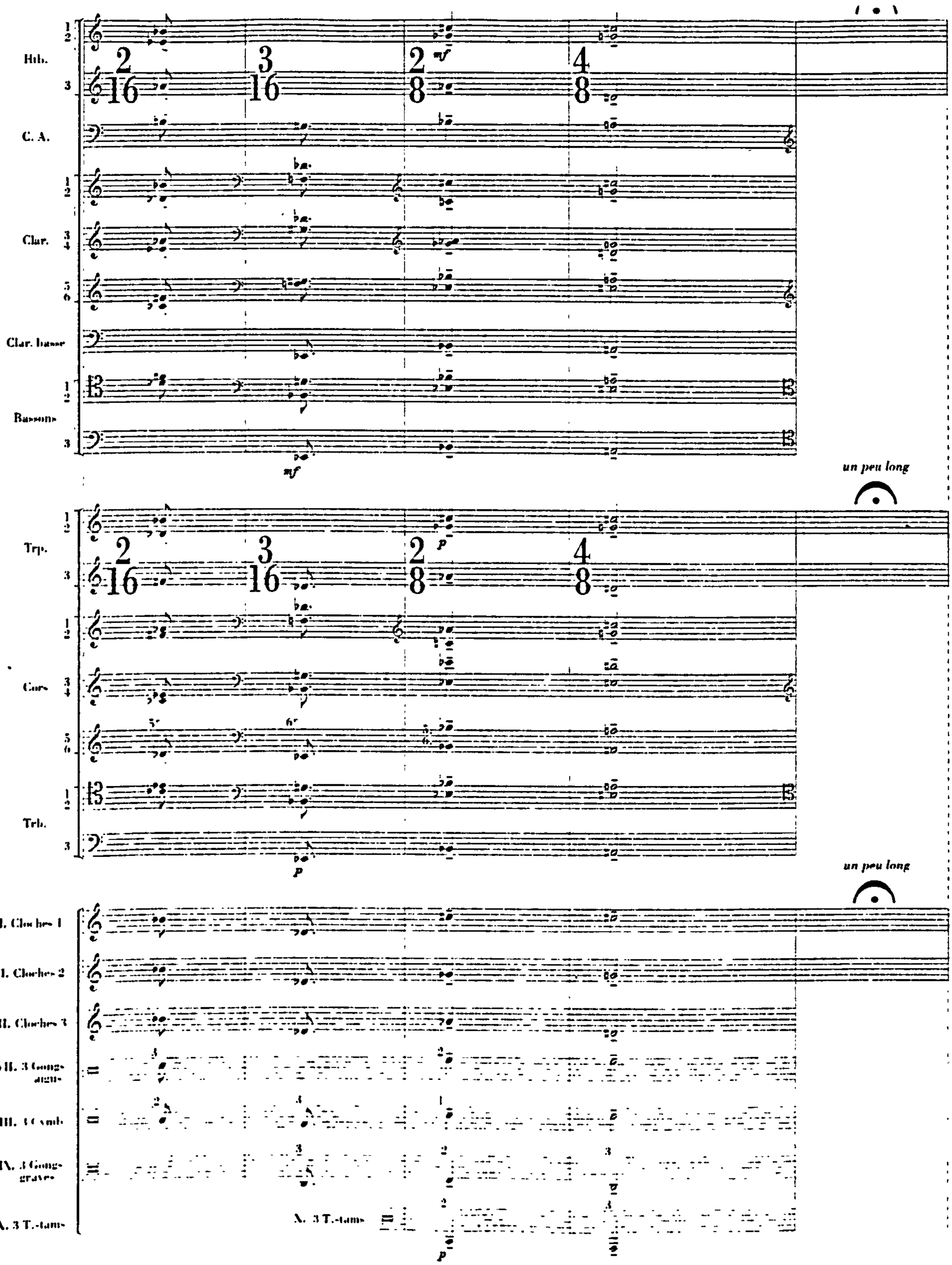
(i) Candrakalâ

(ii) Lakskmîça

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

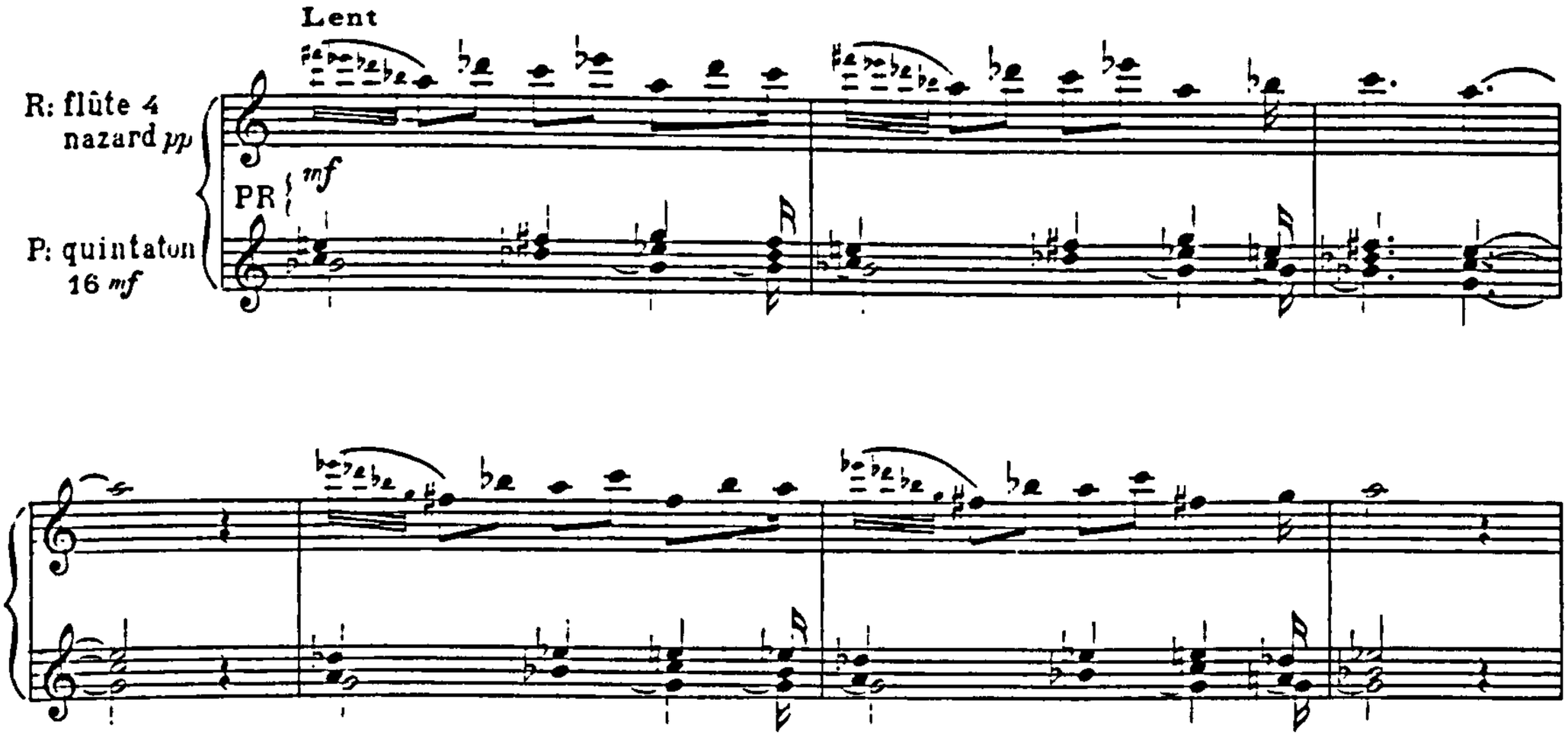


Example III:12 (continued)
***La constellation du Sagittaire*: figure 1**

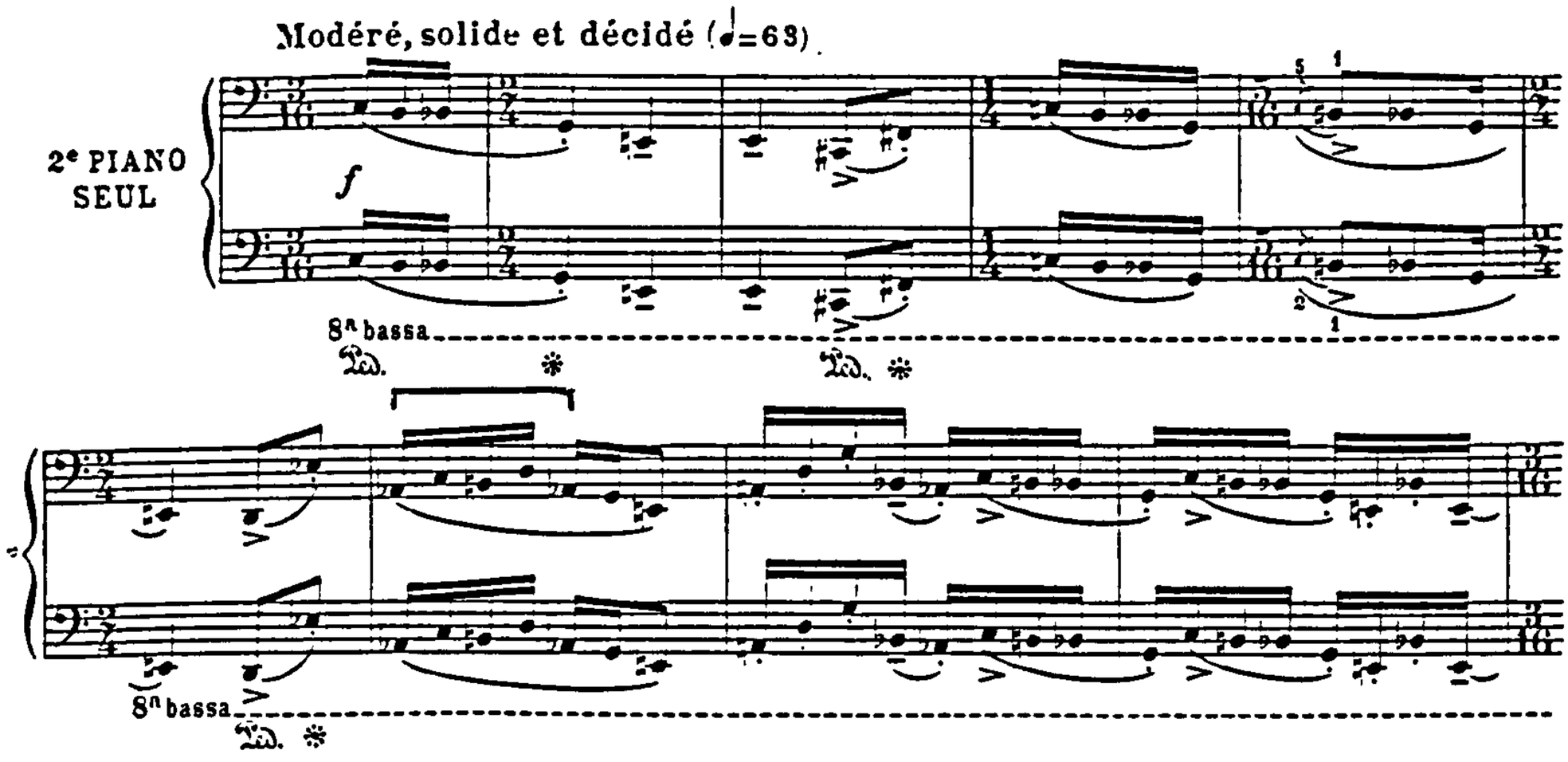


Example III:13
'*Boris*' motif

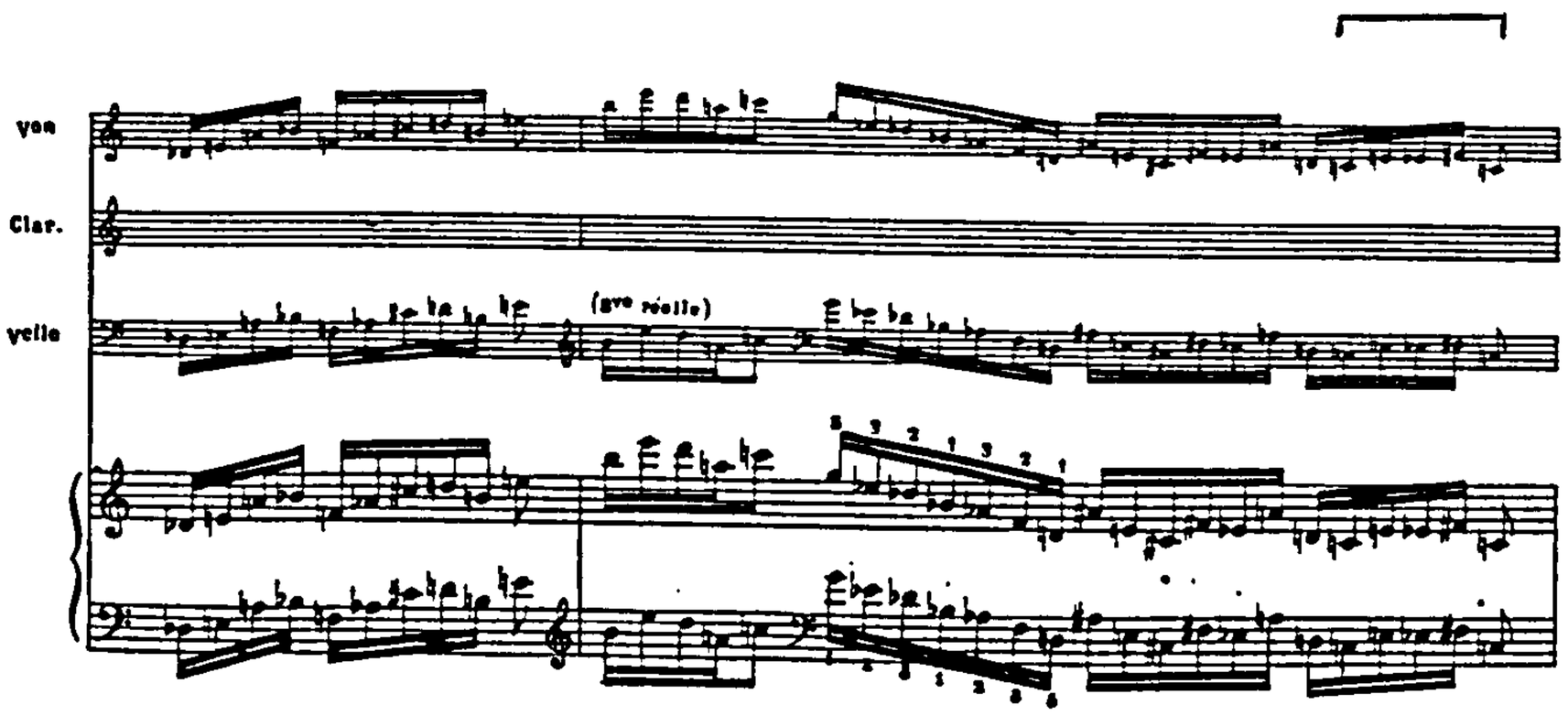
Example III:14
La Nativité*: *La vierge et l'enfant



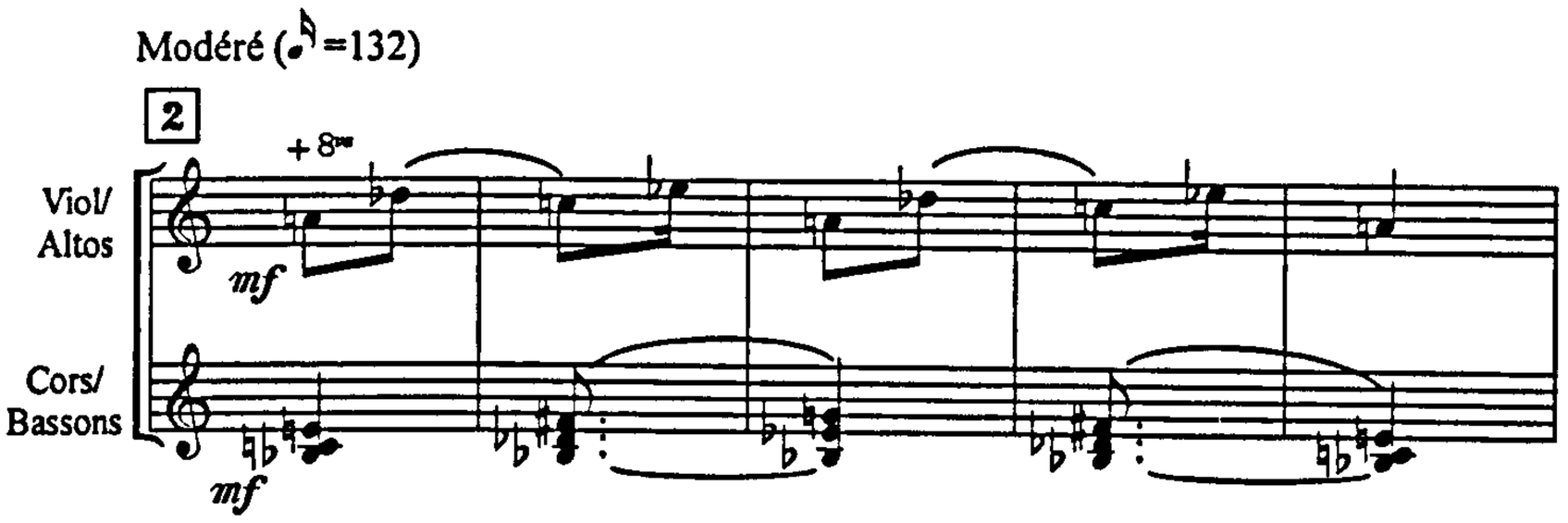
Example III:15
Visions: *Amen des étoiles de la planète à l'anneau*



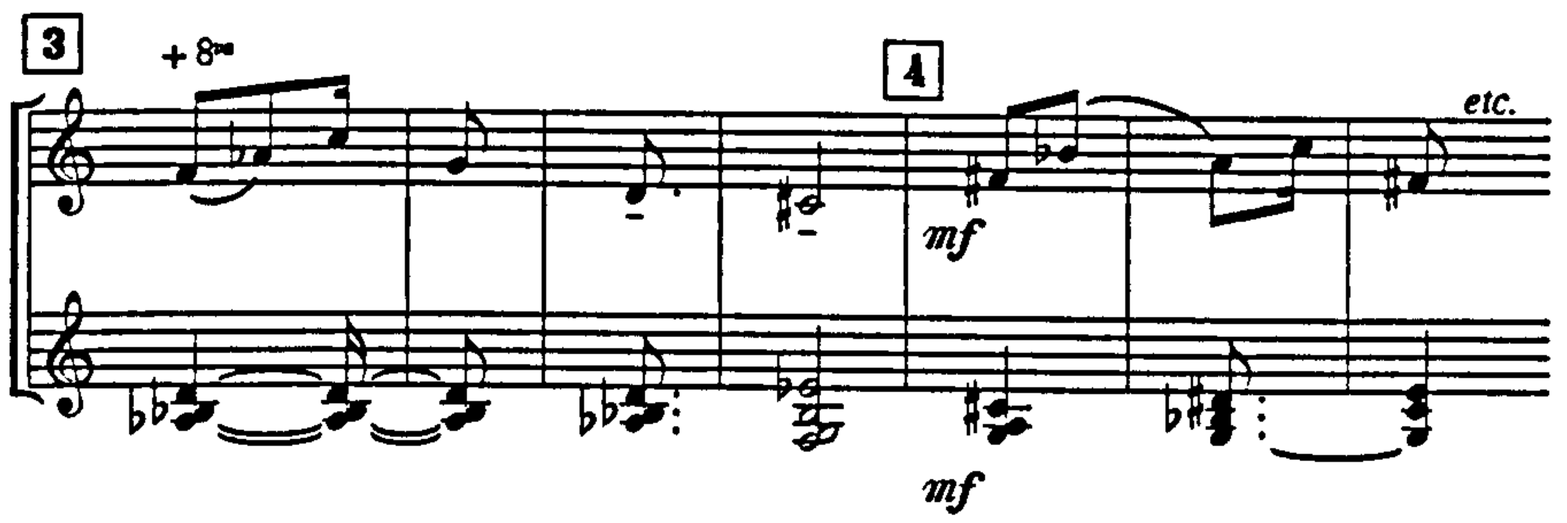
Example III:16
Quatuor pour la fin du temps: *Danse de la fureur*



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



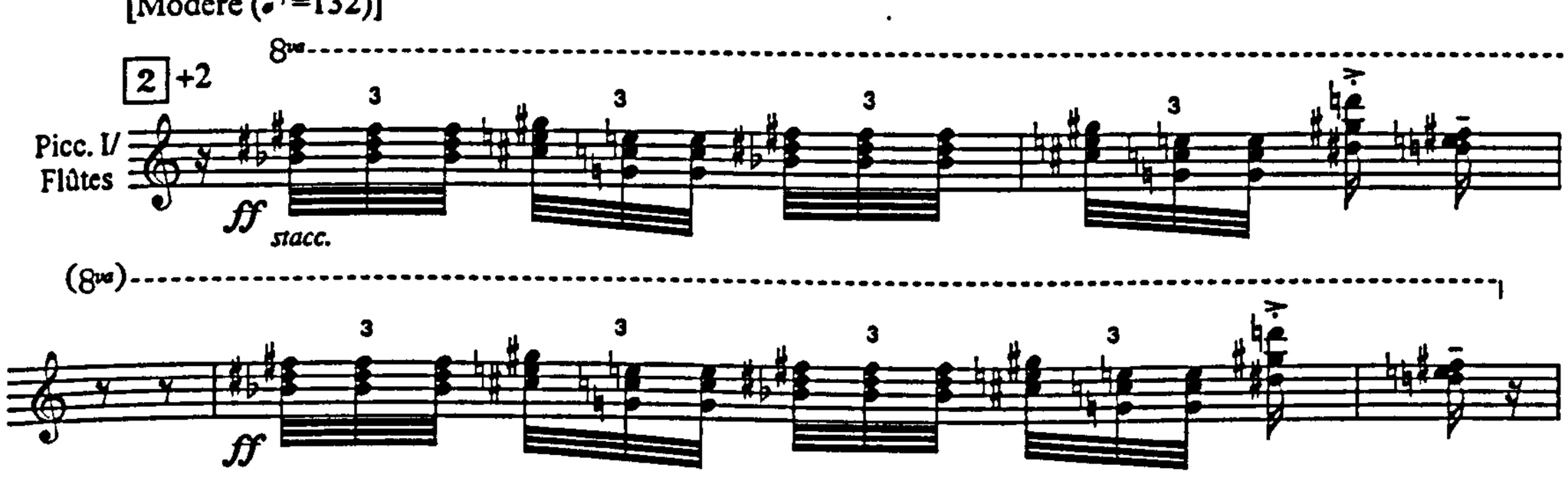
Example III:18
***La constellation du Sagittaire*: figures 3-4 - string melody**



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

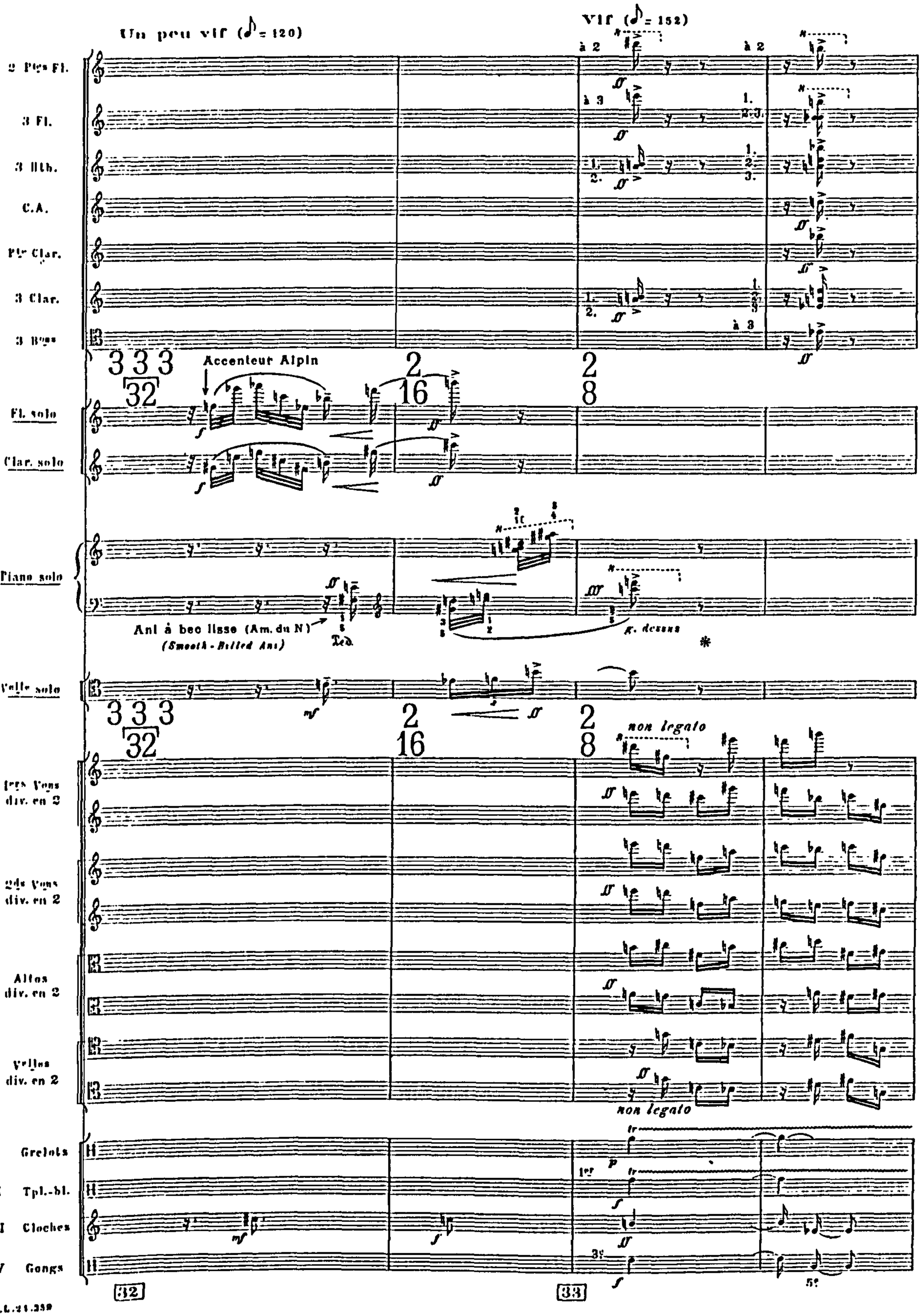
Accenteur Alpin

[Modéré (♪=132)]



Example III:20

La Transfiguration*: *Christus Jesus splendor Patris* - *Accenteur Alpin



A.L.21.359

(l'Ange évolue sur le chemin, en ayant
l'air de danser sans toucher terre).

Un peu vif (♪ = 176)

Picc.

(Gerygone, fauvette à ventre jaune)
(île des Pins, Nouvelle Calédonie)

1ers Vl.

1ers Vl.

les autres 1ers Vl. (tous div. en 3)

2ds Vl. (tous div. en 3)

Altos

les autres Altos (tous div. en 2)

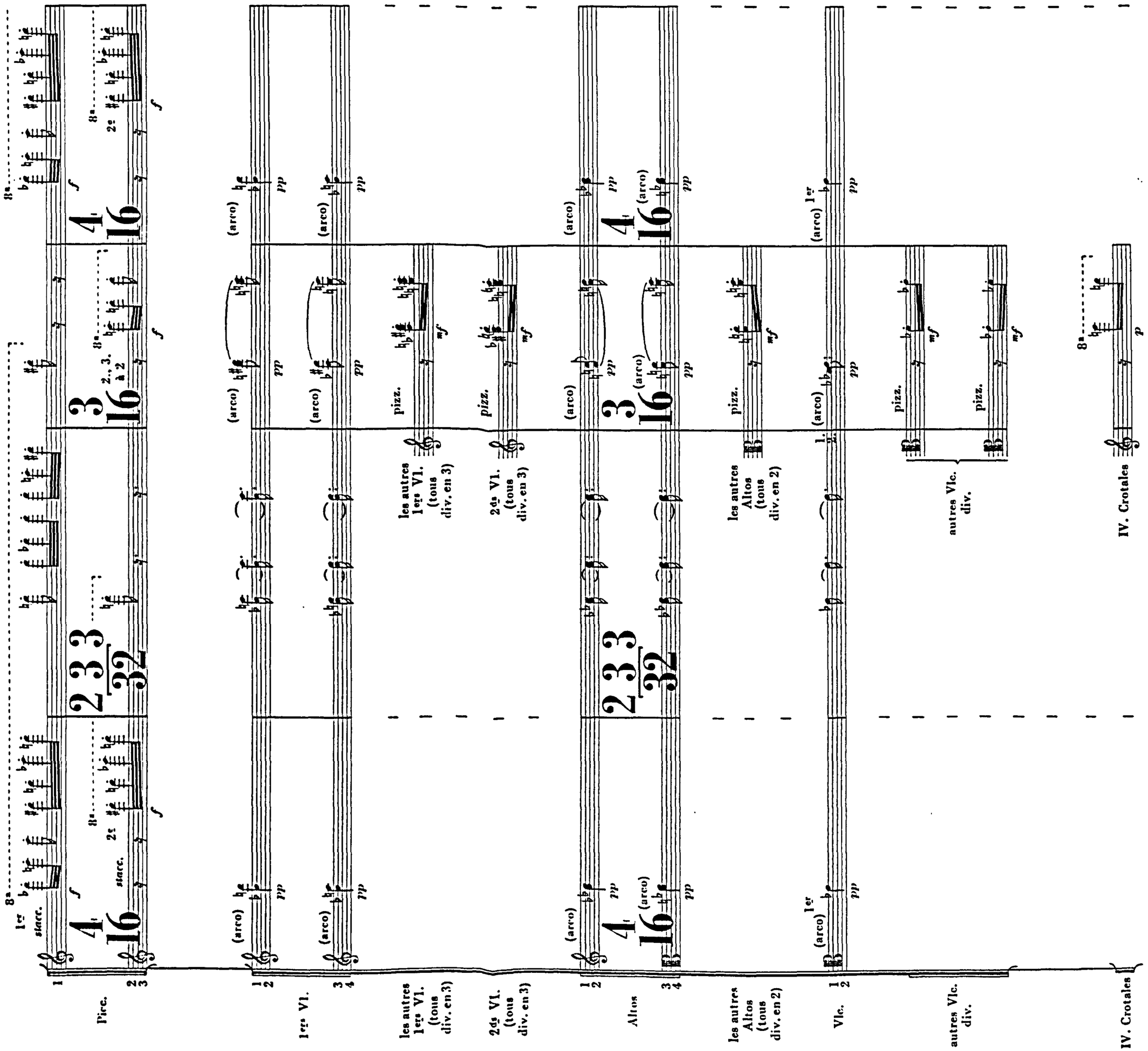
Vlc.

autres Vlc. div.

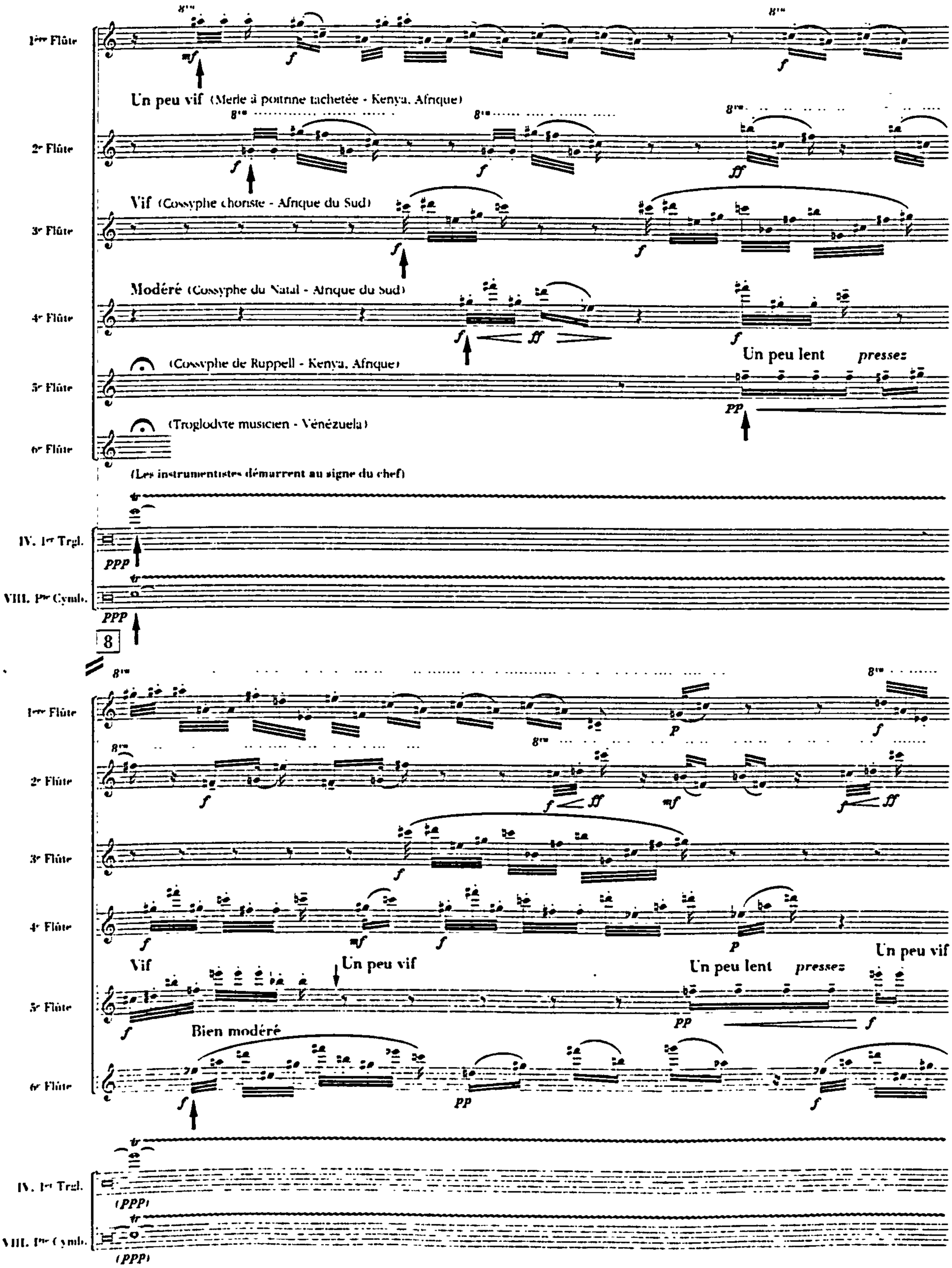
IV. Crotales

Example III:21 (continued overleaf)
Gerygone- L'Ange voyageur: figure 34

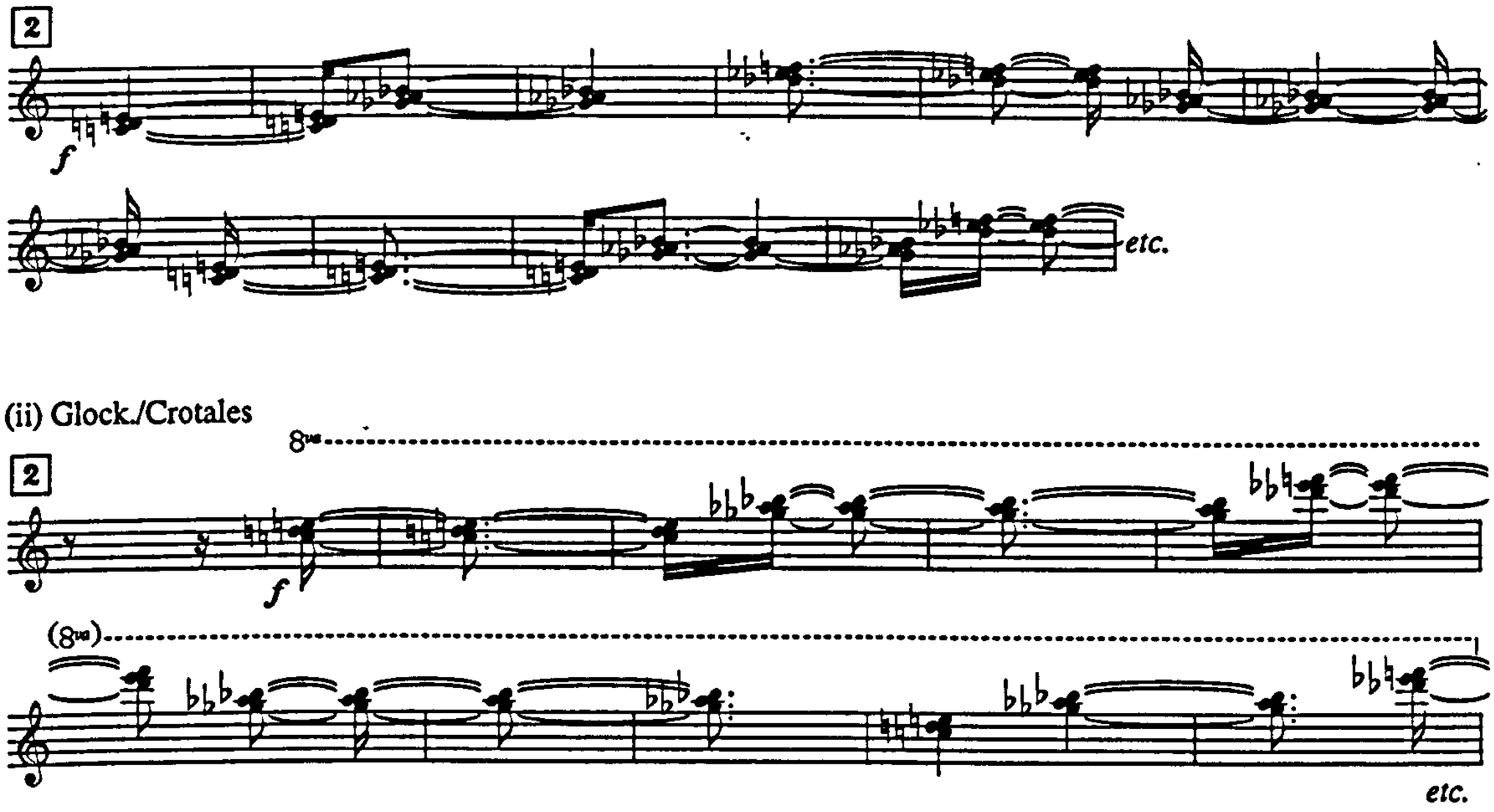
Example III:21 (continued overleaf)
***Gerygone- L'Ange voyageur*: figure 34**



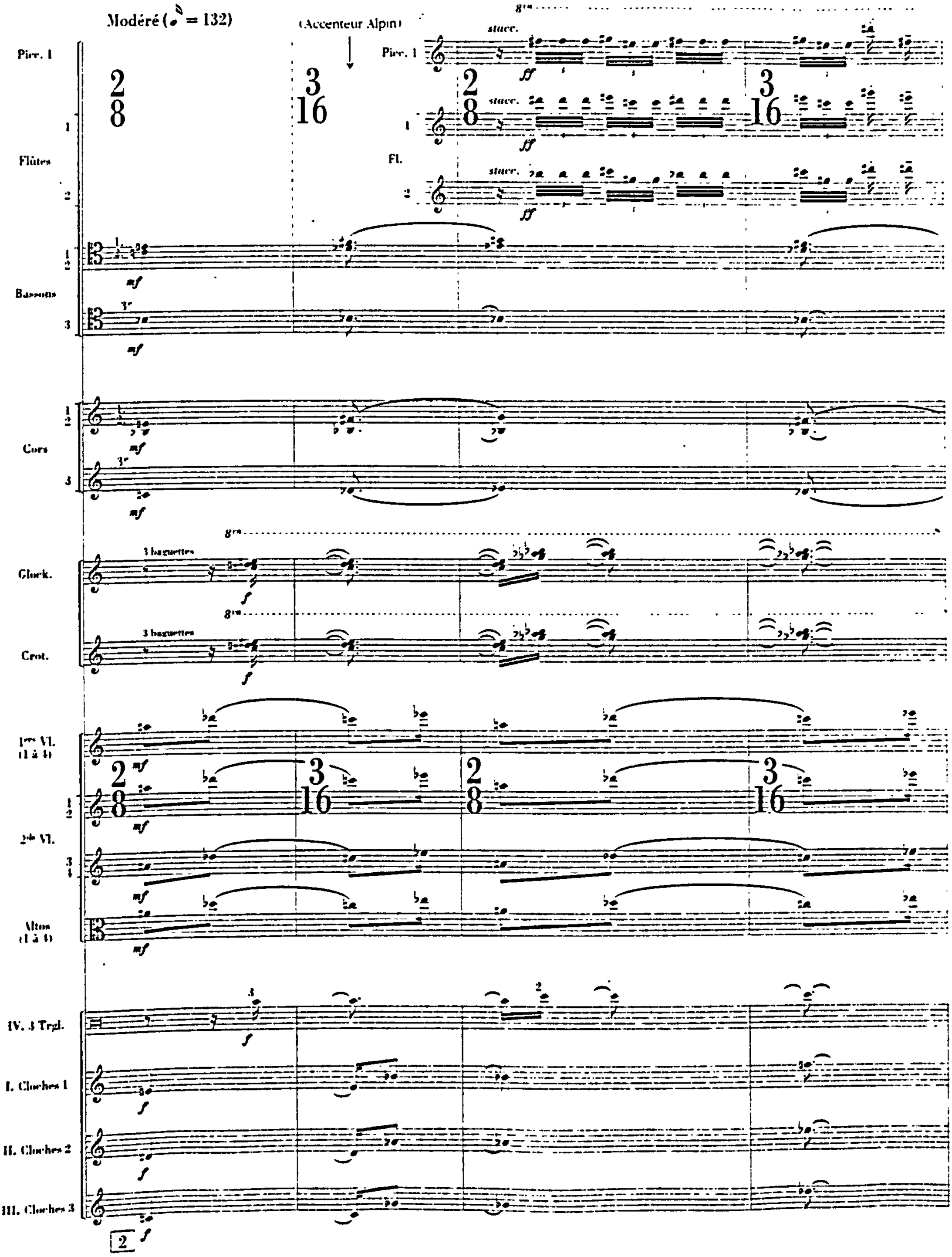
Example III:22
La constellation du Sagittaire: figure 8



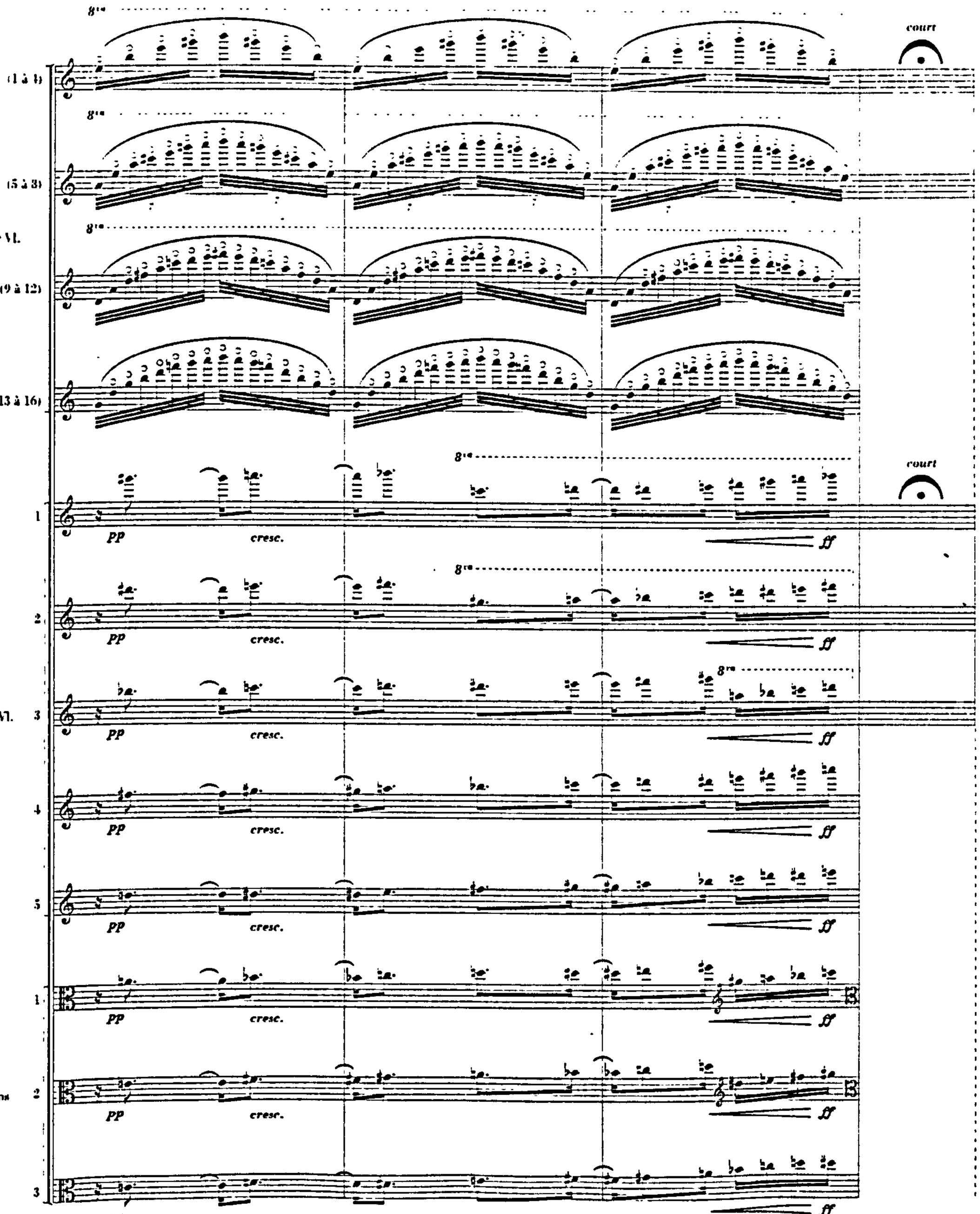
Example III:23
***La constellation du Sagittaire*: figure 2 - tubular bells/crotales & glockenspiel**



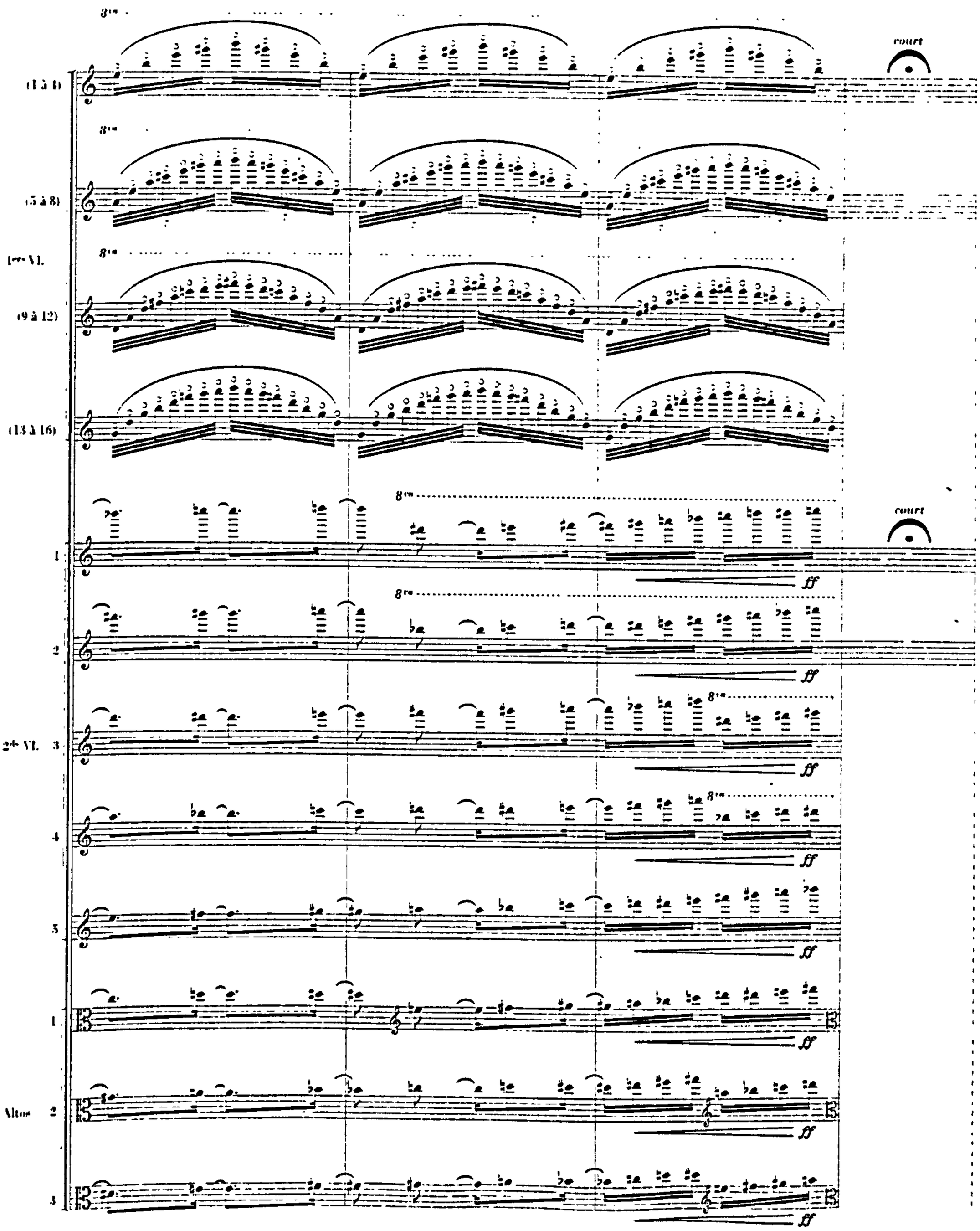
Example III:24
La constellation du Sagittaire: figure 2



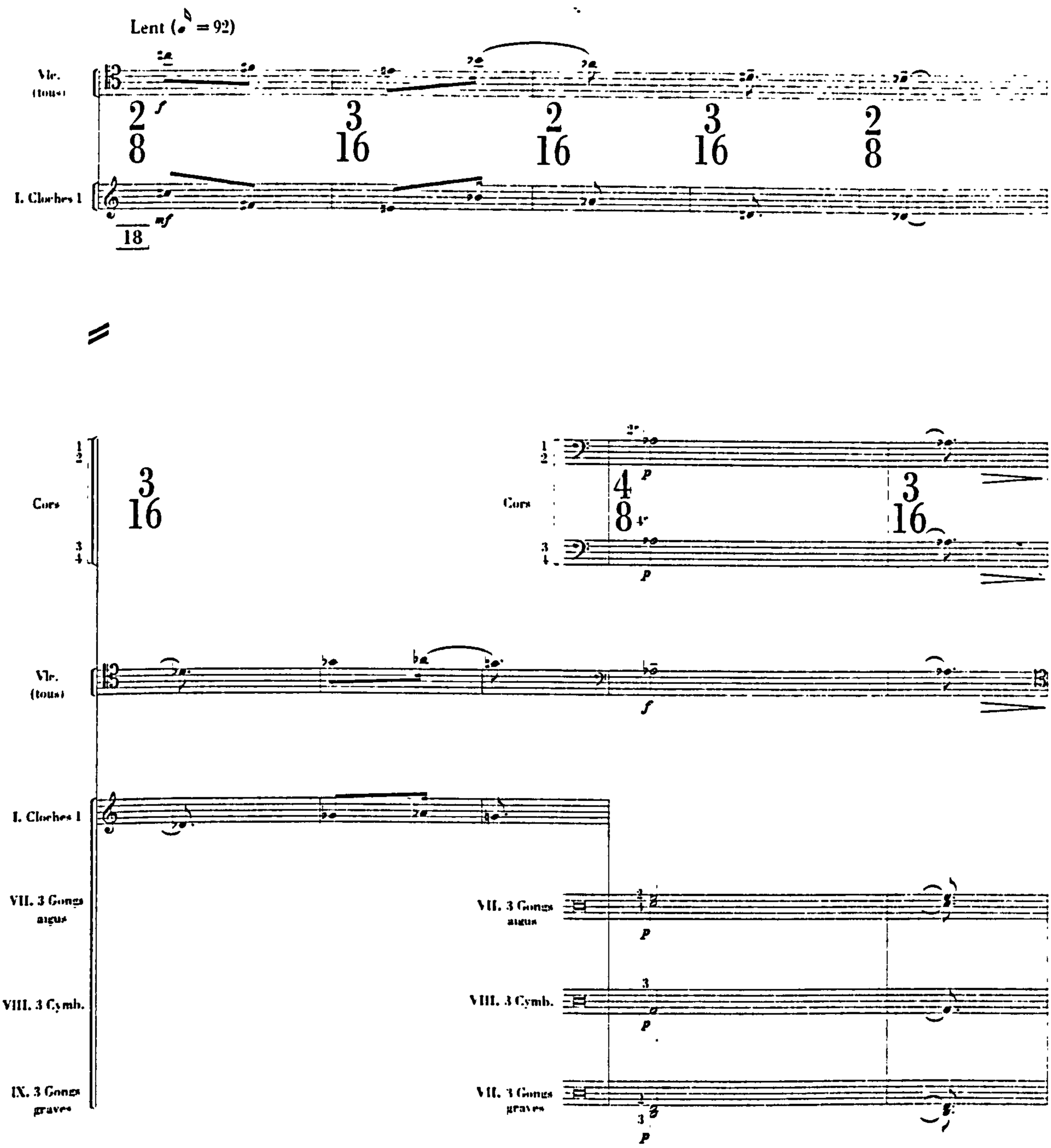
Example III:25
La constellation du Sagittaire: figure 7



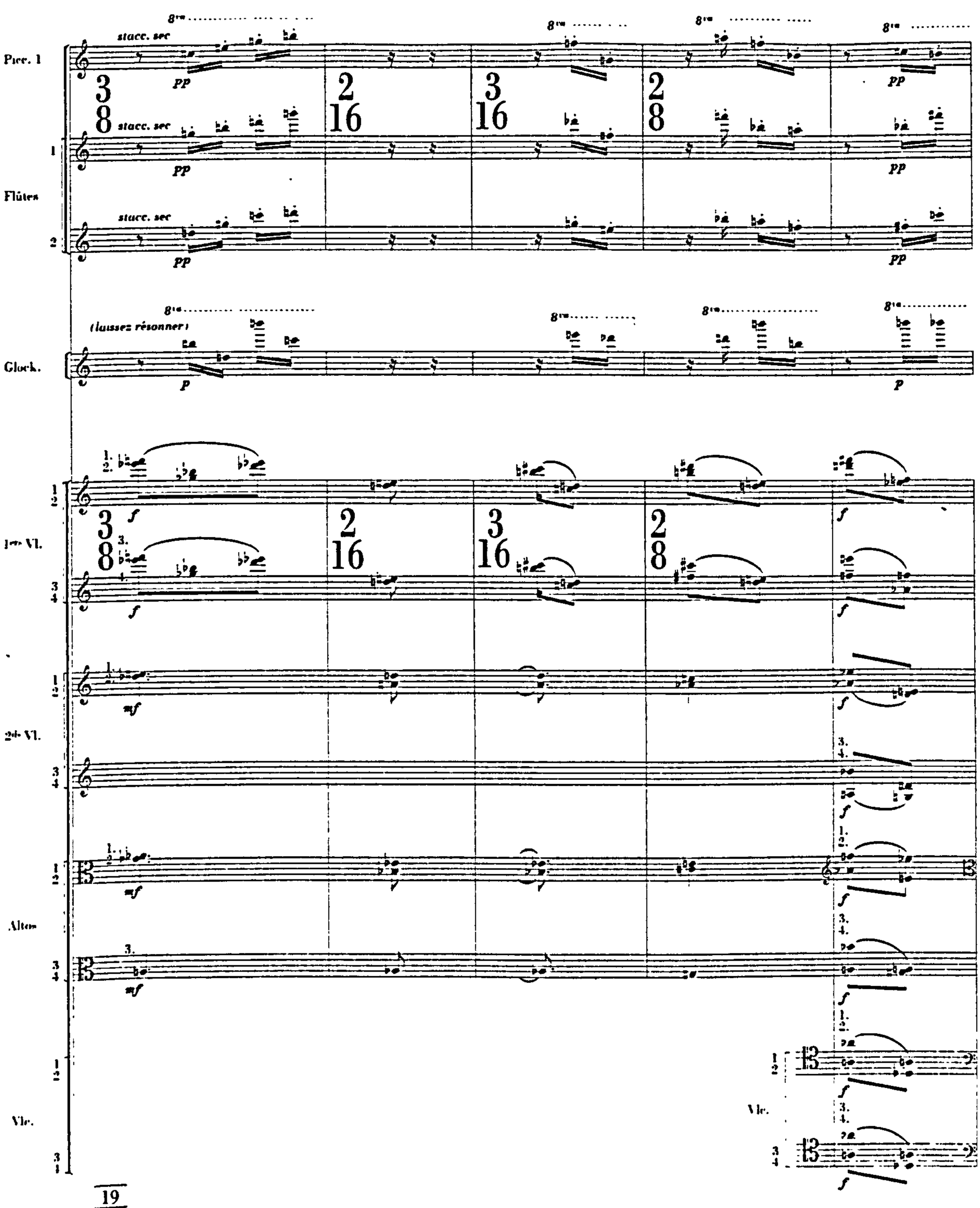
Example III:26
***La constellation du Sagittaire*: figure 15, bars 4-6**



Example III:27
La constellation du Sagittaire: figure 18

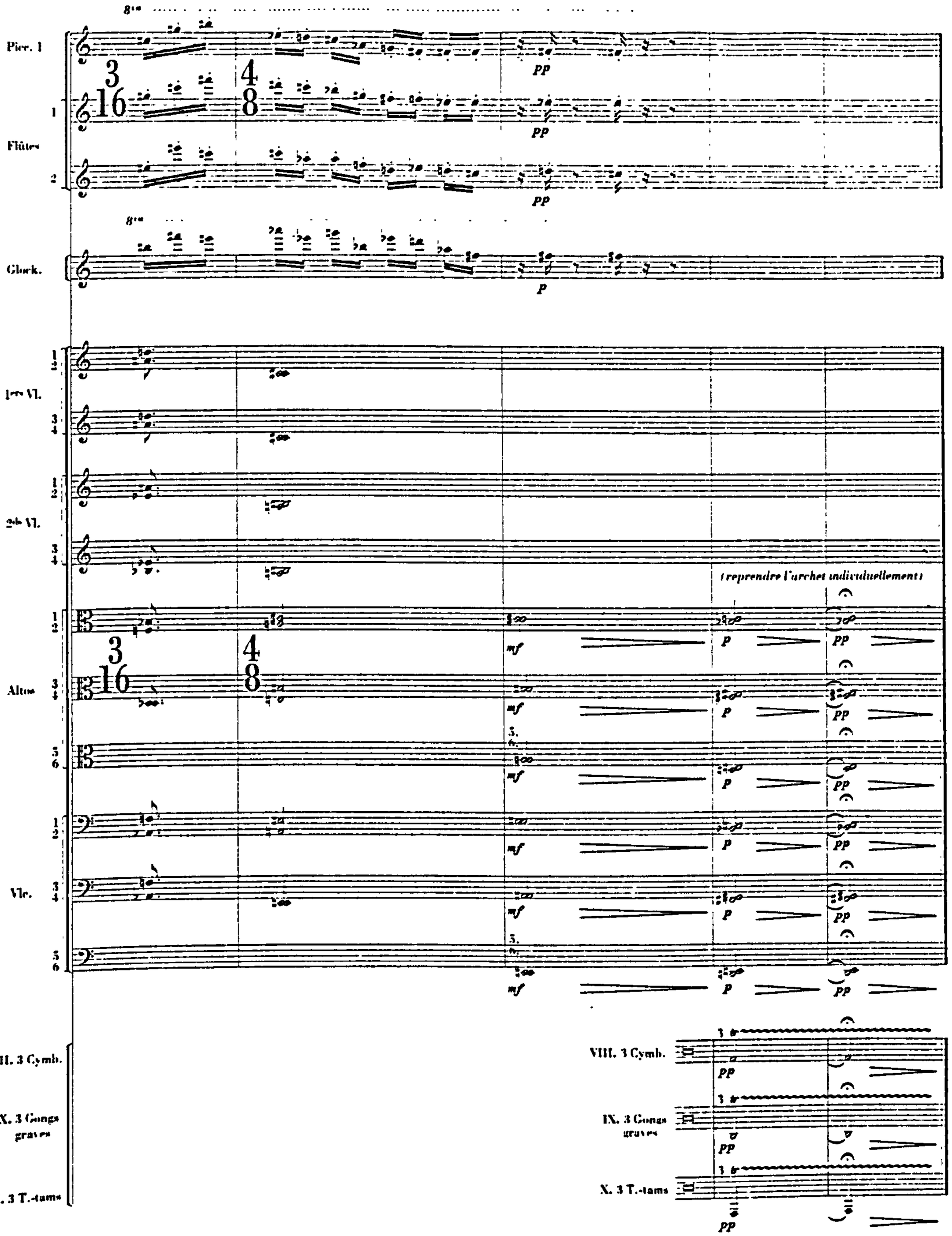


Example III:28
***La constellation du Sagittaire*: figure 19, bars 1-4**



19

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



Example III:30

La Transfiguration*: *Perfecte conscius illius perfectae generationis* - *Solitaire Ardoise

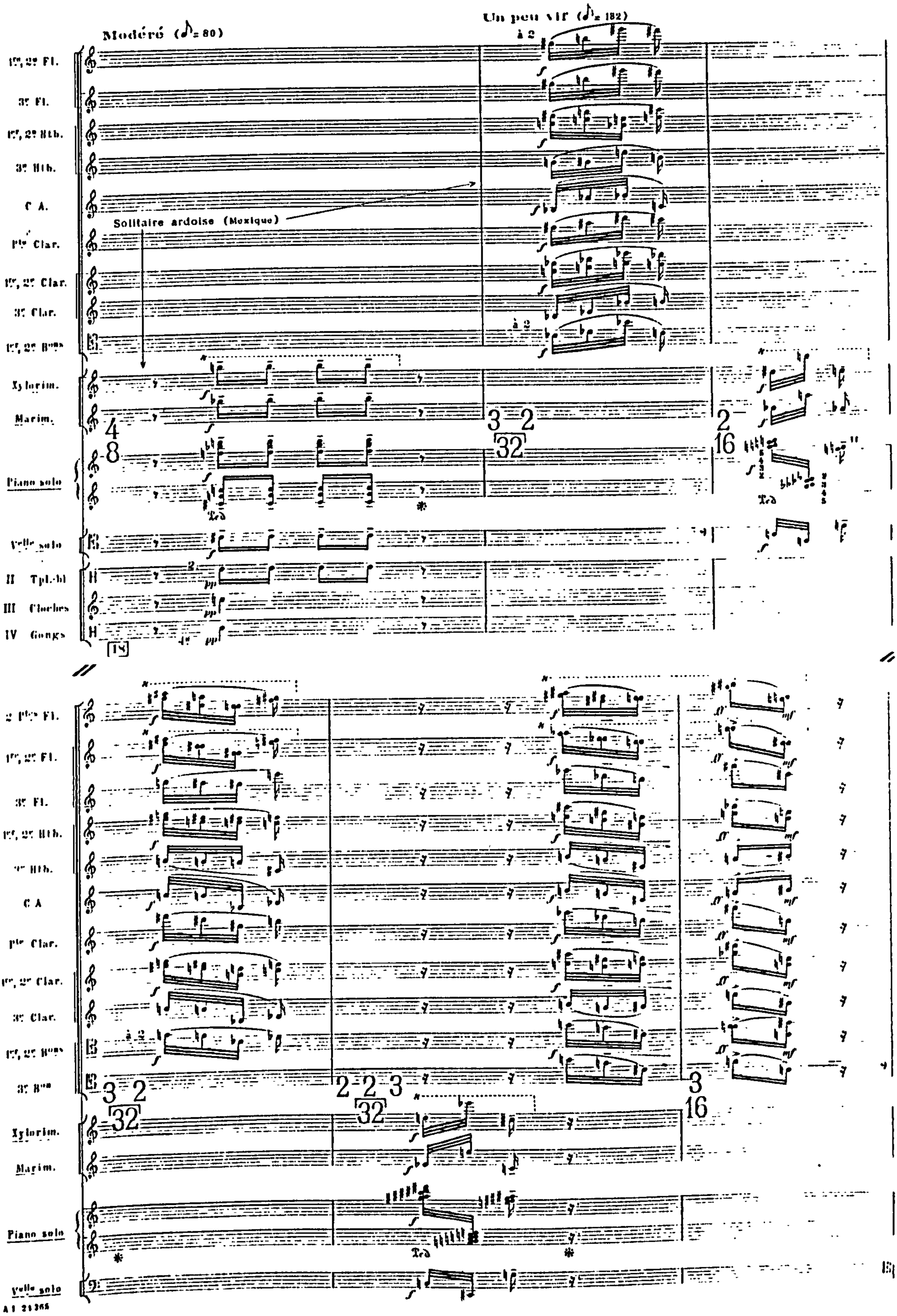


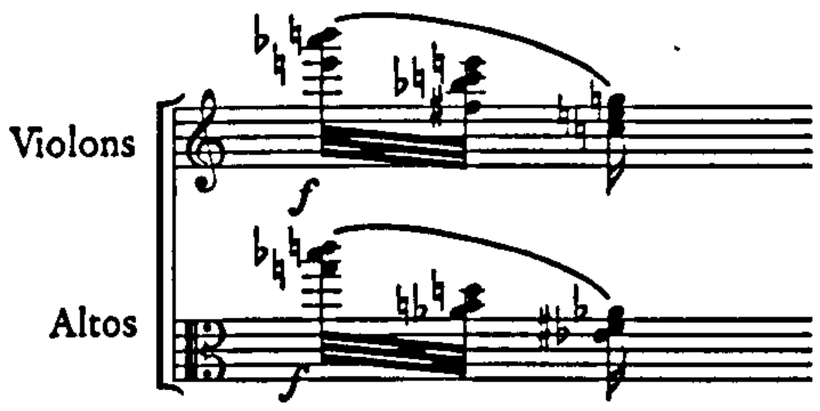
Figure III:iv(a)
Tempo changes in *L'Oiseau-lyre et la Ville-fiancée*

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)			

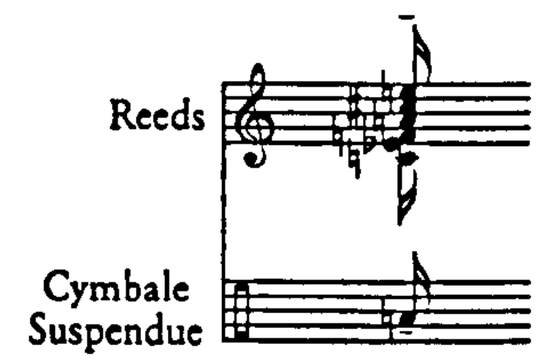
* The size of boxes is not proportionate either to the duration or number of bars which they represent. Dotted lines indicate that there is no change in tempo between cells.

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

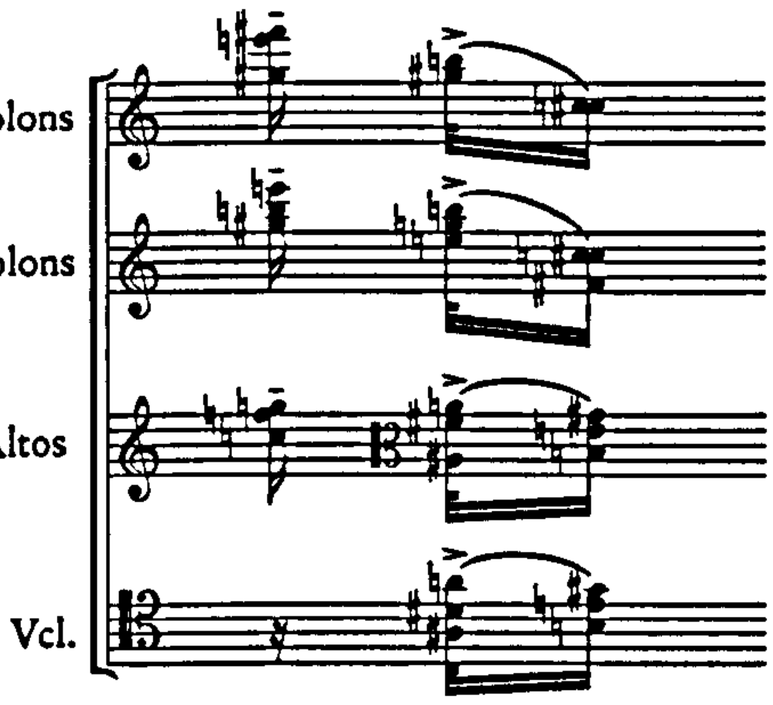
(i)



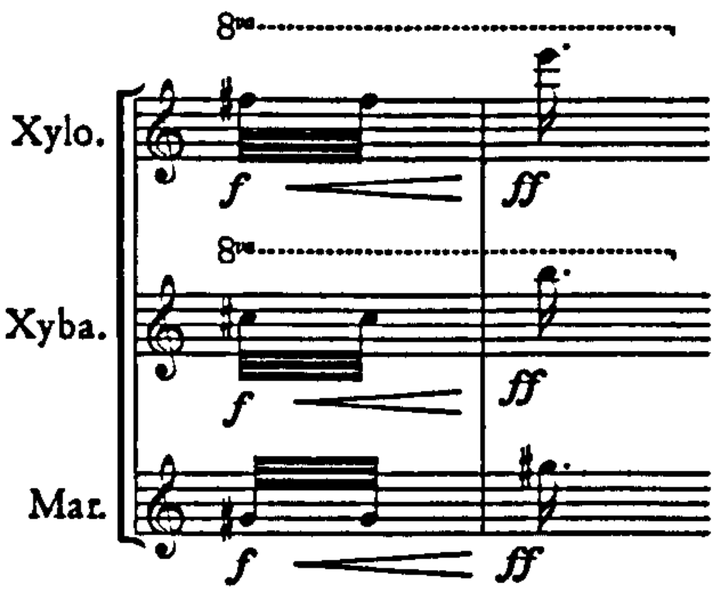
(ii)



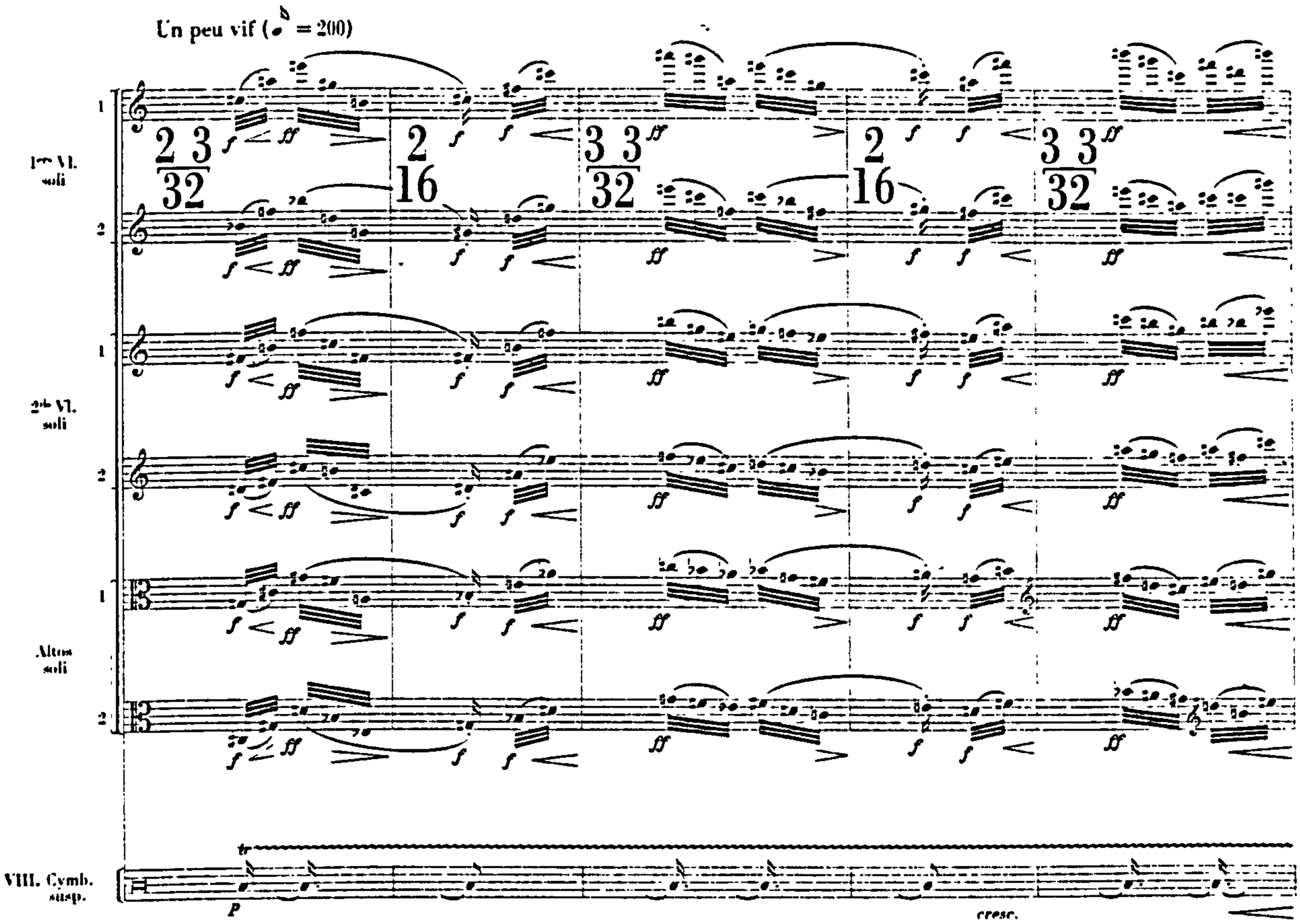
(iii)



(iv)



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



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

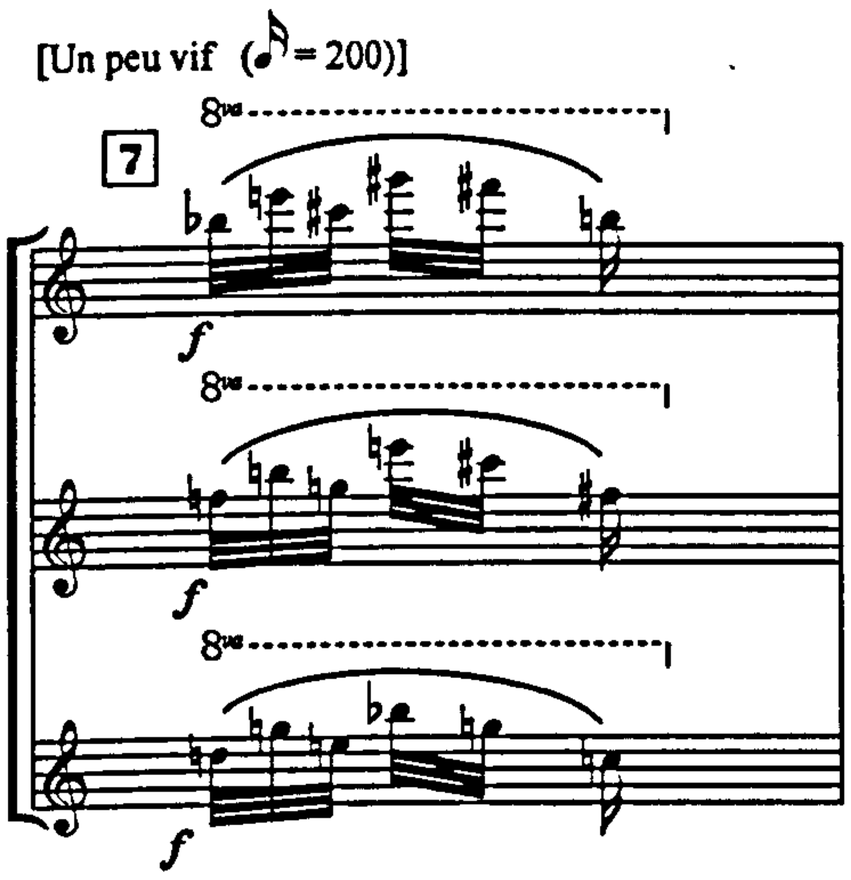
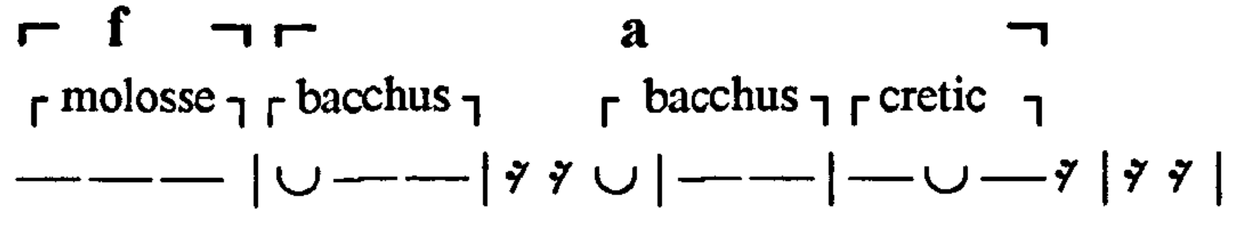
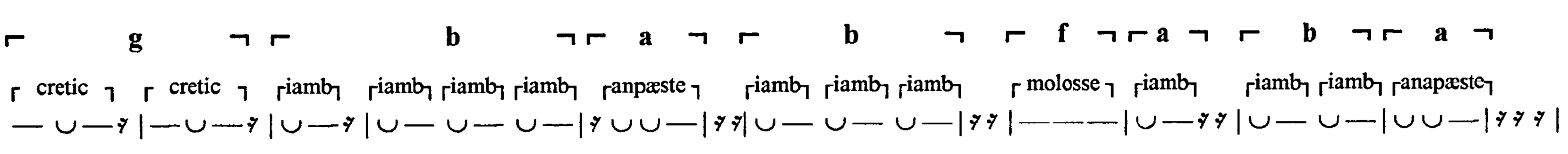
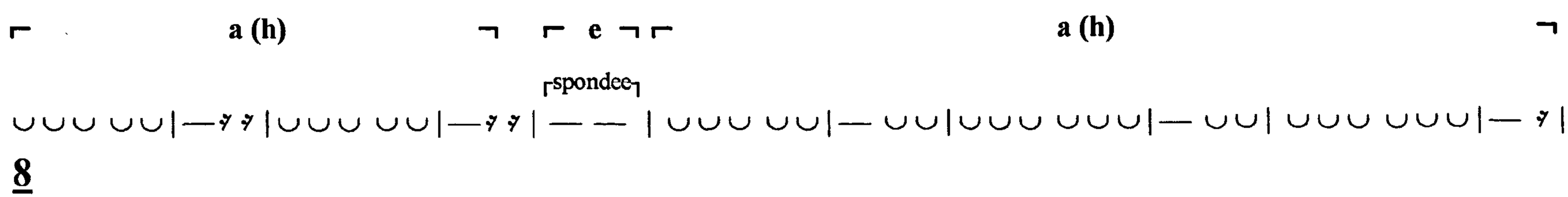


Figure III:v

Rhythmic profile of *L'Oiseau-lyre et la Ville-fiancée*
Rehearsal figures 5, 6 & 8







Example III:34
***L'Oiseau-Lyre et la Ville-fiancée*: figure 19, bars 4-7**

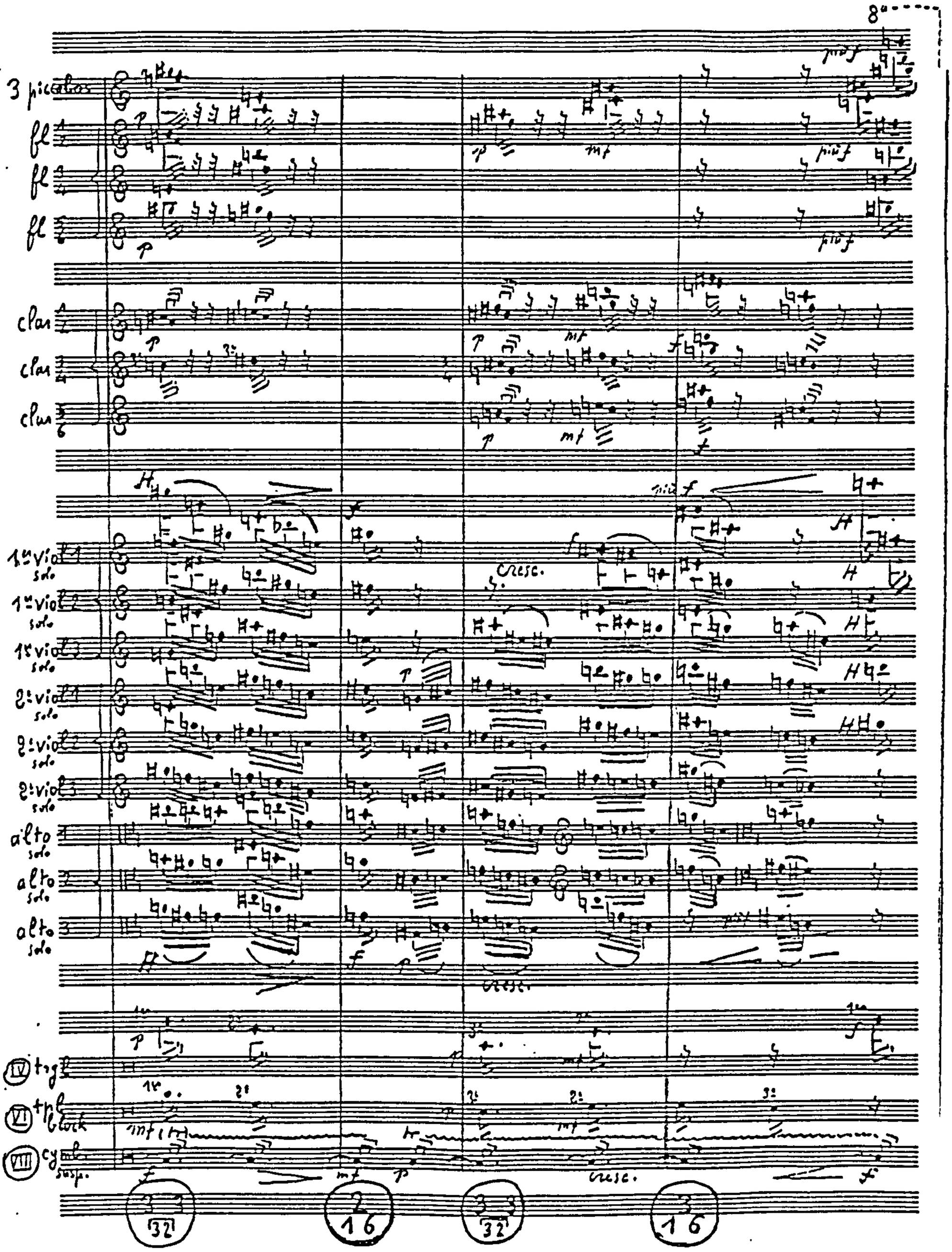


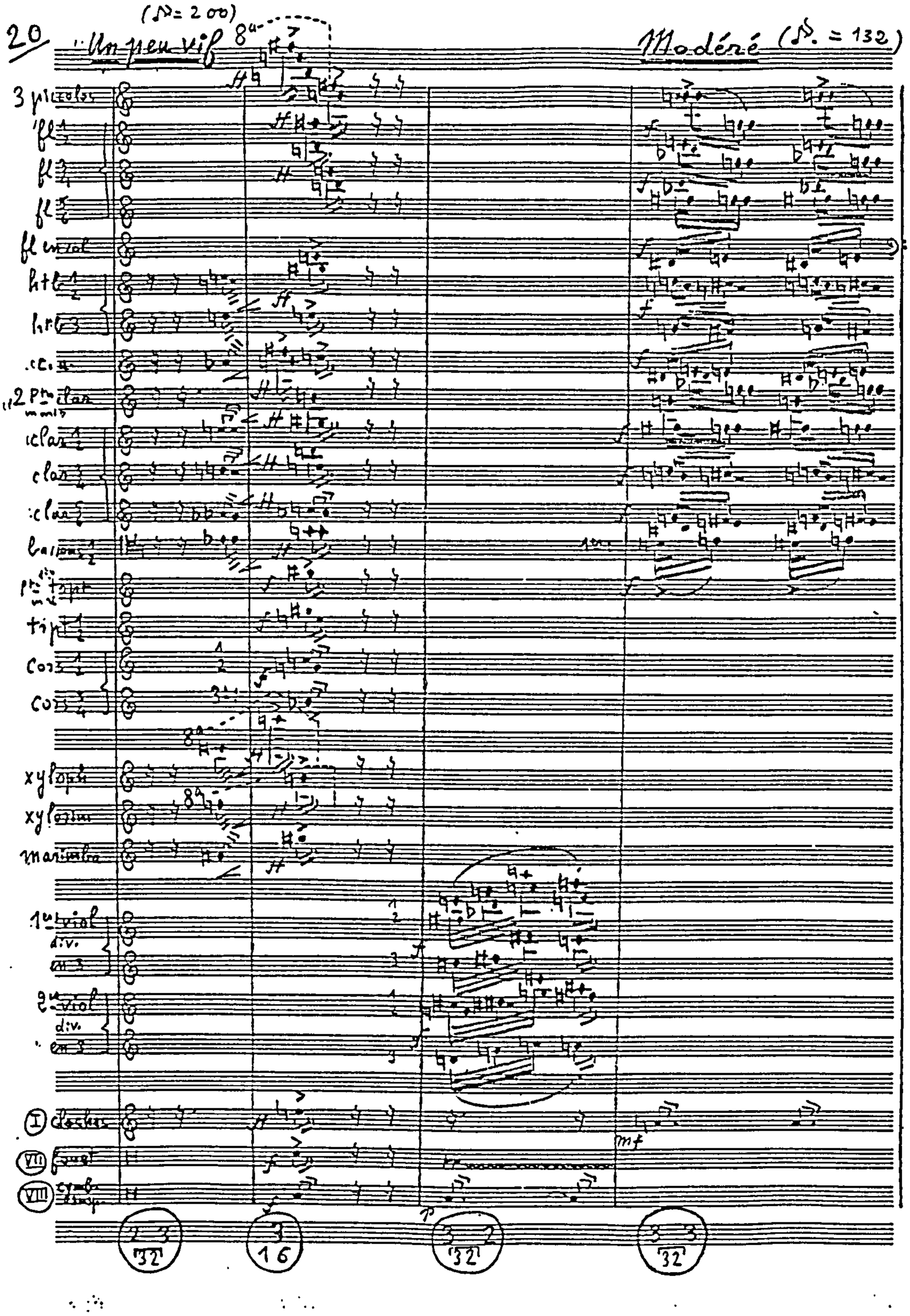
Figure III:iv(b)

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

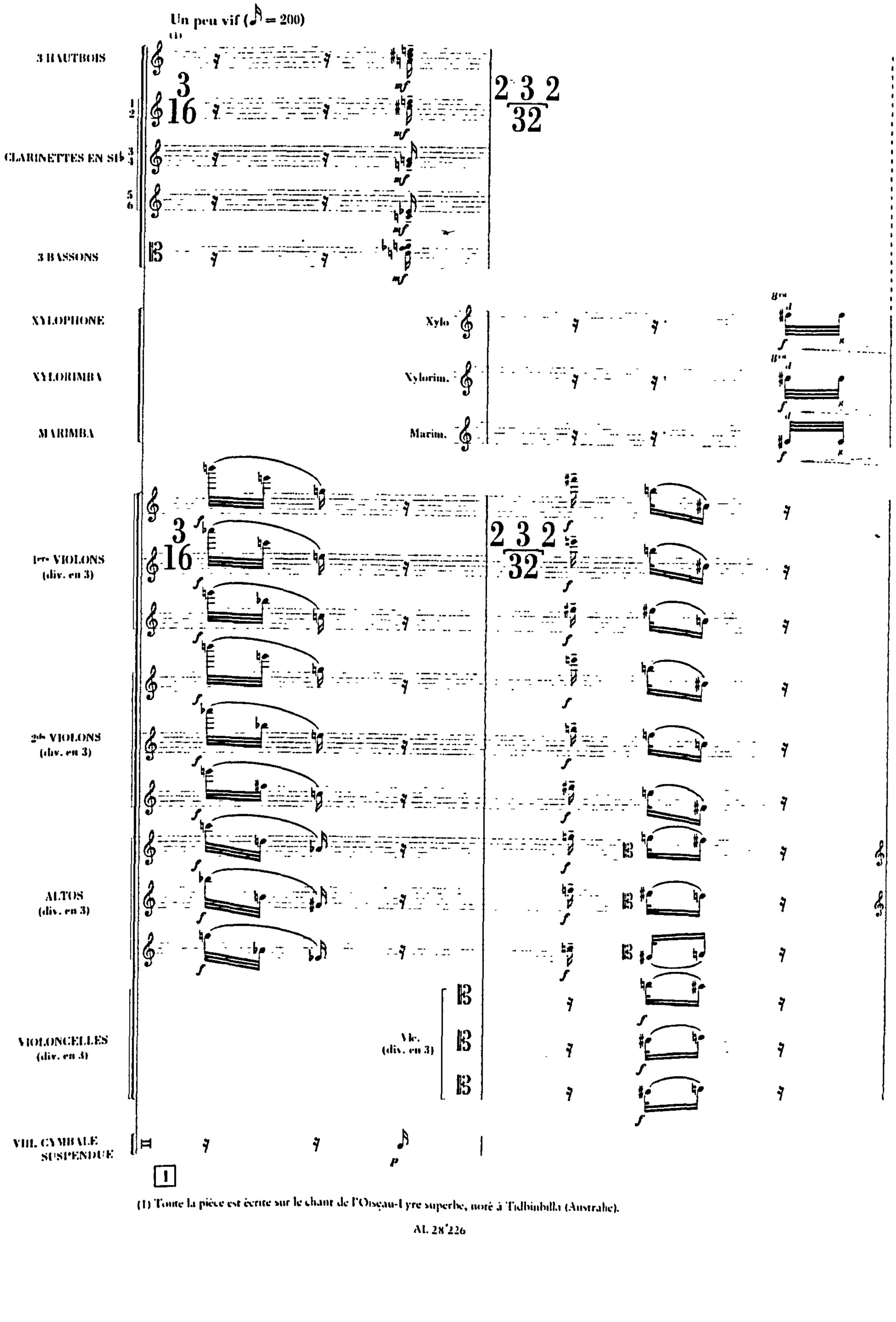
rehearsal figures	type of music (number of bars)*							
1	a (2)				b (2)			
2	c (3)				d (5)			
3	e (1)	a (2)			b (1)	a (1)		
4	c (5)							
5	f (1)				a (4)			
6	g (3)	b (1)	a (2)	b (2)	f (1)	a (1)	b (1)	a (1)
7	h (1)				d (5)			
8	h (4)		e (1)		h (6)			
9	b (3)				d (5)			
10	a (2)	f (1)	b (1)	a (3)	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**

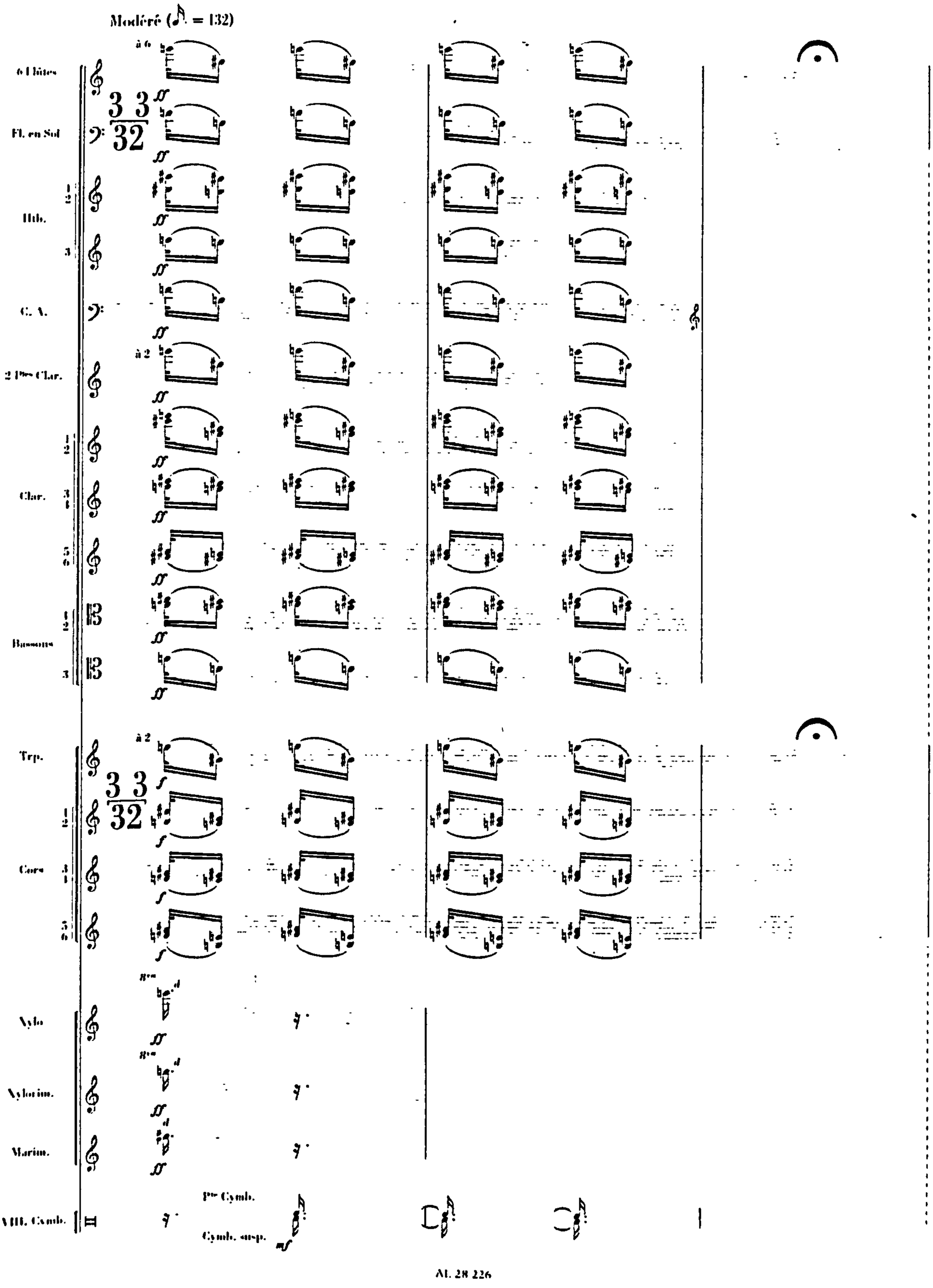


Example III:36 (continued overleaf)
***L'Oiseau-Lyre et la Ville-fiancée*: figure 1**

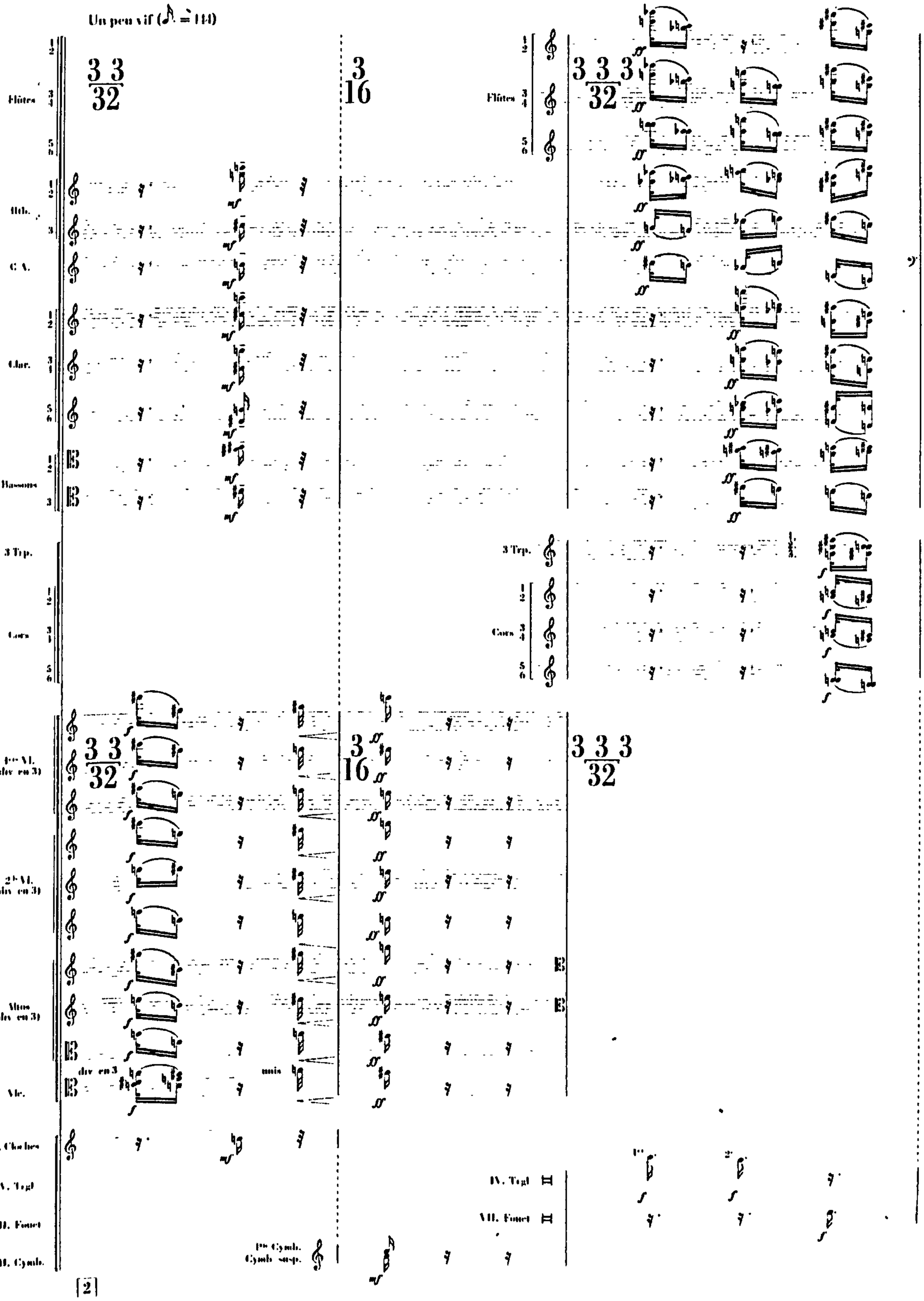


(1) Toute la pièce est écrite sur le chant de l'Oiseau-Lyre superbe, noté à Tidbinbilla (Australie).

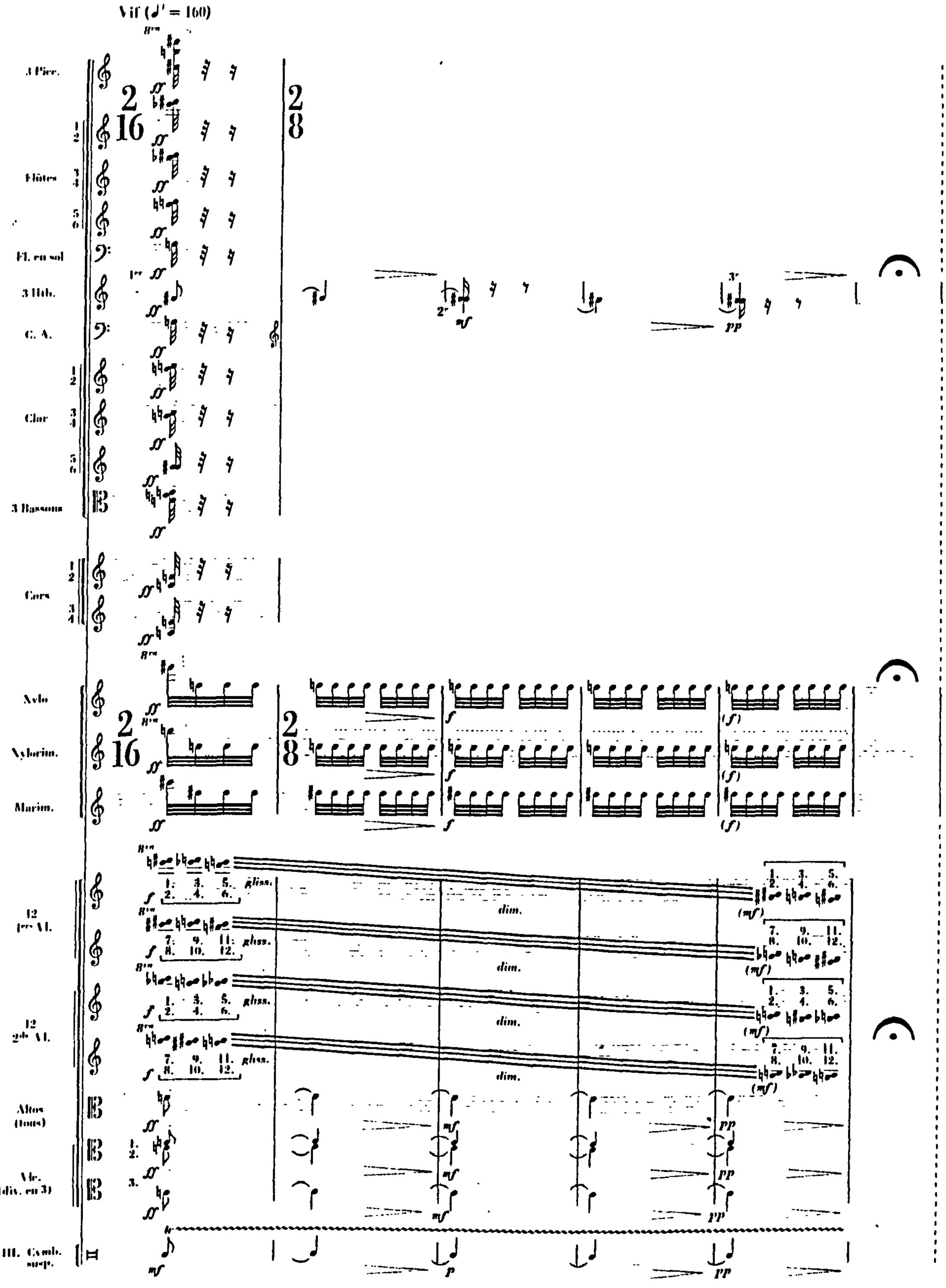
Example III:36 (continued)
***L'Oiseau-Lyre et la Ville-fiancée*: figure 1**



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



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



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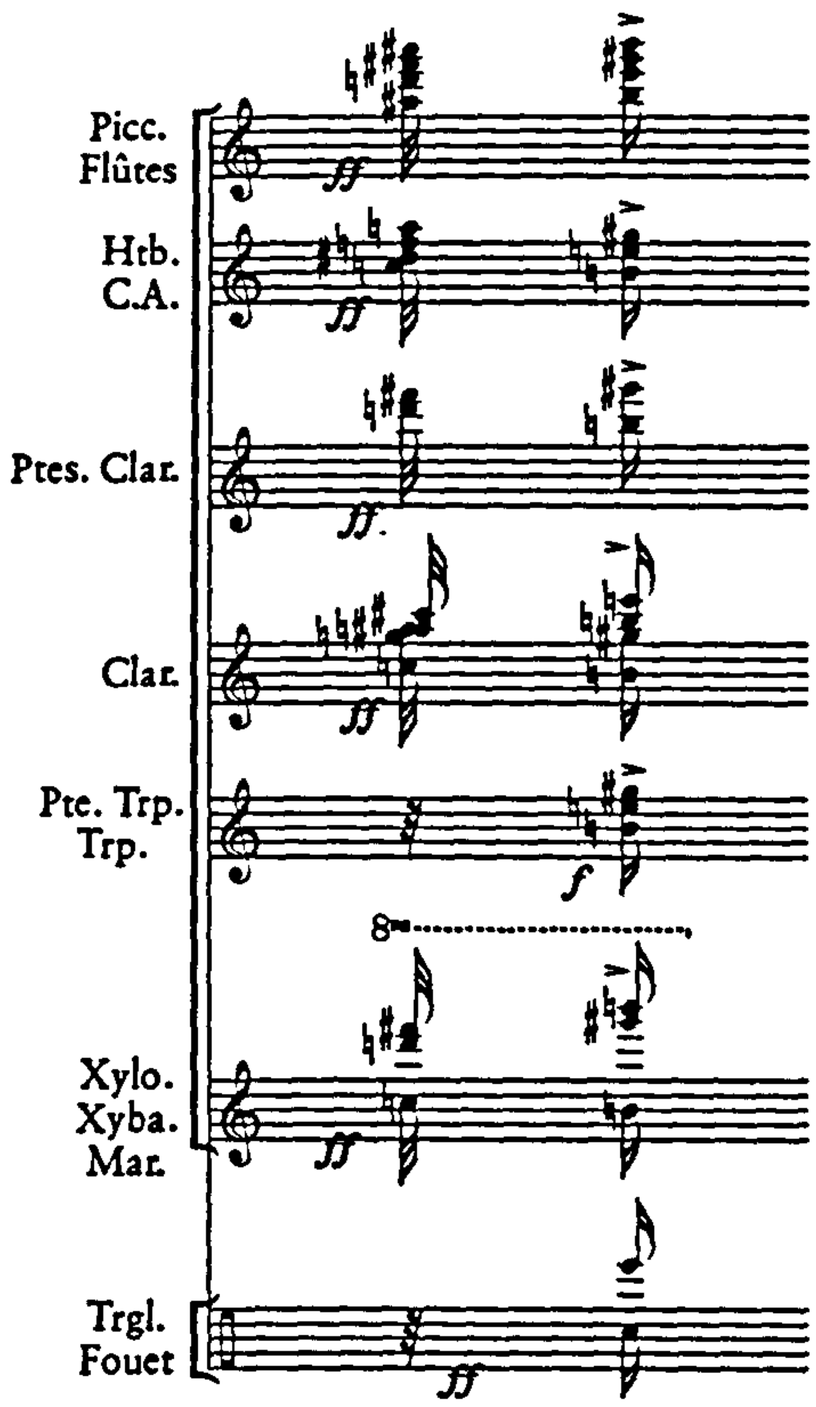
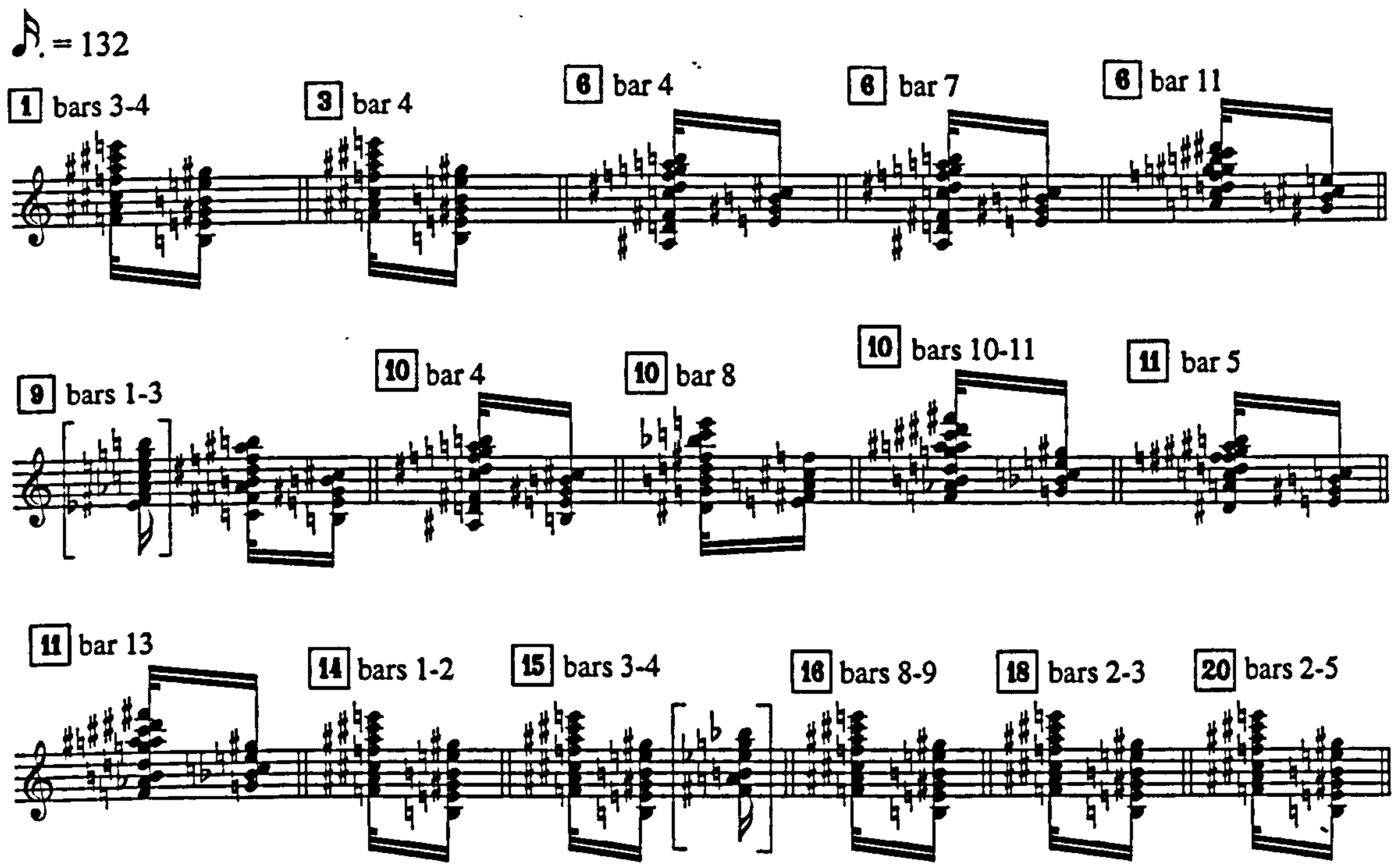
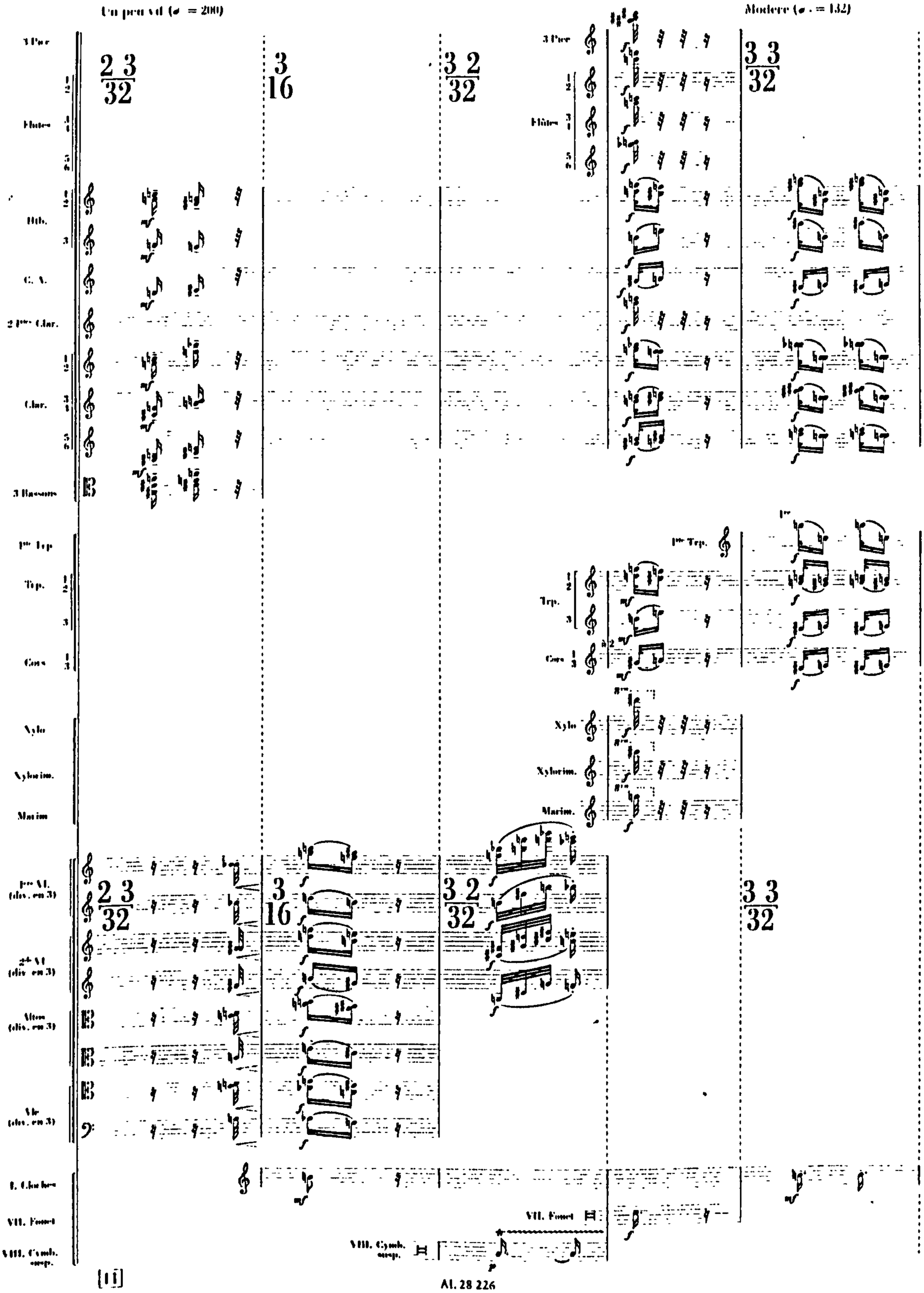
Example III:39
***L'Oiseau-Lyre et la Ville-fiancée*: figure 21, bar 4**



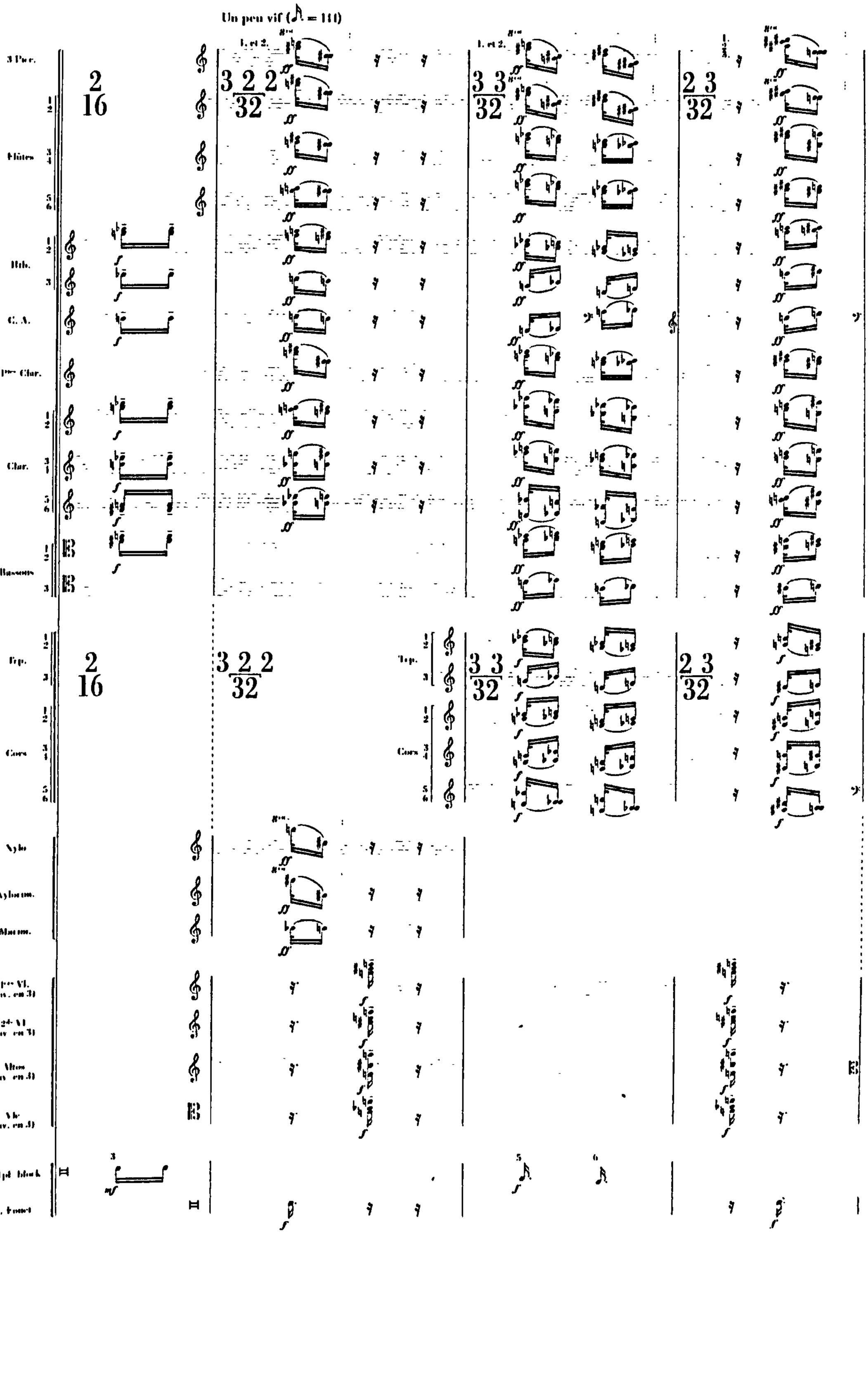
Example III:40
***L'Oiseau-Lyre et la Ville-fiancée*: b cells**



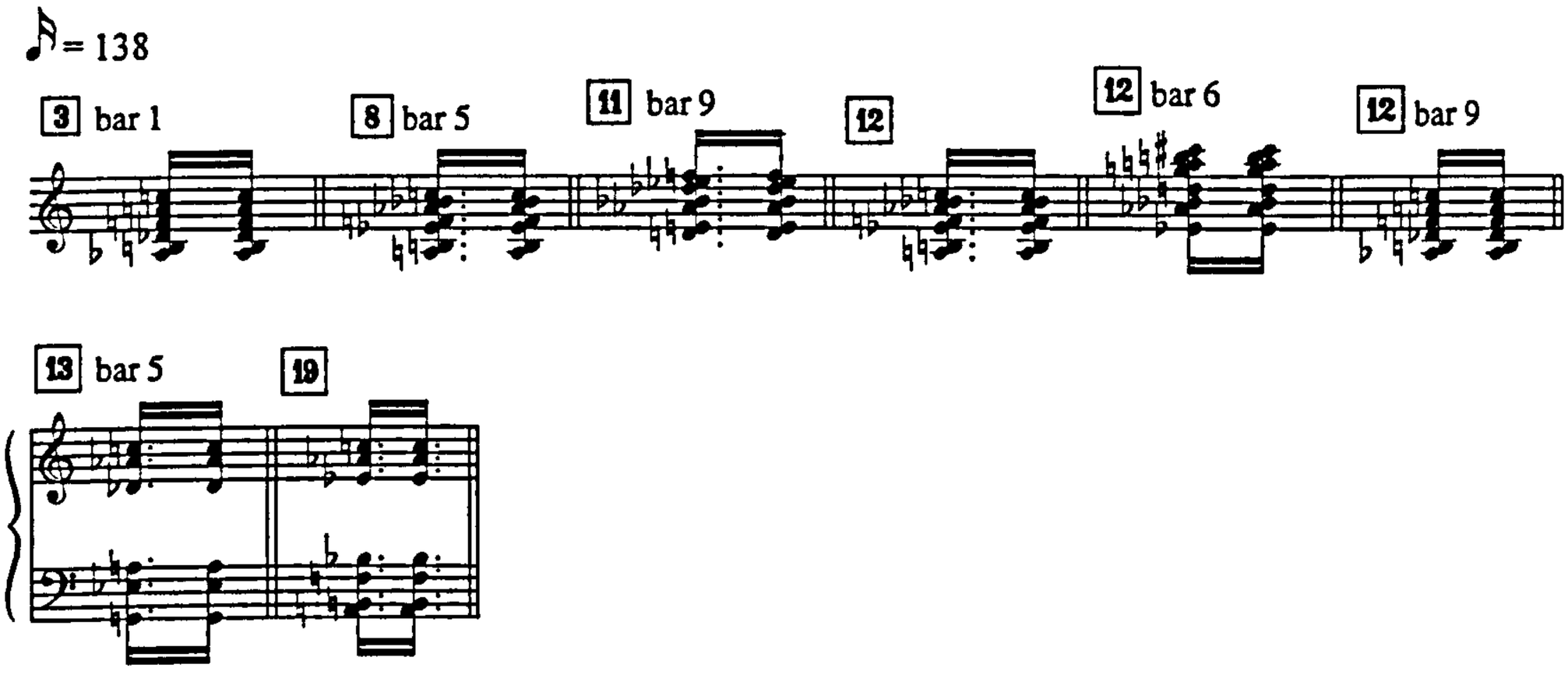
Example III:41
L'Oiseau-Lyre et la Ville-fiancée: figure 11, bars 1-5



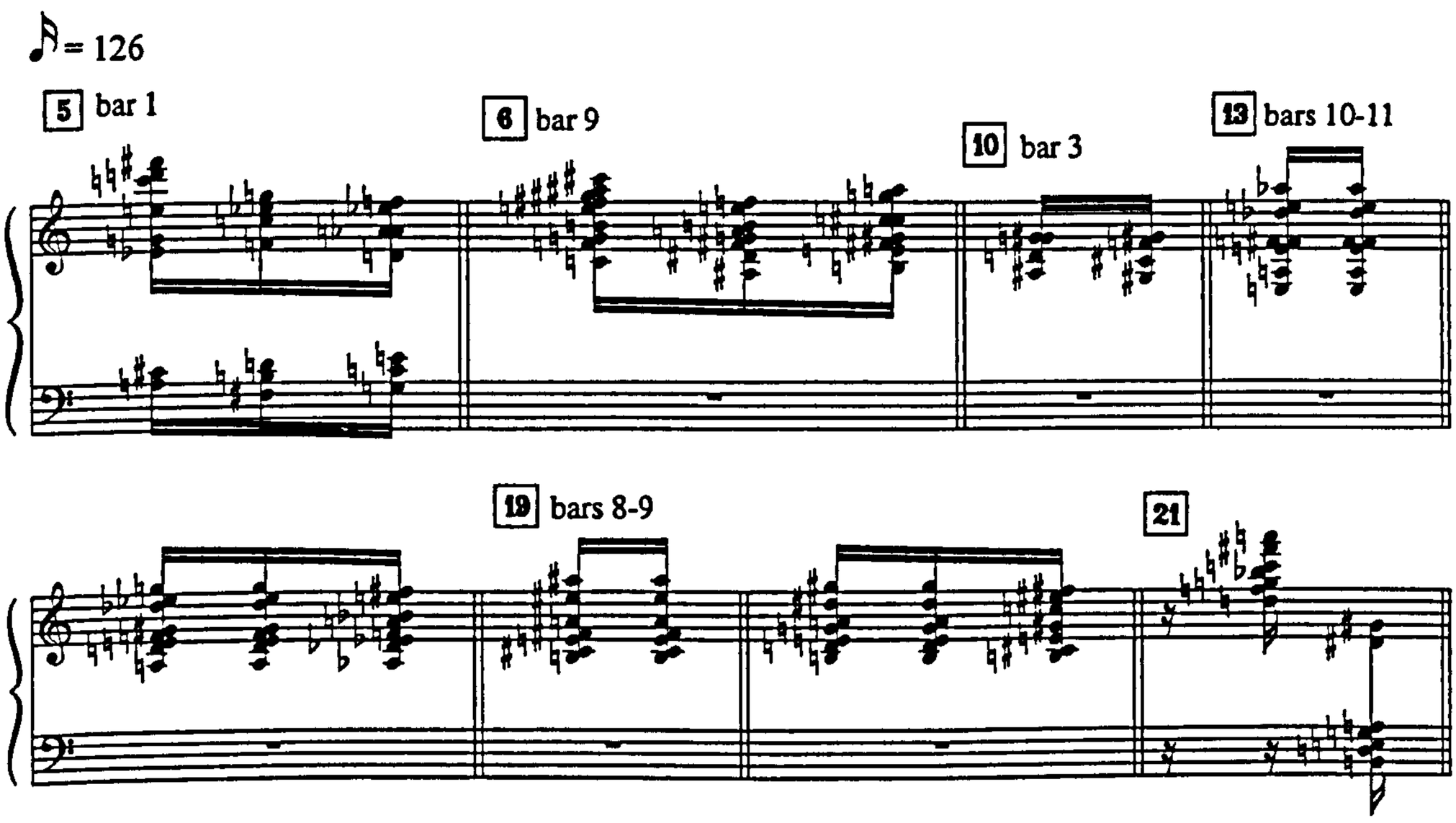
Example III:42
L'Oiseau-Lyre et la Ville-fiancée: figure 15, bars 6-9



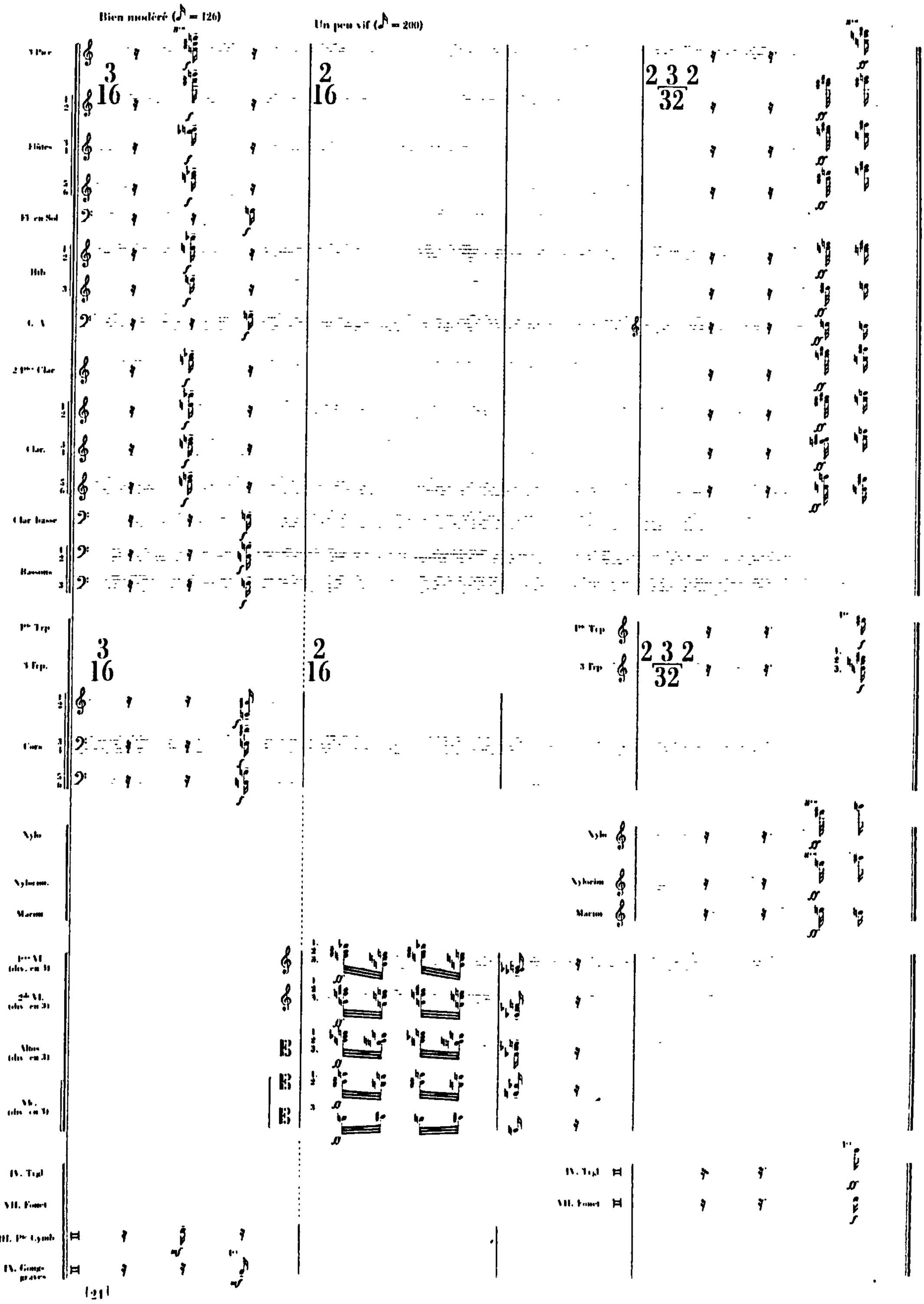
Example III:43
***L'Oiseau-Lyre et la Ville-fiancée*: e cells**



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



Example III:45
L'Oiseau-Lyre et la Ville-fiancée: figure 21



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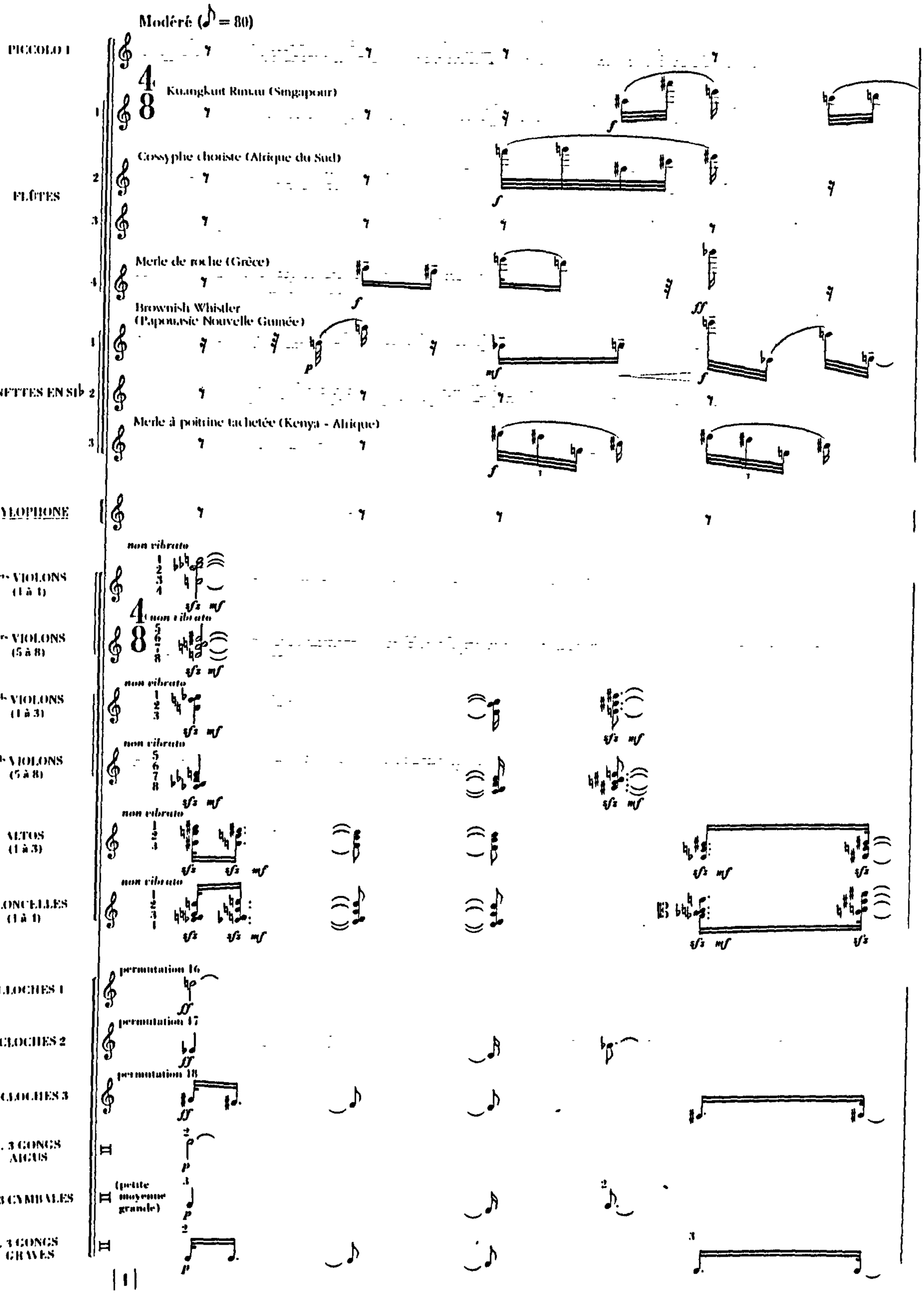
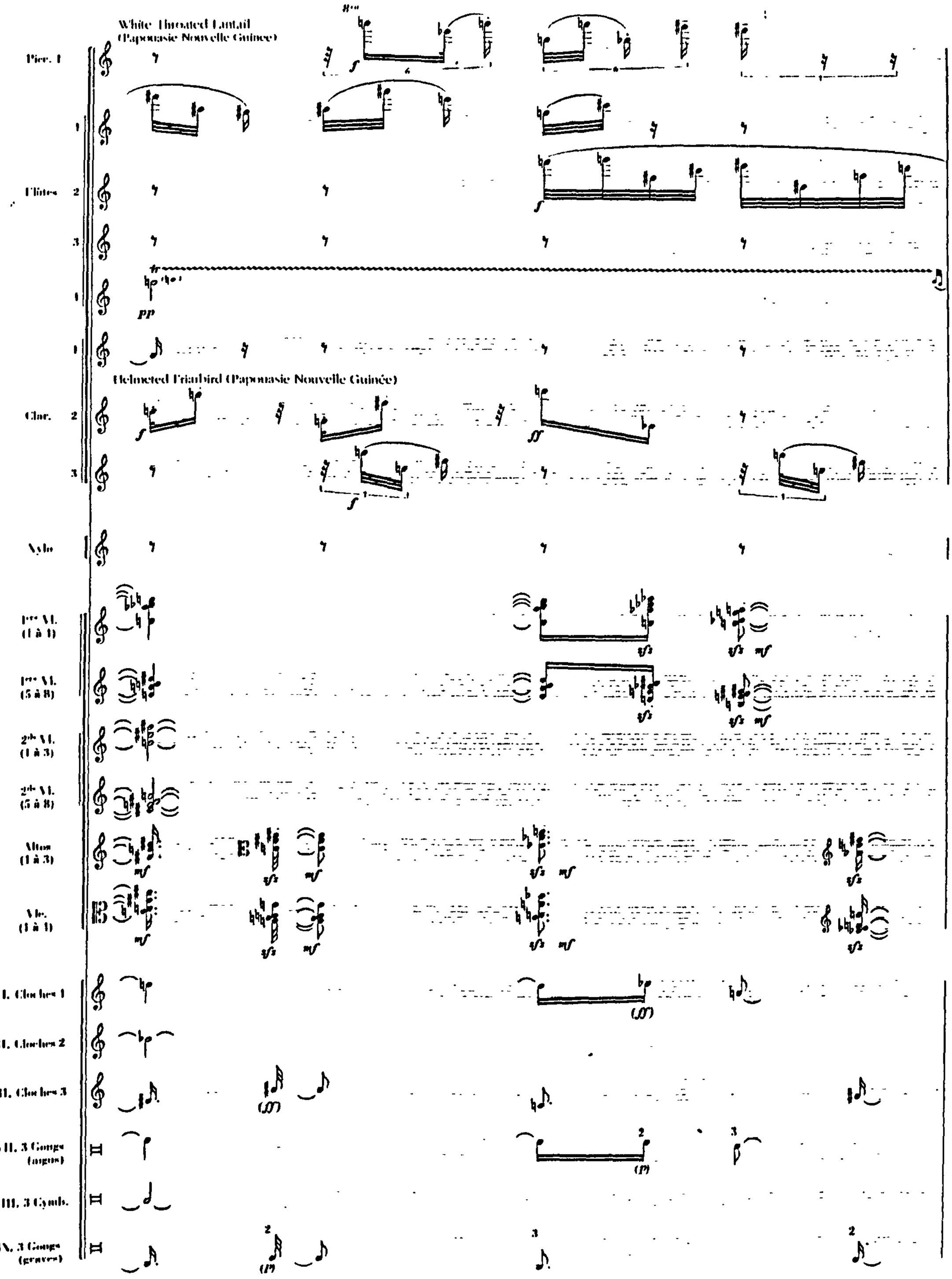
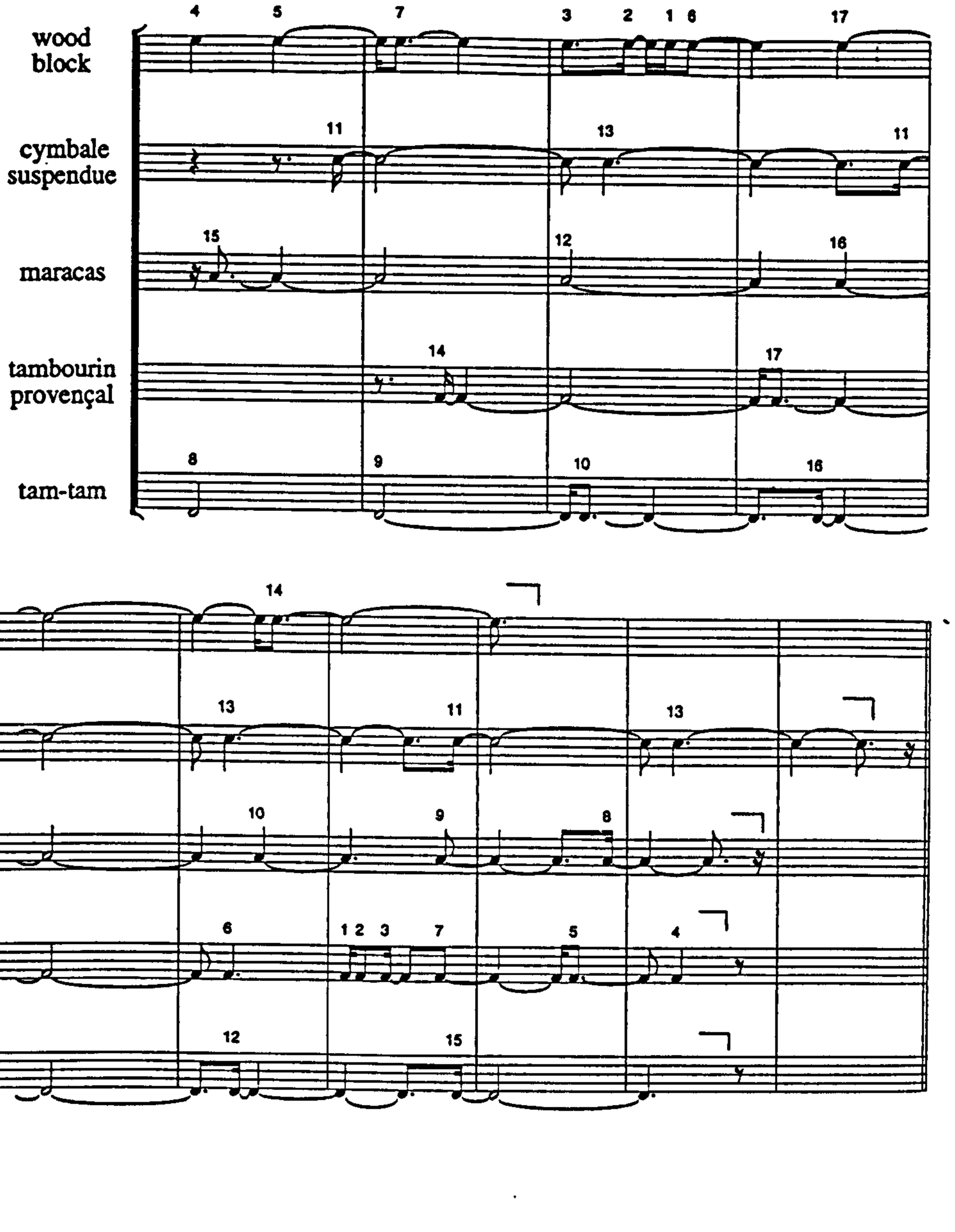
Example III:46 (continued overleaf)
Les élus: figure 1



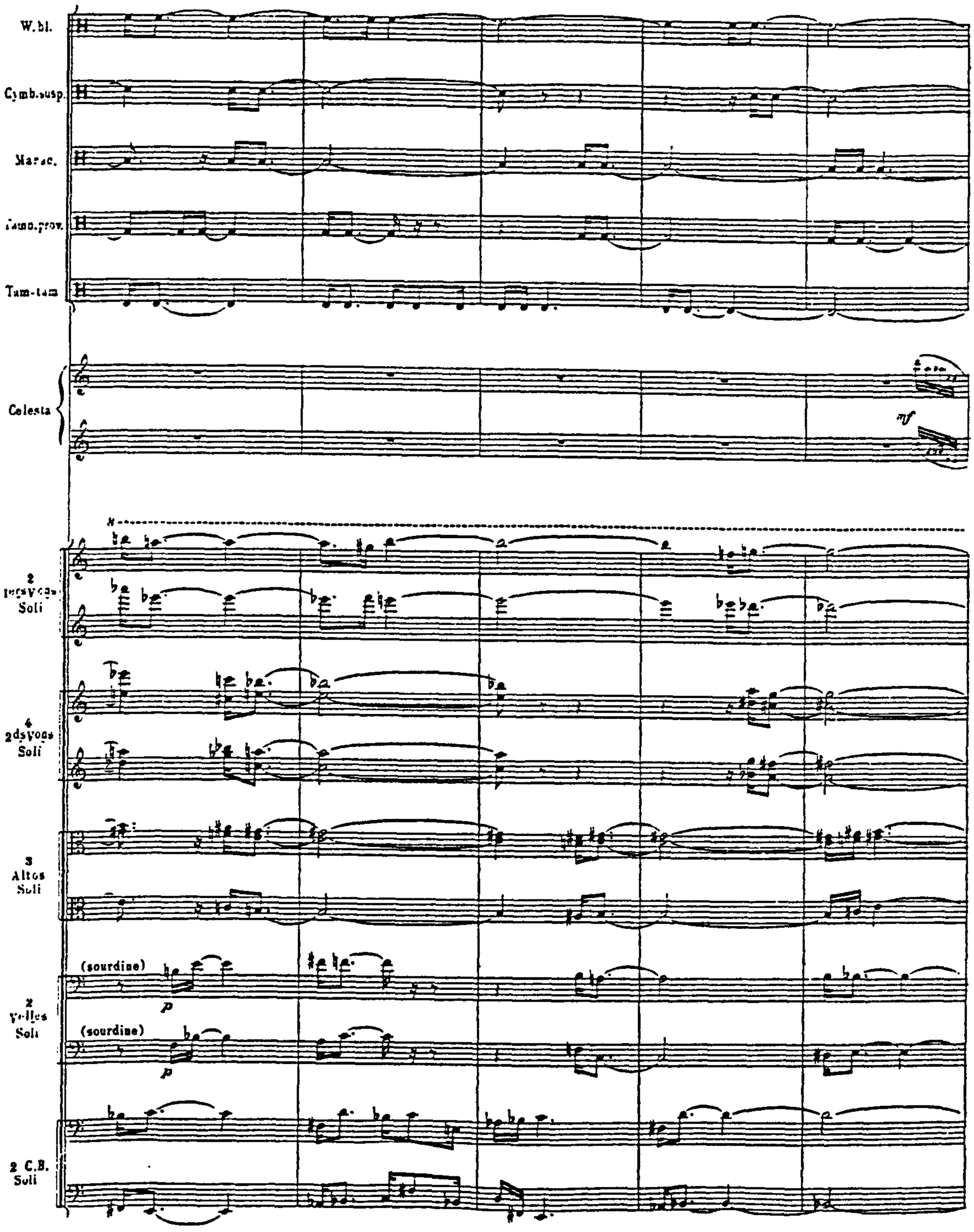
Example III:46 (continued)
Les élus: figure 1



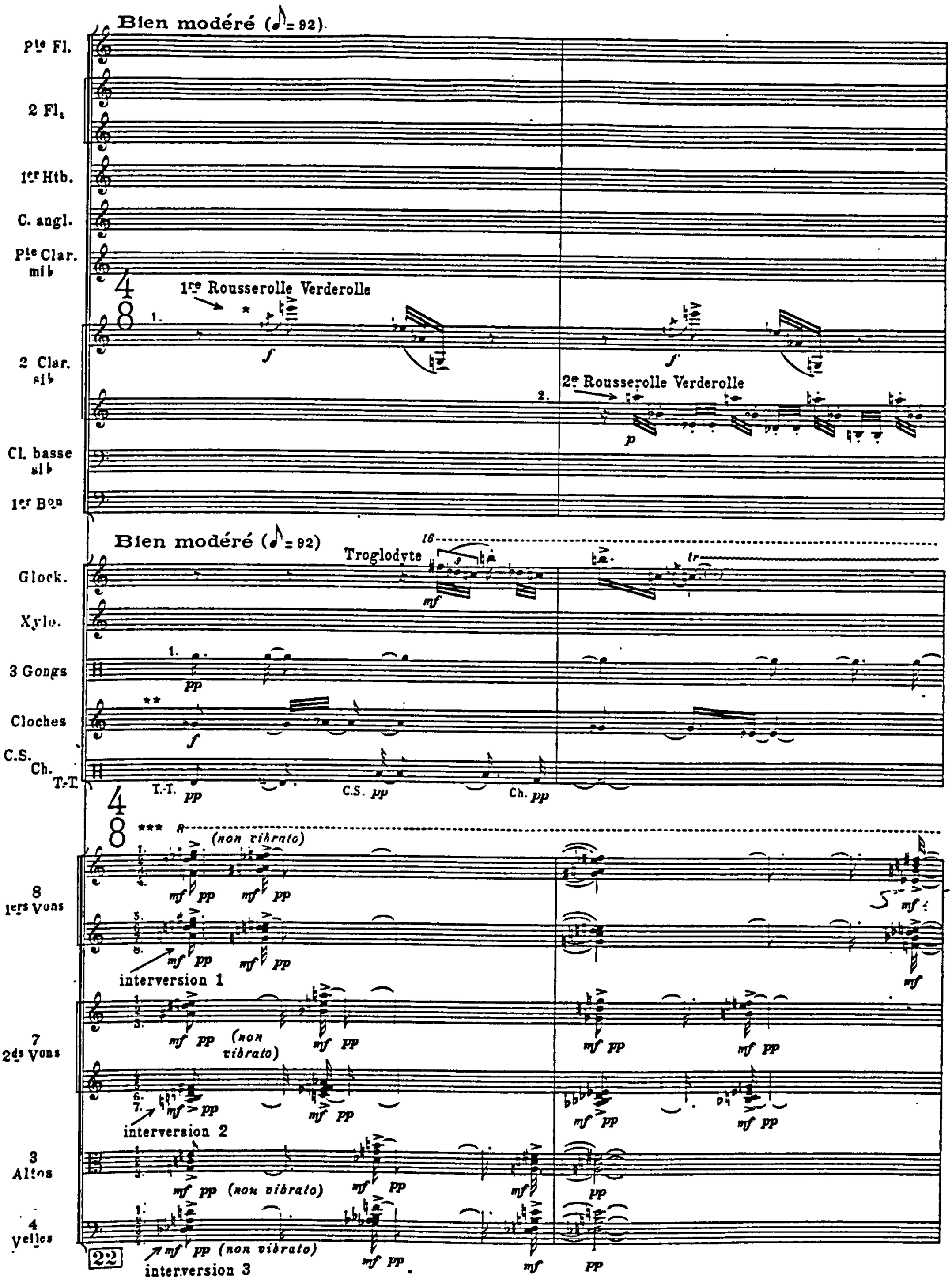
Example III:47
***Turangalîla III*: «*mode rhythmique*»**



Example III:48
***Turangalîla III*: figure 5, bars 2-6**

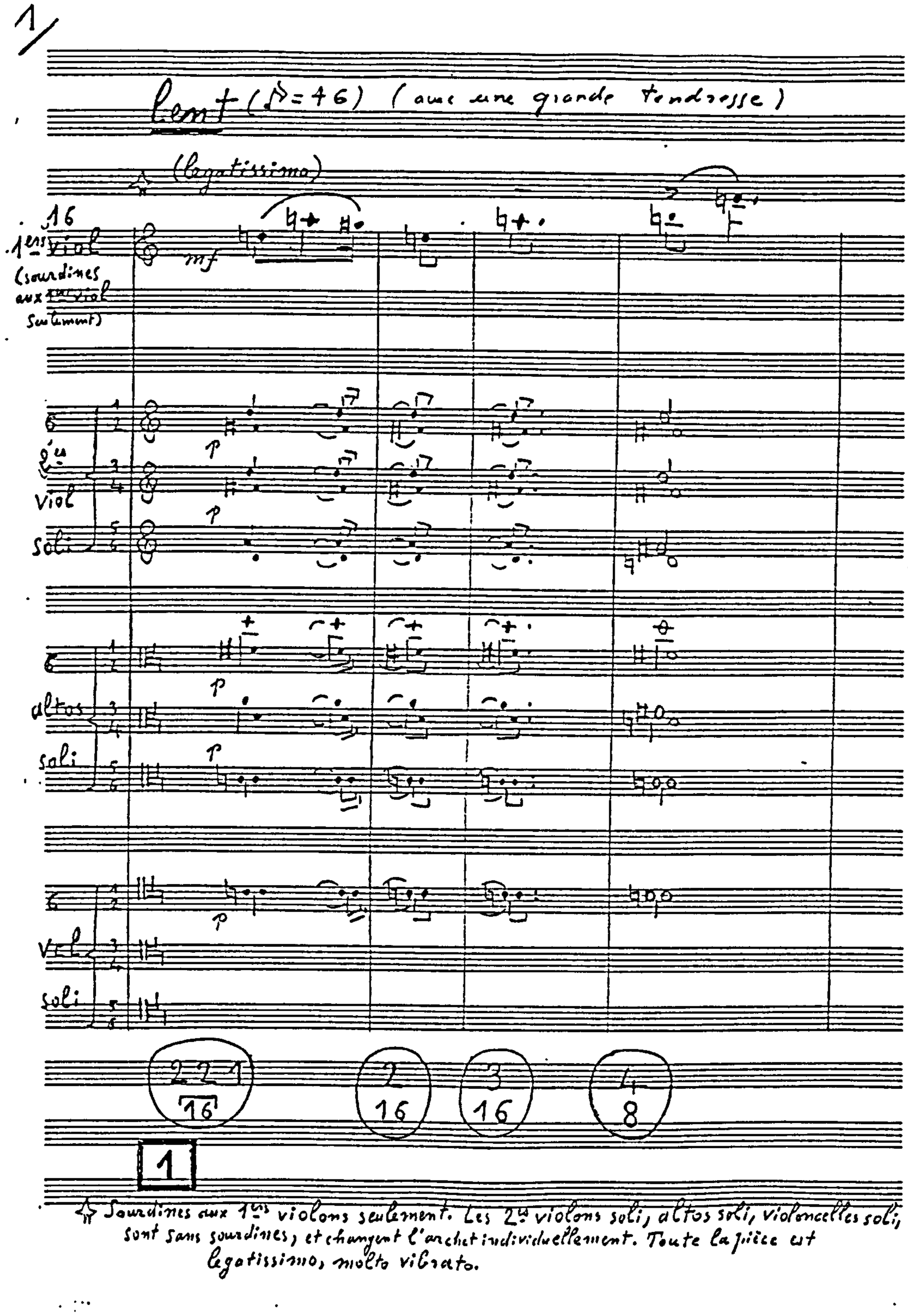


Example III:49
Chronochromie: *Strophe I*

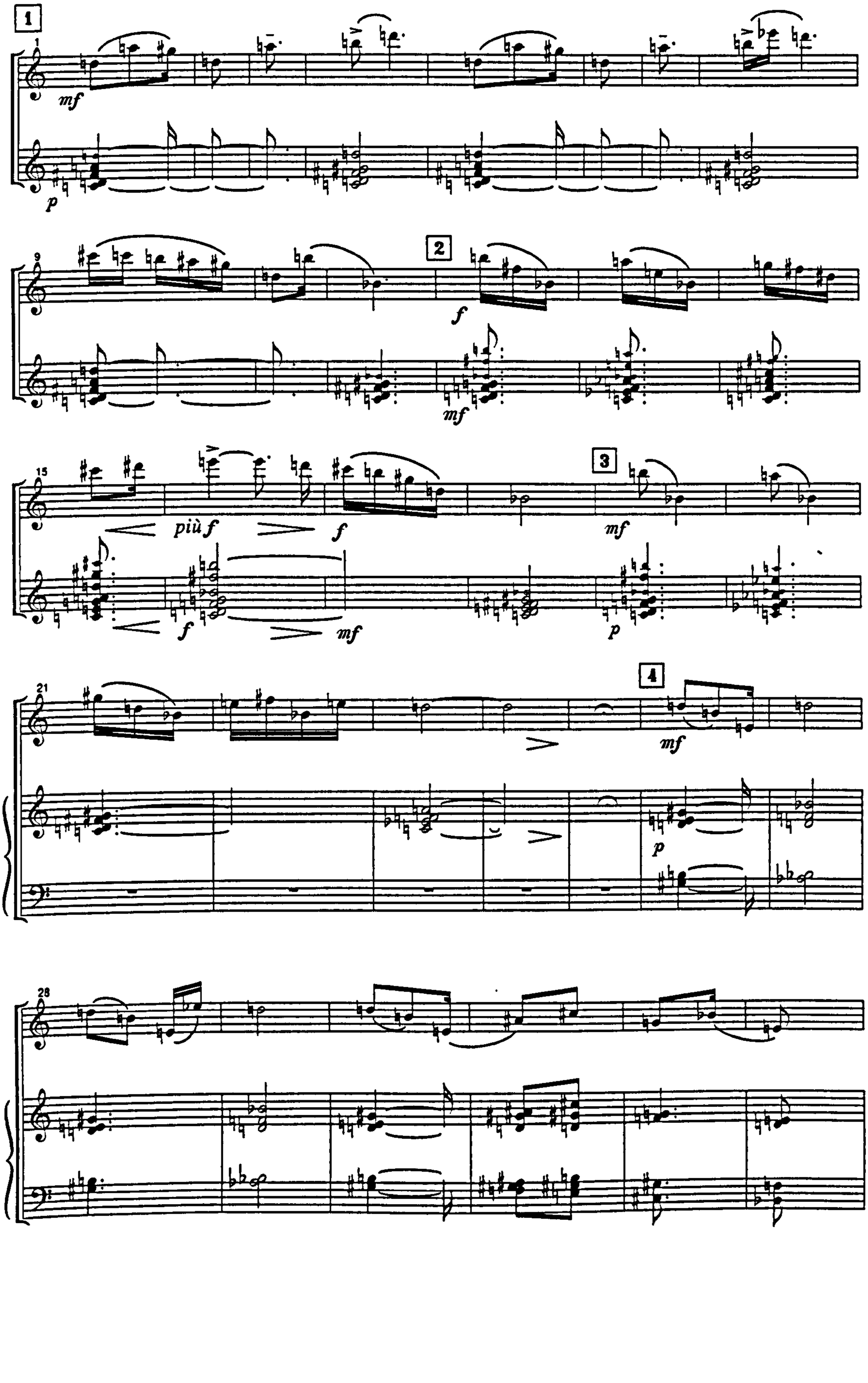


* Dans toute la Strophe I: on doit entendre absolument les 2 clarinettes en si bémol, le xylophone et les cloches.
** Dans toute la Strophe I, pour l'exactitude des durées: faire travailler les cloches avec les 7 seconds violons.
*** Dans toute la Strophe I, pour toutes les cordes: non vibrato – et un > *mf* sur chaque note attaquée, suivi aussitôt d'un *pp* subito. – Les queues et crochets avec liaisons, sans boules de notes, indiquent que les sons sont tenus, la note déjà attaquée continuant à être jouée. Id. pour la Strophe II.

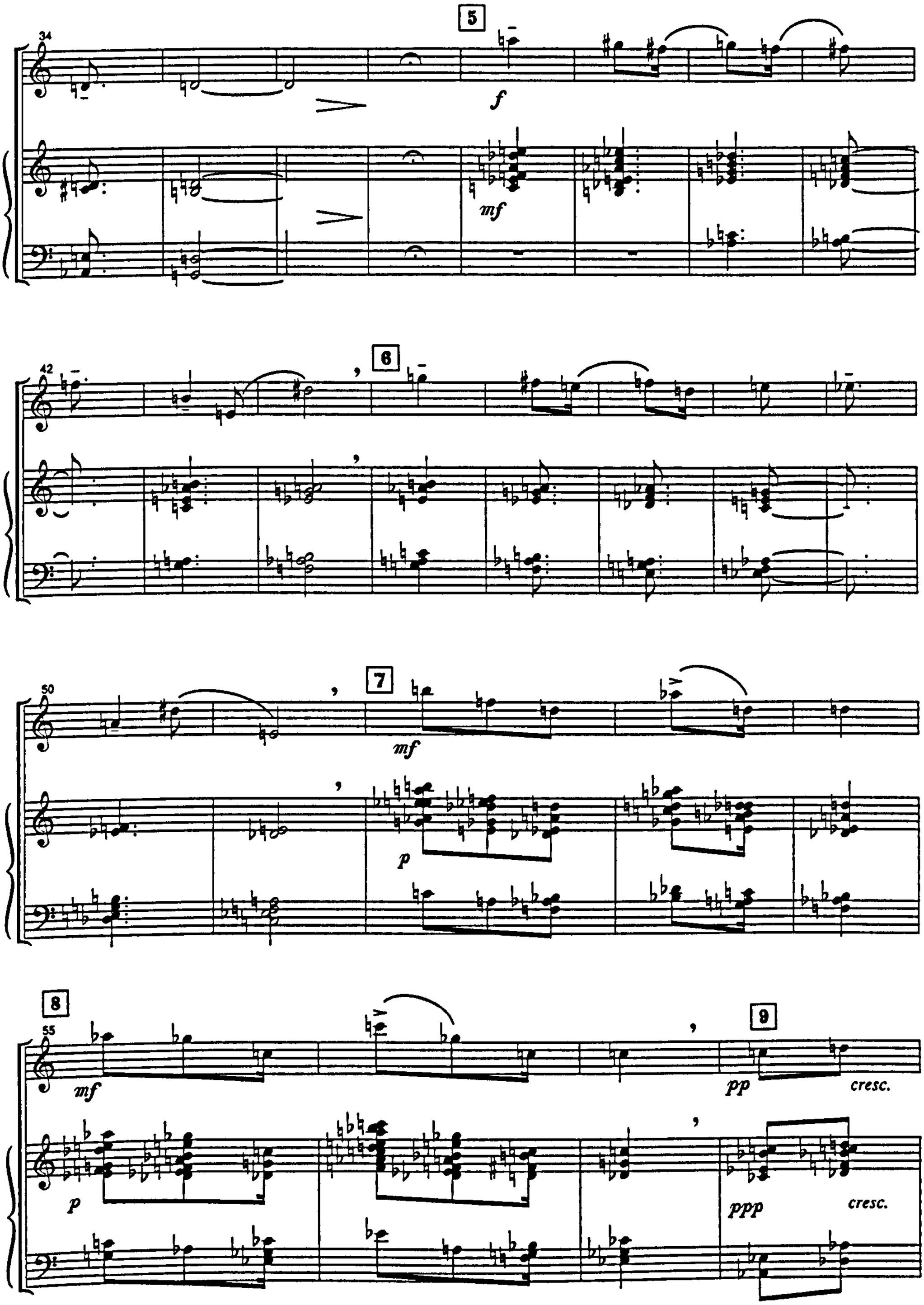
Example III:50
***Demeurer dans l'Amour...*: opening**



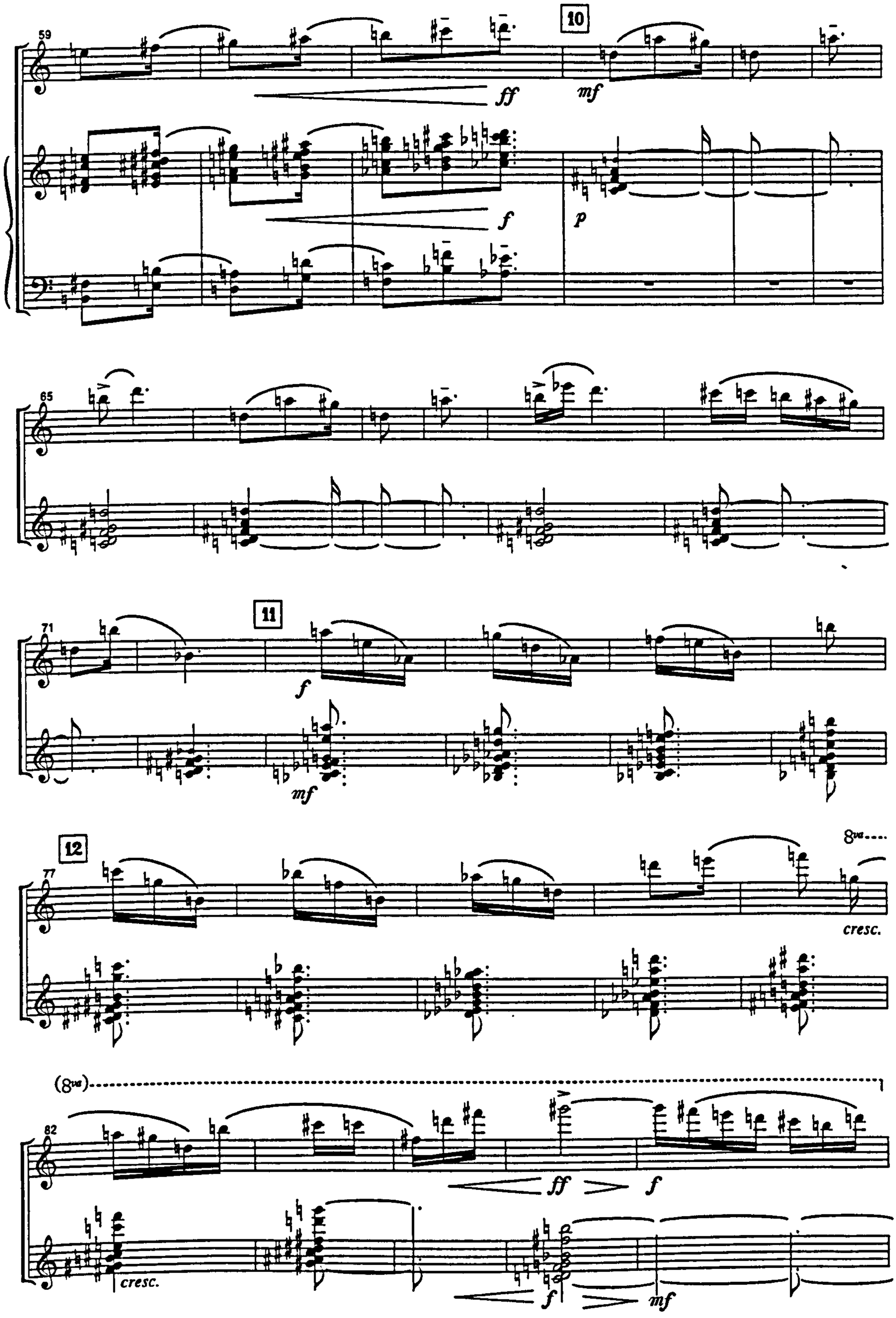
Example III:51
Demeurer dans l'Amour…



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

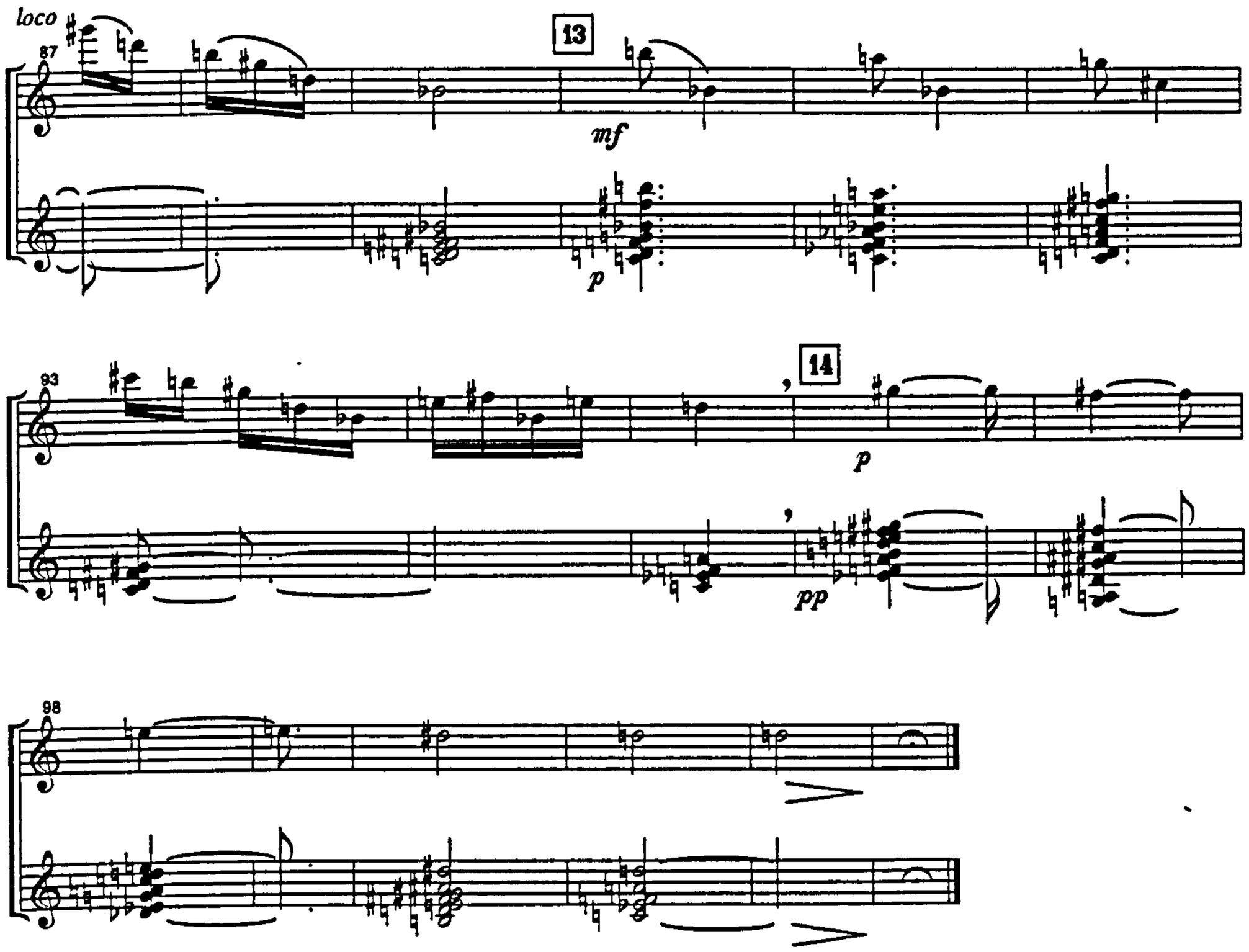


Example III:51
Demeurer dans l'Amour...

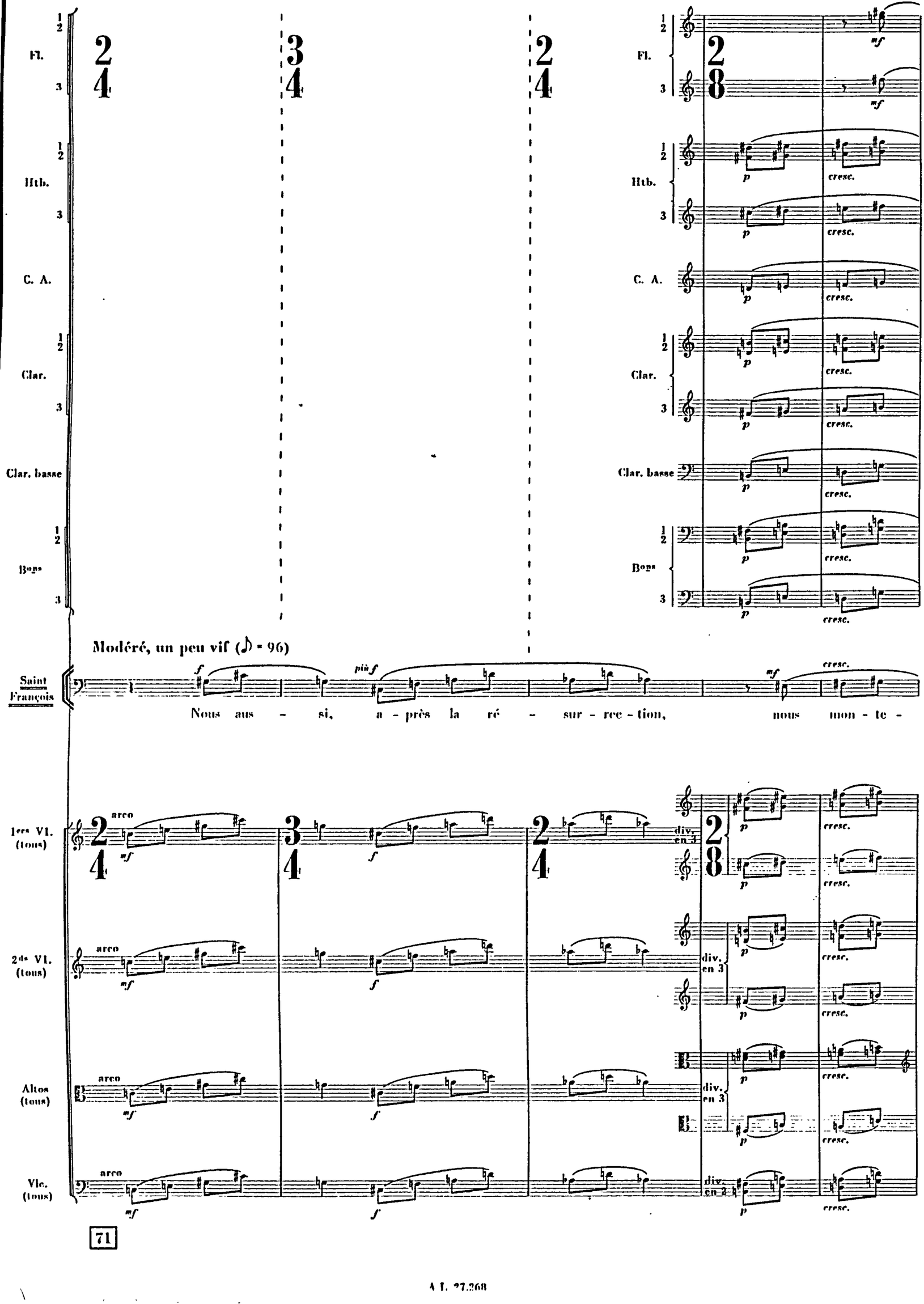


Example III:51

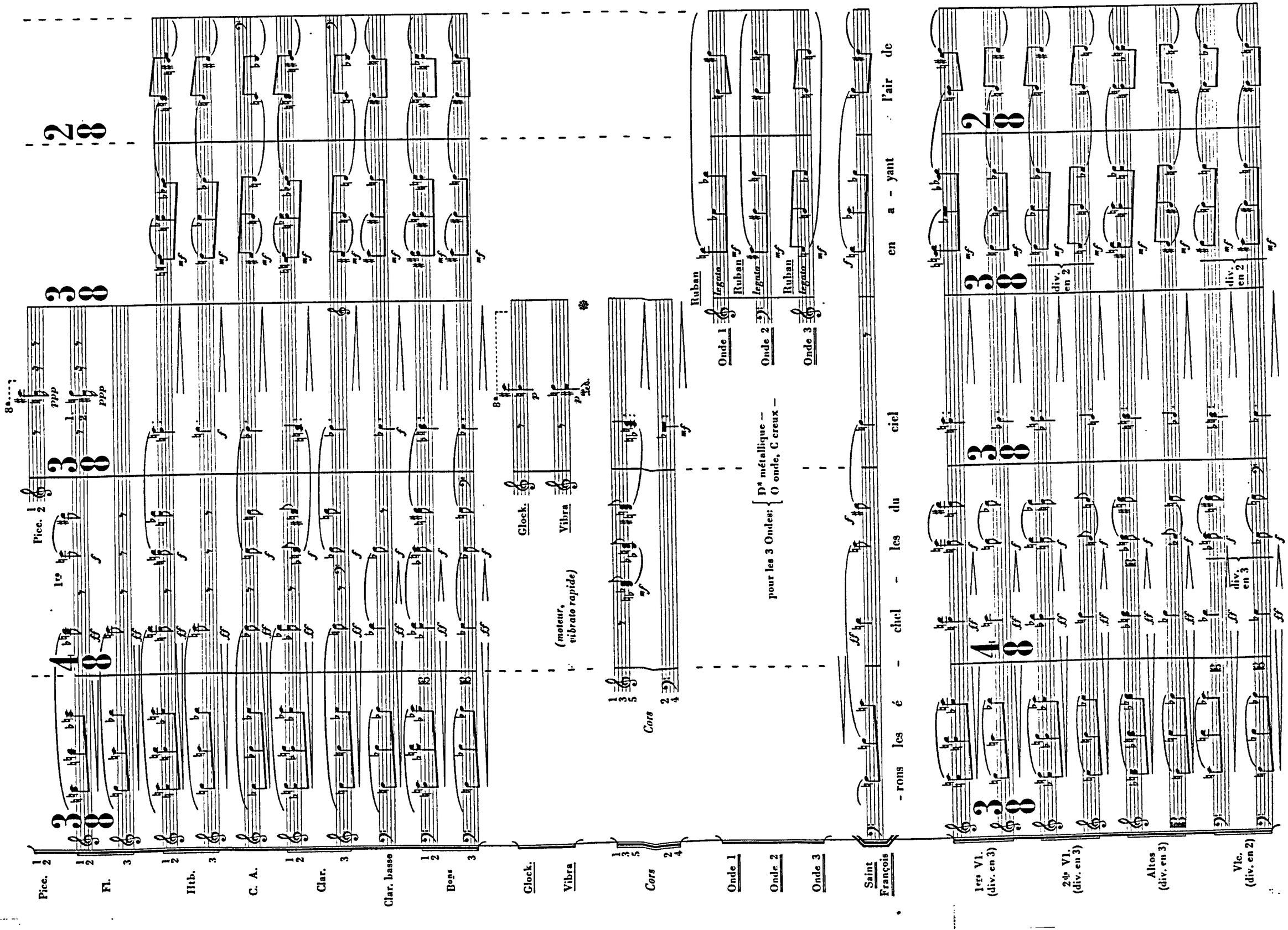
Demeurer dans l'Amour...



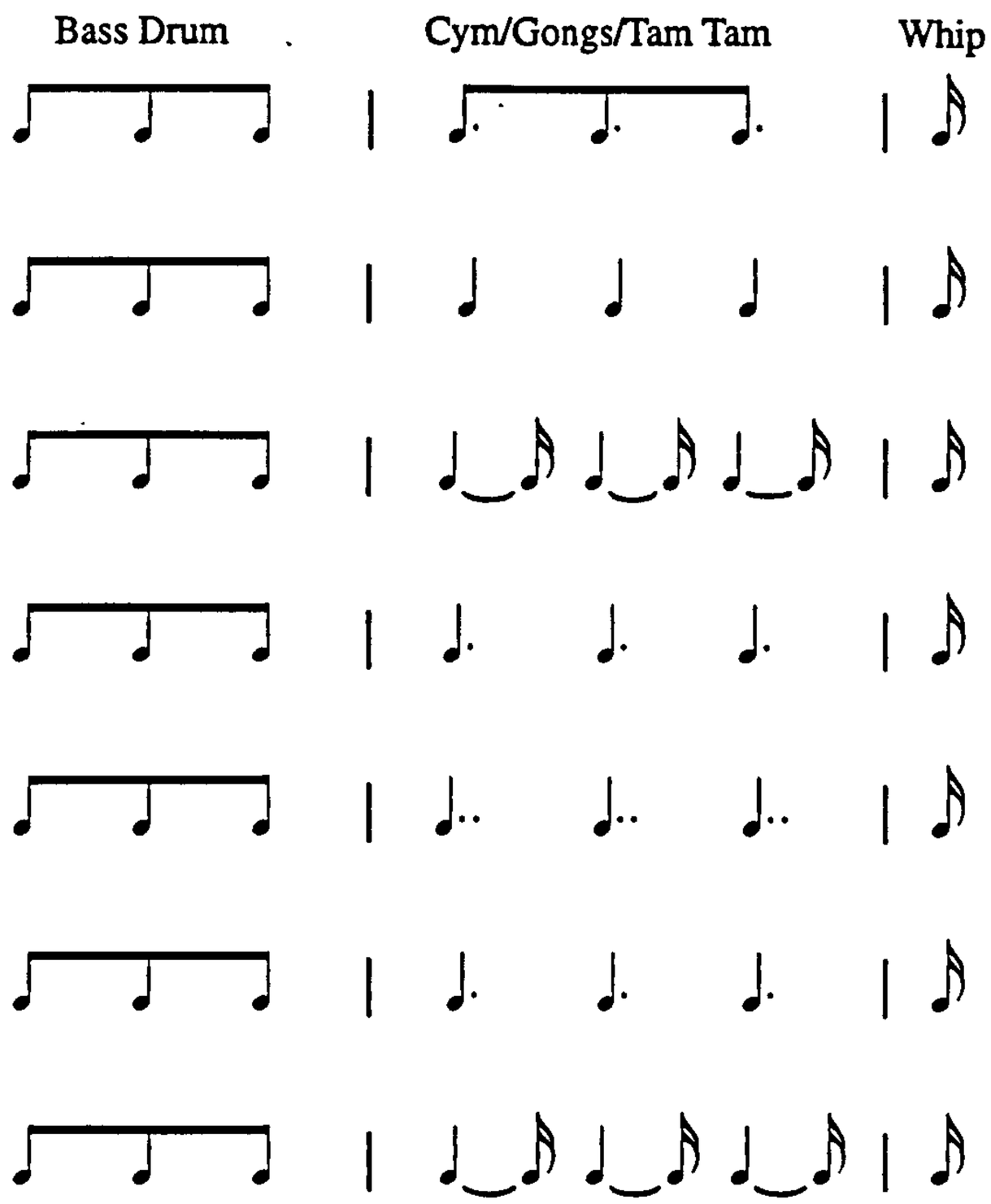
Example III:52 (continued overleaf)
***Le Prêche aux oiseaux:* «*Nous monterons les échelles du ciel...*»**



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

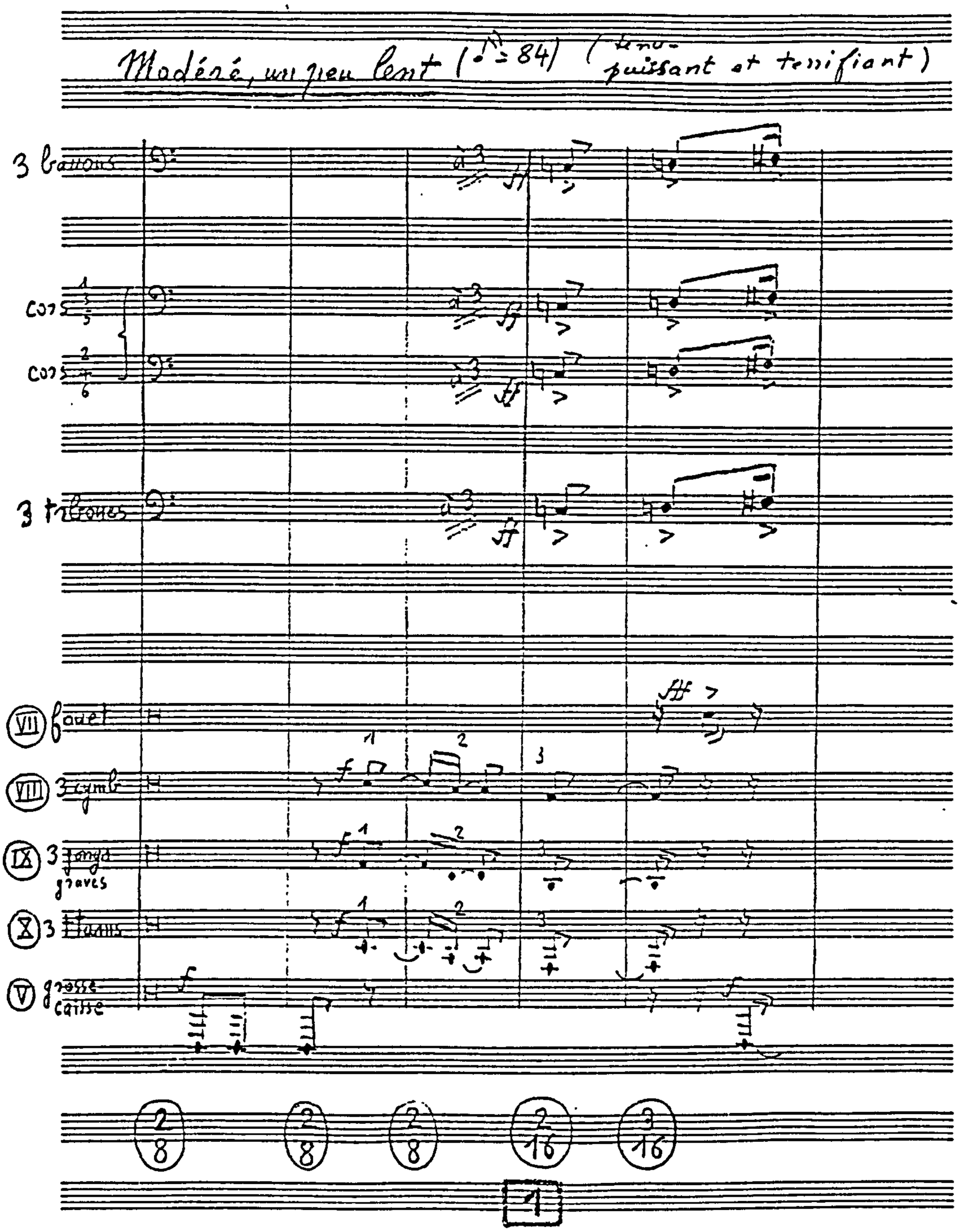


Example III:53
***Les sept Anges aux sept trompettes*: rhythmic cells**

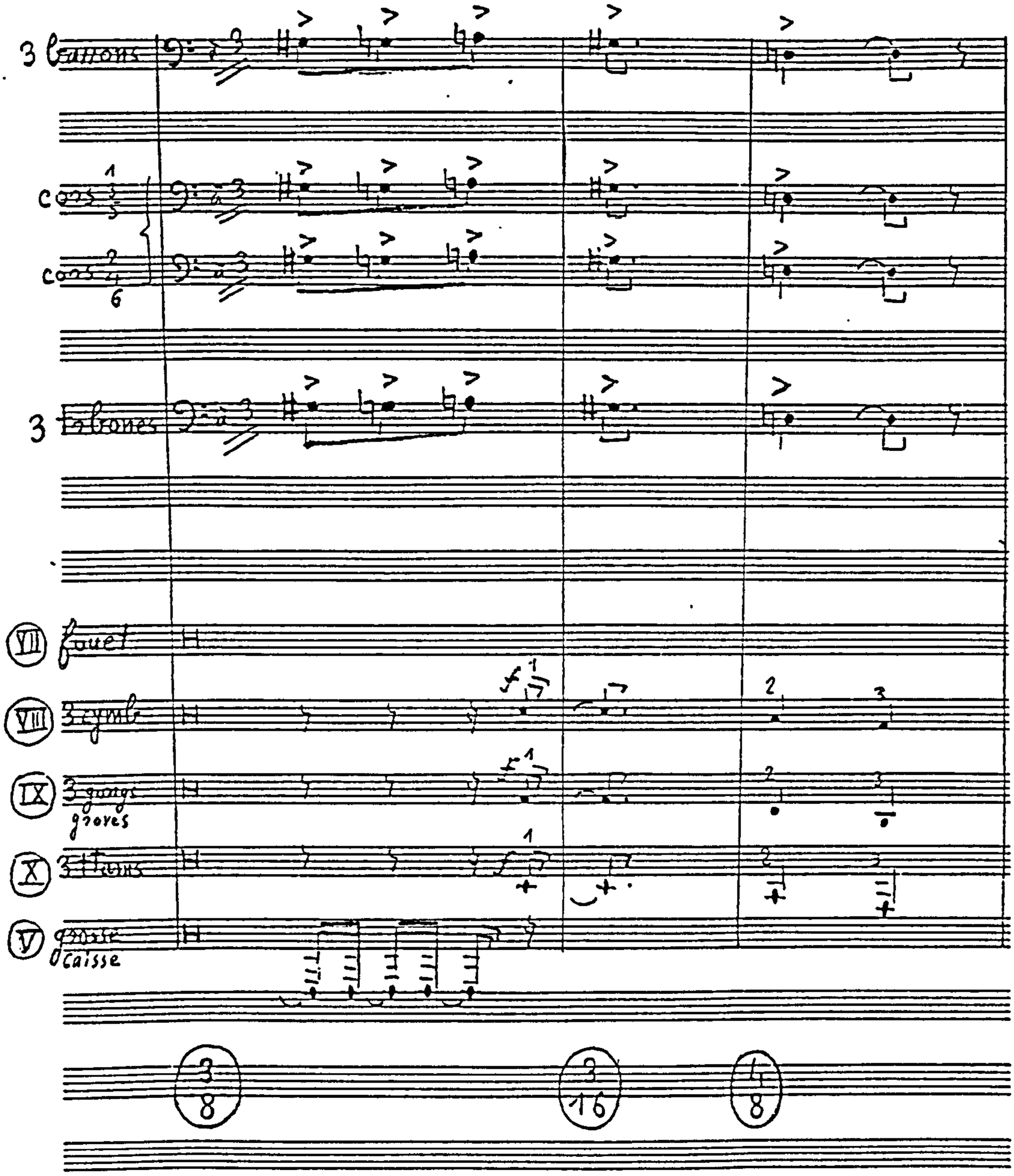


etc.

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



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



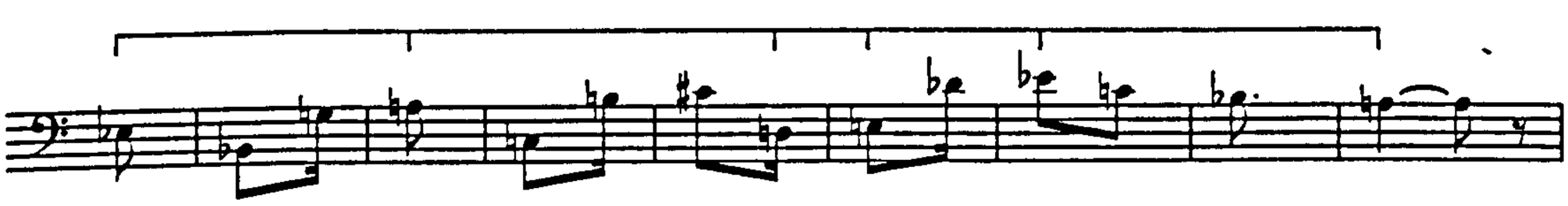
Example III:55a
***Les sept Anges aux sept trompettes*: melody**

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

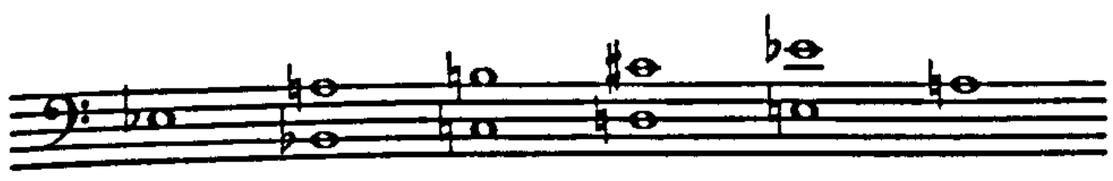
Example III:56
Returning chromaticism

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

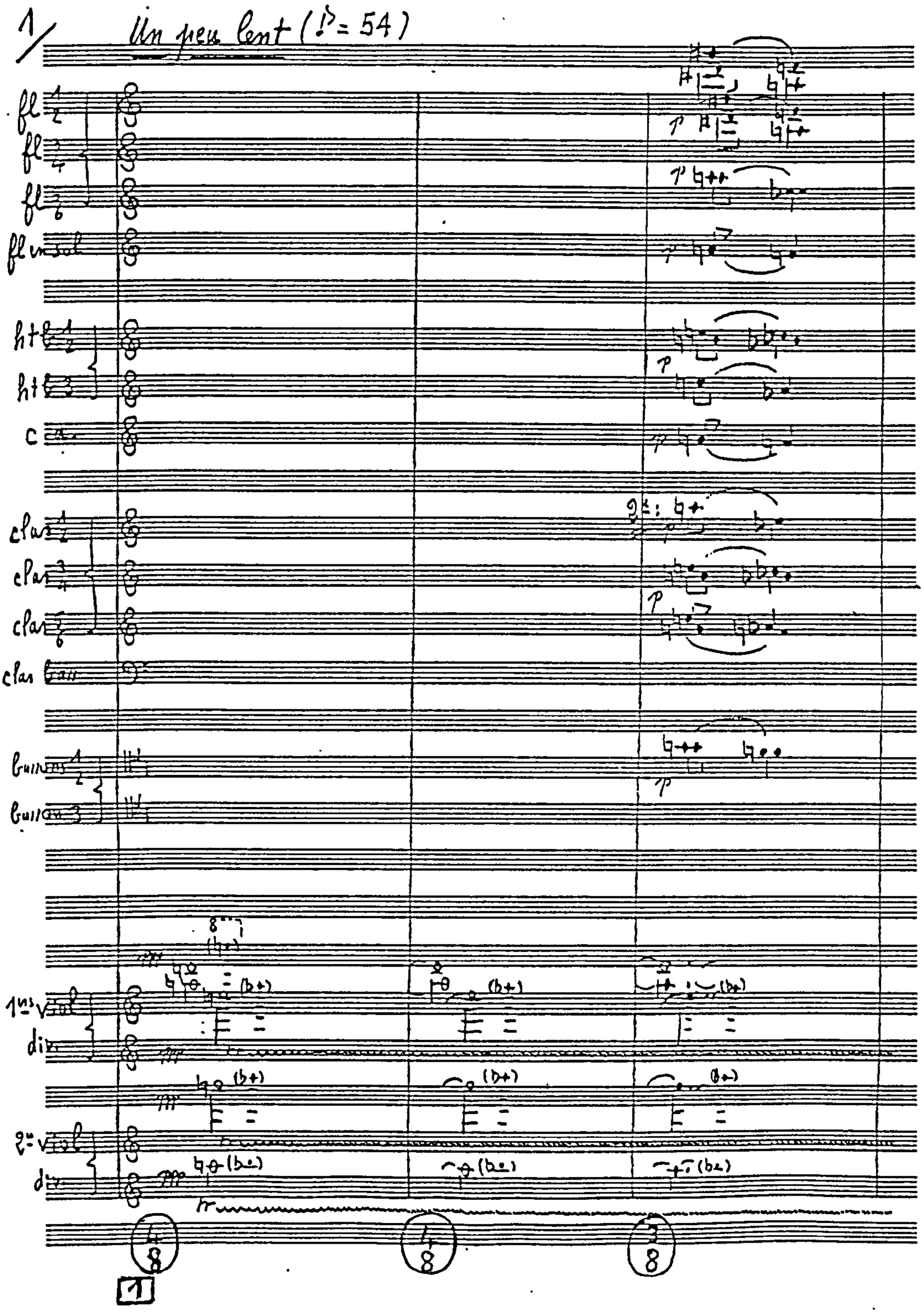
(i)



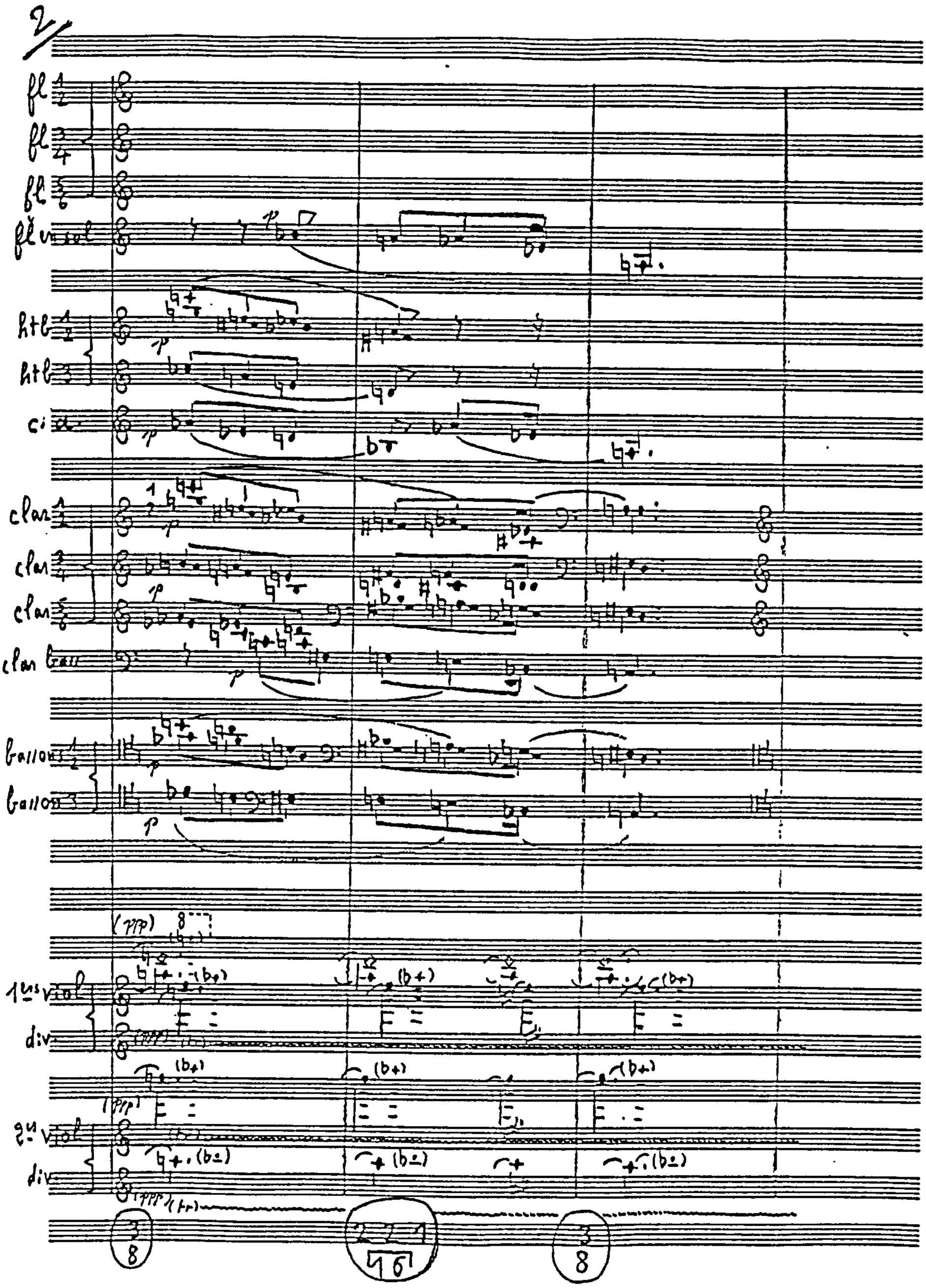
(ii)



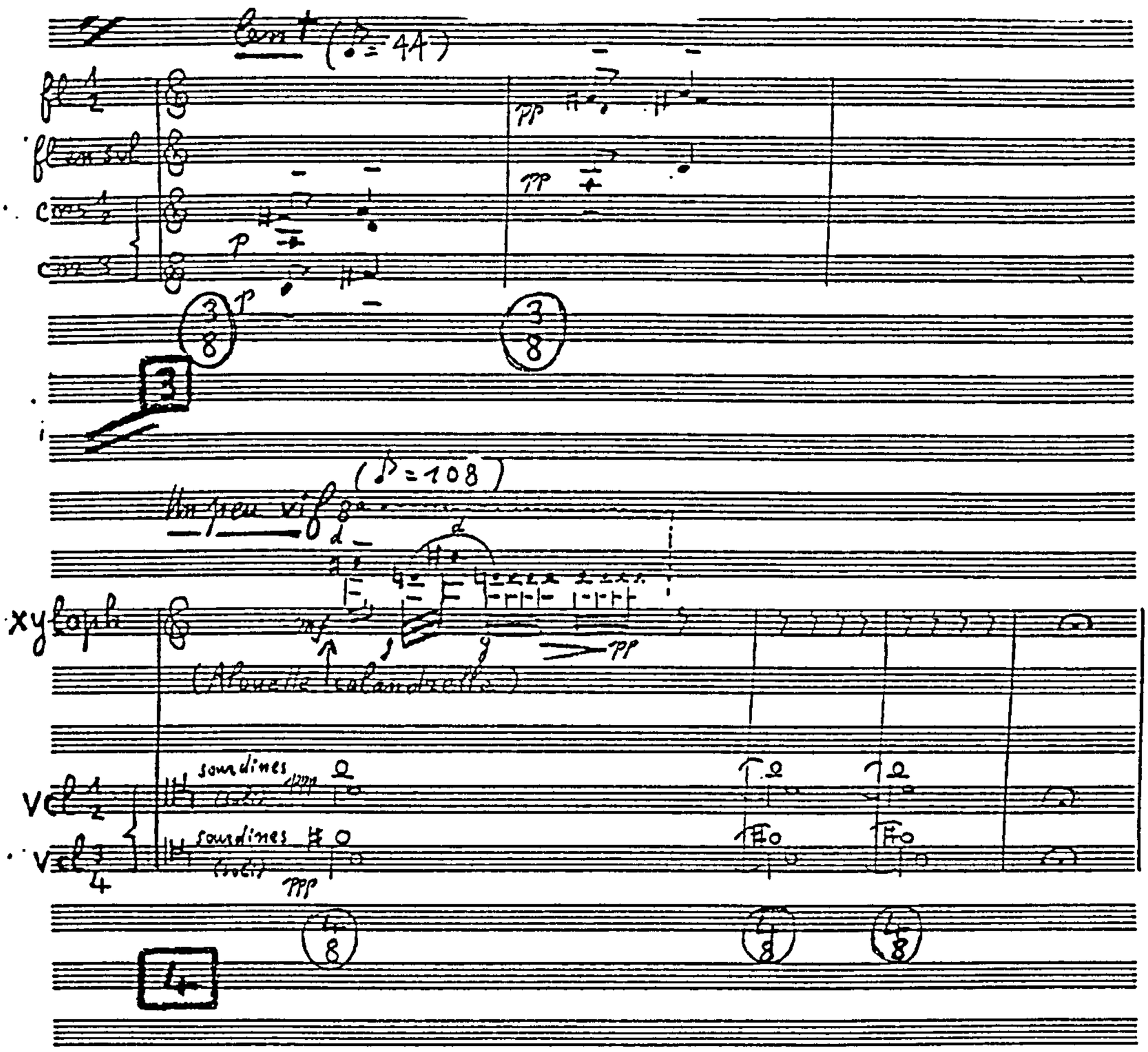
Example III:58 (continued overleaf)
***Et Dieu essuiera*: opening**



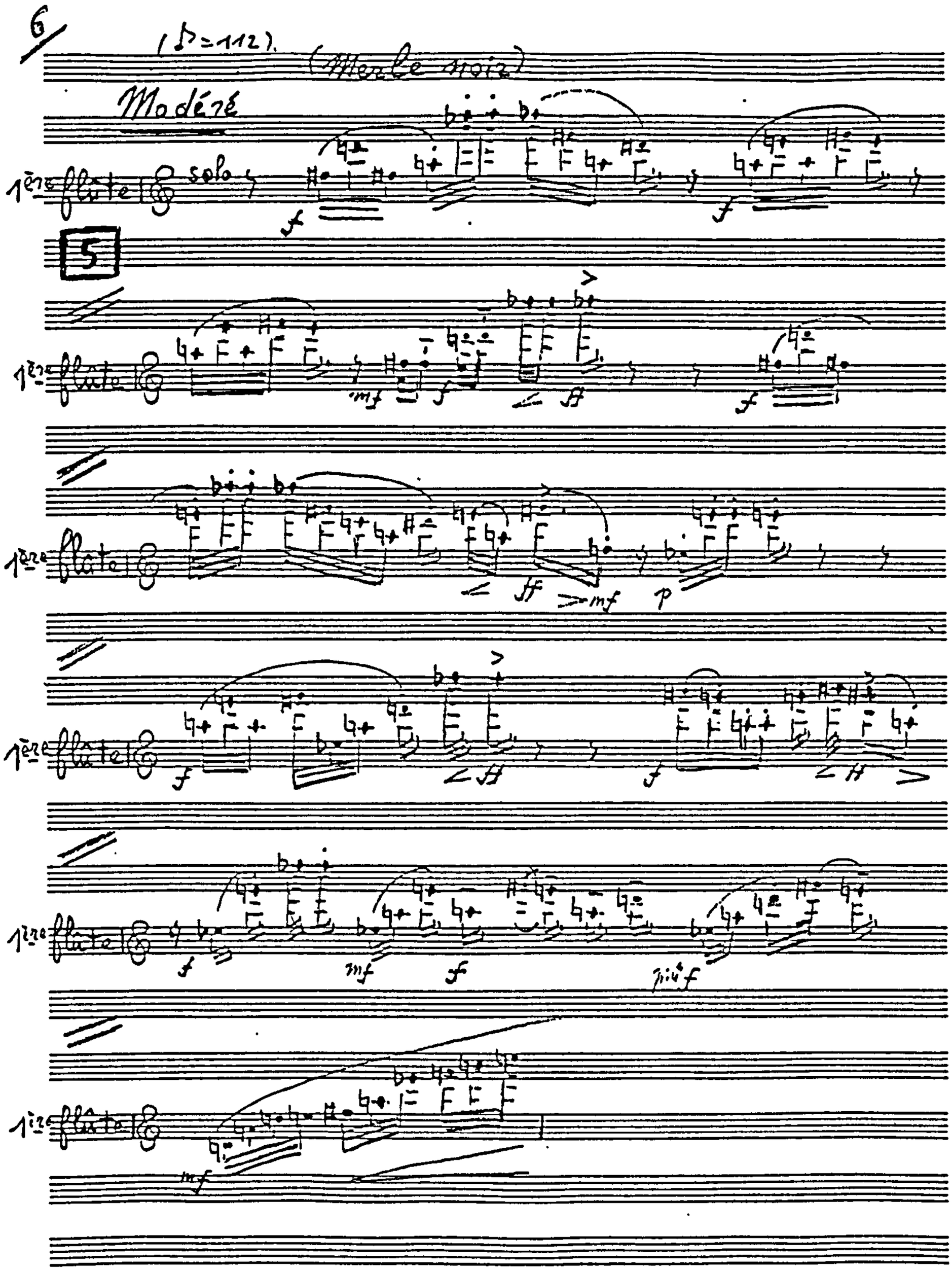
Example III:58 (continued)
***Et Dieu essuiera*: opening**



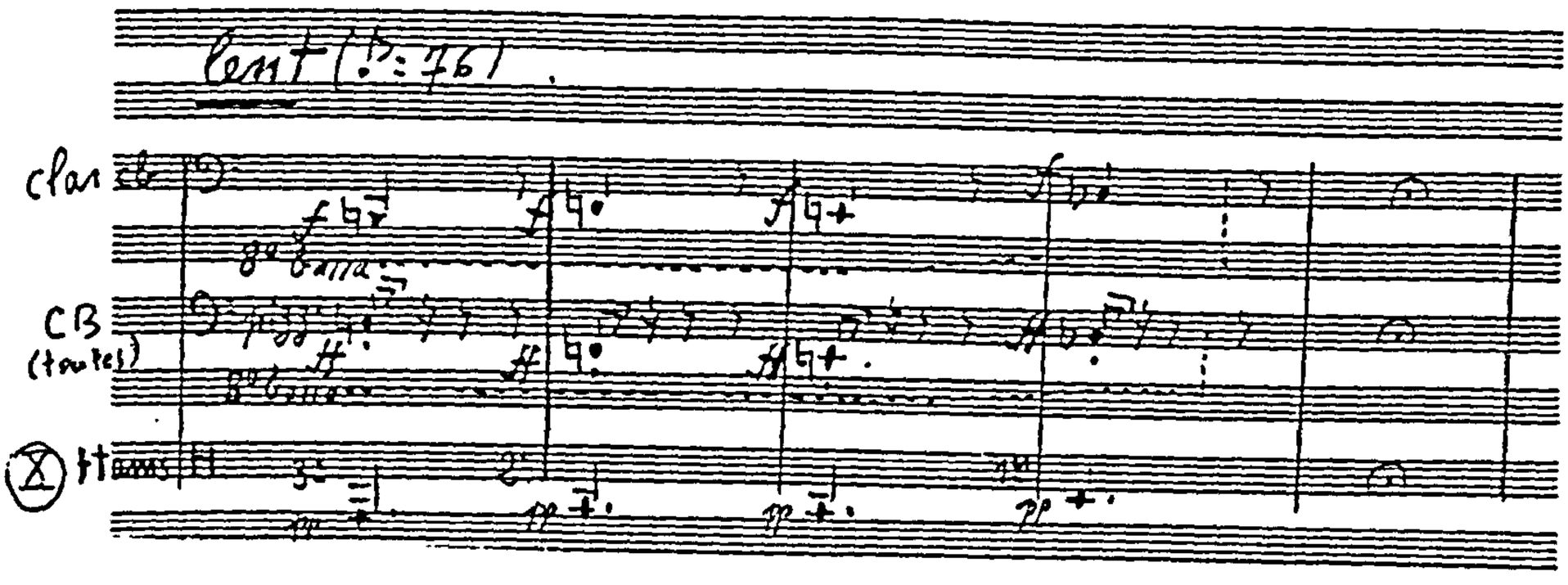
Example III:59
***Et Dieu essuiera*: figures 3 & 4**



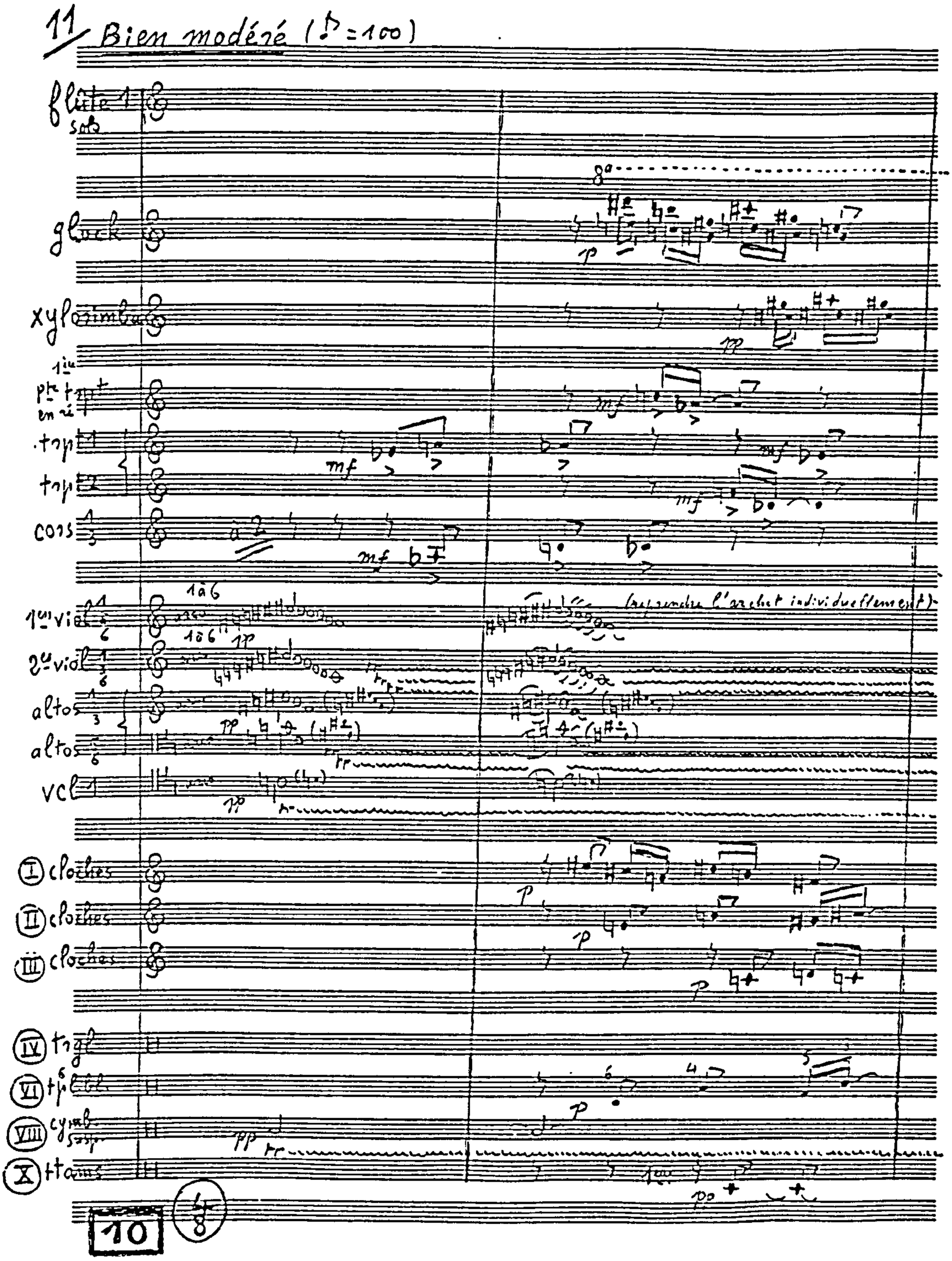
Example III:60
***Et Dieu essuiera*: figure5**



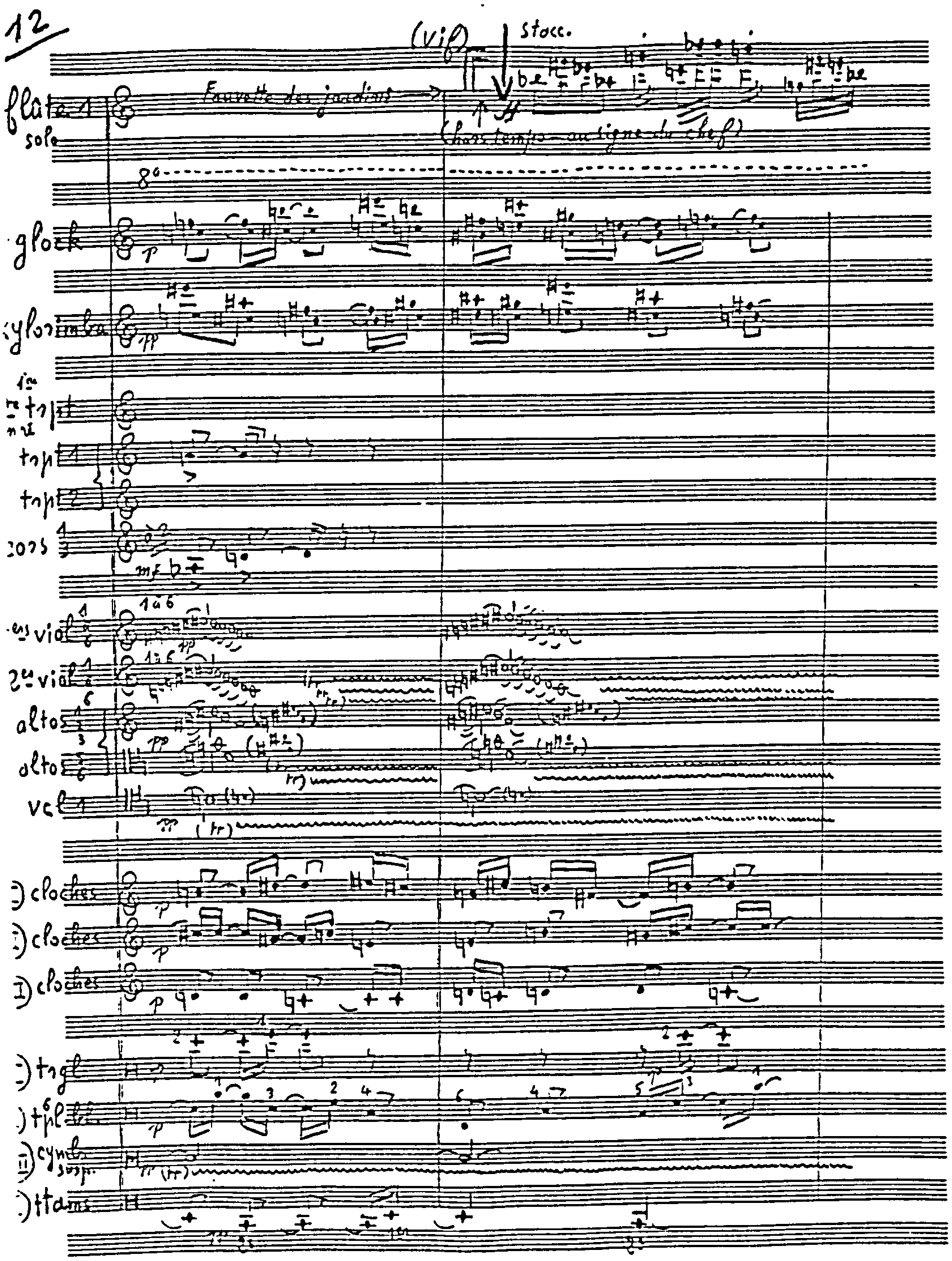
Example III:61
***Les étoiles et la Gloire*: figure 1**



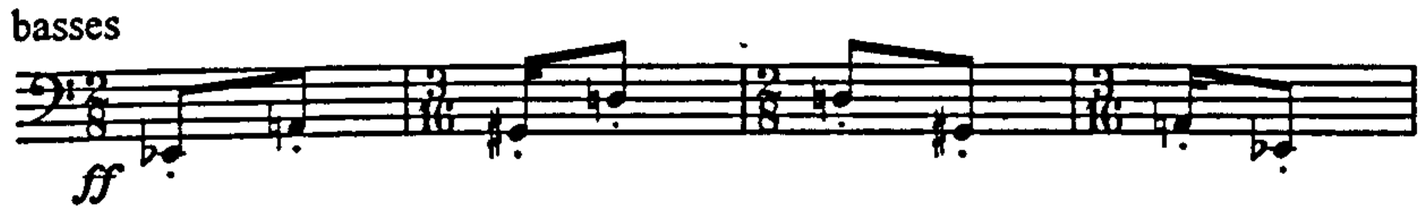
Example III:62 (continued overleaf)
***Les étoiles et la Gloire*: figure 10**



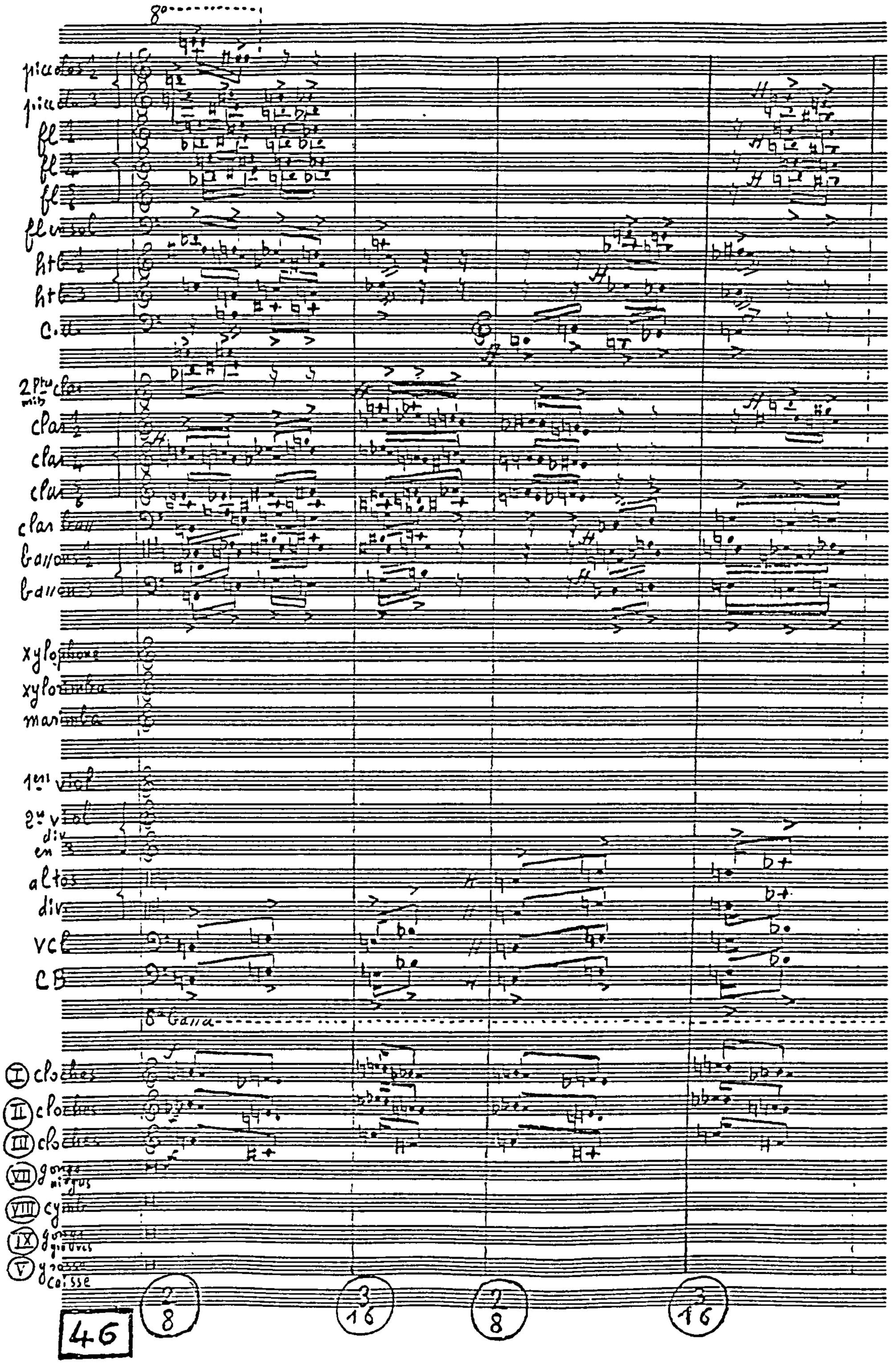
Example III:62 (continued overleaf)
***Les étoiles et la Gloire*: figure 10**



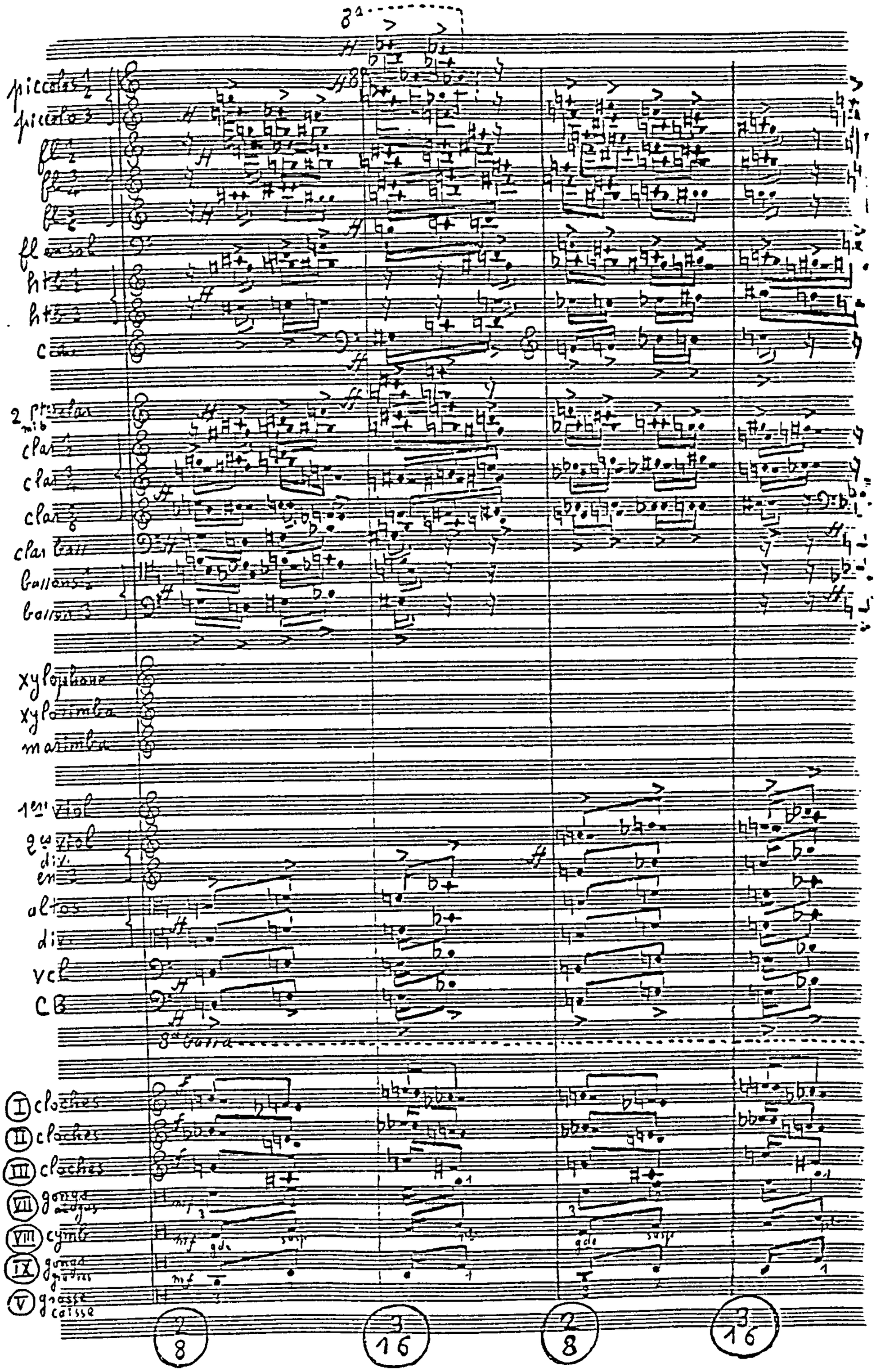
Example III:63
***Les étoiles et la Gloire*: figure 43**



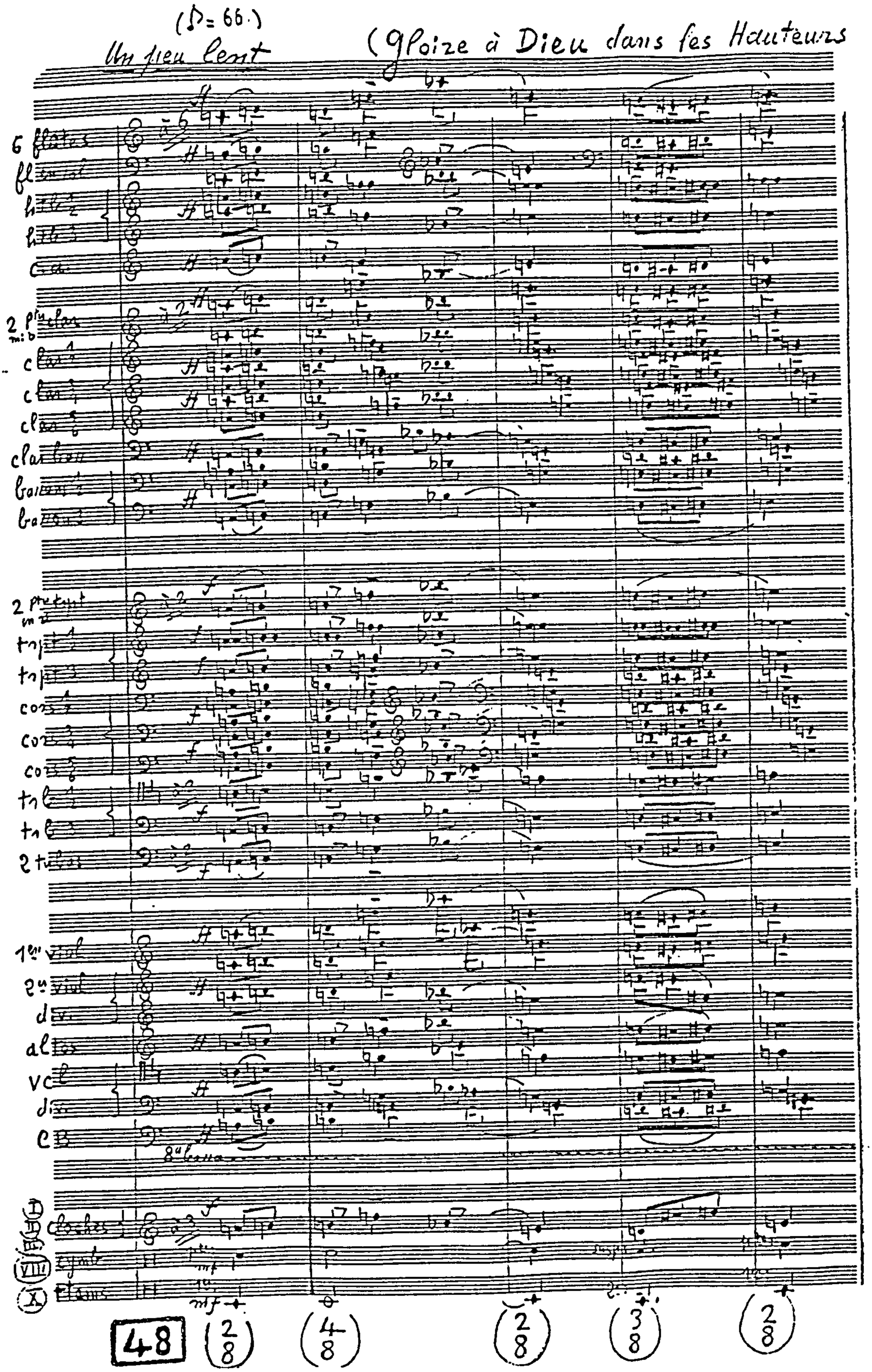
Example III:64 (continued overleaf)
***Les étoiles et la Gloire*: figure 46**



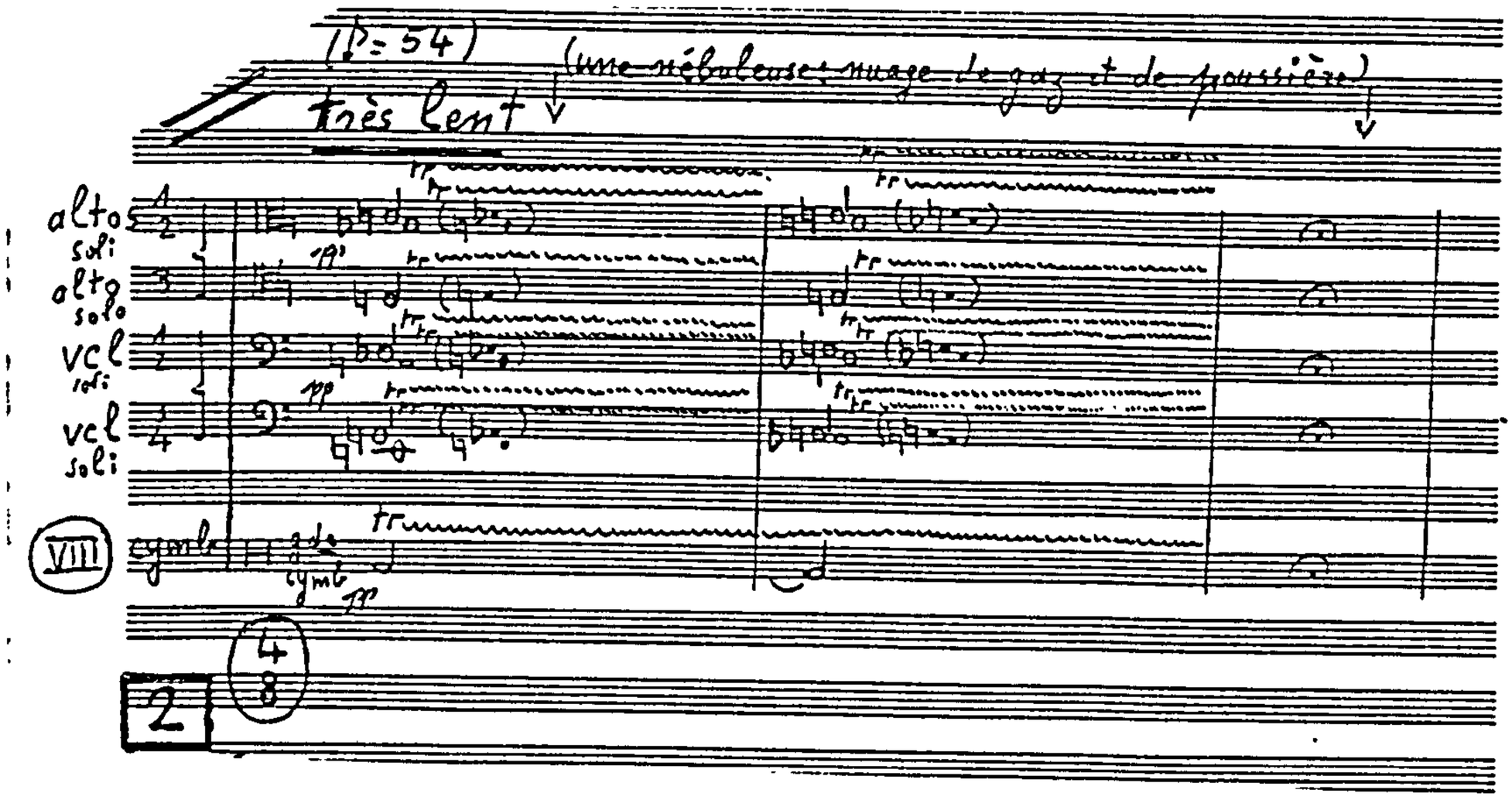
Example III:64 (continued overleaf)
***Les étoiles et la Gloire*: figure 46**



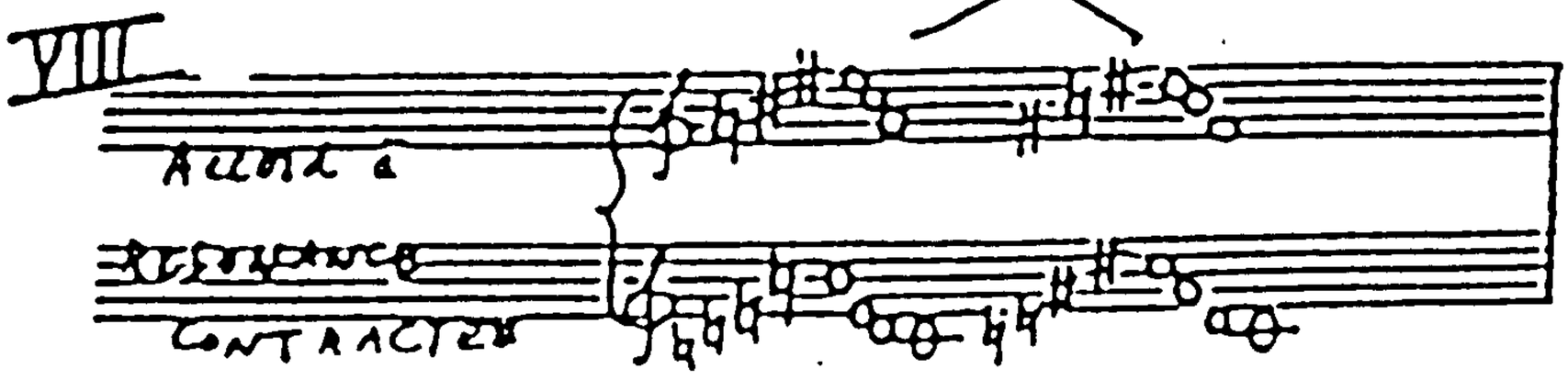
Example III:65
***Les étoiles et la Gloire*: figure 48**



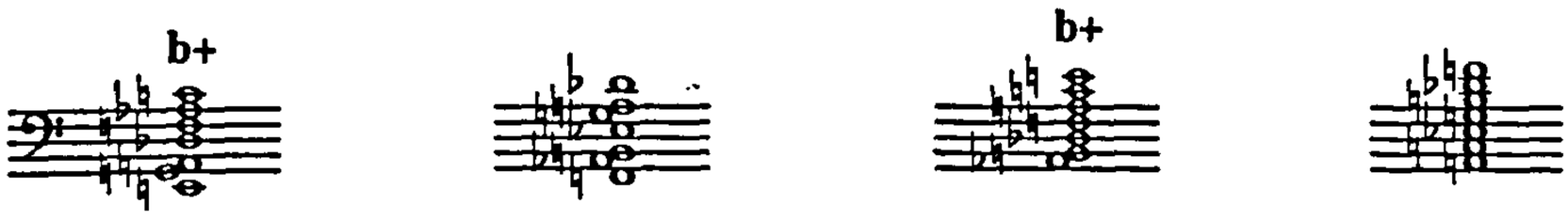
Example III:66
***Les étoiles et la Gloire*: figure 2**



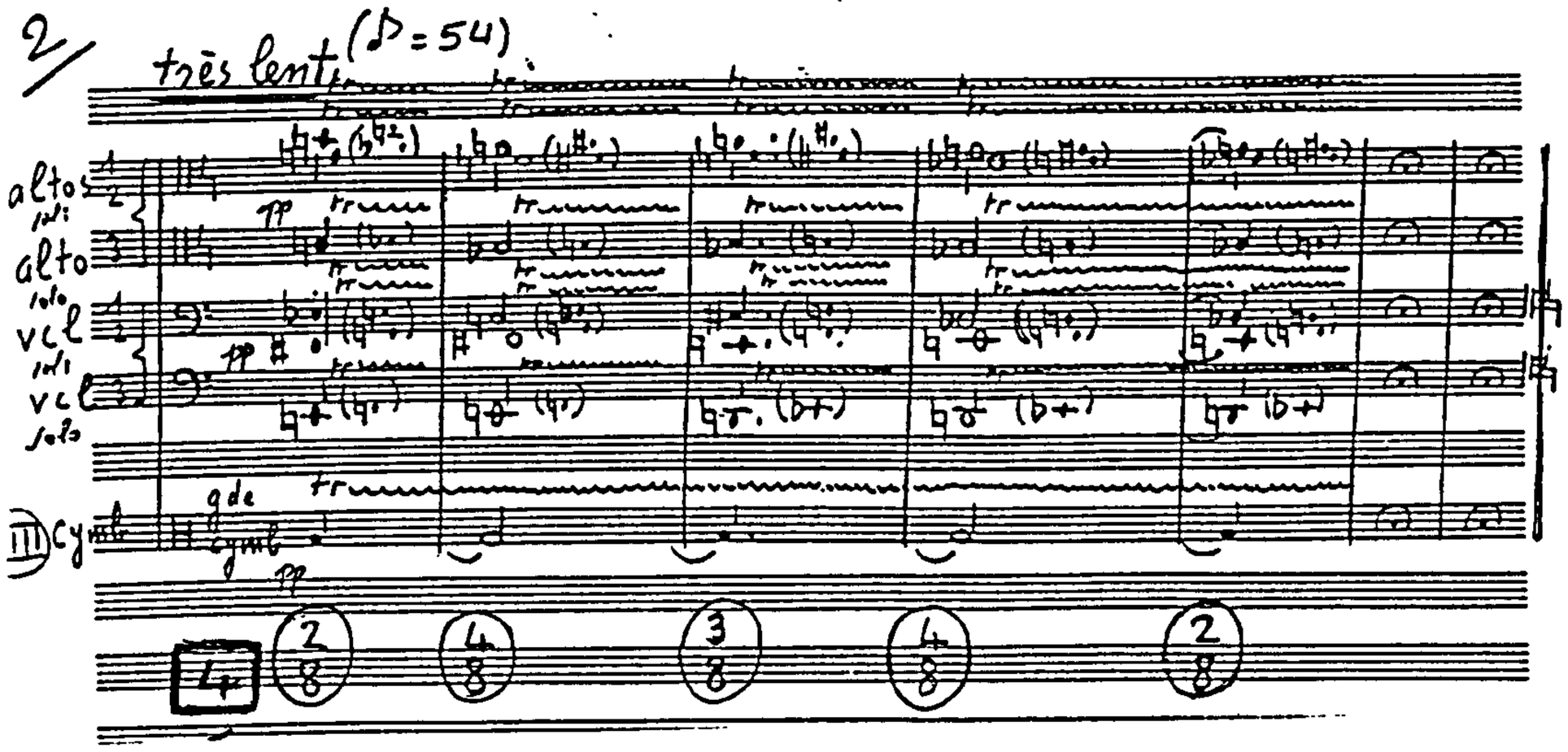
Example III:67
***Accords à résonance contractée* from**
programme note by Yvonne Loriod-Messiaen



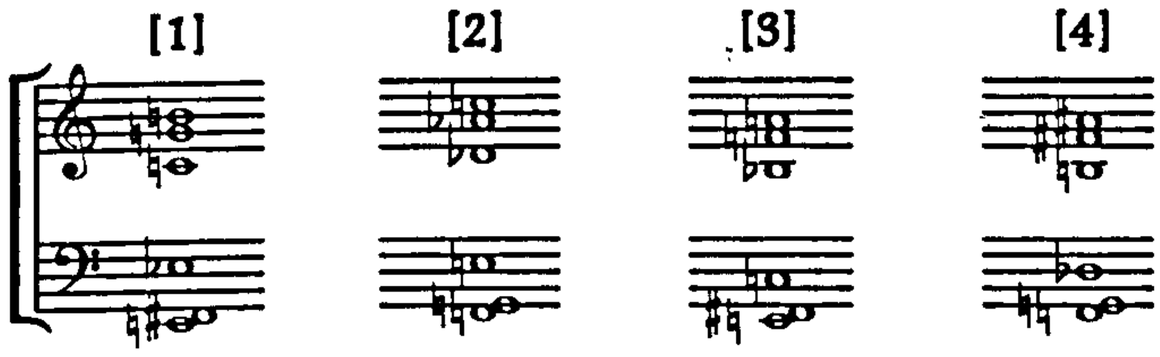
Example III:68
***Les étoiles et la Gloire*: chords from figure 2**



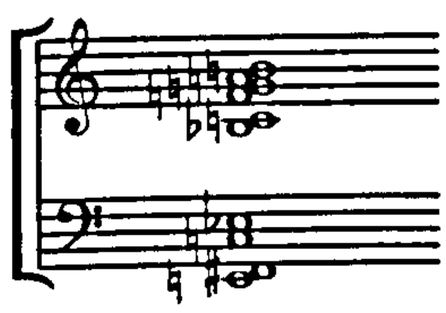
Example III:69
***Les étoiles et la Gloire*: figure 4**



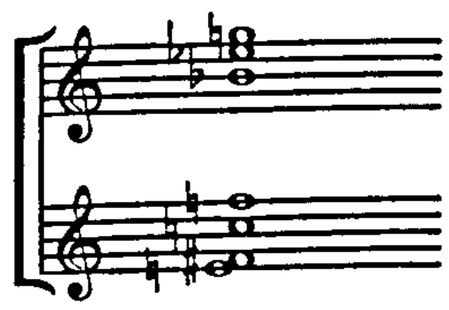
Example III:70
***Les étoiles et la Gloire*: chords at figure 4**



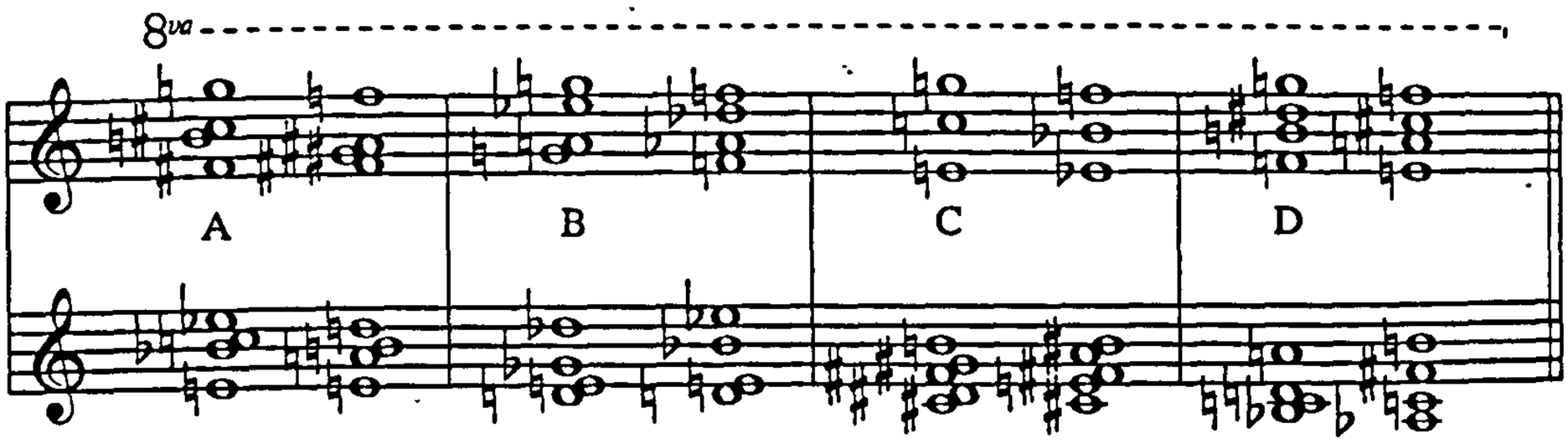
Example III:71
***Les étoiles et la Gloire*: combination of chords 1 & 3 from example III:70**



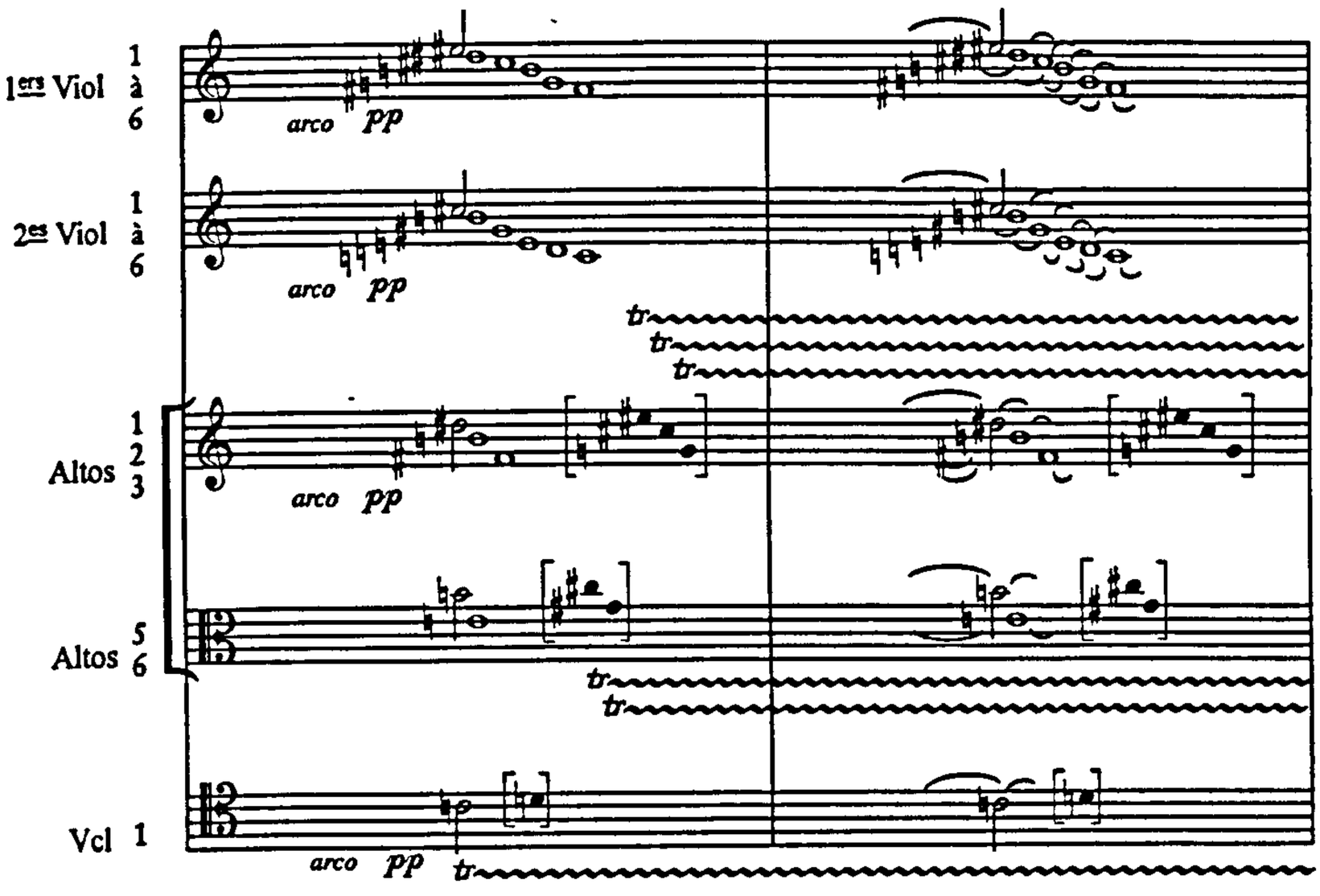
Example III:72
Accord à résonance contractée - *Les étoiles et la Gloire*: figure 4



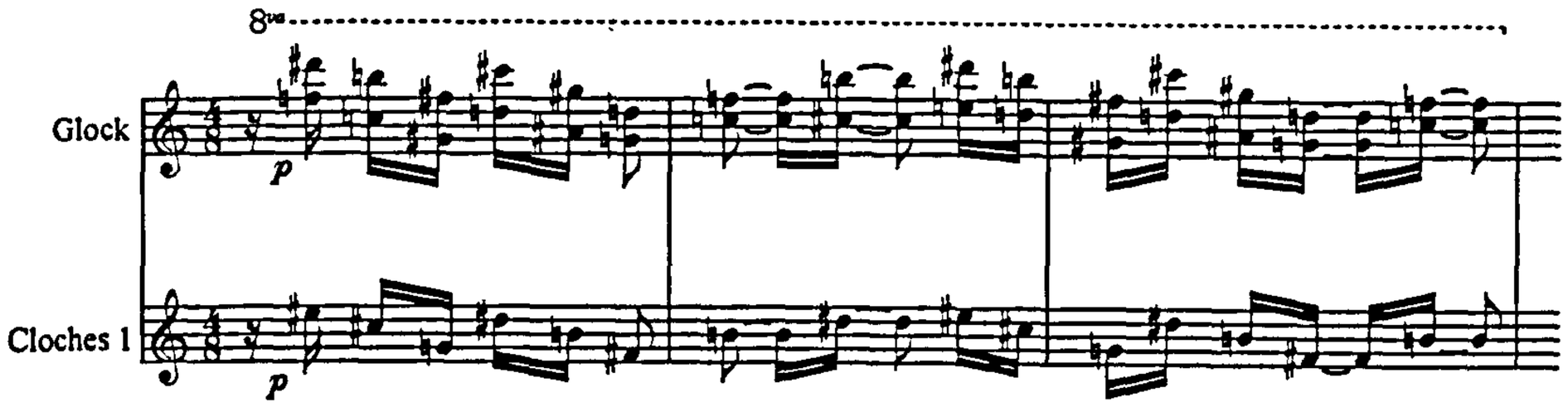
Example III:73
***Turangalîla*; *Introduction*: 2 bars before figure 8**



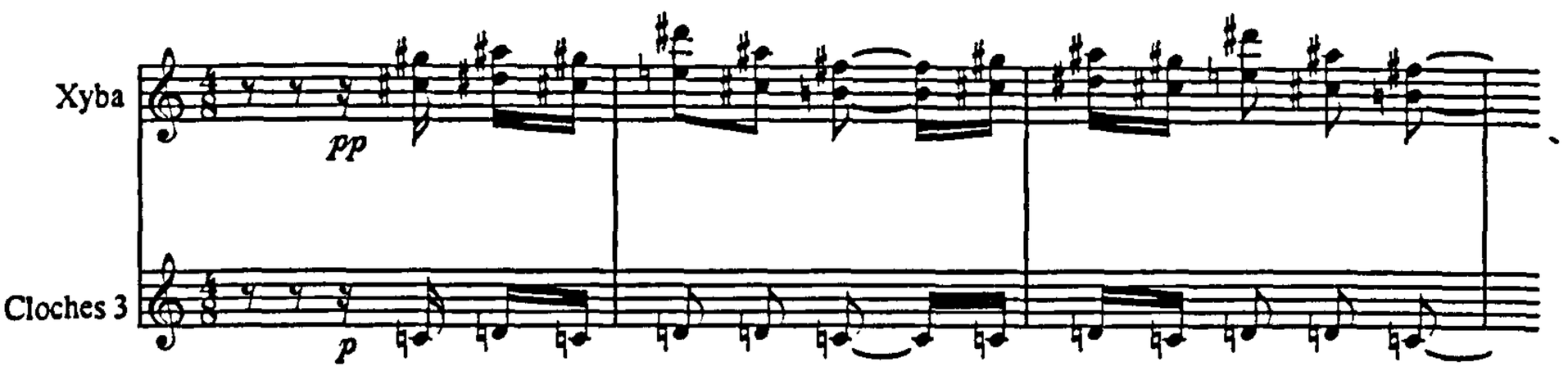
Example III:74
***Les étoiles et la Gloire*: figure 10, strings**



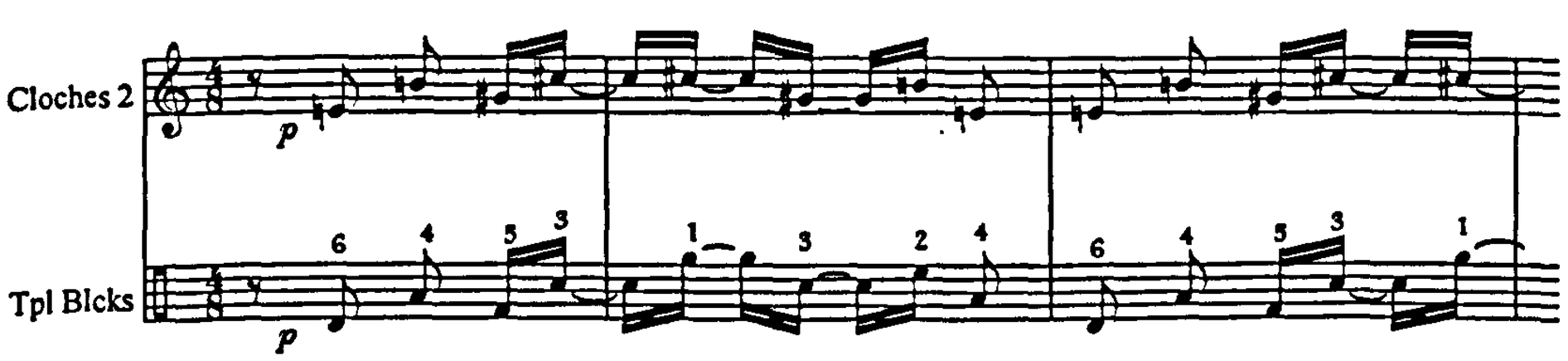
Example III:75
***Les étoiles et la Gloire*: figure 10, tubular bells 1 & glockenspiel**



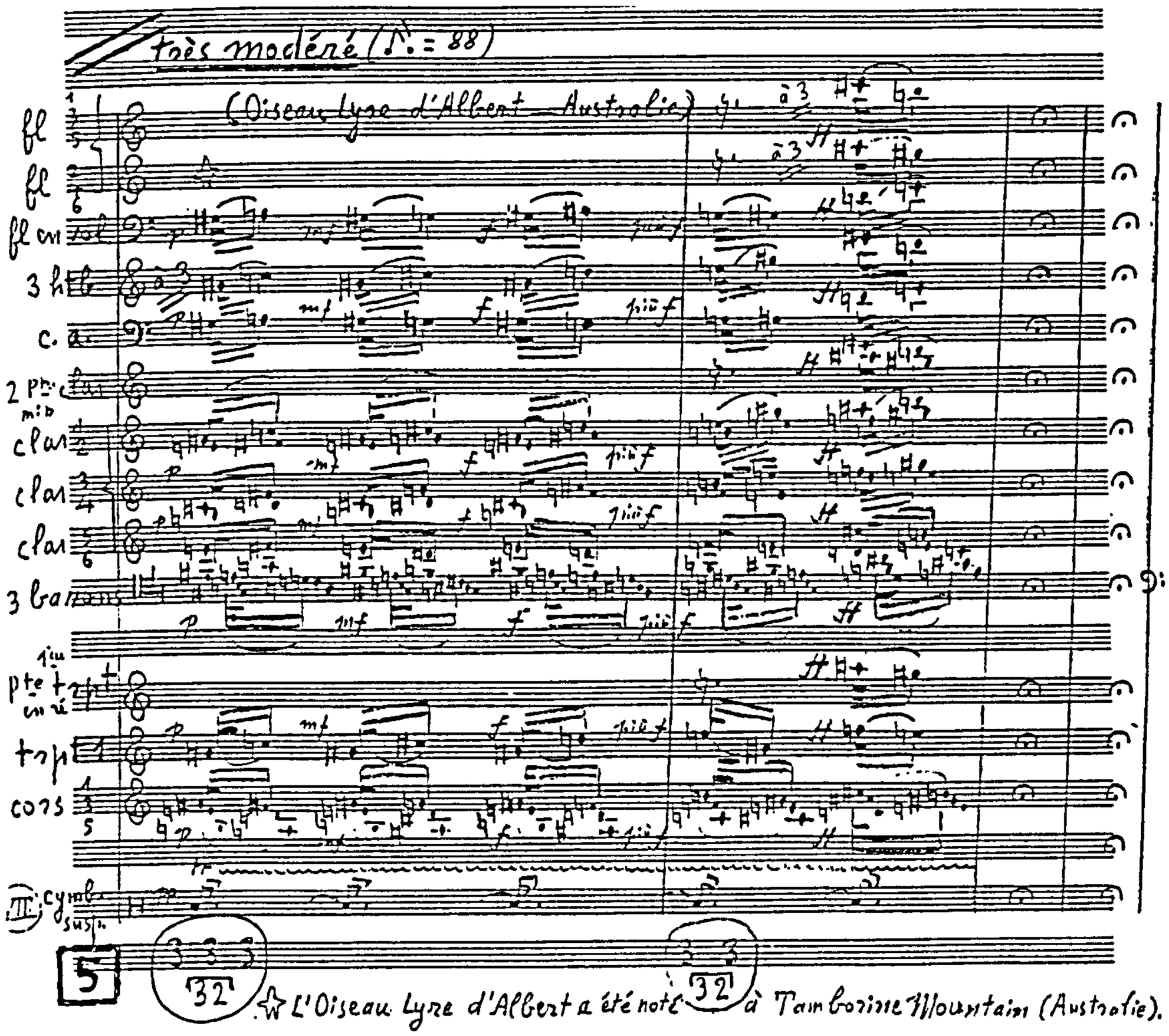
Example III:76
***Les étoiles et la Gloire*: figure 10, tubular bells 3 & xylorimba**



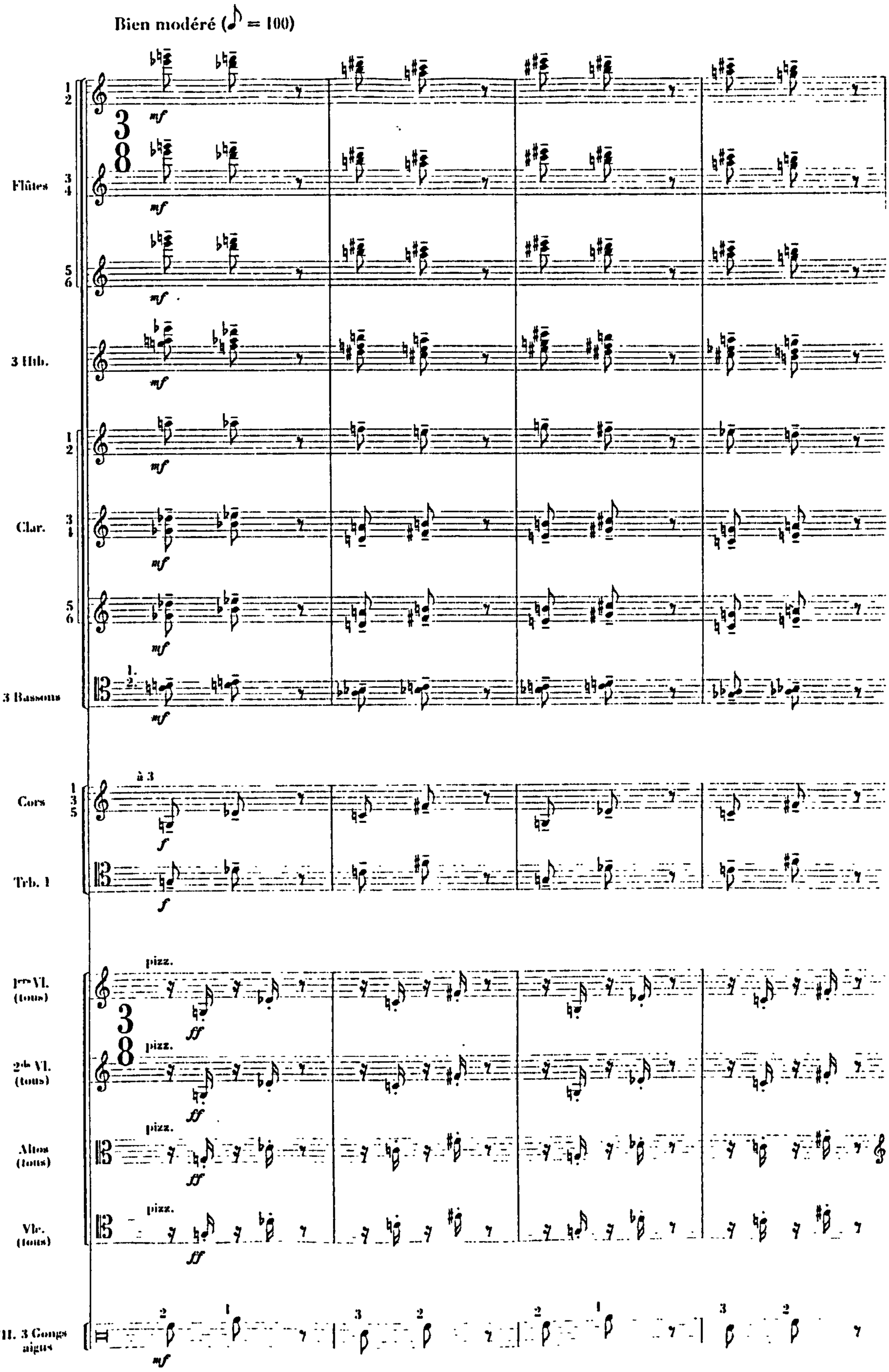
Example III:77
***Les étoiles et la Gloire*: figure 10, tubular bells 2 & temple blocks**



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



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



Example III:80
***Accords à résonance contractée - Les étoiles et la Gloire*: figure 8, bars 5-6**

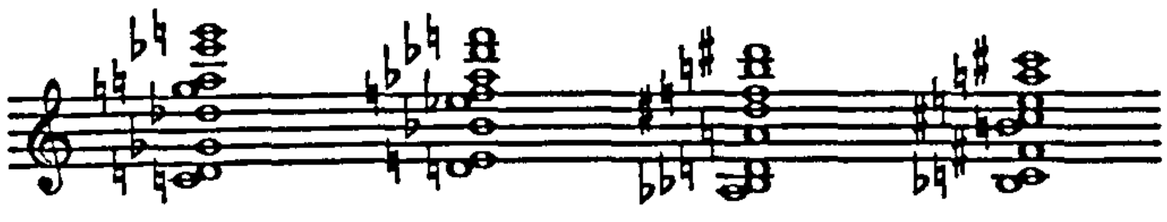


FIGURE III:ix(a)

Distribution of birds in Section C

q r q r q s t

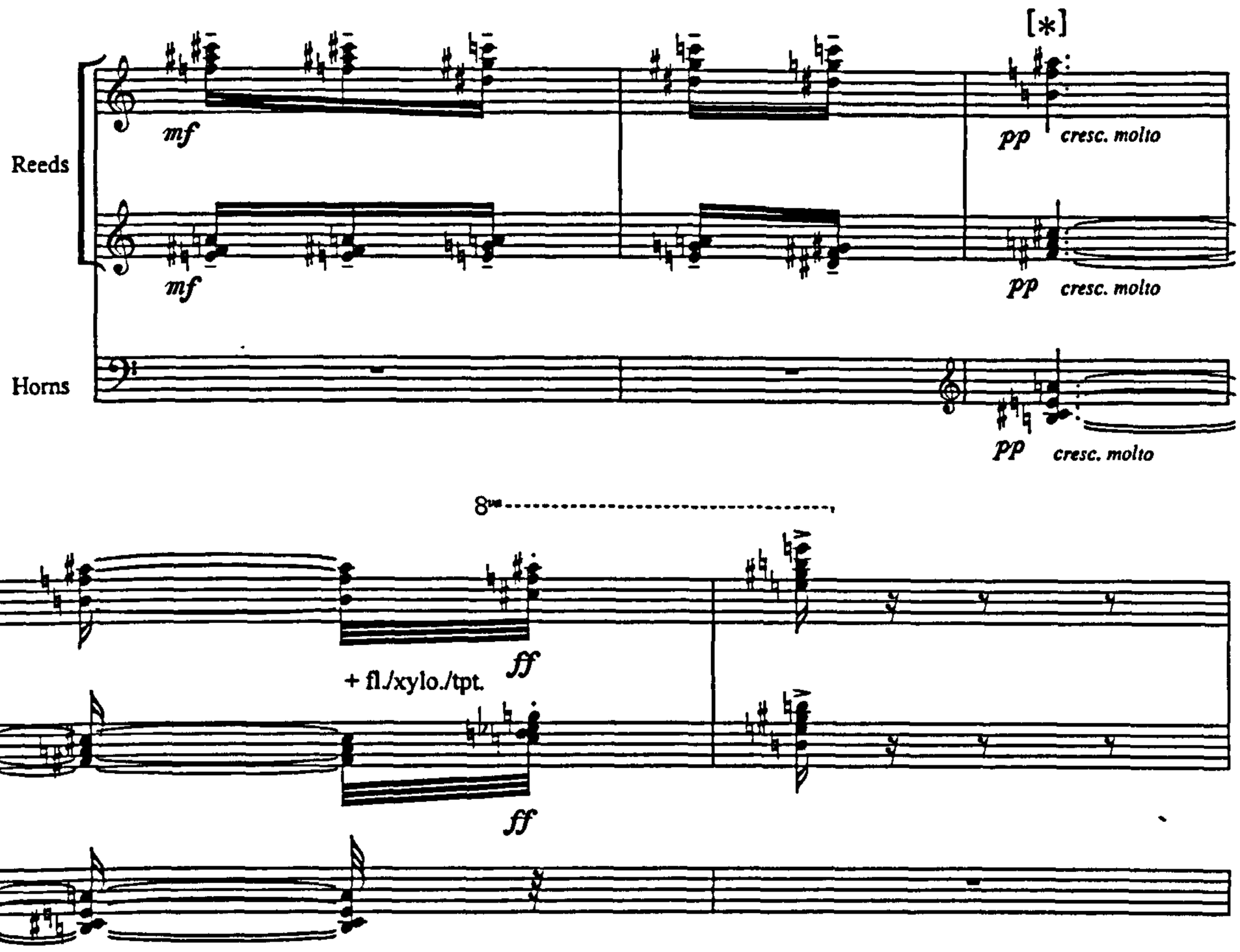
FIGURE III:ix(b)

Distribution of birds in Section C'

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

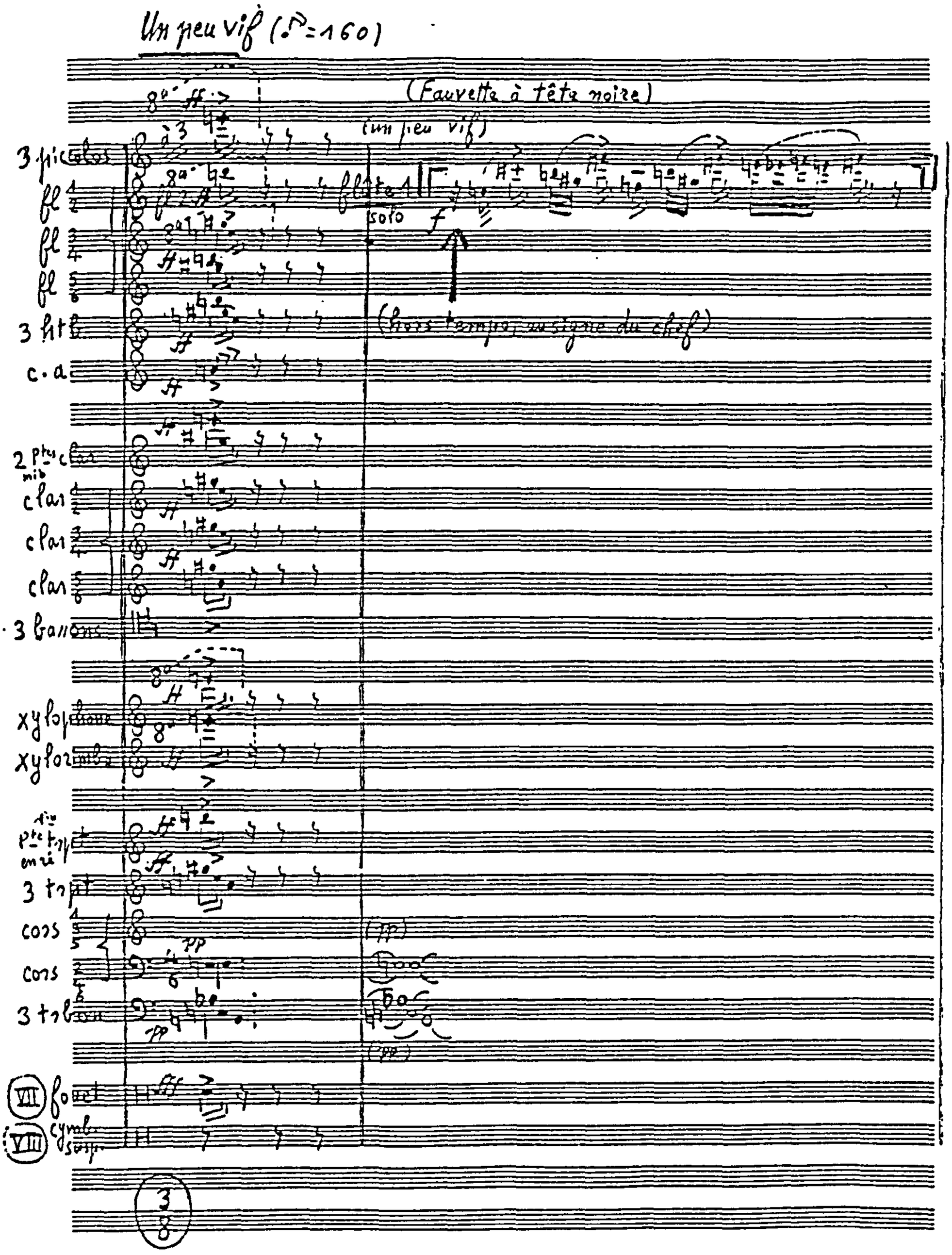
q = *Mallee Ringneck*
r = *Eastern Whip Bird*, then *Fauvette à tête noire*
s = *Hooded Butcher Bird*, then Shama
t = *Pied Butcher Bird*
u = *Grey Butcher Bird*, then *Helmeted Friarbird*, then *Brown Shrike Thrush*
v = *Brown Oriole*
w = *Lewin's Honeyeater*
x = *Laughing Kookaburra*
y = *Noisy Pitta*

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



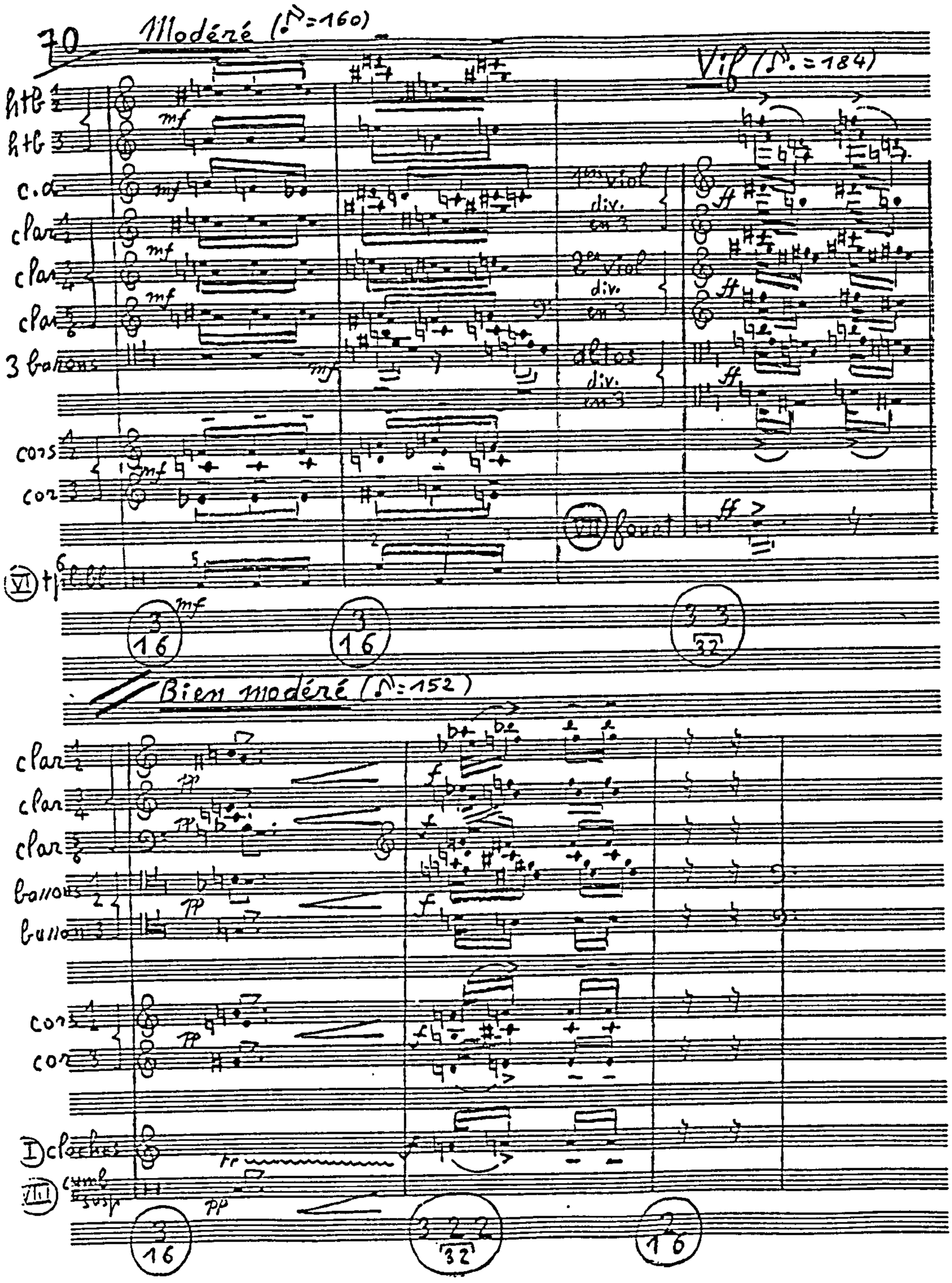
Example III:81b

***Fauvette à tête noire* - *Les étoiles et la Gloire*: figure 14, bars 11-12**

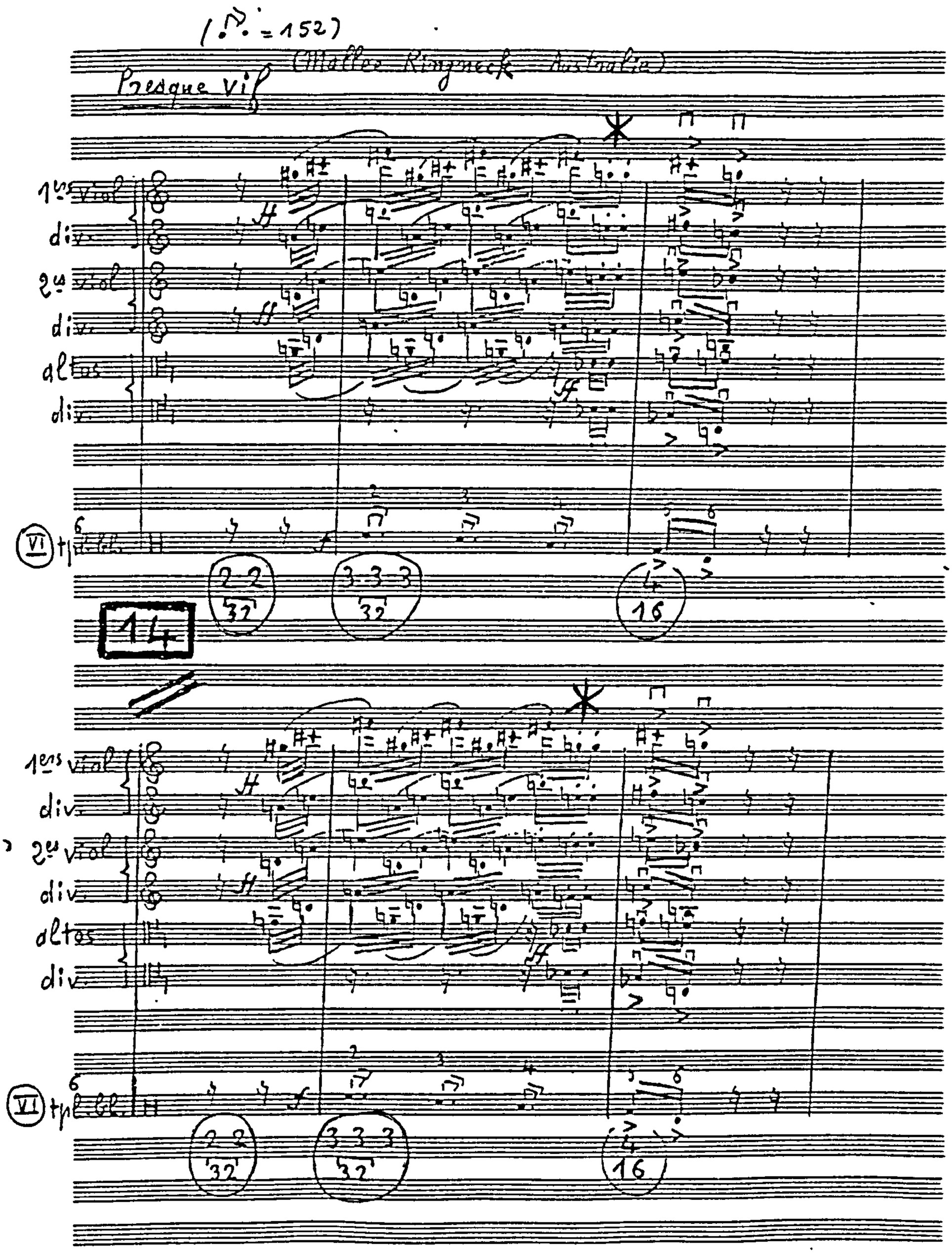


Example III:82

***Brown Shrike Thrush - Les étoiles et la Gloire*: figure 38, bars 5-9**

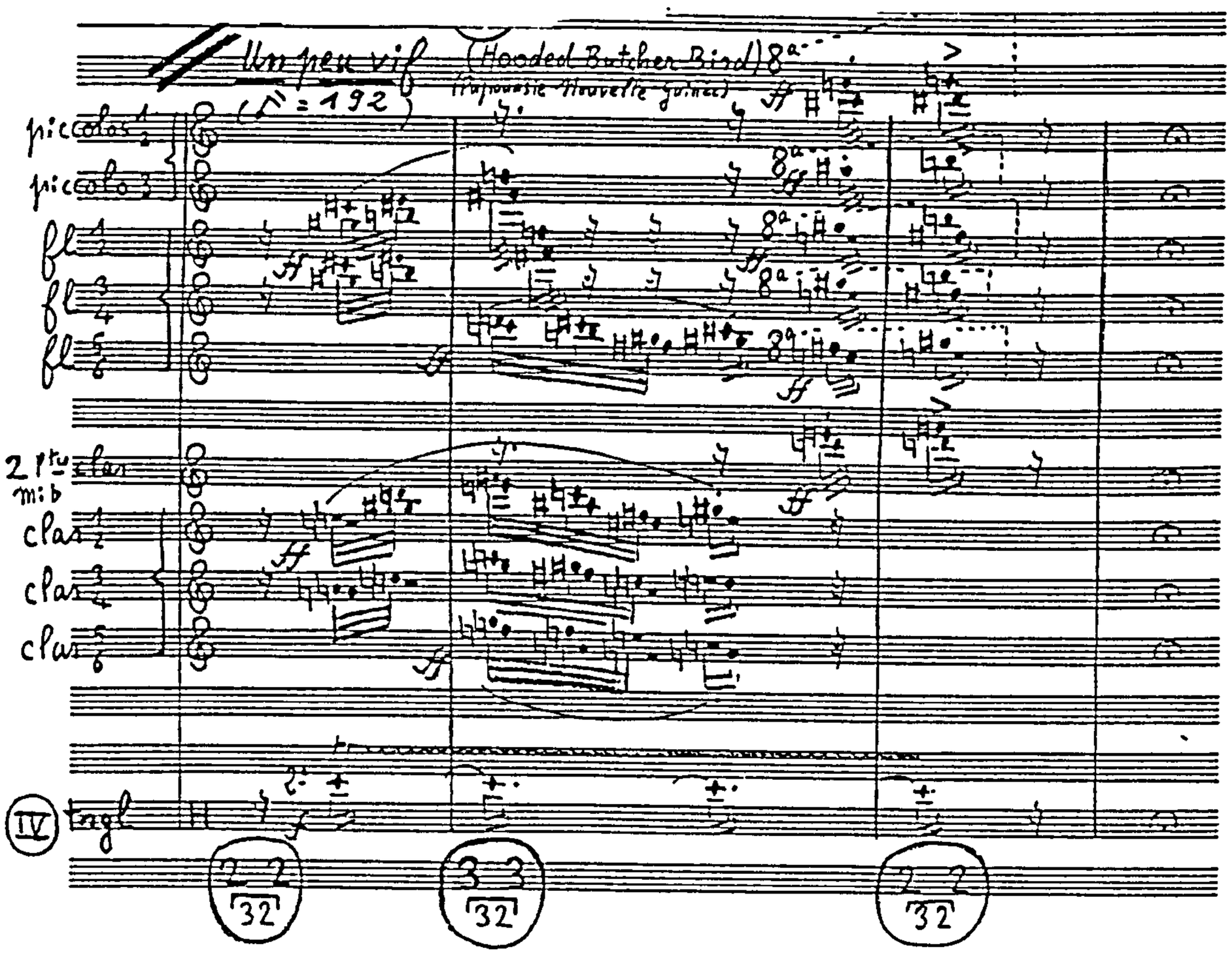


Example III:83
***Mallee Ringneck* - *Les étoiles et la Gloire*: figure 14**

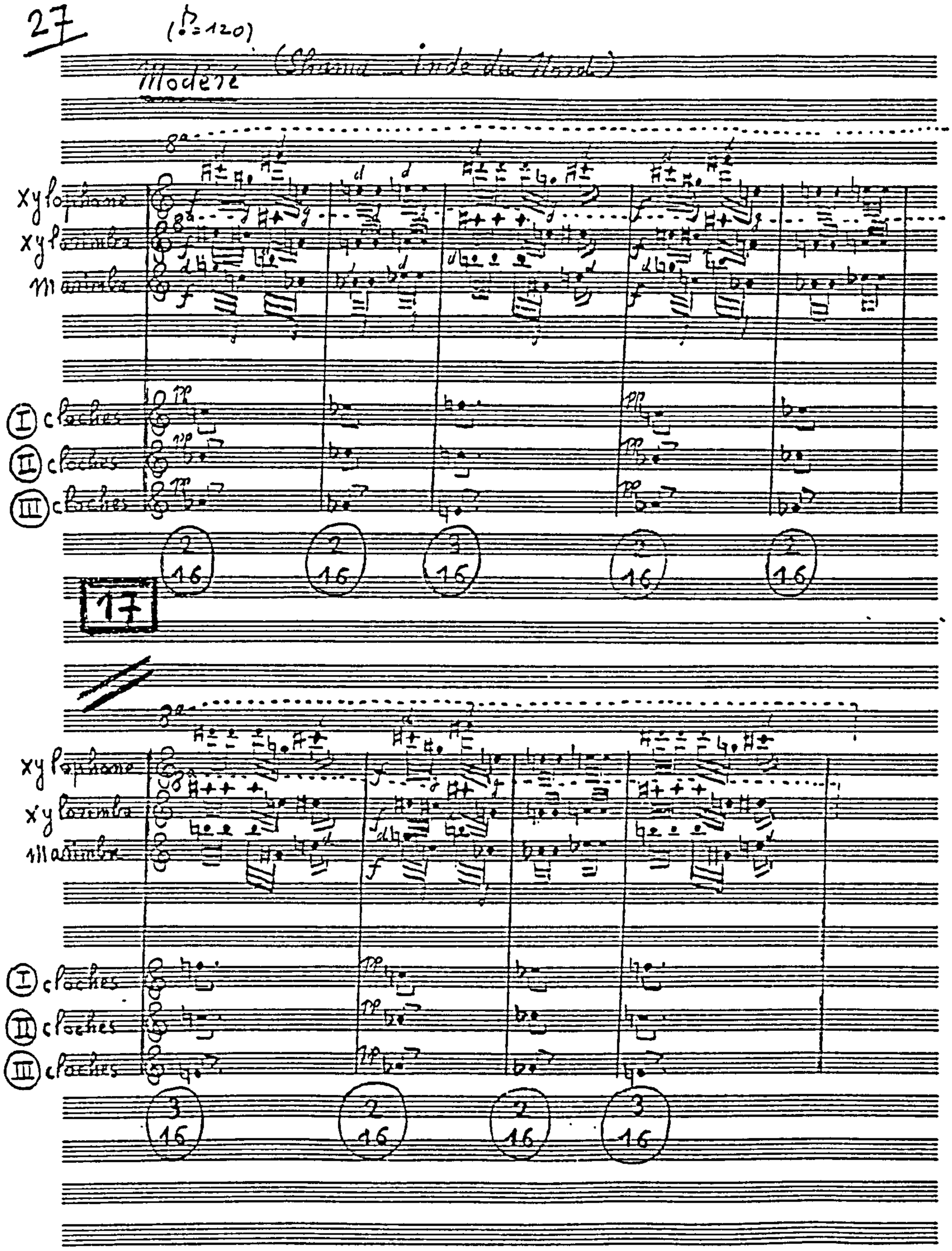


Example III:84

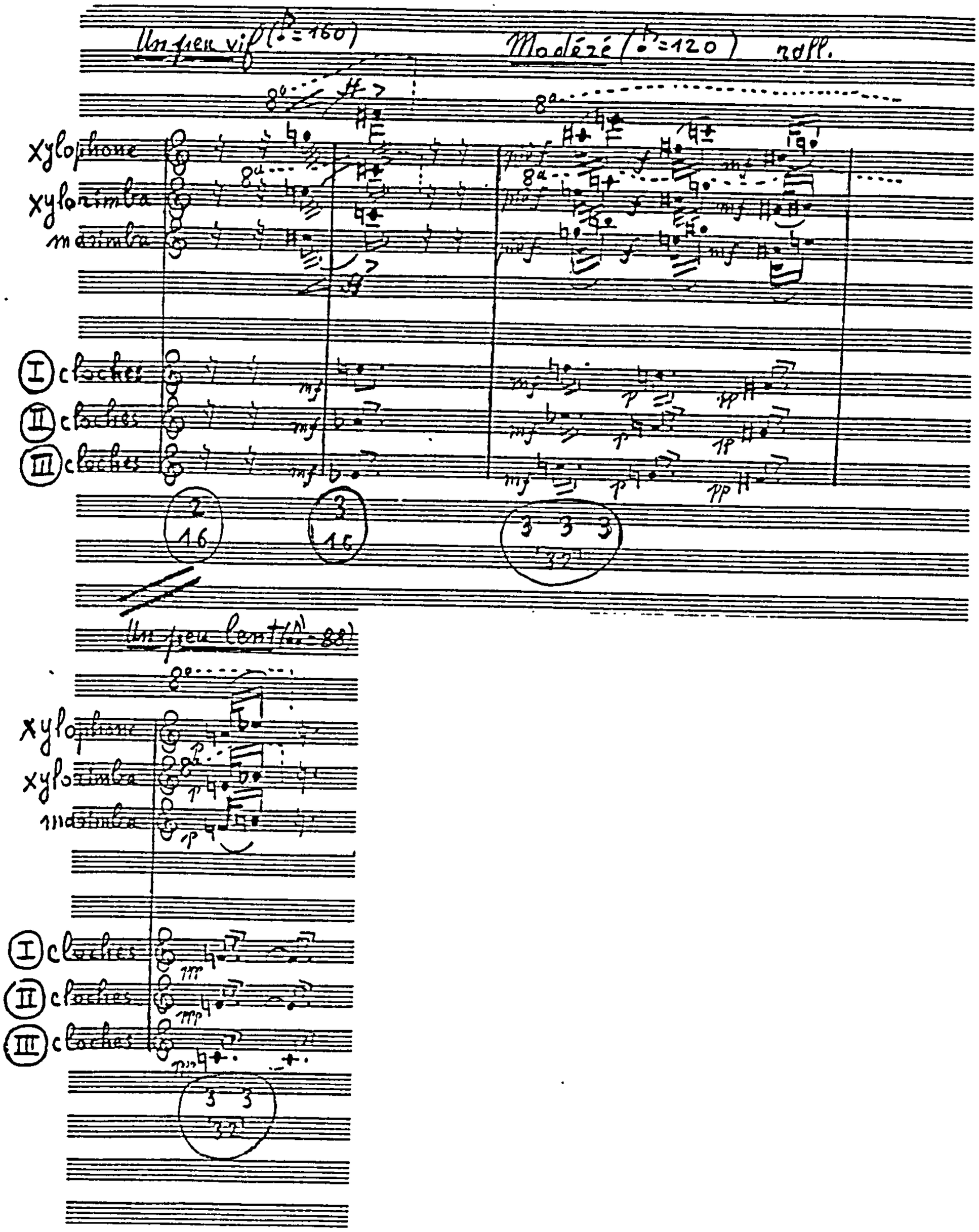
***Hooded Butcher Bird- Les étoiles et la Gloire*: figure 16, bars 6-8**



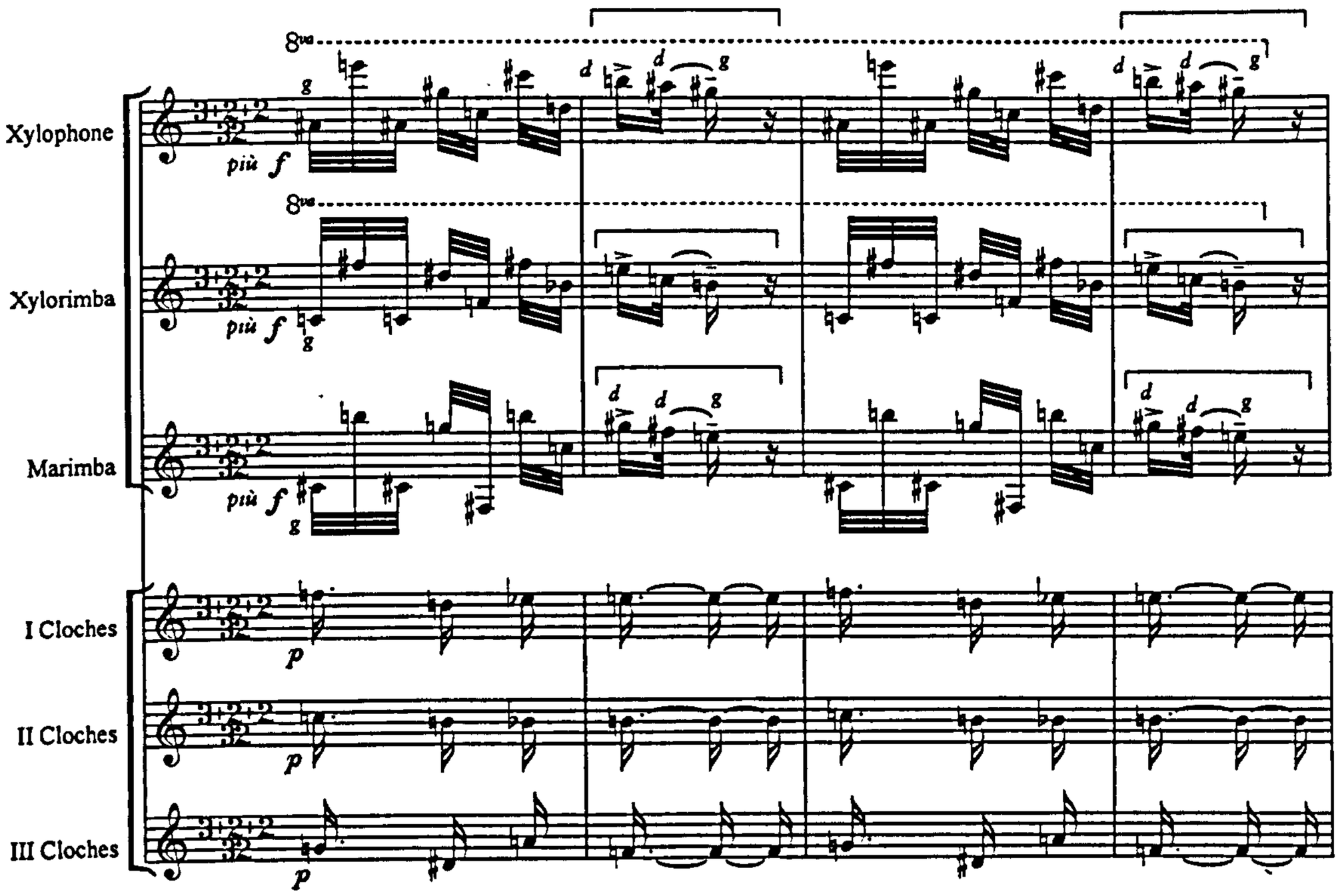
Example III:85 (continued overleaf)
***Shama - Les étoiles et la Gloire*: figure 17**



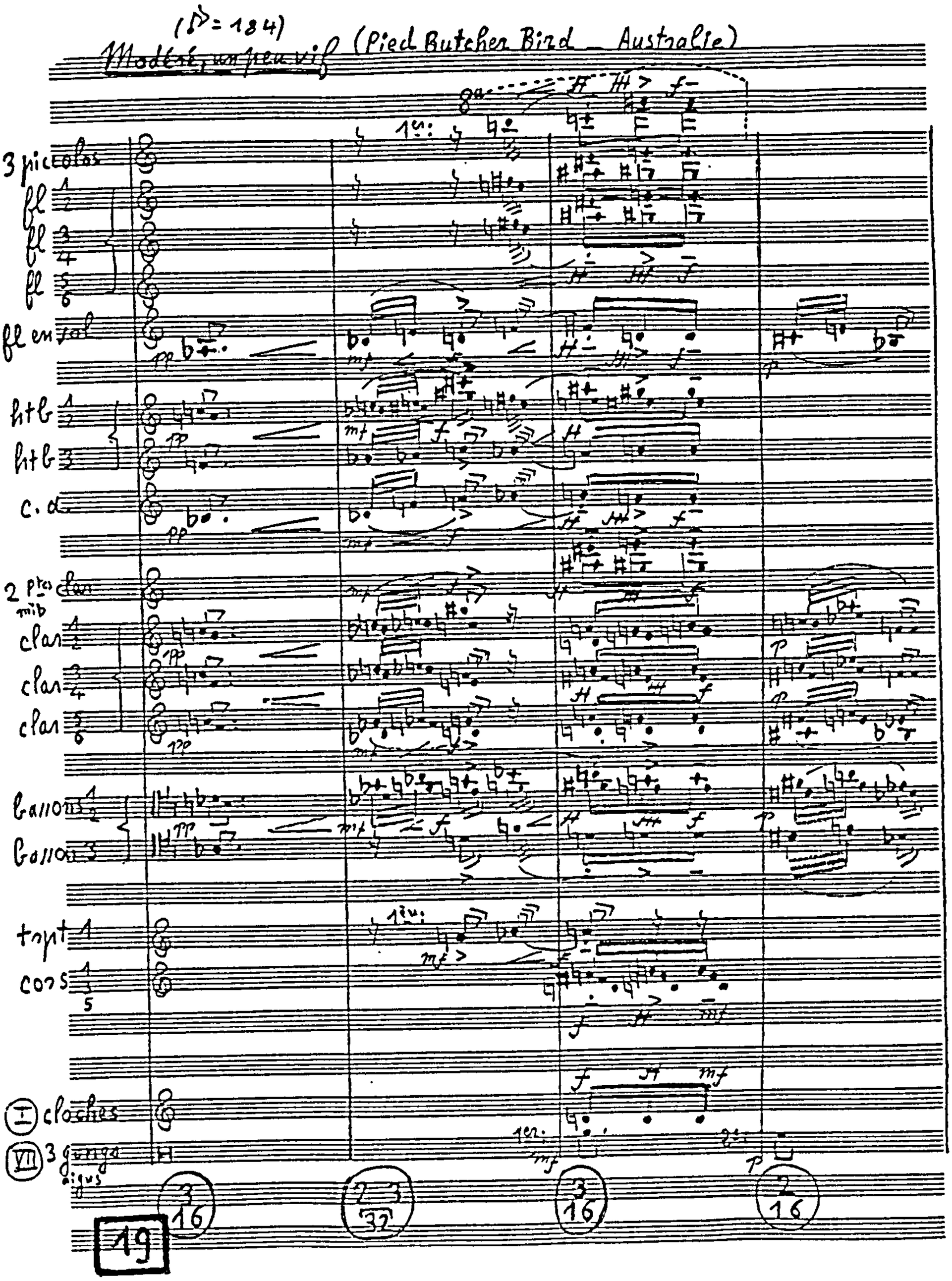
Example III:85 (continued)
***Shama - Les étoiles et la Gloire*: figure 17**



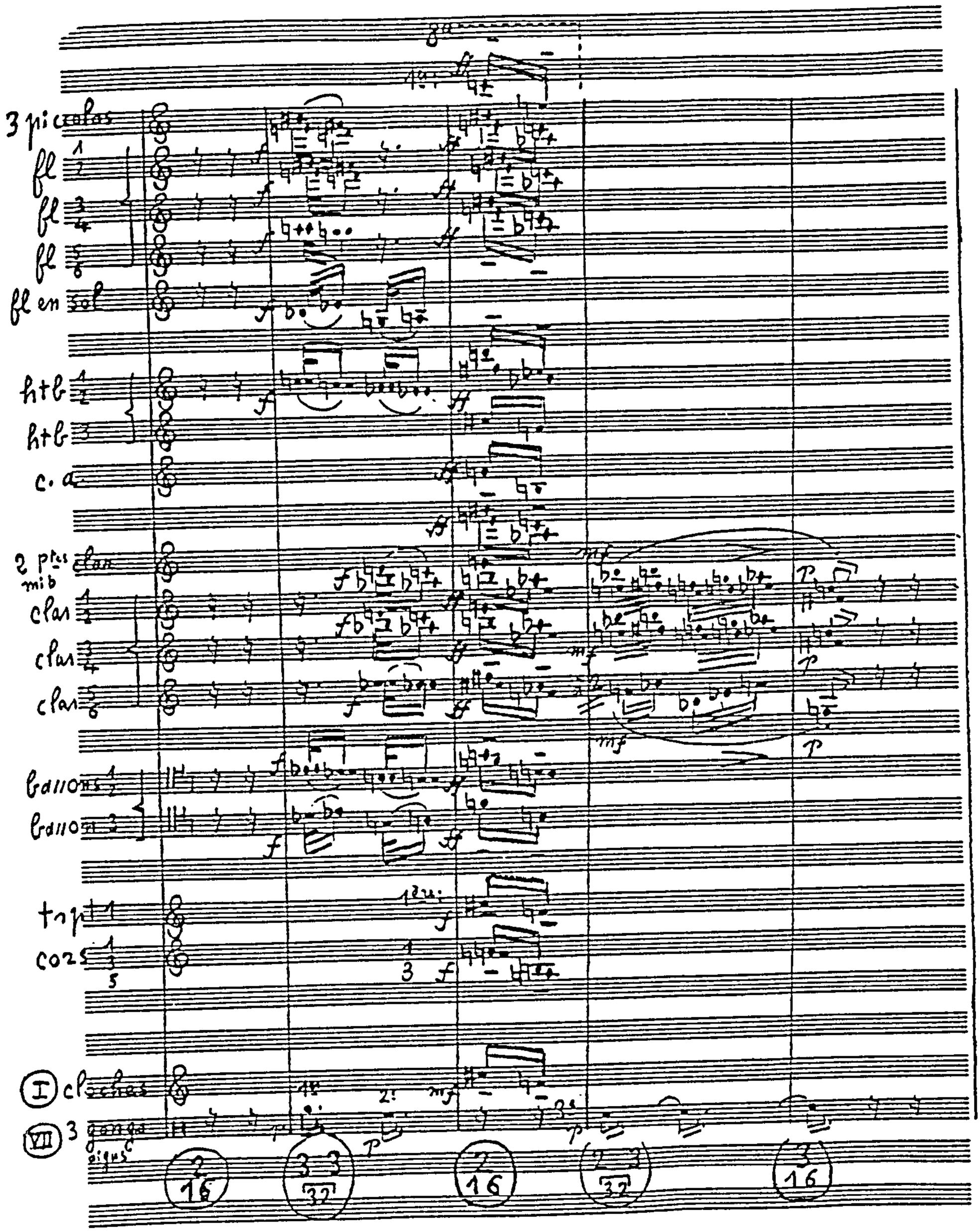
Example III:86
***Shama - Les étoiles et la Gloire*: figure 18**



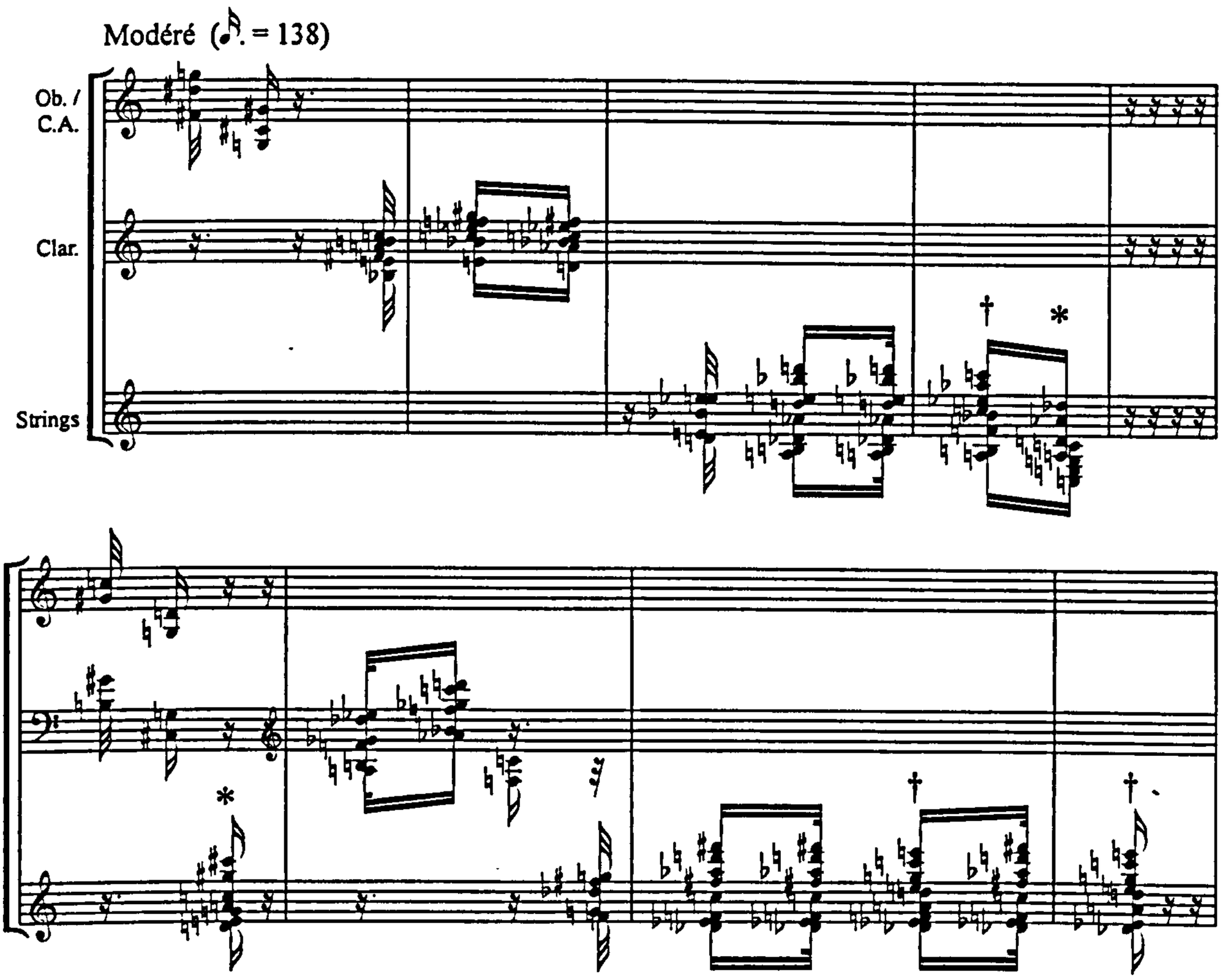
Example III:87 (continued overleaf)
***Pied Butcher Bird - Les étoiles et la Gloire*: figure 19**



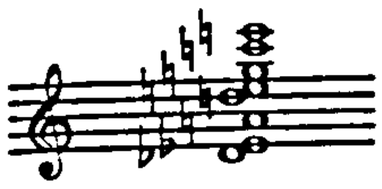
Example III:87 (continued)
***Pied Butcher Bird - Les étoiles et la Gloire*: figure 19**



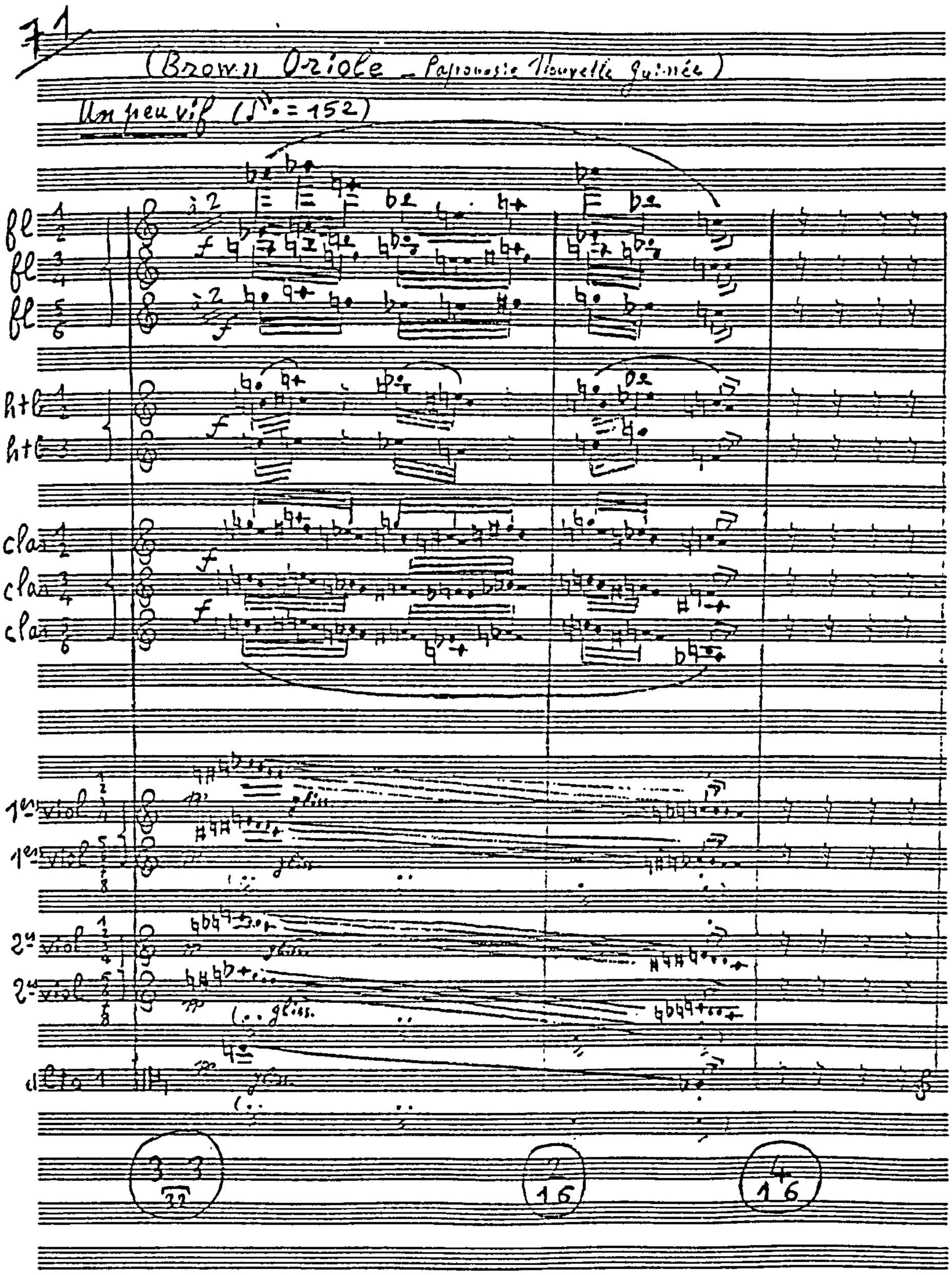
Example III:88
***Grey Butcher Bird - Les étoiles et la Gloire*: figure 37**



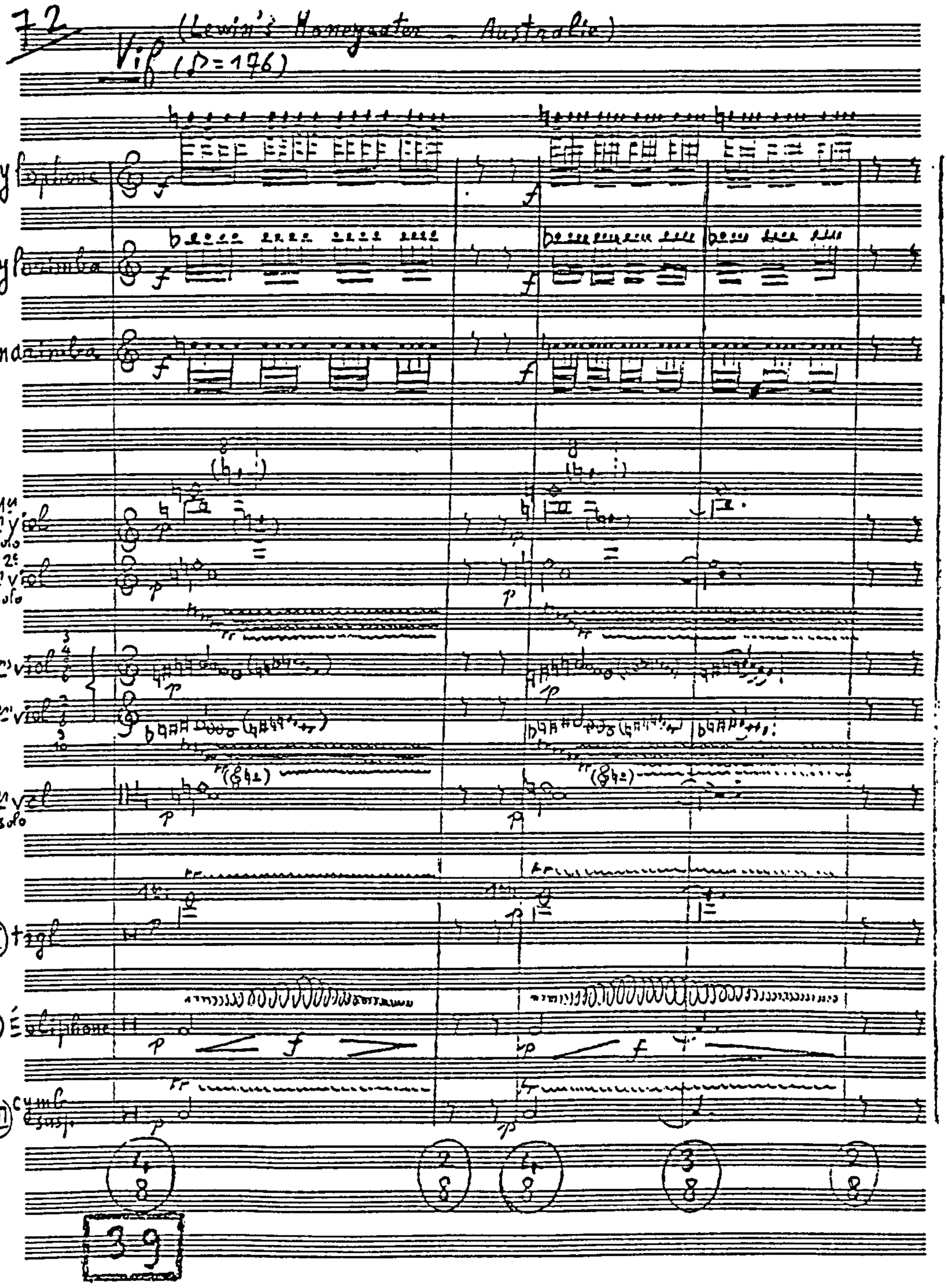
Example III:89
***Accord à résonance contractée*, chord B from**
***Grey Butcher Bird - Les étoiles et la Gloire*: figure 37**



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



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



Example III:92

***Laughing Kookaburra* - *Les étoiles et la Gloire*: figure 40**

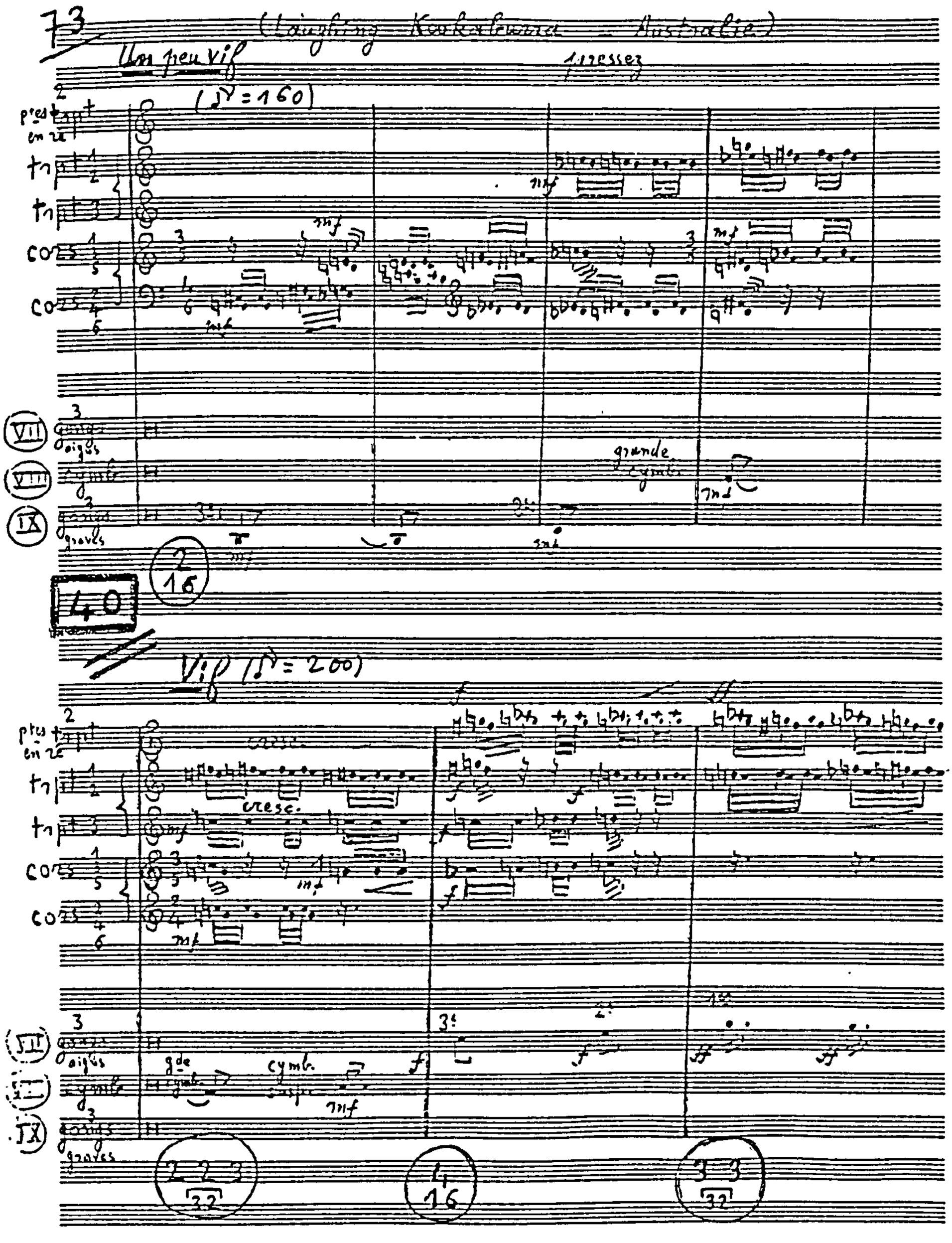
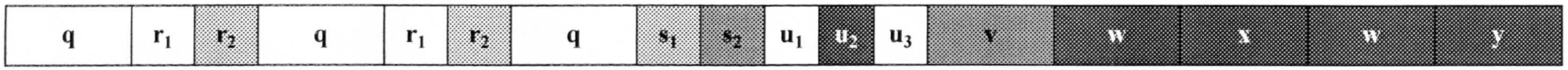


FIGURE III:x(a)

The influence of the unifying elements in Section C

FIGURE III:x(b)

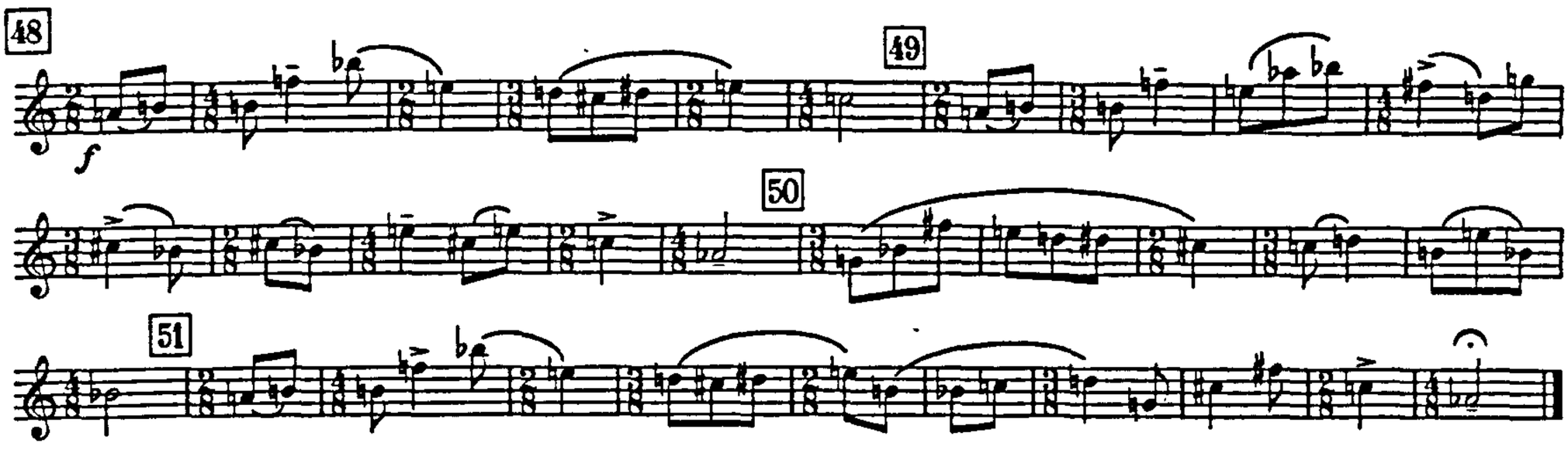
The influence of the unifying elements in Section C'



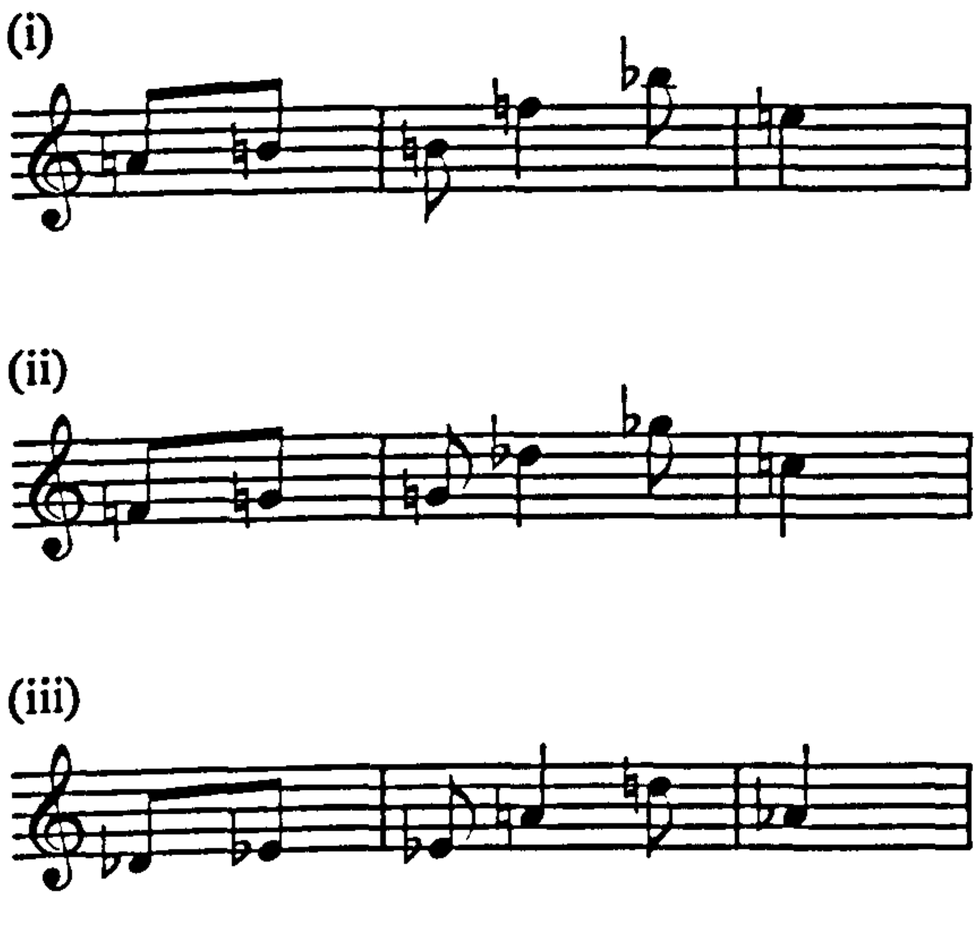
q = *Mallee Ringneck*
r_1 = *Eastern Whip Bird*
r_2 = *Fauvette à tête noire*
s_1 = *Hooded Butcher Bird*
s_2 = Shama
t = *Pied Butcher Bird*
u_1 = *Grey Butcher Bird*
u_2 = *Helmeted Friarbird*
u_3 = *Brown Shrike Thrush*
v = *Brown Oriole*
w = *Lewin's Honeyeater*
x = *Laughing Kookaburra*
y = *Noisy Pitta*

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

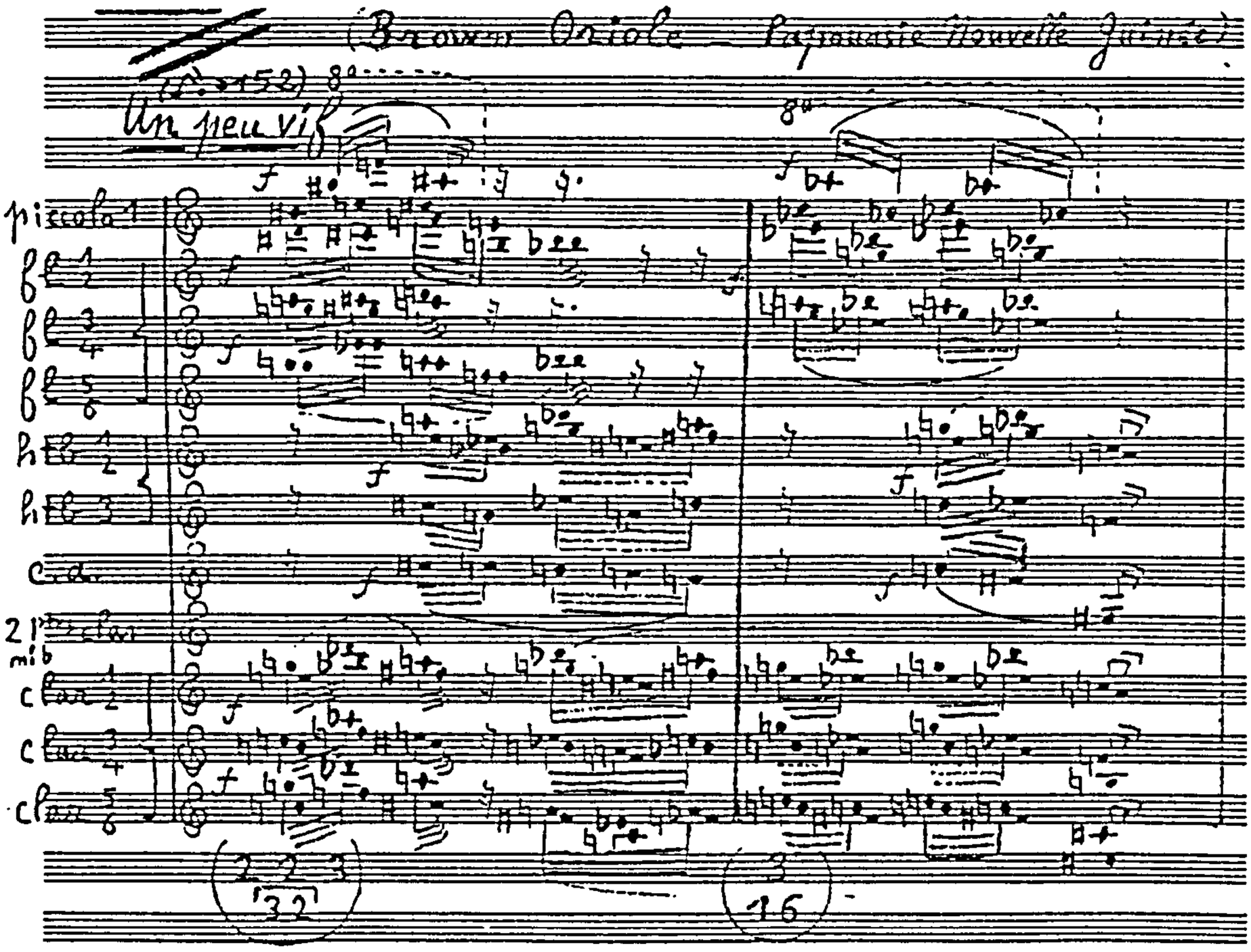
Example III:93
***Les étoiles et la Gloire*: figures 48-51**



Example III:94
transpositions of m



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



Example III:96

***Brown oriole - Les étoiles et la Gloire*: figure 44, bars 5-7**

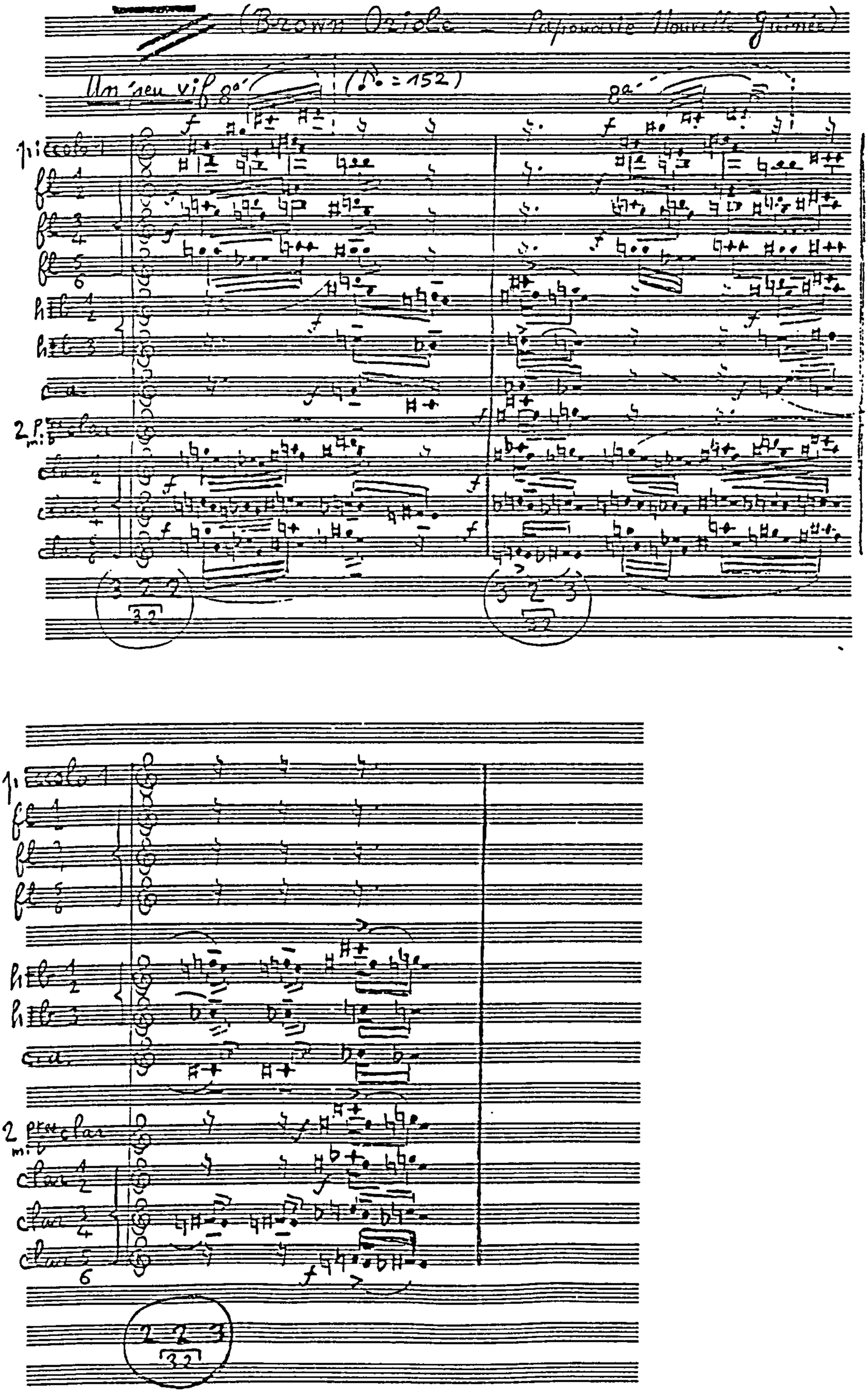


Table III:ii

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

			page number
Singapore	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
Papua New-Guinea	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
New Zealand	Riroriro	piccolo 2	106-111, 117-123
	Mohoua à tête jaune	Eb clarinet 2	104-8, 120-6
India	Shama	flute 1	103-112, 113-126
Greece	Merle de Roche	flute 2	103-125
Australia	White-Winged Wren	flute 6	107-111, 115-8, 123-6

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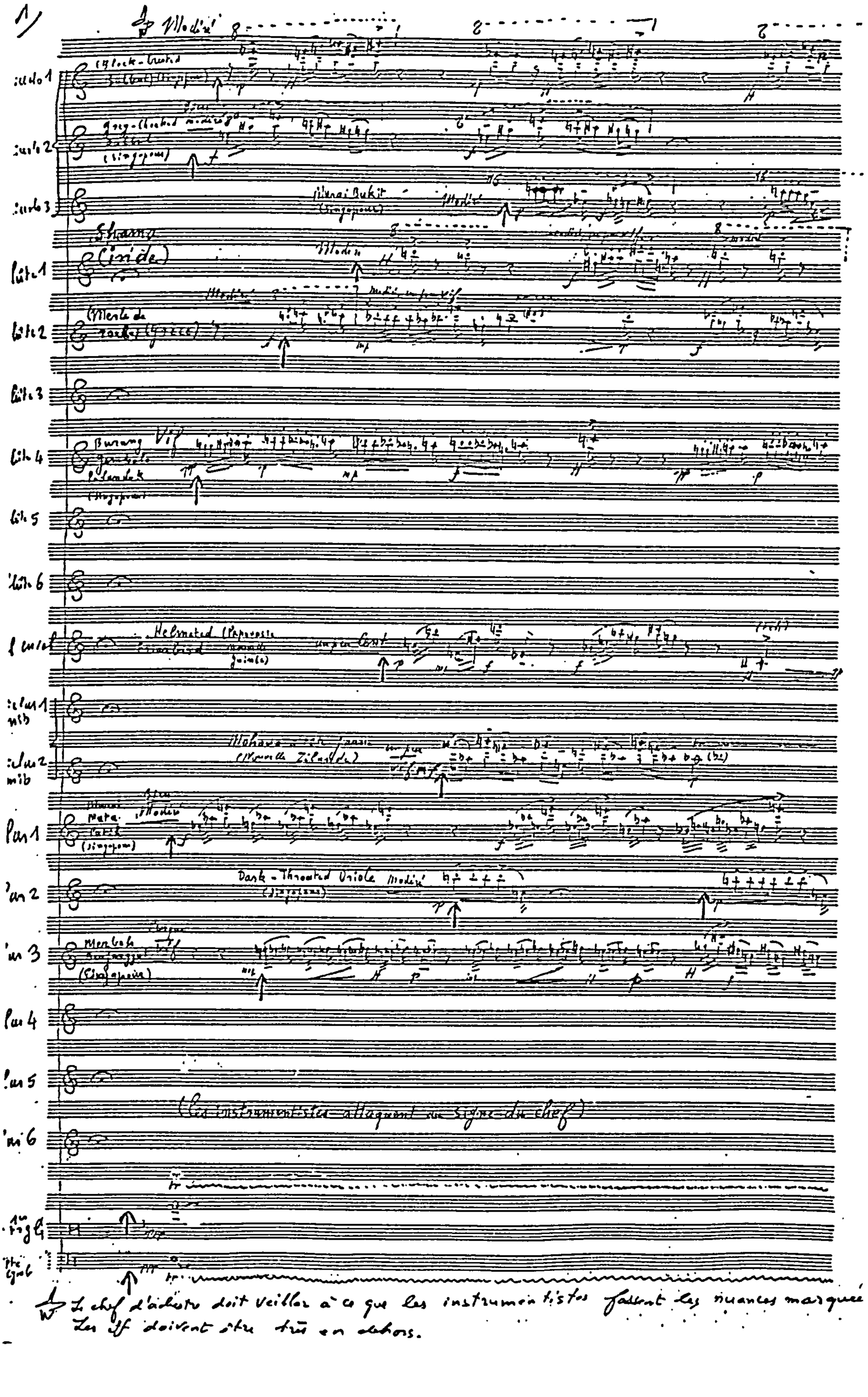
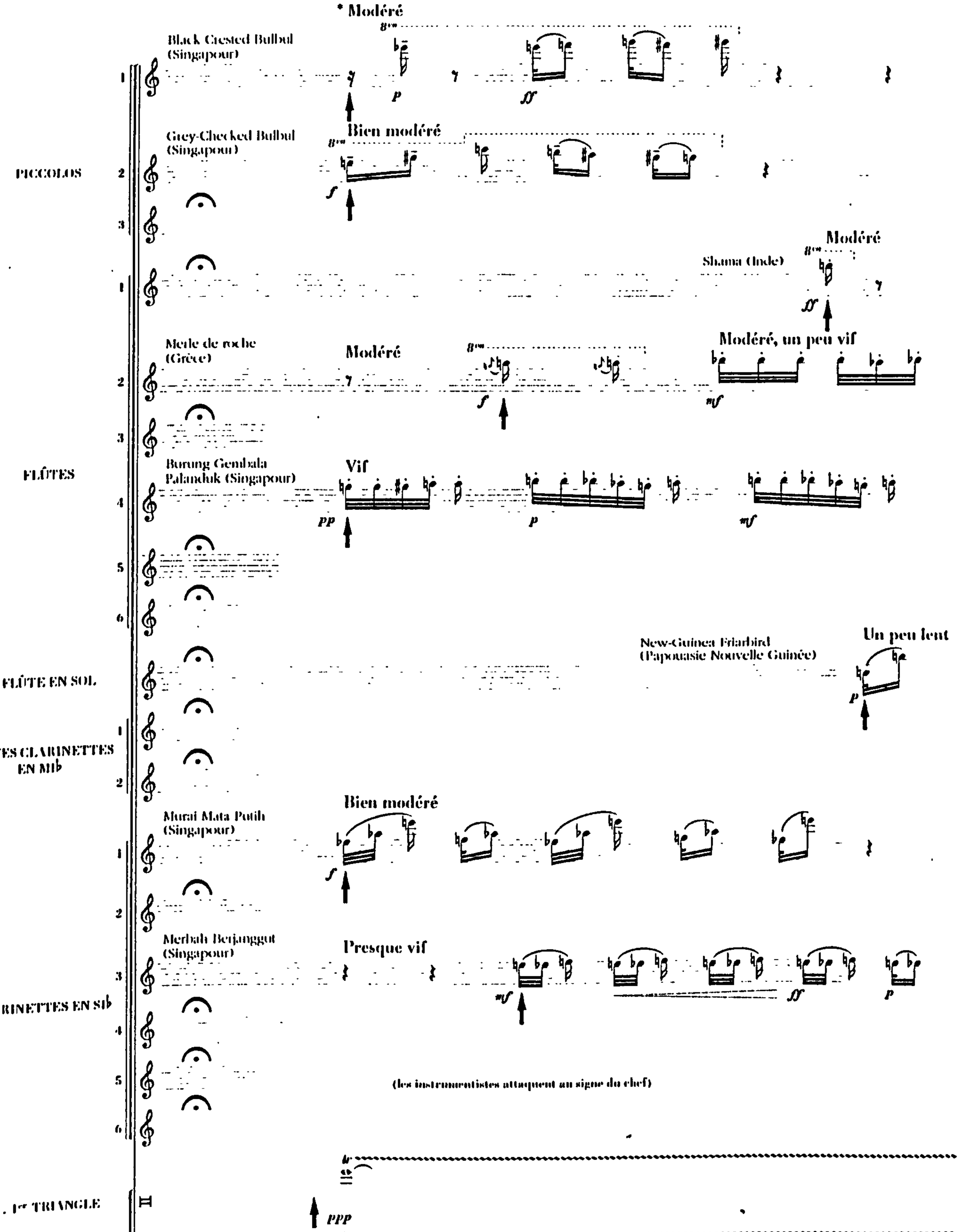
[*] The birds are grouped according to country of origin, then in score order. It does not indicate the order of entry except where an instrument plays the songs of two or three species from one country. Page numbers refer to the appearance of the bird in the engraved score of *Éclairs*.

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



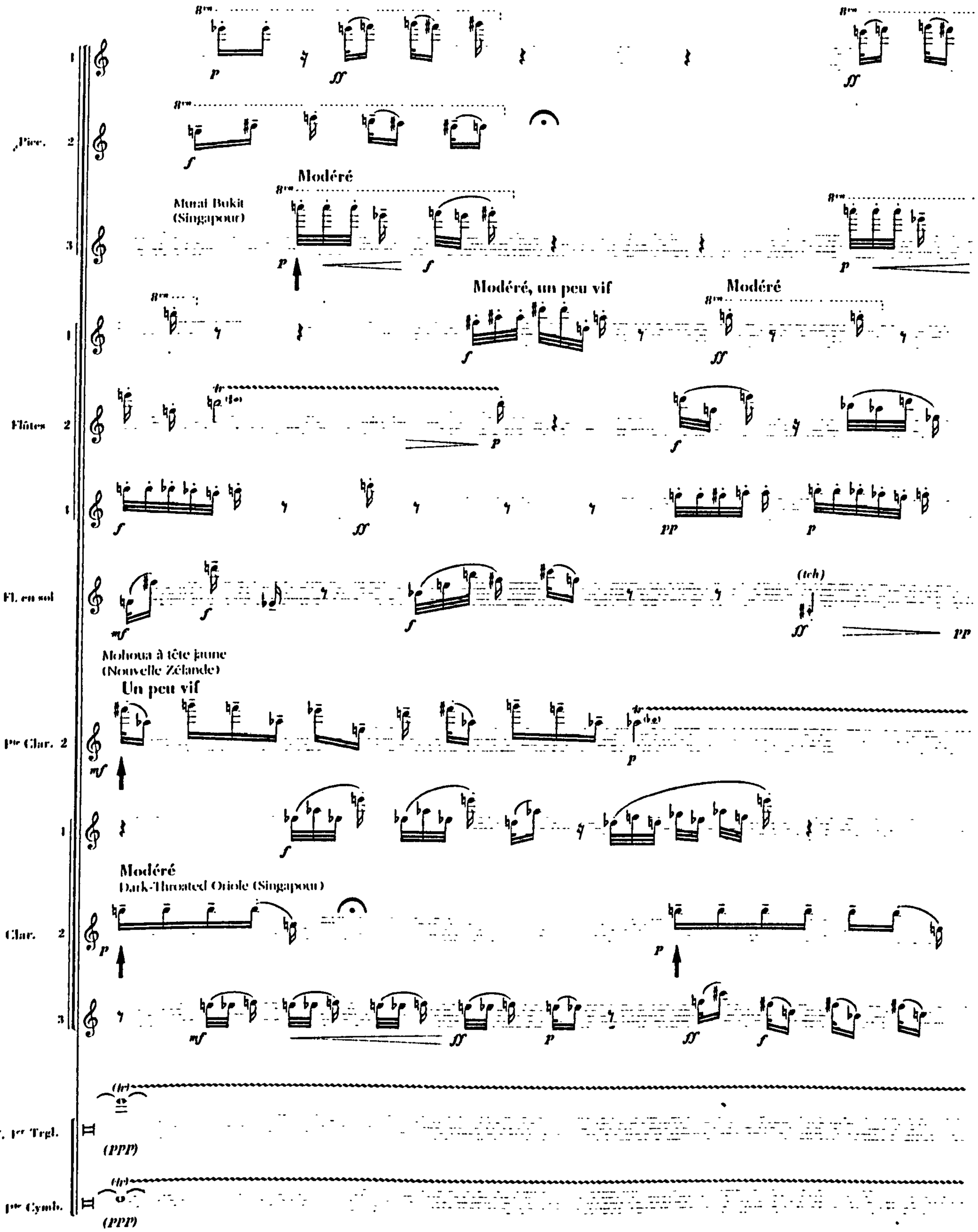
Example III:97i (continued)
***Plusieurs Oiseaux*: opening**

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

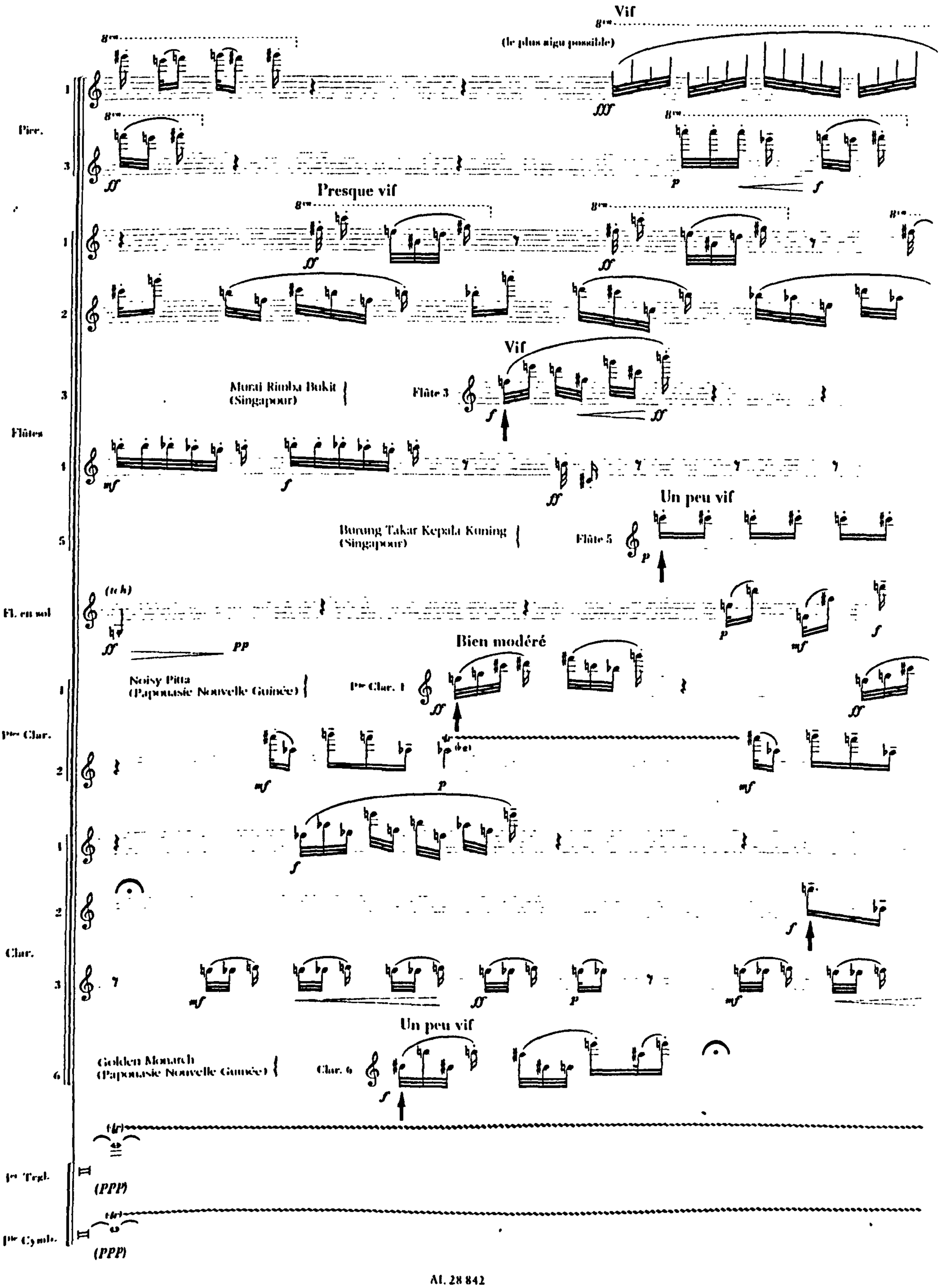


* Le chef d'orchestre doit veiller à ce que les instrumentistes fassent les nuances marquées. Les *ff* doivent être très en dehors.

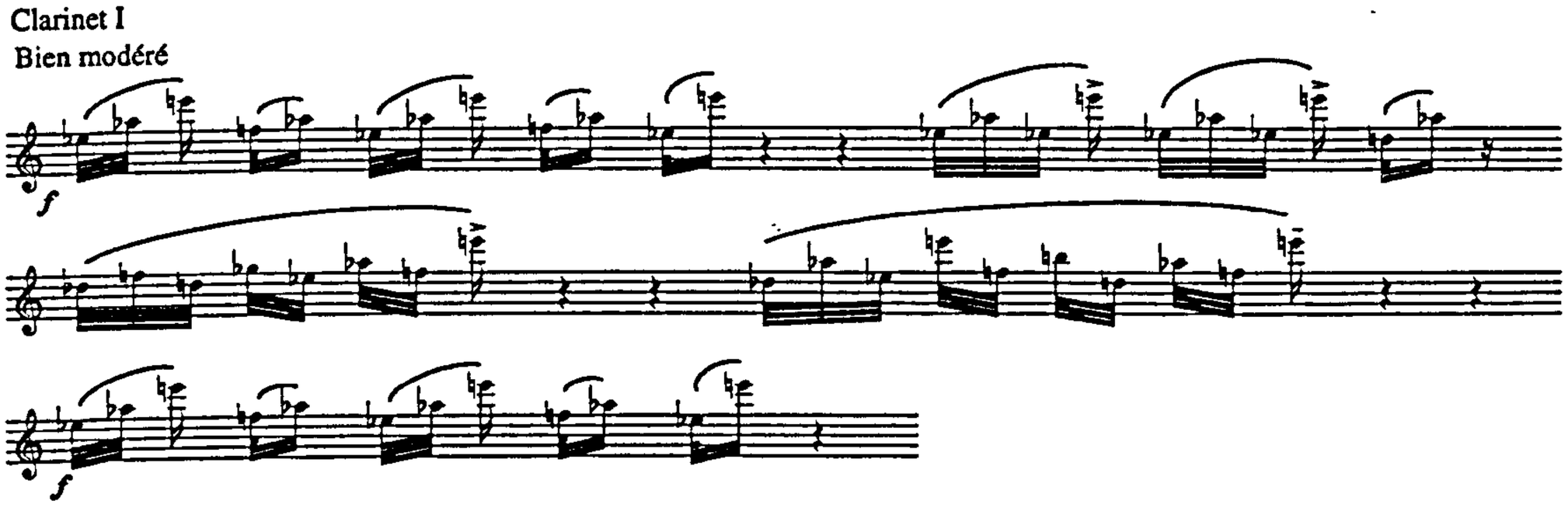
Example III:97ii (continued)
Plusieurs Oiseaux: opening



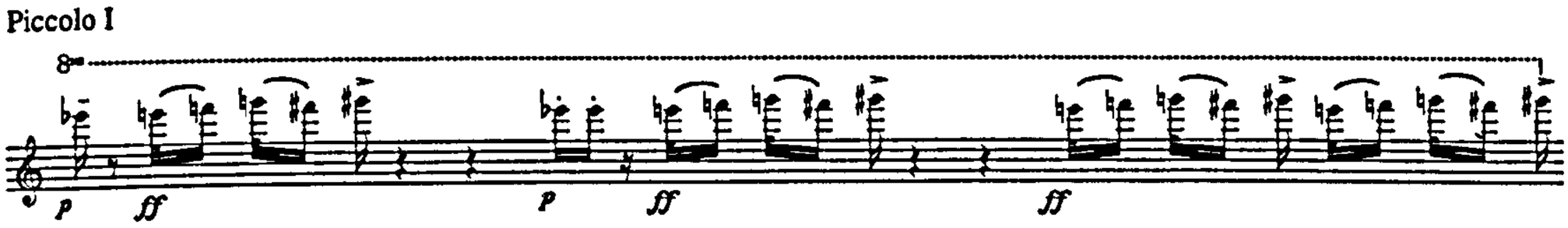
Example III:97ii (continued)
Plusieurs Oiseaux: opening



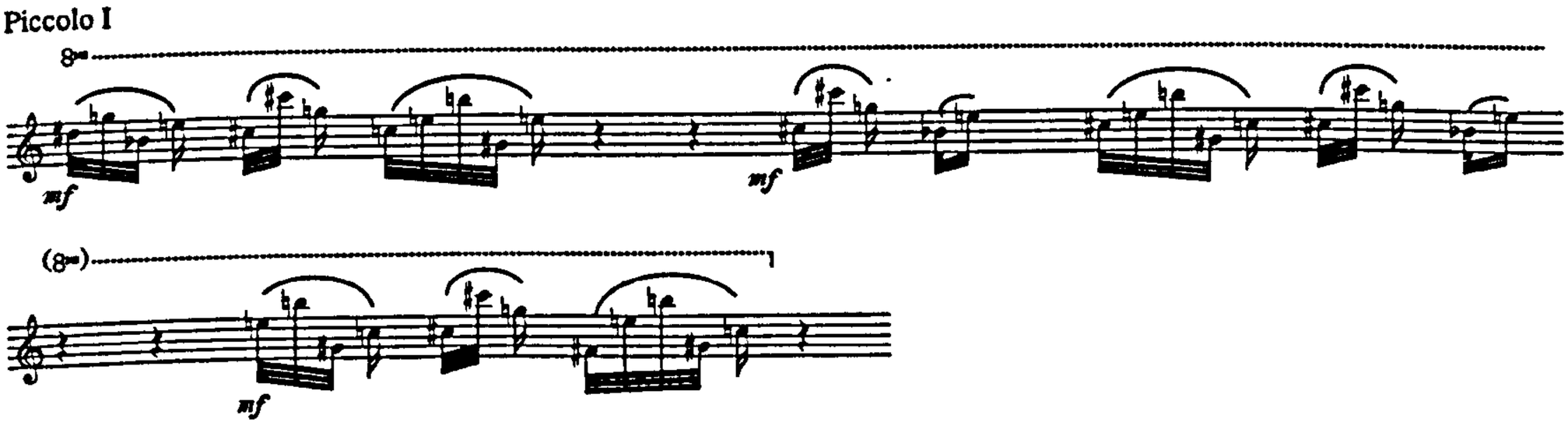
Example III:98
Murai Mata Putih - Plusieurs Oiseaux



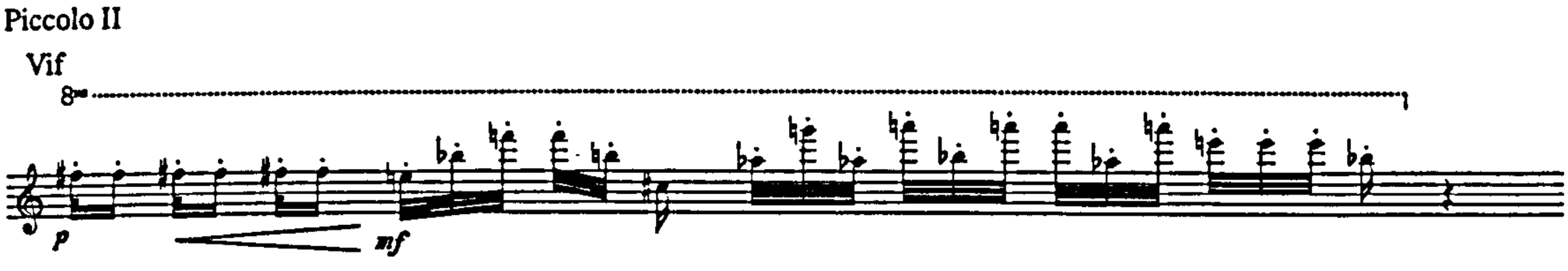
Example III:99
Black Crested Bulbul - Plusieurs Oiseaux



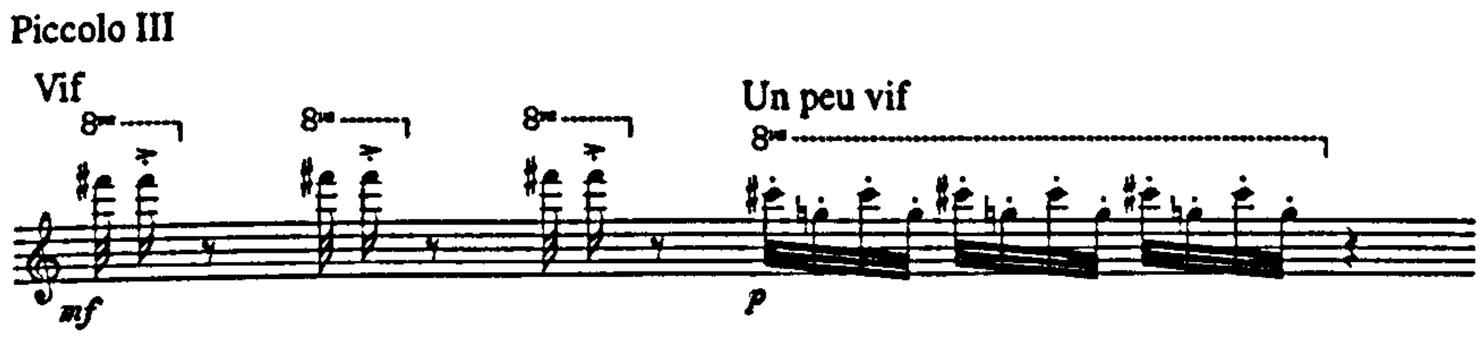
Example III:100
Large Scimitar Babbler - Plusieurs Oiseaux



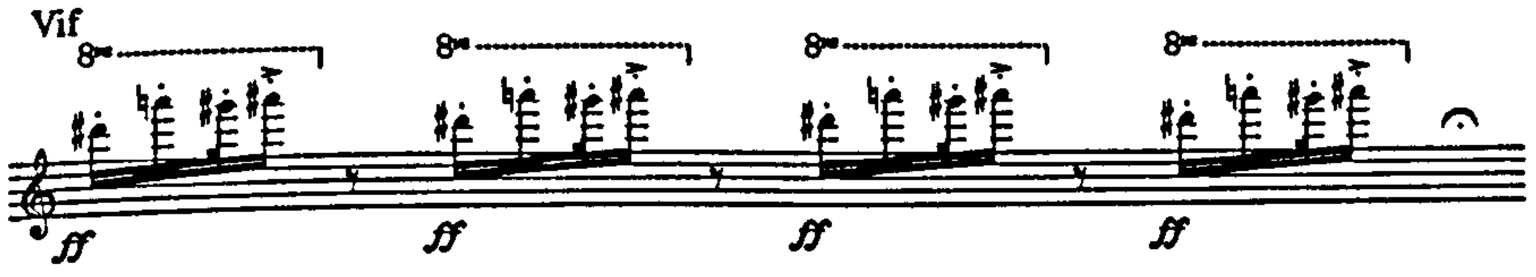
Example III:101
Riroriro - Plusieurs Oiseaux



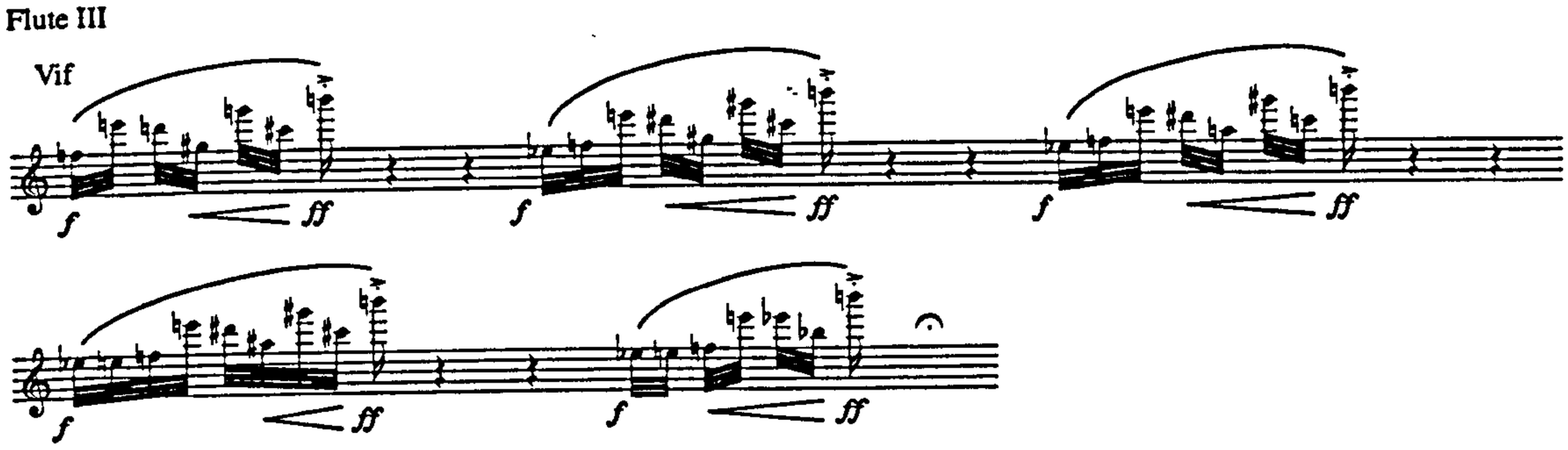
Example III:102
Sultan Tit - Plusieurs Oiseaux



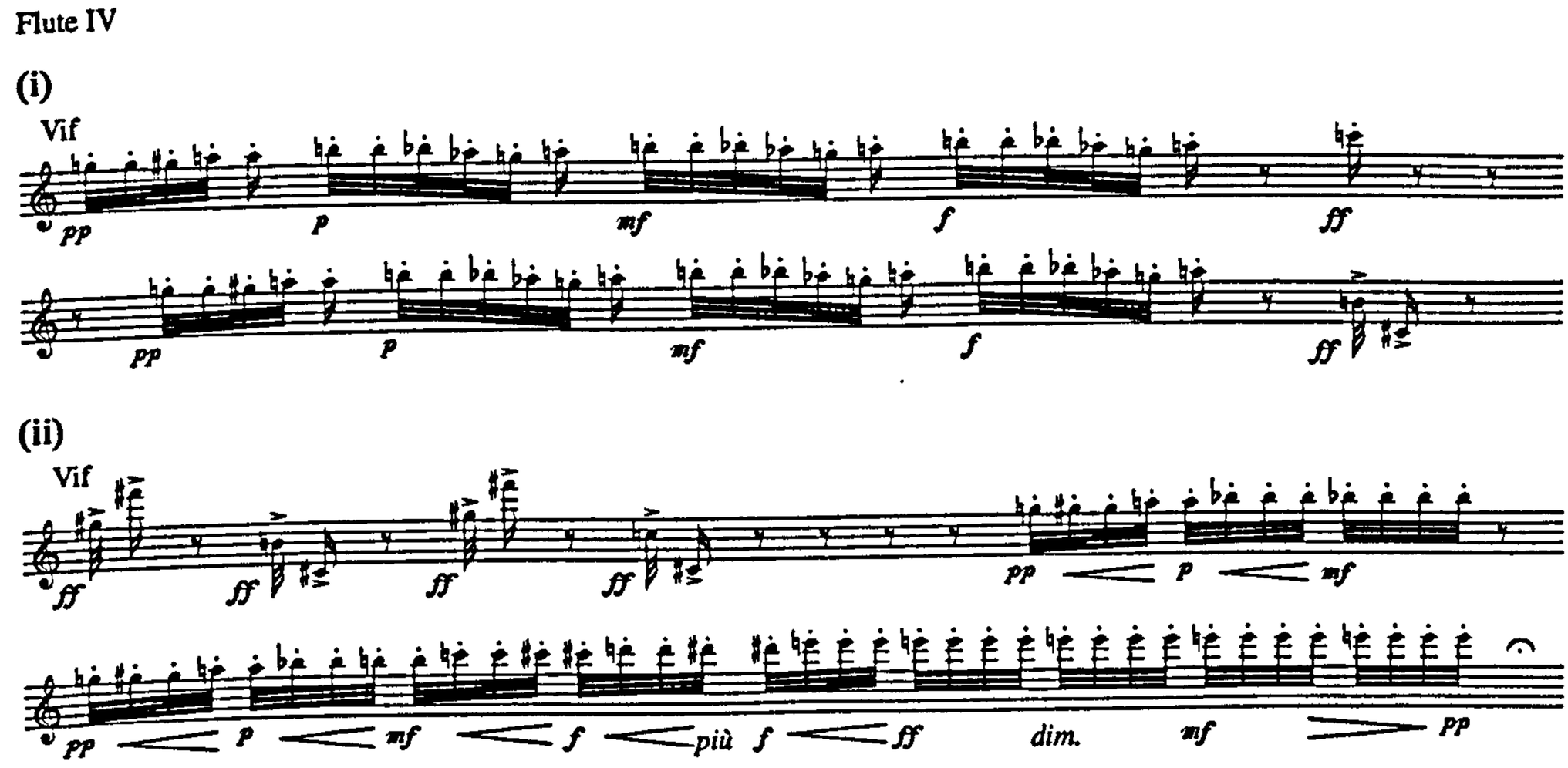
Example III:103
Burung Takar Bukit - Plusieurs Oiseaux



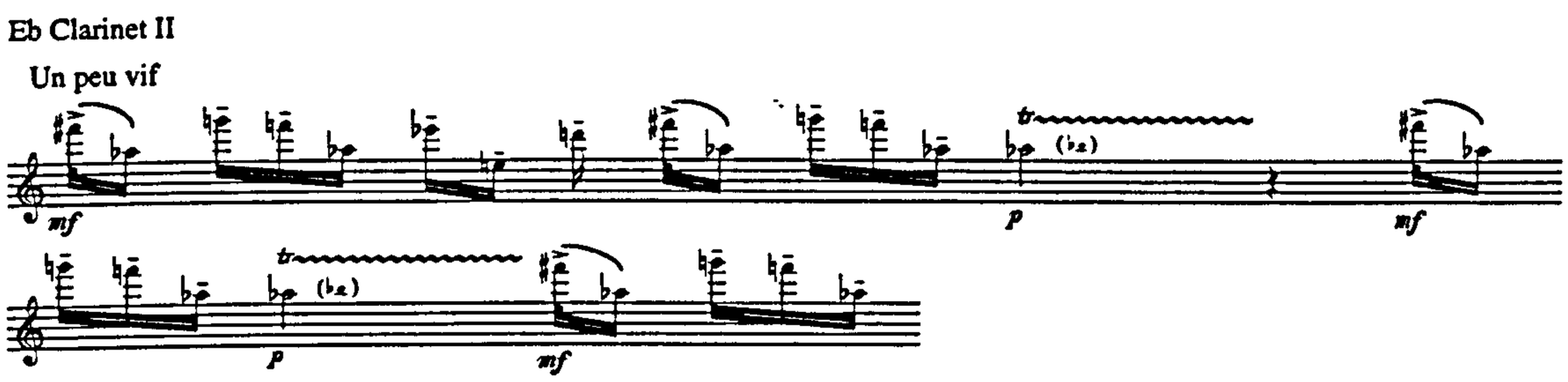
Example III:104
Murai Rimba Bukit - Plusieurs Oiseaux



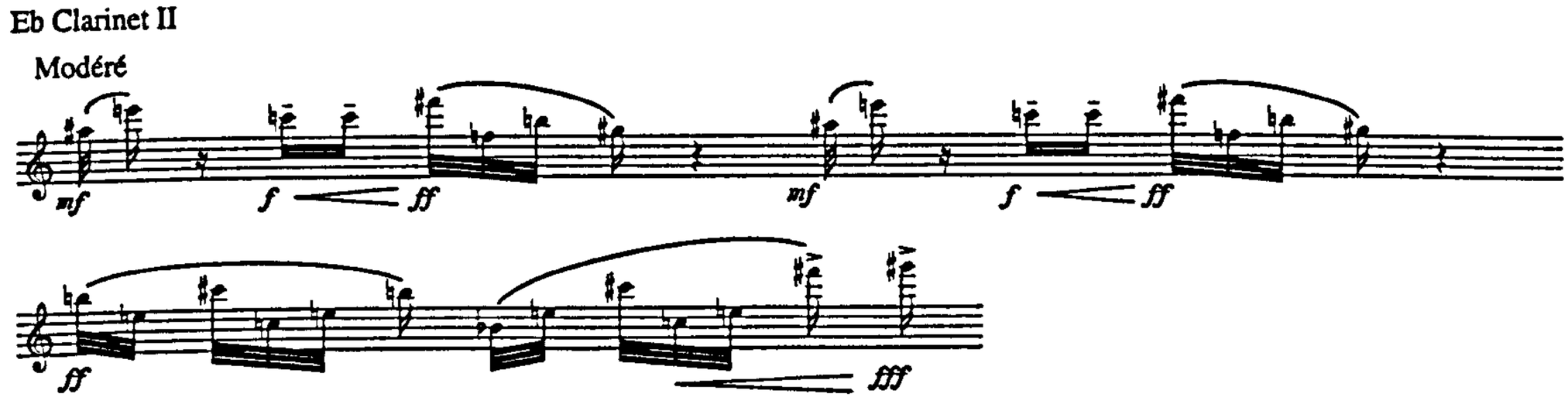
Example III:105
Burung Gembala Palanduk - Plusieurs Oiseaux



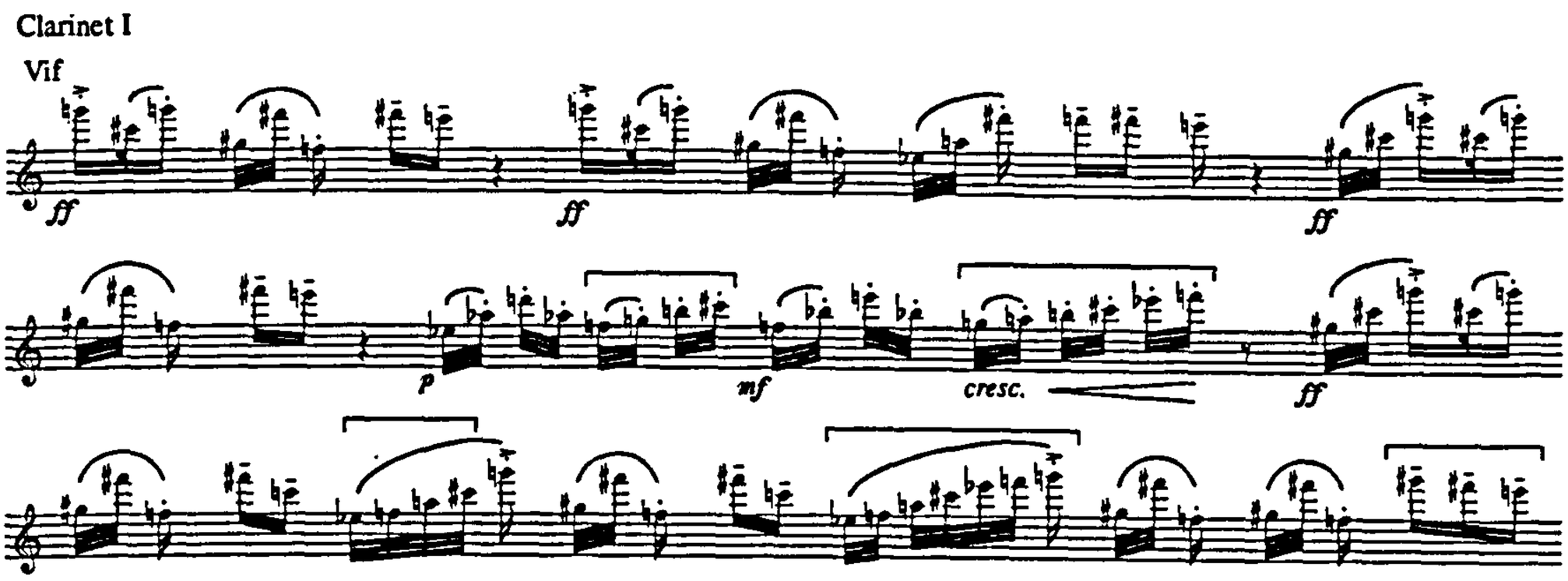
Example III:106
Mohoua à tête jaune - Plusieurs Oiseaux



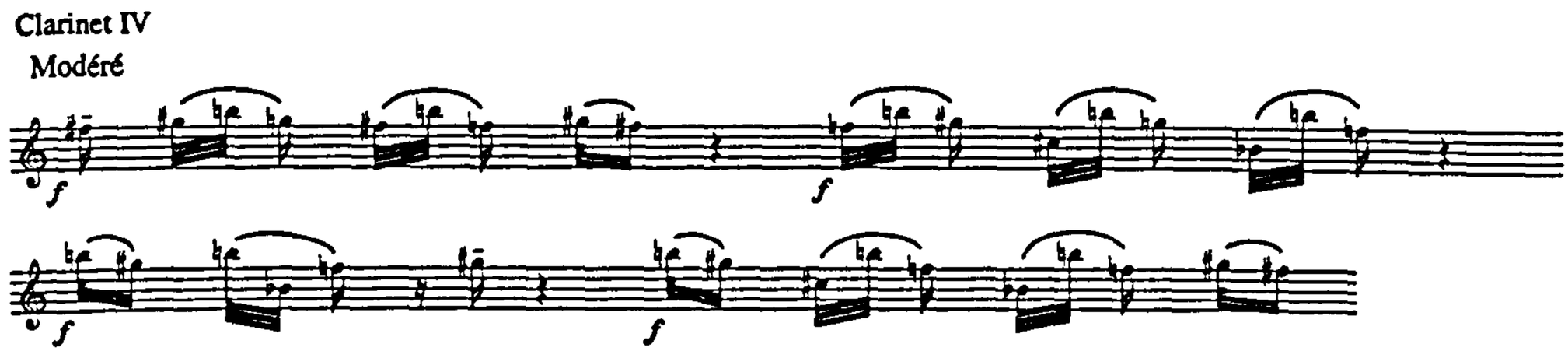
Example III:107
Brownish Whistler - Plusieurs Oiseaux



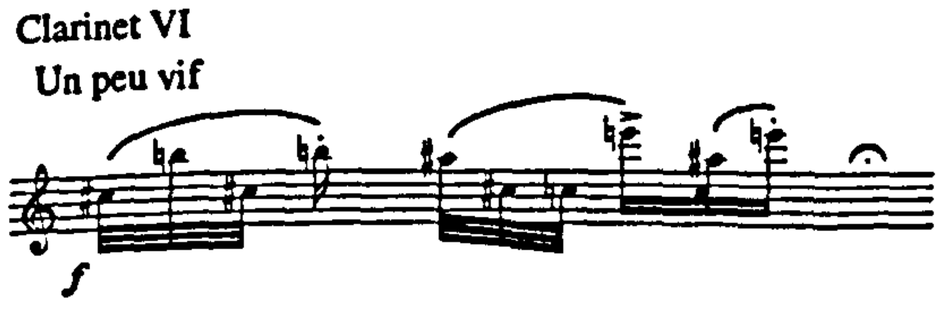
Example III:108
White Throated Fantail - Plusieurs Oiseaux



Example III:109
Silver-Eared Mesia - Plusieurs Oiseaux



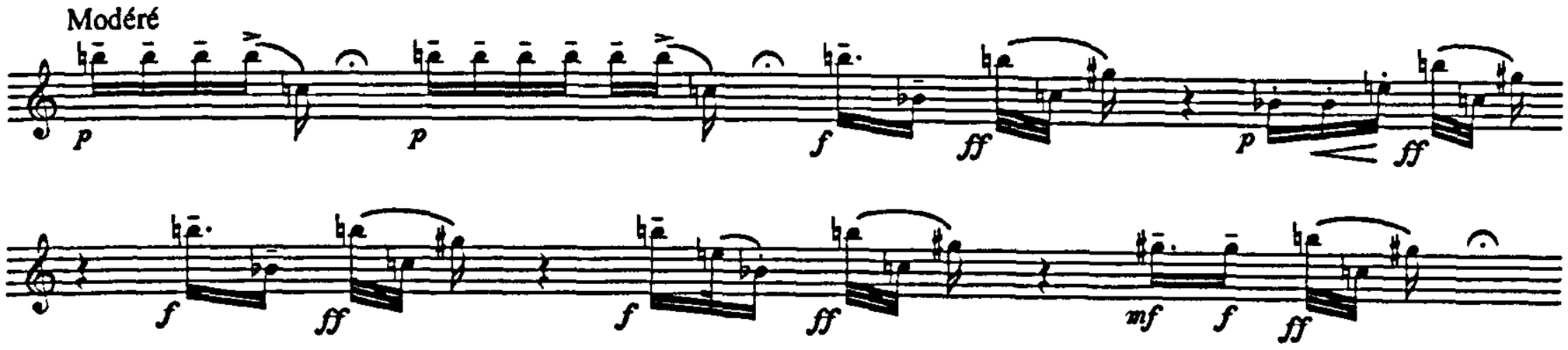
Example III:110
Golden Monarch - Plusieurs Oiseaux



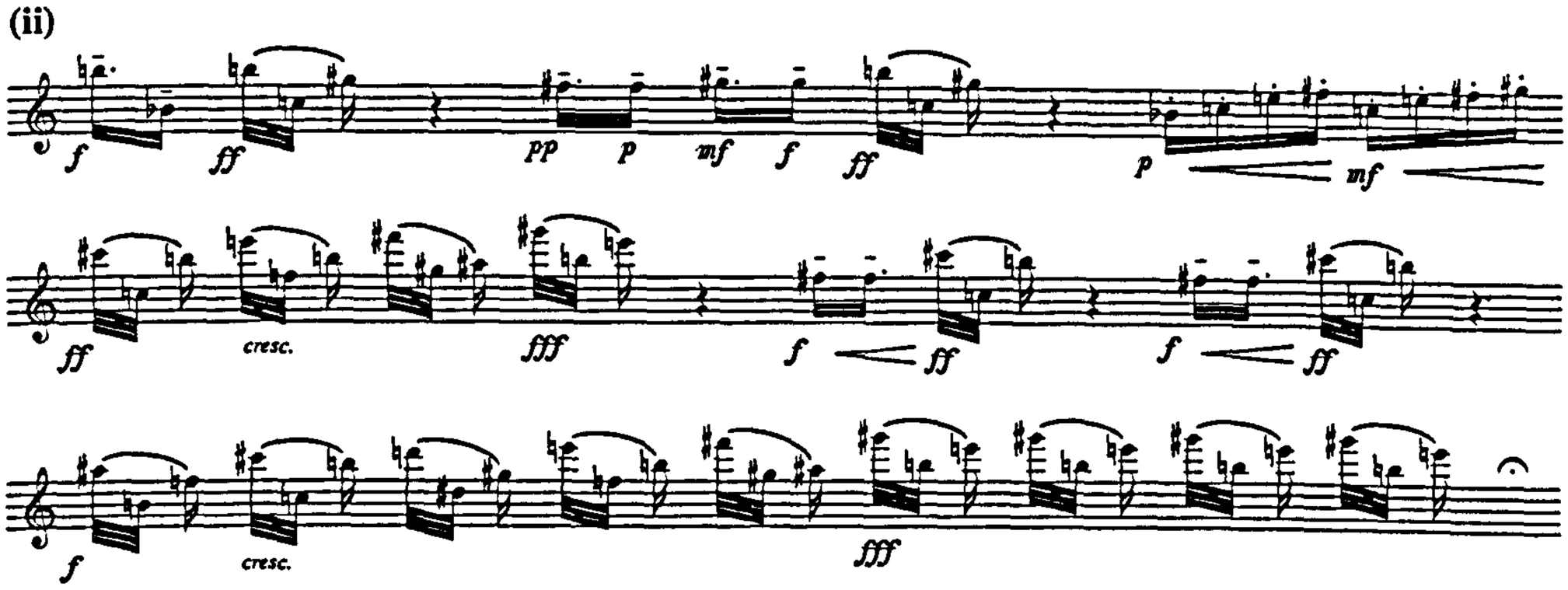
Example III:111
Dark-Throated Oriole - Plusieurs Oiseaux

Clarinet II

(i)



(ii)



Example III:112
***Le chemin*: figure 1**

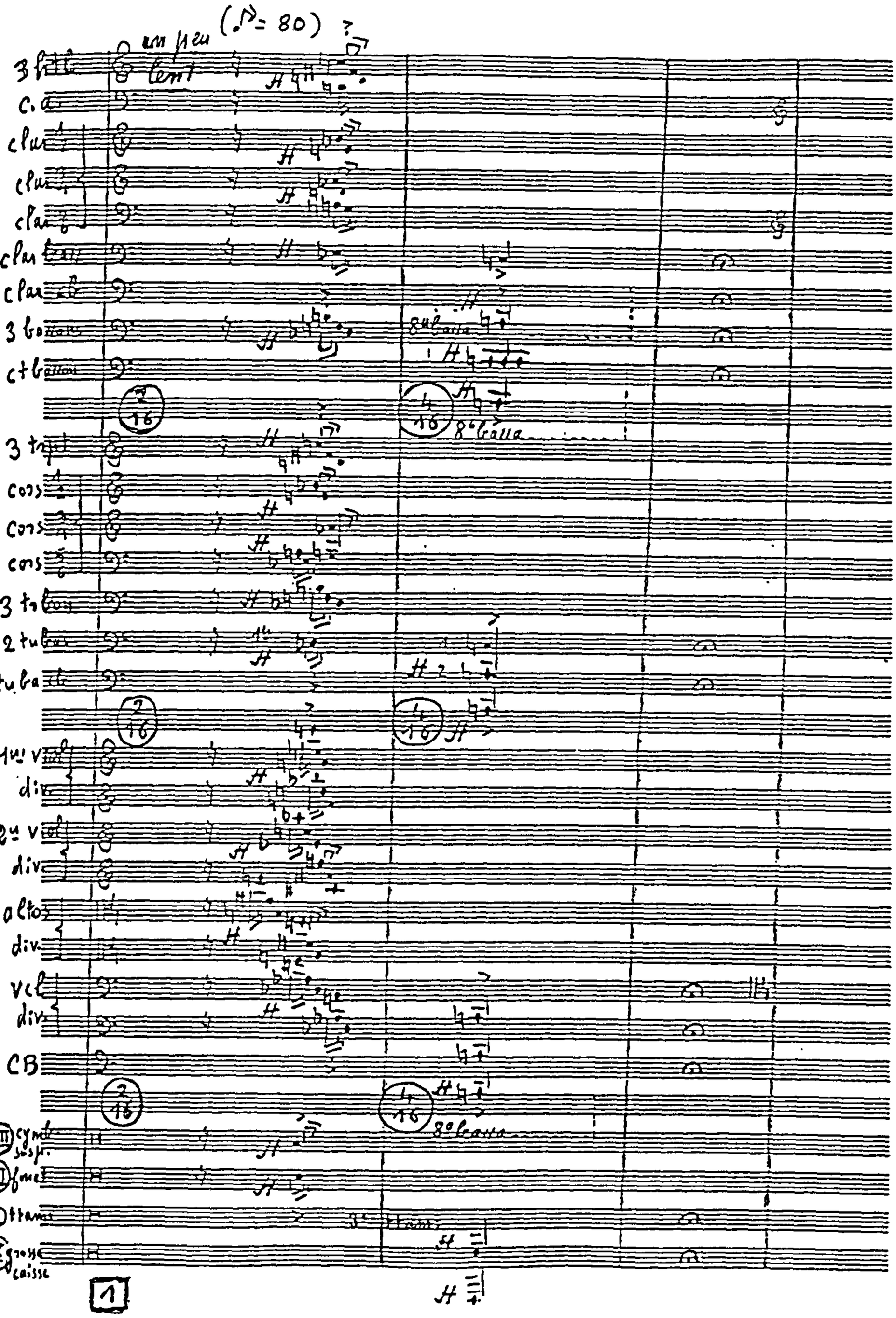


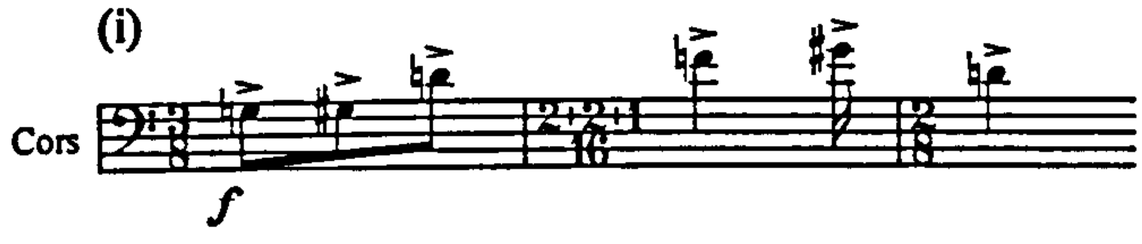
Figure III:xi

The Structure of *Le chemin de l'Invisible*

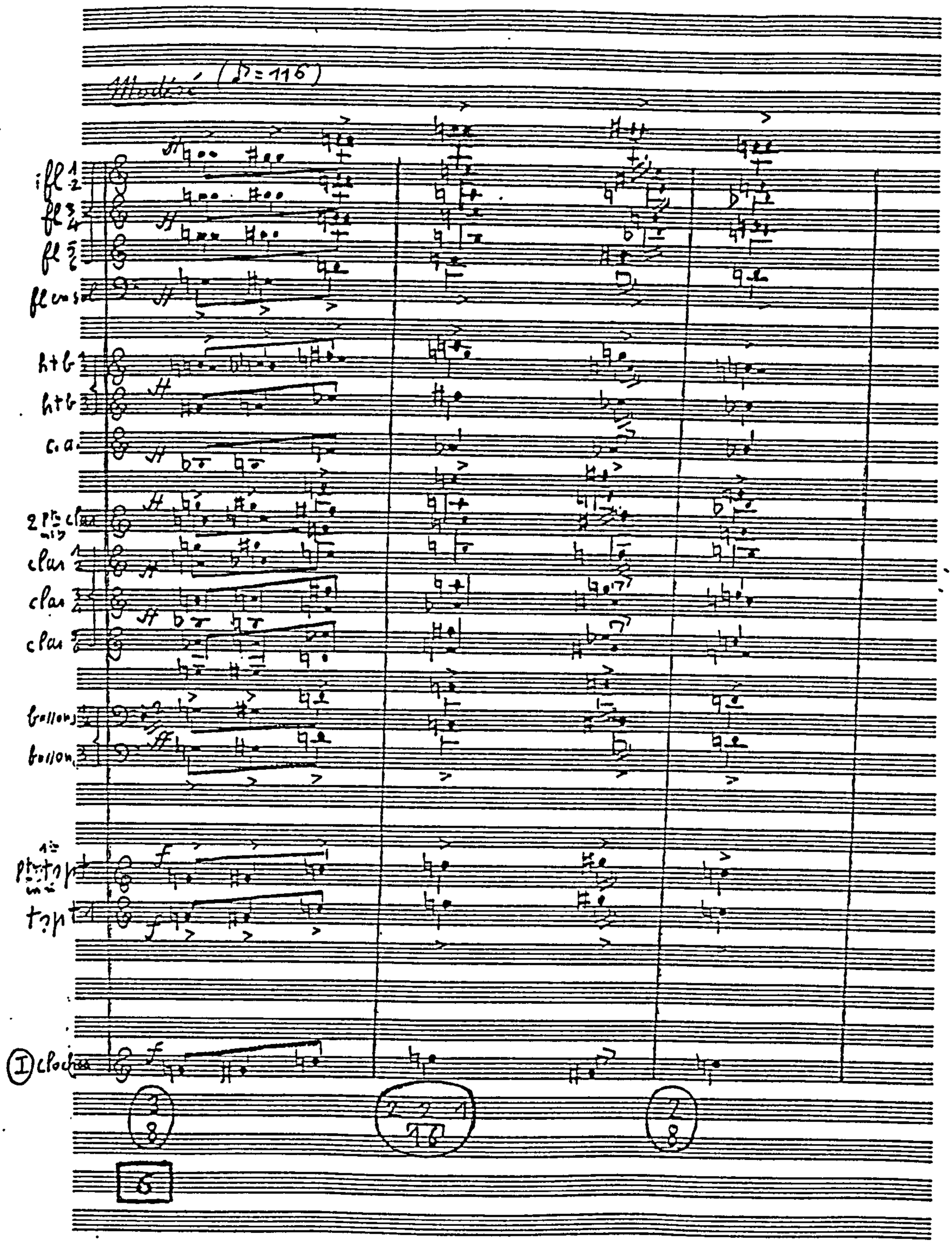
⌐ A ¬	⌐ B ¬	⌐B'¬	⌐ A' ¬	⌐ B" ¬	⌐ C ¬	⌐B"'¬	⌐ A" ¬
a b c	d1 e d1' e	d2 e d2'	d" b c'	f b' g	d"' e h	d1"" b c	a

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

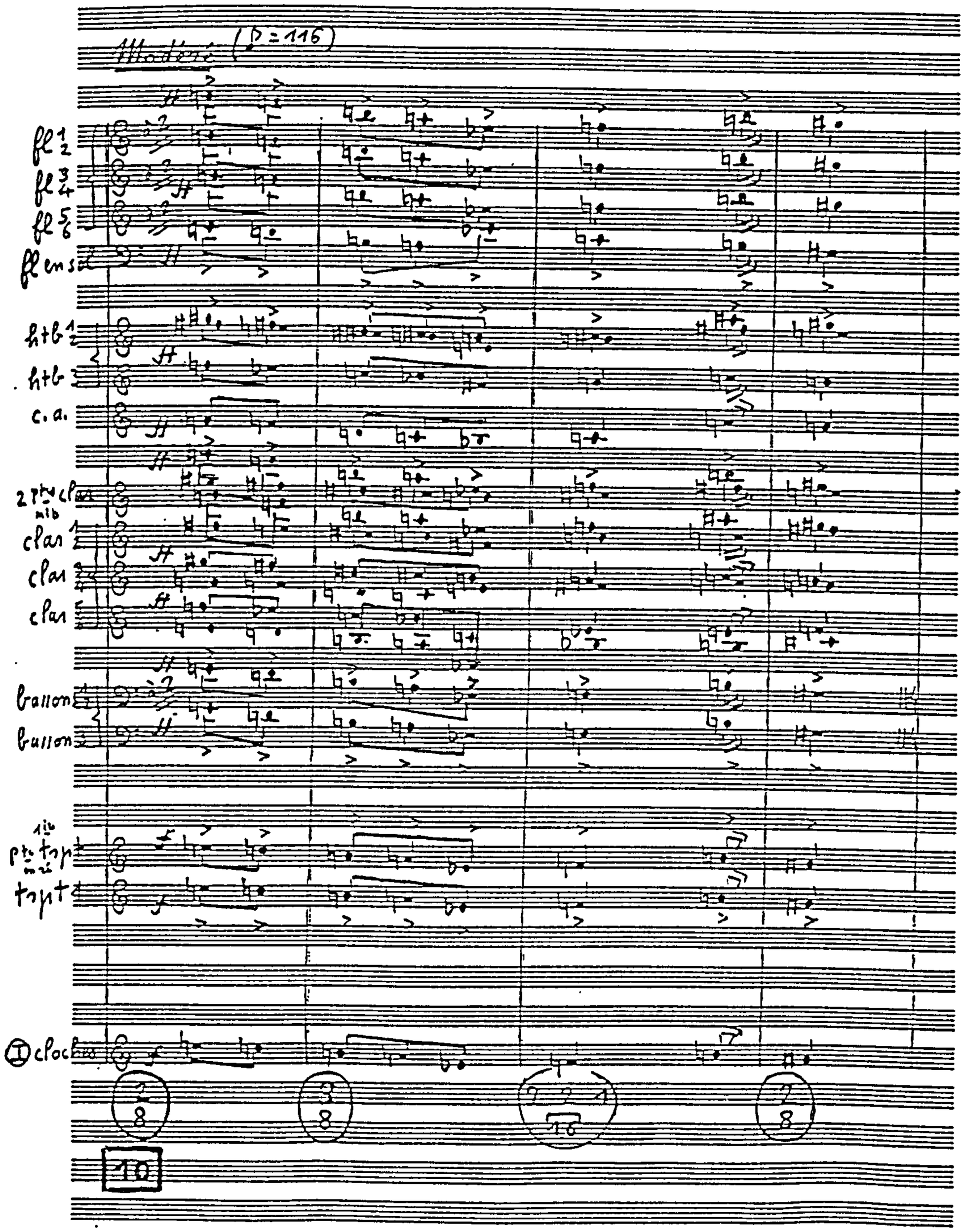
Example III:113
***Le chemin*: figures 4 and 8**



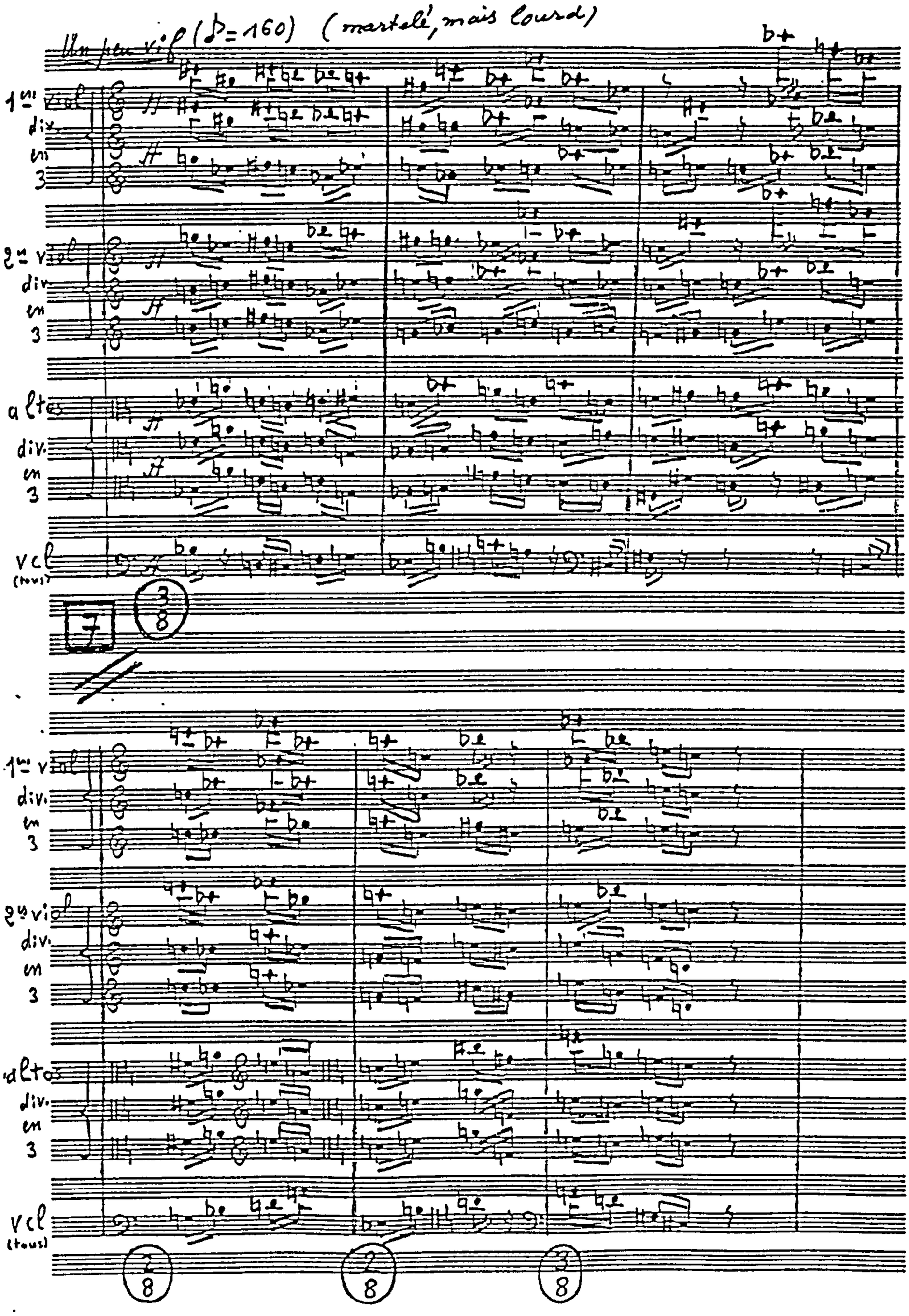
Example III:114i
***Le chemin*: figure 6**



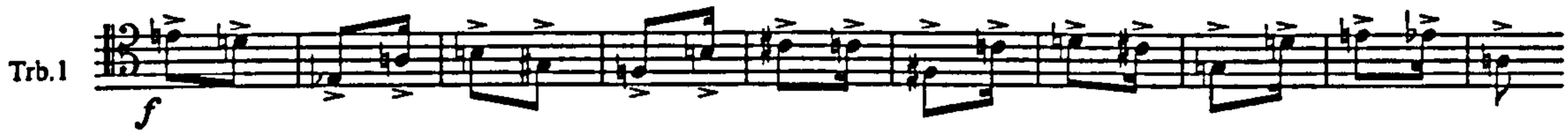
Example III:114ii
***Le chemin*: figure 10**



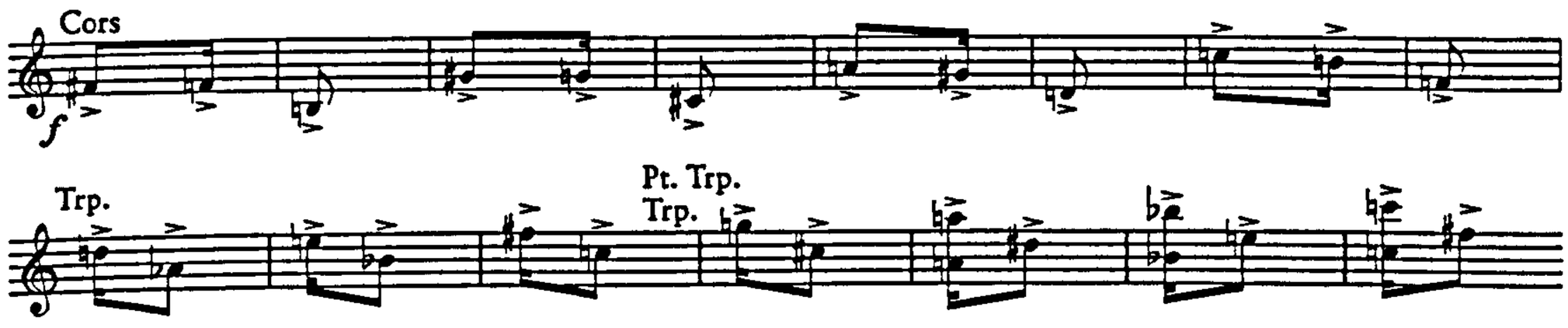
Example III:115
***Le chemin*: figure 7**



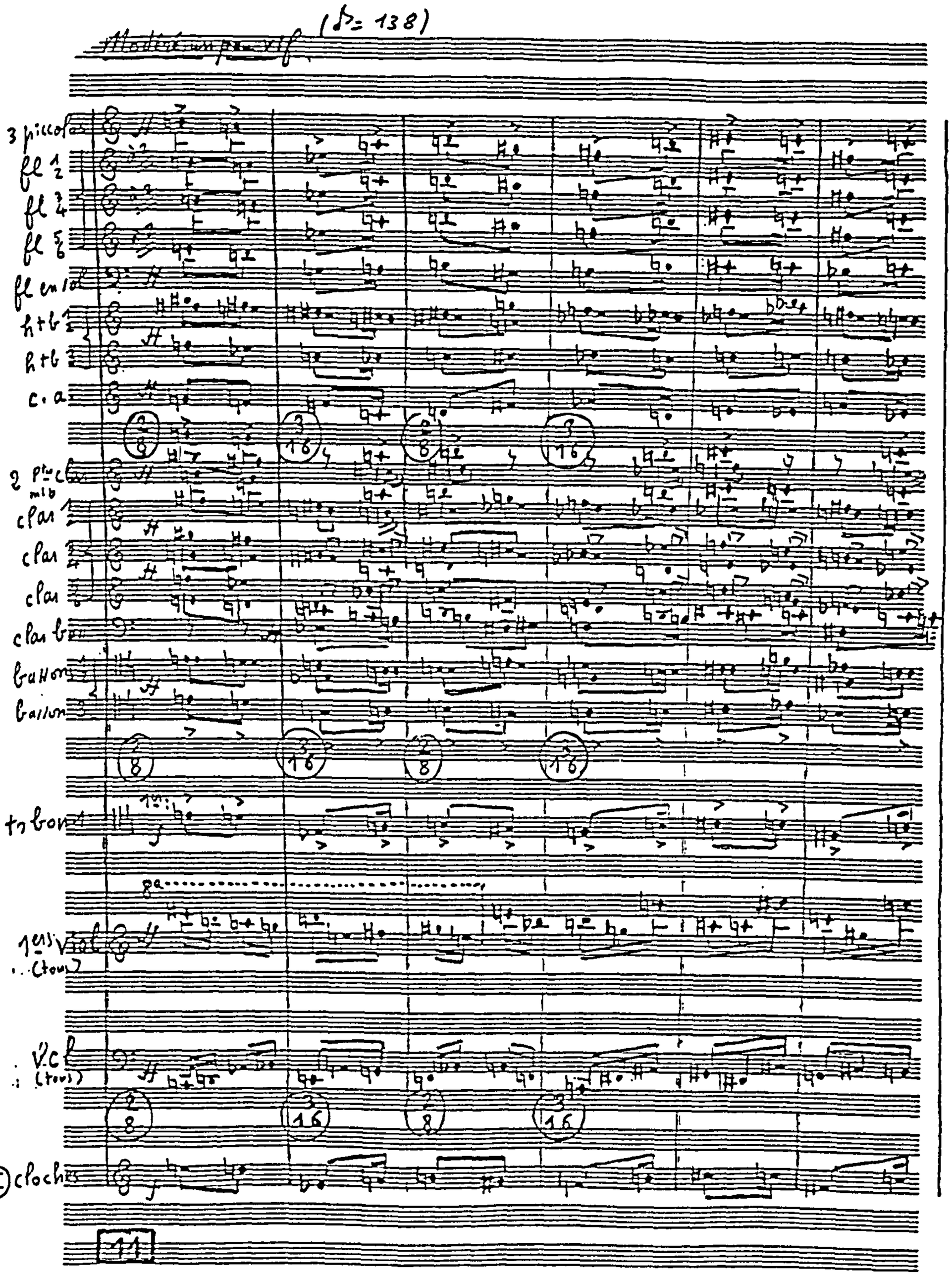
Example III:116
***Le chemin*: figure 11, melody**



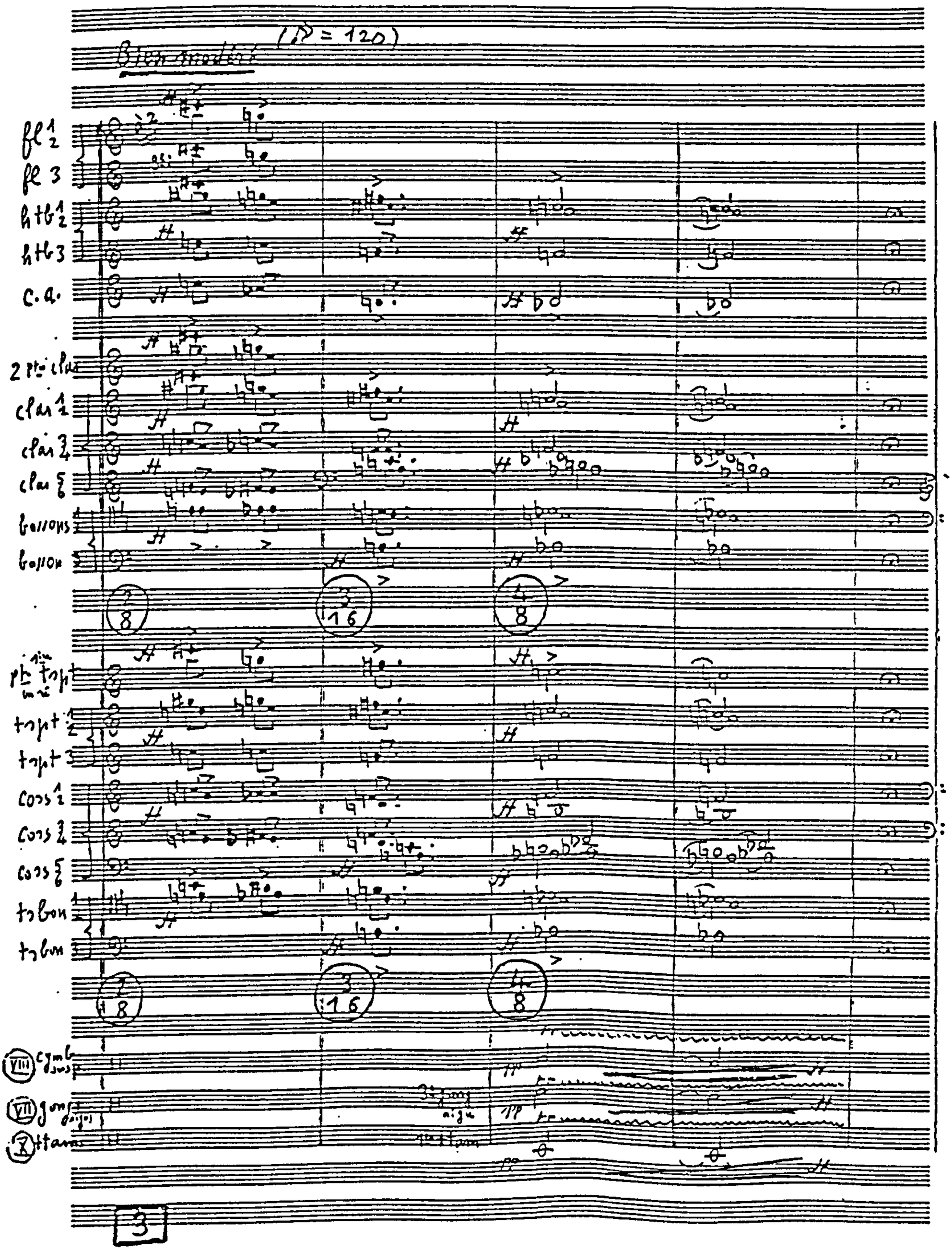
Example III:117
***Le chemin*: figure 12, melody**



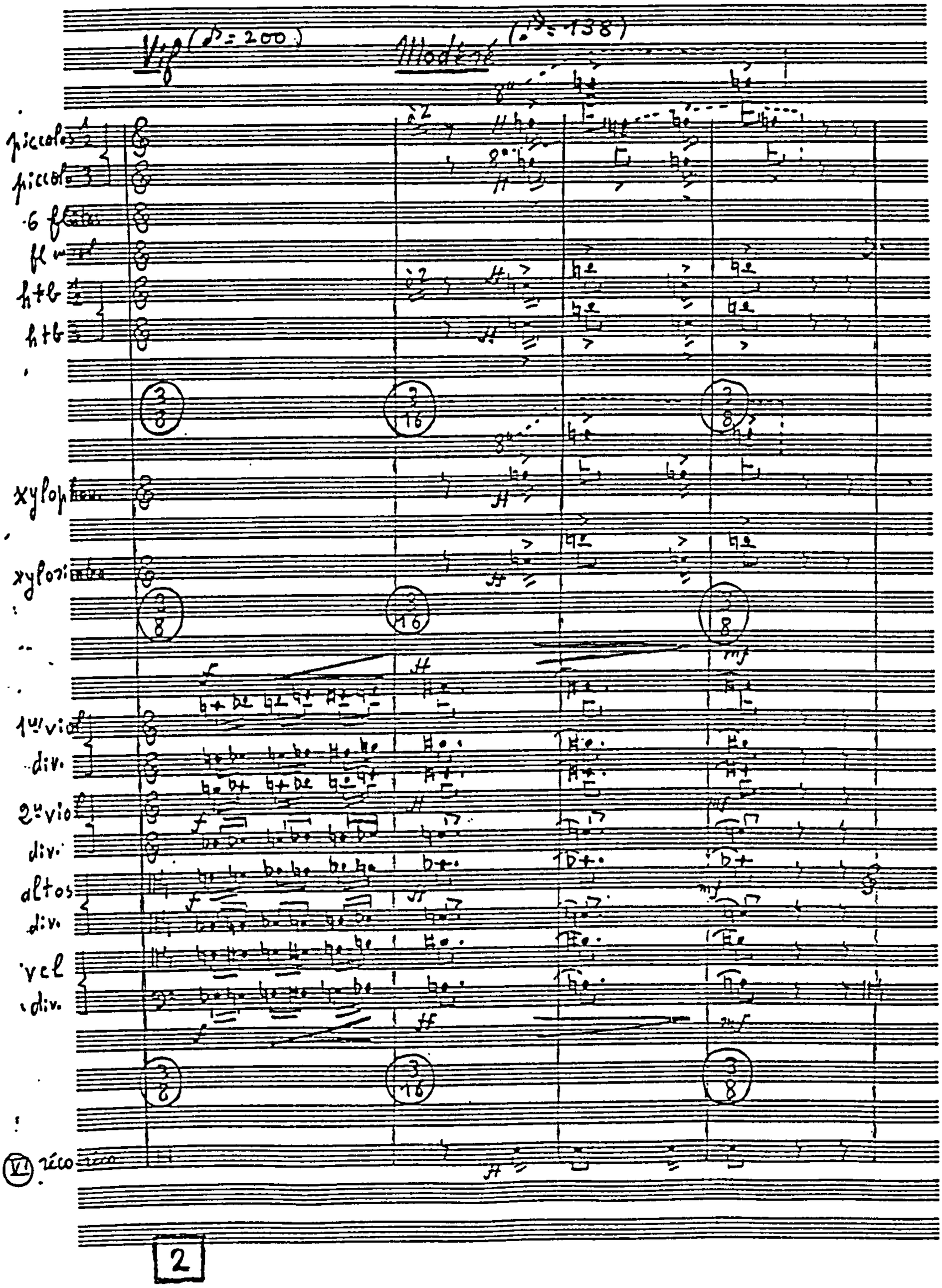
Example III:118
***Le chemin*: figure 11**



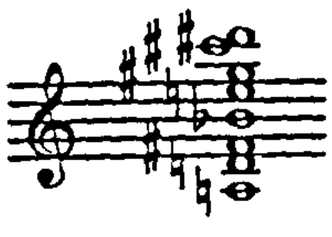
Example III:119
***Le chemin*: figure 3**



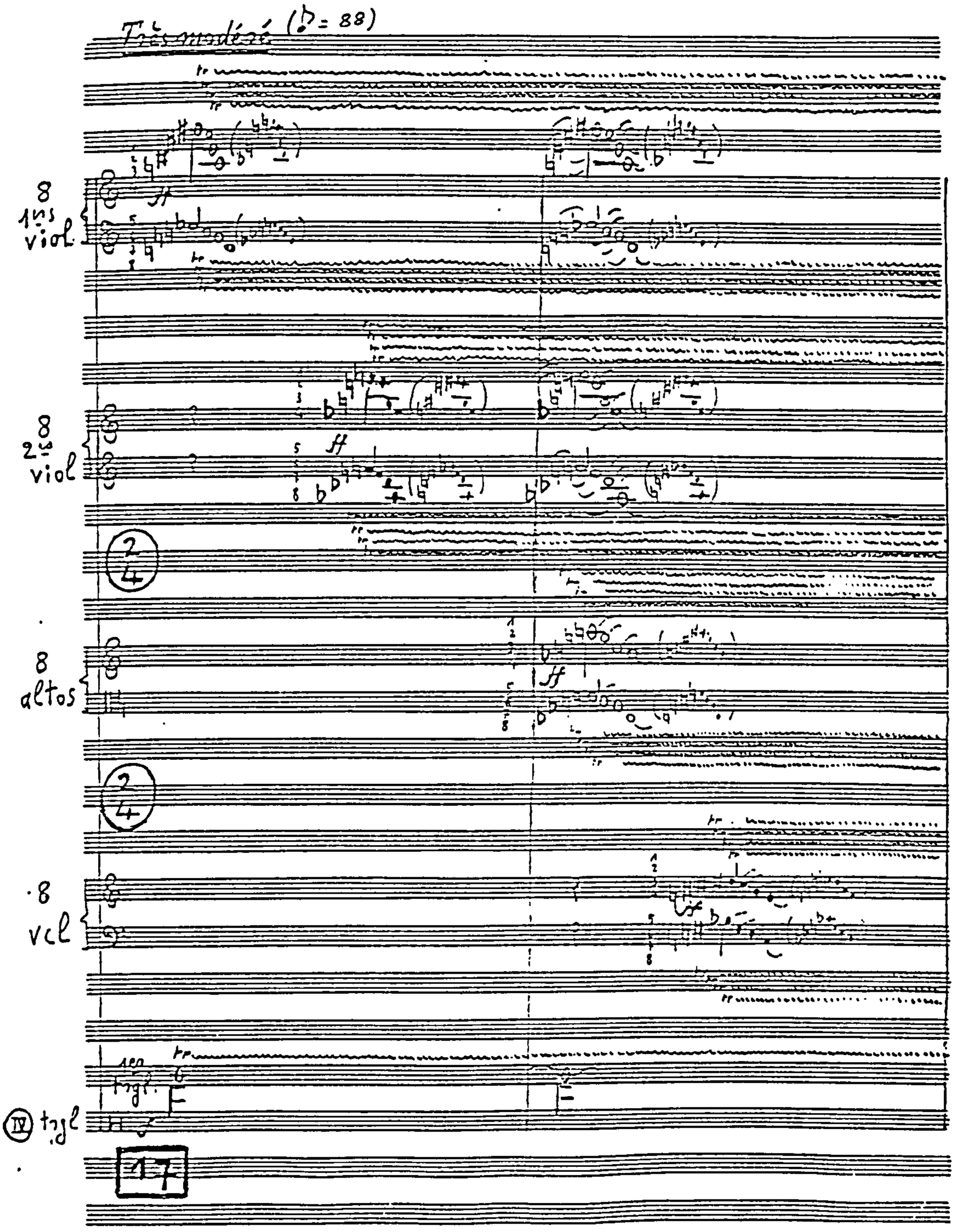
Example III:120
***Le chemin*: figure 2**



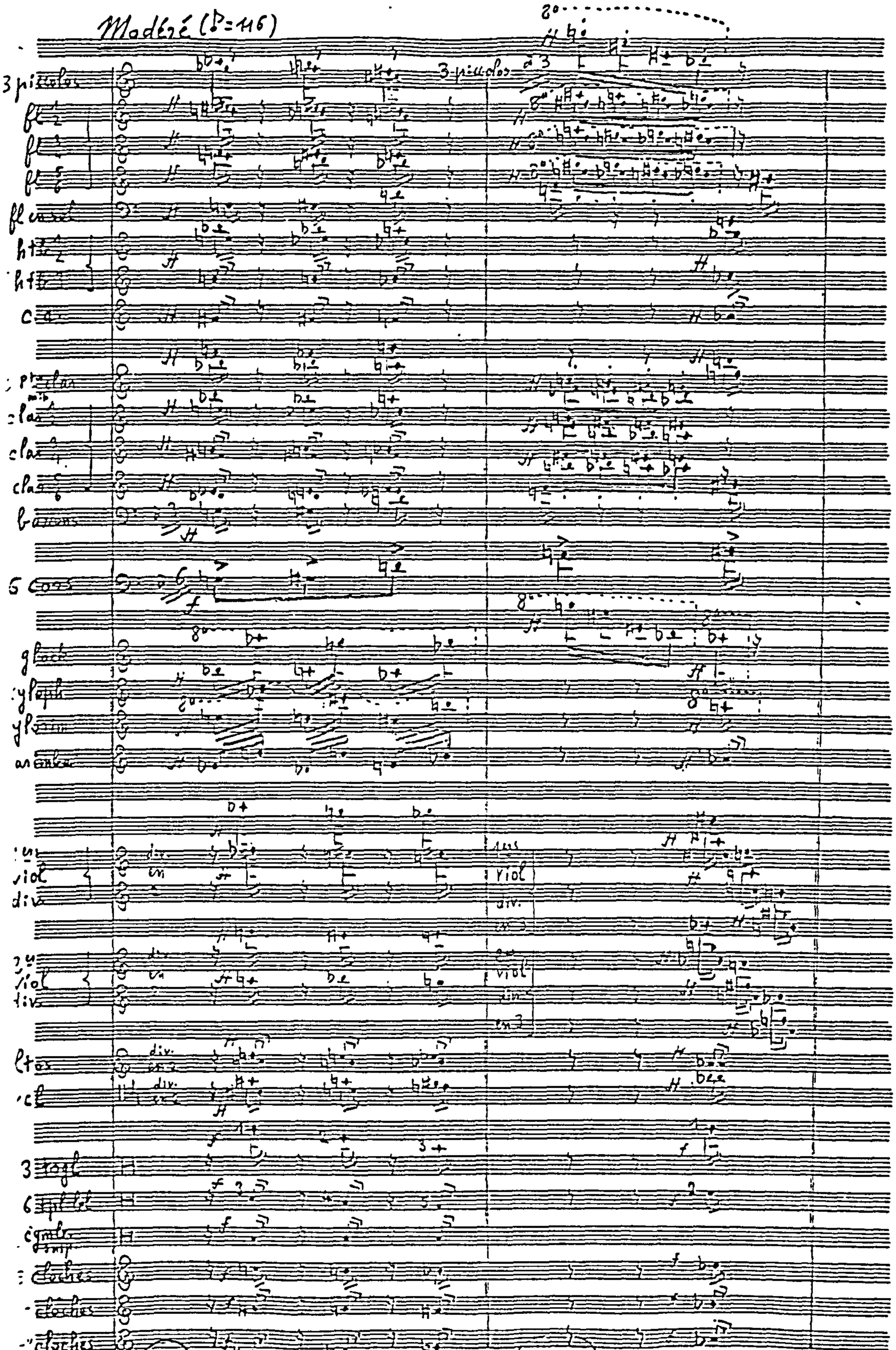
Example III:121



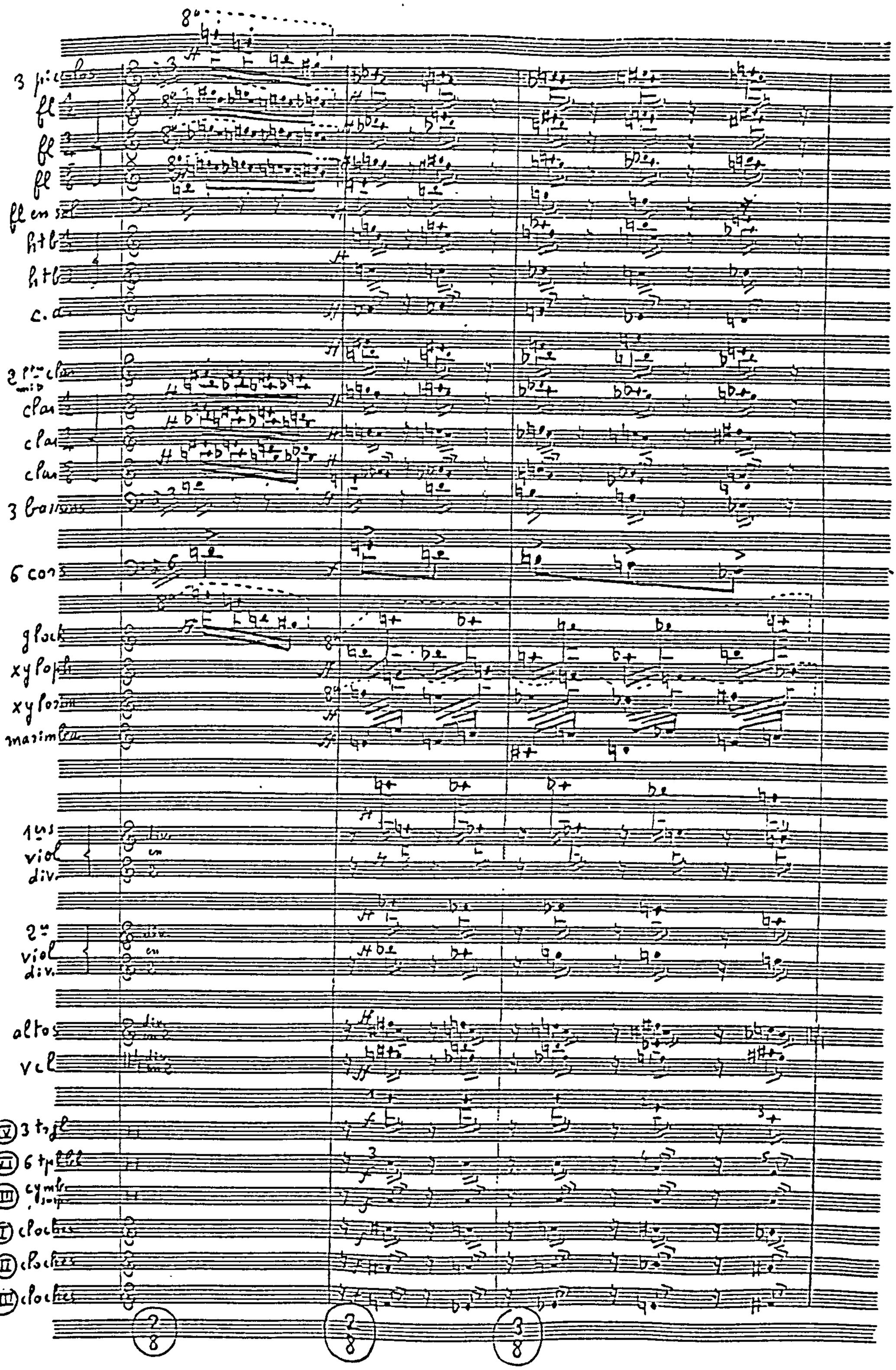
Example III:122
***Le chemin*: figure 17, strings**



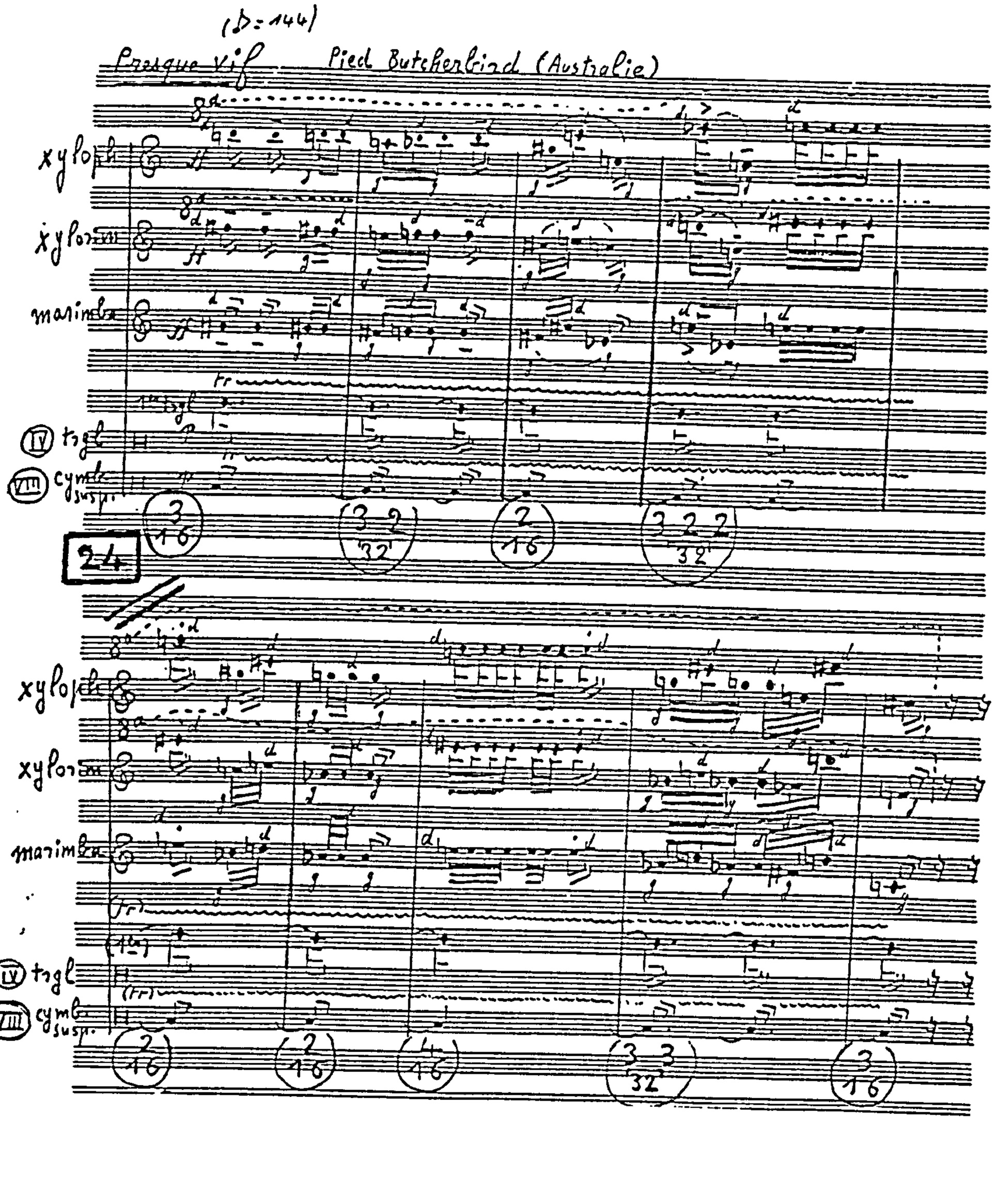
Example III:123 (continued overleaf)
***Le chemin*: figure 19**



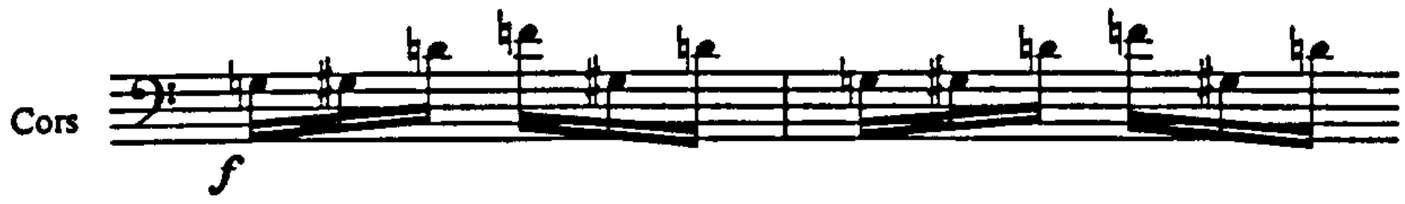
Example III:123 (continued)
***Le chemin*: figure 19**



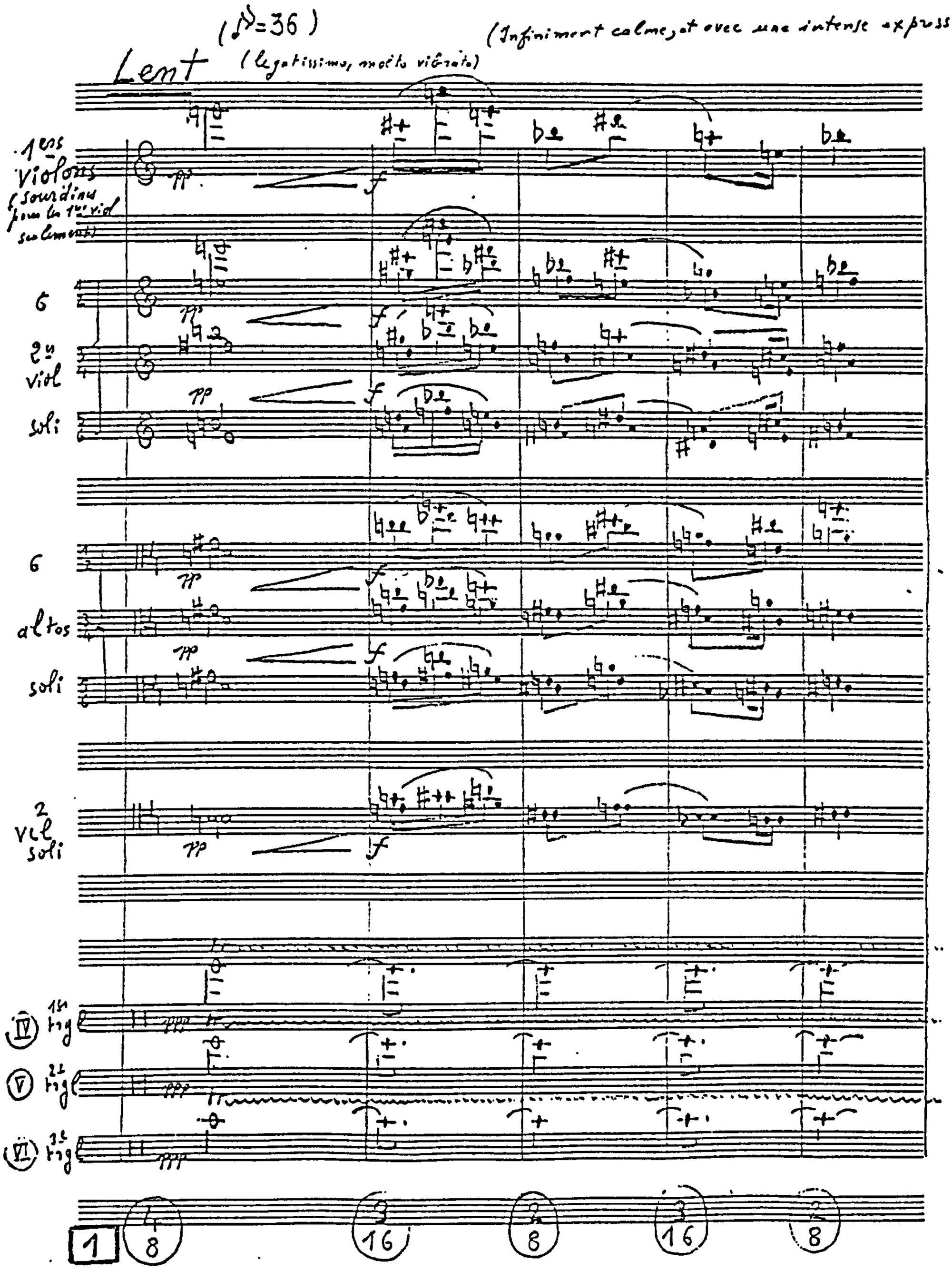
Example III:124
***Pied butcherbird* - *Le chemin*: figure 24**



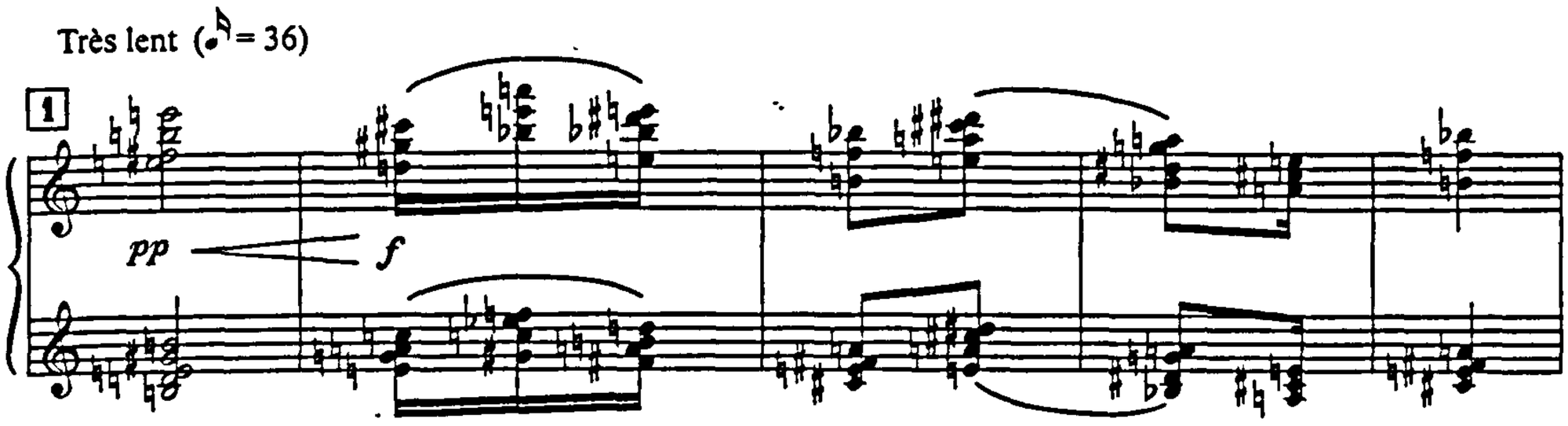
Example III:125
***Le chemin*: figure 25**



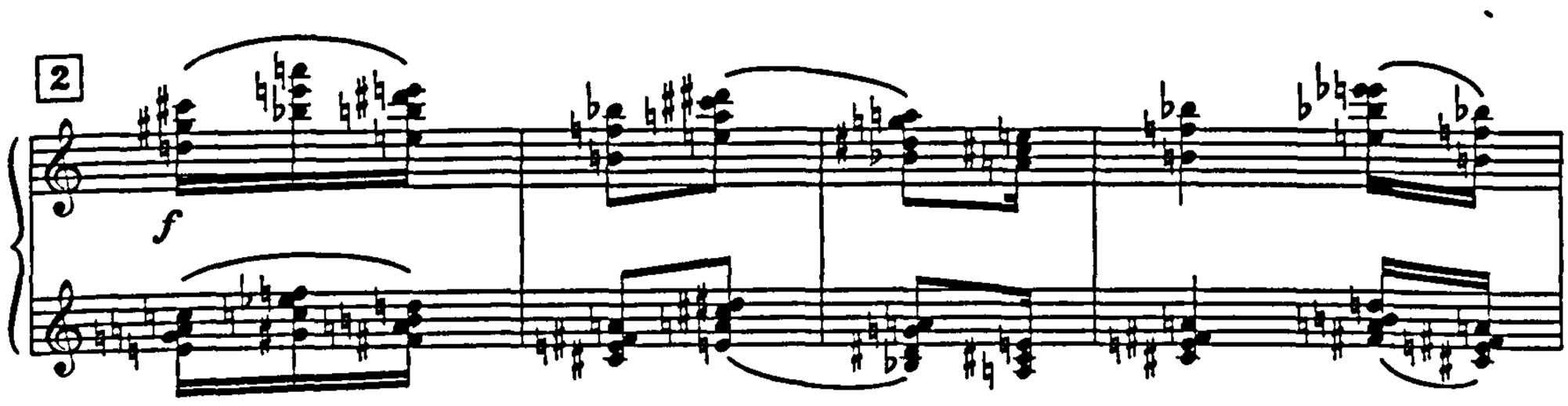
Example III:126
Le Christ, lumière du Paradis: opening



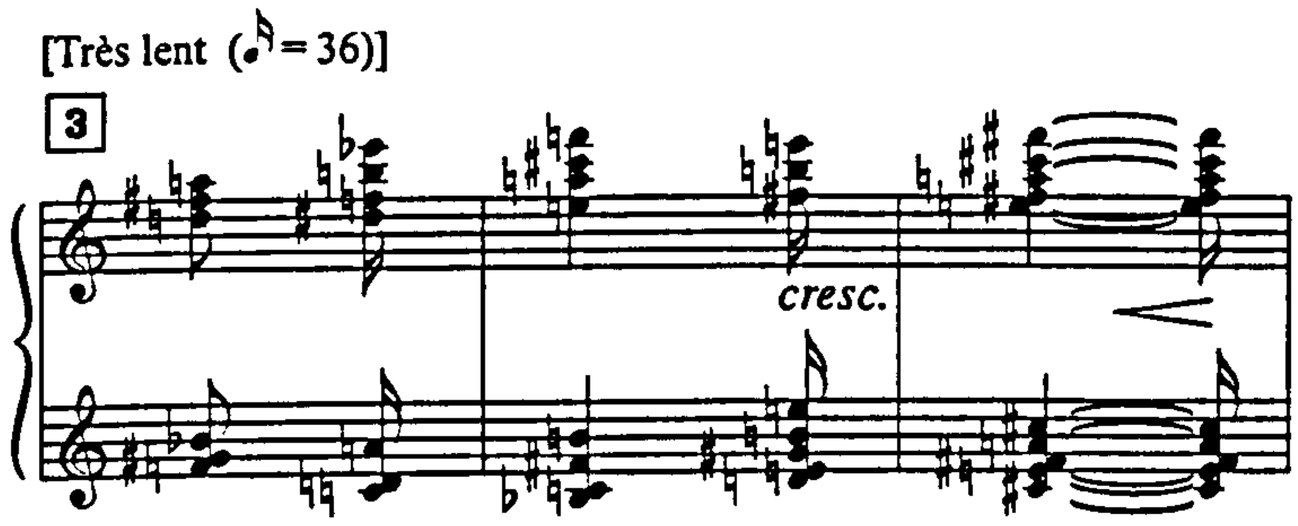
Example III:127
***Le Christ, lumière du Paradis*: figure 1**



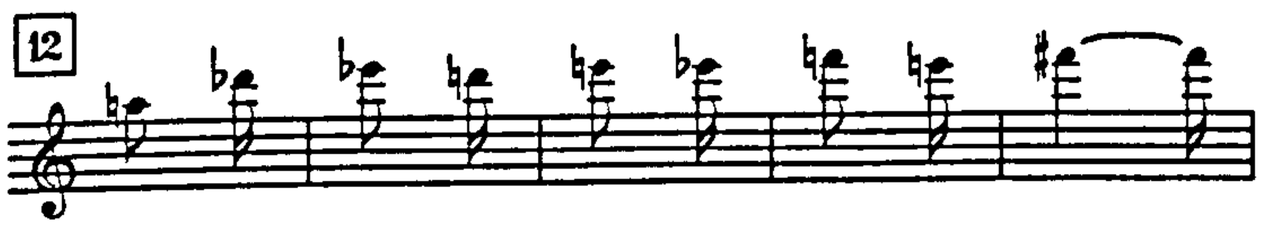
Example III:128
***Le Christ, lumière du Paradis*: figure 2**



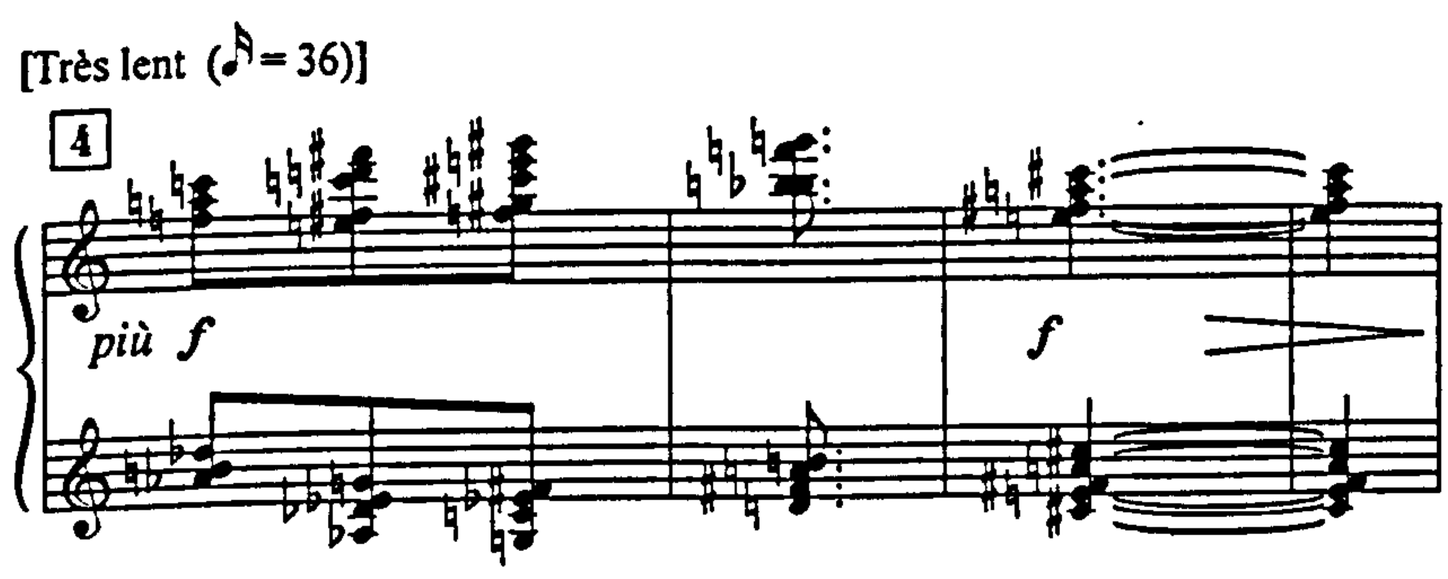
Example III:129
***Le Christ, lumière du Paradis*: figure 3**



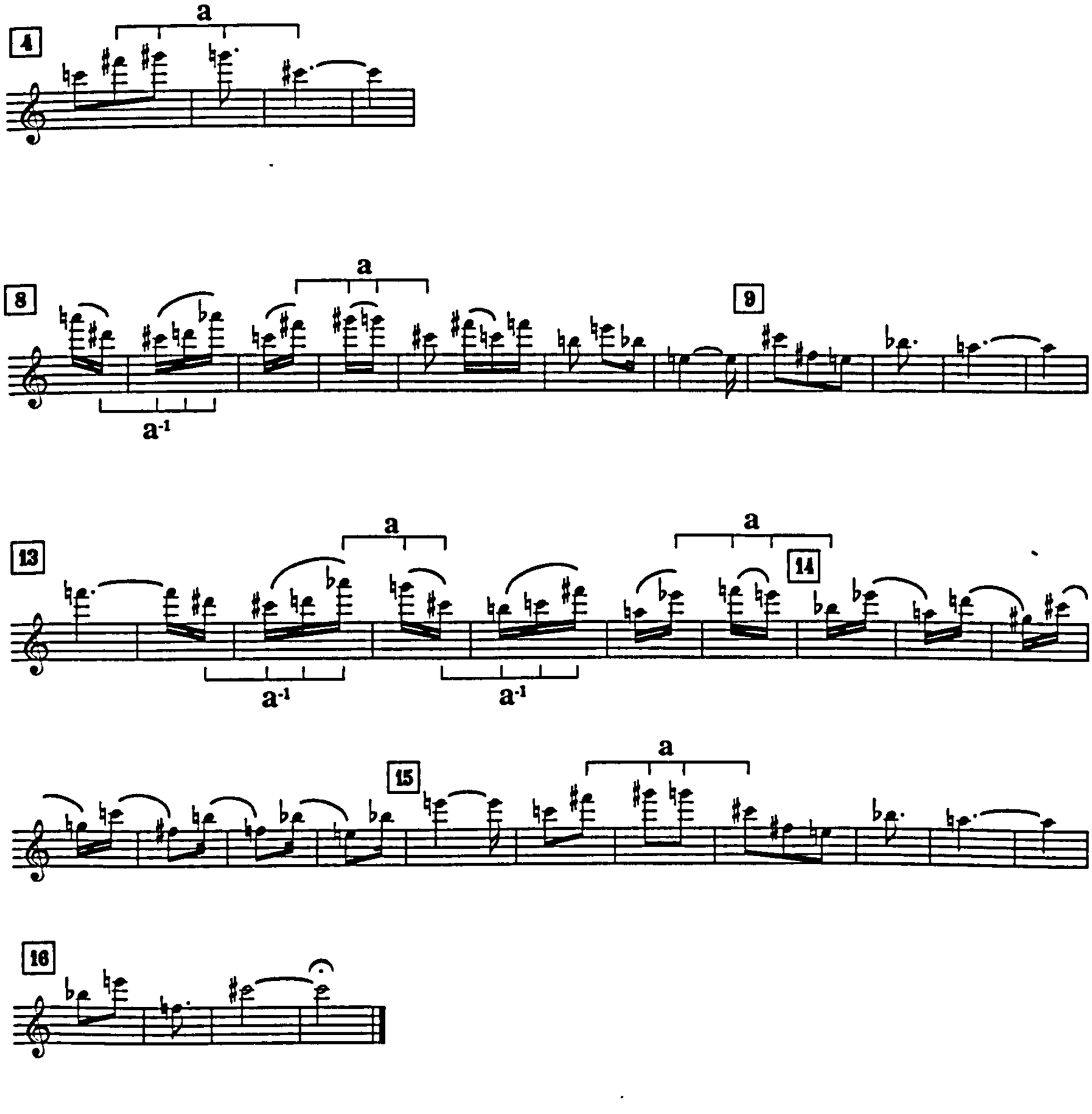
Example III:130
***Le Christ, lumière du Paradis*: figure 12, melody**



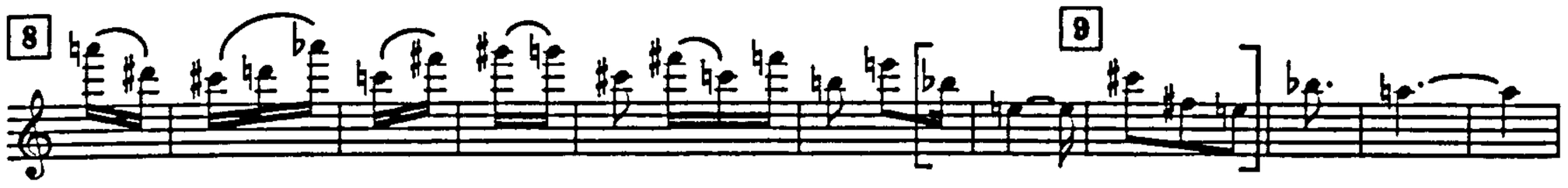
Example III:131
***Le Christ, lumière du Paradis*: figure 4**



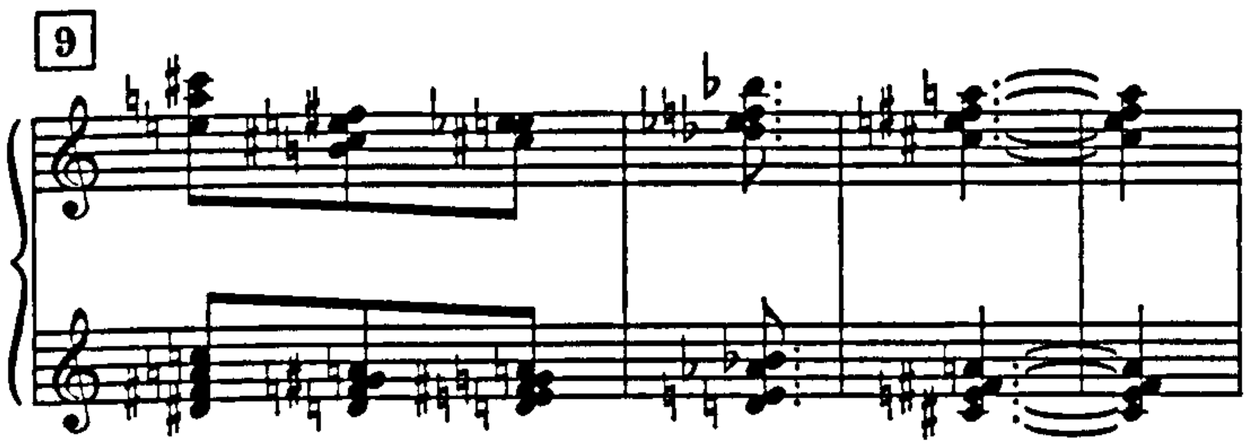
Example III:132
***Le Christ, lumière du Paradis*: melody - figures 4, 8-9 & 13-16**



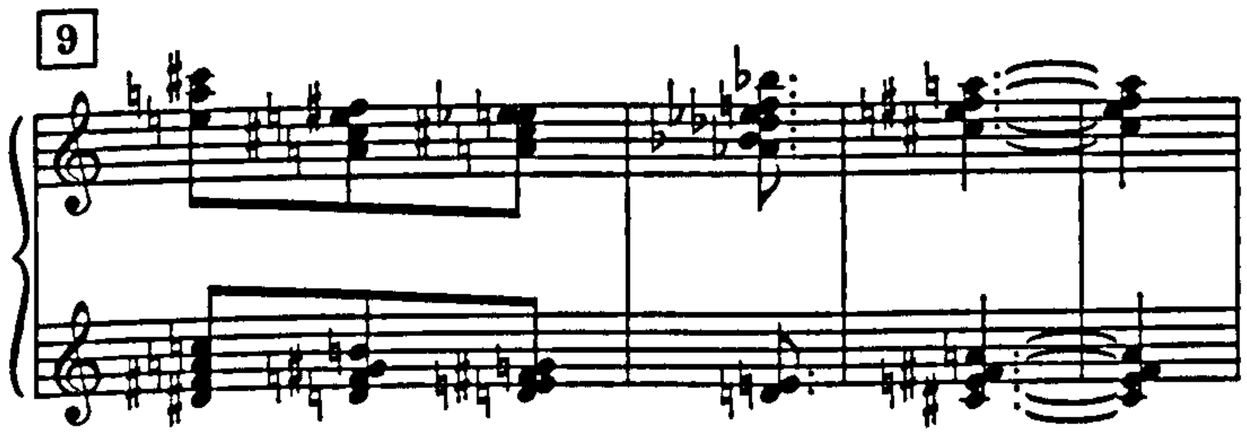
Example III:133
***Le Christ, lumière du Paradis*: figures 8-9, melody**



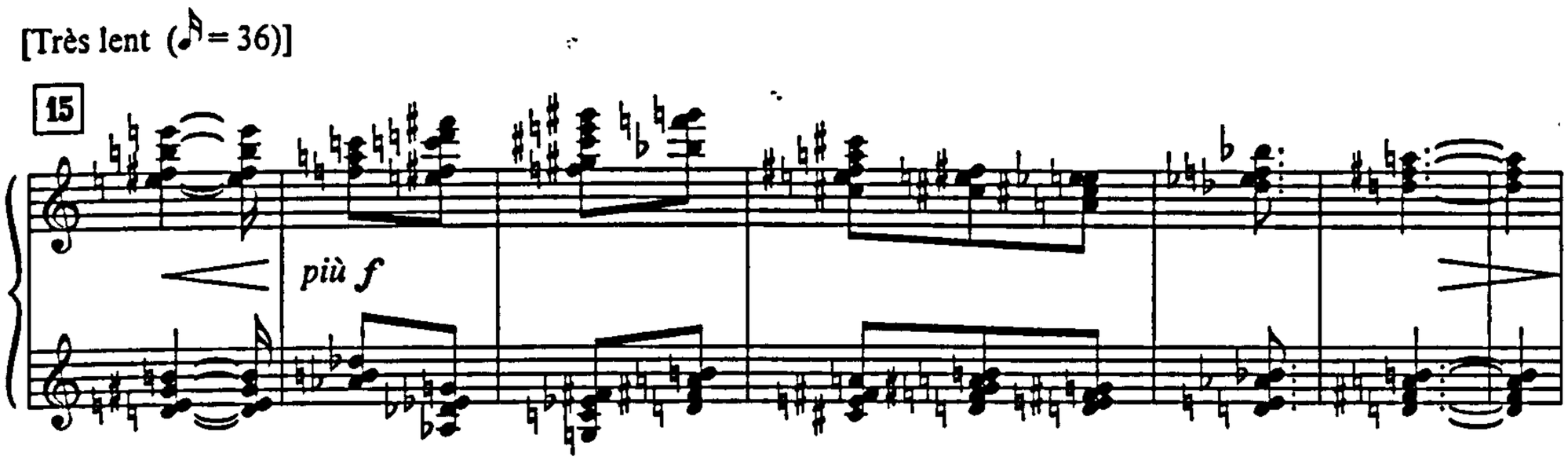
Example III:134
***Le Christ, lumière du Paradis*: figure 9**



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



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



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

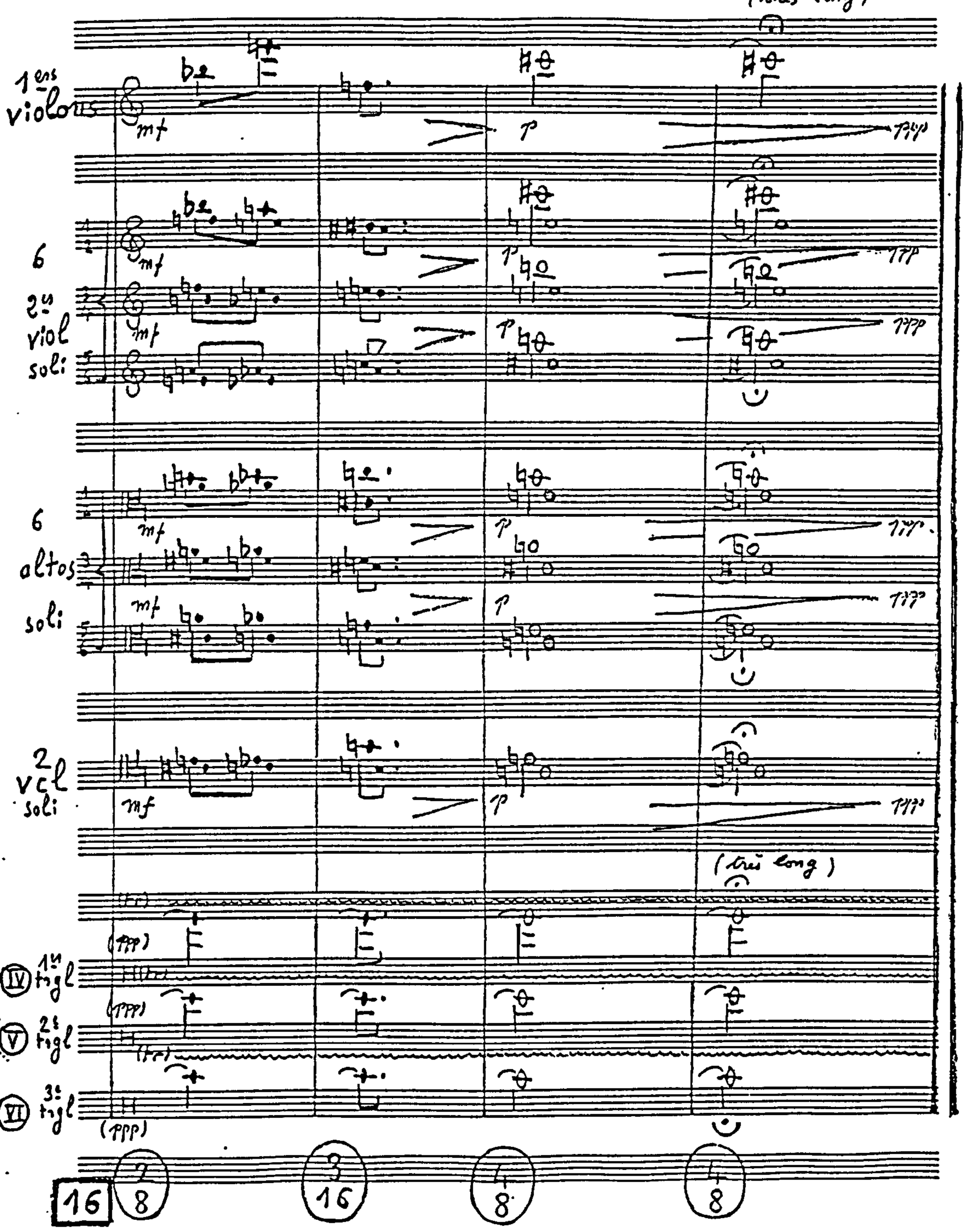
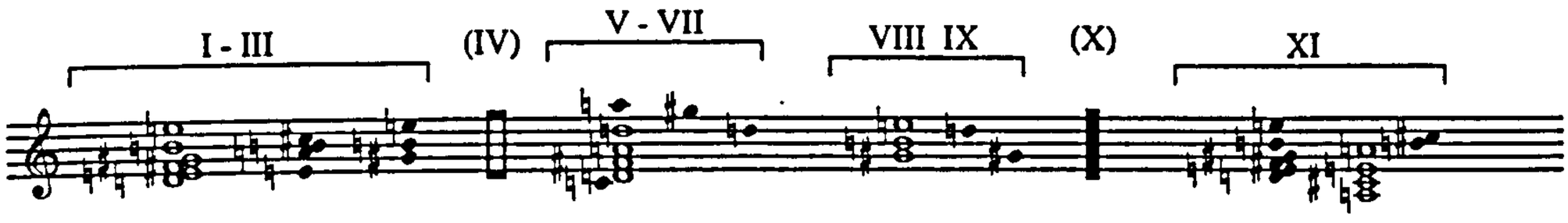
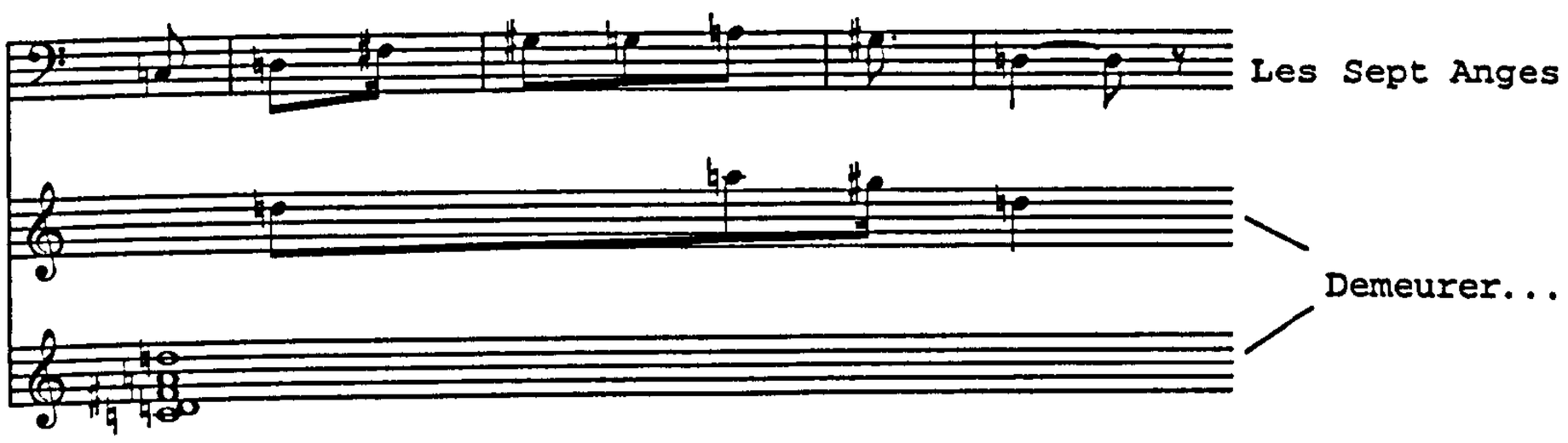


Figure III:xiii
Fundamental structure of *Éclairs*

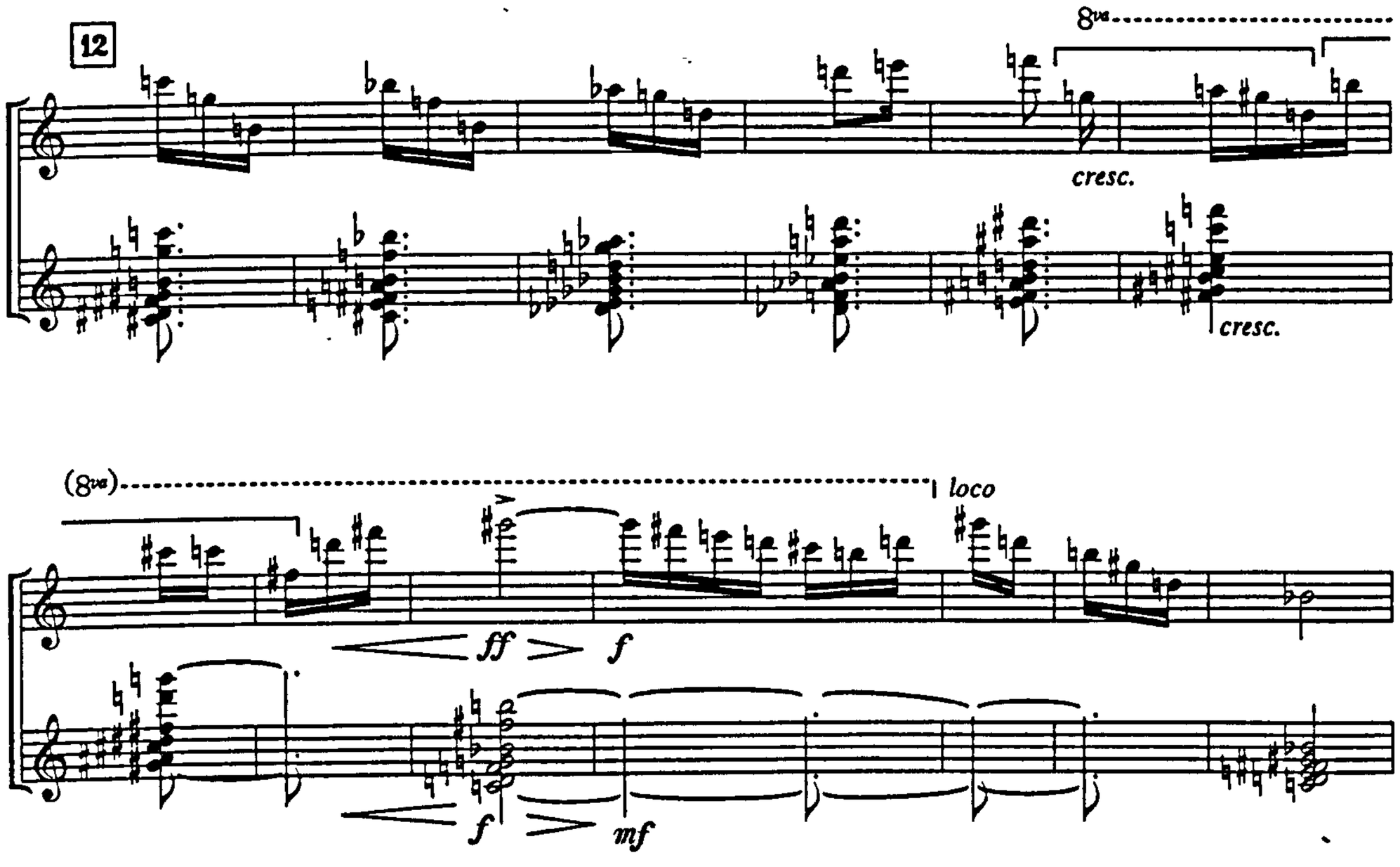


Example III:138
***Demeurer dans l'Amour* and *Les sept Anges*: opening**

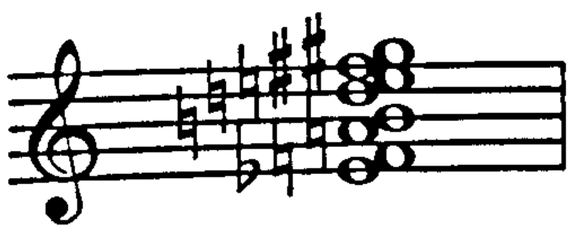


Example III:139

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

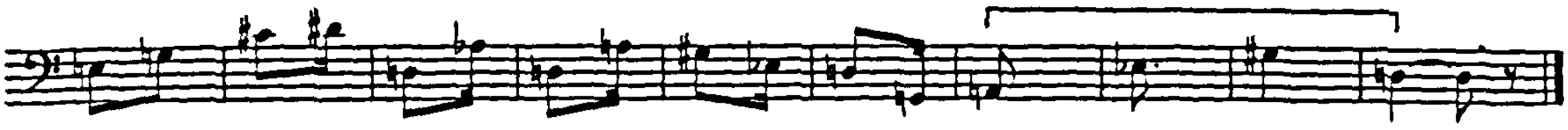


Example III:141
***Demeurer dans l'Amour*: figure 14**

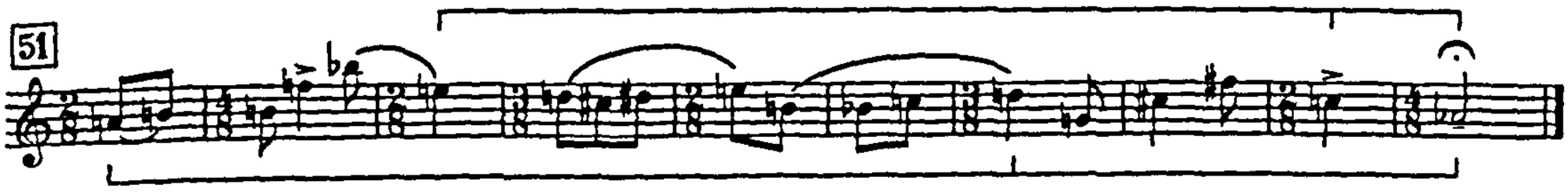


Example III:142
***Les étoiles et la Gloire*: figure 48, melody**

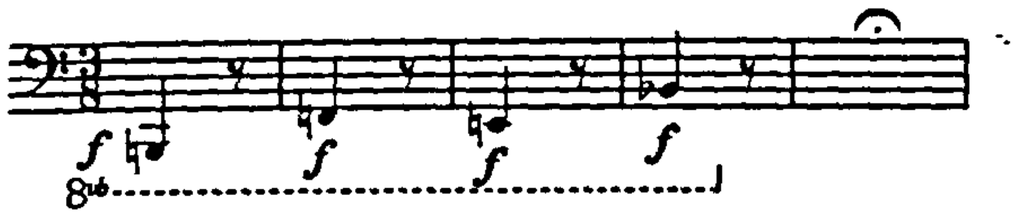
Example III:143
***Les sept Anges*: end**



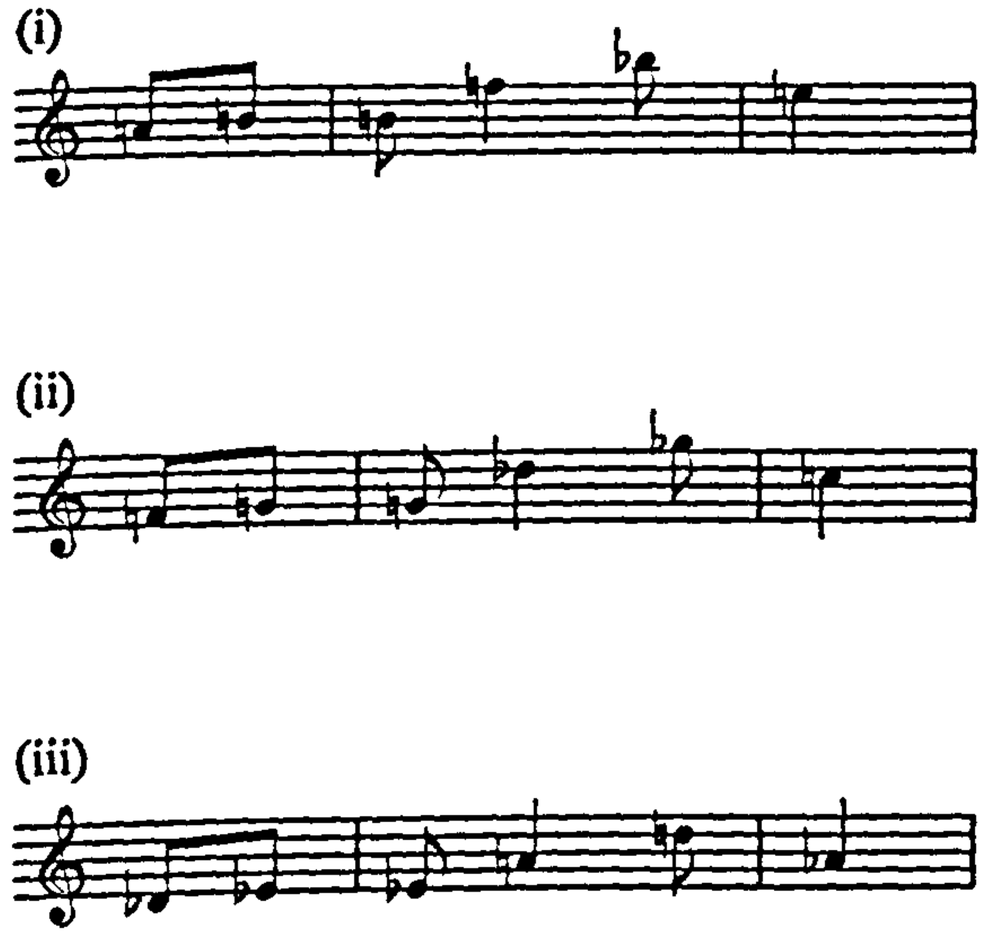
Example III:144
***Les étoiles et la Gloire*: end**



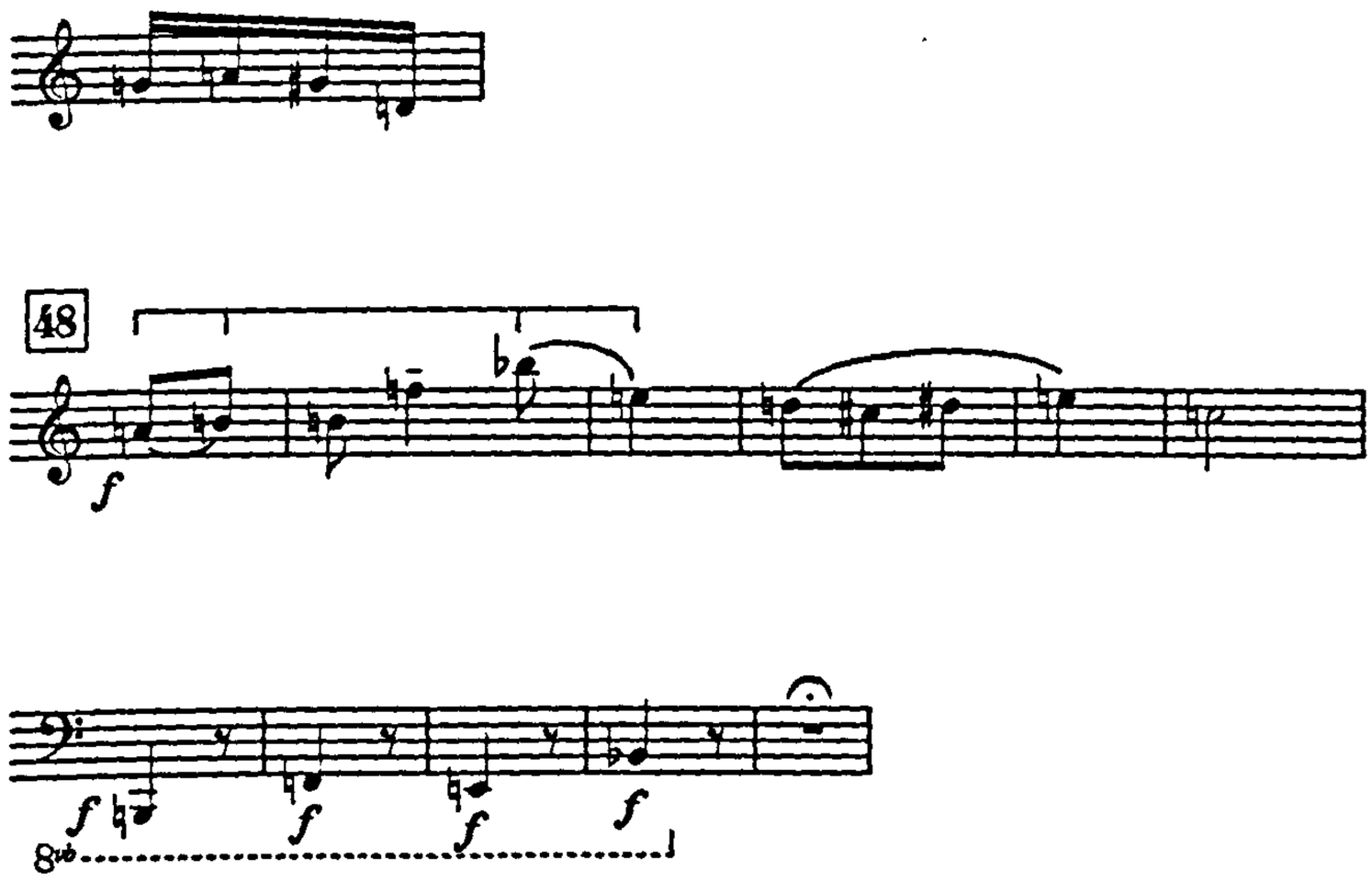
Example III:145
***Les étoiles et la Gloire*: tritone theme**



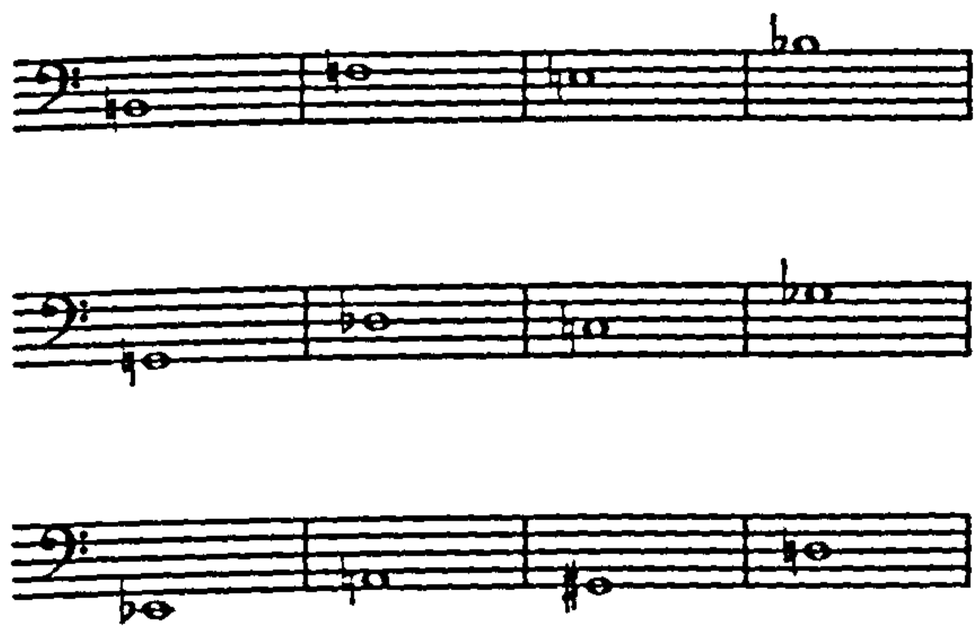
Example III:146



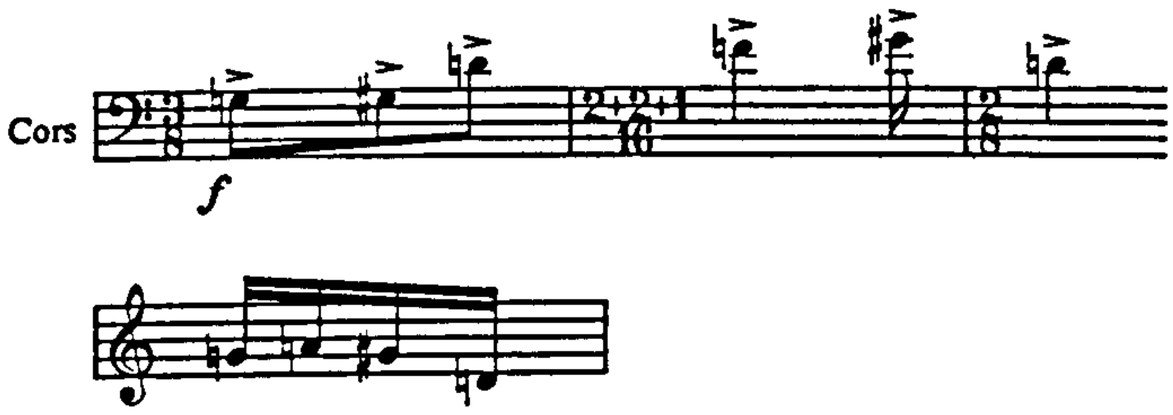
Example III:147
Development of returning chromaticism motif (a/m'/m)



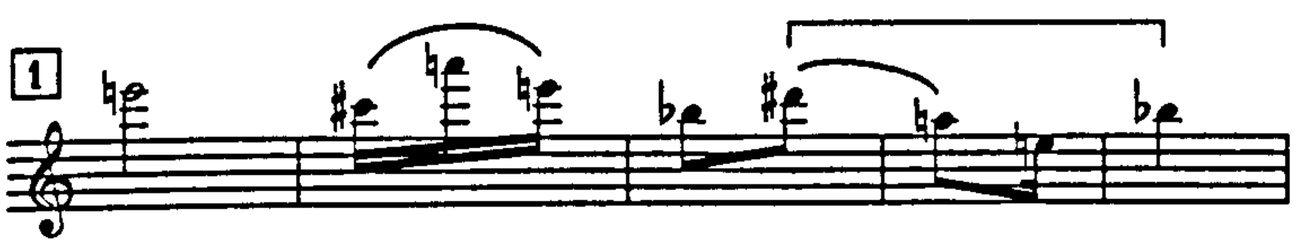
Example III:148



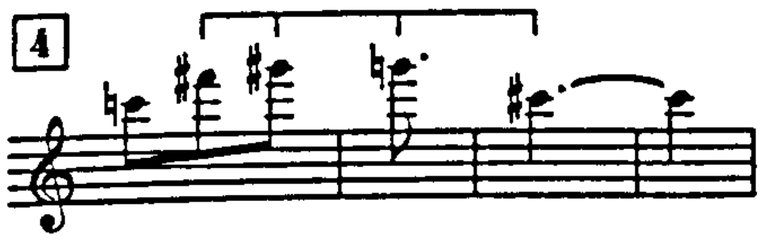
Example III:149



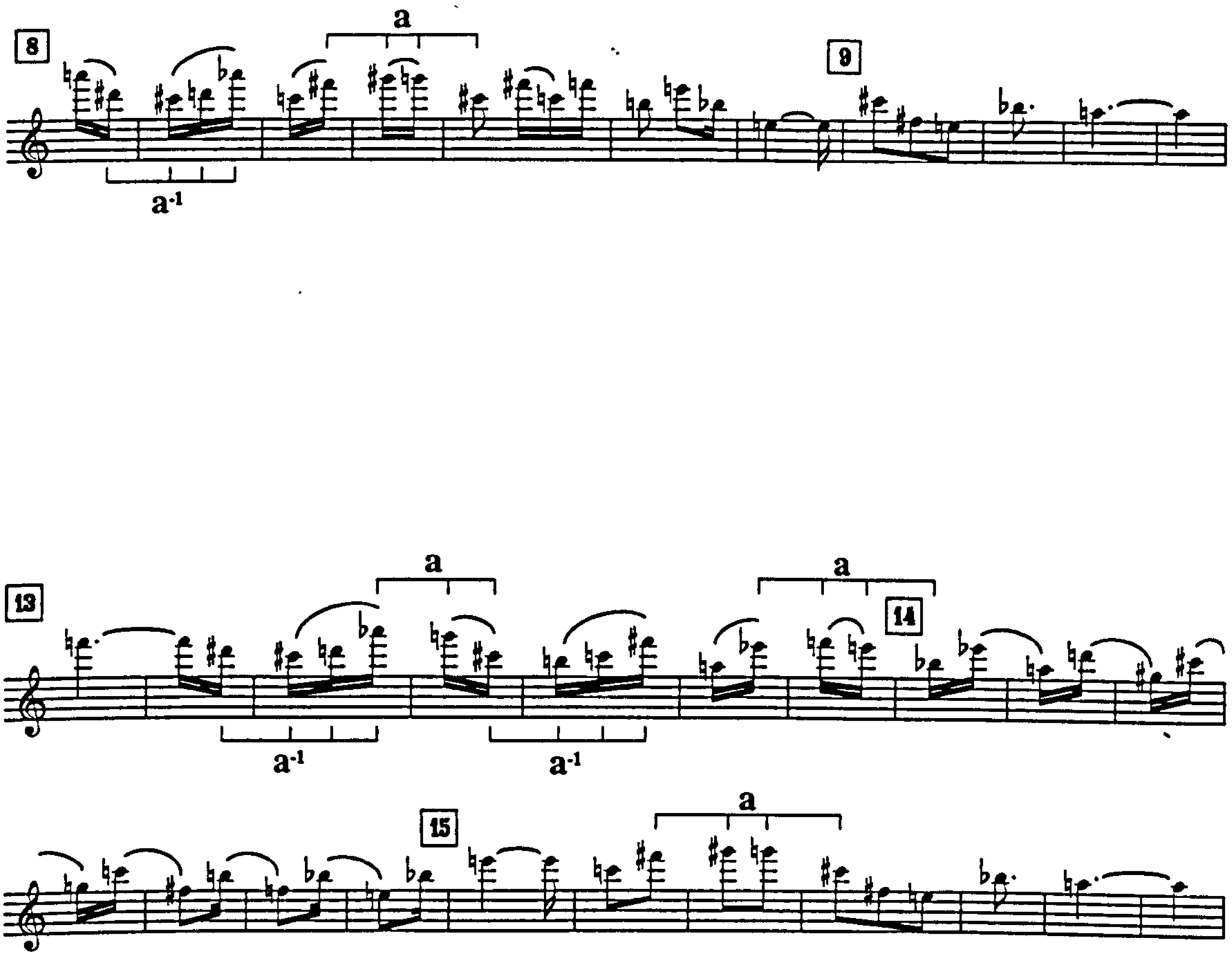
Example III:150
***Le Christ, lumière du Paradis*: figure 1, melody**



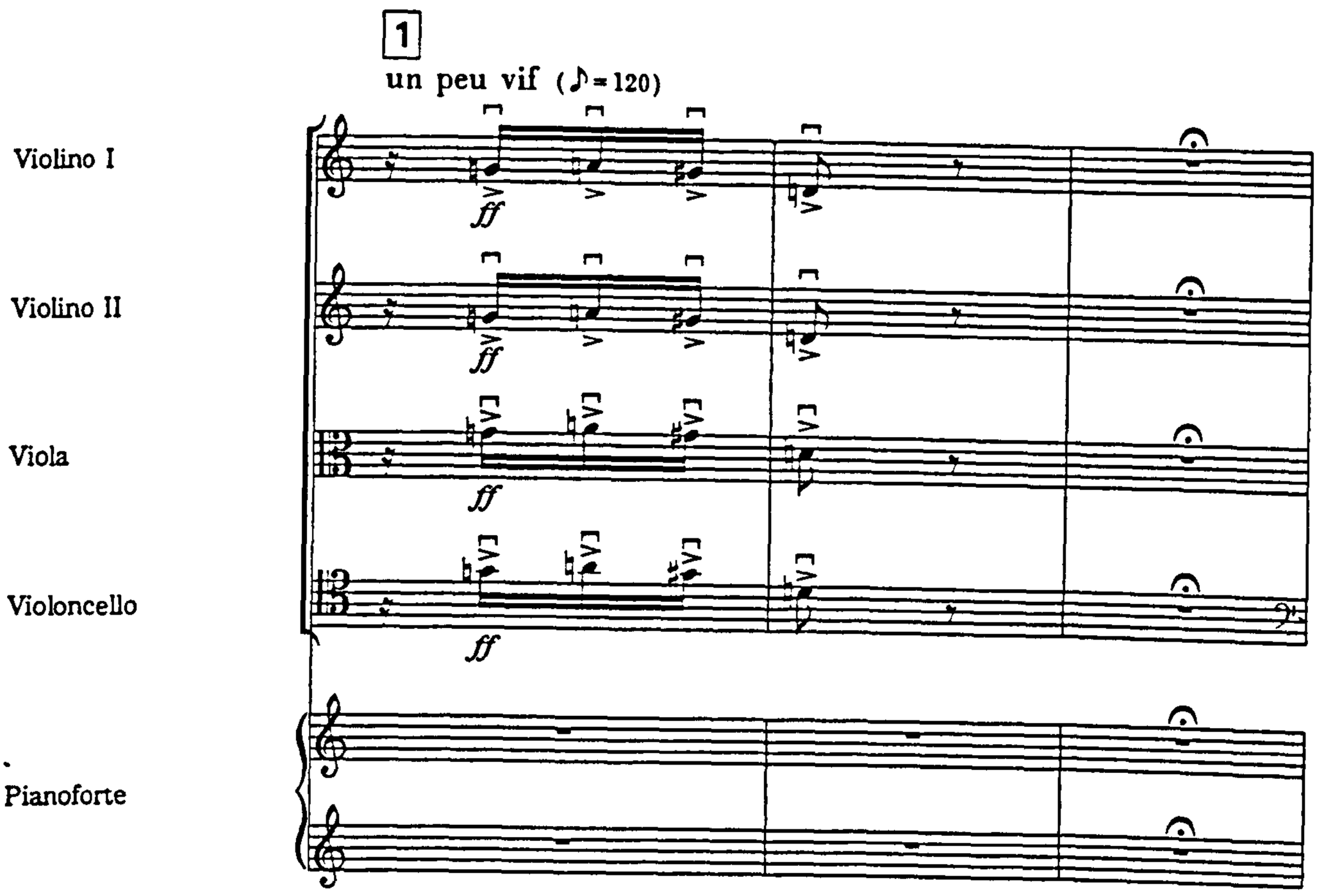
Example III:151
***Le Christ, lumière du Paradis*: figure 4, melody**



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

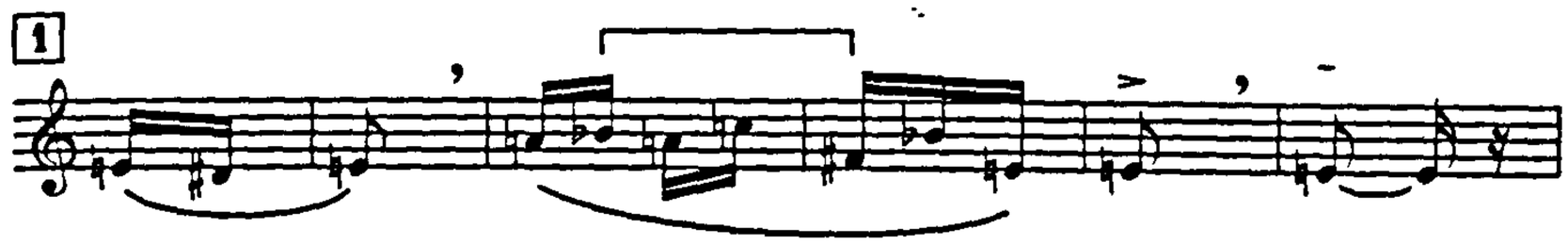


Example III:153
***Pièce*: opening**

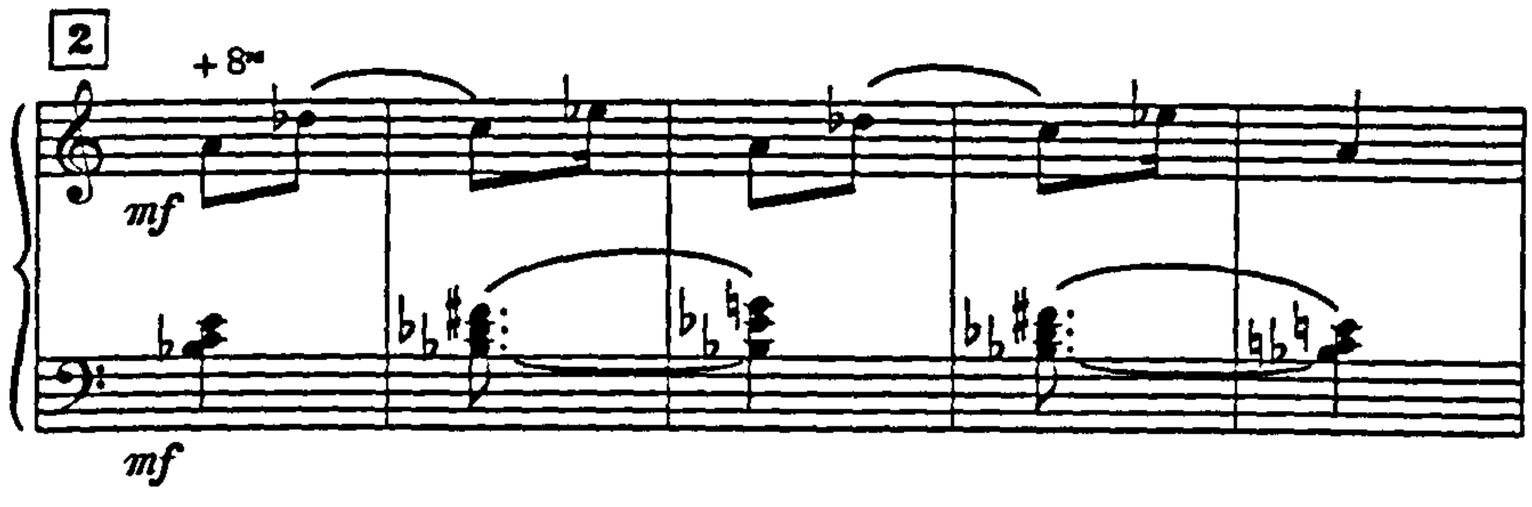


Example III:154

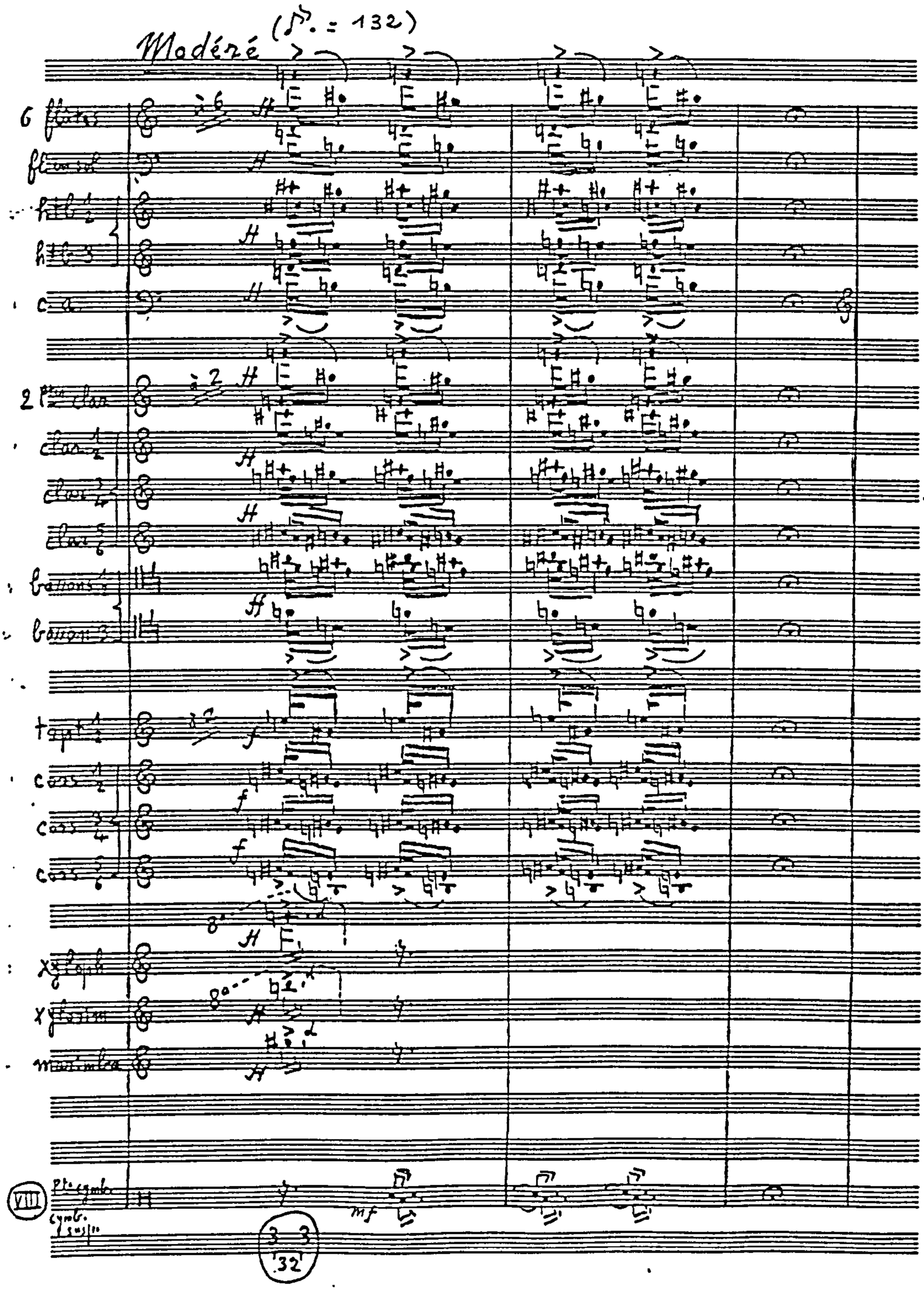
Apparition du Christ glorieux



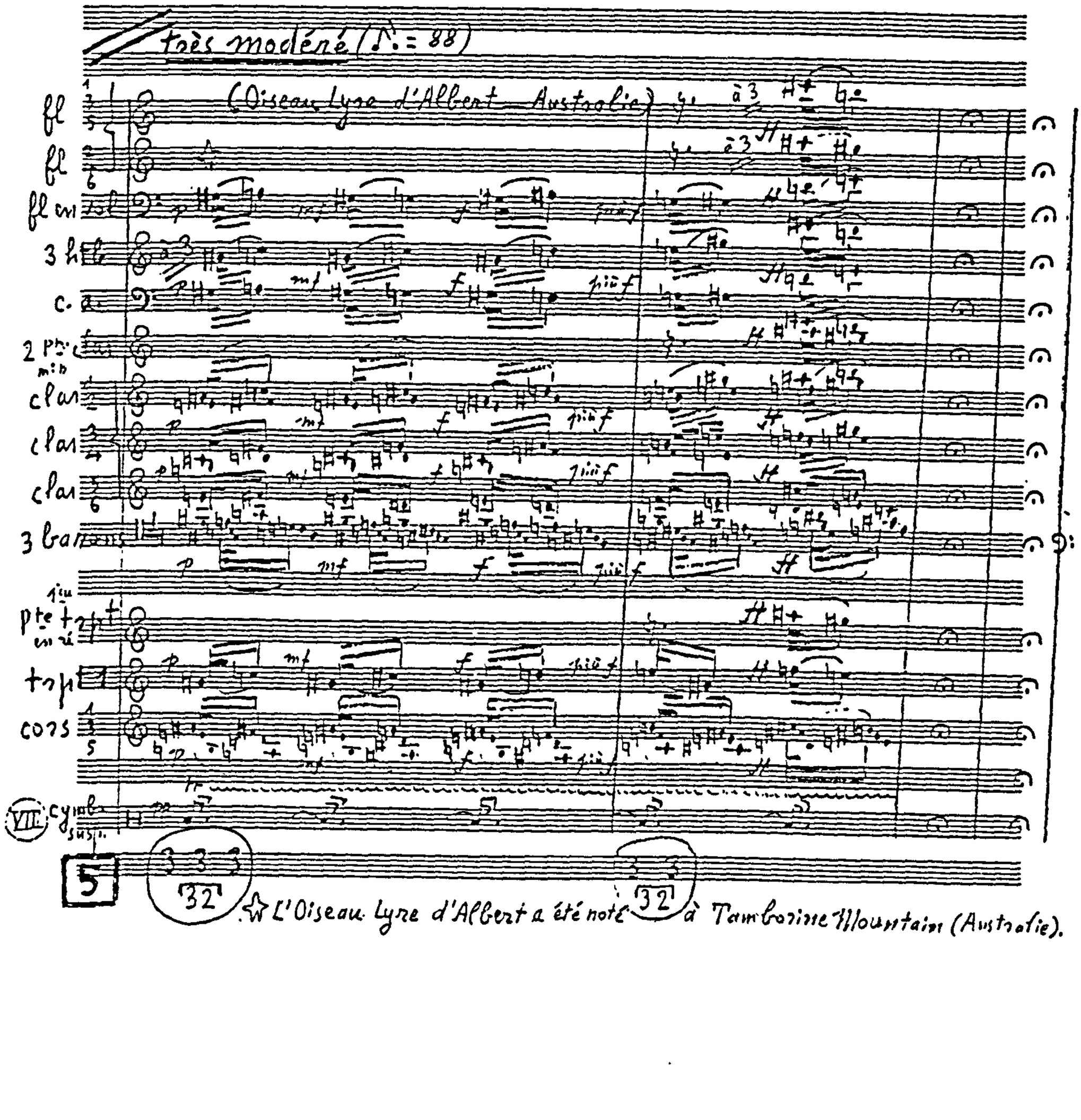
La constellation du Sagittaire



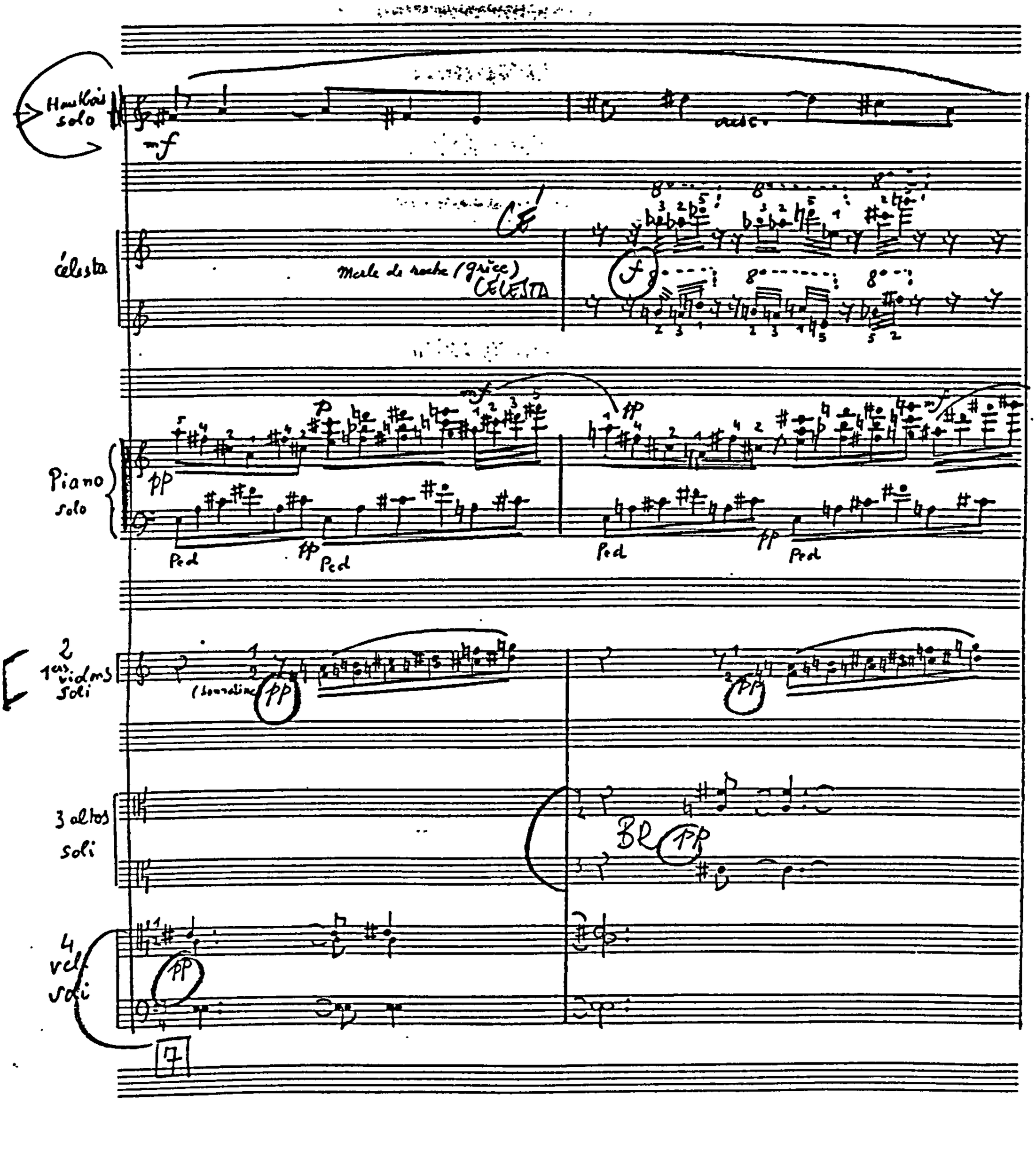
Example III:155a
***L'Oiseau-Lyre et la Ville-fiancée*: figure 1, bars 3-5 (cell b)**



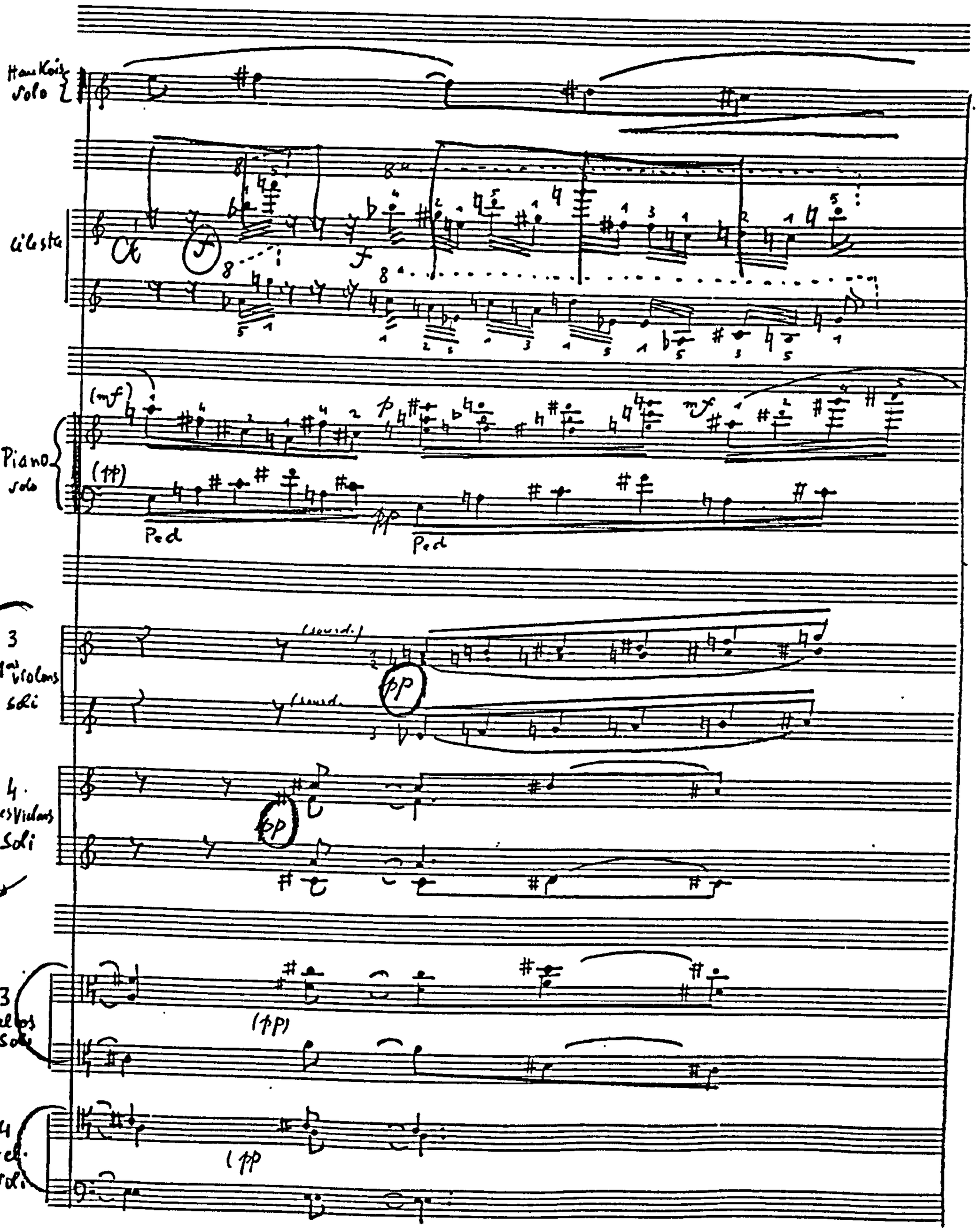
Example III:155b
***Oiseau Lyre d'Albert* - *Les étoiles et la Gloire*: figure 5**



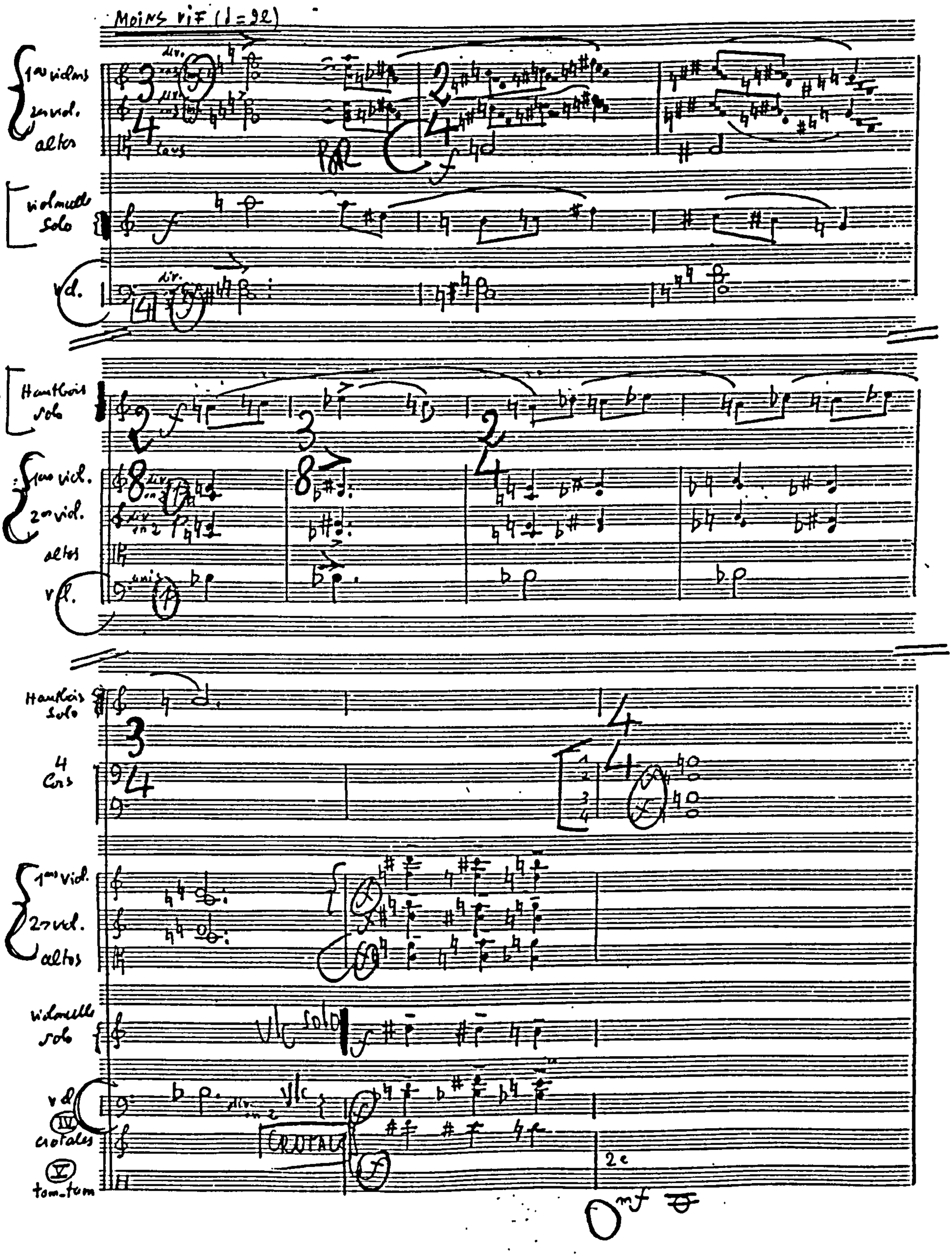
Example III:156 (continued overleaf)
***Concert à quatre*; *Vocalise*: figure 7**



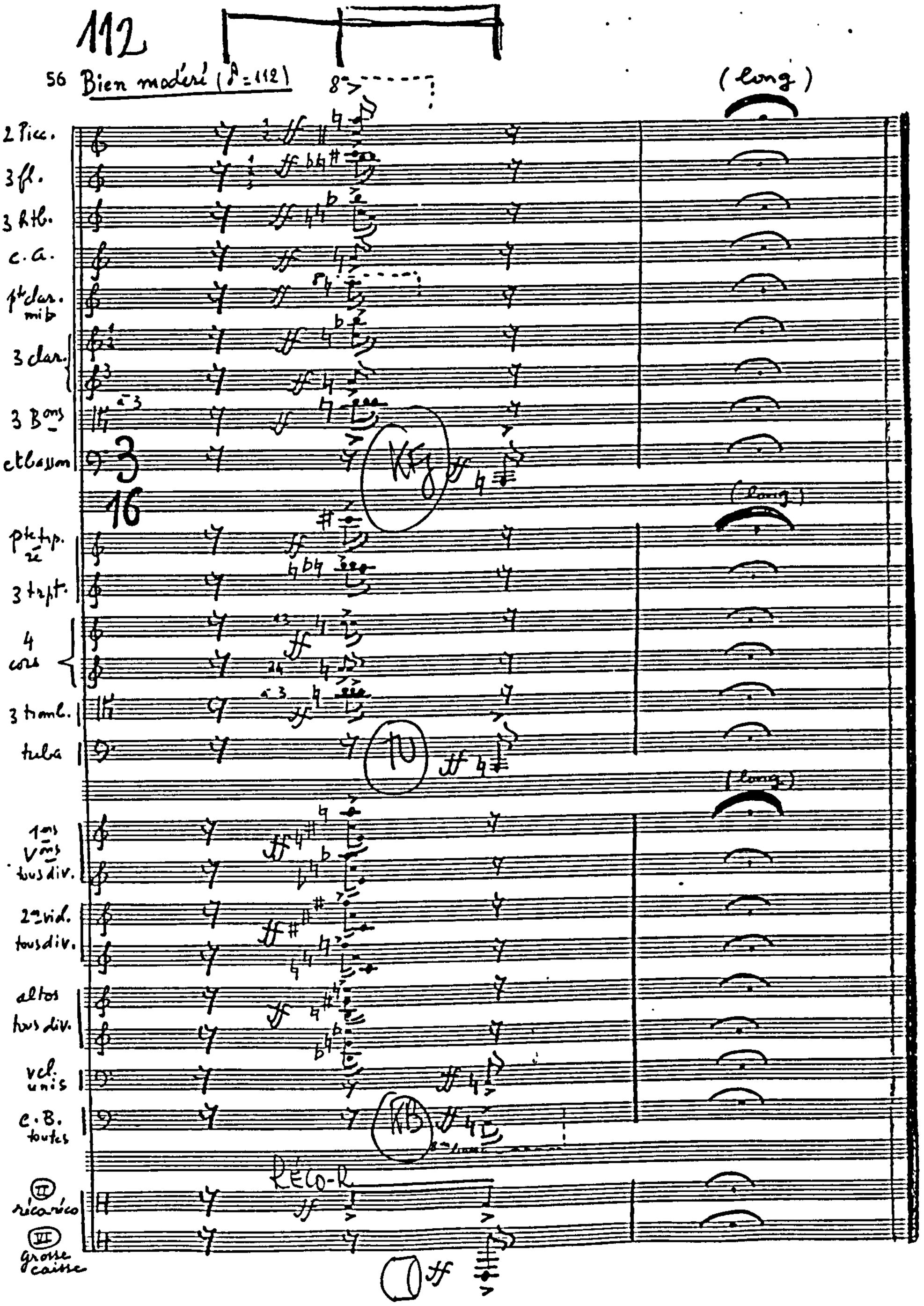
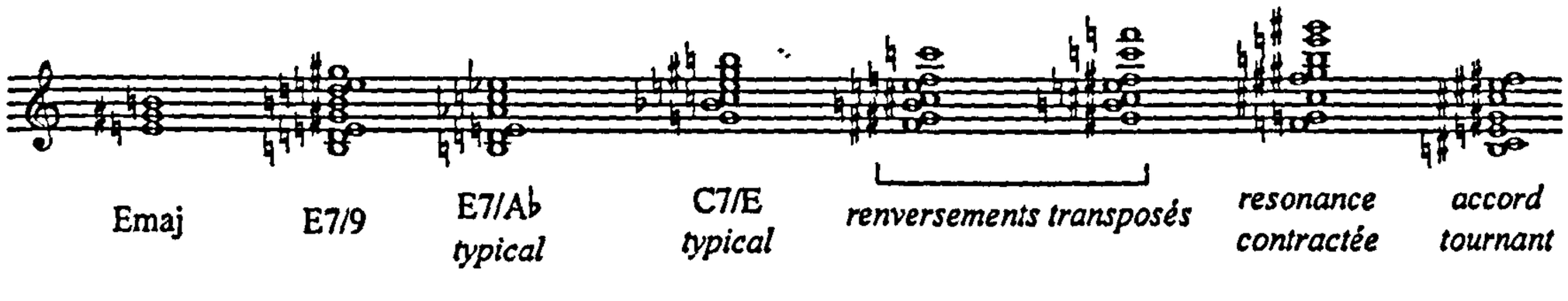
Example III:156 (continued)
***Concert à quatre*; *Vocalise*: figure 7**



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



Example III:158
***Concert à quatre*; *Entrée*: end**



Example III:159