

# Pour que la nuit finisse

for mezzo soprano and small ensemble

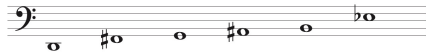
Bart Vanhecke

**list of instruments :**

bass flute  
bass clarinet in Bb

percussion (1 player) :

- marimba
- vibraphone
- crotales (2 octaves)
- triangle
- 2 tam-tams (medium or large)
- waterphone
- 6 gongs:



- bass drum
- normal set of mallets and beaters, double bass bow, sand paper.

The percussionist is free to choose mallets and beaters except if otherwise indicated.

mezzo soprano      range:



piano

viola  
cello

**duration: ca. 15 minutes**

**This piece was commissioned by the Hermes Ensemble**




**Remarks :**

**general :**

All instruments play with the least possible vibrato throughout, except if otherwise indicated

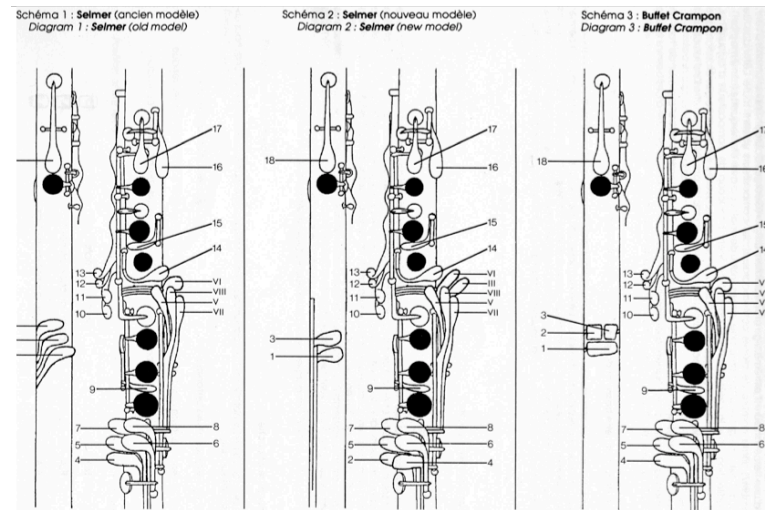
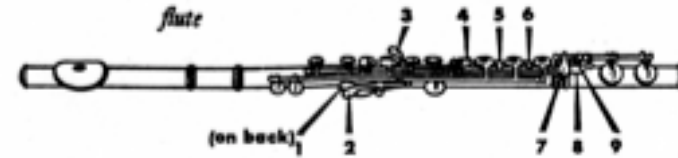
All instruments are written in C in the score (bass flute and bass clarinet sound 1 octave lower than written (indicated by octava-clef), crotales sound two octaves higher.

All trills are played with the natural upper second except when otherwise indicated (with a small notehead)


- ♯ : one quarter-tone sharp
- ♭ : one quarter-tone flat
-  : a little higher (arrow up) or lower (arrow down) than given accidental
- gliss. : glissando
- sim. : as before
- ord. : normal way of playing (after effect)
-  : undetermined number of repeated notes of the same pitch as the first note (in gettato)
-  : very high (or highest possible) pitch

**wind instruments :**


- Fingerings in the score relate to the following charts (Bartolozzi and Bok):





- ○ : open key
- ● : closed key
- ⊗ : half open key


-  : harmonics. The note between brackets indicates the fundamental.

- aeolian sound : sound with audible breath noise.


-  : flatterzunge (flz)


-  : split sound (clarinet)

-  : Sing (or hum) circle-shaped note while playing a “normal” note on the instrument. The sung tone should be softer than the instrumental tone to create distortion of the tone without really hearing the voice. Sung notes are written in same transposition as the instruments. The pitch of the sung note can be transposed up or down an octave if necessary. Use the pitch that creates the strongest distortion of the tone.

-  : (clarinet) tongue slap. normal notehead: with tone. x-shaped notehead: toneless slap

- T+ : Strong tonguing with additional air


-  : reversed tonguing


-  : (flute) covered embouchure hole (cover embouchure hole completely with mouth).

- W : smorzato. fast lip movement pronouncing repeated “w” while playing normally

### percussion :








- bow : use double bass (or cello) bow on indicated instrument

-  : let vibrate (l.v.) (only indicated before a rest).

-  S : scraping swish with handle of beater at a 90° angle on gong or tam-tam producing a metallic sound.






- waterphone: always keep the pitch as stable as possible. Only bend the tone if necessary to get in tune. If no suitable waterphone is available it may be replaced by (bowed) crotales (sounding two octaves higher than written).

**piano :**

-  : damper pedal
-  : pedal change
-  : harmonics. Lightly touch the string with a finger of the right hand at a node on  $\frac{1}{4}$  of the string length, producing a tone sounding 2 octaves higher. The key corresponding to the given string is struck with the left hand.
-  : damped tone. press string with one or more right hand fingers hard enough to avoid harmonics.
-  : pizz. pluck string with finger nail.
-  : hand slap cluster. Hit strings with the palm of the hand in a range around the indicated pitch.
-  : chromatic cluster between indicated limits

**strings :**

Articulation signs (accents, staccato dots) at the end of a slur are to be played in the same bowing as the preceding note(s).

- SP : sul ponticello. very close to the bridge, producing a very metallic sound with a rich overtone spectrum.
- ord : normal position on string
- gett. : gettato (with unspecified number of notes of the same pitch as the first note)
- ST : sul tasto
-  : col legno (CL) battuto (hit with wood of bow)
-  : slap (Bartok pizzicato)
-  : cracked sound. Bow slowly with very high bow pressure.
- **vib**  : quarter-tone vibrato
-  : diamond-shaped noteheads = half stops. left hand presses down the string very lightly producing “white noise” (and no harmonic) with only a hint of pitch. This effect can also be obtained by pressing two fingers next to each other lightly onto the string while bowing lightly.

for my mother

# Pour que la nuit finisse

for mezzo soprano and small ensemble

Bart Vanhecke  
text: Pierre Reverdy

Tempo 1 (♩ = 66) poco agitato

The musical score is arranged in seven staves. The top staff is Bass Flute, followed by Bass Clarinet, Percussion, mezzo soprano, Piano, Viola, and Cello. The score is in 4/4 time and begins with a tempo marking of 66 quarter notes per minute, marked 'poco agitato'. The piece is in a key with one sharp (F#). The score includes various dynamic markings such as *ff*, *f*, *mf*, *sfz*, *mp*, and *f*. Performance instructions include 'T+' for the flute, '(tongue slap)' for the clarinet, 'bass drum (on rim)' and 'gongs' for percussion, 'increase bow pressure' and '(cracked sound)' for the viola, and 'pizz.' and 'arco' for the cello. The score features complex rhythmic patterns, including triplets and sextuplets, and is marked with various articulations like accents and glissandos. The piece concludes with a final *sfz* dynamic.

**B. Fl.**  
4  
mf sfz f

**B. Cl.**  
4  
sfmf sfmf sfz f mf f mf (split sound)

**Perc.**  
4  
gongs mf f marimba f

**mezzo sop.**  
4

**Pno.**  
4  
f sfz sfz f 6:4 6:4

**Vla.**  
4  
SP V gliss. f sfz pizz. sfz arco ord. mp sfz ff (CL batt.) pizz. ff

**Vc.**  
4  
mf gliss. sfz f 6:4 6:4 3:2 SP gliss. f mf ord. 3:2 f

Detailed description of the musical score: This page contains the musical notation for seven instruments: B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The score is divided into measures by vertical bar lines. The B. Fl. part features long notes with dynamic markings of mf, sfz, and f. The B. Cl. part has a rhythmic pattern of eighth notes with dynamics sfmf, sfz, f, mf, f, and mf, including a '(split sound)' instruction. The Percussion part includes 'gongs' and 'marimba' with dynamics mf and f. The Pno. part has a bass line with dynamics f, sfz, sfz, f, and 6:4 time signatures. The Vla. part includes 'SP', 'V', 'gliss.', 'pizz.', 'arco ord.', '(CL batt.)', and 'pizz.' with dynamics sfz, f, sfz, mp, sfz, ff, and ff. The Vc. part includes 'SP', 'V', 'gliss.', 'ord.', and '3:2' with dynamics mf, sfz, f, mf, f, and f.

**B. Fl.**  
7  
6:4  
sfz  
mf  
f  
ord.  
3:2  
f  
mf  
mp  
tr 5  
3:2  
f

**B. Cl.**  
7  
3:2  
sfmp  
+4  
+2  
(sempre sim)  
f  
mp  
6:4  
sfz  
mp  
3:2

**Perc.**  
7  
bass drum (on rim)  
ff  
marimba  
3:2  
sfmf  
f  
5:4  
5:4  
5:4  
5:4  
mp

**mezzo sop.**  
7  
-

**Pno.**  
7  
ord.  
f  
3:2  
8  
5:4  
5:4  
f

**Vla.**  
7  
φ  
arco SP  
3:2  
p  
6:4  
(molto)  
sfz  
ord.  
CL batt.  
3:2  
SP  
vib  
fast  
mp  
f

**Vc.**  
7  
→ SP  
3:2  
3:2  
ord.  
p  
f  
ord.  
6:4  
6:4  
6:4  
6:4  
3:2  
SP  
3:2  
mp  
f  
mp  
mp



10 *ff* *mf* *smorzato (see instructions)*  
*moderately fast* *W*

B. Fl.

10 *ff* *f* *6:4* *6:4* *3:2*

B. Cl.

10 *ff*

Perc.

10

mezzo sop.

10 *ff* *f* *ord.* *mf* *3:2*

Pno.

10 *sfz* *mf* *sfz* *mf* *sfz* *sfz* *mp* *arco SP* *vib*

Vla.

*increase bow pressure* *ord.* *3:2* *pizz. ♪* *5:4* *5:4*

Vc.

*increase bow pressure* *ord.* *mf* *sfz* *sfz* *sfz*

**B. Fl.**  
12  $f$  (sim)  $sfz$   $ff$   $mf$  (tonguing + air) T+ T+ 3:2

**B. Cl.**  
12  $f$   $mp$   $f$   $mf$  5:4 3:2 3:2 6:4 6:4 3:2

**Perc.**  
12  $f$   $sfmf$   $sfz$  gongs marimba 5:4

**mezzo sop.**  
12

**Pno.**  
12  $f$   $mf$   $ff$   $mf$   $ff$   $f$  5:4 6:4 6:4 3:2 3:2 3:2 5:4

**Vla.**  
12  $ff$   $f$   $mf$   $f$   $mf$   $sfmf$   $mp$   $sfz$   $mp$   $sfz$   $f$  5:4 ord. 5:4 SP 5:4 ord. 5:4 SP *gliss.*

**Vc.**  
12  $sfz$   $f$   $mp$   $sfz$   $mp$   $sfz$   $mp$   $f$  arco 5:4 ord. 5:4 5:4 5:4 SP

This page of a musical score contains seven staves, each with a different instrument or voice part. The staves are labeled on the left as B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The music is written in treble clef for the woodwinds and strings, and bass clef for the piano and voices. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like *ord.*, *tr*, *pizz.*, *arco*, *vib*, and *gliss.* are used throughout. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with some passages marked *sffz* (sforzando fortissimo) and *sfmp* (sforzando mezzo piano). The percussion part includes a *bass drum* section. The piano part features complex rhythmic patterns and a *hand slap cluster*. The woodwind and string parts have intricate melodic lines with many slurs and ties. The score is divided into measures, with some measures containing multiple notes or rests. The overall style is contemporary and detailed.

This page of a musical score contains seven staves, each representing a different instrument or voice part. The score begins at measure 19. The instruments are: B. Fl. (Bass Flute), B. Cl. (Bass Clarinet), Perc. (Percussion), mezzo sop. (mezzo soprano), Pno. (Piano), Vla. (Viola), and Vc. (Violin). The B. Fl. part features a complex rhythmic pattern with a  $T^+$  marking and dynamic markings of  $sfz$ ,  $f$ , and  $mf$ . The B. Cl. part includes 5:4 and 3:2 tuplets and dynamic markings of  $f$  and  $mf$ . The Perc. part is marked 'marimba' and includes  $sf-f$  and  $mf$  dynamics. The Pno. part has a  $f$  dynamic and a '(harm.)' marking. The Vla. part includes 'ord.' markings and dynamic markings of  $mp$ ,  $mf$ , and  $sfz$ . The Vc. part includes 'ord.', 'pizz.', and 'arco' markings, with dynamic markings of  $sfz$ ,  $mp$ ,  $sfz$ ,  $mf$ , and  $mf$ . A 'W' marking with a wavy line is present above the B. Fl. staff in the final measure.

**B. Fl.**  
23 *mf* *ff sfz* *mf* *mp* *p* (no cresc.) *p*

**B. Cl.**  
23 *mp* *p* *mp* 17 18 4 3 sim. 3:2 ord. 3:2 *as before*

**Perc.**  
23 *mf* *mp*

**mezzo sop.**  
23

**Pno.**  
23 *mf* *mp* *p* *mp* *pp*

**Vla.**  
23 pizz. (ord.) arco *pp* *mp* *pp* pizz. *mp*

**Vc.**  
23 pizz. (ord.) arco *mf* *mp* *mf* *mp* *mf* *mp* *f* *p* *mp* *pp* pizz. *mp* arco *p*

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

B. Cl. *mf* *p* *mp* *p* *sf*

Perc. *mp* *p* *p* *pp* *mp* *p*

mezzo sop.

Pno. *p* *mp* *p* *p*

Vla. *p* *pp*

Vc. *pp*

gongs

arco

3:2

tr

as before

sim.

18 15 18 15 18 15

17 18 17 18 17 18 17

13 13 13 13 13 13 13 13

Detailed description: This page of a musical score features seven staves. The B. Fl. staff (top) has a treble clef and a key signature of one sharp (F#). It contains melodic lines with slurs, ties, and dynamic markings of *p*, *mp*, and *p*. The B. Cl. staff has a treble clef and a key signature of one sharp. It includes dynamic markings of *mf*, *p*, *mp*, *p*, and *sf*, along with fingerings (18, 15, 18, 15, 18, 15) and a 'tr' (trill) marking. The Perc. staff uses a bass clef and includes a box labeled 'gongs' and dynamic markings of *mp*, *p*, *p*, *pp*, *mp*, and *p*. The mezzo sop. staff is empty. The Pno. staff has a grand staff (treble and bass clefs) with a key signature of one sharp and dynamic markings of *p*, *mp*, *p*, and *p*. The Vla. staff has a bass clef and a key signature of one sharp, with 'arco' and '3:2' markings, and dynamic markings of *p* and *pp*. The Vc. staff has a bass clef and a key signature of one sharp, with '3:2' and 'SP' markings, and a dynamic marking of *pp*. Various other markings include 'as before', 'sim.', and circled notes.

A Tempo

*poco rit.* ----- (♩ = 66)

1  
2  
3  
4  
5  
8 7  
sim.

B. Fl. *mf*

B. Cl. *mp* *pp* *p* *mp* *p* *mf*

18  
VI  
 (use thumb) 18  
13 12  
9 6

Perc. *mp* *pp* *pp* *ff* *mp*

bass drum (on rim)

mezzo sop. *mp*

lc

Pno. *mf*

Vla. *mf*

pizz.

Vc. *p* *pp* *mf*

S.P. ord. pizz.

**B. Fl.**  
33  
pp  
p  
pp

**B. Cl.**  
33  
p  
pp  
p  
ppp

**Perc.**  
33  
vibraphone  
mp  
p  
ppp

**mezzo sop.**  
33  
pR in temps (mm)  
p  
bocca chiusa  
mp  
p

**Pno.**  
33  
p  
3:2

**Vla.**  
33  
arco  
p  
S.P. → ord. (increase bow pressure (cracked sound))  
sfz  
pp  
C.L. batt.  
p

**Vc.**  
33  
arco  
p  
S.P. → ord.  
sfz  
pp  
C.L. batt.  
p  
pp



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

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

Perc. *sf p* *mf* *tr* *sf p* *mp*

mezzo sop. *mp* *mf* *mp* *p*  
le prin - temps sa - ges - se

Pno. *mp* *p* *mf* *p* *mf*

Vla. *mp* *p* *mf* *p* *sfz* *p* *gliss.*

Vc. *p* *mf* *p* *sfz* *p*

Detailed description: This page of a musical score, numbered 12, features seven staves. The top staff is for B. Flute, starting with a trill and dynamic markings *p*, *pp*, *mf*, *p*, *mf*, *p*, and *p*. The second staff is for B. Clarinet, with dynamics *mf*, *p*, *mp*, and *p*. The third staff is for Percussion, including a trill and dynamics *sf p*, *mf*, *sf p*, and *mp*. The fourth staff is for mezzo soprano, with lyrics 'le prin - temps sa - ges - se' and dynamics *mp*, *mf*, *mp*, and *p*. The fifth staff is for Piano, with dynamics *mp*, *p*, *mf*, *p*, and *mf*. The sixth staff is for Viola, with dynamics *mp*, *p*, *mf*, *p*, *sfz*, *p*, and a glissando. The seventh staff is for Violoncello, with dynamics *p*, *mf*, *p*, *sfz*, and *p*. The score includes various musical notations such as trills, triplets (3:2), and slurs.

**B. Fl.**  
41 *mp* *pp* *p* *mf* *p* *p*

**B. Cl.**  
41 *pp* *mp* *mf* *mp* *poco aeolian*

**Perc.**  
41 *p* *mf* *sfp* *mp* *mf* *mp*

**mezzo sop.**  
41 *mf* *sf mp* *mf* *mp*  
le toit

**Pno.**  
41 *mp* *mf* *pp* *p* *mf* *mp* *mf*

**Vla.**  
41 *p* *mp* *p* *mp* *mf*

**Vc.**  
41 *p* *sfz* *p* *mp* *p* *mf* *mp* *mf*

**CL. batt.**

*3:2* *5:4* *6:4* *gliss.* *ord.* *SP*

**B. Fl.**  
Measures 45-54. Dynamics: *mp* (non dim.), *sfmf*, *p*, *f*. Time signatures: 5:4, 3:2, 5:4. Performance notes: *tr*, *tr 5*.

**B. Cl.**  
Measures 45-54. Dynamics: *mf*, *mf*, *poco f*.

**Perc.**  
Measures 45-54. Includes **gongs**, *normal beater*, *cymbals*, *medium crash*, *medium ride*. Dynamics: *mp*, *p*, *poco f*, *f*, *p*. Time signatures: 5:4, 6:4.

**mezzo sop.**  
Measures 45-54. Lyrics: T T T T T T T T T T to it le to it to it. Dynamics: *mf*, *f*. Performance notes: *very little pitch*, *(poco vib.)*. Time signatures: 6:4, 3:2, 5:4.

**Pno.**  
Measures 45-54. Dynamics: *mp*, *mp*, *mf*. Performance notes: *co.*

**Vla.**  
Measures 45-54. Dynamics: *mp*, *f*, *mf*. Performance notes: *sempre SP*, *vib*, *ord.*, *(non cresc.)*.

**Vc.**  
Measures 45-54. Dynamics: *mp*, *f*, *mf*, *sfz*, *mf*. Performance notes: *sempre SP*, *vib*, *ord.*, *gett.*, *12:8*, *10:8*.

48  
B. Fl. *sfz* *ff* *sfz* *ff* *8va* *tr6* *(loco)*

B. Cl. *f* *mf* *f* *ff* *ff* *(cracked sound)*

Perc. *mf* *f* *(damp)* *p* *ff* *tam-tam* *(small)* *(large)* *f* *(ma non troppo)*

mezzo sop. *f* *ff* *f* *ff* *ff* *gliss.* *gliss.* *5:4* *molto vib.* *non dim.*  
le toit le toit blanc

Pno. *f* *mp* *ff* *ff* *ff* *tr* *tr* *sfz* *(damp)* *∞*

Vla. *sfz* *f* *ff* *f* *sfz* *f* *sfz* *mp* *gliss.* *ord. V* *gliss.*

Vc. *sfz* *f* *ff* *f* *sfz* *f* *sfz* *f* *sfz* *gliss.* *ord. V* *gliss.*

52

B. Fl. *ff* *sfz* *ff* *ff*

B. Cl. *mp* *ff* *mf*

Perc. *mp* *ff* *ff* *p*

mezzo sop.

Pno. *ff* *sfz* *ff* *f*

Vla. *ff* *sfz* *f* *ff*

Vc. *ff* *sfz* *f* *ff* *f*

53

54

8va

18

9

12

sim.

T+

cymbals

bass drum (on rim)

5:4

5:4

12:8

12:8

SP

arco SP

pizz.  $\phi$

arco ord.

SP

pizz.  $\phi$

arco SP

*ff* *sfz* *f* *ff* *f*

*mp* *ff* *mf*

*mp* *ff* *ff* *p*

*ff* *sfz* *ff* *f*

*ff* *sfz* *f* *ff* *f*

*ff* *sfz* *f* *ff* *f*

**B. Fl.** *8va* (loco) *sfz* *f* *ff* *f* *mp* *ff* *mf*

**B. Cl.** *ff* *mp* *ff* *sfz*

**Perc.** *f* *mp subito* *p* *gongs* *p* *mf* *cymbals* *p*

**mezzo sop.** *ff* *with little pitch* *sfz*  
s'a - bai(s) - - - - - s - s - s - s - s - s - s - s - s - se

**Pno.** *ff* *mp* *f* *ff*

**Vla.** *f* *ord.* *mp* *f* *mf* *sfz* *half stop (see instructions)* *p* *mf*

**Vc.** *pizz.* *arco ord.* *mp* *f* *mp* *ff* *mp*

*7 8 +3 sempre sim.*

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

*calmandosi* -----

**B. Fl.** 58 *mp* *mp* *pp* *only air (white noise)*

**B. Cl.** *mp* *mp* *pp* *only air (white noise)* 5:4 5:4 5:4

**Perc.** 58 *mp* *mp* *pp* *bass drum* *rub with fingers (or fingernails) or sand paper*

**mezzo sop.** 58 *sfmp* *pp* S

**Pno.** 58 *mp* *mp*

**Vla.** 58 *mp* *p* *pp* 3:2 3:2 3:2 3:2 *become half stop*

**Vc.** *mp* *pizz.* *pp* *p* *sfz* *p* *mf* *p* *half stop (see instructions)* *arco* *ord. vib*

Tempo 1 (♩ = 66)

62

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

B. Cl. *p* *mp* *sfmp* *mf* *p*

Perc. marimba *p* *mp*

mezzo sop. *mp* *mf* *mp* *mf* *mp* *p*

Pno. *mp* *mf* *p*

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

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

tous les au tres ra(ngs) (NG)

(sempre ped.)

ord. V

SP ord.

aeolian

as before

as before

gliss.

5:4

5:4

5:4

5:4

18 +14 -2 sim. 18 2



**B. Fl.** 66 ord. *mp* → *mf* *f* *ff* *f*  
*1* *6* *5:4* *3:2* *(as before)* *3:2* *5:4*  
*7*

**B. Cl.** *sfmp* *f* *ff*  
*18* *tr 16*

**Perc.** 66 *sfmp* *mf* *mf* *mp* *sfz* *f*  
*gongs* *5:4* *5:4* *5:4* *5:4*

**mezzo sop.** 66 *mp* → *mf* *sfz*  
 dans l'or qui les pres se

**Pno.** 66 *mp* *mf* *mf* *mp* *sfz* *ff* *f* *ff*  
*(chromatic cluster)* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*  
*♩60* →

**Vla.** 66 *p* *mf* *f* → *ff* *f*  
*5:4* *vib* *6:4* *6:4*

**Vc.** 66 *p* *mf* *f* → *ff* *f*  
*5:4* *vib* *3:2* *6:4* *6:4*

Detailed musical score for measures 66-71. The score includes parts for B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. It features complex rhythmic patterns with various time signatures (5:4, 3:2, 6:4) and dynamic markings (mp, mf, f, ff, sfz, sfmp, p). The mezzo soprano part includes the lyrics: "dans l'or qui les pres se". The piano part includes a "chromatic cluster" and a tempo marking of  $\text{♩}60$ .

70

B. Fl. *ff* *f* *ff* *f*

B. Cl. *f* *f* *sfz* *mf* (very relaxed embouchure) *sfz*

Perc. marimba *f* *sf* *mf* *f* *sfz* cymbals *p* (damp) *f* marimba *mf*

mezzo sop. *f* tous les au- tres rangs dans l'or qui les pres- se

Pno. *ff* *sfz* *mf* *sfz* *f* *mf*

Vla. *ff* *f* *sfz* *mf* *sfz* *sfz* *f*

Vc. *ff* *mf* (non cresc.) *mf* *sfz* *sfz* *mf* *sfz* *mf*

5:4 3:2 3:2 5:4 5:4 3:2 3:2 5:4 3:2 5:4 3:2

1 2 3 4 5 6 7 8

tr VII

marimba

cymbals

(damp)

marimba

3:2

*ff*

*f*

*sfz*

*mf*

*ff*

*f*

*sfz*

*mf*

*sfz*

*mf*

*sfz*

*f*

*ff*

*f*

*sfz*

*mf*

*sfz*

*sfz*

*f*

*ff*

*mf*

*sfz*

*sfz*

*mf*

*sfz*

*mf*

5:4 3:2 3:2 5:4 5:4 3:2 3:2 5:4 3:2 5:4 3:2

1 2 3 4 5 6 7 8

tr VII

marimba

cymbals

(damp)

marimba

3:2

*ff*

*f*

*sfz*

*mf*

*ff*

*f*

*sfz*

*mf*

*sfz*

*mf*

*sfz*

*f*

*ff*

*f*

*sfz*

*mf*

*sfz*

*mf*

*sfz*

*mf*

**B. Fl.** 74  $3:2$   $mf$   $sfz$   $f$   $ff$

**B. Cl.**  $5:4$   $mf$   $f$   $mf$   $ff$

**Perc.** 74  $sfz$   $mf$   $p$  gongs marimba

**mezzo sop.** 74  $f$   $ff$   
dans l'or qui les PRR - es - se

**Pno.** 74  $sfmf$   $f$  (damp)  $sfz$   $mf$   $sfmf$

**Vla.** 74  $mf$   $f$   $sfz$  molto SP  $5:4$  ord.  $gliss.$

**Vc.** 74  $sfz$   $mf$   $f$   $sfz$   $mf$   $ff$   $mf$  SP  $5:4$  vib  $5:4$

**B. Fl.**  
77  
6:4 6:4 5:4 5:4 5:4  
*mp* *ff* *sfz*

**B. Cl.**  
18 18  
10 11 *sim.* *sempre sim.*  
*f* *ff* (fingerings as before) *sf-f* *fff*

**Perc.**  
77  
*ff* *sfz* *p* *ff* *mp*  
gongs tam-tam bass drum

**mezzo sop.**  
77

**Pno.**  
77  
*15<sup>ma</sup>*  
*mp* *f* *fff* *f* *fff*

**Vla.**  
77  
*ff* *sfmp* *sfz* *f* *sf fff* *f*  
(unsynchronised) vib d

**Vc.**  
77  
*ff* *sfmp* *sfz* *f* *sf fff* *f*  
(unsynchronised) vib d

*poco rall.* ----- Tempo 2 (♩ = 60)

**B. Fl.** 80 *ff* *mf* *mp*

**B. Cl.** 80 *f* *mp* *f* *p* *mf* *p*

**Perc.** 80 *f* *f* *pp*

**mezzo sop.** 80

**Pno.** 80 L.H. *f* *mf* *mf* *mp*

**Vla.** 80 *mf* *mp* *p*

**Vc.** 80 *mf* *mp* *p* *sfmp*

*(scraping swish with handle of beater at a 90° angle on gong, producing metallic sound)*

*(pedal change)*

*(cont. vib.)* *gliss.* *vib* *(sempre SP)* *ord.* *ST* *SP*

Time signatures: 5:4, 3:2, 6:4

Dynamic markings: *ff*, *mf*, *mp*, *f*, *p*, *pp*, *sfmp*

Performance instructions: *ord.*, *vib*, *gliss.*, *ST*, *SP*

84

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

B. Cl. *p* *pp* *mp* *p* *mp*

Perc. *mp* *pp* *p* rub with finger(s) or sandpaper

mezzo sop.

Pno. *p* *mp* *p* *mp*

Vla. *mp* *p* *mf* *pp* *p* *pp*

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

quasi whispering (sim.) (sim.)

arco molto ST (sempre molto ST) SP ST

pizz. 3:2 5:4 3:2 6:4 3:2 6:4

This page contains the musical score for measures 88 to 91, featuring seven instruments: B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The score is written in 3/2 time and includes various dynamics, articulations, and performance instructions. The B. Fl. part starts with a *p* dynamic and features a *sf p* (sforzando piano) in measure 91. The B. Cl. part has dynamics ranging from *p* to *p*. The Percussion part uses *crotales* and has dynamics from *p* to *pp*, with *bow* markings for the latter measures. The mezzo soprano part has lyrics: "un no(m) - - - M un no(m) -". The Piano part has dynamics from *p* to *mp*. The Viola part includes dynamics from *p* to *mf*, with *ord.*, *SP*, *molto ST*, *gliss.*, and *pizz.* markings. The Violoncello part has dynamics from *p* to *pp*. The score includes numerous 3:2 ratio markings, *ord.* (order) markings, and various articulation symbols like *gliss.* and *bocca chiusa*.

B. Fl. *p* *mp* *p* *p* *sf p*

B. Cl. *p* *mp* *p* *p* *mp* *p*

Perc. *crotales* *p* *p* *pp* *mp* *pp* *bow*

mezzo sop. un no(m) - - - M un no(m) -

Pno. *p* *p* *mp*

Vla. *p* *mp* *p* *pp* *mf*

Vc. *p* *mp* *pp*

(\*) Control the air space above the g# opening with one of the RH fingers or with the LH g# lever.

**B. Fl.**  
92  
*pp* *mp* *pp* *pp* *p*

**B. Cl.**  
92  
*mp* *ppp* *mp* *pp* *pp* *p* *pp*

**Perc.**  
92  
*mp* *pp* *p* *pp* *sf pp*

**mezzo sop.**  
92 *bocca chiusa*  
M en pas - sant en pas - - - sant

**Pno.**  
92 *ord.* *pizz.* *mp* *p*

**Vla.**  
92 *arco ord.* *pizz.* *arco* *SP*  
*pp* *mp* *p* *p* *mp* *pp*

**Vc.**  
92 *ord.* *molto SP* *SP*  
*pp* *mp* *pp* *p* *mp* *pp*

**Performance Instructions:**  
- *pp*, *mp*, *ppp*, *p*, *sf pp*  
- *bocca chiusa*  
- *ord.* (order)  
- *pizz.* (pizzicato)  
- *arco* (arco)  
- *SP* (Sordano)  
- *molto SP* (molto Sordano)  
- *3:2* (triplets)  
- *1*, *7*, *8*, *15* (fingerings)  
- *is* (isolate)  
- *+3 -3 +3*, *+4 -4 +4* (fingerings)  
- *bow* (bow)  
- *vibraphone* (vibraphone)



aeolian → ord.  
r. 3:2

3:2

pp

sf p

mf

pp

tr<sub>b</sub>

3:2

B. Fl.

3:2

p

pp

p

mp

p

mp

mf

B. Cl.

3:2

mp

p

mp

pp

mf

Perc.

cymbals

vibraphone

mezzo sop.

p

mp

mf

est - ce la dé - tr - e

3:2

pp

mp

pizz.

p

ord.

mp

mp

p

mf

Pno.

3:2

molto ST

molto SP

(molto SP)

pizz.

arco SP

pp

pp

mf

mp

pp

Vla.

3:2

molto ST

molto SP

(molto SP)

pizz.

arco ord.

pp

pp

mf

mp

pp

Vc.

This page of a musical score features seven staves for different instruments and a vocal line. The staves are labeled on the left as B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The score includes various musical notations such as dynamics (mf, mp, p, f, sfz, pp), articulation (accents, slurs), and performance instructions (pizz., arco, al punto, gliss., ord., aeolian). The percussion staff includes markings for 'crotales' and 'cymbals'. The vocal line includes the lyrics '(e) - - - - - (e) - - - - - S e S'. The score is marked with a '100' at the beginning of each staff, likely indicating a rehearsal mark or measure number.

104

B. Fl.

B. Cl.

Perc.

mezzo sop.

Pno.

Vla.

Vc.

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

*pp* *sfz* *p*

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

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

*pp* *sfz* *pp*

*pp* *sfz* *pp*

crotales triangle

les plis les plis du tour -

(non cresc.)

(non cresc.)

5:4 3:2 3:2 3:2 3:2 5:4 5:4 3:2 5:4 5:4 5:4 5:4

**B. Fl.** 108 *sfz* *f* *p* *tr*<sub>b</sub> *mf* *mp* *mf* *colour trill*

**B. Cl.** *cracked tone with low harmonics* *mf* *f* *mf* *sfz*

**Perc.** 108 *p* *f* *mf* *p* *tam-tam* *vibraphone* *p* *bow*

**mezzo sop.** 108 *mf* *mf* *gliss.* *poco f* *mf* *f* *mf*  
nant une au - - - - - tre

**Pno.** 108 *mp* *sfz* *f* *sfmf* *mp* *tr*<sub>b</sub>

**Vla.** 108 *sfz* *f* *p* *ord.* *SP* *molto SP* *p*

**Vc.** 108 *sfz* *f* *p* *mf* *ord.* *SP* *vib* *5:4* *poco f* *mf* *ord.* *p*

B. Fl. *p* *mf* *sfz* *sfmp* *mf* *mp*

B. Cl. *p* *p*

Perc. *mf* *p* *mf* *p* *mf*

mezzo sop.  
mai - - - - tre - - - - SS

Pno. *mf p* *mp* *mf* *mf*

Vla. *mp* *pp* *p* *mp* *p* *mf* *mf* *sfz* *p* *sfz* *mf*

Vc. *sfp* *mf* *mp* *mf* *sfz*

*medium slow trill. a little faster than quintuplets of b.cl.*

colour trill  
6:4  
5:4  
5:4 (trill)  
5:4  
colour trill as before

bow

gliss.

breathe if necessary (s)

pizz.

116

B. Fl. *sfz* *p* *sfz* *mp* *sfz* *mf* *f* *mf* *f* *sf mf*

B. Cl. *sfz* *mf* *mp* *sfmp* *sfmp* *sfz* *sfmp* *mf* *mp*

Perc. *sfp* *mp* *pp* *mf* *mf* *mf* *vibraphone* *mp*

mezzo sop. *mf* *mp* *mf* *f* *gliss.* *sf mf*  
 e sur le mē - me champ

Pno. *p* *mf* *mp* *f* *mf*

Vla. *sfz* *sfz* *sfp* *sfz* *mp* *p* *mp* *mp* *sfz* *p* *sfz* *sf mf* *sfz* *molto SP*

Vc. *sfz* *p* *mp* *p* *ord.* *sfmp* *sfz* *p* *sfz* *f*

*quasi gliss.* *+6* *-6* *+6*

*gongs* *vibraphone*

*quasi whispering* *arco molto SP* *gliss.* *ord.* *(increase pressure)* *z*

120

B. Fl. *f* *mp* *mf* *mp* *pp* *mp*

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

Perc. *mf* *mp* *p* *p* *mf*

mezzo sop. *meno f* *mp* *mp*  
sur le mē - me champ  
move hand in front of mouth

Pno. *f* *mf* *mp* *mf*

Vla. *mp* *f* *mp* *mf* *p* *p* (non cresc.) *p* *sfz*

Vc. arco *mp* *mf* *p* *p* (non cresc.) *p* *sfz*

SP

ord.

dr 6

(bow)

124

B. Fl. *mf* *mp* *mf* *sfz* *mf*

B. Cl. *mf* *mp* *mf* *sfz* *mf* *f* *mf* *mf*

Perc. *p* *mp* *p* *p* *mf* *mp* *mf*

mezzo sop. *mf* *f* *mf*  
la fleur d'al-lé-gres-se

Pno. *mp* *f* *mf* *f* *f*

Vla. *mp* *sfmf* *mp* *sfz* *mp* *mf* *mp* *mp* *mf* *molto ST*

Vc. *mf* *sfmf* *mp* *sfz* *mf* *mp* *mf* *mp* *mf* *molto ST*

124 gongs

3:2 7 8 3:2 (sim.)

ord.

gliss.



128

B. Fl. *mp* *p* *p* *pp* *sfp* *mp* *p* aeolian

B. Cl. *p* *pp* aeolian 3:2 *pp* *p* 3:2 *pp*

Perc. *mp* tam-tam *pp* S near edge *p* gongs *pp* cymbals *pp* (bow) *pp*

mezzo sop. *p* quasi eco *mp* *p* becoming whisper  
al - lé - gres - - - se

Pno. *mp* *p* *mp* *p* *pp* ord. tr<sub>b</sub> tr<sub>b</sub>

Vla. vib *mp* *pp* molto SP molto SP (quasi whispering) *pp* *mp*

Vc. vib *mp* *pp* ord. gett. *sfp* *pp* ord. SP *tr* ord. SP *tr*

Tempo 3 (♩ = 77)

The musical score for measures 132-136 includes the following parts and instructions:

- B. Fl.:** Starts at measure 132 with *pp* and *ord.* markings. Dynamics progress to *p*, *mf*, *f*, *sfz*, and *mf*. Includes a trill in measure 135 and a reference to "(as before)" in measure 136.
- B. Cl.:** Starts with *pp* and *aeolian* markings. Dynamics include *pp*, *mp*, *p*, *sf mp*, *mf*, and *mf*. Includes a *cracked* marking in measure 133 and a *no trill* instruction in measure 135.
- Perc.:** Features a *bow* marking in measure 133 and *gongs* in measure 135. Dynamics are *p* and *mp*.
- mezzo sop.:** Remains silent throughout the passage.
- Pno.:** Features a piano accompaniment starting at measure 132 with *p* and *mp* dynamics. Includes *mf* and *f* dynamics in measure 135.
- Vla.:** Starts with *pp* and *SP* markings. Dynamics include *p*, *mf*, *mf*, *f*, *mf*, and *f*. Includes *pizz.* and *arco* markings.
- Vc.:** Starts with *p* and *(SP)* markings. Dynamics include *p*, *mf*, *mf*, *f*, *mf*, *sf mf*, and *f*. Includes *pizz.* and *arco* markings.

136

B. Fl. *f* *sfmf* *f* *f* *ff*

B. Cl. *f* *f*

Perc. *mp* *mf* *mf* *mp* *f* *poco f*

mezzo sop. *mf* à tous les pen -

Pno. *f* *mf* *f* *mf* *ff* *f* *ff* *mf*

Vla. *f* *f* *sfmp* *sfz* *sfmf*

Vc. *f* *f* *sfmp* *sfz* *sfmf*

3:2 6:4 6:4 5:4

tam-tam

s (as before)

ord.

3:2 Trb

5:4 SP

arco

5:4 SP

5:4 6:4



144

B. Fl. *p* *mf* *sfmp* *mf*

B. Cl. *p* *mp* *mf* *sfmp* *mf*

Perc. *p* *mp* *mf* *mp* *mp < mf* *mp*

mezzo sop. *mp* *mf* *mf* *f*  
cet ar - bre in - quie - tant quand la nuit s'em - pres-

Pno. *p* *mp* *mf* *mp* *mf*

Vla. *ord.* *mp* *mf* *sfz*

Vc. *ord.* *p* *mf* *mp* *mf* *sfz*

144 bass drum

tam-tam bass drum

5:4 5:4 5:4

3:2 tr) 6:4 3:2

3:2 3:2

ord. pizz. ♀

ord. pizz. ♀

148

B. Fl. *mf* *f* *mp* *sfmf* *sfz* *f* *mf* *sfz* *ff*

B. Cl. *mf* *f* *mp* *f* *mf* *mf* *sfz* *ff*

Perc. *mf* *p* *mf* *mp* *mf* *mf* *mp* *mf* *f*

mezzo sop. *mp* *mf* *f* *mf* *mf* *f*

Pno. *f* *mp* *f* *mf* *f* *mf* *ff* *f*

Vla. *sfmf* *f* *mp* *sfz* *ff*

Vc. *sfmf* *f* *mp* *sfz* *f* *ff*

se en - tre les mon - tants du dé - cor qu'elle lais - se pour tous les pas -

3:2 *tr* *ord.* *gongs* *bass drum* *gongs* *gliss.* *gliss.* *molto SP* *ord.* *tr* *pizz.* *ord.*

*calmando poco a poco*

**B. Fl.**  
152 *ff* *mf* *fff*

**B. Cl.**  
152 *ff* *mf* *fff* *ff*

**Perc.**  
152 *sfpp* *mp* *mf* *f* *fff* *ff* *mf*  
bass drum, tam-tam, gongs

**mezzo sop.**  
152 - sants les pas - sants  
*f* *ff*

**Pno.**  
152 *f* *ff* *f* *fff*

**Vla.**  
152 *f* *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *ff* *mf* *fff*  
3:2 gliss., 5:4 gliss., 6:4, pizz., arco

**Vc.**  
152 *f* *sfz* *f* *sfz* *ff* *mf* *fff* *sf* *f* *fff*  
3:2 gliss., 5:4 pizz., arco

156

B. Fl.

B. Cl.

Perc.

mezzo sop.

Pno.

Vla.

Vc.

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

tam-tam gongs bass drum

*tr* *tr*

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

*gliss.* *SP*

*sfmf* *mp*

Detailed description: This page of a musical score covers measures 156 to 159. It features seven staves: B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The B. Fl. staff is mostly silent. The B. Cl. staff has a melodic line with trills and triplets, marked with dynamics *sf* and *mf*. The Percussion staff includes tam-tam, gongs, and bass drum, with dynamics ranging from *ff* to *mf*. The mezzo sop. staff is silent. The Pno. staff has a bass line with triplets and a sustained chord, marked with *ff* and *f*. The Vla. staff is silent. The Vc. staff has a melodic line with a glissando and a spiccato (SP) marking, marked with *sfmf* and *mp*. Measure numbers 156, 157, 158, and 159 are indicated at the start of their respective staves.



Più calmo (♩ = 66)

160

B. Fl. 8

B. Cl. 8

Perc. 6:4

mezzo sop. 160

Pno. 8

Vla. 160

Vc. SP vib

tr 15

(sim.) tr 15

gliss.

bass drum

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

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

ord.

SP

SP

o (harmonic)

*mp* *p* *pp*

*mp* *p* *pp*

The musical score is written for seven instruments: B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The score begins at measure 160. The B. Fl. part is mostly silent. The B. Cl. part features a melodic line with trills (tr 15), slurs, and dynamic markings from *mp* to *ppp*. The Percussion part includes a 6:4 measure and a bass drum part with dynamics *mp*, *mf*, *mp*, *p*, *pp*, and *ppp*. The mezzo sop. part is silent. The Pno. part has a melodic line with trills, slurs, and dynamics *mp*, *p*, and *pp*, including a harmonic marking. The Vla. part is silent. The Vc. part features a melodic line with slurs, dynamics *mp*, *p*, and *pp*, and performance markings like *SP vib*, *ord.*, and *SP*. The tempo is marked as *Più calmo* with a quarter note equal to 66 beats per minute.

164

B. Fl.

B. Cl.

Perc.

mezzo sop.

Pno.

Vla.

Vc.

15

(sim.)

6:4

3:2

3:2

3:2

6:4

3:2

3:2

18

tr

3:2

instable tone

3:2

3:2

*p*

*pp*

*p*

*pp*

*p*

*pp*

vibraphone

*pp* non cresc.

ord.

*pp*

*p*

ord.

*pp*

*p*

*pp*

168

B. Fl.

B. Cl.

Perc.

mezzo sop.

Pno.

Vla.

Vc.

3:2 5:4 5:4

aeolian

pp

ord.

3:2

6:4

aeolian

6:4

(toneless)

pp

3:2 5:4

molto calmo ma a Tempo

3:2 5:4

3:2 5:4

pp

3:2

3:2

3:2

5:4 SP

pp

p

ppp

pp

p

ppp

172

B. Fl.

B. Cl.

Perc.

mezzo sop.

Pno.

Vla.

Vc.

ord.

18

16

5:4

5:4

3:2

dolce

*p*

5:4

(sim.)

5:4

3:2

5:4

6:4

(as before)

3:2

aeolian

3:2

Tempo 1 (♩ = 66) ma calmo

The musical score for measures 176-180 includes the following parts and markings:

- B. Fl.:** Measures 176-180. Dynamics: *p*, *pp*, *mp*, *p*, *sfp*, *mp*. Includes 5:4 and 3:2 time signature changes.
- B. Cl.:** Measures 176-180. Dynamics: *pp*. Includes 3:2 time signature changes and a "wind only" marking.
- Perc.:** Measures 176-180. Dynamics: *pp*, *p*, *p*, *mp*. Includes "gongs" and "triangle" markings.
- mezzo sop.:** Measures 176-180. No notation.
- Pno.:** Measures 176-180. Dynamics: *p*, *p*. Includes "all harmonics" marking.
- Vla.:** Measures 176-180. Dynamics: *ppp*, *pp*, *p*, *pp*, *pp*, *mp*. Includes "ord." and "SP" markings.
- Vc.:** Measures 176-180. Dynamics: *ppp*, *pp*, *p*, *pp*, *pp*, *mp*, *p*. Includes "ord." markings.

**B. Fl.**  
180 *pp* *5:4* *mp* *5:4* *p* *pp* *ord.* *aeolian* *pp* *mp* *p* *pp*

**B. Cl.**  
180 *pp* *poco sf* *p* *mp* *p* *pp* *p*

**Perc.**  
180 *gongs* *p*

**mezzo sop.**  
180

**Pno.**  
180 *mp* *p* *mp*

**Vla.**  
180 *pp* *ord.* *pp* *mp* *pp* *p* *pp*

**Vc.**  
180 *mp* *pp* *pp* *5:4* *pp* *mp* *pp* *5:4* *p* *calm* *5:4* *mp* *calm* *5:4* *p* *pp* *5:4*

Detailed description of the musical score for measures 180-189. The score is for a chamber ensemble consisting of B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The music is in 5:4 time, with several measures marked with this time signature. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano), with some passages marked *p* (piano) or *pp*. Performance markings include *aeolian* and *ord.* (order). The Percussion part features *gongs*. The Piano part has a *graz.* marking. The Viola part has an *ord.* marking. The Violoncello part has *calm* markings. The score includes various musical notations such as slurs, ties, and accents.

184

B. Fl. aeolian *p*

B. Cl. *pp* *p* ord. 3:2 3:2

Perc. tam-tam soft beater *pp* gongs *p*

mezzo sop. *p dolce* 3:2 3:2 3:2 *mp* *p* *pp* le pont ca - che des voix au fil

Pno. *pp* ord. *p*

Vla. *pp* *mp*

Vc. *pp* *mp*

Detailed description of the musical score: The page contains seven staves of music. The B. Fl. staff has a treble clef and a key signature of one flat. It features a 'tr 5' (trill) and an 'aeolian' marking. The B. Cl. staff has a treble clef and a key signature of one flat, with 'ord.' and '3:2' markings. The Perc. staff has a bass clef and includes 'tam-tam' and 'gongs' markings. The mezzo sop. staff has a treble clef and a key signature of one flat, with lyrics 'le pont ca - che des voix au fil' and dynamics 'p dolce', 'mp', and 'pp'. The Pno. staff has a grand staff with a key signature of one flat, with dynamics 'pp' and 'p'. The Vla. staff has a bass clef and a key signature of one flat, with dynamics 'pp' and 'mp'. The Vc. staff has a bass clef and a key signature of one flat, with dynamics 'pp' and 'mp'. The score is marked with measure numbers 184, 185, 186, and 187.

188

B. Fl. *mp* *pp* *p* *pp* *mp* *p*

B. Cl. *p* *pp* *ord.* *p* *mp* *p*

Perc. *pp* *p* *p* *pp* *tam-tam*

mezzo sop. *< p* *3:2* *mp* *p* *gliss.* *p* *3:2*  
de l'eau qui glis - - - - - se tous les

Pno. *ord.* *pp* *p* *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This page of a musical score covers measures 188 to 191. It features seven staves: B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The B. Fl. part begins with a wavy line above the staff and contains notes with dynamics *mp*, *pp*, *p*, *pp*, *mp*, and *p*. The B. Cl. part starts with a *p* dynamic, includes a *3:2* triplet, and features an *ord.* (ordine) marking. The Percussion part includes a *tam-tam* instrument. The mezzo soprano part has lyrics in French: "de l'eau qui glis - - - - - se tous les". The piano part has an *ord.* marking. The Viola and Violoncello parts both begin with a *pp* dynamic and a wavy line above their respective staves.



192

B. Fl. *pp* (no cresc.) *mp* *p*

B. Cl. *p* *pp* *p* *p* *mp*

Perc. *p* *pp* *mp* *p* *pp* (gongs) (tam-tam)

mezzo sop. yeux ont le choix d'un poids qui les u - nis - - - - - se *mp* *p* *gliss.* *gliss.* *gliss.* *mp*

Pno. *p* *p* (no cresc.)

Vla. *pp* *mp* *p* *mp* (ST vib) (SP) *tr*

Vc. *pp* *mp* *p* (ST vib)

*poco rall.* ..... **Tempo 4: più lento** (♩ = 56)

**B. Fl.** *pp* *p* *mp* *sfmp* (as before)

**B. Cl.** *p* *ppp* *pp* *mp* *sfp* *mf* *aeolian* *tr s*

**Perc.** *ppp* *pp* *p* *bass drum*

**mezzo sop.** *pp* *p* *mp* (no cresc.)  
la lu - ne au fond des bois

**Pno.** *pp* *mp* *tr*

**Vla.** *ord.* *SP* *molto SP* *ord.* *sfp* *mp* *(C.L. batt.)* *tr*

**Vc.** *mp* *p* *pp* *ord.* *sfp* *mp* *tr* *SP* *(C.L. batt.)* *tr*

*rall. poco a poco al* -----

**B. Fl.** 200 *poco f* *mf* *mp* *p* *play and hum same pitch* *(without humming)* 3:2 3:2 3:2

**B. Cl.** *mp* *poco f* *mf* *mp*

**Perc.** 200 *mp* *mf* *poco f* *pp* *p* tam-tam s

**mezzo sop.** 200

**Pno.** 200 *tr* *mp* *mf* *sfz* *mf* *mf* *poco f* 3:2

**Vla.** 200 *mf* *sfz* *poco f* *mf* *mp* *mp* *ord.* *gliss.* SP ord. ST ord. gliss.

**Vc.** 200 *mf* *sfz* *poco f* *mf* *mp* *ord.* SP ord. ST ord.

Lento (♩ = 50)

204

B. Fl. *mp* *pp* *p* *pp* (ord.)

B. Cl. *pp* *p* *pp* *pp* (ord.)

Perc. (as before) *mp* cymbals (pp) bow (p) waterphone (or crotales. see instructions) bow (pp)

mezzo sop. *p dolce poco misterioso* *pp* *p* *pp*  
 pour que la nuit fi - nis - se

Pno. *calmo (quasi celesta)* *pp (loca)* *8va*

Vla. *mf* *p* ord. *pp* *p* *pp* *pp*

Vc. *p* ST SP ST (sempre ST) *pp* *p* *pp* *pp* *p* *pp*

**B. Fl.** 208 *p* *pp* (5:4) (non flz.)

**B. Cl.** 3:2 (flz.) 3:2 *pp*

**Perc.** 208 *p* *pp* *p* (bow) (5:4) (5:4) (5:4) cymbals (bow) (5:4) (5:4) waterphone (5:4) (5:4) *pp* *p*

**mezzo sop.** 208 *pp* *p* (3:2) (5:4) (5:4) *pp* (3:2) (5:4) fi - nis - se

**Pno.** 208 8va

**Vla.** 208 *gliss.* *sempre pp*

**Vc.** 208 ord. (5:4) *pp* (5:4) *sempre pp* (5:4) (3:2)

This page of a musical score covers measures 212 to 215. The instruments and parts are as follows:

- B. Fl. (Bass Flute):** Features melodic lines with slurs and time signature changes to 3:2 and 5:4.
- B. Cl. (Bass Clarinet):** Features a rhythmic accompaniment with slurs and time signature changes to 5:4 and 3:2.
- Perc. (Percussion):** Includes dynamic markings *pp* and *p*, and performance instructions for *bow*, *cymbals*, and *waterphone*.
- mezzo sop. (Mezzo Soprano):** Includes the lyrics "fi - nis" and time signature changes to 3:2 and 5:4.
- Pno. (Piano):** Features a *gliss.* (glissando) instruction and a dynamic marking of *8<sup>va</sup>* (octave).
- Vla. (Viola):** Features a *gliss.* instruction and time signature changes to 3:2, 5:4, and 6:4.
- Vc. (Violoncello):** Features a *gliss.* instruction and time signature changes to 6:4, 5:4, and 5:4.

**B. Fl.** *pp* *5:4* *pp* *p* *pp* *p* *pp*

**B. Cl.** *pp* *5:4* *pp* *p* *pp* *p* *pp*

**Perc.** *pp* *pp* *p* *pp* *p* *pp*

**mezzo sop.** *becoming toneless* *whispering* *n* *se* *5:4*

**Pno.** *5:4*

**Vla.** *gliss.* *pizz. sul A* *5:4*

**Vc.** *3:2* *pizz. sul A* *5:4* *arco* *5:4*

220

B. Fl. *pp* *ppp* *only air*

B. Cl. *ppp* *only air*

Perc. *p* *pp* (bow)

mezzo sop.

Pno. (loco)

Vla. arco 5:4 SP ord.

Vc. gliss. 5:4 5:4 5:4 SP ord. 5:4 5:4

Detailed description: This page of a musical score covers measures 220 to 223. It features seven staves: B. Fl., B. Cl., Perc., mezzo sop., Pno., Vla., and Vc. The B. Fl. part begins with a rest in measure 220, followed by a half note G4 in measure 221, and a quarter note G4 in measure 222. Dynamics range from *pp* to *ppp*. The B. Cl. part plays a quarter-note melody in measure 220, then rests. The Percussion part has a *p* dynamic in measure 220 and *pp* in measure 221, with 'bow' markings above measures 221, 222, and 223. The mezzo soprano part is silent. The Piano part has a '(loco)' marking in measure 220. The Viola part starts with 'arco' and a 5:4 ratio in measure 220, then has 'SP' and 'ord.' markings in measures 221 and 222. The Violoncello part has 'gliss.' and 5:4 ratios in measure 220, and 'SP' and 'ord.' markings in measures 221 and 222.



Musical score for measures 224-226, featuring the following parts:

- B. Fl.:** Rests in all three measures.
- B. Cl.:** Rests in all three measures.
- Perc.:** Measure 224: quarter notes G4, A4, B4. Measure 225: quarter notes G4, A4, B4. Measure 226: quarter notes G4, A4, B4, followed by a fermata. A circled "bow" annotation is above the notes in measure 226, and "don't damp" is written below.
- mezzo sop.:** Rests in all three measures.
- Pno.:** Rests in all three measures.
- Vla.:** Measure 224: quarter notes G4, A4, B4, C5. Measure 225: quarter notes G4, A4, B4, C5. Measure 226: quarter notes G4, A4, B4, C5, followed by a fermata. A "gliss." annotation is above the notes in measure 224, and "SP" with an arrow points to the notes in measure 225. "ppp" is written below the notes in measure 226.
- Vc.:** Measure 224: quarter notes G2, A2, B2, C3. Measure 225: quarter notes G2, A2, B2, C3. Measure 226: quarter notes G2, A2, B2, C3, followed by a fermata. "5:4" annotations are above the notes in measures 224 and 225. "SP" with an arrow points to the notes in measure 226. "ppp" is written below the notes in measure 226.