

# Kaija Saariaho

## / Château de l'âme /

five songs for solo soprano,  
eight female voices and orchestra

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## NOTE

*Château de l'âme* sets texts from the Hindu and Ancient Egyptian traditions. The first three sections come from *Artharva Veda*, one of the books of Veden, fundamental to the spiritualistic tradition of Hinduism. *La liane* (with reversed verse order in Movement III) concerns the love between a man and a woman – its birth, continuation and constant renewal. *A la terre*, a collage of texts by the composer, is named after a Vedic prayer of the same title. The last two sections are based on Egyptian magic spells: *Pour repousser l'esprit* and *Les formules* are extracts from spells used to heal children. The title *Château de l'âme* comes from Saint Theresa of Avila's work of the same name.

The relationship between words and music in *Château de l'âme* is a complex one. On one level, the inherent structure of the poems is reflected in the music: for example, in *La liane*, the refrain 'et ne t'écarte pas de moi!' is always sung to the same melody by the solo soprano. On another, the work is formed from the very sound of the words: phonemes sung by the solo soprano and female voices merge into the orchestral texture and are developed in a similar fashion. Finally, the ever-changing polyphony between soloist and chorus (with the notable exception of the central section, where the chorus is silent) shapes the work structurally and musically. As the first song begins, for example, the chorus introduces the text by speaking fragments of it prior to the solo soprano entry, a texture which is mirrored in *Les formules* where brief extracts of the first verse accompany the soloist as she sings and recites the second verse.

### Château de l'âme

#### I La liane

Comme la liane tient l'arbre  
embrassé de part en part,  
ainsi m'embrasse,  
sois mon amante  
et ne t'écarte pas de moi!

Comme l'aigle  
pour s'élancer  
frappe au sol de ses deux ailes,  
ainsi je frappe à ton âme:  
sois mon amante  
et ne t'écarte pas de moi!

Comme le soleil  
un même jour entoure le ciel et la terre,  
ainsi j'entoure ton âme:  
sois mon amante  
et ne t'écarte pas de moi!

#### II A la terre

La terre  
sa large plaine  
elle porte les herbes  
elle possède  
l'océan et le fleuve  
sur elle s'anime ce qui respire et vibre

A la terre appartiennent les quatre horizons  
ce qui respire et vibre  
elle le porte

Poitrine d'or  
la vaste terre  
brune, rouge ou noire  
ton corps  
la terre est une mère

La vaste terre  
mère des plantes  
puissions-nous marcher le long d'elle toujours



### III La liane

Comme le soleil  
un même jour entoure le ciel et la terre,  
ainsi j'entoure ton âme:  
sois mon amante  
et ne t'écarte pas de moi!

Comme l'aigle  
pour s'élancer  
frappe au sol de ses deux ailes,  
ainsi je frappe à ton âme:  
sois mon amante  
et ne t'écarte pas de moi!

Comme la liane tient l'arbre  
embrassé de part en part,  
ainsi m'embrasse,  
sois mon amante  
et ne t'écarte pas de moi!

### IV Pour repousser l'esprit

Es-tu venu embrasser cet enfant? – Je ne permettrai pas que tu l'embrasses!  
Es-tu venu le calmer? – Je ne permettrai pas que tu le calmes!  
Es-tu venu lui nuire? – Je ne permettrai pas que tu lui nuises!  
Es-tu venu me le prendre? – Je ne permettrai pas que tu le prennes!

### V Les formules

Ta protection est la protection du ciel,  
ta protection est la protection de la terre,  
ta protection est la protection de la nuit,  
ta protection est la protection du jour.

Ton sommet est le sommet de Re, enfant sain,  
ta nuque est la nuque d'Ousirew,  
ton front est le front de Satet, maîtresse d'Ebozew,  
tes cheveux sont les cheveux de Nëit,  
tes sourcils sont les sourcils de la maîtresse d'Orient,  
tes yeux sont les yeux du maître de l'univers,  
ton nez est le nez de l'éducateur des dieux,  
tes oreilles sont les oreilles des deux najas,  
ton coude est le coude du faucon,  
ton coeur est le coeur de Mont,  
ta poitrine est la poitrine d'Atoum,  
tes poumons sont les poumons de Min,  
ton nombril est le nombril de l'aurore,  
tes hanches sont toutes les deux vases d'où prend sa source le Nil,  
tes doigts de pied sont les reptiles.  
Il n'y a pas sur toi le membre qui manque de divinité.

### Text Sources

**La liane** (used in Movements I and III)  
translated from *Le Veda* by Louis Renou, originally published by Editions Planète, part of Editions Retz

**A la terre** (used in Movement II)  
based upon *La Terre* as translated by Louis Renou and published by Librairie d'Amérique et d'Orient  
*The words are set to music and reproduced by permission of Librairie d'Amérique et d'Orient.*

**Pour repousser l'esprit** (used in Movement IV)  
from *La magie dans l'Égypte Antique* as translated by François Lexa and published by Librairie Orientaliste Paul Geuthner

**Les formules** (used in Movement V)  
from *La magie dans l'Égypte Antique* as translated by François Lexa and published by Librairie Orientaliste Paul Geuthner

## NOTATION

### General

Trills should always be played up a semitone, unless otherwise specified.

 change very gradually from one sound or one way of playing or singing (etc.) to another.

 diminuendo al niente


 crescendo dal niente


senza v.	senza vibrato
v. ord.	vibrato ord.
molto v.	molto vibrato


When vibrato markings are not specified, players may use their usual vibrato. 'Molto vibrato' always means a rapid and quite narrow vibrato, unless otherwise specified.

Tremolo should always be as dense as possible.

l.v. always allow to sound as long as possible

 quarter tone, between natural and sharp

 quarter tone, between natural and flat

 as high as possible


All glissandi should be started at the beginning of the note value. Pitches shown in brackets during a glissando show the approximate speed of the glissando, and are not to be played with any accentuation or tenuto.


### Strings

S.P.	always estremamente sul ponticello
S.T.	sul tasto
N.	normal (used with S.P and S.T., otherwise ord.)

 add bow pressure to produce a distorted sound, in which the audible pitch is totally replaced by noise.

 as above, but move back from noise to tone again.

 a trill produced by alternating the finger pressure between normal (◈) and light (harmonic, ◇). The result should be alternating normal and harmonic sounds.

 natural harmonic

When playing long sustained notes, the bow changes should always be imperceptible and made independently of the other players. During long slurs which include several long sustained notes, a change of note should preferably not coincide with a change of bow.

### Flutes

○ breath tone: use the fingering needed to produce the marked pitch, however, don't produce the normal tone but just blow air through the instrument.

● normal tone

## Brass

Straight mutes should be used unless otherwise specified.

## Horns

⊖ half stop

## Percussion

The choice of sticks is left to the musicians. Whether hard or soft, always choose sticks giving as much resonance as possible. Instruments should always be allowed to sound as long as possible, unless otherwise indicated.



quickly run a metal triangle beater around the rim of the tamtam.

## Piano

If piano pedalling is not specified, use the pedal lightly according to the nature of the textures.

## Harp



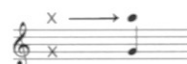
circular glissando. Play several overlapping, circular glissandi, gradually ascending or descending to the destination pitches.

The harp should always be allowed to sound for as long as possible.

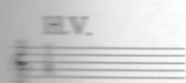
## Voices



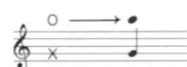
natural speaking voice



from natural speaking to singing



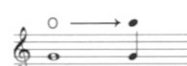
speaking with half voice



from whisper to full singing voice



whisper



from half singing to full singing voice



half singing (singing with breathy voice)



change gradually from one phoneme to another  
[a] > [o]

Glissandi should always be sung very evenly.

## Pronunciation

The phonemes and words written without brackets are pronounced as usual in French. The phonemes in brackets are marked according to the international phonetic alphabet, as follows:

a as in English father

o as in English obey

f as in English father

r as in German rein

h as in English hat

R as in French suru

l as in English law

s as in English sue

m as in English much

z as in English zip

n as in English never

This work was commissioned by Betty Freeman for the 1996 Salzburg Festival and Gerard Mortier. It was first performed at the Salzburg Festival on 9th August 1996, by Dawn Upshaw (soprano) and the Philharmonia Orchestra conducted by Esa-Pekka Salonen.

## SCORING

### Solo soprano

2 flutes (both doubling piccolo)

2 oboes

2 clarinets in B flat

2 bassoons

4 horns in F

2 trumpets in C

2 trombones

Tuba

Percussion (4 players):

1. crotales (2 octave set), xylophone (shared with Percussion 2), marimba (shared with Percussion 3) triangle, large suspended cymbal, large tamtam (with triangle beater), frame drum, maracas
2. xylophone (shared with Percussion 1), vibraphone, large tamtam (with triangle beater), large suspended cymbal, guiro (on stand)
3. marimba, (shared with Percussion 1), medium tamtam, large tamtam, tomtom, Chinese tomtom, triangle, large suspended cymbal, frame drum, bass drum (with soft skin, no audible pitch)
4. timpani

Harp

Piano

4 sopranos

4 mezzo sopranos

Strings

Transposed score: all transposing instruments  
are written as played

Duration c. 24 minutes

Study score on sale: Order No. CH 61338

Conductor's score, vocal part and orchestral parts are available on hire

to Aliisa and Dawn  
Château de l'âme

Kaija Saariaho (1995)

I

Espressivo, misterioso  $\text{♩} = c.72$

Flutes 1 2

Oboes 1 2

Clarinets in B $\flat$  1 2

Bassoons 1 2

Trumpets in C 1 2

Horns in F 1 3 2 4

Trombones 1 2

Tuba

Percussion 1 large tam-tam

2 bass drum (hand) *ppp*

3 *ppp* sempre

Timpani

Harp (D C B $\flat$  E $\flat$  F $\sharp$  C A) *ppp* gliss. l.v.

Piano *ppp* on strings gliss. l.v.  $\text{♩}$  (hold until bar 16)

Solo Soprano

Sopranos

Mezzo Sopranos

Violins I

Violins II

Violas

Cellos pizz. *ppp*

Double Bases pizz. *ppp*

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1 2 3

Timp.

Hp.

Pno.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

marimba

*ppp* damp

*ppp* sempre

*pp*

*ppp* sempre

*ppp* sempre

*pp*

*ppp* *p*

*gliss.* *gliss.* *l.v.* *gliss.* *l.v.*

*ppp* *p*

*gliss.* *gliss.* *gliss.* (sempre ped.)

*S.P.* flautando

*pp*

*S.P.* flautando

*pp*

*pizz.* *ppp*

*S.P.* arco flautando *div.*

*pp* *gliss.*

*S.P.* arco flautando *div.*

*pp* *gliss.*

*S.P.* arco flautando

*pp* *gliss.*

Musical score for measures 14-17, measures 18-21, and measures 22-25. The score is for a piano and includes staves for Flute 1, Flute 2, Clarinet, Bassoon, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet, Trombone, Tuba, Euphonium, and Double Bass. The tempo is **Molto calmo**. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The score includes various musical notations such as rests, notes, and dynamic markings like *mp* (mezzo-piano) and *mp* (very even). A specific instruction "on keyboard" is present in measure 20. A "damp" marking is present in measure 19. A "Red" marking is present in measure 20.

## B Molto calmo

Musical score for measures 26-29. The score is for a piano and includes staves for Flute 1, Flute 2, Clarinet, Bassoon, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet, Trombone, Tuba, Euphonium, and Double Bass. The tempo is **Molto calmo**. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano), *pp* (pianissimo), and *gliss.* (glissando). Specific instructions include "S.P." (Soprano Part), "N." (Nasale), "N. unis." (Nasale unison), and "S.T." (Soprano Tenor).

[illegible]





## Calando

33

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1

Perc. 2

Perc. 3

Timp.

Hp.

Pno.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*gliss.*

*mp*

*mf*

*p*

*mf*

*p*

*ppp*

*ppp*

*mf*

*mp*

*p*

*mf*

*ppp*

*tr*

*mf*

*una corda off*

*gradually move towards singing*

*mf*

*mf*

*>[m]*

*Calando*

**D** Dolce

7

39 *senza v. gliss.*

**Fl.** 1 *ppp senza v.* *pp* *mf*  
2 *ppp senza v.* *pp* *mf*

**Ob.** 1 *ppp senza v.*  
2 *ppp senza v.*

**Cl.** 1 *ppp senza v.*  
2 *ppp senza v.*

**Bsn.** 1 *ppp (a2) senza v.*  
2 *ppp*

**Perc.** 1 *mp*  
2 *mp*  
3 *mp*

**Temp.** *mp*

**Hr.** *mf*

**Pno.** *mp*

**Solo S.** *sempre espressivo, mf dolce, ma poco agitato*  
Comme la li - a - ne tient l'ar-bre em - bras - sé de part en part, ain - si m'em-brasse, *mp*

**S.** *p* *p* *p*  
>[m] [a] >[m]

**Mezzo S.** *p*  
[a] >[m] >[a]

**D** Dolce muted  
*N. senza v. imperceptible bow changes*

**Vln. I** *pppp (sempre) muted*  
*N. senza v. imperceptible bow changes*

**Vln. II** *pppp (sempre) muted*  
*N. senza v. imperceptible bow changes*

**Vla.** *pppp (sempre)*

**Vcl.** *pppp (sempre)*

**DB.** *pppp (sempre)*

45 (a2) poco accel. ....

Fl. 1 2 *p* *f* *mp* *sfz*

Perc. 1 *mp* *mf* *mf*

2 3 *mf*

Timp.

Hp. *mp* *mf* *mp*

Pno.

Solo S. *mf* *poco grave* *mf* *f* *p*  
sois mon a - mant et ne t'é - car - te pas de moi!

S. 1.2 *pp* *mf*  
>[a] >[m] [a]

3.4 >[a] >[m]

Mezzo S. *p*  
[a] >[m] >[a]

Vln. I poco accel. ....

Vln. II *N.* *S.T.*

Vla. *N.* *S.T.*

Vlc.

D.B. *N.* *S.T.*

**E** Poco più mosso  
Più animato

52

rit. .... 9

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1 2 3

Temp.

Hrp.

Pno.

S. 1.2 3.4

**E** Poco più mosso  
Più animato

N.

→ S.T.

mutes off

rit. ....

Vln. I

Vln. II

Vla.

Vcl.

D.B.

[illegible]



Più animato

11

64

senza v. gliss. senza v. gliss. senza v. gliss.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf*

Cl. 2

Bon. 1 *mf*

Bon. 2

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *pp* sempre

Timp. *mp*

marimba *mp*

vibraphone *mp*

Hp. *mp*

Pno. (loco) on keyboard *mp*

*mf*

*Red Red Red Red simile*

Più animato

Wn. I

Wn. II

Vln. *>*

Vcl. *>*

D.B. *mp*

very even, imperceptible bow changes

S.P.

**G** Misterioso

71

Fl. 1 2 *tr* *a2* *p* *mp* *p* *mp*

Cl. 1 2

Perc. 1 *suspended cymbal* *p* *l.v.* *pp*

Perc. 2 *mp* *pp* *pp*

Perc. 3 *pp*

Hp. *mp* *p*

Pno. *mp* *p* *tr*

Solo S.

S. *tutti mp* *speaking freely with H.V.* *[f]..frappe..au..[s].* *ses deux ailes [f]frappe—* *[o]* *[o]*

Mezzo S. *tutti mp* *speaking freely with H.V.* *[j]...je...[f]...frappe* *je [f]frappe* *[o]* *[o]*

**G** Misterioso

Vln. I *unis.* *S.T.* *p*

Vln. II *unis.* *S.T.* *p*

Vla. *unis.* *S.T.* *p*

Vlc. *S.T.* *p*

D.B. *S.T.* *p*





83

Fl. 1 *v. ord.* *p* *mf* 3 *senza v.* *gliss.* **I**

Ob. 1 2

Cl. 1 *senza v.* *gliss.* *mp* *senza v.* *gliss.* *mp*

Bsn. 1 2

Perc. 1 2 3

Hp. *mf*

Pno.

Solo S. *f* più appassionato *mf* 3 *deux ailes, ain - si je frappe à ton âme: sois mon - a - mant*

S. 1.2 *p* *>[m]* *>[o]* *[o]* *>[m]* *[m]*

S. 3.4 *p* *>[m]* *>[o]* *gliss.* *[o]* *>[m]* *[m]*

Mezzo S. *tutti* *[o]* *[o]* *>[m]*

Vln. I **I**

Vln. II *S.T.* *tr.*

Vla.

Vlc.

D.B.

Fl. 1

Ob. 1 2

Cl. 1

Bsn. 1 2

Tpt. 1 2

Hr. 1 3

Tbn. 1 2

Perc. 1 2 3

Hp.

Pno.

Solo S.

S.

Misc. S.

Win. I

Win. II

Win.

Win.

D.B.

tr

mp

senza v.

gliss.

gliss.

mp

very even

*f* poco doloroso

et ne t'é - car - te pas de moi!

*p*

*pp*

*p*

*p*

*p*

*sfz*

*gliss.*

*gliss.*

*mp*

*gliss.*

*mp*

*p*

*ppp*

S.T.

tr

*ppp*

16

95

Fl.

mp dolce

Ob.

p

Cl.

p

Bsn.

p

Tpt.

muted (straight)

Hn.

muted (straight)

Tbn.

muted (straight)

Perc.

crotales

always very even

very even

ppp

pp

(hold until bar 102)

Hp.

mp

p

Pno.

espr.

mp

Solo S.

mp

[mo]

>[a]

Vln. I

N.

pp

Vln. II

N.

pp

Vla.

N.

pp

Vlc.

N.

pp

D.B.

pp

rit.

molto v.

senza v.

gliss.

rit.



Tempo primo  
misterioso

K

107

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

Solo S.

S.

Mezzo S.

Fl. 1 *mp* *pp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 2

Cl. 1 2 *p*

Bsn. 1 2

Perc. 1 *pp* *p*

Perc. 2 *pp*

Perc. 3 *pp*

suspended cymbal

vibraphone motor on, slow vibrato

Hp. *mp* *p*

*tr*

Pno. *mp*

*una corda off*

Solo S.

S. *tutti mp* *mf* speaking freely with H.V.

[j]...jour [s]...ciel [s]...soleil [j]...j'entoure

Mezzo S. *tutti mp*

[a] [a] [a] [a] [a]

Tempo primo  
misterioso

K

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.



Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1 crotales  
2 *ppp*  
3 *ppp* *Scd* (hold until bar 119) triangle *p*

Hp. *mp*

Solo S. *mf* Comme le so-leil un même jour en - toure le ciel et la

S. 1.2 *p* [a] [m]  
3.4 *p* [a] [a]

Mezzo S. *p* [a] [a]

**L** Più appassionato

*S.P. senza v.*

Vln. I *ppp* *S.P. senza v.*

Vln. II *ppp* *S.P. senza v.*

Vla. *ppp* *S.P. senza v.*

Vlc. *ppp* *S.P. senza v.*

D.B.

1 Perc. 2 triangle very even pp 3 Hp. Pno. Solo S. terre, ain - si j'en - toure ton âme: sois mon

1.2 S. 3 [m] [a] 4 [a] p [m] [a] [a]

Mezzo S. 1.2 3.4 [a] gliss. >[m] [a] [a] >[m]

Vln. I Vln. II Vla. Vlc.





130

rit. *senza v.* gliss. **N** *Meno mosso*

Fl. 1 2 *mp* *p* *mf* *mf*

Ob. 1 2 *mp* *mf*

Cl. 1 2 *mp* *mf*

Bsn. 1 *mf*

Perc. 1 2 3 *ppp* *p* *ppp*

Hp. *p*

Pno. *pp*

\* *scd* (hold to end of movement)

Solo S. *moi!*

S. 1.2 *mf*

S. 3 *p* *mf* *mf* *[a]* *[m]*

4 *mf* *[a]*

Mezzo S. 1.2 *mf* *sfz* *[a]* *gliss.*

3.4 *mf* *[a]*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vlc. *ppp*

*rit.* **N** *Meno mosso*

The image shows a page of a musical score, likely for an orchestra and voices. The score is written in 4/4 time and includes various dynamics and articulations. The instruments and parts visible are:

- Fl.** (Flute): Flute 1 and Flute 2.
- Tpt.** (Trumpet): Trumpet 1 and Trumpet 2.
- Tbn.** (Trombone): Trombone 1, Trombone 2, Trombone 3, Trombone 4, Trombone 5, Trombone 6.
- Perc.** (Percussion): Percussion.
- Harp.** (Harp): Harp.
- Pno.** (Piano): Piano.
- V.** (Voice): Voice parts (Soprano, Alto, Tenor, Bass).
- Vln. I** (Violin I): Violin I.
- Vln. II** (Violin II): Violin II.
- Vla.** (Viola): Viola.
- Vcl.** (Violoncello): Violoncello.

The score includes various dynamics and articulations, such as *mf*, *mp*, *p*, *ppp*, *gliss.*, *sfz*, and *rit.*. The tempo is marked *Meno mosso* and *rit.*. The score is written in 4/4 time and includes various musical notations, such as notes, rests, and slurs.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 3

Hp.

Pno.

Solo S.

S. 1.2 3 4

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*p*

*ppp*

*p*

*pp*

*ppp*

*p*

*pp*

*ppp*

*mp*

*poco sfz*

*gliss.*

*[a]*

*mf*

*morendo*

*unis.*

*p*

*mp*

*morendo*

*>[m]*

*[a]*

*>[m]*

*>[a]*

rit. Lento, libero

Calmo, leggiero ♩ = c.64

1 2

1 2

1 2

1 2

vibraphone

large tam-tam

*p*

*p*

*p* *mf*

*gliss.*

*mp* sempre  
very even

*gliss.*

*loco*

*8va* (hold until bar 16)

1.2

3.4

1.2

3.4

Calmo, leggiero ♩ = c.64

con sord. S.T.

con sord. S.T.

con sord. S.T.

div.

*gliss.*

*gliss.*

*gliss.*

*ppp*

*gliss.*

*ppp*

8 **A**

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 2 3

Timp.

Hp.

Pno.

Solo S.

S. 1.2 3.4

Mezzo S. 1.2 3.4

Vln. I

Vln. II

Vla.

Vlc.

D.B.

suspended cymbal

*p*

*very even*

*sempre calmo, espressivo* *mf*

La terre

**A** con sord. S.T.

*gliss.* *ppp* *gliss.*

con sord. S.T. *gliss.* *ppp*

*gliss.* *ppp*



**B** Sempre calmo,  
misterioso

14

senza v. → molto v.

pp

mp

mf

mf

p

large tam-tam

mp

mp (hold until bar 25)

very even

p

poco

mf

mf very even

mf (hold until bar 28)

sa lar - ge plaine

senza v. p

mp senza v.

mf v. ord.

la

la

sa

mp senza v.

gliss.

mf v. ord.

terre

lar

mp senza v.

sa

mp senza v.

plaine

**B** Sempre calmo,  
misterioso

unis.

S.T.

div.

gliss.

gliss.

pp

gliss.

pp

20

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Tpt. 1 3

Hn. 2 4

Tuba

Perc. 2 3

Timp.

Pno.

Solo S.

S. 1.2 3.4

Mezzo S. 1.2 3.4

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*mp*

*mp*

*mp*

*mp*

*mp* sempre

suspended cymbal

*p*

*mf* sempre

*mf*

*mp* senza v.

sa lar ge

*gliss*

*mp* senza v.

plaine

*mf* v. ord.

*mp* senza v.

sa sa

*mf* v. ord.

*mp* senza v.

plaine plaine

S.T.

*gliss*

*gliss*

*gliss*

S.T.

*gliss*

*gliss*

*pp*

S.T.

*gliss*

*pp*



26

C

a2

mf

a2 3

a2 3

a2

mf

mf

muted (straight)  
molto v.

pp

p poss.

large tam-tam

mp  
Red. (hold until bar 37)

delicato  
very even

pp

mf

Red. (hold until bar 41)

mf calmo

elle por - te les herbes

mp v. ord.

les

p senza v.

mp v. ord.

herbes

tutti p senza v.

mf v. ord.

herbes terre

C (S.T.)  
senza v.

pp

S.T.

gliss.

gliss.

gliss.

pp

pp

[illegible]

37

**D***calmo  
senza v.**p*

(muted)

*mp*

(mute off)

*always very even**pp**mp dolce, espr.*

elle

pos - sè - de l'o - cé - an et le

**D***dolce S.T.**pp**S.T.*

## Poco più vivente

42

Fl. 1 *mp* gliss.

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Perc. 2 medium tam-tam

Perc. 3 *p*

Timp.

Hp. *poco sfz* gliss *mp*

Pno. *ppp* *mf* *mp*

Solo S. fleuve

S. 1.2 *pp senza v.* *mp v. ord.*

S. 3.4 *pp senza v.* la le

Mezzo S. 1.2 *pp senza v.* terre fleuve *p senza v.*

Mezzo S. 3.4 *pp senza v.* le la *p senza v.*

Vln. I

Vln. II

Vla. *S.P.* *mp* *ppp* gliss

Vlc. *S.P.* *mp* *ppp*

D.B. *S.P.* *mp* *ppp*

*Poco più vivente*

E

48

senza v.

*p*

senza v.

*p*

molto v.

*pp**mf**mf**mf**mf*

triangle

*p*

suspended cymbal

*mp*

gliss.

*mp**pp**p**mf**p**mf**mp dolce*

gliss.

*mf poco agitato*

tr.

sur

elle

s'a-ni-me

ce

qui

re

spi

re

et

vibre

*p dolce v. ord.*

la

*p dolce v. ord.*

terre

*p dolce v. ord.*

la

E

la metà  
dolce

N. tr.

*ppp*

N.

*mp*

N.

*mp*

54

Fl. 1 2

Ob. 1

Cl. 1

Bsn. 1

Hn. 1 3 2 4

Tbn. 1 2

Perc. 2

Hp.

Pno.

Solo S.

S. 1.2 3.4

Mezzo S. 1.2 3.4

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*mp* *mf* *p* *pp* *gliss.* *N.* *v. ord.* *tutti*

la terre la terre la terre



F

60

Measures 60-65 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 66-71 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 72-77 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 78-83 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 84-89 and the first two staves of the next system. The notation includes rests and notes across five staves.

♩ *ad.* (hold until bar 66)

Measures 90-95 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 96-101 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 102-107 and the first two staves of the next system. The notation includes rests and notes across five staves.

F

Measures 108-113 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 114-119 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 120-125 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 126-131 and the first two staves of the next system. The notation includes rests and notes across five staves.

Measures 132-137 and the first two staves of the next system. The notation includes rests and notes across five staves.



G

66

Fl. 1 *tr.* *dolce* *mf*

Cl. 1 *mf espr.*

Tpt. 1 3

Hn. 2 4

Perc. 1 (triangle) *p*

2 (suspended cymbal) *p*

3 *mf*

Timp. *pp*

Hp. *p* *mf* *p*

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

⊙ poco ped.

Solo S. *f* *tr.* *poco grave* *f*

re - spi - re et vibre elle le porte

S. *pp* *senza v.*

Mezzo S. *a*

Vln. I *N.* *gliss.* *f* *p*

Vln. II *S.T.* *f* *gliss.*

Vla. *S.T.* *f* *gliss.* *leggero* *very even* *mp*

Vlc. *gliss.* *f*

D.B.

G

[illegible]

**H** Leggiero

78

Cl. 1

Tpt. 1

Perc. 2

3

Timp.

very even  
pp

Hp.

Pno.

Solo S.

d'or

più agitato mf

la vas - te terre

Mezzo S. 1.2

**H** Leggiero

Vln. I

ppp sempre

Vln. II

gliss.

unis.

gliss.

Vla.

Vlc.

D.B.

83

I Più passionato

1  
2

1  
2

1  
2

1  
2

1  
2

xylophone

muted molto v.

p

mp

mp

mp

f passionato

tr

brune, rouge ou noire

Solo S.

S. 1.2

(la metà)

I Più passionato

Vln. I

Vln. II

Vla.

Vcl.

D.B.

unis. tr.

p

p

p sempre

very even

89

Fl. 1 *fp* *pp espr.* *mf* 3

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp* 3

Cl. 1 *fp*

Cl. 2 *fp*

Bsn. 1 *fp* 3

Bsn. 2 *fp*

Perc. 1 crotales *mp*

Perc. 2 *mp* *Red* suspended cymbal *mp* *Red*

Perc. 3 *mp* very even

Timp. *ppp* *p*

Hp. *mp* *p*

Pno. *p* *Red* 3

Solo S. *mp* ton corps *mp* la

Mezzo S. 1.2 *pp senza v.* la *pp senza v.* la

Mezzo S. 3.4 *pp senza v.* noire terre

Vla. *very even* *S.T. tr* *p sempre*

Vlc. *p*

94

dolce

tr

J

p

mp

mf

mf

mf

pp

f

poco ped.

dolcissimo

tr

terre

est une mère

tutti

mp

la

mp senza v.

la

pp senza v.

terre

mp senza v.

terre

J

pizz.

mp

S.T.

S.P.

leggero

pizz.



99

Fl. 1

Cl. 1

Hn. 2

Perc.

Hp.

Pno.

Solo S.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

p

mp

mp senza v.

La

vas - te

terre

la

terre

pizz.

(arco)

N.

gliss.

gliss.

gliss.

S.T.

p sempre



105

K

musical score for two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The first staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The second staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are *pp* (pianissimo) and *mf* (mezzo-forte). The tempo/mood is *molto v.* (molto vivace).

musical score for two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The first staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The second staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are *pp* (pianissimo) and *mf* (mezzo-forte).

musical score for two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The first staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The second staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are *p* (piano).

musical score for two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The first staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The second staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are *p* (piano).

musical score for two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The first staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The second staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are *mf* (mezzo-forte). The lyrics are "terre" and "mère des plantes".

musical score for two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The first staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The second staff has a melodic line starting with a half note, followed by a quarter note, and then a half note.

K

musical score for two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 3/4. The first staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The second staff has a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are *p* (piano) and *f* (forte). The tempo/mood is *S.T.* (Sotto Voce) and *S.P.* (Sotto Piano). The lyrics are "terre" and "mère des plantes".

111

Fl. 1 *mf* *p* Fl.1 & 2 to Picc.

Perc. 1 *mf*

Perc. 2 *mf* *p* *pp*

Perc. 3 *p*

Hp. *f* *mp* *p* *pp*

Pno.

Solo S. *mf* *f* *mp*  
 puis - sions - nous — mar - cher le long d'elle —

S. 1.2 *mp*  
 mère —

S. 3.4 *mp*  
 des —

Mezzo S. 1.2 *mp*  
 plantes

Vln. I *arco* *S.T.* *mf* *p* *S.T. sempre*

Vln. II *(tutti)* *mf* *p*

Vla.

Vlc.

D.B.

117

L

1 *pp* (suspended cymbal) *p* *ppp* *p*  
 2 *pp* *pp* 3 3 *p*  
 3 *p*  
 4 *pp* *mp* *p* very even  
 5 *ppp* *mf* *pp* *mp* *pp* poco ped. *Ad.* (hold until end of movement)  
 6 *calmo* *mp* tou - jours  
 7 *mp* comme *p*  
 8 *mp* terre *p* tou -  
 9 *mp* la *p* tou -  
 10 *mp* terre *p*  
 11 *mp* la *p*  
 12 *mp* terre *p*  
 13 *mp* la *p*  
 14 *mp* terre *p*  
 15 (la metà) *L*

[illegible]

Lento

accel.

molto

a2

gliss.

First system of musical notation, measures 1-6. It includes staves for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and woodwinds (Flutes, Oboes, Clarinets). Dynamics include *p*, *mf*, *mp*, and *f*. Performance markings include *tr* (trills), *a2* (second octave), and *gliss.* (glissando). A sixteenth-note figure is marked with a '6' in the Cello/Double Bass staff.

Second system of musical notation, measures 7-12. It includes staves for strings and woodwinds. Dynamics include *mp*, *mf*, and *f*. Performance markings include *muted* for strings and *tr* (trills).

Third system of musical notation, measures 13-18. It includes staves for percussion (tam-tam, vibraphone, marimba) and woodwinds. Dynamics include *mp*, *mf*, *f*, and *pp*. Performance markings include *motor off* for the vibraphone and *gliss.* (glissando) for the marimba.

Fourth system of musical notation, measures 19-24. It includes staves for strings and woodwinds. Dynamics include *mp*, *mf*, and *sfz*. Performance markings include *gliss.* (glissando) and *poco sfz* (a little fortissimo).

Fifth system of musical notation, measures 25-30. It includes staves for strings and woodwinds. Dynamics include *mp*, *mf*, and *sfz*. Performance markings include *arco* (arco), *N.* (normal), *tr* (trills), and *gliss.* (glissando). A marking *arco N. (hold until bar 6)* is present in the Cello/Double Bass staff.

4

Picc. 1 2 *mp* *very even*

Ob. 1 2 *mp* *p*

Cl. 1 2 *p* *tr*

Bsn. 1

Tpt. 1 *mp*

Perc. 2 3 *pp* (hold until bar 12) *p* *pp* *sempre* *very even*

triangle

bass drum

Timp.

Hp. *p*

Pno. *p*

Solo S. *f* *sempre passionato* *tr* *mf*

Comme le so - leil un même jour en - tou - re le ciel

**A** Poco libero (♩ = c.92)  
passionato

Vln. I *pp* *N. very even* *N.* *(pp)*

Vln. II

Vla.

Vlc.

D.B. *mp*



senza v. gliss. v. ord.

*p* *mp*

susp. cymbal crotales

*mp* *p* *pp*

♩ *pp* sempre

*p* *mp* *p*

*p* *mp* *p*

*mp* *mf* *p*

passionato

et la terre,

ain - si j'en - tou - re ton —

S.T. senza v. gliss. v. ord. N. very even

*mp* *p* *pp*



50

15

B

Picc. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. 1

Perc. 1

Perc. 2

Perc. 3

Timp.

Hp.

Pno.

Solo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*molto v.*

*p*

*mp*

*p poss.*

*susp. cymbal*

*mp*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*più dolce*

*mp*

*âme: sois mon a - mant*

*S.P. molto v.*

*senza v.*

*molto v.*

*gliss.*

*mp*

*S.P. senza v.*

*molto v.*

*senza v. gliss.*

*mp*

*S.P. molto v.*

*mp*

*S.P. molto v.*

*mp*

poco rit.

**C** Poco meno mosso, 51  
espressivo

poco rit.

**C** Poco meno mosso,  
espressivo

26

Picc. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1 2 3

Hp.

Pno.

Solo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

div. S.T.

mp

non div.

mp

tr.

mp

unis.

gliss.

S.T. → S.P.

poco sfz

S.T. → S.P.

gliss.

poco sfz

S.T. → S.P.

tr.

poco sfz

The first staff of music is a single melodic line in treble clef. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody consists of a quarter rest, followed by a half note G4, a quarter note A4, a half note B-flat4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. The staff ends with a double bar line.

**Più passionato**

div. *S.T.* *gliss.* *S.P.* *N.* *S.T.* *poco accel.*

*mp* *poco sfz* *pp subito* *mp* *poco sfz* *pp subito* *mp* *poco sfz* *pp subito*

*tr* *S.T.* *mp* *poco sfz*



**D** Subito tempo primo  
passionato ma dolce

55

40 *senza v.* *gliss.* Picc. 2 to Flute 1

*molto v.*  
*mp*

*p*

*mp* (hold until bar 46)  
triangle

bass drum  
*pp*

*pp*

(v. ord.)  
*mp*

*p*

*p*

*f* *mp* *f*

Comme l'aig - le pour s'é - lan - cer frappe au sol de ses deux

**D** Subito tempo primo  
passionato ma dolce

*p*

*p*

*p*

*p*

*p*

45 *senza v.* *gliss.* *Dolce*

Fl. 1 *p* *mp*

Ob. 1 *p* *molto v.*

Cl. 1

Tpt. 1 *mp*

Tpt. 2 *p*

Perc. 1 *susp. cymbal* *mp* *crotales* *p*

Perc. 2 *mp* *mf* *pp*

3

Timp. *p*

Hp. *mp* *mf* *p*

Pno. *mp* *mf* *p*

\* *sempre poco ped.*

Solo S. *mp* *mf*

*ailles,* *ain - si je*

*Dolce*

Vln. I *N.* *gliss.* *mp*

Vln. II *N.* *gliss.* *mp*

Vla. *N.* *mp*

Vlc. *N.* *tr* *p* *mp*

D.B. *N.* *p* *mp*



**Piu agitato**

57

The musical score for the 'Piu agitato' section consists of five staves. The first two staves are for the piano (p) and the next three are for the violin (v). The tempo is marked 'Piu agitato'. The score begins with a key signature of one sharp (F#) and a 2/4 time signature. The piano part features a series of chords and a melodic line starting with a trill (tr) and a forte (f) dynamic. The violin part has a melodic line starting with a forte (f) dynamic and a trill (tr). The score includes various musical notations such as trills, slurs, and dynamic markings (mp, mf, f). The piece concludes with a final chord in the piano part and a trill in the violin part.

The image shows a page from a musical score for Maurice Ravel's 'The Swan' (Le Cygne). The score is written for piano (p), cymbal (susp. cymbal), and crotales. The music is in 3/4 time and consists of five measures. The piano part features a melodic line with a trill in the third measure. The cymbal part has a trill in the third measure. The crotales part has a trill in the third measure. The score is marked with dynamics such as *p*, *mf*, and *pp*, and includes performance instructions like *poco ped.* and *susp. cymbal*.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and a piano accompaniment. The vocal melody is in G major, 2/4 time, and consists of a single line of music. The piano accompaniment is in G major, 2/4 time, and consists of a single line of music. The second system contains the vocal melody and a piano accompaniment. The vocal melody is in G major, 2/4 time, and consists of a single line of music. The piano accompaniment is in G major, 2/4 time, and consists of a single line of music. The score is written for a voice and piano.

*mp* *dolcissimo* (sempre poco ped.)

frappe à ton âme:

**E**

[illegible]

**Dolce**

Picc.

Fl. 1

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Tpt. 1

Perc. 1  
2  
3

Timp.

Hp.

Pno.

Solo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*p*

*mf*

*mp*

*f*

*pp*

*ppp*

*pppp*

*Calando*

*N.*

*S.T.*

*gliss.*

*Dolce*

*poco doloroso*

*sois mon a - mant et ne*

[illegible]

t'é - car - te pas de moi!

**F** Leggiero  
poco più mosso

*pppp* *mp* *gliss.*

*tr* *pppp* *mp*

*mp* *mp*

Fl. I to Piccolo

Più grave

Fl. I 1 *mf*

Ob. 1 *f*

Ob. 2 *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Hn. 2 *mp* *mf*

Hn. 4 *mp* *mf*

Perc. 1 *mf*

Perc. 2 *mf* *f*

Perc. 3 *mp* *mf*

Hp. *mf* *f*

Pno. *mf* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

*N.* *gliss.* *S.P.*

*Più grave*

[illegible]

78

agitato ma dolce

Picc.2 to Fl.1

Picc. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2

Tuba

Perc. 1 2 3

Timp.

Pno.

Solo S.

*mf* *p* *gliss.* *mp* *p* *molto v.* *p* *pp* *pp* *f* *gliss.* *p* *mp* *tr* *3*

*crotale* *poco ped. marimba* *tom-tom*

Picc. 1 to Fl. 2

1 *mp*

1 2

1

1 2

1 (v. ord.) *p*

susp. cymbal *mf*

crotales *p*

1 *mf*

2 *mf*

3 *mp*

*pp*

*mf*

*mf*

*mp*

*mf*

*mp*

em - bras - sé de - part en part, \_\_\_\_\_

poco rit.

*N.* *v. ord.* *mf*

*N.* *v. ord.* *mf*

*N.* *v. ord.* *mf*

*N.* *mf*

*N.* *mf*

*tr* *gliss.* *pppp*



## 89 Poco meno mosso

accel.

A tempo primo  
espressivo

Fl. 1 *p*

Ob. 1 2

Cl. 1 *mp*

Bsn. 1 2

Tpt. 1 *mp*

susp. cymbal *mp*

Perc. 2 *mp*  
(hold until bar 94)

3 *pp* very even *pp*

Timp.

Hp. *mp* *mf*

Pno. *mp* *mf*

Solo S.

Poco meno mosso  
S.T. senza v.

Vln. I *pp* gliss.

Vln. II *pp* S.T. senza v.

Vla. *pp* S.T. senza v.

Vic. *pp* S.T. senza v.

D.B. *pp* gliss.

accel. A tempo primo  
espressivo

S.T. senza v.

*p* S.T. senza v.

*p* S.T. senza v.

*p* S.T. senza v.

94

1. *mp*  
 2. *mp*  
 3. *mp*  
 4. *mp*

muted (straight)  
*p*

crotales  
*pp*  
 frame drum (hand)  
*pp*  
 very even  
*pp*

susp. cymbal  
*p*  
 crotales  
*pp*

*mf*  
*mf*

dolce  
*mp*  
 3  
 passionato  
*f*

ain - si m'em - brasse, — sois mon a - mant —

S.T. senza v.  
*p*  
 S.T. senza v.  
*p*  
 S.T. senza v.  
*p*

(hold until bar 104)

99

poco rit. ....

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p* poss. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Tpt. 1 *p*

susp. cymbal *p* *mp*

Perc. 2 *mp* *pp*

bass drum *pp*

Timp. *pp*

Hp. *p* *mp*

Pno. *p* *mp*

\* *And* (hold until end of movement)

Solo S. *poco grave* *mf*

et ne t'é - car - te pas de moi!

Vln. I *pp* *p* *S.T. senza v.* *gliss.*

Vln. II *pp* *p* *S.T. senza v.* *gliss.*

Vla. *pp* *p* *S.T. senza v.* *gliss.*

Vlc. *p*

D.B.

**J** Poco meno mosso

[illegible]

**J** Poco meno mosso

The image shows a page from a musical score for Luciano Berio's 'L'Espresso'. The score is written for voice and piano. It consists of six staves. The first three staves are vocal parts, and the last two are piano accompaniment. The tempo is marked 'molto v.' (molto vivace). The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is divided into measures by vertical bar lines. The vocal parts have lyrics in Italian. The piano part has a complex, rhythmic accompaniment. The score is written in a standard musical notation style with treble and bass clefs, notes, rests, and dynamic markings.

**Lyrics:**

senza v. *molto v.* *S.T.* senza v.  
*p* *pp* *ppp*  
senza v. *molto v.* *S.T.* senza v.  
*p* *pp* *ppp*  
senza v. *molto v.* *S.T.* senza v.  
*p* *pp* *ppp*

111

Fl. 1 2 *a2* *senza v.* *senza v.* *molto v.* (to Piccolos)

Ob. 1 2 *a2* *senza v.* *senza v.* *molto v.*

Cl. 1 2 *a2* *senza v.* *senza v.* *molto v.*

Bsn. 1 2

Tpt. 1 2 (2) *a2* *molto v.* *mp*

Perc. 1 2 3 *p* *pp*

Timp.

Hp. *p*

Pno. *p*

Solo S.

Vln. I *S.T. senza v.* *ppp*

Vln. II *S.T. senza v.* *ppp*

Vla. *S.T. senza v.* *ppp*

Vlc.

D.B.

## Picc.2 to Fl.1

Picc. 2 to Fl. 1

1 2

Ob.

Cl.

Tpt.

Hn.

Tuba

crotales

vibraphone

Perc.

large tam-tam (triangle beater)

marimba

Hp.

Pno.

Disperato, con fuoco ♩ = c.120

Vln. I

Vln. II

Vla.

Vlc.

D.B.



**A**

Violins I and II, Viola, Violoncello, and Double Bass, measures 1-5. The score is in 2/4 time and features a key signature of one sharp (F#). The first measure is marked with a box 'A'. Dynamics include *mf* and *S.P.* (Sustained Pedal). The score shows various musical notations including slurs, ties, and fermatas.



12

*molto v.*

*mf*

*molto v.*

frame drum (hand)

*mp*

*mf*

*pp*

*mp*

*mf*

*mf sempre intenso*

[a]

*mf*

[a]

*f sempre intenso*

[a] [e] [a] [e]

*gliss.*

[e] [a]

*mp*

*mp*

*S.P.*

*N.*

*mp*

18 **B** Sempre intenso,  
agitato

Fl. 1

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Tpt. 1  
2

Hn.

Perc. 1  
2  
3

mf  
vibraphone  
mf  
p  
p  
mf  
mp

Hp.

mp  
p  
mp

Pno.

f  
p  
f

Solo S.

f  
Es - tu ve - nu em - bras - ser cet en - fant? Je ne

S. 1.2  
[a]  
[a]

3.4  
[a]  
[e]

Mezzo S. 1.2  
[e]  
[a] [e] [a]

3.4  
[e]  
[e]

**B** Sempre intenso,  
agitato

Vln. I

Vln. II

Vla.

Vlc.

D.B.

24

*molto v.*

*f* *molto v.*

*f* *molto v.*

*f* *molto v.*

*f* *molto v.*

*molto v.*

*mf* *molto v.*

*mf* *molto v.*

*mf* *molto v.*

*mf* *molto v.*

*very even*

*pp*

*very even*

*pp*

*crotales*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*3*

*3*

per - met - trai pas — que tu l'em - brasses!

**C** **Passionato**

*N. molto v.*

*f* *N. molto v.*

*f* *N. molto v.*

*(div.)* *f* *N. molto v.*

*(div.)* *f* *N. molto v.*

*div.* *f* *N. molto v.*

*f* *N. molto v.*

*f* *N. molto v.*

*f* *N. molto v.*

*f* *N. molto v.*

[illegible]

[illegible]

[illegible]



## Sempre furioso

48

Sempre furioso

Fl.

Ob.

Cl.

Bsn.

Tpt.

Hn.

Tbn.

Perc.

Hp.

Fno.

S.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

sfc

gliss.

brassy

poco sfc

sfz

f

mp

gliss.

mf

S.P.

S.T.

Sempre furioso



**F** Poco calando

53 *gliss.*

Fl. 1 2 *sfz*

Ob. 1 2 *sfz*

Cl. 1 2 *sfz*

Bsn. 1 2 *sfz*

Tpt. 1 2 *mp*

Hn. 2 4 *brassy*  
*poco sfz*

Perc. 1 2 3 *mf* *f* *mf* *mf*

Hp. *gliss.*

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

S. 1.2 *mf* *sfz* *mf* *sfz*  
[a] [e] *gliss.* [a] [e] *gliss.*

3.4 *mf* [a] [a]

Mezzo S. 1.2 *sfz* [o] [o] *sfz* [o] *sfz* [o]

3.4 *sfz* [o] [o] *sfz* [o] *sfz* [o]

**F** Poco calando

Vln. I

Vln. II

Vla.

Vlc.

D.B.

59 *molto v.* *senza v.* *gliss.* **G**

Fl. 1

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Perc. 1 frame drum (hand) *pp*

2 *mp* *pp*

3 Chinese tom-tom *p*

Hp.

Pno. *mp* *p* *p*

Solo S. *mf* *3* Es - tu ve - nu lui nuire?

S. *mf* *p* *p* *sfz* *gliss.* *p* *mf*

1.2 [a] [e] [a] [e] [a] [e] [a] [e] [a] > [e] [a]

3.4 [a] [a] [o] [e] [o] [e] [o] [e]

Mezzo S. *mf* *3* *3* *3* *3* *p* *mf*

1.2 [a] [e] [a] [e] [a] [e] [a] [e]

3.4 *mp* [o] [o] *mf*

Vln. I *pizz.* *p* *la metà* *S.T. molto v.* *pp* **G** arco *S.T. senza v.*

Vln. II

Vla.

Vlc.

D.B.

65

Fl. 1 2

Ob. 1 2

Cl. 1 2

Perc. 1 2 3

Hp.

Pno.

Solo S.

S. 1.2 3.4

Mezzo S. 1.2 3.4

Vln. I

Vln. II

*crotales* *very even*  
*p*

*mf* *p* *f*  
Je ne per-met-trai pas que tu lui nuises!

*gliss.*  
[a]> [e] [o] [a]

*p* *gliss.* *f*  
[e]

*mf* *f*  
[a] [e]

*p* *f*  
[e]

*S.T. senza v.*  
*ppp* (pizz.)

*S.T. senza v.*  
*pp*

71 H

Fl. 1 2

Ob. 1 2

Cl. 1 2

Perc. 1 2 3

susp. cymbal

Chinese tom-tom

mf

pp

p

Hp.

mp

pp

p

Pno.

Solo S.

*dolente*  
*p*

Es - tu ve - nu me le pren - dre?

S.

*f*

*ppp*

*ppp*

[o] [a] [o] [a] [o] [a] [o] [a] [o] [a] [o] [a]

[a]

3.4

*ppp*

*ppp*

[e]

[o] [a] [o] [a] [o] [a]

Mezzo S.

*f*

*ppp*

*ppp*

[a] [e] [a] [e] [a] [e] [a] [e] [a] [e] [a] [e]

[a] [e] [a] [e] [a] [e]

3.4

*ppp*

*ppp*

[e]

[e]

Vln. I

pizz.

very even

*pp*

*p*

(pizz.)

Vln. II

*p*

*p*

H (arco)

77

Fl. 1 2

Ob. 1 2

Cl. 1 2

Perc. 1 2 3

Pno.

Solo S.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

*very even*  
*p*

*mp* *ff*

Je — ne per — met — trai pas — que tu le prennes!

*mp* *pp* *ppp* *(arco)*

*(pizz.)*

82 Subito disperato

I Libero A tempo

Fl. 1 2

Ob. 1 2

Cl. 1 2

Tpt. 1

Perc. 1 2 3

Pno.

Solo S.

S.

Mezzo S.

Win. I

Win. II

Vla.

*mf*

Chinese tom-tom

*poco sfz*

*f grave*

Es - tu ve - nu me le pren - dre?

*ff*

[o] [a] [o] [a] [o] [a] [o] [a] [o] [a]

[a]

*mf*

[e]

[o] [a] [o] [a] [o] [a]

*ff*

[a] [e] [a] [e] [a] [e] [a] [e] [a] [e]

[e] [a] [e] [a] [e] [a]

*ff*

[o]

[o]

*mp*

(pizz.)

*mf*

tutti div. pizz.

*sfz*

unis. pizz.

*sfz*



87

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Tpt. 1 *intenso* *f* *molto v.* *f*

Perc. 1 tam-tam (triangle beater) *mf*

Perc. 2 *f* *f* *mf* *f*

Perc. 3 *mf* *f*

Pno. *f* *sempre* *f*

S. 1.2 *f* *f* *sfz* *ff* *sfz*

S. 3.4 *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Mezzo S. 1.2 *f* *f* *sfz* *ff* *sfz*

Mezzo S. 3.4 *f* *sfz* *ff* *sfz*

Vln. I *la metà pizz.*

Vln. II *mp* *mf* *f* *change one by one to arco (all arco in bar 96)*

Vla.

Vlc.

D.B.



94

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Tpt. 1 2

Perc. 1 2 3

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

94

*molto v.*

*f*

*f*

*f* sempre

*f* sempre

unis. arco

*N.*

*p*

*f*

(N.) *gliss.*

*N.*

*p*

[illegible]



Sempre dolce, calmo  $\text{♩} = 56$ 

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn.

vibraphone

Perc. 2 *mp*

large susp. cymbal

Perc. 3 *mp*

Hp. *mp*

Pno. *mp*

$\text{Ped.}$  (hold until bar 18)

S. 1.2 *mp* sempre *tr* Ta pro - tec - tion est la pro - tec - tion du

S. 3.4 *mp* sempre *tr* [a] [a] la terre

Mezzo S. 1.2 *mp* sempre [a] ta

Mezzo S. 3.4 *mp* sempre [a] [a]

Vln. I *p* sempre *pizz. S.T.*

Vln. II *p* sempre *pizz. S.T.*

Vla. *p* sempre *pizz. S.T.*

Vlc. *p* sempre

D.B. *p* sempre

[illegible]

**A**

14

Fl.

Ob.

Cl.

Bsn.

Perc.

Hp.

Pno.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

A

mp

mp

very even

mf (hold until bar 29)

mf

mf

\* Red. (hold until bar 29)

ciel du ciel est ta pro-tection la

tion de la de la terre terre

pro - tec-tion du jour du jour

sempre molto calmo

ta pro - tec-tion est la pro-tec-tion de la nuit

A arco N. mf

arco N. tr mf

arco div. N. mf

N. mf



20

**B**

*p*

*mp*

*mp dolce*

Ton — som — met — est le — som — met

*mp*

*p*

*a*

*mp*

*a*

*N.* → *S.T.*

*p*

*N.* → *S.T.* very even

*pp*



26

Fl. 1

Fl. 2

Ob.

Cl. 1

Bsn.

Tpt. 1

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Solo S.

S. 1.2

S. 3.4

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*dolce*

*pp* *mp*

*p*

*triangle*

*p*

*very even*

*p*

*mp*

*gliss.*

*(speaking)*

*mf*

*p*

*p*

*S.T.* *S.P.*

*p* *sempre* *gliss.*

de Re, en - fant sain, ta nuque est la nuque d'Ou - si - rew,

du ciel

de la terre

**C** 32

Fl. 1 *pp* *mp*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Tpt. 1 muted (straight) *p*

Tpt. 2 muted (plunger) *p*

Perc. 1 *mf*

Perc. 2 *mf* *p* *mp*

Perc. 3 *mf*

Pip. *mf* *mp* *pp*

Pmo. *mf*

Solo S. 1 *mf* ton front est le front de Sa-tet, maï-tresse d'E-bo-zew,

S. 1.2 *mf* ciel

S. 3.4 *mf* la terre

Mezzo S. 1.2 *mf* en-fant sain

Mezzo S. 3.4 *mp* l'en-fant

**C** (la metà)

S.P. *p* S.T.

[illegible]

[illegible]

50 1 *gliss.*

Fl. 1.2 *mp* *p*

Ob. 1.2 *pp*

Cl. 1 *pp* *mp* *p*

Cl. 2 *mp* *p*

Bsn. 1 *pp* *p*

Tpt. 1.2 *pp* *p* *mp* *p*

Hn. 1.3 *pp* *pp* *p*

Hn. 2.4 *pp* *p*

Tbn. 1 *1 muted (straight)* *pp* *p*

Perc. 2 *p* *mp*

Perc. 3 *mp*

Hp. *mp* *mp* *p*

Pno. *mp*

Solo S. *mf* *mf sempre dolce*  
en - fant ton nez est le nez de

S. 1.2 *p* *p* *p*  
pro - tec - tion du ciel en - fant sain

S. 3.4 *p* *p* *p*  
de la terre en - fant sain

Mezzo S. 1.2 *p* *p* *p*  
du jour en - fant sain

Mezzo S. 3.4 *mp*  
de la nuit

**E** A tempo  
sempre dolce, calmo  
poco festivo

Vln. I (S.T.) *pp* *mp dolce* *pp* *pp*

Vln. II *pp* *mp dolce* *pp* *pp*

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

Vlc. *pp* *pp* *pp* *pp*

Vic. *pp* *pp* *pp* *pp*

unis. S.T. *pp*

S.P. *tr.* *(non div.)*

[illegible]



60

F

Fl. 1

Ob. 1.2

Cl. 1

Bsn. 1

Tpt. 1.2

Hn. 2.4

Tbn. 1

Tuba

Perc.

1

2

3

Timp.

Hp.

Pno.

Solo S.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

sont les o - reilles des deux na - jas, — ton cou - de est le cou - de du fau-con,

N.

unis.  
pizz.

arco  
S.P.

S.T.

pp

mf

p

mp

sfz

very even

3

4 +

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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482

483

484

485

486

487

488

48

[illegible]

70

Fl. 1 *mp* *sfz* *p*

Fl. 2 *mp* *sfz* *p*

Ob. 1 *sfz* *p*

Ob. 2 *sfz*

Cl. 1 *mp* *sfz* *p*

Cl. 2 *mp* *sfz* *p*

Bsn. 1 *mp* *sfz*

Bsn. 2 *mp* *sfz*

Hn. 2 *pp*

Perc. 2 *mp* *mf* *mp* *p*

Perc. 3 *mf*

Timp. *mf*

Hp. *mf* *p*

Pno. *mf*

Solo S. *mp* *mf* ta poi-trine est la poi-trine d'A -

S. 1.2 *mp* en - fant sain de la terre

S. 3.4 *mp* en - fant sain ciel

Mezzo S. 1.2 *mp* en - fant sain jour

Mezzo S. 3.4 *mp* en - fant sain la nuit

Vln. I *S.P.* *mf* *mp* *pp* *N.*

Vln. II *S.P.* *mp* *pp* *N.*

Vla. *S.P.* *mp* *pp* *N.*

Vlc. *N.* *S.P.* *gliss.* *mf* *mp* *pp* *N.*

D.B. *N.* *S.P.* *sfz* *mp* *pp*

75

**Fl.** 1 *mf* *molto v.*

**Fl.** 2 *mf* *molto v.*

**Ob. 1.2** *mf* *molto v.*

**Cl.** 1 *mf* *molto v.*

**Cl.** 2 *mf* *molto v.*

**Hr.** 2 *mf*

**Perc.** 1 *p*

**Perc.** 2 *mf*

**Perc.** 3 *p*

**Timp.** *p*

**Hp.** *mf* *p*

**Pno.** *mf*

**Solo S.** *toum,*

**S.** 1.2 *mp* *mf* *3* la pro - tec - tion est la pro - tec - ti - on du

**S.** 3.4 *mp* *mf* *3* l'en - fant ta pro - tec - tion est la pro - tec - tion de la

**Mezzo S.** 1.2 *mp* *mf* *3* l'en - fant ta pro - tec - tion est la pro - tec - tion

**Mezzo S.** 3.4 *mp* *mf* *3* l'en - fant de

**Vln. I** *pp* *mp* *gliss.* *p*

**Vln. II** *pp* *mp* *gliss.* *p*

**Vla.** *pp* *mp* *gliss.* *p*

**Vlc.** *pp* *mp* *gliss.* *p*

**D.B.** *pp* *mp* *gliss.* *p*

**G** Poco più agitato

[illegible]

85

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Perc. 2

Timp.

Hp.

Pno.

Solo S.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*pp* *mp*

*p*

*ppp* *p*

*p*

*pp* *mp* *gliss.*

*p*

*mp* *dolcissimo* *p*

ton nom - bril est le nom - bril de l'au - rore,

*p* *3* l'en - fant

*p* *3* l'en - fant

*p* *3* l'en - fant

*p* *3* l'en - fant

*p* *3* l'en - fant

*N.* *S.P.* *gliss.*

*pp* *sempre* *N.* *S.P.*



Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Cl. 1

Perc. 1 *mf*

Perc. 2 *mf* (large susp. cym.) *mp*

Perc. 3 *mf*

Timp. *mf*

Hp. *mf*

Pno. *mf*

Solo S. *mf*

Mezzo S. 1.2 en - fant — sain

Mezzo S. 3.4 l'en - fant — sain

Vln. I *pp* sempre *S.P.* *N.*

Vln. II *p* dolce *unis. S.T.*

Vla. *pp*

Vlc. *(pp)*

D.B. *pizz. N.* very even *p* sempre

tes — hanches sont toutes les — deux — vases d'où prend — sa source — le Nil,

gliss

95

## I Ben sonante

Fl. 1

Ob. 1

Cl. 1

Tpt.

Hn.

1 crotales *mf* *f* *mf* *mf* triangle *mp*

2 Perc. *mf*

3 Timp. *f* *poco f*

Hp. *mf* *f* *mp* *mp*

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

S. 1.2 *mf* de la terre

3.4 *mf* ciel

Mezzo S. 1.2 *mf* jour en - fant sain

3.4 *mf* nuit en - fant sain

I Ben sonante

Vln. I *p* *f* *p*

Vln. II *f* *p* *gliss.*

Vla. *f* *p*

Vlc. *f* *p*

D.B. *f* *p*

**Act II**

**Scene 1**

**Tempo:** poco allargando

**Instrumentation:** Fl. 1.2, Ob. 1.2, Tpt. 1, Hn. 1.3, 2.4, Perc., Timp., Hp., Pno., Solo S., S. 1-4, Mezzo S. 1-4, Vln. I, Vln. II, Vla., D.B.

**Lyrics:**

Solo S.: tes ———— doigts de pied sont les rep - tiles.

S. 1: le

S. 2: ciel

S. 3: la

S. 4: terre

Mezzo S. 1: le

Mezzo S. 2: jour

Mezzo S. 3: la

Mezzo S. 4: nuit

**Musical Details:**

- Fl. 1.2: *mp*, *mf*, *mp*
- Ob. 1.2: *mp*, *mf*, *mp*
- Tpt. 1: *open*, *mf*, *mf*
- Hn. 1.3: *mf*, *mf*
- Hn. 2.4: *mf*, *mf*
- Perc.: *mf*, *mf*
- Timp.: *mp*, *mf*
- Hp.: *mf*
- Pno.: *mf*
- Vln. I: *N.*, *p*, *mf*
- Vln. II: *S.P.*, *N.*, *p*, *mf*
- Vla.: *S.P.*, *N.*, *p*, *gliss.*, *mf*
- D.B.: *N.*, *mf*

104

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Tpt. 1

1.3

Hn. 2.4

Tbn. 1.2

Tuba

Perc. 1

2

3

Timp.

Hp.

Pno.

Solo S.

Mezzo S.

3

4

Vln. I

Vln. II

Vla.

Vlc.

D.B.

rit.

Il n'y a pas sur— toi le mem - bre qui manque de

rit.

rit.... ad lib....

**K** Solemn  
meno mosso

110

Fl. 1 *p* *gliss.*

Fl. 2 *p*

Ob. 1,2

Cl. 1,2 *p* *gliss.*

Bsn. 1,2

Hn. 1

Perc. 1 triangle *p*

Perc. 2

Perc. 3 *ppp* *sempre*

Solo S. *p*  
di - vi - ni - té.

S. 1 *calmo mp* *gliss.*  
le

S. 2 *mp* *gliss.*  
ciel

S. 3 *mp* *mp*  
la la

S. 4 *mp* *mp* *gliss.*  
terre terre

Mezzo S. 1,2 *mp* 3 *mp*  
l'en - fant l'en - fant en - fant sain l'en - fant

Mezzo S. 3,4 *mp* 3 *mp*  
l'en - fant en - fant sain l'en - fant

Vln. I (la metà) *rit.... ad lib....* *S.P. very even* *pp* *sempre*

Vln. II *S.P. very even* *pp* *sempre*

Vla.

Vlc.

D.B.

116

1 *pp* *sempre*

Perc. 2 *ad p* (hold until end)

3

Timp.

Hp. *p*

Pno. *p* (hold until end)

Solo S. *leggero sempre* *mp*  
du ciel de la terre de la nuit

1 *p*  
le

S. 2 *p*  
ciel *gliss.*

3.4 *p*  
terre

1.2 *p* 3  
l'en - fant l'en - fant en - fant sain

Mezzo S. 3.4 *p* 3  
l'en - fant en - fant sain l'en - fant en - fant sain

Vln. I stop individually before bar 125

Vln. II

Vla.

Vlc.

D.B.



1

Perc. 2

3

Timp.

Hp.

Pno.

Solo S.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

du jour

du

*p* sempre speaking freely

[s]....ciel

[s]....ciel

*p* sempre speaking freely

[j]....jour

l'en - fant

l'en - fant

l'en - fant

en - fant

sain

l'en - fant

solo

127

1 Perc. 2 3

Timp.

Hp.

Pno.

Solo S.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*p*

*p*

*p*

*p* *sempre* speaking freely

*p* *sempre* speaking freely

stop individually (solo at bar 135)

ciel de la terre

du...[s]...ciel en[f]...ant du...[s]...ciel [s]...ciel du...[s]...ciel

[j]...jour en[f]...ant de...la...terre...[r] en[f]...ant de...la...terre[r]

terre...[r] de...la...terre...[r] de...la...nuit du...[j]...jour en[f]...ant

[s]...sain en[f]...ant...[s]sain en[f]...ant [s]...sain

1

Perc. 2

3

Timp.

Hp.

Pno.

Solo S.

S.

Mezzo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*p*

*pp* sempre

du ciel

[s].....ciel

terre...[r]

du...[j]...jour

en[f]...ant

[s].....ciel

en...[f]....ant

[s]....sain

[s].....ciel

du...[s]...ciel

[s]...ciel

[s].....sain

[s]

[s].....sain

[s]

[s]

[s]

solo

137 maracas  
very even

1 *pp*

Perc. 2

3

Timp.

Hp.

Pno.

Solo S.

de la terre

S.

1.2

3.4

Mezzo S.

1.2

3.4

Vln. I

Vln. II

Vla.

Vlc.

D.B.