

Score in C

Blaise Ubaldini

Love song for a longterm hatred



*Quasi theater-music piece
for solo trombone, piano, harp, three female singers and three tombak (zarb) players,
based on the poem « Longterm Hatred » by David Avidan*

NICATI - DE LUZE

Commande soutenue par la Fondation Nicati - de Luze,
créée dans le cadre des concerts de la Société de Musique Contemporaine de Lausanne le 5 décembre 2016

Love song for a longterm hatred

- | -

Blaise Ubaldini - 2016

1 *Dire à voix haute*
avec assurance ♩ = 120

Trombone *Apparently*

Tombak 1

Tombak 2

Tombak 3

Harpe

Piano

Soprano 1

Soprano 2

Mezzo-soprano

4

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

The musical score for page 2, measures 4-6, is arranged in a multi-staff format. The instruments and their parts are as follows:

- Tbn., T.1, T.2, T.3:** These four staves are currently empty, indicating that the brass instruments are silent during these measures.
- Hp. (Harp):** The harp part is written in a grand staff (treble and bass clefs). It features a complex rhythmic pattern consisting of eighth-note triplets. The right hand plays a sequence of chords and intervals, while the left hand provides a steady accompaniment. Chord markings C_4 , A_4 , and $4^\#$ are present below the staff.
- P. (Piano):** The piano part is also written in a grand staff. It mirrors the rhythmic complexity of the harp part, with the right hand playing a similar sequence of eighth-note triplets and the left hand providing accompaniment.
- S.1, S.2, M.-S. (Vocals):** The vocal staves (Soprano 1, Soprano 2, and Mezzo-Soprano) are currently empty, indicating that the vocalists are silent during these measures.

7

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

The musical score for page 3, measure 7, consists of eight staves. The top four staves (Tbn., T.1, T.2, T.3) are currently empty. The fifth staff (Hp.) and sixth staff (P.) contain complex rhythmic patterns. The Hp. part features a treble clef with a key signature of one sharp (F#) and a series of triplets in the right hand, with an accent on the first note of the first triplet (A#). The P. part features a treble clef with a key signature of one flat (Bb) and a series of triplets in the right hand. The bottom three staves (S.1, S.2, M.-S.) are currently empty.

10

Musical score for page 10, measures 10-12. The score includes parts for Tbn., T.1, T.2, T.3, Hp., P., S.1, S.2, and M.-S. The Hp. and P. parts feature triplets in measures 11 and 12. The Hp. part includes a C# marking under the first triplet in measure 11. The S.1, S.2, and M.-S. parts are currently blank.

13

This musical score page, numbered 13, features eight staves. The top three staves are for Tuba (Tbn.), Trumpet 1 (T.1), and Trumpet 2 (T.2), all of which are currently silent. The Horn 3 (T.3) staff is also present but contains no notes. The Harp (Hp.) and Piano (P.) parts are active, with the Harp playing a complex melodic line in the right hand and the Piano playing a rhythmic accompaniment in the left hand. The Harp part includes specific chord markings: G#4, A#4, and 4#4. The strings (S.1, S.2, and M.-S.) are currently silent.

16

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

Musical score for measures 16-18. The score includes parts for Tbn., T.1, T.2, T.3, Hp., P., S.1, S.2, and M.-S. The Hp. and P. parts feature complex rhythmic patterns with triplets and accents. The Hp. part includes chord markings: 4# in measure 16, G# in measure 17, and A# in measure 18. The S.1, S.2, and M.-S. parts are currently blank.

19

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

Musical score for measures 19-21. The score includes parts for Tbn., T.1, T.2, T.3, Hp., P., S.1, S.2, and M.-S. The Hp. and P. parts feature complex rhythmic patterns with triplets and sixteenth notes. The Hp. part includes a 2# and a 5# in the first and second measures respectively. The S.1, S.2, and M.-S. parts are currently blank.

22

This musical score page, numbered 22, features a variety of instruments and vocal parts. The top section includes three tuba staves (Tbn., T.1, T.2, T.3) which are currently empty. Below these are the piano accompaniment parts: the Harp (Hp.) and Piano (P.). The Harp part is written in a single treble clef staff and contains a complex melodic line with numerous triplets and specific chordal markings such as 5[♯], G[♯], 4[♯], 5[♯], and G[♯]. The Piano part consists of two staves (treble and bass clef) with a similar melodic line in the treble clef and rests in the bass clef. At the bottom of the page are three vocal staves labeled S.1, S.2, and M.-S., all of which are currently empty.

25

Tbn.

Apparently You hate most of the people Who live with us and who live with you. They're all

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

The musical score for page 25 consists of eight staves. The top staff is for the Trombone (Tbn.) and contains the lyrics: "Apparently You hate most of the people Who live with us and who live with you. They're all". Below this are three staves for Trombones 1, 2, and 3 (T.1, T.2, T.3), each with a treble clef and a key signature of one sharp (F#). The next two staves are for the Harp (Hp.) and Piano (P.). The Harp part has a treble clef and a key signature of one sharp, with a sharp sign above the first measure. The Piano part has a grand staff (treble and bass clefs) and a key signature of one sharp, with a sharp sign above the first measure and a dynamic marking of *pp* in the first measure. The bottom three staves are for vocal parts: Soprano 1 (S.1), Soprano 2 (S.2), and Mezzo-Soprano (M.-S.), all with treble clefs and a key signature of one sharp. The vocal parts are currently silent, indicated by horizontal lines on the staves.

28

Tbn. *One big ennemy and they're not so smart.*

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

This musical score page contains the following parts and details:

- Tuba (Tbn.):** Carries the vocal line with the lyrics "One big ennemy and they're not so smart." across three measures.
- Trumpets (T.1, T.2, T.3):** Each part plays a rhythmic pattern of eighth notes with stems pointing up.
- Harp (Hp.):** The right hand plays a sequence of chords in the treble clef, while the left hand remains silent. Chord symbols 5b, 2#, and C# are indicated at the end of the three measures.
- Piano (P.):** Both hands play a complex rhythmic accompaniment of eighth notes.
- Strings (S.1, S.2, M.-S.):** All string parts are silent, indicated by a horizontal line on each staff.

31

Trombone

Tbn. *Even the best among them - beware*

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

f

bisb.

4#

pp

fff

ff

pp

Ped.

Ped.

34

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

bisb.

pp

ff

p

pp

ff

pp

fff

Led.

37

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

bisb.....
tr.....

pp — *ff* — *p* *4#* *pp* — *ff*

pp < *ff* — *p* *pp* — *ff*

fff *Ped.* *fff* *Ped.*

40

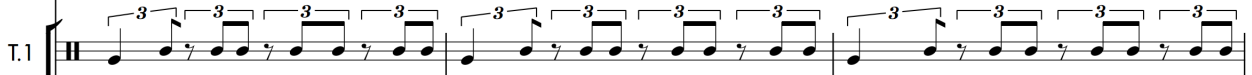
Tbn.



40

Tuba part with triplet patterns and a slur.

T.1



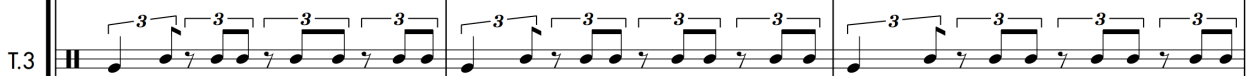
Trumpet 1 part with triplet patterns.

T.2



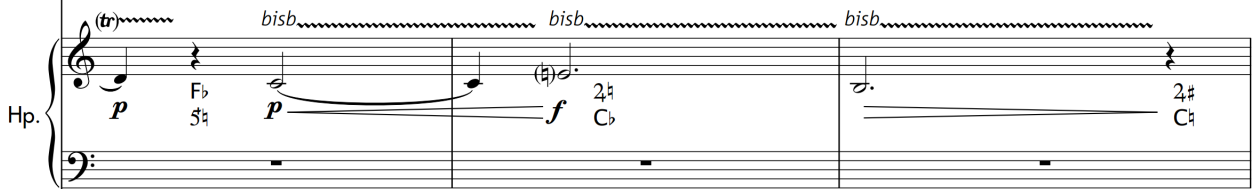
Trumpet 2 part with triplet patterns.

T.3



Trumpet 3 part with triplet patterns.

Hp.



Harp part with chords and dynamics: *p*, *F_b*, *5_b*, *p*, *bisb.*, *f*, *4_b*, *C_b*, *bisb.*, *4_#*, *C_#*.

P.



Piano part with triplet patterns and dynamics: *pp*, *mf*, *f*.

S.1



Soprano 1 part with rests.

S.2



Soprano 2 part with rests.

M.-S.



Mezzo-soprano part with rests.

43

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

bisb.

p *ff* *pp* *f*

4# 5b

pp *f* *p*

46

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

bisb.

p

f

p

Red.

5 $\frac{1}{4}$

2 $\frac{1}{4}$ G $\frac{1}{4}$

C $\frac{1}{4}$ A $\frac{1}{4}$

49 molto rall.

Tbn. 

T.1 

T.2 

T.3 

Hp. 
ff

P. 
ff

S.1 molto rall.

S.2

M.-S.

52

Musical score for page 18, measures 52-54. The score includes parts for Tbn., T.1, T.2, T.3, Hp., P., S.1, S.2, and M.-S. The key signature is one sharp (F#) and the time signature is 3/4. The Hp. part has a melodic line with a triplet and a slur. The P. part has a melodic line with a slur and a fermata. The other parts are mostly rests.

55

♩ = 50

Tbn.

Instead of being Measured and mannered and sociable ad nauseam,
you always Project a war-like attitude towards things. Somehow

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

♩ = 50

57

Tbn.

T.1

T.2

T.3

Hp.

p $\text{+} \text{+} \text{+} \text{+} \text{+} \text{+} \text{+}$

F#

2 \flat
C \flat

F \flat

C#
F#

C \flat

P.

S.1

pp

h ha khi kou khi

S.2

pp

h ha khi kou khi

M.-S.

pp

h ha khi kou khi

60

Tbn.

T.1

T.2

T.3

Hp.

G#

F#

Fb

C#

P.

S.1

m kh ou kh i ka hi m kha

S.2

m kh ou kh i ka hi m kha

M.-S.

m kh ou kh i ka hi m kha

63

Tbn.

T.1

T.2

T.3

Hp.

F#₄

A#

5#₄

G#₄

P.

S.1

hi m ma ki khi

S.2

hi m ma ki khi

M.-S.

hi m ma ki khi

66

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

kou_ khi_ m

tongue click

S.2

kou_ khi_ m

tongue click

M.-S.

kou_ khi_ m

tongue click

69

Tbn. *Somehow
Sometimes it's even easier, eventhough
In the final analysis, it's a very, a very very haevy
Burden. Friendship*

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

The musical score is arranged in a system with seven staves. The top staff is for Tuba (Tbn.), followed by three staves for Trombones (T.1, T.2, T.3). Below these are the Harp (Hp.) and Piano (P.) staves, each with a grand staff (treble and bass clefs). The bottom three staves are for voices: Soprano 1 (S.1), Soprano 2 (S.2), and Mezzo-Soprano (M.-S.). The score is divided into two measures. The first measure is in 2/4 time, and the second measure is in 3/4 time. The lyrics are written under the Tuba staff. The Harp and Piano parts feature triplet patterns in the first measure. The Harp part has a key signature change to 4 flats and a 5b marking in the second measure. The Piano part has a 15mb marking in the second measure. The vocal parts have rests in both measures.

72

Musical score for measures 72-74, featuring the following instruments and parts:

- Tbn.** (Tuba): Rests in all three measures.
- T.1** (Trumpet 1): Rests in all three measures.
- T.2** (Trumpet 2): Rests in all three measures.
- T.3** (Trumpet 3): Rests in all three measures.
- Hp.** (Harp): Treble clef has quarter notes G4, A4, B4. Bass clef has quarter notes B2, C3, D3. Octave marking (8) is present in the bass clef.
- P.** (Piano): Treble clef has quarter notes G4, A4, B4. Bass clef has quarter notes G2, F2, E2. Octave marking (15) is present in the bass clef.
- S.1** (Soprano 1): Rests in all three measures.
- S.2** (Soprano 2): Rests in all three measures.
- M.-S.** (Mezzo-Soprano): Rests in all three measures.

The score is in 4/4 time and consists of three measures. The key signature is one sharp (F#).

Sans tempo - le plus long possible, sans respirer

75

Tbn. $\frac{4}{4}$ *sh* *slap* $\frac{3}{4}$

T.1 Voix *sh* *tongue click* $\frac{3}{4}$

T.2 Voix *sh* *tongue click* $\frac{3}{4}$

T.3 Voix *sh* *tongue click* $\frac{3}{4}$

Hp. Voix *sh* *tongue click* $\frac{3}{4}$

P. Voix *sh* *tongue click* $\frac{3}{4}$

Sans tempo - le plus long possible, sans respirer

S.1 $\frac{4}{4}$ *sh* *tongue click* $\frac{3}{4}$

S.2 $\frac{4}{4}$ *sh* *tongue click* $\frac{3}{4}$

M.-S. $\frac{4}{4}$ *sh* *tongue click* $\frac{3}{4}$

78

Tbn. $\frac{3}{4}$

T.1 $\frac{3}{4}$

T.2 $\frac{3}{4}$

T.3 $\frac{3}{4}$

Hp. $\frac{3}{4}$

P. $\frac{3}{4}$

S.1 $\frac{3}{4}$

S.2 $\frac{3}{4}$

M.-S. $\frac{3}{4}$

Detailed description: This page of a musical score, numbered 27, contains measures 78 and 79. The score is for a full orchestra and vocal soloists. The time signature is 3/4. The instruments and parts are: Tbn. (Tuba), T.1, T.2, and T.3 (Trumpets), Hp. (Harp), P. (Piano), S.1 and S.2 (Soprano soloists), and M.-S. (Mezzo-soprano soloist). In measure 78, all parts have a whole rest. The score ends with a double bar line at the end of measure 79.

- || -

79 $\text{♩} = 60$

Hp.

mf



81

Hp.

mf



84

Hp.

mf



87

Hp.

mf

C^b F^\sharp G^\sharp

Trombone

89

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

Musical score for Trombone section, measures 89-90. The score includes staves for Tbn., T.1, T.2, T.3, Hp., P., S.1, S.2, and M.-S. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Trombone parts (Tbn., T.1, T.2, T.3) are mostly rests. The Harp (Hp.) part features a triplet in the right hand and a quintuplet in the left hand. The Piano (P.) part has a piano (*p*) and *ped.* marking. The strings (S.1, S.2) and M.-S. parts are mostly rests.

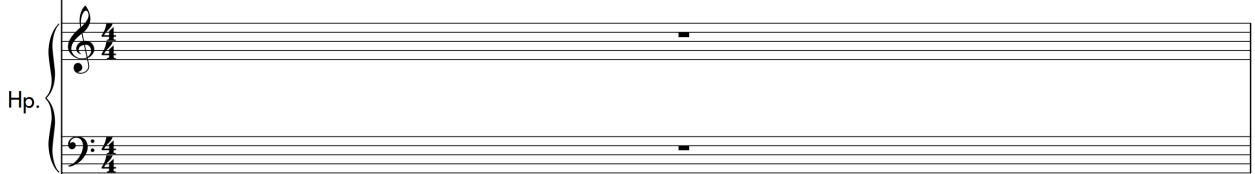
91

Tbn. 

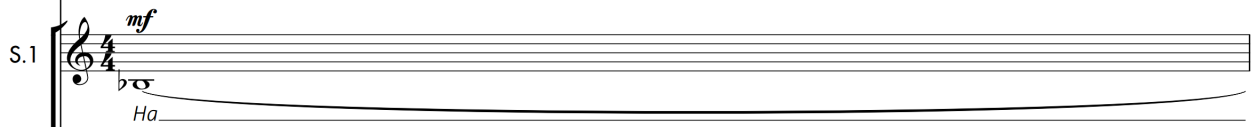
T.1 

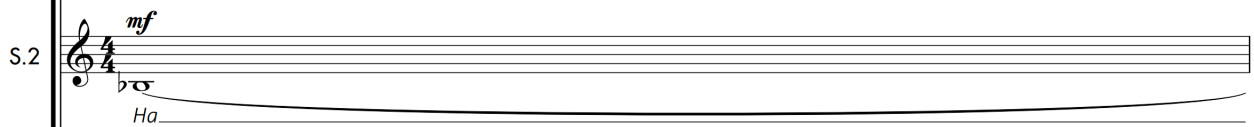
T.2 

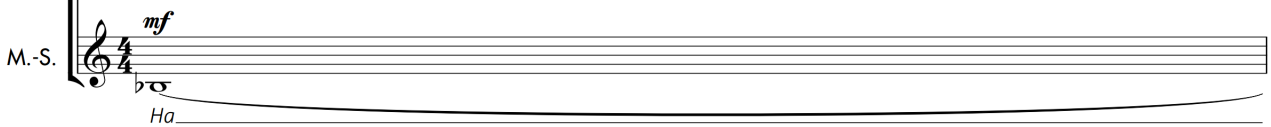
T.3 

Hp. 

P. 

S.1 

S.2 

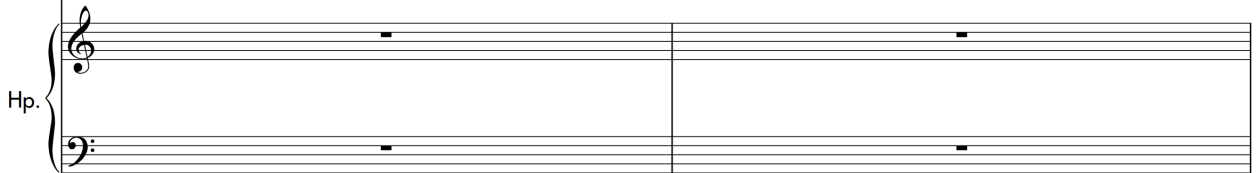
M.-S. 

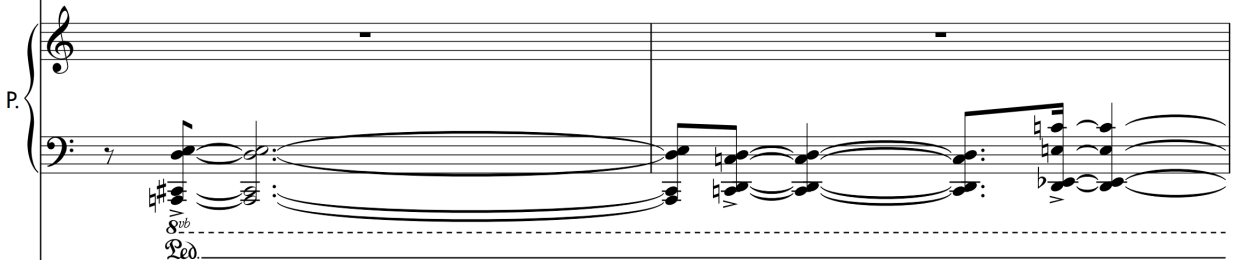
92
Tbn. 

T.1

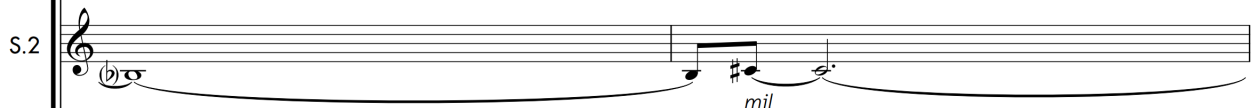
T.2

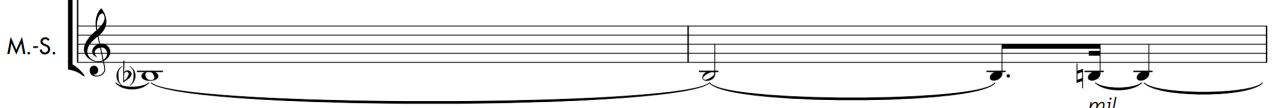
T.3

Hp. 

P. 

S.1 

S.2 

M.-S. 

94
Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

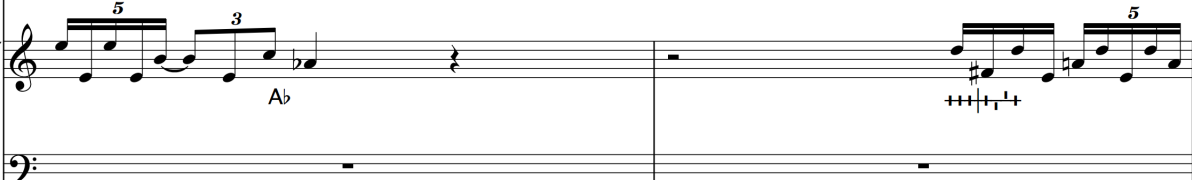
M.-S.


96
Tbn. 


T.1

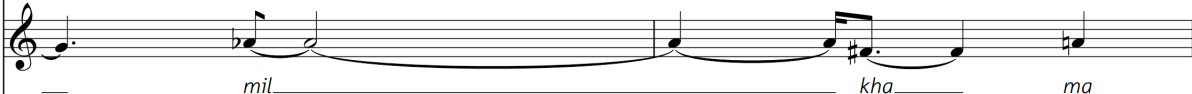
T.2

T.3

Hp. 
5 3 Ab 5

P. 
8^{bb} 6 5 6
Ped. Ped.

S.1 
ma ha

S.2 
mil kha ma

M.-S. 
mil kha

98
Tbn.

T.1

T.2

T.3

Hp.

P.

Ped.

S.1

S.2

M.-S.

ha ha mil
ha ha mil
ma ha mil

100

Tbn.




T.1

T.2

T.3


Hp.



P.




S.1



kha

S.2



kha

M.-S.



kha

102
Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

104

Tbn.



104

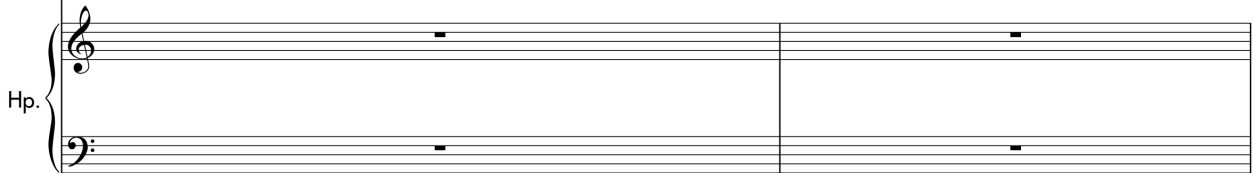
The Tuba and Euphonium part begins at measure 104. It features a complex rhythmic pattern with many sixteenth notes and rests. The key signature has one flat (B-flat), and the time signature is 3/8. The music is written in a bass clef.

T.1

T.2


T.3

Hp.




The Piano accompaniment consists of two staves, treble and bass clef. It features a steady, rhythmic accompaniment with eighth notes in the right hand and chords in the left hand.

P.



The Piano accompaniment continues with a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand.

S.1



— mil kha

The Soprano 1 part has a melodic line with a half note rest, followed by a half note 'mil' (B-flat) and a half note 'kha' (C#).

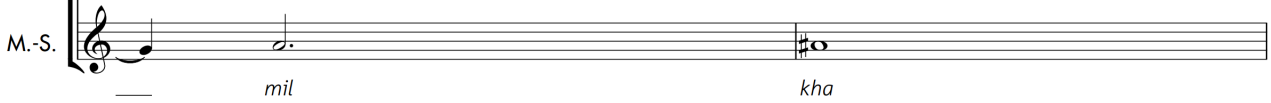
S.2



— mil kha

The Soprano 2 part has a melodic line with a half note rest, followed by a half note 'mil' (B) and a half note 'kha' (C#).

M.-S.



— mil kha

The Mezzo-Soprano part has a melodic line with a half note rest, followed by a half note 'mil' (B) and a half note 'kha' (C#).

106

Tbn. *crier très fort*
Friendship Becomes the highest peak of the human Perfections that move inside you. War!

T.1

T.2

T.3

Hp.

P.

S.1
respirer souvent de manière aléatoire
ma a a

S.2
respirer souvent de manière aléatoire
ma a a

M.-S.
respirer souvent de manière aléatoire
ma a a a

108 *frapper du pied par terre*

Trb. *fff*

T.1

T.2

T.3

Hp. *mf*

P. *mf*

S.1 *finger snap*

S.2 *finger snap*

M.-S. *finger snap*

110

Trb.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

Measures 110 and 111 are shown. The Harp part features complex sixteenth-note patterns with fingerings (6) and accidentals (G \flat , C \sharp , 4 \sharp). The Piano part has a triplet and sixteenth-note runs. The vocal parts have rhythmic patterns marked with 'x'.

112

Trb. *fff* *en criant*
ha mil kha

T.1 *mf*

T.2 *mf*

T.3 *mf*

Hp. *buzz*
fff

P. *fff*

S.1

S.2

M.-S.

114

Tbn. *ha ma kha kha ma mil kha ha ma kha*

T.1

T.2

T.3

Hp. *bisb.* *pp* *f*

P. *9* *p* *ff*

S.1 *p* *Ha*

S.2 *p* *Ha*

M.-S. *p* *3* *Ha*

116
Tbn. *mil ha ha mil kha ma*

T.1 *p*

T.2 *p*

T.3 *p*

Hp. *ff* 6 7 6 5 7 6

P. *ff* 9 *p*
Red.

S.1 *f* 5 3
ye di dut Ha ye

S.2 *f* 3 3
ye di dut Ha ye

M.-S. *f* 5 3 3
ye di dut ha ye

118
Tbn. *kha ha mil ha mil kha ma*
fff

T.1 *p*

T.2 *p*

T.3 *p*

Hp. *fff* 7 6 5 7

P. *15th Ped. fff*

S.1 *di dut!* *sfz*

S.2 *di dut!* *sfz*

M.-S. *di dut!* *sfz*

120

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

f

f

f

5 6 5 \sharp 4 \flat A \flat C \sharp A \flat

tr

f

mf

6 3 6 3 6

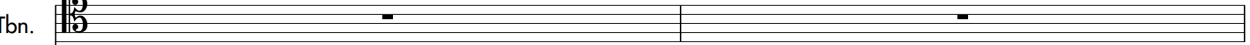
tongue click

tongue click

tongue click

122

Tbn.



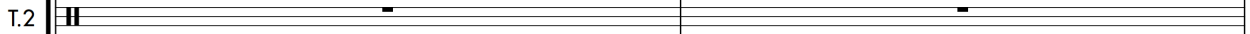
A single staff for the Tuba (Tbn.) containing a whole rest for the duration of the two measures.

T.1



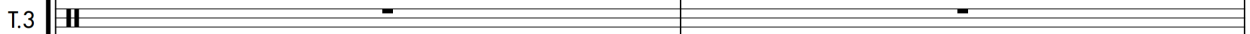
A single staff for Trumpet 1 (T.1) containing a whole rest for the duration of the two measures.

T.2




A single staff for Trumpet 2 (T.2) containing a whole rest for the duration of the two measures.

T.3



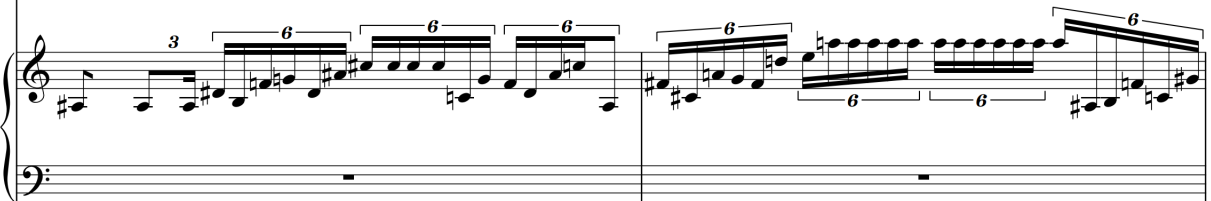
A single staff for Trumpet 3 (T.3) containing a whole rest for the duration of the two measures.

Hp.



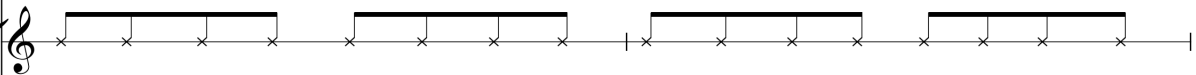
Two staves for the Harp (Hp.). The right hand plays a complex sixteenth-note pattern with sixteenth-note beamed sextuplets (marked '6') and various accidentals (sharps, flats, naturals). The left hand has whole rests.

P.



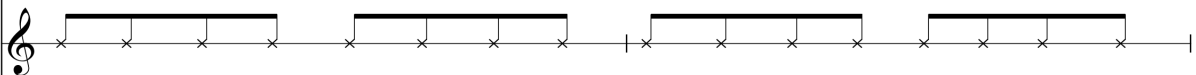
Two staves for the Piano (P.). The right hand features a triplet (marked '3') followed by several sixteenth-note beamed sextuplets (marked '6'). The left hand has whole rests.

S.1



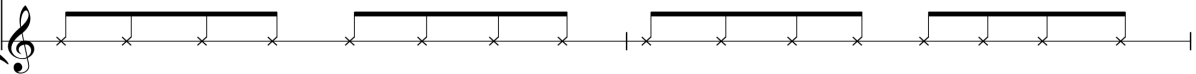
A single staff for Saxophone 1 (S.1) showing rhythmic notation with 'x' marks on a staff line, indicating a specific rhythmic pattern.

S.2



A single staff for Saxophone 2 (S.2) showing rhythmic notation with 'x' marks on a staff line, indicating a specific rhythmic pattern.

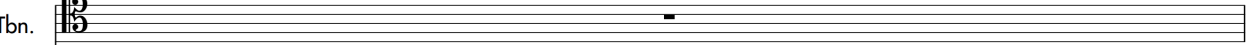
M.-S.



A single staff for Mellophone (M.-S.) showing rhythmic notation with 'x' marks on a staff line, indicating a specific rhythmic pattern.

124

Tbn.



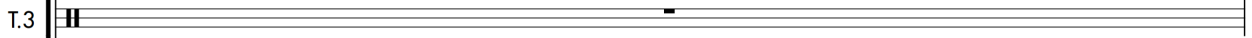
T.1



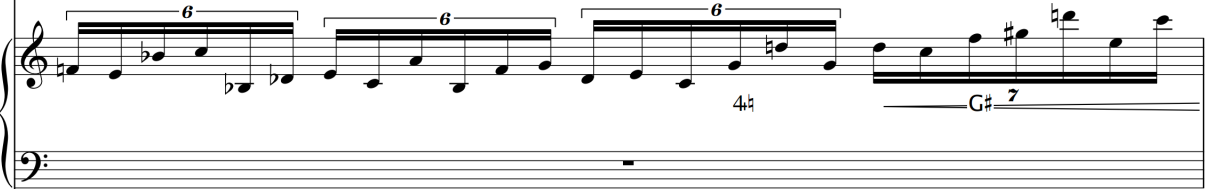
T.2



T.3

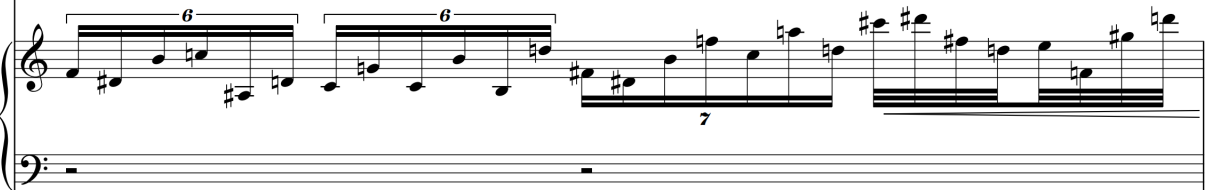


Hp.



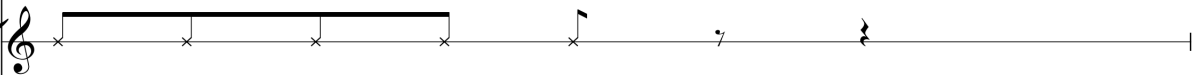
6 6 6 4 $\frac{1}{2}$ G# 7

P.

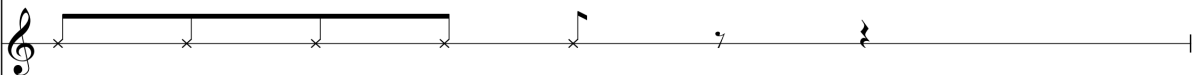


6 6 7 8^{va}

S.1



S.2



M.-S.



125

Musical score for page 48, rehearsal mark 125. The score includes parts for Tuba (Tbn.), three Trombones (T.1, T.2, T.3), Harp (Hp.), Piano (P.), and three vocalists (S.1, S.2, M.-S.). The Harp and Piano parts contain complex rhythmic patterns with fingerings and dynamics.

Tbn. (Tuba): Rest

T.1 (Trombone 1): Rest

T.2 (Trombone 2): Rest

T.3 (Trombone 3): Rest

Hp. (Harp):
8va
f
7 Gb F# 4b
5

P. (Piano):
9 f 6 5

S.1 (Soprano 1): Rest

S.2 (Soprano 2): Rest

M.-S. (Mezzo-Soprano): Rest

126

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

3

3

p

3

p

129 *chanté*

Tbn. *p* *Ha*

T.1

T.2

T.3

Hp.

P.

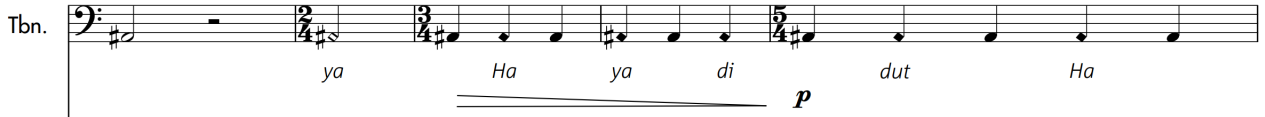
S.1


S.2


M.-S.


132 joué chanté joué chanté joué chanté joué chanté joué chanté

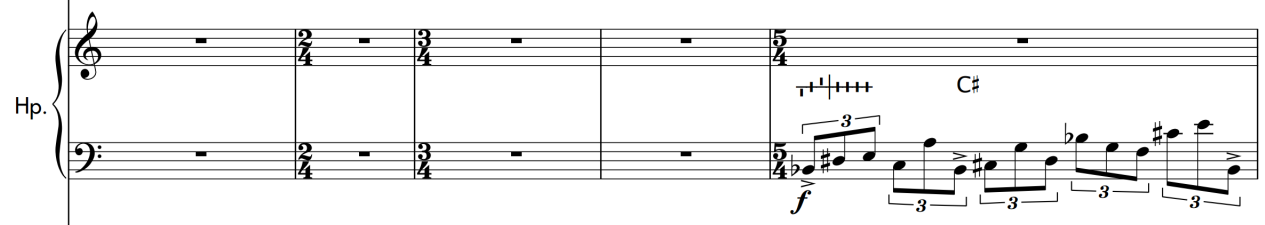
Se mettre à danser progressivement

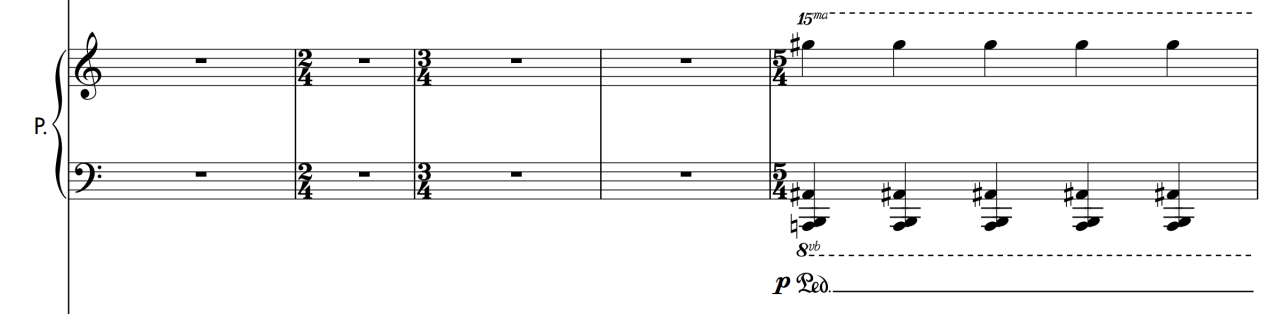
Tbn. 

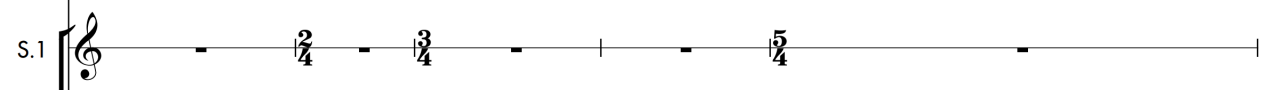
T.1 

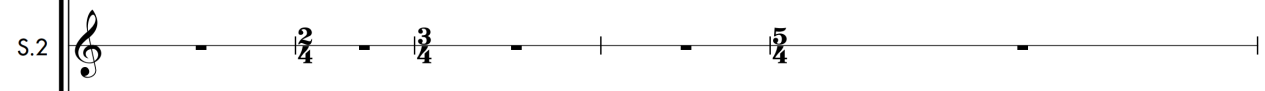
T.2 

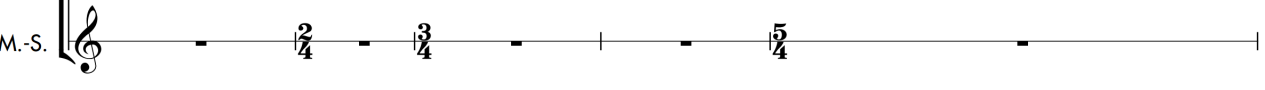
T.3 

Hp. 

P. 

S.1 

S.2 

M.-S. 

137

Tbn. *Ha Ha mil kha ma Ha*

T.1

T.2

T.3

Hp. *F# C# Gb*

P. *(45)*

S.1

S.2

M.-S.

140 Chanter librement mais sur cette note:

Tbn. 
T.1
T.2
T.3
Hp. 
P. 
S.1
S.2
M.-S. 

143

Tbn. *finger snap*
sh kha k'

T.1

T.2

T.3

Hp. *Voix finger snap*
sh kha k'

P. *Voix finger snap*
sh kha k'

S.1 *tongue click*
ha k' she

S.2 *tongue click*
ha k' she

M.-S. *tongue click*
ha k' she

146 $\text{♩} = 60$

Tbn. $\frac{3}{4}$ *Gradually*
You begin to grasp the full meaning
Of your place among the people. $\frac{4}{4}$ *The*
Collective projects, the inheritance of generations, the humanism,
Which is the good-hearted father of them all, most are totally empty
Of personality and character. Accusations

T.1 $\frac{3}{4}$ $\frac{4}{4}$

T.2 $\frac{3}{4}$ $\frac{4}{4}$

T.3 $\frac{3}{4}$ $\frac{4}{4}$

Hp. *dire une phrase* $\frac{3}{4}$ *f* $\frac{4}{4}$ *tongue click*

P. *dire une phrase* $\frac{3}{4}$ *f* $\frac{4}{4}$ *tongue click*

S.1 *f dire une phrase* $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 60$ *tongue click*

S.2 *f dire une phrase* $\frac{3}{4}$ $\frac{4}{4}$ *tongue click*

M.-S. *f dire une phrase* $\frac{3}{4}$ $\frac{4}{4}$ *tongue click*

149

Tbn. T.1 T.2 T.3 Hp. P. S.1 S.2 M.-S.

*Accusations
Are the rare climaxes of your poetry. Pain
Is a low-oxygen wind which blows on distant heights. Snow*

- III -

152 ♩ = 60

The musical score consists of eight staves. The top three staves are for Trombones (Tbn.), Trumpets 1 (T.1), and Trumpets 2 (T.2). The next two staves are for Horns (Hp.), and the following two are for Percussion (P.). The bottom three staves are for Saxophones 1 (S.1), Saxophones 2 (S.2), and Music Stand (M.-S.).

Measures 152-155 are in 6/8 time with a tempo of ♩ = 60. The key signature has one flat. The Trombone part (Tbn.) is mostly silent, with rests in measures 152-154 and a whole note in measure 155. The Trumpet parts (T.1, T.2, T.3) play a rhythmic pattern of eighth notes in measures 152-154, followed by a quarter note and two eighth notes in measure 155. The dynamic marking *mp* is present for the trumpets. The Horns (Hp.) and Percussion (P.) parts are silent throughout. The Saxophone parts (S.1, S.2) and Music Stand (M.-S.) are also silent throughout.

156 **les 3 tombaks continuent en boucle leur motif jusqu'à l'arrivée du texte**

T.1

T.2

T.3



160 **sans tempo, complètement indépendant des percussions**

Tbn.

pp

Hp.

pp F#

P.

pp



162

Tbn.

Hp.

pp C# 4#

P.

pp

164

Tbn.

Hp.

P.



Tbn.

Hp.

P.

166

Tbn.

Hp.

P.



Tbn.

Hp.

P.

Musical score for page 61, featuring three staves: Tbn. (Tuba), Hp. (Harp), and P. (Piano). The Tbn. staff is in bass clef with a key signature of one sharp (F#). The Hp. and P. staves are in treble and bass clefs respectively. The Hp. staff includes dynamic markings $\#$ and 2^b , and a chord marking $F\sharp$. The P. staff includes a key signature change to one sharp (F#) at the beginning.



à la fin de cette phrase les tombaks s'arrêtent

Musical score for page 61, second system, featuring three staves: Tbn., Hp., and P. The Tbn. staff is in bass clef with a key signature of one sharp (F#). The Hp. staff is in treble and bass clefs. The P. staff is in treble and bass clefs. The Hp. staff includes a chord marking $F\sharp$. The P. staff includes a key signature change to one sharp (F#) at the beginning.

Commencer lorsque les tombaks ont terminé

167

Tbn.



Notation for Tuba (Tbn.) in bass clef, 3/4 time signature. The staff contains a sequence of notes: G2, F#2, E2, D2, C2, B1, A1, G1.

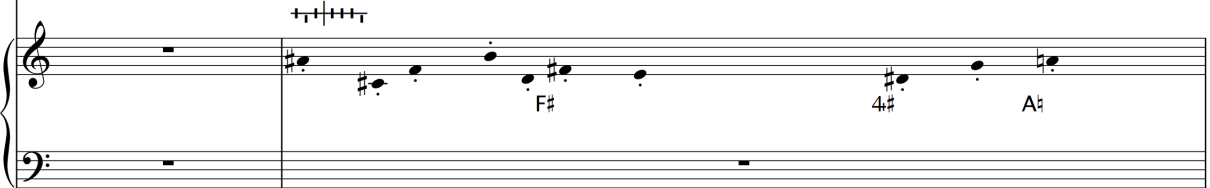
Snow,
Except for a very few private occurrences, always,
Always stays frozen and unfriendly and frigid, always
Frozen and unbefriended and almost unbreathing, but always
Always very close to the sky. The sun

T.1

T.2

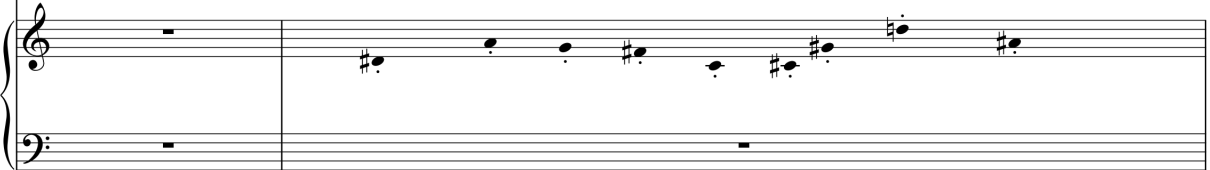
T.3

Hp.



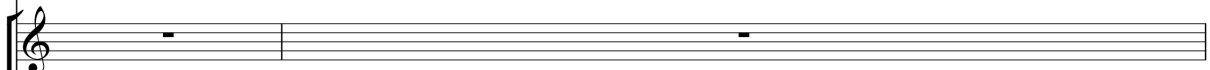
Notation for Piano (Hp.) in treble and bass clefs. The treble clef part has a series of notes: G4, F#4, E4, D4, C4, B3, A3, G3. Above the treble clef staff, there are six vertical tick marks. Chord symbols F# and A# are placed below the treble clef staff.

P.



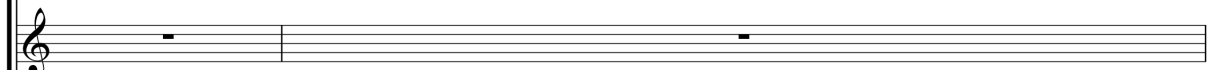
Notation for Piano (P.) in treble and bass clefs. The treble clef part contains a sequence of notes: G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef part contains a whole rest.

S.1



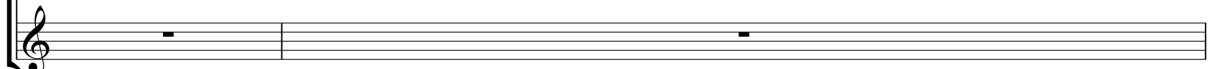
Notation for Soprano 1 (S.1) in treble clef. The staff contains a whole rest.

S.2



Notation for Soprano 2 (S.2) in treble clef. The staff contains a whole rest.

M.-S.



Notation for Mezzo-Soprano (M.-S.) in treble clef. The staff contains a whole rest.

169

Tbn. *The sun
Is a hot and bright and gigantic illusion, which
Has among other things a concrete existence*

Hp.

P.



171

Tbn. *The snows on the heights
Are the sun's nearly unconquered competitors, they laugh
At her from within the white death. Somehow*

Hp.

P.

173

Tbn. *Somehow
Sometimes they're her only friends. The sun at least*

Hp.

P.

Detailed description: This block contains the musical score for measures 173 and 174. The Tbn. part is in bass clef and contains the lyrics: "Somehow / Sometimes they're her only friends. The sun at least". The Hp. part consists of a grand staff with a treble clef and a bass clef. The P. part also consists of a grand staff with a treble clef and a bass clef. The music is in 3/4 time and features a key signature of one flat. The Hp. part has a piano (p) dynamic marking and includes a fingering diagram for the right hand in the first measure of the second system.



175

Tbn. *The sun at least
Is certainly beautiful, certainly beautiful. You perceive*

Hp.

P.

Detailed description: This block contains the musical score for measures 175 and 176. The Tbn. part is in bass clef and contains the lyrics: "The sun at least / Is certainly beautiful, certainly beautiful. You perceive". The Hp. part consists of a grand staff with a treble clef and a bass clef. The P. part also consists of a grand staff with a treble clef and a bass clef. The music is in 3/4 time and features a key signature of one flat. The Hp. part has a piano (p) dynamic marking.

177

s'asseoir par terre

Tbn.

*You perceive
A very concrete conceptual pattern, that hatred
Grows firstofall on the background of the narrowness of places and the laziness and limitations
Of beings lacking momentum and goodheartedness within
A very densely oxygenated atmosphere. For there*

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

178 $\text{♩} = 55$

Tbn.

T.1

T.2

T.3

Hp.

mf $\text{+} \text{+} \text{+} \text{+} \text{+} \text{+}$ knock

P.

mf 15^{mb}

$\text{♩} = 55$

S.1

S.2

M.-S.

182

Tbn.

For there
They kill the wondrous snows

T.1

T.2

T.3

Hp.

P.

15^{mb}

S.1

S.2

M.-S.

186

Tbn. *even with their feet*

T.1 *pp*

T.2 *pp*

T.3 *pp*

Hp.

P.

15^{mb}.....

S.1

S.2

M.-S.

190

Tbn.

*but they'll
Also never understand*

T.1

T.2

T.3

Hp.

P.

15^{mb}.....

S.1

S.2

M.-S.

194

Musical score for Tbn., T.1, T.2, T.3, Hp., P., S.1, S.2, and M.-S. The score is in 4/4 time. The lyrics "the sun" are written under the Tbn. staff. The Hp. part includes a 15th fret marking. The S.1, S.2, and M.-S. parts are currently blank.

Tbn. *the sun*

T.1

T.2

T.3

Hp.

P.

15th

S.1

S.2

M.-S.

198

s'allonger lentement sur le dos

the sun

The musical score consists of eight staves. The top staff is for Tbn. (Tuba), which has a whole rest in all four measures. The next three staves are for T.1, T.2, and T.3 (Trumpets), each playing a rhythmic pattern of eighth notes in the first three measures, followed by a whole rest in the fourth measure. The Hp. (Harp) staff has a melodic line in the first three measures and a whole rest in the fourth. The P. (Piano) staff has a rhythmic accompaniment in the first three measures and a whole rest in the fourth. A dynamic marking of *15^{mb}* is indicated below the piano staff. The bottom three staves (S.1, S.2, and M.-S.) are all empty, indicating that the vocalists are silent during this passage.

202

Tbn. *the sun*

T.1

T.2

T.3

Hp.

P.

15^{mb}

S.1

S.2

M.-S.

206

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

8^{va}

5

8^{va}

Detailed description: This page of a musical score, numbered 73, contains measures 206 and 207. The music is in 2/4 time. The instruments listed are Tuba (Tbn.), three Trombones (T.1, T.2, T.3), Harp (Hp.), Piano (P.), Soprano 1 (S.1), Soprano 2 (S.2), and Mezzo-Soprano (M.-S.). Measures 206 and 207 are marked with a common time signature of 2/4. The Tbn., T.1, T.2, T.3, S.1, S.2, and M.-S. parts are mostly silent, indicated by a dash in the first measure and a fermata in the second. The Harp (Hp.) and Piano (P.) parts have specific melodic lines in the first measure. The Hp. part features a treble clef, a key signature of one sharp (F#), and a melodic line starting on G4, moving to A4, B4, and C5, with a fermata over the final note. The P. part features a treble clef, a key signature of one flat (Bb), and a melodic line starting on Bb4, moving to C5, D5, and E5, with a fermata over the final note. Both the Hp. and P. parts have a dynamic marking of 8^{va} (octave up) and a fingering of 5. The score concludes with a double bar line at the end of measure 207.

- IV -

208 ♩ = 50

Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
*In the vast
 Spaces of spiritual freedom,*

T.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 8^{va}
 p *tongue click* 2^b

P. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 15^{ma}
 p *tongue click* 5

♩ = 50

S.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
hh

S.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
hh

M.-S. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
hh

210

Tbn. $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$
*In the vast
Spaces of spiritual freedom, perhaps someday you'll be
able to march in them alone, as*

T.1 $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$

Hp. (8) $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$
3
tongue click

Hp. (15) $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$
5
tongue click

S.1 $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$
tongue click
s

S.2 $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$
tongue click
s

M.-S. $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$
tongue click
s

212

Tbn. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
as
At the funeral of all humankind, but not

T.1 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Hp. (8) $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click 4h

Hp. (15) $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click 3

S.1 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click
eh

S.2 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click
eh

M.-S. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click
eh

214

Tbn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
*but not
As a sole and solitary human witness,
perhaps you'll learn*

T.1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Hp. (8) $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
tongue click

Hp. (15) $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
tongue click 5

S.1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
tongue click
sh

S.2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
tongue click
sh

M.-S. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
tongue click
sh

216

Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
*perhaps you'll learn
To wring out of yourself a good apologetic smile and to grasp
The ancient paims of the land of enslavement from which you fled,
From the horribly infantile matter, forever whimpering
Like a hungry infant in a filthy crib or like*

T.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hp. (8) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
3
tongue click

Hp. (15) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click

S.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click
F

S.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click
F

M.-S. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click
F

218

Tbn. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
or like
A blind kitten on wet sand or some

T.1 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Hp. (8) $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click $\frac{5}{}$ C# 4#

Hp. (15) $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click $\frac{3}{}$

S.1 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click
Kh

S.2 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click
Kh

M.-S. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$
tongue click
Kh

220

Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
or some
Other animal cub, only there

T.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hp. (8) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click C \flat

Hp. (15) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click

S.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click S

S.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click S

M.-S. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
tongue click S

223

Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

*Only there
In the vast spheres of freedom,
Of this flight, of this sovery
Longterm hatred, to die -*

T.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

T.3 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Hp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

C# 4#

tongue click

3 2 \flat C \natural

Hp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

(15)

tongue click

5 5

S.1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

tongue click

Sh

S.2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

tongue click

Sh

M.-S. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

tongue click

Sh

225 *Se redresser et rester assis par terre*

Tbn. $\frac{2}{4}$ $\frac{4}{4}$

T.1 $\frac{2}{4}$ $\frac{4}{4}$

T.2 $\frac{2}{4}$ $\frac{4}{4}$

T.3 $\frac{2}{4}$ $\frac{4}{4}$

Hp. $\frac{2}{4}$ $\frac{4}{4}$
tongue click 3 2 $\frac{1}{2}$ 5 tongue click

Hp. $\frac{2}{4}$ $\frac{4}{4}$
tongue click 3 tongue click

S.1 $\frac{2}{4}$ $\frac{4}{4}$ tongue click tongue click

S.2 $\frac{2}{4}$ $\frac{4}{4}$ tongue click tongue click

M.-S. $\frac{2}{4}$ $\frac{4}{4}$ tongue click tongue click

- V -

227 $\text{♩} = 50$
Assis par terre

sourdine wah-wah

très long crescendo sur toute la section

p

Tbn.

T.1

T.2

T.3

Hp.

Hp.

$\text{♩} = 50$

S.1

S.2

M.-S. *Rejoindre le tromboniste et s'agenouiller par terre à ses côtés*

230

Tbn.

T.1

T.2

T.3

Hp.

Hp.

S.1

S.2

M.-S.

mp solo avec trombone

m a m a m

très long crescendo sur toute la section

233

Tbn.

T.1

T.2

T.3

Hp.

Hp.

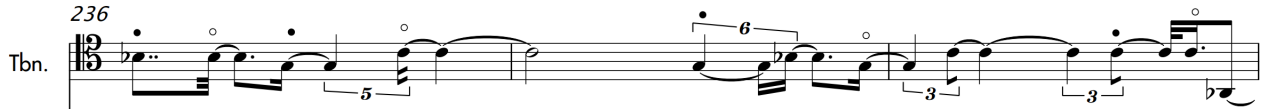
S.1

S.2

M.-S.

— a — ou — a — m a — m a — ou a — ou — a m — a m a —

236



Tbn.

T.1

T.2

T.3



Hp.



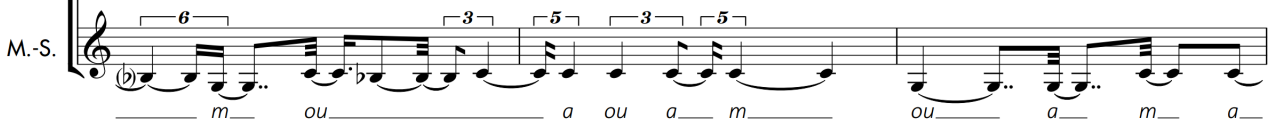
Hp.



S.1



S.2



M.-S.

m ou a ou a m ou a m a

239

Tbn.



239

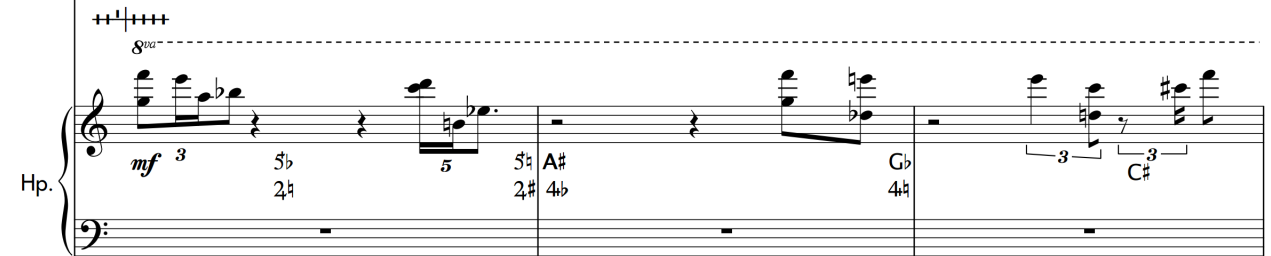
Tuba part with melodic line and fingerings. The staff is in bass clef with a key signature of one flat. The music features eighth and sixteenth notes with various articulations and fingerings (5, 3, 5).

T.1

T.2

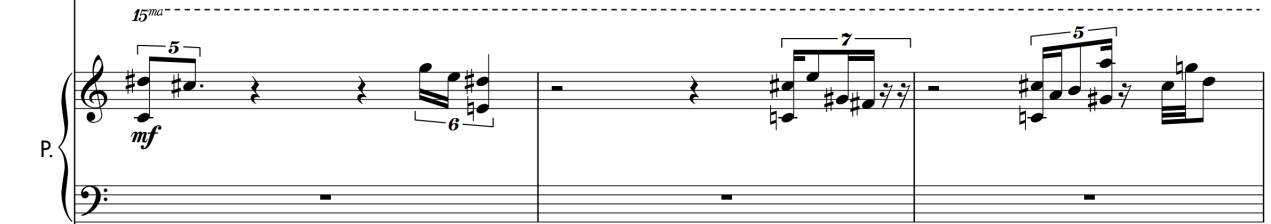
T.3

Hp.



Piano accompaniment with chords and fingerings. The staff is in treble clef with a key signature of one flat. The music features chords and fingerings (3, 5, 3, 5). Chord symbols include 5b, 2#4, A#, 4b, Gb, and C#.

P.



Piano accompaniment with chords and fingerings. The staff is in treble clef with a key signature of one flat. The music features chords and fingerings (5, 6, 7, 5). Chord symbols include 5b, 2#4, A#, 4b, Gb, and C#.

S.1

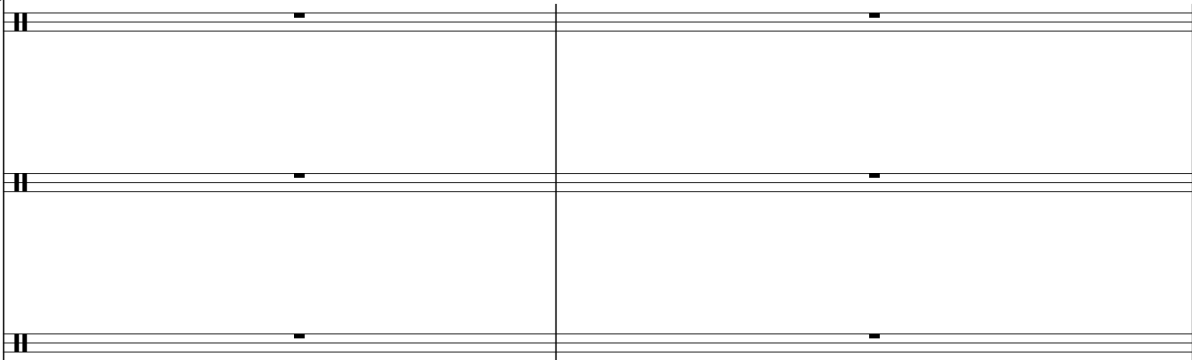
S.2

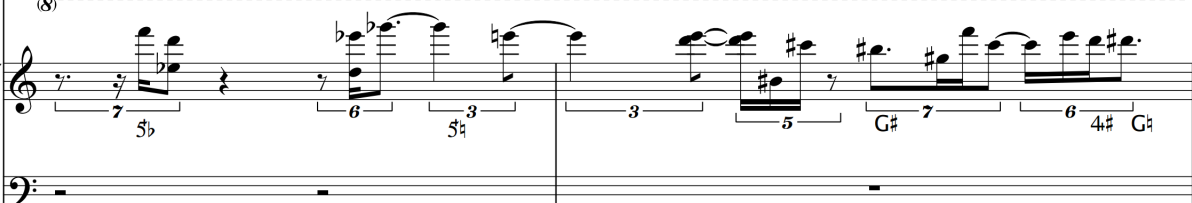
M.-S.

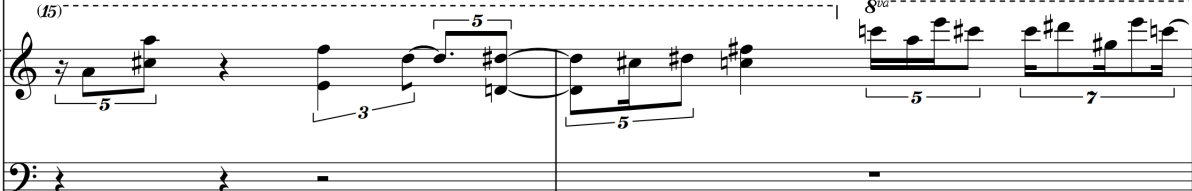


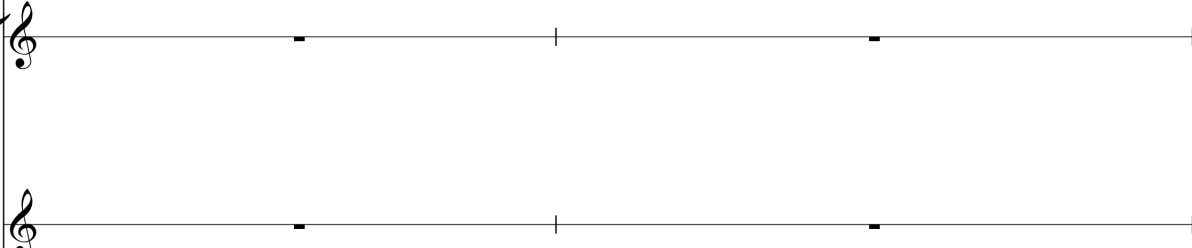
Vocal line with lyrics. The staff is in treble clef with a key signature of one flat. The music features eighth and sixteenth notes with various articulations and fingerings (6, 5). Lyrics: m ou a m a ou a m a m

242
Tbn. 

T.1
T.2
T.3 

Hp. 

P. 

S.1
S.2 

M.-S. 

244
Tbn.

T.1
T.2
T.3

Hp.

P.

S.1
S.2

M.-S.
ou m a m a m a m a m

246

Tbn.

5 5 6

T.1

T.2

T.3

Hp.

5 7 C# F# G# 5 5 A# 5 2b 5# 6 4# 7 C# 5

P.

7 6 6 5 7 6 6 6

S.1

S.2

M.-S.

— a ou a m a m ou m a

248

Tbn.

6 3 5 3

T.1

T.2

T.3

Hp.

4 \sharp 6 C \sharp 5 5 \flat 5 7 5 5 5

C \flat 5 G \sharp 5 \sharp

P.

6 6 5 7 7 5 6 6

S.1

S.2

M.-S.

ou a m ou m a ou a m ou m

250

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

252

Tbn.

5 6 5 3

T.1

T.2

T.3

Hp.

7 5 5 5 5 6 7

5 \flat C# 2 \sharp G# 2 \flat G#

P.

6 5 6 7 5 6 7 6

S.1



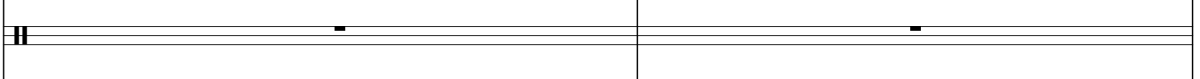
S.2

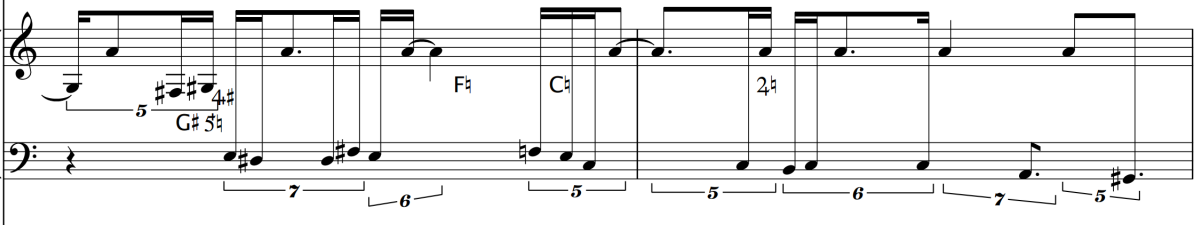
M.-S.

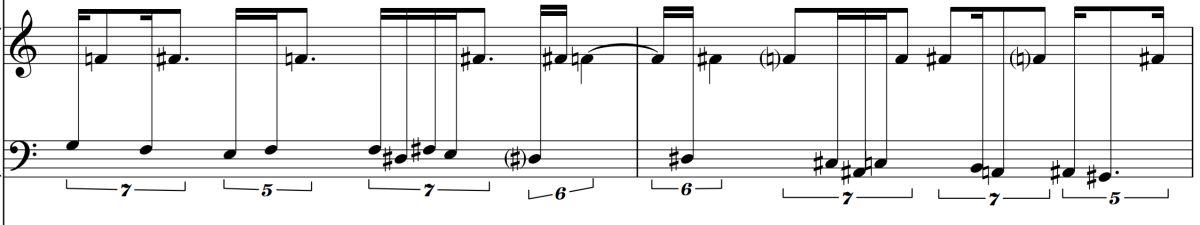
5 3


a ou a m


254
Tbn. 


T.1 
T.2 
T.3 

Hp. 

P. 

S.1 

S.2 

M.-S. 

256

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

a ou a ou a ou a m a

258

Tbn.

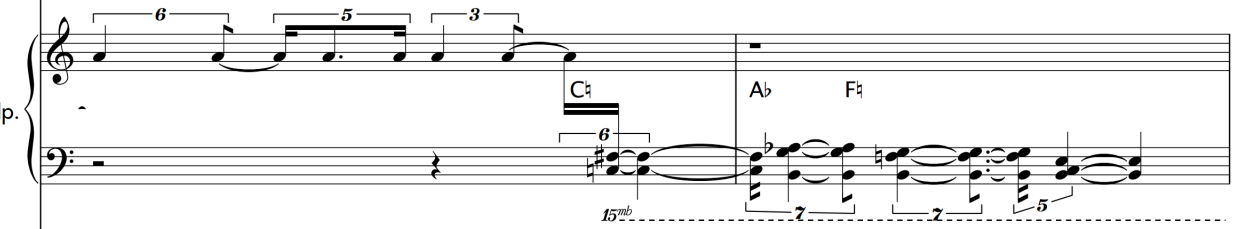


T.1

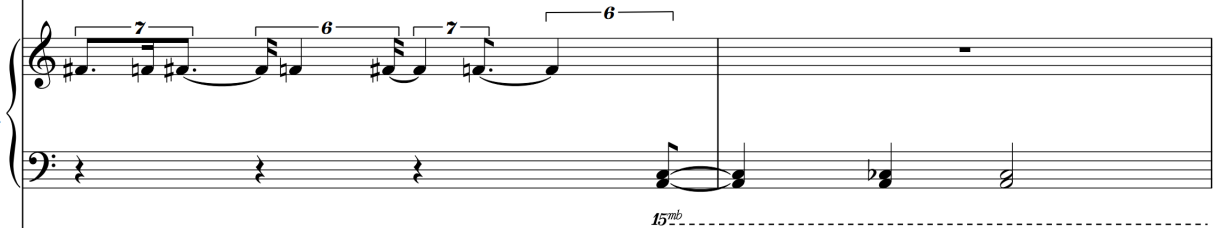
T.2

T.3

Hp.



P.



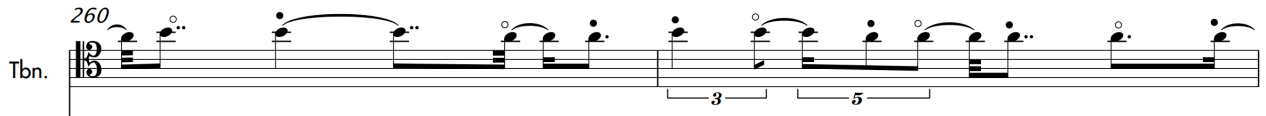
S.1

S.2

M.-S.



260




Tbn.

T.1

T.2

T.3



Hp.

(15)



P.

(15)

S.1

S.2



M.-S.

— a ou a m a — — — — — ou — a — — — — — ou a — — — — — ou — — — — —

262

Tbn.

5 6 5 5

T.1

T.2

T.3

Hp.

(15).....

P.

(15).....

S.1

pp

m

pp

m

S.2

pp

m

pp

m

M.-S.

— a — ou — a — ou — a — ou — a — ou —

5 6 5

264

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

a

- VI -

267 $\text{♩} = 70$

Musical score for measures 267-270. The score is for three parts: T.1, T.2, and T.3. The time signature changes from 5/4 to 4/4 and back to 5/4. The tempo is marked as quarter note = 70. The music features eighth and sixteenth notes, with some measures containing sixteenth-note triplets. Measures 268 and 269 contain sixteenth-note sextuplets. Measure 270 contains sixteenth-note triplets.

270

Musical score for measures 270-272. The score is for three parts: T.1, T.2, and T.3. The time signature is 4/4. The music features eighth and sixteenth notes, with some measures containing sixteenth-note triplets. Measures 271 and 272 contain sixteenth-note triplets.

273

Musical score for measures 273-276. The score is for three parts: T.1, T.2, and T.3. The time signature changes from 4/4 to 2/4 and back to 4/4. The music features eighth and sixteenth notes, with some measures containing sixteenth-note triplets. Measures 274 and 275 contain sixteenth-note sextuplets.

276

T.1
T.2
T.3



279

T.1
T.2
T.3
Hp.
P.

282 ♩ = 70

Tbn. 

T.1 

T.2 

T.3 

Hp. 

P. 

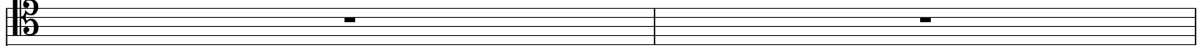
S.1 

S.2 

M.-S. 

284

Tbn.



A musical staff for Tuba (Tbn.) showing a whole rest for the duration of the two measures.

T.1



A musical staff for Trumpet 1 (T.1) featuring eighth-note patterns with accents and slurs.

T.2



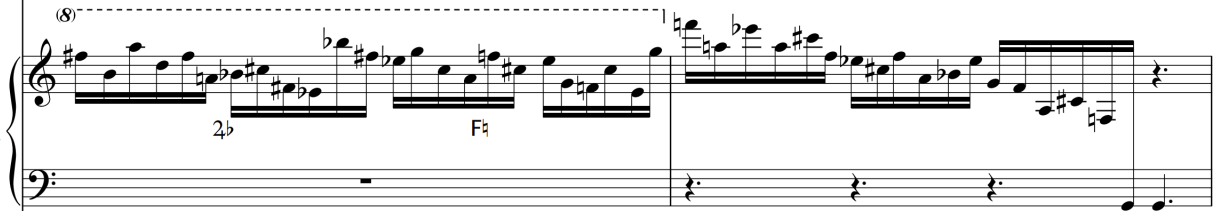
A musical staff for Trumpet 2 (T.2) featuring eighth-note patterns with accents and slurs.

T.3



A musical staff for Trumpet 3 (T.3) featuring eighth-note patterns with accents and slurs.

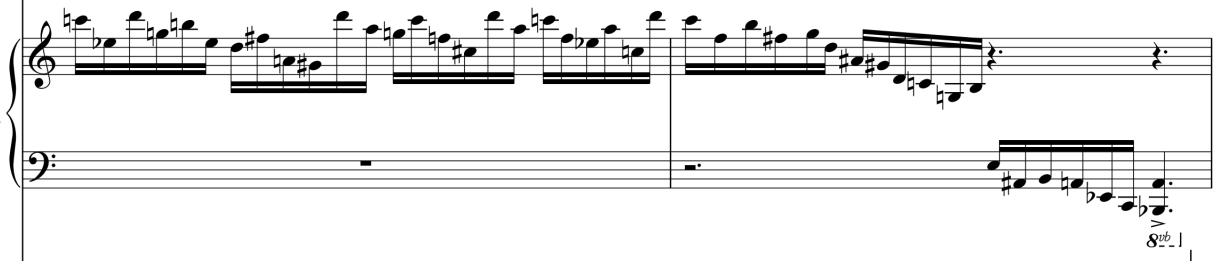
Hp.



A musical staff for Harp (Hp.) with complex chordal textures. Chords are labeled with '2b' and 'F#'. A circled '8' is above the first measure. The bass line has a whole rest.

8th...

P.



A musical staff for Piano (P.) with complex chordal textures. The bass line has a whole rest. A circled '8' is above the final measure.

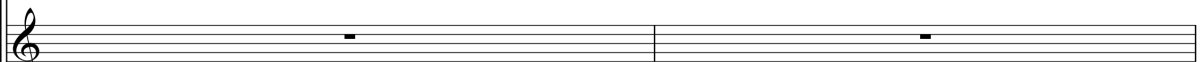
8th...

S.1




A musical staff for Soprano 1 (S.1) showing a whole rest.

S.2



A musical staff for Soprano 2 (S.2) showing a whole rest.

M.-S.



A musical staff for Mezzo-Soprano (M.-S.) showing a whole rest.

286

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

Musical staff for Tuba (Tbn.) in E-flat major, 3/4 time. The staff contains two measures of whole rests.

Musical staff for Trumpet 1 (T.1) in E-flat major, 3/4 time. The staff contains two measures of eighth-note patterns, ending with a fermata.

Musical staff for Trumpet 2 (T.2) in E-flat major, 3/4 time. The staff contains two measures of eighth-note patterns, ending with a fermata.

Musical staff for Trumpet 3 (T.3) in E-flat major, 3/4 time. The staff contains two measures of eighth-note patterns, ending with a fermata.

Musical staff for Harp (Hp.) in E-flat major, 3/4 time. The staff contains two measures of arpeggiated chords. Chord symbols: F# 5b, 2b, A#, Cb, 5b, Ab. The second measure has a fermata and a dynamic marking of $15^{mb} \cdot 1$.Musical staff for Piano (P.) in E-flat major, 3/4 time. The staff contains two measures of arpeggiated chords. The second measure has a fermata and a dynamic marking of $8^{2b} \cdot 1$.

Ped. _____

Musical staff for Soprano 1 (S.1) in E-flat major, 3/4 time. The staff contains two measures of whole rests.

Musical staff for Soprano 2 (S.2) in E-flat major, 3/4 time. The staff contains two measures of whole rests.

Musical staff for Mezzo-Soprano (M.-S.) in E-flat major, 3/4 time. The staff contains two measures of whole rests.

288

Tbn.

T.1

T.2

T.3

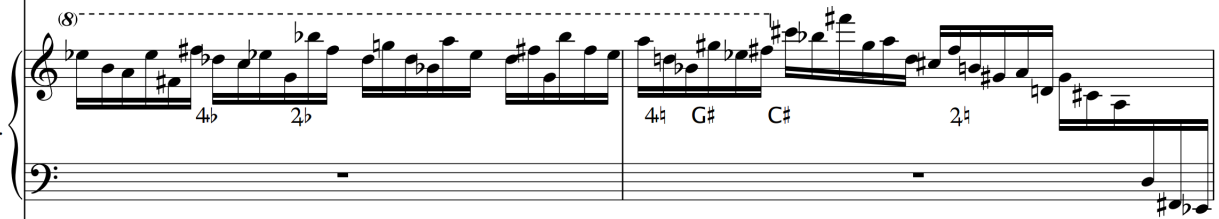
Hp.

P.

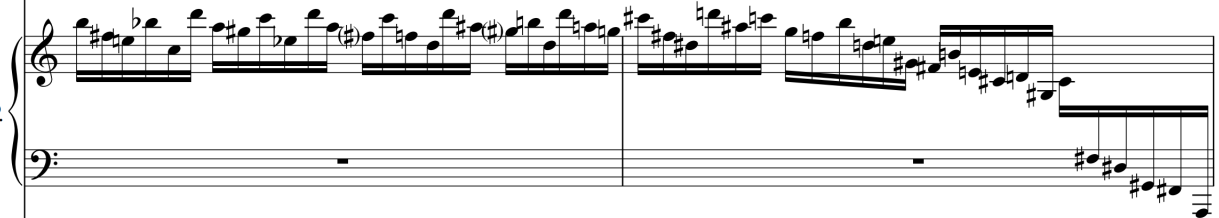
S.1

S.2

M.-S.



Chord markings: 4_b, 2_b, 4_b, G#, C#, 2_b



290

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

293

Tbn.

T.1

T.2

T.3

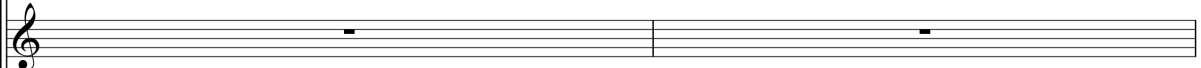
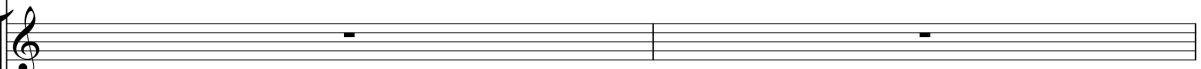
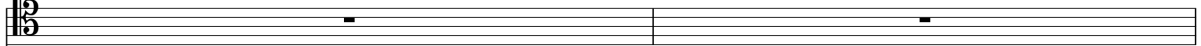
Hp.

P.

S.1

S.2

M.-S.



295

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

The musical score for page 108, measures 295-296, features the following parts and details:

- Tbn. (Tuba):** Rests in both measures.
- T.1, T.2, T.3 (Trumpets):** Play a rhythmic pattern of eighth notes in measure 295, followed by a quarter rest. In measure 296, they play a melodic line of eighth notes.
- Hp. (Horn):** Measure 295 contains a chromatic line starting on F# in the treble clef and a whole rest in the bass clef. Measure 296 features a complex chromatic passage in the treble clef with a *ff* dynamic marking, and a whole rest in the bass clef. Chord symbols C# and 2# are indicated.
- P. (Piano):** Measure 295 contains a chromatic line in the treble clef and a whole rest in the bass clef, marked with *Ped.* Measure 296 features a complex chromatic passage in the treble clef with a *ff* dynamic marking, and a whole rest in the bass clef.
- S.1, S.2, M.-S. (Vocals):** All three parts have whole rests in both measures.

297

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

4#

F# G#

A# 5#

(h)

299

Tbn.

T.1

T.2

T.3

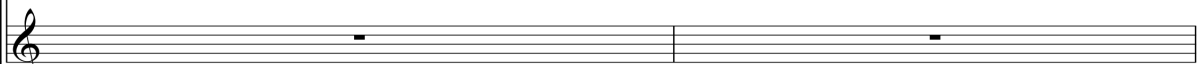
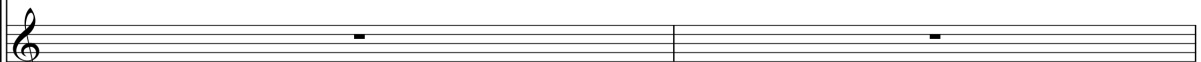
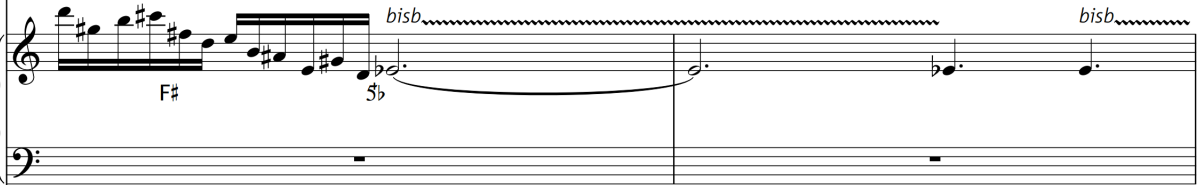
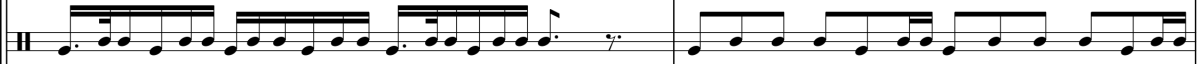
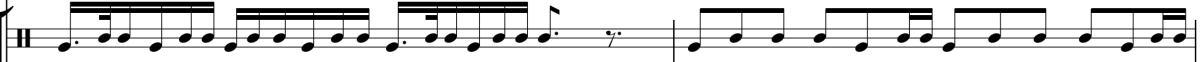
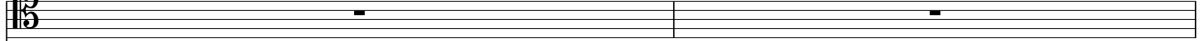
Hp.

P.

S.1

S.2

M.-S.



303

Tbn. *p*

T.1

T.2

T.3

Hp. *bisb.* *bisb.* *8va* *8va*
F# 2# 5#
F# 2# G# C#

P.

S.1 *pp* *m*

S.2 *pp* *m*

M.-S. *pp* *m*

305
Tbn. $\frac{10}{8}$ *mf* *f* 3

T.1 $\frac{10}{8}$

T.2 $\frac{10}{8}$

T.3 $\frac{10}{8}$

Hp. $\frac{10}{8}$ *bisb.*

P. $\frac{10}{8}$ *pp*

S.1 $\frac{10}{8}$ ha she

S.2 $\frac{10}{8}$ ha she

M.-S. $\frac{10}{8}$ ha she

308 enchaîner avec la chanson n°1 (annexe 1)

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

312

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

316

Tbn.

T.1

T.2

T.3

Hp.

P.

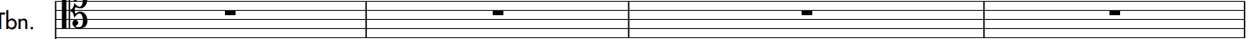
S.1

S.2

M.-S.

320

Tbn.



T.1



T.2



T.3



Hp.



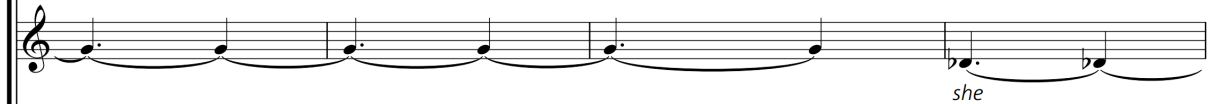
P.



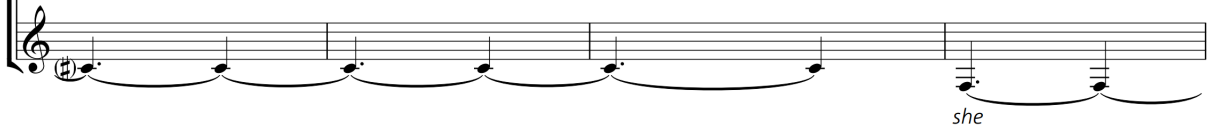
S.1



S.2



M.-S.



324

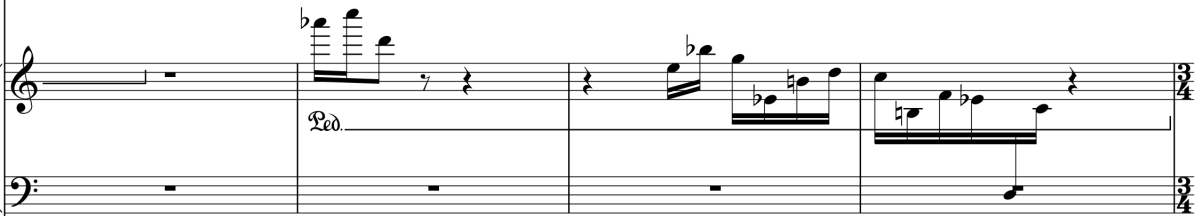
Tbn. 

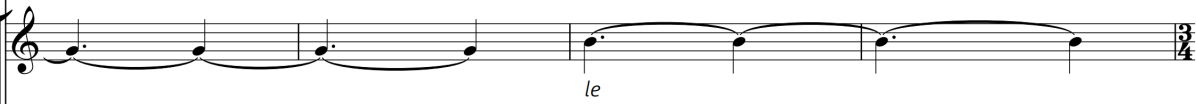
T.1 

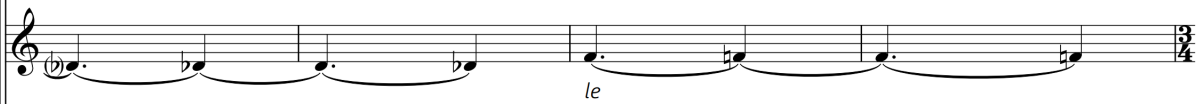
T.2 

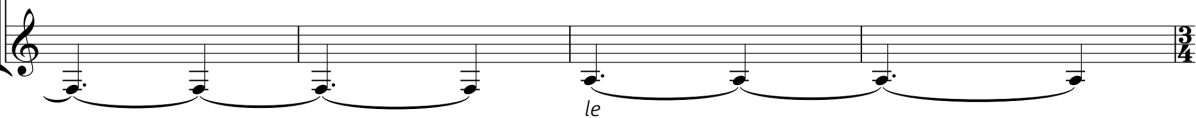
T.3 

Hp. 

P. 

S.1 

S.2 

M.-S. 

328

The musical score consists of the following parts and measures:

- Tbn.:** Measures 328-331, mostly rests.
- T.1, T.2, T.3:** Measures 328-331, playing eighth-note patterns.
- Hp.:** Measures 328-331, with notes and chords. Chords are labeled: A^b , C^\sharp , A^b , C^\sharp , F^\sharp .
- P.:** Measures 328-331, with a *ff* dynamic and a *Ped.* marking.
- S.1:** Measures 328-331, with lyrics "ga", "she", "m".
- S.2:** Measures 328-331, with lyrics "ga", "she", "m".
- M.-S.:** Measures 328-331, with lyrics "ga", "she", "m".

332

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

336

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

339

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

342

Tbn.

T.1

T.2

T.3

Hp.

P.

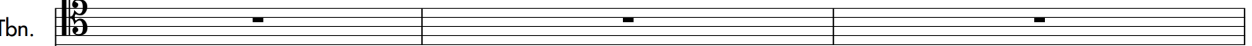
S.1

S.2

M.-S.

345

Tbn.



T.1



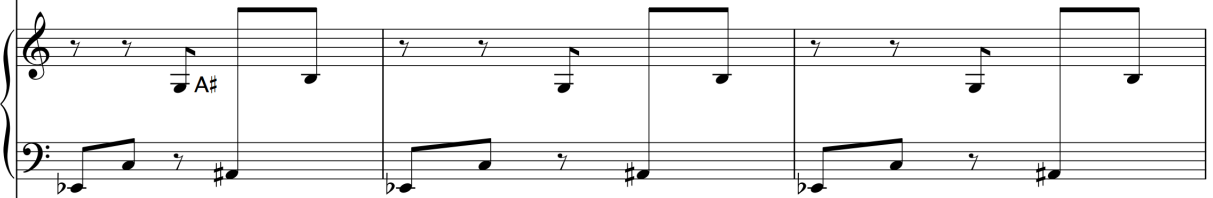
T.2



T.3



Hp.



P.



S.1



S.2



M.-S.



348

Tbn.

Musical staff for Tuba (Tbn.) in E-flat major, 3/4 time. The staff contains three measures of whole rests.

T.1

Musical staff for Trumpet 1 (T.1) in E-flat major, 3/4 time. The staff contains three measures of eighth-note patterns.

T.2

Musical staff for Trumpet 2 (T.2) in E-flat major, 3/4 time. The staff contains three measures of eighth-note patterns.

T.3

Musical staff for Trumpet 3 (T.3) in E-flat major, 3/4 time. The staff contains three measures of eighth-note patterns.

Hp.

Musical staff for Harp (Hp.) in E-flat major, 3/4 time. The staff contains three measures of chords and arpeggios. Chord symbols A^{\flat} , A^{\natural} , and A^{\flat} are indicated below the notes.

P.

Musical staff for Piano (P.) in E-flat major, 3/4 time. The staff contains three measures of piano accompaniment. A dynamic marking ff is present in the second measure.

S.1

Musical staff for Soprano 1 (S.1) in E-flat major, 3/4 time. The staff contains three measures of a melodic line with a slur and a fermata. A note is marked with e .

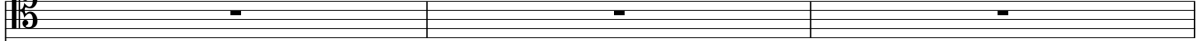
S.2

Musical staff for Soprano 2 (S.2) in E-flat major, 3/4 time. The staff contains three measures of a melodic line with a slur and a fermata. A note is marked with e .

M.-S.

Musical staff for Mezzo-Soprano (M.-S.) in E-flat major, 3/4 time. The staff contains three measures of a melodic line with a slur and a fermata. A note is marked with e .

351

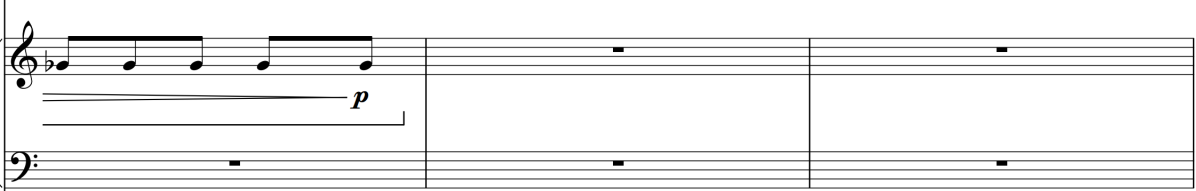
Tbn. 


T.1 

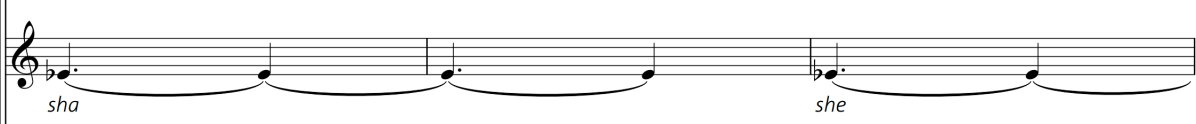
T.2 

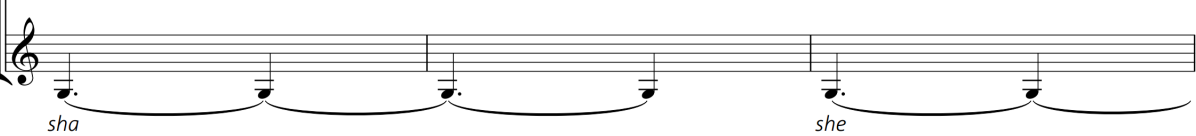
T.3 

Hp. 
A \natural A \flat A \natural A \flat A \natural A \flat

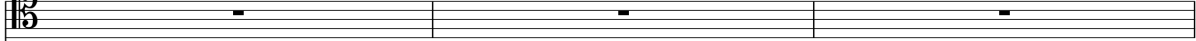
P. 
p

S.1 
sha she

S.2 
sha she

M.-S. 
sha she

354

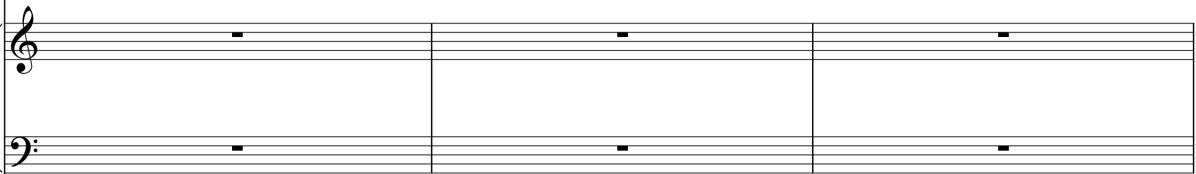
Tbn. 


T.1 

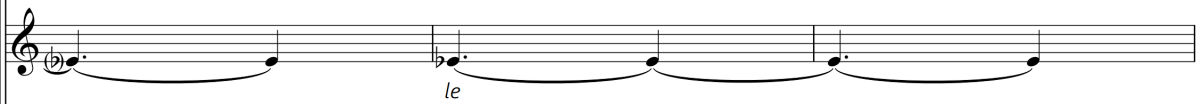
T.2 


T.3 

Hp. 

P. 

S.1 

S.2 

M.-S. 

357

Tbn.

T.1

T.2

T.3

Hp.

2# G \flat 4# 4 \flat 4# F# 2 \flat 5# 5 \flat

P.

S.1

ga she me

S.2

ga she me

M.-S.

ga she me

360

Tbn.

T.1

T.2

T.3

Hp.

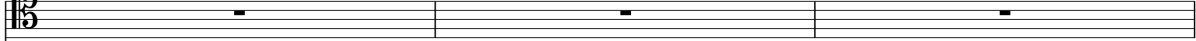
P.

S.1

S.2

M.-S.

363

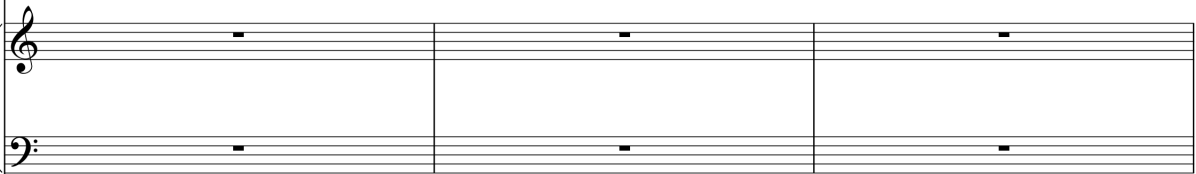
Tbn. 

T.1 


T.2 

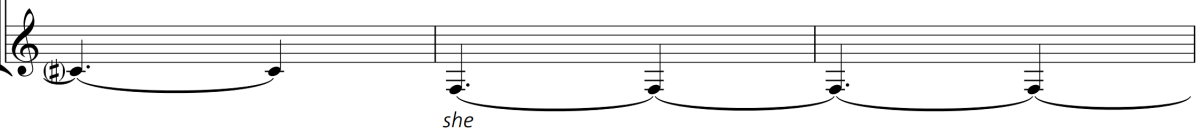
T.3 

Hp. 
Ab G# A# Ab A# Ab

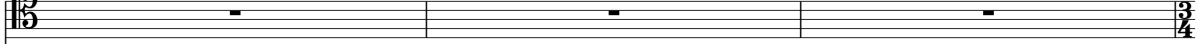
P. 

S.1 
she

S.2 
she

M.-S. 
she

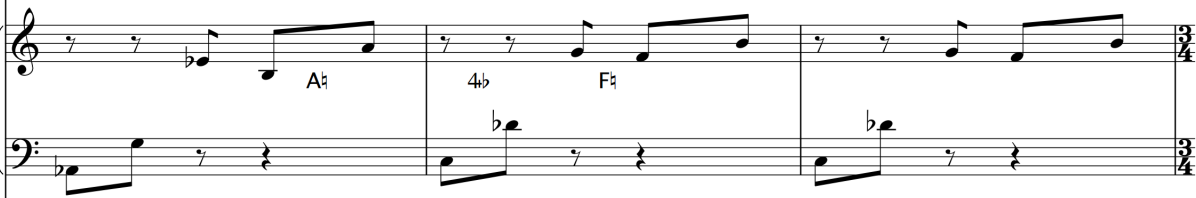
366

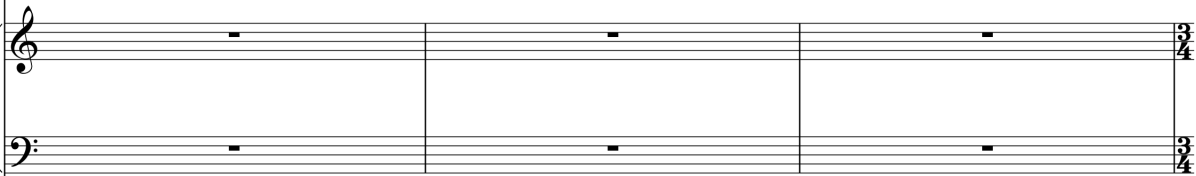
Tbn. 

T.1 


T.2 

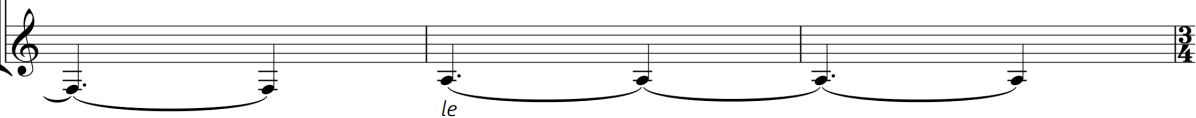
T.3 

Hp. 
A \natural 4 \flat F \natural

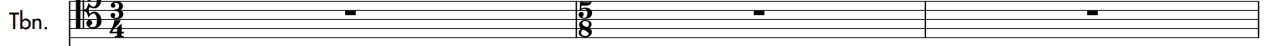
P. 

S.1 
le

S.2 
le

M.-S. 
le

369

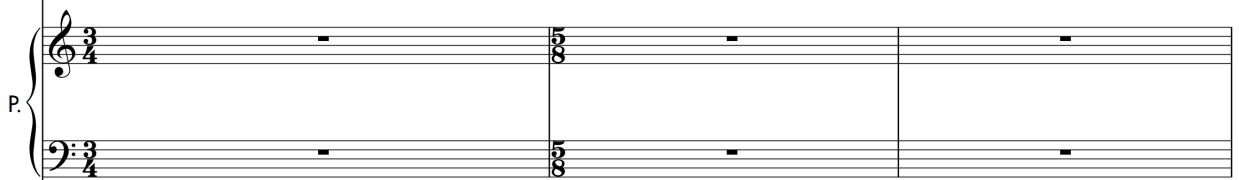
Tbn. 

T.1 

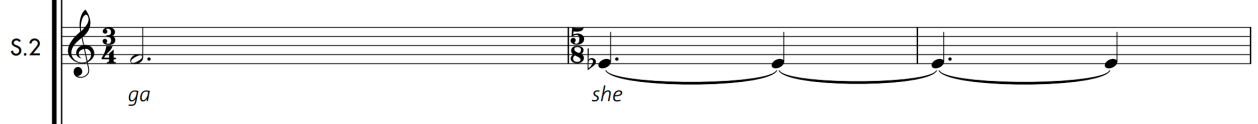
T.2 

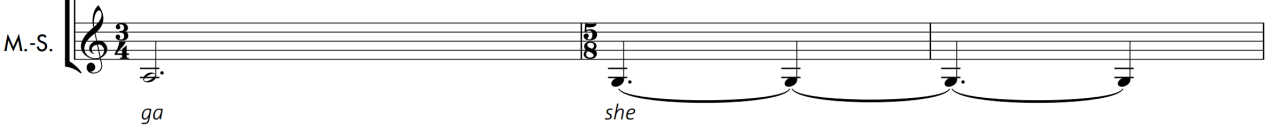
T.3 

Hp. 

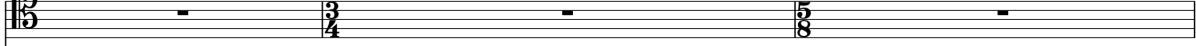
P. 

S.1 

S.2 

M.-S. 

372

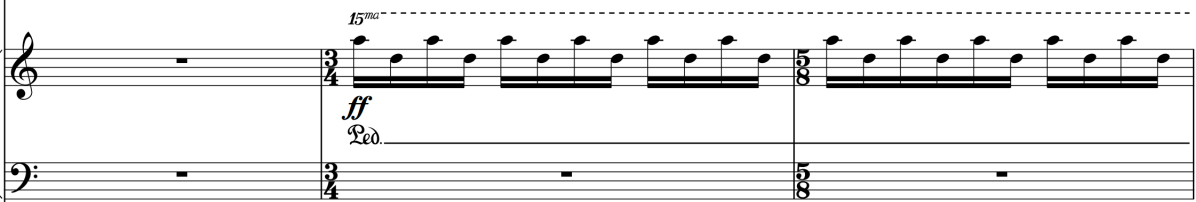
Tbn. 

T.1 

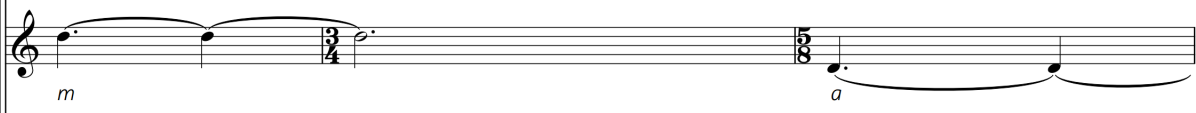
T.2 

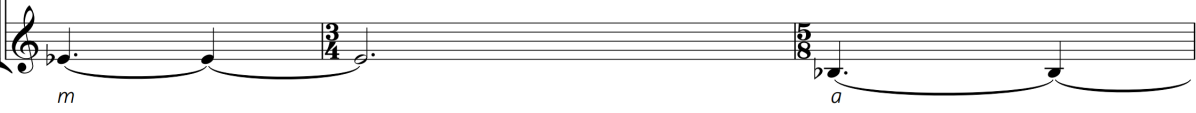
T.3 

Hp. 

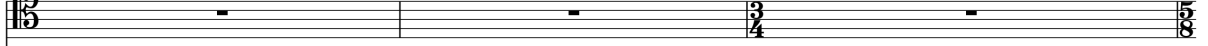
P. 

S.1 

S.2 

M.-S. 

375


Tbn. 

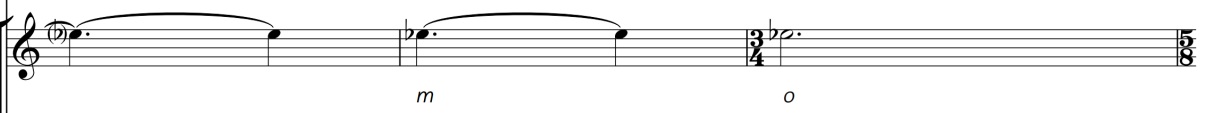
T.1 

T.2 


T.3 

Hp. 

P. ⁽¹⁵⁾ 

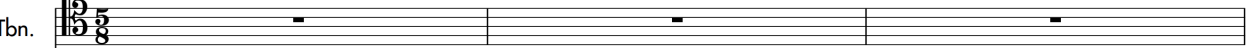
S.1 

S.2 

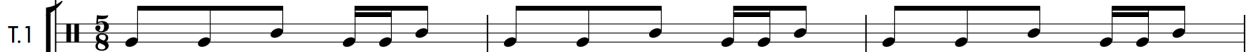
M.-S. 

378

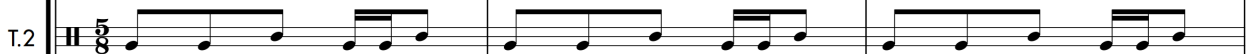
Tbn.



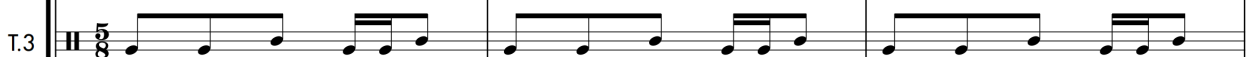
T.1



T.2



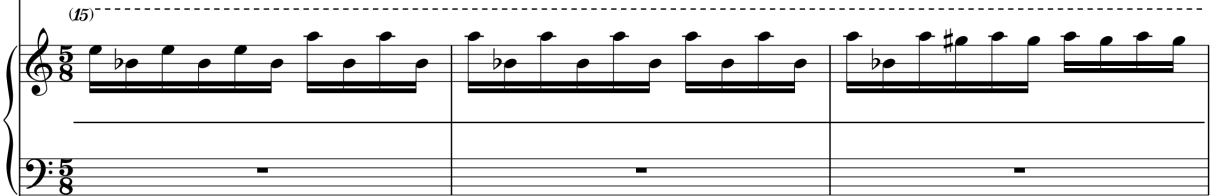
T.3



Hp.



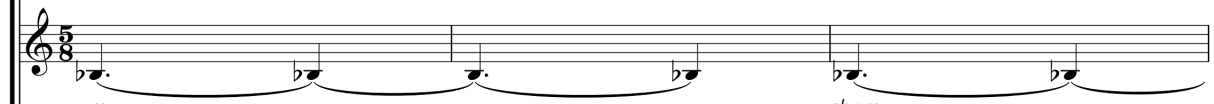
P.



S.1



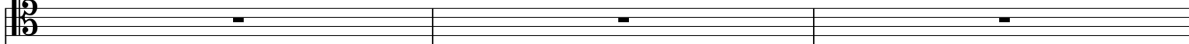
S.2





M.-S.





381

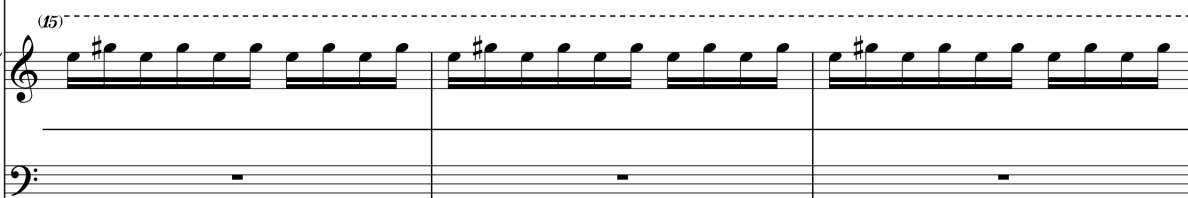
Tbn. 

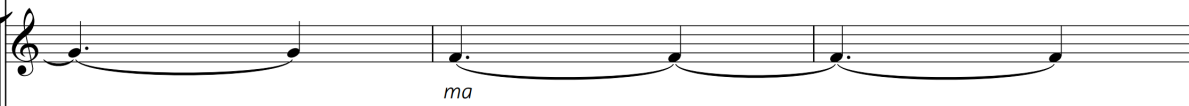
T.1 

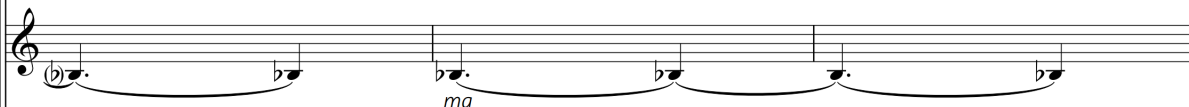
T.2 

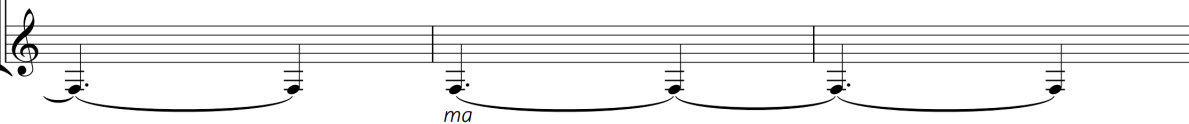
T.3 

Hp. 

P. ⁽¹⁵⁾ 

S.1 

S.2 

M.-S. 

384

Tbn.

T.1

T.2

T.3

Hp.


P.

S.1

S.2

M.-S.


387

Tbn. 

T.1 

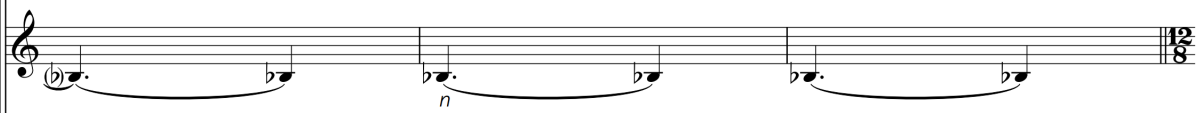
T.2 

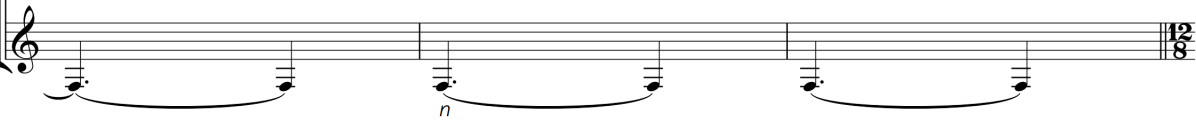
T.3 

Hp. 

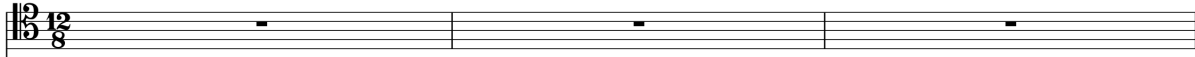
P. ⁽¹⁵⁾ 

S.1 

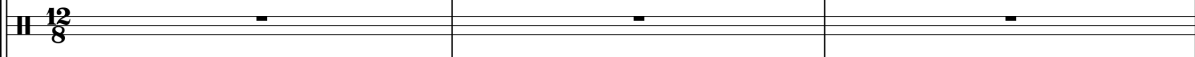
S.2 

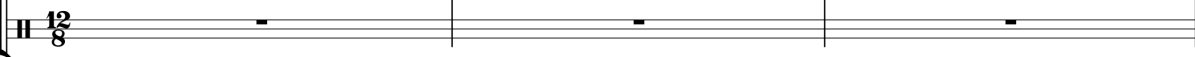
M.-S. 

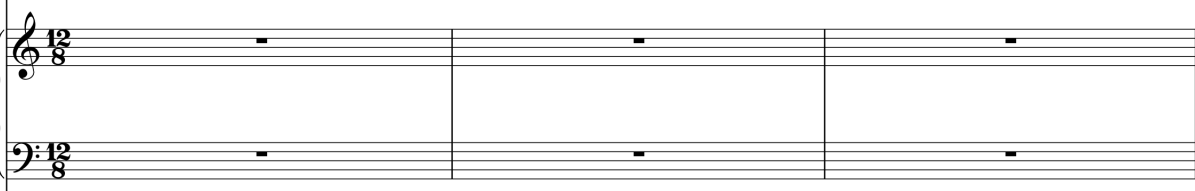
390 ♩ = 80

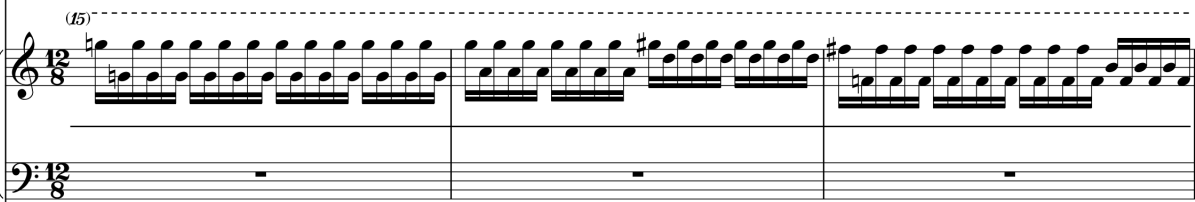
Tbn. 

T.1 

T.2 

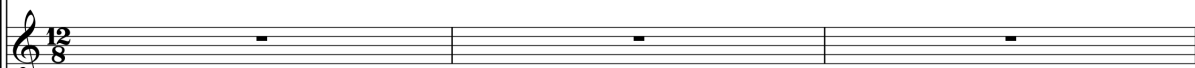
T.3 

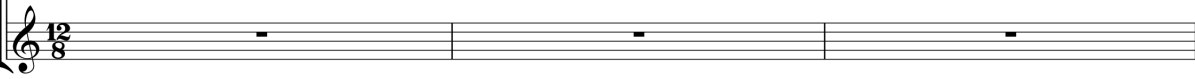
Hp. 

P. 

♩ = 80

S.1 

S.2 

M.-S. 

393

Tbn.

T.1

T.2

T.3

Hp.

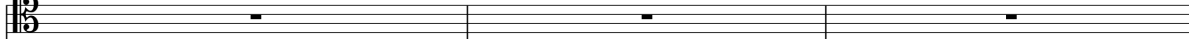
P.

S.1

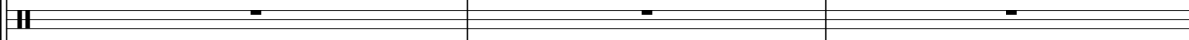
S.2

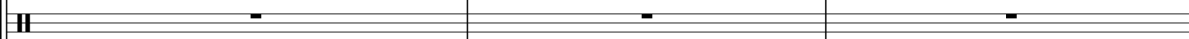
M.-S.


396

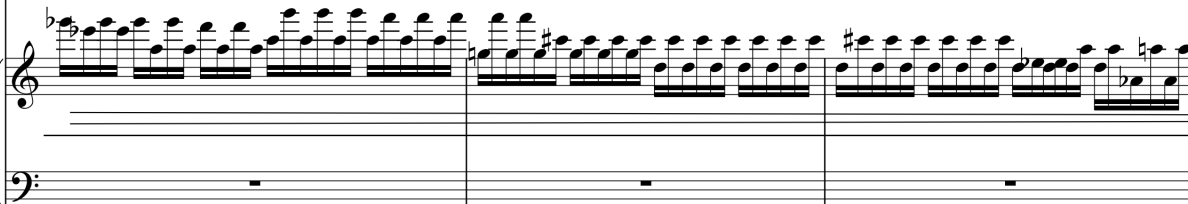
Tbn. 

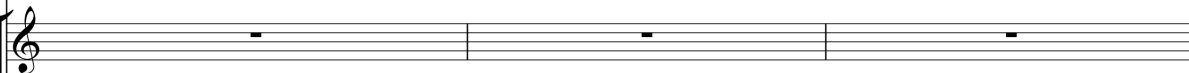
T.1 

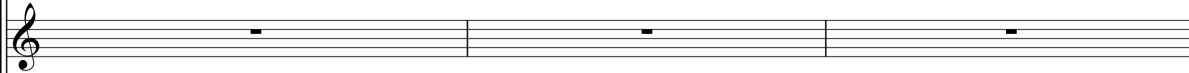
T.2 

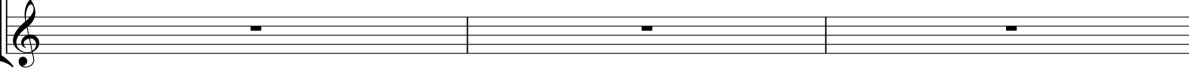
T.3 

Hp. 

P. 

S.1 

S.2 

M.-S. 

399

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

402

Tbn.

A musical staff for Tuba and Euphonium (Tbn.) showing a whole rest for the duration of the measure.

T.1

A musical staff for Trumpet 1 (T.1) showing a whole rest for the duration of the measure.

T.2

A musical staff for Trumpet 2 (T.2) showing a whole rest for the duration of the measure.

T.3

A musical staff for Trumpet 3 (T.3) showing a whole rest for the duration of the measure.

Hp.

A musical staff for Harp (Hp.) showing a whole rest for the duration of the measure.

P.

A musical staff for Piano (P.) featuring a melodic line of eighth notes in the right hand and a whole rest in the left hand. The dynamic marking *mp* is present at the end of the line.

S.1

A musical staff for Soprano 1 (S.1) showing a whole rest for the duration of the measure.

S.2

A musical staff for Soprano 2 (S.2) showing a whole rest for the duration of the measure.

M.-S.

A musical staff for Mezzo-Soprano (M.-S.) showing a whole rest for the duration of the measure.

- VII -

403 $\text{♩} = 80$
 Tbn. *dire toute cette partie du texte sans tenir compte du piano.*

Tbn.
*That is, to see for one continuous moment of dying
 The beautiful land beneath you. The valleys,
 Therefore, are really only a part of the whole. There's certainly*

P.
mf
Ped.



406

Tbn.
*An endlessness of looks, but it's all
 Beautiful and spavious and beloved, at least
 When you look at it from on high, when the light*

P.



409

Tbn.
*Allatonce freezes in the pupils of your eyes like a magic diamond
 Of childhood dreams of dwarf fairy tales, when dyind*

P.

412

Tbn.

*Is the only certain situation in your brief biography, and the look
Is clear and sober and final.*

Musical score for measures 412-414. The top staff is for the Trombone (Tbn.) and the bottom staff is for the Piano (P.). The music is in a key with one sharp (F#) and a common time signature. The melody in the Tbn. part features several five-note runs (marked with '5') and a triplet (marked with '3'). The piano accompaniment is mostly rests.



415

Tbn.

Musical score for measures 415-417. The top staff is for the Trombone (Tbn.) and the bottom staff is for the Piano (P.). The melody in the Tbn. part continues with five-note runs (marked with '5') and triplets (marked with '3'). The piano accompaniment remains mostly rests.



418

Tbn.

Musical score for measures 418-420. The top staff is for the Trombone (Tbn.) and the bottom staff is for the Piano (P.). The melody in the Tbn. part features triplets (marked with '3') and five-note runs (marked with '5'). The piano accompaniment is mostly rests.



421

Tbn.

Musical score for measures 421-423. The top staff is for the Trombone (Tbn.) and the bottom staff is for the Piano (P.). The melody in the Tbn. part features five-note runs (marked with '5') and triplets (marked with '3'). The piano accompaniment is mostly rests.

424

Musical score for measures 424-426. The score is arranged in a system with seven staves. The parts are: Tbn. (Tuba), T.1 (Trumpet 1), T.2 (Trumpet 2), T.3 (Trumpet 3), Hp. (Harp), P. (Piano), S.1 (Soprano 1), S.2 (Soprano 2), and M.-S. (Mezzo-Soprano). The time signature is 3/4. The key signature has one sharp (F#). The score shows rests for most instruments in measures 424 and 425, with a final chord in measure 426. The Piano part has a melodic line in measure 424 with triplets. The vocal parts (S.1, S.2, M.-S.) have rests in all three measures. The Tuba part has a whole note rest in measure 424 and a half note rest in measure 425, followed by a half note in measure 426. The Trumpets and Harp have whole note rests in measures 424 and 425, followed by a half note in measure 426. The Piano part has a whole note rest in measure 424 and a half note in measure 425, followed by a half note in measure 426.

427

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

p

She _____ khe _____ kha me le ou da _____

430

Tbn.

T.1

T.2

T.3

Hp.

G \flat
C \sharp 4 \sharp

P.

S.1

S.2

M.-S.

ma me lou a ba ot el

433

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

— ma in

436

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

ma shbe u la khe io m a

M.-S.

za khoul ba ni ma kul kham khel

439

Tbn.

T.1

T.2

T.3

Hp.

G# A⁴ G⁴ 2^b

P.

S.1

S.2

shma khou de o la

M.-S.

sha na do e mi la ka

442

Tbn. *And then in vain
Your dead hands suddenly rise up
With some insane wish to return, to return below,
To return and to concede*

T.1

T.2

T.3

Hp.

P.

S.1 *finger snap*

S.2 *finger snap*
be shi

M.-S. *finger snap*
nou

445

Musical score for page 153, measures 445-447. The score is in 4/4 time and includes parts for Tbn., T.1, T.2, T.3, Hp., P., S.1, S.2, and M.-S. The vocal part (S.1) has lyrics: "ha she me".

Tbn. 4/4

T.1 4/4

T.2 4/4

T.3 4/4

Hp. 4/4

P. 4/4

S.1 4/4
ha she me

S.2 4/4

M.-S. 4/4

448

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

sho ka na khou khe da ka li

m mi kha me ou da

451

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

— ya — ou ma_ khel_ go — lu me od_ al khi me ai na_

S.2

— za — gi khou la m khe li o na —

M.-S.

lou_ khe mo ti zal ge —

454

Tbn.

Surely
The high snow and the valley
Will not surrender their old friends. Death
Patiently envelops you and rolls on
it matters not where. The sun

T.1

T.2

T.3

Hp.

2^b 4[#] A^b G⁴ F⁴ F[#]

5 5 3

3

S.1

she ha la da

S.2

m to li ka khi ne

respirer quand nécessaire

M.-S.

she

457

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

me ol ga li

S.2

shi he doul kha

M.-S.

460

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

khe khu

S.2

la de

M.-S.

463

p 5 3 *chanté* *joué*

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

Detailed description: This page of a musical score, numbered 159, contains measures 463 through 466. The score is for a brass and woodwind ensemble. The Tuba (Tbn.) part begins in measure 463 with a melodic line in 3/4 time, marked *p* (piano). It features a quintuplet of eighth notes, followed by a triplet of eighth notes, and then continues in 2/4 time. The lyrics *chanté* and *joué* are placed above the notes. The Trumpets (T.1, T.2, T.3) and Horns (S.1, S.2) parts are silent throughout. The Piano (P.) part has a melodic line in the right hand, starting in measure 463 with a triplet of eighth notes, and continuing in measure 464. The Harp (Hp.) part is silent. The Music Stand (M.-S.) part is also silent. The score is divided into four measures, with time signatures changing from 3/4 to 2/4 in the second measure.

466

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

469

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

472

Tbn.

T.1

T.2

T.3

Hp.

P.

S.1

S.2

M.-S.

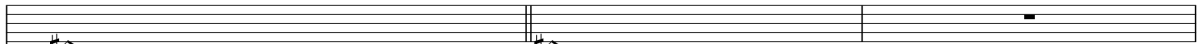
475

The musical score consists of eight staves. The Tbn. staff features a melodic line with a triplet of eighth notes (G#4, A4, B4) and a quintuplet of eighth notes (B4, C5, D5, E5, F5). The T.1, T.2, and T.3 staves are empty. The Hp. staff shows a bass line with a half note G2 in the first measure, a half note F2 in the second, and a half note E2 in the third. The P. staff has a right-hand melody with a quintuplet of eighth notes (G4, A4, B4, C5, D5) and a half note G4 in the second measure, followed by a half note F4 in the third. The S.1, S.2, and M.-S. staves are empty.

478

enchaîner avec la chanson n°2 (annexe 2)

Tbn.

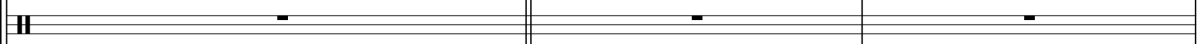


*The sun
Surveys the high white plain
With a look of acceptance, it seems, as if
Once again it's suffered a minor defeat, a very
Minor defeat, eventhough
The victory is a major victory indeed.*

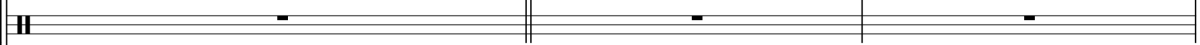
T.1



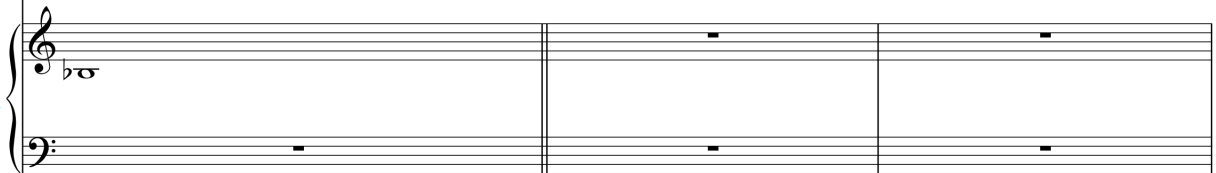
T.2



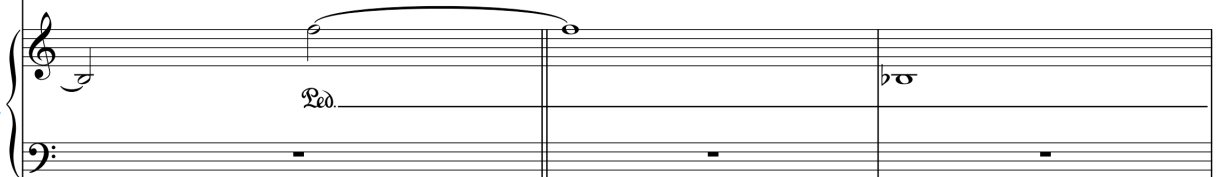
T.3



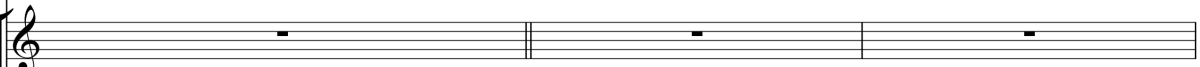
Hp.



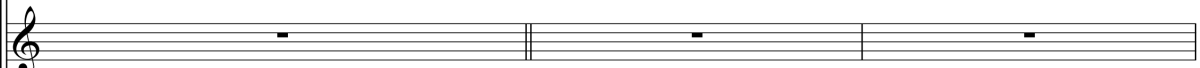
P.



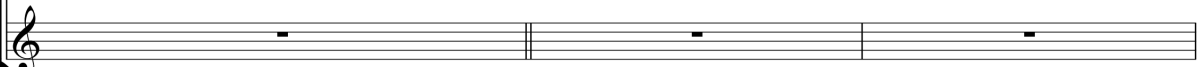
S.1



S.2



M.-S.



481

Tbn.



Staff for Tuba and Euphonium (Tbn.), showing rests in all three measures.

T.1



Staff for Trumpet 1 (T.1), showing rests in all three measures.

T.2



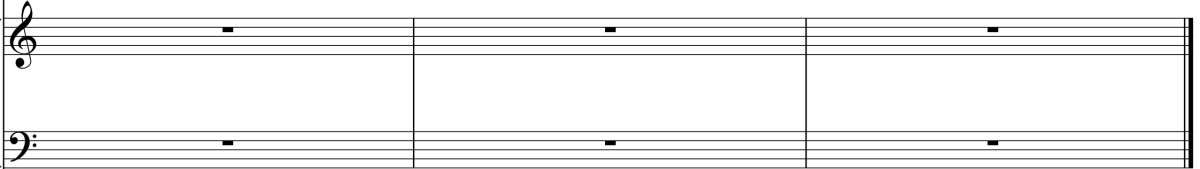
Staff for Trumpet 2 (T.2), showing rests in all three measures.

T.3



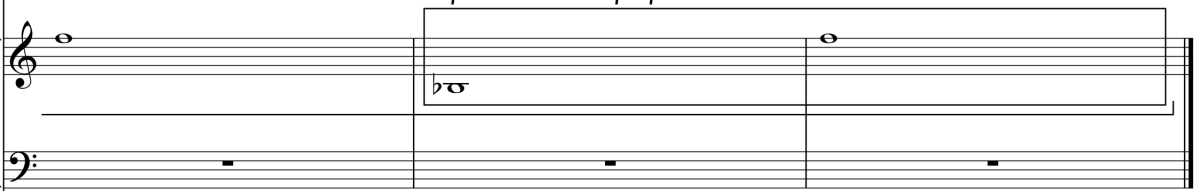
Staff for Trumpet 3 (T.3), showing rests in all three measures.

Hp.



Staff for Piano (Hp.), showing rests in both the upper and lower staves across all three measures.

P.



Staff for Piano (P.), showing rests in the lower staff and a melodic line in the upper staff. A box around the second measure of the upper staff is labeled "répéter en boucle jusqu'à la fin du chant".

répéter en boucle jusqu'à la fin du chant

S.1



Staff for Soprano 1 (S.1), showing rests in all three measures.

S.2



Staff for Soprano 2 (S.2), showing rests in all three measures.

M.-S.



Staff for Mezzo-Soprano (M.-S.), showing rests in all three measures.