

Paolo Pirezzani

**Brume lumière (omaggio a Beckett)**

per sei voci e elettronica

## **ORGANICO**

**Soprano**

**Mezzosoprano**

**Controtenore**

**Tenore**

**Baritono**

**Basso**

**Elettronica**

### Disposizione dei cantanti e dei diffusori

La voce di ogni cantante deve essere amplificata e diffusa da due altoparlanti: uno posizionato dietro ai cantanti, l'altro collocato in un punto preciso della sala, intorno al pubblico (vedi schema).

Ogni cantante, azionando un semplice comando, può spostare la propria voce da posizione ① (la voce viene diffusa soltanto dall'altoparlante posto dietro di sé) a posizione ④ (la voce viene diffusa soltanto dall'altoparlante che si trova intorno al pubblico).

Le posizioni ② e ③ corrispondono alle posizioni intermedie (circa a 1/3 e 2/3 dalle posizioni estreme).

Per la amplificazione proveniente dal palco (posizione ①) può essere sufficiente utilizzare tre altoparlanti (posizionati ad altezza d'uomo) facendo comunque in modo, che il suono giunga da una direzione vicina a quella reale del cantante che lo sta producendo.

La parte elettronica viene diffusa da altri quattro altoparlanti (1, 2, 3, 4) collocati intorno al pubblico. Questo lo schema per l'esecuzione:

### The distribution of the singers and the loudspeakers

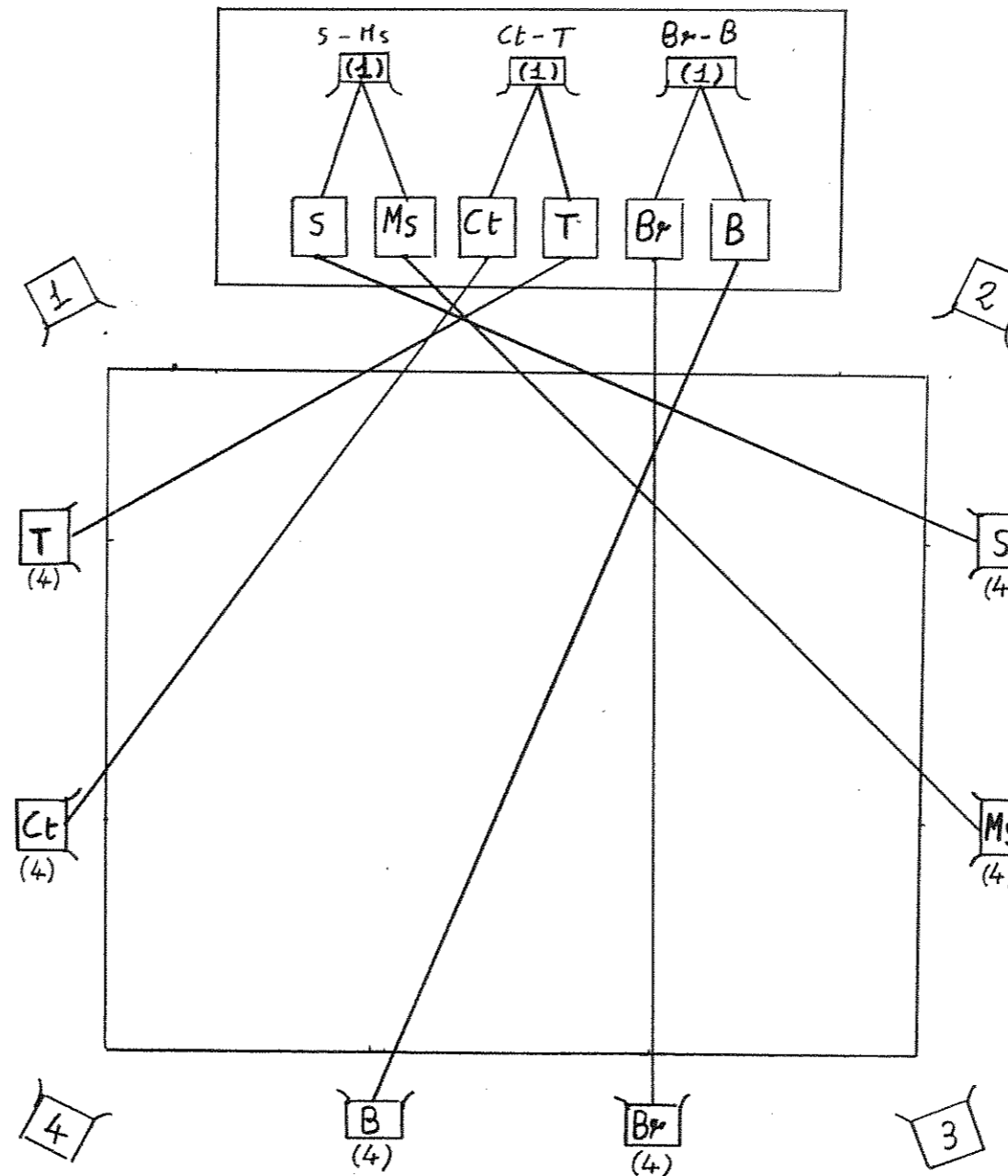
The voice of each singer must be amplified and propagated with two loudspeakers: the one positioned behind the singers, the other placed in a precise point of the hall, round the public (see the scheme).

Each singer, with a simple MIDI control, can move his voice from position ① (in this position the voice only come from the loudspeaker that is situated behind the singers) to position ④ (in this position the voice only come from the loudspeaker that are situated round the public)

The positions ② and ③ indicate two intermediate positions (approximately 1/3 and 2/3 from the extreme positions).

For the amplification that come from the stage (position ①) can be enough to use three loudspeakers (height: 1,5 metre) so that the sound come from a direction near the position of the singer that produce them.

The electronics sounds must be diffused from other four loudspeakers (1, 2, 3, 4) placed round the public. This is the scheme for the performance:



testo

(da *Mal vu mal dit* di Samuel Beckett)

De sa couche elle voit se lever Vénus.  
Encore.  
De sa couche par temps clair elle voit se lever Vénus suivie du soleil.  
Elle en veut alors au principe de toute vie.  
Encore.  
Le soir par temps clair elle jouit de sa revanche.  
A Vénus.  
Devant l'autre fenêtre.  
Assise raide sur sa vieille chaise elle guette la radieuse.  
Sa vieille chaise en sapin à barreaux et sans bras.

Vénus.  
Encore.  
Droite et raide elle reste là dans l'ombre croissante.  
Tout de noir vêtue.

Garder la pose est plus fort qu'elle. Se dirigeant debout vers un point précis souvent elle se fige. Pour ne pouvoir repartir que longtemps après. Sans plus savoir ni où ni pour quel motif. A genoux surtout elle a du mal à ne pas le rester pour toujours. Les mains posées l'une sur l'autre sur un appui quelconque. Tel le pied de son lit. Et sur elles sa tête.

La voilà donc comme changée en pierre face à la nuit.

Tout cela au présent.  
Comme si elle avait le malheur  
d'être encore en vie.

Crainte du noir.	Dread of black.
Du blanc.	Of white
Du vide.	Of void.
Qu'elle disparaisse.	Let her vanish.
Et le reste.	And the rest.
Tout de bon.	For good.
Et le soleil.	And the sun.
Derniers rayons.	Last rays.
Et la lune.	And the moon
Et Vénus.	And Vénus.

Plus de ciel ni de terre  
Finis haut et bas.  
Rien que noir et blanc.

Nothing left but black sky  
White earth.  
Or inversely.  
No more sky or earth  
Finished high and low.

N'importe où partout.  
Que noir.  
Vide.  
Rien d'autre.

Nothing but black and white.

Evrywhere no matter where.  
But black.  
Void.  
Nothing else.

Contemplate that.

Contempler cela.  
Plus un mot.  
Rendu enfin.

Not another word.  
Home at last.

Du calme.

Elle réapparaît le soir à la fenêtre.

Encore. Tout de noir vêtue.

Seule certitude la brume. Celle d'au-delà des champs. Elle les gagne déjà. Elle gagnera la caillasse. Ensuite le logis par toutes ses fissures. L'oeil aura beau se fermer. Il ne verra plus que brume. Même pas. Ne sera plus lui-même que brume. Comment la dire. Vite comment la mal dire avant qu'elle noie tout. Lumière. En un traître mot. Brume lumière. La grande enfin. Où plus rien à voir. A dire. Du calme.

Crainte du noir. Du blanc.  
Du vide. Qu'elle disparaisse.  
Et le reste.  
Derniers rayons. Et la lune. Et Vénus.

La revoilà telle qu'elle fut laissée  
Comment la dire. Vite comment la mal dire...  
Lumière. Brume lumière.

Seul reste le visage.

Vrai noir où la fin ne plus avoir à voir

Till no more trace. On earth's face.

....encore repartir pour toujours encore.  
Ainsi de suite.  
Jusqu'à plus trace.

For the last time at last for to end yet  
again what the wrong word?

... slowly dispelled a little  
like the last wisps of day when the  
curtain closes.

Adieu adieux

Farewell to farewell.

Then in that perfect dark foreknell darling sound

pip for end begun. First last moment. Grant only  
enough remain to devour all. Moment by glutton  
moment. Sky earth the whole kit and boodle. Not  
another crumb of carrion left. Lick chops and  
basta.

No. One moment more. One last.

Encore une seconde.  
Rien qu'une.

Le temps d'aspirer ce vide.  
Connaître le bonheur.

Grace to breathe that void.

## Segni e Avvertimenti Performance Instructions



= Falsetto, voce di testa, emissione molto sollevata.  
*"Falsetto", Kopfstimme; sehr gehobenes Ausstossen*



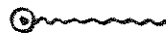
= Piccolo glissato (meno di mezzo tono).  
*Little glissato (less than semitone).*



= Cantare "trillando" sulla stessa nota, ribattuto (staccato) di gola. Il "trillo" va eseguito strettissimo, come ridendo. Si pensi al grido di un uccello.  
*Singen mit "trillo" auf die selbe Note; "halswiedergeklöpft", wie lachend. Man denkt dem Vogelsschrei.*



= Soffio intonato, quasi fischio.  
*Blow in tune. Almost a whistle*



= Battere velocemente e leggermente la mano contro le labbra, come un trillo.  
*Tap lightly and quickly the hand into the lips, like a trill.*

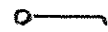
NB:

Il vibrato va usato solo quando espressamente richiesto in partitura:  
*Man kann vibrato brauchen nur wenn deutlich in der Partitur geschrieben ist:*

p. vib = poco vibrato  
vib = vibrato  
m. vib = molto vibrato



= Parlato. Le posizioni sul pentagramma e le linee oblique indicano alcune variazioni di intonazione della prosodia.  
*Spoken part. The position and the lines on the staff show the "intonation's changes" of the prosody.*



= Sussurrato, senza adduzione delle corde vocali.  
*Whispering, without adducting the vocal cords*



= Mormorato, con adduzione delle corde vocali e minimi movimenti delle labbra.  
*Murmuring, with adducting the vocal cords and little lip movements.*



= Sussurrato - mormorato: durante l'esecuzione di un sussurrato (pianissimo) ogni tanto si hanno delle brevi adduzioni delle corde vocali.  
*Whispering-murmuring: during the execution with a whispering (pianissimo) every now and then there are some adducting vocal cords (murmuring)*

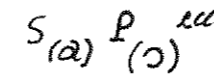


= Produrre piccole bolle di saliva.  
*Do a little saliva bubbles.*

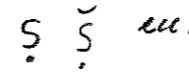


= Spostamento del comando MIDI (provoca uno spostamento della propria voce nello spazio).  
*Shifting of the MIDI control (that cause the shift of own voice in the space).*

## Note sulla pronuncia dei suoni: About the pronunciation of the sounds



= La vocale posta tra parentesi indica la posizione che le labbra e la lingua devono assumere nel pronunciare la consonante "sorda" che la precede  
*Die Vokal in Klammern gesetzt, bedeutet die Stellung der Lippen und der Zunge während die "stimmlose" Konsonant, die die Vokal vorausgeht ausgesprochen wird*



= Il punto sotto la consonante indica un' esecuzione "sonora" (con adduzione delle corde vocali, e dunque "intonata") e non "sorda".  
*Der Punkt unter dem Konsonant verlangt eine Aussprache "klingende" (gestimmte) und nicht "stimmlose".*

a

= it: casa, ingl: father, ted: Wasser

b

= it: bello, ingl: bed, ted: bar

c

= it: bacio, ingl: church, ted: Mädchen

d

= it: dente, ingl: day, ted: da

e

= it: seme, ingl: day, ted: lesen

ε

= it: bello, ingl: and, fr: misère, ted: bitte

f

= it: fiore, ingl: fat, ted: Fass

g

= it: gatto, ingl: give, ted: Gegend

h

= ingl: hang, ted: Harr

i

= it: pino, ingl: yes, ted: ja

k

= it: poco, ingl: car, ted: Kant

l

= it: lingua, ingl: look, ted: Lied

m

= it: mamma, ingl: much, ted: Mutter

n

= it: notte, ingl: never, ted: Name

o

= it: notte, ingl: box, ted: hoffen

O

= it: sotto, ingl: ball, ted: oben

P

= it: pino, ingl: pot, ted: Pol

r

= it: raro, ted: Rat

S

= it: sera, ingl: see, ted: Sessel

š

= scena, ing: show, ted: schön

t

= it: tetto, ted: Tier

**U** = it: muto, ingl: book,ted: Mut

**V** = it: vaso, ingl: very, ted: Wasser

**Z** = it: zucchero, ingl: hints, ted: Zimmer

**ʔ** = Colpo di glottide, quasi tossendo  
Stroke of glottis. Almost cough

NB

Le parole o le sillabe sottolineate vanno pronunciate in lingua inglese.  
*The underlined words must be pronounced in English language.*

Diesis e bemolle alterano solo la nota davanti alla quale sono posti (tranne nel caso di suoni immediatamente ripetuti)  
*Sharp and flat alter only the following tone (except in the case of some sounds immediatly repeated).*

Quando seguite da tre punti le indicazioni valgono sino alla indicazione successiva  
*When there are three point next an indication, this indication is valid until the following indication.*



(f dim...)

(mf)



5 (1)→

S. *mp* *pp* *mp* *mp* *pp* *mp* *mp* *pp* *mp* *pp* *mp*... (mf)

Ms. *pp* *mp* *p*... *(p)* *mp* *p*... *(p)* *mp* *p* *sf* *mp* *pp* *mp* *pp* *p*

Ct. *mf* *p* *mf*... *sf* *p* *mf*... *mf* *p* *sf* *mp*... (sim.) (mf)

T. *mf* *p* *mf* *p* *mf* *mf* *p* *mf*... (p) *mf* *p*... (p) *sf* *mp*... *mf* *mp*... (mf)

Br. *mp* *mp* *pp* *mp* *mp* *sf* *mp* *sf* *mp* *mp* *mp* *mp* *mp* *pp* *mp*

B. *mp* *mp* *pp* *mp* *pp* *sf* *pp*... *mp* *pp*... *mp* *pp* *sf* *mp*... (mf)

Lyrics: *ε r ε* *ε i i ε i* *i* (i) *r* *ε ε r r ε i*  
*a i a i a* *i* *r a ε i ε i a r*  
*ε ε ε ε ε* *a* *ε* *r* *ε*  
*o a* *o a* *ε a o a o a* *a*  
*o o* *o o o* *o u* *o* *o*

(mf dim...)

(mp)

Encore

De sa couche par temps clair elle voit  
se lever Vénus suivie du soleil.

Elle en veut...

mf

mf

9

Handwritten musical score for six voices: Soprano (S.), Mezzo-soprano (Ms.), Contralto (Ct.), Tenor (T.), Bass (B.), and Bassoon (Bz.). The score is divided into four measures. Each voice part includes a vocal line with lyrics and a piano accompaniment line. Dynamics such as *p...*, *mp*, *mf*, *pp*, and *vib...* are indicated throughout. The lyrics are in French and include the words 'Encore', 'De sa couche par temps clair elle voit se lever Vénus suivie du soleil.', and 'Elle en veut...'. The piano accompaniment features various rhythmic patterns, including triplets and sixteenth notes.

(mp dim...)

(p)

... alors au  
principe de  
toute vie.

f **Encore** mp

mp Le soir par temps clair elle  
jouit de sa revanche.

13

Score for Soprano (S.), Mezzo-Soprano (Ms.), Contralto (Ct.), Tenor (T.), Bass (Ba.), and Bassoon (B.).

**S. (Soprano):** (1) → *p* *p* *pp...* *pp* *p* *mp* *p* *mp* *p* *mp*  
 É a É a É É i i Ti Ki... i i i... i i i... m

**Ms. (Mezzo-Soprano):** (1) → *p* *p* *pp...* *pp* *pp...* *p* *mp* *p* *mp* *p* *mp*  
 a É a É a É a r r ke ke i i r... r m

**Ct. (Contralto):** (1) → *p* *p* *pp* *mp* *p...* *p* *p...* *p* *mp* *p* *mp*  
 É É... É... É... m

**T. (Tenor):** (1) → *p* *p* *pp* *mp* *p...* *(p)* *pp...* *(pp)* *p* *mp*  
 a o m m... (m)... (m)... (m) #

**Ba. (Bass):** (1) → *pp* *pp* *pp* *p* *pp...* *pp* *pp...* *p* *pp...* *p* *pp...*  
 É É → a → o o... m

**B. (Bassoon):** (1) → *pp* *pp* *pp* *p* *pp...* *p* *pp...* *p* *pp...* *p* *pp...*  
 a m m... (m)... (m) o

Dynamic markings: *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *pp...* (pianissimo), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), *pp...* (pianissimo), *p* (piano), *pp* (pianissimo), *pp...* (pianissimo), *p* (piano), *pp* (pianissimo), *pp...* (pianissimo), *p* (piano), *pp* (pianissimo), *pp...* (pianissimo), *p* (piano), *pp* (pianissimo), *pp...* (pianissimo), *p* (piano), *pp* (pianissimo), *pp...* (pianissimo), *p* (piano), *pp* (pianissimo), *pp...* (pianissimo).

Other markings: *vib.* (vibrato), *3* (triplets), *m* (marcato), *(m)* (marcato), *(p)* (piano), *(pp)* (pianissimo), *(m)* (marcato), *3* (triplets).



(pp dim...)

(ppp)

Assise raide sur sa vieille chaise elle guette la radiose.

p

( )

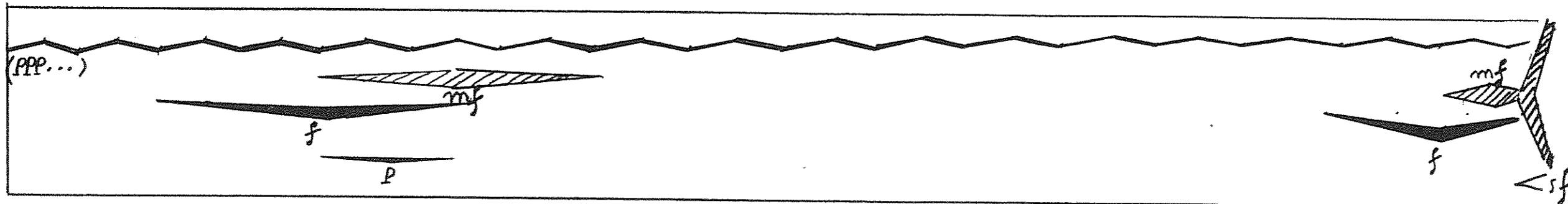
mp

Sa vieille chaise en sapin...

22

Handwritten musical score for six voices: Soprano (S.), Mezzo-Soprano (Ms.), Contralto (Ct.), Tenor (T.), Baritone (Br.), and Bass (B.). The score is divided into four measures. Each voice part includes lyrics and musical notation with various performance instructions such as dynamics (pp, p, mp, ppp), articulation (vib., (sim)), and fingerings (3, 5, 6, 7). The lyrics are: "e de... m i... vi i... / e r r de... l l e... ve e... / m... y e... (e) (e) / l... v. R fe R... fe e e... / lo l ma... va 5 y R ve R... Ye... / lo lo do... d... do... da... l R... ve R... ve... te ve..."





30

S. *ppp...* *(ppp)* *pp* *a poco a poco accelera...* *dalla 3<sup>a</sup> volta: a poco a poco rallenta sempre*  
 Ms. *(ppp)...* *(ppp)* *pp* *dalla 2<sup>a</sup> volta: a poco a poco accelera sempre*  
 Ct. *(ppp)...* *(ppp)* *pp* *a poco a poco rallenta...* *dalla 3<sup>a</sup> volta: a poco a poco accelera e torna a Tempo*  
 T. *(ppp)...* *(ppp)* *pp* *a poco a poco rallenta* *dalla 3<sup>a</sup> volta: a poco a poco accelera sempre*  
 B $\flat$ . *(ppp)...* *(ppp)* *(sim)* *pp* *a poco a poco accelera...* *dalla 4<sup>a</sup> volta: a poco a poco rallenta sempre*  
 B. *(ppp)...* *(ppp)* *pp* *dalla 2<sup>a</sup> volta: a poco a poco accelera*  
*dalla 4<sup>a</sup> volta: a poco a poco rallenta e torna a Tempo*

*15" c.a.*

*S...*  
*E te E E E te E E E te E E E te E E*  
*(v)...*  
*P... Pa P(a) Pa P(a) Pa P(a) Pa Pa*  
*(v) f v f v f*  
*a ka a a ka a a ka a a ka a a ka a*

*sf* (*ff dim...*) (*mf*)

subito Tempo I (♩=60 c.a)

33

S. *mp* *mp* *mp* *pp...* *<mf>* *mp* *mp* *mp* *pp* *mp...* (*mp*)

Ms. *mp* *mp* *mp...* *sf* *mp* *mp* *p* *<mp>* *p* *<mp>* *p* *mp* *pp* *mp*

Ct. *mf* *mf* *mf* *p* *f* *<mf>* *p* *f* *f* *p* *sf* *p* *<mp>* *mp* *mp* *p* *<sf>* *mp...*

T. *mf* *mf* *mf* *p* *f* *<mf>* *p* *f* *f* *p* *sf* *p* *<mp>* *mp* *mp* *p* *<sf>* *mp...*

B. *mp* *mp* *mp...* *sf* *mp* *mp* *mp* *pp* *mp* *mp* *<mp>* *mp* *mp* *mp*

B. *mp* *mp* *mp* *pp...* *<mf>* *mp* *mp* *mp* *pp* *<mp>* *pp* *<mp>* *pp* *sf* *mp...*



(ppp...)

(pp...)

(ppp...)

(continuum) - - - - -

53

(ppp)...

(1)→

S. *(s)...* *S* *s...* *S* *m m m* *vibr...* *vibr...* *vibr...* *(pp)* *(1)→*

(1)→

Ms. *(ppp)...* *(sim)* *(-)* *K* *KE...* *K* *KE* *E*

(1)→

Ct. *(ppp)...* *(V)...* *(4)* *(1)→*

(1)→

T. *(ppp)...* *18 p* *Pa...* *P* *a* *Pa* *Pa* *P*

(1)→

B. *(ppp)...* *(ppp)...* *(ppp)...* *(3)* *(1)→* *(4)* *(1)→* *(f)* *v* *f...* *(4)→* *vibr...*

(4)→

B. *(ppp)...* *(4)→* *(sim.)* *da...* *t* *a* *da*





(PPP...)

(PPdim...)

(PPP...)

(continuum) - - - - -

57

S. (1)→ PPP... (4)→ (1)→ PPP... (4)→

Ms. (PPP)... (1)→ vibr... (4)→ (4)→ PP (1)→ PPPP... (1)→

Ct. (1)→ (PPP)... (1)→ (4)→ PP (1)→ PPPP... (1)→

T. (4)→ (4)→ (PP) vibr... (1)→ PPPP... (1)→ (4)→

Br. (1)→ (PPP)... (1)→ (4)→ PP (1)→ PPPP

B. (4)→ (PPP)... (4)→ vibr... (1)→

S. lyrics: ṣ ṣ ṣ sa ṣ a a sa a ṣ a a sa

Ms. lyrics: m ε

Ct. lyrics: VE ε f f f f f f V

T. lyrics: a m m m a a a ba a Pa a a ba

Br. lyrics: f V V f f... f...

B. lyrics: a a da t

(PPP...)

(APP)

(PPP...)

(Continuum) - - - - -

PPP

PP

(cont.) - - - - -

61

(4) →

S.

a

(4) →

(4) →

Ms.

(PPPP)...

vibr...

VE VE E VE KE E K VE E K K

(4) →

(PPPP)...

vibr...

Cl.

f f b V b V f V VE V VE m

(4) →

T.

a

(4) →

(4) →

(4) →

B.

3

PP

3

(4) →

PPPP... vibr...

a... E a...

(1) →

(4) →

PP

(1)

PPPP... vibr...

a...

3

vibr...





(PPP...)

... disparaissse

*p* Et le reste.

PPP...

(cont.) - - -

(cont.) - - -

(cont.) - -

73

Handwritten musical score for six parts: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Contralto), T. (Tenor), Br. (Baritone), and B. (Bass). The score is in 3/4 time and consists of four measures.

**Measure 1:**

- S.:** (4) →, *pp*, *S(i) → (u)*
- Ms.:** (4) →, *p*, *S(i) → (u)*
- Ct.:** (4) →, *pp*, *r*
- T.:** (4) →, *ppp*, *m*
- Br.:** (4) →
- B.:** (4) →, *pp*, *r*

**Measure 2:**

- S.:** *pp*, *pp*
- Ms.:** *pp*
- Ct.:** *ppp*, *ppp*
- T.:** *pp*
- Br.:** *ppp*
- B.:** *pp*

**Measure 3:**

- S.:** *pp*, *pp*
- Ms.:** *ppp*
- Ct.:** *ppp*, *m*, *dread*
- T.:** *pp*
- Br.:** *ppp*
- B.:** *pp*

**Measure 4:**

- S.:** *ppp*
- Ms.:** *ppp*, *r → i*
- Ct.:** *ppp*
- T.:** *pp*
- Br.:** *ppp*
- B.:** *pp*

(PPP dim...) (PPP...) (cont.) - - - - (cont.) - -

*p* ... du noir.  
*p* crainte...

**77** (4)→

S. *PPP*  
*o* → *i*  
*r* → *i*

Ms. *PPP* *PP*  
*m* *b* *b* *o*  
*black*

Ct. *PP* *PP*  
*o* → *i*  
*r* → *i*

T. *PPP*  
*o* → *i*  
*r* → *i*

Br. *PPP* *PPP*  
*o* → *i*  
*r* → *i*  
*S(i) → (v)*

B. *PPP* *PP* *PP* *PP* *PPP*  
*m*  
*o* → *i*

Let her va-nish



Et le reste.

PP

PPP Et le soleil.

PP Tout de bon.

PPP (cont.) - - - - -

85

Handwritten musical score for six parts: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Cello), T. (Tenor), Br. (Bass), and B. (Bassoon). The score is divided into four measures. Each part has a dynamic marking (PP, PPP) and a performance instruction (e.g., black, white, S(i) → (u)).

**S. (Soprano):** Measure 1: (4) →, PP, black. Measure 2: Rest. Measure 3: PPP, S(i) → (u). Measure 4: Rest.

**Ms. (Mezzo-soprano):** Measure 1: (4) →. Measure 2: Rest. Measure 3: PP, S(i) → (u) → <sup>o</sup>q white. Measure 4: Rest.

**Ct. (Cello):** Measure 1: (4) →, PP. Measure 2: Rest. Measure 3: PP, i. Measure 4: Rest.

**T. (Tenor):** Measure 1: (4) →, PP, i. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

**Br. (Bass):** Measure 1: (4) →. Measure 2: Rest. Measure 3: PPP, S(i) → (u). Measure 4: Rest.

**B. (Bassoon):** Measure 1: PPP, (4) →, (o). Measure 2: Rest. Measure 3: PP, PP. Measure 4: Rest.

Additional markings: →(u) at the bottom left.



Et Venus.

PPP

(o cresc...)

subito Tempo I (♩=60 c.a)

93

Handwritten musical score for six voices: Soprano (S.), Mezzo-soprano (Ms.), Contralto (Ct.), Tenor (T.), Bass (Bz.), and Bass (B.). The score is divided into three measures. The first measure is marked *PPP*. The second measure contains the lyrics "And Venus" and "And the moon." The third measure is marked *subito Tempo I* and includes dynamic markings *P*, *PP*, and *PPP*. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by circled numbers 1 and 4. The lyrics "And Venus" and "And the moon." are written below the Bass (Bz.) and Bass (B.) staves respectively. The score concludes with the lyrics "And the moon." and a large handwritten number "43" in the bottom right corner.

(P...)

PP Plus de ciel ni de terre.

PP Finis haut et bas.

PP Rien que noir et blanc.

97

S. (4)→ *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
*S(i)→(u)* *S(u)* *No-thing but black left sky.* *S(u)* *Or in-ver-sely.* *H(u)*

Ms. (4)→ *ppp* *pp* *pp* *pp* *pp* *ppp* *pp*  
*S(i)* *S(u)* *m* *H(u)* *H(u)* *H(ε)* *H(ɔ)* *sky*

Ct. (4)→ *pp* *pp* *p* *pp* *pp* *pp* *pp*  
*S(i)* *S(i)* *m* *H(u)* *H(o)* *H(ε)→(ɔ)*

T. (4)→ *pp* *pp* *p* *pp* *pp* *pp* *pp* *pp*  
*S(u)* *S(i)* *m* *S(i)→(u)* *H(u)* *H(i)* *No more* *H(ɔ)→*

Bz. ① ④ ① ④ ① ④ ① ④  
*S(i)→(u)* *S(i)→(u)→(i)* *H(u)* *H(u)* *S(u)→(i)* *H(a)* *H(a)→(o)*

B. (4)→ *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
*S(i)→(u)* *S(i)* *m* *White earth.* *H(ɔ)* *H(ε)* *H(ε)* *or earth.*

(P...)

...noir et blanc.

pp

N'importe où partout.

p

Que noir.

pp

Viole.

pp

101

Handwritten musical score for six instruments: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Cello), T. (Tenor), B♭ (Bassoon), and B. (Bass). The score is divided into four measures. Each measure contains notes for all instruments, often with dynamic markings (pp, p, f) and articulation (accents, slurs, triplets). Below the notes are vowel markings: H(e), H(o), H(i), H(a), H(u), H(i), H(e), H(a), H(i), H(e), H(i), H(o), H(a), H(i).

Measure 1: S. (4)→; Ms. (4)→, Finished, S(i); Ct. (4)→, S(i); T. (4)→, (E); B♭ (4)→, (E), and low.; B. (4)→, H(e), high.

Measure 2: S. H(e); Ms. H(i); Ct. H(i); T. H(i); B♭ H(e); B. H(i).

Measure 3: S. H(o); Ms. H(o); Ct. H(o); T. H(a); B♭ H(e), H(e); B. H(i).

Measure 4: S. H(o); Ms. H(o); Ct. H(e); T. H(ε); B♭ H(u), H(i); B. H(o), H(a), H(i).

(P)

(P dim) - - - - -

Rien d'autre

PPP

105

Handwritten musical score for six parts: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Contralto), T. (Tenor), B<sub>1</sub> (Bass 1), and B<sub>2</sub> (Bass 2). The score is divided into four measures. The lyrics are: "No-thing black white. But black. Void. E-verywhere no met-ter where." The notation includes various dynamics (PPP, P, PP), articulation marks (accents, slurs), and performance instructions like "Rien d'autre" and "E-verywhere no met-ter where." Fingerings and breath marks are also present.

**S. (Soprano):** H(i), H(i), H(i), H(a), I(o) No-thing black white. But black.

**Ms. (Mezzo-soprano):** S(i), H(e), P(u), I(e), S(i), Nothing

**Ct. (Contralto):** H(o) → (a), I(a), I(a), H(i), S(i)

**T. (Tenor):** H(i), H(o) → (a), I(a), I(o), I(i), Void.

**B<sub>1</sub> (Bass 1):** H(i), H(e), S(u), I(o), I(e), H(i)

**B<sub>2</sub> (Bass 2):** H(i), H(i), H(i), S(i), P(o), S(i), E-verywhere no met-ter where.

Contempler cela.  
pp

Plus un mot.  
p

Rendu enfin.  
pp

rall

109

Score for measures 109-111, featuring vocal parts (Soprano, Mezzo, Contralto, Tenor, Bass) and piano accompaniment (Bass). The score includes lyrics in French and English, dynamic markings (pp, p, f, fpp), and performance instructions like "rall" and "Con-tem-plate that."

**Soprano (S.):** *H(i) → (u) m*

**Mezzo (Ms.):** *else, H(u) Not a-no-ther*

**Contralto (Ct.):** *H(i)*

**Tenor (T.):** *H(i) → (u) m*

**Bass (B.):** *Con-tem-plate that. H(u)*

**Piano Accompaniment (B.):** *Con-tem-plate that. H(u)*

*p* Du calme.  
*pp* Du calme.

113 - - - - - (rall.) - - - - - un poco piú Lento (♩ = 50 c. a.)

S. (4)→ H(u) H(u)

Ms. (4)→ word H(i) → (u) m → m

Ct. (4)→

T. (4)→ (sim.)

Bp. (4)→ at last.

B. (4)→ Home m

117

S. (4)→  
ppp  
H(u)  
S(i)

Ms. (4)→  
pp  
p.vib  
m → n

Ct. (4)→  
ppp...  
S(i)  
pp

T. (4)→

B. (4)→  
ppp...  
p  
S(u)  
S(u)...

121

Handwritten musical score for six instruments: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Clarinete), T. (Trompa), Br. (Basson), and B. (Bass).

The score is divided into four measures. Each measure begins with a dynamic marking of *pp* and a breath mark  $(4) \rightarrow$ . The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *ppp*, *p*, and *pp*. Some notes are marked with *vibr.* (vibrato) and *(sempre)* (always).

Lyrics and performance instructions are written below the notes:

- S.:**  $S(i)$   $S(i)$ ;  $m...$
- Ms.:**  $m...$ ;  $I(i)$   $S(i)$   $S(i)$ ;  $m...$
- Ct.:**  $m...$ ;  $S(i)...$
- T.:**  $S(u)...$ ;  $S(u)$ ;  $S(u)...$
- Br.:**  $I(i)$   $S(i)$   $S(u)$ ;  $S(u)...$
- B.:**  $I(u)$   $S(u)$   $S(u)$

Additional markings include circled numbers 1 and 4, and slurs with the number 3, indicating triplets or specific phrasing.

125

S. (4)→ *pp* *ppp* *pp*  
3 *m* → *n* *n*...  
*S*(i) → (u)  
*H*(o)

Ms. (4)→ *pp*  
*S*(i) ...  
*m*...  
*H*(i)

Ct. (4)→ *pp*  
3 *m* → *n*  
*n*...  
*n*...

T. (4)→ *pp*  
8 2  
2 *S*...  
(u)

Br. (4)→ *pp*  
*S*(i) ...  
*S*(u) ...  
*m*...  
*m*...  
(sempre) 3 *ppp*

B. (4)→ *ppp*...  
*S*(i)  
*S*...  
(i)  
*m*...  
(sempre) *pp* 3

129

S.  $H(u)$   $S(u)$

Ms.  $H(u)$   $S(i) S(i)$

Ct.  $H(u)$   $S(i)...$  (sempre)

T.

Br.  $H(i)$   $S(i)$

B.  $S(u)...$  (sempre)  $S(u)...$

accel

Tempo I (♩=60c.a)

133 (4)→

S.  $p$   $pp$   $ppp$   $pp$   
 $S(i)$   $H(i)$   $S(i) \rightarrow (i)$   $H(i)$   $H(o)$   $H(u)$

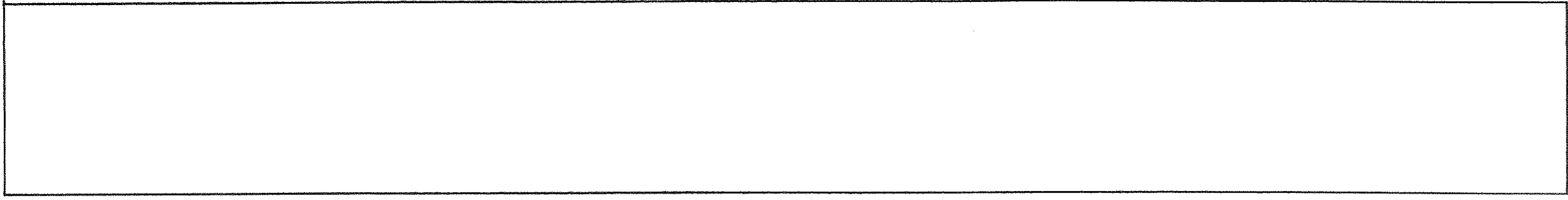
Ms.  $p$   $pp$   $ppp$   $pp$   $pp$   $p$   
 $S(u)$   $S(u)$   $S(i)$   $H(o)$   $H(u)$

Ct.  $p$   $pp$   $pp$   $pp$   $ppp$   $ppp$   
 $S(u)$   $S(u)$   $S(i)$   $H(i)$   $S(i)$   $H(o)$   $H(o)$

T.  $pp$   $pp$   $pp$   $ppp$   
 $S(i)$   $H(u)$   $S(i)$

Bz.  $p$   $ppp$   $ppp$   $pp$   $p$   
 $S(u)$   $H(u)$   $H(i)$

B.  $ppp$   $pp$   $p$   $pp$   
 $H(u)$   $S(i)$   $H(u)$



137

S. (4)→ *mp* *pp* *pp* *p*  
H(u) → (i) S(i) S(u) l(o)

Ms. (4)→ *mf* *pp* *pp* *mp*  
S(i) l(o) S(u) S(i) l(i)

Ct. (4)→ *pp* *pp* *pp* *mf* *pp*  
S... (i) → (u) S(u) S(i)

T. (4)→ *pp* *pp* *pp* *mp* *pp*  
H(u) S(i) S(i) → (u) S(i) → (u)

B<sub>1</sub>. (4)→ *p* *pp* *p* *p*  
H(i) l(i) m

B<sub>2</sub>. (4) *p* *mp* *p* *mp*  
H(u) S(i) m

(o cresc...)

(P)

141

S.  $l(i)$   $\epsilon$   $H(o) i$   $H(u) e$   $S... (i)$   $e$   $H. H (i) (i)$

Ms.  $H(i) \rightarrow (u) l(o)$   $H(i) e$   $H(o)$   $e$   $S... (u) i$   $S(u) S(u) e$   $i$   $H(i)$

Ct.  $\rightarrow (u) o$   $S(i) a$   $H(i) \epsilon a$   $S(i) \epsilon$   $H(u) H(u) a$   $H(e) \epsilon$

T.  $l(i)$   $S(i) \rightarrow (u)$   $\epsilon \rightarrow e$   $a$   $S... (i) a$   $H(i) \epsilon$   $H(i) a$

Bz.  $S... (u)$   $o$   $S... (u)$   $o$   $H... (u)$   $u$   $S... (i) u$   $S... (i)$   $o$   $H... (o)$

B.  $S... (u) l(o)$   $u$   $u$   $o$   $u$   $o$   $H... (u) u$   $H... (u)$

(p...)

(mp)

(mp)

Elle réapparaît le soir à la fenêtre.

mf

145

Handwritten musical score for six voices: Soprano (S.), Mezzo-soprano (Ms.), Contralto (Ct.), Tenor (T.), Baritone (Br.), and Bass (B.). The score is divided into three systems, each containing four measures. The lyrics are: "Elle réapparaît le soir à la fenêtre." (She reappears at night at the window).

Key features of the score include:

- Staff S.:** Lyrics: "Si H... i", "Se r".
- Staff Ms.:** Lyrics: "H... i", "Si H... i", "H... r", "Se r".
- Staff Ct.:** Lyrics: "H... a", "H... a", "H... a", "H... a".
- Staff T.:** Lyrics: "H... a", "Saa", "a".
- Staff Br.:** Lyrics: "H... U", "H... U", "Su U".
- Staff B.:** Lyrics: "H... U", "SU H... U", "H... U".

The score is heavily annotated with performance instructions:

- Dynamic markings:** *mp*, *p*, *pp*, *ppp*, *f*, *mf*.
- Articulation:** *p.vib* (pizzicato vibrato), *p* (piano), *pp* (pianissimo).
- Phrasing:** Arched lines above notes, often with circled numbers (1, 4) indicating breath or phrasing marks.
- Ornamentation:** Trills and grace notes are present, particularly in the Soprano and Mezzo-soprano parts.
- Figured Bass:** Numbers 3, 6, and 8 are written below the Bass staff, indicating figured bass accompaniment.

(mp...)

(cresc...)

f **Encore**

*Elle réapparaît le soir à la fenêtre.*

*Elle réapparaît le soir à la fenêtre.*

149

Handwritten musical score for voice and instruments. The score is divided into six systems, each with a vocal line and a corresponding instrumental line. The vocal parts are labeled S. (Soprano), Ms. (Mezzo-soprano), Ct. (Contralto), T. (Tenor), Br. (Baritone), and B. (Bass). The instrumental parts are labeled with circled numbers 1, 2, 3, and 4, indicating different fingerings or techniques. The score includes various musical notations such as dynamics (mp, mf, f, p), articulation (accents, slurs), and performance instructions (vibrato, p.vib.). The lyrics are written below the vocal lines, often with syllables like 'Si i', 'Se e', 'S(i) i', 'S(i) e', 'S(i) i' for Soprano, and similar for other parts. The score is set in a key with one sharp (F#) and a 3/4 time signature. The page number '149' is in the top left corner.

mf...

f **Encore.**

mf **Tout de noir vêtue**

pp seule certitude la brume - (continuum)

f **Crainte du noir.**

f **Du blanc.**

153

① →

S. *mf* *mp* *pp* *p.vib.* *pp* *vib.* *mf* *mp* *p* *vib.* *mp*

Ms. *ff* *p* *pp* *p.vib.* *pp* *vib.* *mf* *mp* *p* *vib.* *mp*

Ct. *mf* *pp* *pp* *mf* *pp* *p...* *(p)* *mp*

T. *mf* *pp* *pp* *mf* *pp* *p...* *(p)* *mp*

B<sub>1</sub>. *f* *p* *mf* *vib.* *mf* *mp* *vib.* *mp*

B<sub>2</sub>. *f* *pp* *mf* *vib.* *mf* *mp* *vib.* *mp*

(mf...)

(cresc...)

f **Du vide.**  
f **Et le reste.**

f **Qu'elle disparaisse.**

(pp cresc.)  
(continuum)

157 (1) →

S. (vib) *p* *mp* *mf* *mp* *p* *mp*

Ms. (vib) *p* *mp* *mf* *mf* *pp* *p* *mp*

Ct. (1) → *mf* *p* *mp* *mf* *p...* *(p)* *mf*

T. (1) → *mf* *mp* *p...* *p...* *(p)* *mf*

Br. (1) → *mf* *p...* *(p)* *f* *mf* *mf*

B. (1) → *mf* *p...* *(p)* *f* *mf* *mf*

(cresc...)

f Et la lune.  
f Derniers rayons. f Et la lune.

(mf cresc.)

f Et la lune.  
f Et Venus.

(continuum)

161

Handwritten musical score for five instruments: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Cello), T. (Tenor), and B. (Bass). The score is divided into four measures. Above the staves, there are performance instructions and dynamic markings: *mf*, *m.vib.*, *p...*, *mp*, *f*, and *vib.*. Fingerings are indicated by circled numbers (1, 2, 3, 4) with arrows showing the sequence. The S. staff includes notes like *r*, *i*, *3*, *5*, and *3*. The Ms. staff includes notes like *r...*, *k*, *k*, *k*, *k*, *i*, *k*, *r...*, *k*, *k*, *k*, *k*, *i*. The Ct. staff includes notes like *a...*, *#f*, *#f*, *#f*, *#f*, *E*, *ε*, *ε*, *ε*, *r*, *i*. The T. staff includes notes like *E*, *a*, *a*, *a*, *a*, *ε*, *r*. The B. staff includes notes like *(u)...*, *o*, *o*, *(o)*, *a*, *ε*, *r*, *(u)...*, *u*, *u*, *(u)*, *o*, *a...*, *ε*. The score is heavily annotated with slurs, accents, and dynamic markings.

(f cresc...)

(f cresc...)

**ff** La revoilà

**f** La revoilà telle qu'elle fut Paissée.

**f** Comment la dire.

(continuum)

165

S. *f* *mf* *p* *mp* *mf* *f* *mf* *f* *mf*

Ms. *f* *mf* *p* *mp* *mf* *f* *mf* *f* *mf*

Ct. *sf* *f* *mf* *p* *mf* *p* *f* *mf* *mf*

T. *sf* *f* *mf* *p* *mf* *p* *f* *mf* *mf*

Br. *ff* *ff* *p* *mf* *p* *f* *mf* *mf*

B. *ff* *ff* *p* *mf* *p* *f* *mf* *mf*

(ff cresc...)

(ff cresc...)

f vite comment la mal dice...

ff Lumière.

ff Brume lumière

(continuum)

subito più Mosso (♩ = 75 c.a)

169

S. *Soprano*

Ms. *Mezzosoprano*

Ct. *Contralto*

T. *Tenore*

Bx. *Bass*

B. *Basso*

Diagram illustrating sound wave patterns and dynamics for two sections: **Lumière** and **Crainte...**

- Lumière:** Shows a sound wave starting at *mp* (continuum), rising to *sf* (continuum), and then falling back to *mp*. A box labeled *mp* (continuum) is shown below the initial wave.
- Crainte...:** Shows a sound wave starting at *f* (continuum), rising to *sf*, and then falling back to *f*. A box labeled *f* (continuum) is shown below the initial wave.

*subito Tempo I* (♩=60 c.a)

173 (1) →

Musical score for six instruments: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Cello), T. (Trumpet), Br. (Bassoon), and B. (Bass).

The score is in 3/4 time and consists of four measures. It features various dynamics (e.g., *ff*, *sf*, *mf*, *f*, *mp*), articulations (accents, slurs), and performance instructions (e.g., *m.vib*, *mf*, *f*). The notation includes triplets, slurs, and dynamic markings.

*cresc...*  
*sf*  
*... du noir* (*f cresc...*) *Crainte du noir*  
*cresc...* *Et la lune* *Et Venus* *La révoilà* *Et la lune*  
*(cont.)*

*mp* *sf* *f*

*stringendo*

*Veloce* ( $\text{♩} = 80 \text{ c.a.}$ )

177

S. *f* *mf* *sf* *mf* *ff...*

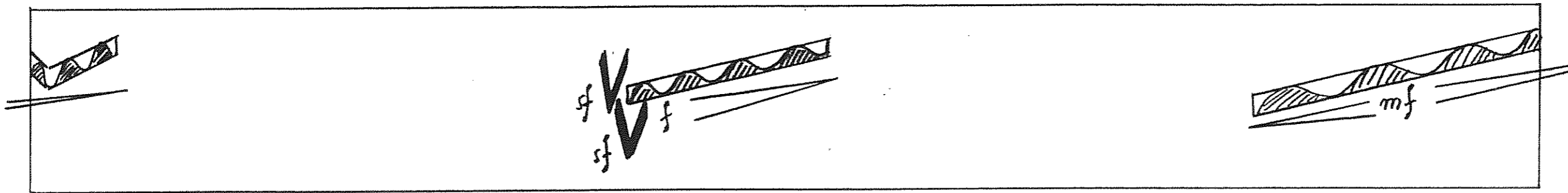
Ms. *ff* *mf* *ff* *mf* *sf* *mf* *f* *ff* *ff*

Ct. *ff* *mf* *ff* *mp* *ff...*

T. *f* *mp* *ff...*

B<sub>1</sub> *f* *mf* *ff* *mp* *ff...*

B<sub>2</sub> *f* *mf* *ff* *mp* *ff...*



181 (1) →

S. *P* *ff* *sf* *f* *sf* *ppp...* *p* *vib...*

Ms. *ff* *sf* *f* *sf* *mp*

Ct. *P* *sf* *sf* *sf* *pp* *p.vib.*

T. *sf* *sf* *sf* *pp* *pp* *p.vib.*

B<sub>1</sub>. *f* *vib* *mf* *mf*

B<sub>2</sub>. *f* *vib* *mf* *mf*

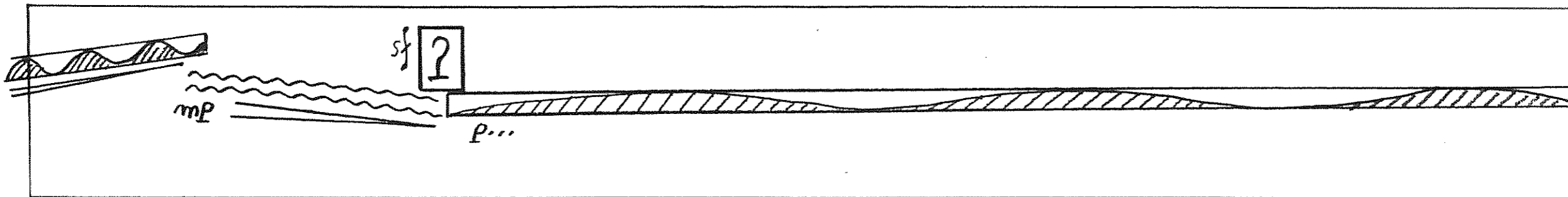
Notes: *i*, *r...*, *5*, *r*, *r*, *i*, *S(u)*, *r*, *b*, *r*, *5*, *r*, *E*, *S(a)*, *a*, *i*, *S(a)*, *E*, *U...*, *0*, *U*, *0*, *i*, *S(a)*, *S(u)*, *0...*, *0*, *U*, *i*, *S(a)*, *S(u)*

rall

Tempo I (♩=60 c. a)

185

Musical score for six instruments: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Cello), T. (Tenor), Br. (Bassoon), and B. (Bass). The score is divided into six measures. Each staff includes notes, rests, and various dynamic markings such as *pp*, *sf*, *p*, *mf*, *f*, and *ppp*. Fingerings are indicated by circled numbers 1, 2, 3, and 4. Performance instructions like *p.vib.* and *r.* are present. The key signature has one flat, and the time signature is 3/4.



189 (4)→

S. *p* *pp* *pp* *mp* *p* *mp* *mf* *pp* *p*

S(a) S(a) s(a) ũ(a) Š(a) S(u) i S(i)

Ms. (4)→ *p* *mf* *p* *mp* *mf* *mf* *p*

S(a) i Š(a) S(u) Š(u) i a

Ct. (4)→ *p* *pp* *mf* *mp* *p* *p* *p* *mf* *mp* *p*

(x) ε i S(u) ũ(ɔ) Š(a) S(u) i Š(a) o...

T. (4)→ *p* *pp* *mf* *mp* *mf* *mf* *mf* *f*

8 a Š(a) S(a) e Š(u) e Š(u) o...

Br. (4)→ *p* *mp* *mf* *mp* *mf* *p* *mp*

(x) Š(a) i S(u) Š(u) S(u) e

B. (4)→ *p* *pp* *pp* *mf* *pp* *mp* *p* *ff* *p* *ff*

① *p.vib*— *p.vib*— *p.vib*— *p.vib*— *p.vib*— *p.vib*— *p.vib*— *p.vib*— *p.vib*— *p.vib*—

S(a) e S(a) Š(u) S(a) S(u) Š(a) Š(u) S(a) Š(u)

mf (p dim...)

2

2 2 2

2

2 2

2

2

(p...)

193

(4)→

S.

Ms.

Ct.

T.

Br.

B.

(4)→

(4)→

(4)→

(4)→

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mf

p

pp

p

pp

p

p

p

p

p

④

①

④

①

④

①

④

①

④

①

④

①

④

①

④

①

④

①

④

S(i)

r

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

r

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

r

S(a)

S(i)

S(a)

S(i)

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S(a)

S(i)

S(a)

S(i)

S(a)

S(i)

S(a)

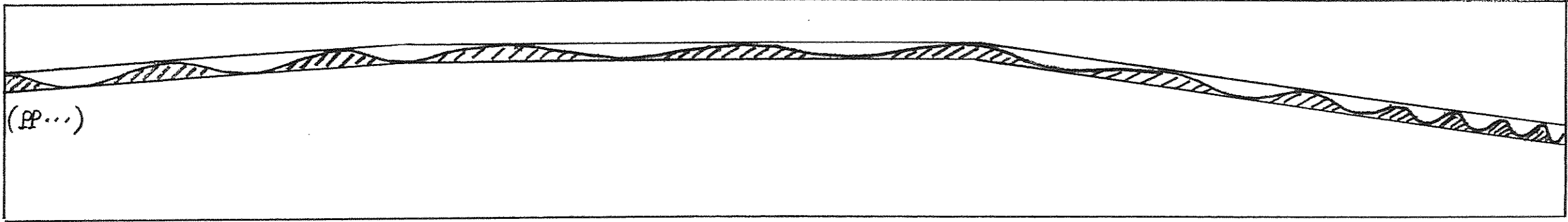
S(i)

S(a)

S(i)

S(a)





(pp...)

201

S. *P* *pp* *pp* *pp*  
*2*(*o*) *2*(*u*) *S*(*i*) *b* *p.vib.* *c*

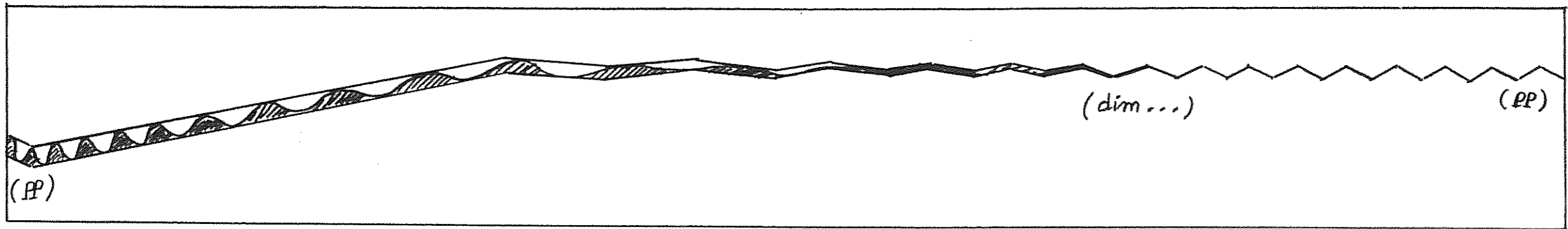
Ms. *P* *pp*  
*2*(*u*) *S*(*a*) *S*(*a*) → (*u*) *S*(*a*) → (*u*)

Ct. *pp*  
*2*(*o*) *2*(*o*) *2*(*o*) *a* *pp* *p.vib.*

T. *pp*  
*2*(*o*) *2*(*o*) *2*(*o*) *S*(*a*) → (*u*) *pp*

Bs. *ppp*  
*S*(*u*) *S*(*a*) → (*u*) *pp*

B. *P* *pp* *ppp*  
*2*(*u*) *2*(*o*) *2*(*o*) *a* *c* *p.vib.* *pp* *ppp* *a* *c*



205

Handwritten musical score for five staves: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Contralto), T. (Tenore), and B. (Basso). Each staff begins with a dynamic marking of *pp* and a rehearsal mark  $(4) \rightarrow$ . The score is divided into four measures.

- Measure 1:**
  - S. and Ms. staves are mostly empty.
  - Ct. staff has notes with dynamics  $\langle p.p.p \rangle$  and *p.vib*.
  - T. staff has a note with dynamic *ppp*.
  - B. staff is empty.
- Measure 2:**
  - S. staff has a triplet of notes with dynamic *pp*.
  - Ms. staff has a note with dynamic  $\langle p.p.p \rangle$  and *p.vib*.
  - Ct. staff has a note with dynamic  $\langle p.p \rangle$ .
  - T. staff has a triplet of notes with dynamic *pp*.
  - B. staff is empty.
- Measure 3:**
  - S. staff has a triplet of notes with dynamic *pp*.
  - Ms. staff has a note with dynamic  $\langle p.p.p \rangle$  and *p.vib*.
  - Ct. staff has a note with dynamic  $\langle p.p \rangle$ .
  - T. staff has a triplet of notes with dynamic *ppp*.
  - B. staff has a note with dynamic  $\langle p.p.p \rangle$ .
- Measure 4:**
  - S. staff has a triplet of notes with dynamic *pp*.
  - Ms. staff is empty.
  - Ct. staff is empty.
  - T. staff has a triplet of notes with dynamic *ppp*.
  - B. staff has a note with dynamic  $\langle p.p.p \rangle$ .

Additional annotations include circled numbers 1 and 4 with arrows pointing to specific notes in the Ms. and Ct. staves, and various vocal syllables like *S(i) ..(a)*, *S(a) (u)*, and *S(i) (u)* written below the notes.

(pp...)

seul reste le visage

mp

Vrai noir où la fin ne plus avoir à voir.

p

209

Musical score for voice and instruments (Ms, Ct, T, Br, B). The score is in 4/4 time and consists of five systems. The voice part (S.) is in the soprano clef. The instruments are in the bass clef. The score includes dynamic markings (pp, p, mp, m, f), articulation (p.vib.), and phrasing slurs. The lyrics are: "seul reste le visage" and "Vrai noir où la fin ne plus avoir à voir." The score is marked with a box number 209 in the top left corner.

Score for S. (Soprano), Ms. (Musical Instrument), Ct. (Cello), T. (Tenor), Br. (Bassoon), and B. (Bass). The score includes dynamic markings (pp, p, mp, m, f), articulation (p.vib.), and phrasing slurs. The lyrics are: "seul reste le visage" and "Vrai noir où la fin ne plus avoir à voir." The score is marked with a box number 209 in the top left corner.

(pp dim...)

(ppp...)

pp

213

S. (4)→

Ms. (1)→

Ct. (4)→

T. (4)→

B<sub>1</sub>. (4)→

B. (4)→

pp 3

pp 3

pp 3

pp 3

pp 3

pp 3

S(i) (i)→(v)

S(i) (i)→(v)

S(i) (i)→(v)

S(i) (i)→(v)

p (lento)

Till no more

(ppp...)

ppp

?

217

S. *p*

Ms. *ppp* *p* *pp* *ppp*

Ct. *pp* (*molto Pentamente*)  
On earth's face

T. *trace.*

Bs. *pp* *p* *pp*

B. *pp* *mp*

S(a)

S(a)

(ppp...)



222

223

Handwritten musical score for five parts: S. (Soprano), Ms. (Mezzo Soprano), Ct. (Contralto), T. (Tenor), and B. (Bass). The score is divided into two measures by a vertical dashed line. The first measure contains the lyrics: "For the last time at last for to end yet again what the wrong word?" with various performance markings. The second measure is mostly empty, with some markings at the beginning.

**S. (Soprano):** (4) [Note] (4) [Note] (4) [Note] *pp* *(pp)*

**Ms. (Mezzo Soprano):** (4) [Note] *pp* (un poco piú lento del Ct)  
 (•-o-•) →  
 ... for to end yet again what the wrong word?  
 (sim.)

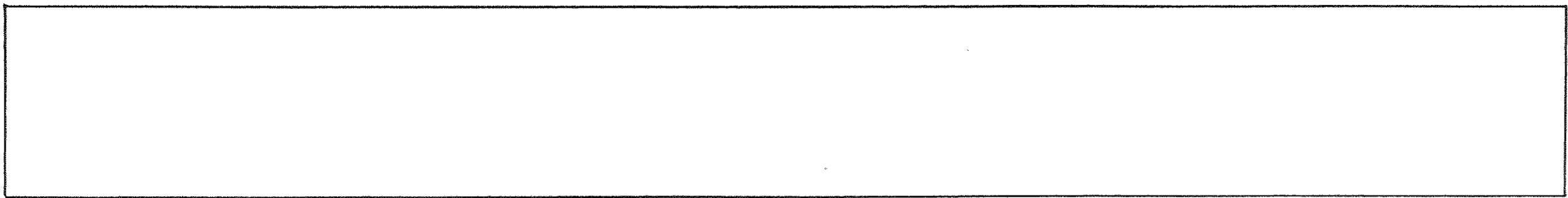
**Ct. (Contralto):** (4) → [Note] *pp* (un pò velocemente, *memorando*)  
 • →  
 For the last time at last for to end yet again what the wrong word?  
 (sim.)

**T. (Tenor):** (4) → [Note]

**B. (Bass):** (4) → [Note]

**B. (Bass):** (1) [Note]

Additional markings: A circled 1 with an arrow points to the start of the second measure in the Soprano and Mezzo Soprano parts.



224

S. (1)  $\rightarrow$   $mp$   $\langle p \rangle$   $\langle pp \rangle$   $p$

Ms. (1)  $\rightarrow$   $\langle pp \rangle$   $\langle p \rangle$   $\langle pp \rangle$

Ct. (4)  $\rightarrow$

T. (4)  $\rightarrow$   $pp$  (calmo)  
... slowly dispelled a little very little like the last wisps of day

B $\flat$ . (1)  $\rightarrow$   $p$  (calmo)  
... slowly dispelled a

B. (4)  $\rightarrow$

*p* ... encore repartir pour toujours encore.

*p* Ainsi de suite

227

*mp* (1) → (1) <P> <P> *diminuendo* (4) → (Tempo I)

(1) (4) → *pp* (*calmo*)

... like the last wisps of day when the curtain closes

(4) → *p* (*calmo*)

... like the last wisps of day when the curtain closes

(4) when the curtain closes

(4) → very little like the last wisps of day when the curtain closes.

(4) → *pp* *pp* *p. vib...* *m* *mp*

S(i) (i) → (u)

S(a) (a) → (u)

2 (o)

*p* Jusqu'à plus trace.

*pp* Adieu adieux.

228

*rall*

**S.** (4)→ *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

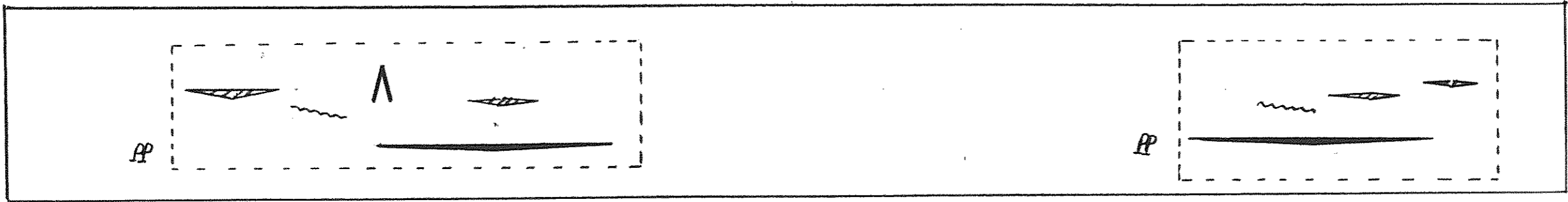
**Ms.** (4)→ *pp* (Lentamente) *pp* (0-0)→ Farewell to farewell

**Ct.** (4) *pp* *pp* *p.vib.* *p* (1) *p*

**T.** (4) *pp* (1) *p*

**Br.** (4)→ *pp* *pp* *ppp* *p.vib.* *p.vib.* *ppp*

**B.** (4)→ *ppp* *pp* *ppp* *vib.* *vib.* *pp* *pp* *pp* *pp*



*un poco più Lento* ( $\text{♩} = 50 \text{ c. a.}$ )

233

(Lentamente)

S. *Then in that perfect dark foreknell darling sound pip for end begun*

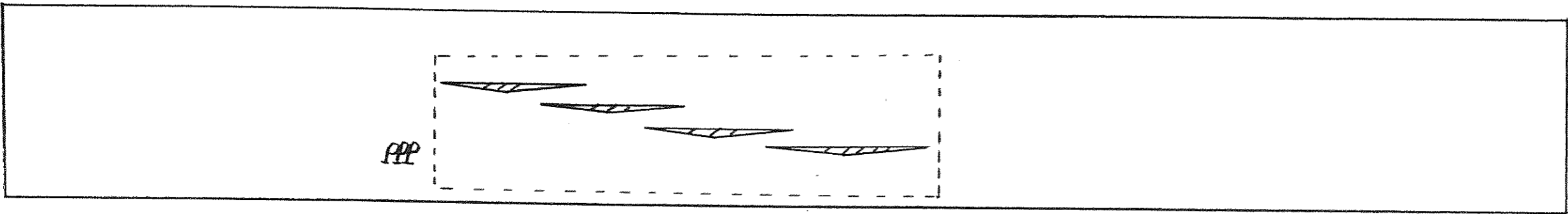
Ms.  $\check{S}(i)$

Ct.  $S(i)$   $(i) \rightarrow (a)$

T.  $S(a)$   $(a) \rightarrow (u)$

Bz.  $(4) \rightarrow$

B.  $(4) \rightarrow$  *pp* *p.vib*  $m$



S.  $\text{pp}$  (veloce)  $\text{pp}$  (veloce)  
 First last moment. Grant only enough remain to devour all. Moment by glutton moment.

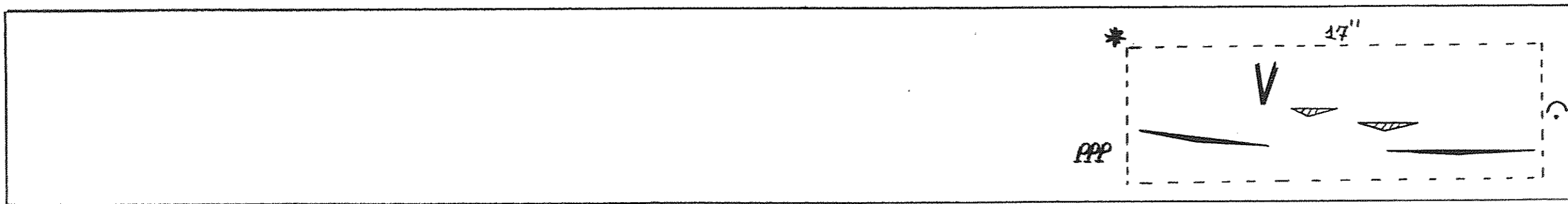
Ms.  $\text{pp}$  (Lentamente) (4)  
 First last moment. Grant only enough remain to devour all. Moment by glutton moment. Sky earth the whole kit and boodle.

Ct.  $\text{pp}$  (veloce) (4) all  
 First last moment. Grant only enough remain to devour all. Moment by glutton moment. Sky earth the whole kit and boodle. Not another crumb

T.  $\text{pp}$  (calmo) (4)  
 First last moment. Grant only enough remain to devour all. Moment by glutton moment.

Br. (4)  $\text{pp}$  (veloce) (4)  
 Grant only enough remain to devour all. Moment by glutton moment. Sky

B. (4)  $\text{pp}$  (Lentamente) (4)  
 Grant only enough remain to devour all. Moment by glutton moment.



(\* attacca quando rimane solo una voce parlante)

(4) ①  
*rall.* (Lentamente)  
 S.   
sky earth the whole kit and boodle. Not another crumb of carrion left. Lick chops and basta.

①  
 Ms.   
Not another crumb of carrion left. Lick chops and basta

(*rall.*) ① (calmo)  
 Ct.   
of carrion left. Lick chops and basta.

(4) ①  
 T.   
Sky earth the whole kit and boodle. Not another crumb of carrion left. Lick chops and basta.

(4) ① (calmo)  
*rall.*  
 Br.   
earth the whole kit and boode. Not another crumb of carrion left. Lick chops and basta.

(4) ① (calmo)  
*accel.*  
 B.   
Sky earth the whole kit and boodle. Not another crumb of carrion left. Lick chops and basta

pp **Encore une seconde.** ~~pp~~  
 pp **Rien qu'une.**

(Lento,  $\text{♩} = 50 \text{ c. a.}$ )

235

(Lentamente, con espressione)

S.  $\text{pp} \dots$   $\text{p}$   
 One last.

Ms.  $\text{pp} \dots$   $\text{p}$   $\text{pp}$   $\text{pp}$   
 S(i) S(a) S(u)

Ct.  $\text{pp}$  (calmo, con espressione)  
 No. One moment more.

T.  $\text{pp} \dots$

Bz. (1)  $\text{pp} \dots$

B.  $\text{pp}$   $\text{pp}$   
 p.vib p.vib



ppp

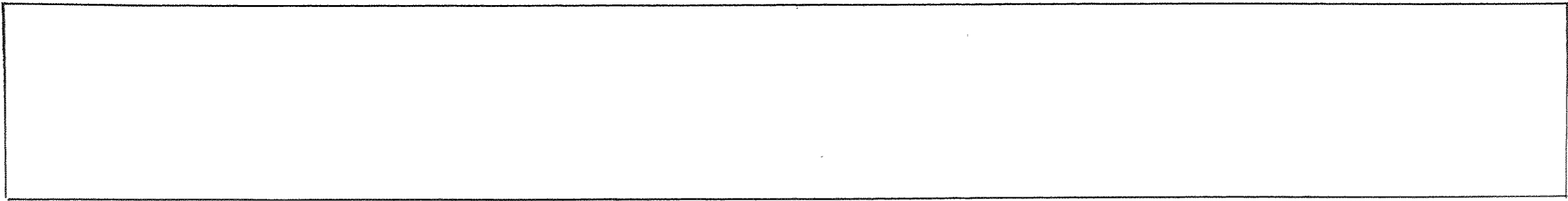
Connaitre le bonheur.

ppp

241

242

Musical score for six parts: S. (Soprano), Ms. (Mezzo-soprano), Ct. (Cello), T. (Tenor), Br. (Bassoon), and B. (Bass). The score is divided into measures 241 and 242. The S. part has a fermata in measure 242. The Ms. part has a circled 4 and a triplet of eighth notes in measure 242, with a fingering '5(i)' below. The Ct. part has a circled 1 in measure 241, a circled 2 in measure 242, and a circled 4 in measure 242, with 'p.vib' and 'pp' markings. The T. part has a circled 4 in measure 242 and a triplet of eighth notes in measure 242, with a fingering '5(a)' below. The Br. part has a circled 4 in measure 242 and a triplet of eighth notes in measure 242, with a fingering '5(a)' below. The B. part has a circled 4 in measure 242 and a triplet of eighth notes in measure 242, with a fingering '5(u)' below. A dashed vertical line is present between measures 241 and 242.



244

①

S. *pp* *pp* *pp*

Ms. *p* *pp...*

Ct. *pp...*

T.

Br.

B.

*S(i) (i) → (a)* *S(i) (i) → (a)* *S(a) (a) → (u)*

(4) (4) (4) → (3) → (2) → (1) (*pp*)

(4) (4) (4) → (3) → (2) → (1) (*pp*)

*S(i)* *S(a)* *S(u)*