

LES CHANTS DU MALDOROR

BY

NATALIE WILLIAMS

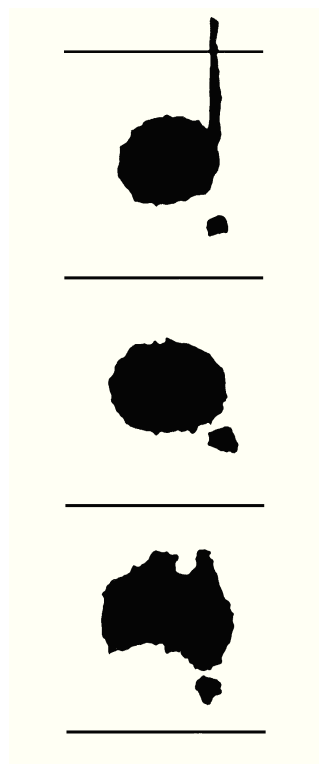
Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
May, 2012

Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

Prof. Aaron Travers, Chair of the Research Committee
& Director of Document

Prof. Claude Baker

Prof. Don Freund



Les Chants du Maldoror

Chamber Symphony

Natalie Williams

Duration: approx. 12:40
Composed: February - October 2011

Submitted to the faculty of the Jacobs School of Music in partial fulfillment of the requirements for the degree, Doctor of Music, Indiana University May, 2012.

Bloomington
© Natalie Williams 2012

Scores and recordings of Natalie Williams' music are available from the Australian Music Centre
Street address: Level 4, The Arts Exchange, 10 Hickson Road, The Rocks, Sydney NSW 2000
Postal address: PO Box N690 Grosvenor Place NSW 1220, AUSTRALIA

Phone: +612 9247 4677, Fax +612 9241 2873 or email: info@australianmusiccentre.com.au
www.australianmusiccentre.com.au



Les Chants du Maldoror

Chamber Symphony

Program Notes

Les Chants du Maldoror is a Chamber Symphony, composed in partial fulfilment of the requirements of the Doctor of Music Degree, at the Jacobs School of Music, Indiana University.

The four movements are inspired by etchings of surrealist artist, Salvador Dalí. Dalí was asked to replace Picasso in providing illustrations for inclusion in the 1932 publication of *Les Chants du Maldoror*, a prose-poem in 6 cantos, written in 1868 by French poet Isidore Ducasse (the Comte de Lautréamont). The text was re-discovered by French surrealist writer Andre Breton, in 1917. Breton championed the nonsensical book as a manifesto of the French surrealist movement and Dalí completed more than 40 etchings for the 1932 publication. This chamber symphony is an instrumental reflection on just four etchings from the book, combining into a suite of orchestral contemplations as a musical ekphrasis on Dalí's work.

The opening movement, *Identification with the Brother*, depicts a kneeling, skeletal, faceless figure, holding at a distance its own face and head. The figure looks at the head with horror, gradually realizing that the face it holds is not that of any 'brother', but actually its own. The movement functions as a musical depiction of the horror of gradual realization. Beginning with a 12-note row, the slow theme develops through an orchestral crescendo, accelerating in texture, speed and pitch height as the music unfolds. Trumpets are featured in this movement as the screaming emotional voice of the figure, as it moves towards the trauma of recognition. The growing dread and terror of the situation is portrayed by accelerating musical tension, as the figure slowly comprehends the shock of what it holds.

Obsession of the Angelus, movement 2, features a portrait of Dalí's wife (Gaia) as an angel, looking into the near distance, her head surrounded by angelic wings. Two themes within this movement fight for supremacy: a surreal group of celestial trumpets and a slow-moving chorale for strings and percussion. The heavenly trumpets (upper woodwind and brass), comment frantically and intermittently with a fragmented, fanfare-like theme. The Angel's 'obsession' is seen in this persistent cycling and acceleration of the trumpet choir, repeating its blasts of sound with increasing volume and speed. Underneath this bizarre heavenly chorus, appears a soft string and percussion chorale, based on an altered version of the hymn tune *Angels we have Heard on High*.

The third movement reflects on Dalí's, *The Memory of Music*, portraying a misshapen, floating piano typical of the draped and melting-object styles that appear in Dalí's dream imagery. The instrument gently disappears up a staircase, floating away from its two players and the viewer. To portray this dream-state in music, the movement uses a recurring 5-note melodic cell, heard in various instrumental combinations and echoed through layers in the orchestra. This melodic fragment is never stated in entirety, but presented in segments to reflect the image of music remembered, rather than heard.

This melodic cell is quoted over diatonic harmonies, leaving the piece as abstractly as it began with seemingly no beginning and no end. A solo clarinet and flute melody concludes the movement, representing a musician who softly improvises an unfinished theme, derived from memory and only half complete.

The final movement, inspired by the etching, *The Future and its Enigma*, illustrates a single running figure, leaping into vanishing lines of the distance and travelling towards the sunset of the future. The movement is shaped around a sense of urgency and motion towards both the future and the unknown. The piece features two concurrent cycles, one intervallic and one rhythmic, which move at different rates of change through the movement. Through speed and recurrent rhythm, the piece leaps forward into unresolved harmonies and fragmented melodic ideas, until the two cycles conclude with a violent chord of arrival. Thereafter the music fades into ambiguity with a solo flute melody leading the strings and percussion away into a hazy distance, suggesting the ambiguity and uncertainty of the future before us.

Les Chants du Maldoror was premiered by the Indiana University Chamber Orchestra on 11 November, 2011 for the Midwest Composers Symposium, hosted by the Jacobs School of Music at Indiana University. The conductor was Paul Ghun-Kim.

Performance Notes

Piano

Musical notation for Piano performance. The right hand part is labeled "Scrape" with a circled cross symbol and the instruction "(scrape strings with coin, towards player)". It shows a note with a dynamic marking of *p* followed by *f*. The left hand part is labeled "Pizz." and shows a note with a dynamic marking of *f*. Below the left hand part, there is a measure with a dotted line and the text "8vb" and "Ped.".

Right hand: use a coin to scrape two strings. Place coin on strings and pull rapidly towards player, for notated value. The rapid scrape-stroke should leave strings to ring/vibrate.

Left hand: Pizz. two strings, as notated.

Musical notation for Piano performance. The right hand part shows a frame notation for Scrape, with the instruction "randomly cycle as fast as possible". The notation includes a note with a dynamic marking of *f* and a note with a dynamic marking of *pp*. Below the right hand part, there is a measure with a dotted line and the text "Ped.".

Note sets in frame notation should be cycled continuously, as fast as possible, for the notated value. Notes may be cycled in constantly changing order. All notes should be equally present within cycles (no repetition of single tones, and no rests unless notated). Resultant sound: a “wash” of texture.

Harp

Musical notation for Harp performance. The right hand part is labeled "bisbigliando" and shows a note with a dynamic marking of *pp* followed by a note with a dynamic marking of *p*. The notation includes a frame notation for bisbigliando, with the instruction "randomly cycle as fast as possible". Below the right hand part, there is a measure with a dotted line and the text "Ped.".

All bisbigliando passages and note sets in frame notation should be cycled continuously, as fast as possible, for the notated value. Notes may be cycled in constantly changing order. All notes should be equally present within cycles (no repetition of single tones, and no rests unless notated). Resultant sound: a “wash” of texture.

Les Chants du Maldoror

Chamber Symphony for small orchestra

Orchestration

Flute 1 & 2 (both doubling Piccolo)

Oboe 1 & 2

Clarinet 1 & 2 in B flat (2. doubling Bass Clarinet)

Bassoon 1 & 2

2 Horns in F

2 Trumpets in B flat

Trombone

Tuba

Harp

Piano

Percussion 1:

Bass Drum (shared)

Timpani (32" 29" 26" 23")

Vibraphone (shared) motor off

Tam-tam (shared)

Suspended Cymbal (shared)

Crotales (2 octaves, C4 - C6)

Percussion 2:

Bass Drum (shared)

Tam-tam (shared)

Suspended Cymbal (shared)

Crotales (2 octaves, C4 - C6)

Mark Tree

Vibraphone (shared) motor off

Strings

(7.6.4.4.2)

Natalie Williams

Percussion 1 and 2

Percussion 1 and 2

Suspended Cymbal Bass Drum Tam-tam

Crotales
(2 octaves, C4-C6)

Sounding 2 octaves higher than written

Perc 1 and 2

Tam-tam scrape with triangle beater

mf

Scrape Tam-tam from center to outside rim, with rapid motion. Begin scrape at grace note. Loudest point of scrape occurs at full-value notehead.

Perc 1














Tam Tam slow scrape, circular motion

p mp

Scrape Tam-tam on outside rim, with slow motion. Approx. one full rotation only.

Vibraphone

Note sets in frame notation should be cycled continuously, as fast as possible, for the notated value, in constantly changing order. All notes should be equally present within cycles (no repetition of single tones, and no rests unless notated). Resultant sound: a “wash” of texture.

-  Wire brushes
-  Felt beater
-  Soft mallets (yarn)
-  Bass bow (bowed Crotales)
-  Hand (strike Mark Tree)
-  Hard Mallets (rubber)
-  Dampen sound
-  Mixed mallets (each hand)
-  Soft mallets (in one hand)
-  Hard mallets (in one hand)
-  Mark Tree (hanging chimes)
-  Triangle (use beater only)
-  Coin (for scraping piano strings)



Les Chants du Maldoror

Natalie Williams

Chamber Symphony

Reflections on etchings by Salvador Dali (for Chamber Orchestra)

I - Identification With the Brother

Adagio ♩ = 60

Flute 1 & 2

Oboe 1 & 2

Clarinet 1 in B \flat

Clarinet 2 in B \flat (doubling Bass Cl.)

Bassoon 1 & 2

Horn 1 & 2 in F

Trumpet 1 & 2 in B \flat

Trombone

Tuba

Percussion 1
- Bass Drum (shared)
- Timpani (29" 26" 23")
- Crotales (2 octaves, C4-C6)

Percussion 2
- Tam-tam
- Suspended Cymbal
- Bass Drum (shared)
- Vibraphone (motor off)

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

Annotations and Performance Instructions:

- Clarinet 2 in B \flat (doubling Bass Cl.):** Bass Cl. in B \flat , *pp*, *1. solo*, *mp*, *non dim.*
- Bassoon 1 & 2:** *p*, *mp*, *p*
- Horn 1 & 2 in F:** *p*
- Trumpet 1 & 2 in B \flat :** *p*, *mp*
- Trombone:** *p*, *mp*, *p*
- Tuba:** *p*, *mp*
- Percussion 1:** Bass Drum, *p*, *pp*, *p*
- Percussion 2:** Tam-tam, *mp*, *p*, *p*, *mp*
- Piano:** Scrape (scrape strings with coin, towards player), *p*, *f*, Pizz., *loco*, *tr*, *mp*, *f*, Pizz., *8th*, *ped.*
- Harp:** *mf*, *mf*, *p*
- Violoncello:** con sord. div. V, *p*, *mp*, *p*
- Contrabass:** *p*, *mp*, *p*, *tr* (V)

7 poco accel.

A Andante Moderato ♩ = 72

Fl. 1,2

Ob. 1,2

Cl. 1,2
(bass cl.)

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Hp.

poco accel.

A Andante Moderato ♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco accel.

B Andante ♩ = 88

17

Fl. 1,2 *mf* *mp* *mp* *mf* *f*

Ob. 1,2 *mf* *mp* *mp* *mf* *f*

Cl. 1,2 *mf* *mp* *mf* *f*

Bsn. 1,2 *mf* *mp* *mf* *mf* *f* *mp*

Hn. 1,2 *mf* *mp* *f*

Tpt. 1,2 *mf* *mf* *f*

Tbn. *mf* *mp* *mf* *mp* *f*

Tba. *mf* *mp* *mf* *mp* *f*

Perc. 1 *pp* *p* *p* *mp* *p* *mf* *p* *f*

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

Pno. Scrape (scrape strings with coin, towards player) *p* *f*
Pizz. *f*

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

poco accel.

B Andante ♩ = 88

Vln. I *mp* *mf* *f*

Vln. II *mf* *f*

Vla. non-div. *mp* *p* *mp* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mp*

Cb. *mp* *p* *(p)* *mp* *mf* *mp*

22

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *cresc.* *pp* *p* *ord.* *mp* *Red.* *mp* *unis.* *cresc.* *div.* *(cresc.)* *mf* *mf* *mp* *cresc.* *mp* *cresc.* *(cresc.)* *mp*

27 *mf* *p* **C** Moderato ♩ = 100 poco accel.

Fl. 1,2 *mf* *p*

Ob. 1,2 *mf* *p*

Cl. 1,2 *mp* *mf* *p* 1.

Bsn. 1,2 *mf* *p* 1. *mf* *mp*

Hn. 1,2 *mf* *pp* *mp* *p*

Tpt. 1,2 *mp* *mf* *pp* *sfz* *p*

Tbn. straight mute *mp* *p*

Tba. *sfz* *p*

Perc. 1 Timpani *p* *mp* *p*

Perc. 2 Sus. Cym. *p* *mp*

Pno. *p* *mp* ord. *sfz*

Hp. *mp*

Vln. I *mf* *p* div. **C** Moderato ♩ = 100 poco accel.

Vln. II *mf* *p*

Vla. *mf* *p* unis. *mp*

Vc. *mf* *p* unis. *mp*

Cb. *mf* *p* pizz. *sfz*

(accel.) **Allegro** ♩ = 120

35

Fl. 1,2 *mp* *mf* *f*

Ob. 1,2 *mp* *mf*

Cl. 1,2 *mp* *mf*

Bsn. 1,2 *mf*

Hn. 1,2 *mp* *mf* *mp*

Tpt. 1,2 *mp* *mf* *mp*

Tbn. *mp* *mf*

Tba.

Perc. 1

Perc. 2

Pno. *mf* *sfz f* l.v. *Red.*

Hp. *mf*

(accel.) **Allegro** ♩ = 120

Vln. I *div.* *mp* *mf*

Vln. II *cresc.* *(mf)* *mf* *unis. V*

Vla. *(mf)* *mf*

Vc. *mf*

Cb.

accel. $\text{♩} = 132$ **D** Moderato $\text{♩} = 100$

39

Fl. 1,2 *f* *ff* *ff* *8va*

Ob. 1,2 *f* *ff* *ff*

Cl. 1,2 *f* *ff* *mf* *mf*

Bsn. 1,2 *f* *ff* *f* *f* *mf* *f* *mf* *f*

Hn. 1,2 *f* *ff* *mf* *f* *mf* *f*

Tpt. 1,2 *mf* *f*

Tbn. *f* *mf* *f* *mf*

Tba. *mf* *p* *mf* *p*

Perc. 1 **Timpani** *p* *mp* *mf* *p* *mf* *p*

Perc. 2 **Tam-tam** *mp* **Bass Drum** *p* *mp* *p* *mp* *p*

Pno. *mf* *mp* *loco*

Hp. *sfz* *mp*

8^{va} *8va*

accel. $\text{♩} = 132$ **D** Moderato $\text{♩} = 100$

Vln. I *unis.* *f* *con forza* *ff*

Vln. II *f* *con forza* *ff*

Vla. *con forza* *f* *ff* *mf* *f* *mf*

Vc. *con forza* *f* *ff* *mf* *f* *mf* *f*

Cb. *mp* *mf*

54

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani

Vibraphone

p, *mp*, *mf*, *f*, *agitato*, *sfp*

Musical score for orchestra, measures 57-116. The score is arranged in systems for various instruments. The instruments and their parts are:

- Fl. 1,2 (Flute 1 and 2): Starts at measure 57 with a dynamic of *f*, moving to *ff* by measure 71. Re-enters at measure 109 with *f* and *ff* dynamics.
- Ob. 1,2 (Oboe 1 and 2): Starts at measure 71 with *f* and *ff* dynamics. Re-enters at measure 109 with *f* and *ff* dynamics.
- Cl. 1,2 (Clarinet 1 and 2): Starts at measure 71 with *mp* and *f* dynamics. Re-enters at measure 109 with *f* and *ff* dynamics.
- Bsn. 1,2 (Bassoon 1 and 2): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Hn. 1,2 (Horn 1 and 2): Starts at measure 71 with *mf* and *f* dynamics. Re-enters at measure 109 with *f* and *mf* dynamics.
- Tpt. 1,2 (Trumpet 1 and 2): Starts at measure 71 with *mp* dynamics. Re-enters at measure 109 with *mp* dynamics.
- Tbn. (Tuba): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Tba. (Tuba): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Perc. 1 (Timpani): Starts at measure 71 with *mf* and *f* dynamics. Re-enters at measure 109 with *mp* dynamics.
- Perc. 2 (Percussion 2): Remains silent throughout.
- Pno. (Piano): Starts at measure 71 with *mf* and *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Hp. (Harp): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Vln. I (Violin I): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Vln. II (Violin II): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Vla. (Viola): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Vc. (Violoncello): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.
- Cb. (Cello): Starts at measure 71 with *f* dynamics. Re-enters at measure 109 with *f* dynamics.

The score includes dynamic markings (*f*, *ff*, *mp*, *mf*) and articulation marks such as accents and slurs. Measure numbers 57, 71, 109, and 116 are clearly indicated at the beginning and end of the relevant staves.

63

Fl. 1,2 *mf* *f* *ff* *mf*

Ob. 1,2 *mf* *f* *ff* *mf*

Cl. 1,2 *mf* *f* *ff* *mp*

Bsn. 1,2 *f* *mp* *mp*

Hn. 1,2 *f* *mf* *f* (valve) gliss.

Tpt. 1,2 *mp*

Tbn. *mp*

Tba. *mp*

Perc. 1 Timpani *mf* *f*

Perc. 2 Bass Drum *mf* *f* Tam-tam.

Pno. *f* *ff* *loco* *mf* *Ped.*

Hp. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff* *mp*

Vc. *f* *mp* *mp* *unis.*

Cb. *mp*

8va

G

Andante ♩ = 80

molto rall.

(♩ = 48)

68

1. solo 3 *mf* 3 3 3 *mp* *p*

Fl. 1,2

Ob. 1,2 *f* *p*

Cl. 1,2 *f* *p* *pp*

Bsn. 1,2

Hn. 1,2 *mp* *p*

Tpt. 1,2 *pp*

Tbn.

Tba. *f* *p*

Perc. 1 Bass Drum *mf* Crotales *p*

Perc. 2 Sus. Cym. *f*

Pno. *mp* 6 8^{va} 6 6 6 6 *pp* 15^{ma}

Hp. *p* bisbigliando l.v.

Andante ♩ = 80 molto rall. (♩ = 48)

div. *f* *mp* *p*

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

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

Cb.

Duration: 3:00

Les Chants du Maldoror

II - Obsession of the Angelus (for Chamber Orchestra)



Allegro ♩ = 112 **rall. . . . (riten.) Adagio** ♩ = 60

Flute 1 & 2: *p* → *fp* → *pp* → *p*

Oboe 1 & 2: *p* → *mf* → *p*

Clarinet 1 & 2 in B \flat : *fp* → *pp*

Bassoon 1 & 2: *fp* → *pp*

Horn 1 & 2 in F: *f* → *fp*

Trumpet 1 & 2 in B \flat : *f* → *fp*

Trombone: *fp* → *pp*

Tuba: *fp* → *pp*

Percussion 1:
- Vibraphone
- Vibraphone (motor off)
- Suspended Cymbal
- Tam-tam (shared)
p → *f* → *pp*

Percussion 2:
- Tam-tam (shared)
- Crotales
- Bass Drum
- Mark Tree
scrape with triangle beater
mf → *p*

Piano:
8va → 15ma
randomly cycle as fast as possible
f → *pp*

Harp: bisbigliando *pp*

Violin I: *con sord.* → non vib. div. → 8va → unis. → *pp*

Violin II: *con sord.* → non vib. div. → unis. → *pp*

Viola: *con sord.* → non vib. div. → unis. → *pp*

Violoncello: *con sord.* → non vib. → *pp*

Contrabass: *p*

74 Allegro ♩ = 112 H rall. . . (riten.) Adagio ♩ = 60

Fl. 1,2 *mf* *fp* *pp*

Ob. 1,2 *mf* *f*

Cl. 1,2 *fp*

Bsn. 1,2 *fp*

Hn. 1,2 *f* *fp*

Tpt. 1,2 *f* *fp*

Tbn. *fp* *pp*

Tba. *fp* *pp*

Perc. 1 *p* *f* *pp*

Perc. 2 Tam-tam *mf* Crotales bowed *p*

Pno. *f* *ff* *pp*

Hp. bisbigliando *pp*

Allegro ♩ = 112 H rall. . . (riten.) Adagio ♩ = 60

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *mp*

Cb.

J Andante ♩ = 96

97

FL. 1,2 *mp* *mp* *mf*

Ob. 1,2 *p* *mp* *mf*

Cl. 1,2 *mp* *mp* *mf*

Bsn. 1,2 *p* *mp* *mf*

Hn. 1,2 *mp* *mp* *mf*

Tpt. 1,2 *p* *mp* *mf*

Tbn. *p* *mp*

Tba. *p* *mp*

Perc. 1

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

Pno. *pp* *p*

Hp. *p*

Crotales
bowed

strike

J Andante ♩ = 96

1. solo
non vib.

Vln. I *pp*

Vln. II *p* (div.)

Vla. *pp*

Vc. *pp*

Cb. *pp*

accel. (♩ = 120) **K** Adagio ♩ = 72

96

FL. 1,2 *mf* *f* *f* *ff*

Ob. 1,2 *mf* *f* *mp* *ff*

Cl. 1,2 *f* *mf* *ff* *mf*

Bsn. 1,2 *mp*

Hn. 1,2 *mp* *f* *ffp*

Tpt. 1,2 *mp* *mf* *f* *ffp*

Tbn. *mp*

Tba. *mp*

Perc. 1 **Tam-tam** **scrape with triangle beater** **Vibraphone** *mf* *pp*

Perc. 2 **Crotales** *mp* **bowed** *p*

Pno. *f* *pp*

Hp. *p* **bisbigliando** *pp*

Vln. I con sord. tutti ^{8^{va}} (ord.) *p*

Vln. II con sord. *p*

Vla. con sord. *p*

Vc. con sord. *p*

Cb. *p*

accel. (♩ = 120) **K** Adagio ♩ = 72

accel.

104

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn.

Tba.

Perc. 1
Vibraphone

Perc. 2
Crotales

Pno.

Hp.

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(accel.) $\text{♩} = 120$ accel.

106

FL. 1,2 *f* *mf* *f*

Ob. 1,2 *f* *fp* *f* *f*

Cl. 1,2 *f* *fp* *f* 1. *f*

Bsn. 1,2 *fp* *f*

Hn. 1,2 *f* *fp* *f* 2. *f*

Tpt. 1,2 *f* *fp* *f*

Tbn. *fp* *f*

Tba. *fp* *f*

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

Perc. 2

Pno. *f* *mp* *p*

Hp. *mp* *p*

(accel.) $\text{♩} = 120$ accel.

Vln. I *mf* *sfz*

Vln. II *mf* *sfz*

Vla. senza sord.

Vc. senza sord. *div.* *f*

Cb.

Adagio ♩ = 60 N

110

Fl. 1,2 *mf*

Ob. 1,2 *mf*

Cl. 1,2 *f mp mf p*

Bsn. 1,2 *f mp mf p*

Hn. 1,2 *mf p*

Tpt. 1,2 *mf p*

Tbn. *f mp mf p*

Tba. *f mp mf p*

Perc. 1 *mf*
Ped.

Perc. 2 Tam-tam scrape Crotales bowed *p*

Pno. *mf* loco *p* 8va
Ped. Ped.

Hp. *ff* bisbigliando *pp*

Vln. I *mf mfp pp* 8va

Vln. II *mf mfp pp*

Vla. *mf mfp pp* unis.

Vc. *mf mfp pp* unis. div.

Cb. *mp pp*

Adagio ♩ = 60 N

O Andante ♩ = 96

117

FL. 1,2 *pp* *mp* *mf* *p*

Ob. 1,2 *pp* *mp* *mf* *p*

Cl. 1,2 *pp* *mp* *mf* *f*

Bsn. 1,2 *mp* *mf* *mf*

Hn. 1,2 *mp* *mf* *p*

Tpt. 1,2 *mf* *mp* *p*

Tbn. straight mute *pp* *mp* *mf*

Tba. mute *pp* *mp* *mf*

Perc. 1 *pp* *mp*

Perc. 2 *pp*

Pno. *pp* *p*

Hp. *p*

Vibraphone randomly cycle as fast as possible

Sus. Cym.

Crotales strike

Bass Drum

O Andante ♩ = 96

Vln. I

Vln. II

Vla. con sord. div. *f*

Vc. *mf* *f*

Cb. con sord. *pp* *f*

Adagio ♩ = 60
Lontano

120

Fl. 1,2

Ob. 1,2

Cl. 1,2
p
pp
1. solo
sotto voce

Bsn. 1,2
p

Hn. 1,2
pp

Tpt. 1,2

Tbn.
pp

Tba.
p
pp
pp

Perc. 1
Vibraphone
randomly cycle as fast as possible
pp
pp
p
p
p

Perc. 2
Crotales
strike
pp

Pno.
pp

Hp.
bisbigliando
pp

Adagio ♩ = 60
Lontano

Vln. I
con sord.
2 soli
div.
pp

Vln. II
con sord.
2 soli
pp

Vla.
2 soli
pp

Vc.
mp

Cb.
unis.
pp

153

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn.

Tba.

Perc. 1
Crotales

Perc. 2
Vibraphone

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

p

pp

div.

unis.

8va

173

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn.
Tba.
Perc. 1
Perc. 2 (Vibraphone)
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp, *mf*, *p*, *f*, *arco.*, *pizz.*, *solo*, *mf*, *f*

177 solo

FL. 1,2 *mp* *p* *mp* *mp*

Ob. 1,2 *mf* *mp*

Cl. 1,2 *mf* *mp*

Bsn. 1,2 *mf* *mp*

Hn. 1,2 *mp* *mp*

Tpt. 1,2 *mf* *mp* *mp*

Tbn. *mp*

Tba. *mp*

Perc. 1 Timpani *mf* *p*

Perc. 2 Vibraphone *mp*

Pno. *mp* *p*

Hp.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp* unis. *p*

Vc. *mp*

Cb. *mp* *mp*

T ♩ = 60 (tempo ad lib)

182

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

Ob. 1,2 *p* *mf* 1.

Cl. 1,2 *p*

Bsn. 1,2 *p*

Hn. 1,2 *p* *p*

Tpt. 1,2 *p* *mp*

Tbn. *p*

Tba. *p*

Perc. 1 Tam Tam slow scrape, circular motion *p* *mp*

Perc. 2 Vibraphone *p* *mf*

Pno. *mp* *loco* *p* 6 5 8va 5 8va 5

Hp. *mp* *p* 5 5 8va 5 8va 5

Vln. I *mp* *p* div.

Vln. II *mp* *p* div.

Vla. *mp* *p*

Vc. *p*

Cb. *p*

T ♩ = 60 (tempo ad lib)

Les Chants du Maldoror



IV - The Future and its Enigma

(for Chamber Orchestra)

Allegro ♩ = 108

Flute 1 & 2 (Fl 1 & 2 doubling Picc)

Oboe 1 & 2

Clarinet 1 & 2 in B \flat

Bassoon 1 & 2

Horn 1 & 2 in F

Trumpet 1 & 2 in B \flat

Trombone

Tuba

Percussion 1
- Bass Drum (shared)
- Crotales
- Timpani (32, 29, 26, 23)
- Vibraphone (shared)
motor off

Percussion 2
- Vibraphone (shared)
motor off
- Suspended Cymbal
- Bass Drum (shared)

Piano

Harp

Allegro ♩ = 108

Violin I

Violin II

Viola

Violoncello

Contrabass

207 **W**

Fl. 1,2 *mp*

Ob. 1,2 *p* *tr*

Cl. 1,2 *p*

Bsn. 1,2 *p*

Hn. 1,2

Tpt. 1,2 *p* *non vib.* *mp*

Tbn.

Tba.

Perc. 1 **Bass Drum** *f* **Crotales bowed** *mp*

Perc. 2 **Vibraphone** *f* **(yarn)** *pp*

Pno. *p* *Red.*

Hp.

Vln. I *psub*

Vln. II *f* *ff* *psub* *spicc.* *simile*

Vla. *f* *ff* *mp*

Vc. *f* *ff*

Cb. *f* *ff*

211

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non vib. *p*

mp

mf

mp

div.

unis.

218

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

Ob. 1,2 *p*

Cl. 1,2

Bsn. 1,2

Hn. 1,2 *mp* *mf* *mp*

Tpt. 1,2 *open* *mf* *mp* *p*

Tbn. *mp* *mf* *mp* *p*

Tba. *mp* *mf* *mp* *p*

Perc. 1

Perc. 2 *mp*

Pno. *mp* Ped.

Hp. *mp*

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb.

222

Y

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

Ob. 1,2 *mp* *mp*

Cl. 1,2 *mp* *mp* *mp*

Bsn. 1,2 *mp*

Hn. 1,2

Tpt. 1,2 non vib. *mp* non vib. *mp*

Tbn.

Tba.

Perc. 1 *mp* *p*

Perc. 2 *mp*

Pno. *Ped.*

Hp.

Vln. I *cresc.* *mp* *mp*

Vln. II (div.) *mp*

Vla. *mp*

Vc. *mp* *mp* *div.*

Cb.

226

FL. 1,2
 Ob. 1,2
 Cl. 1,2
 Bsn. 1,2
 Hn. 1,2
 Tpt. 1,2
 Tbn.
 Tba.
 Perc. 1
 Perc. 2
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

f *mp* *f*
mf *mf*
mf *mf*
mp
mp *mf* *mp* *mp*
mf *mp*
mp *mf*
mf
f
mf *spicc.* *mf* *spicc.* *mf* *simile*
mf *mf* *mf* *simile*
mf *mf*
mf *mf*
mf *unis.* *mf* *p*

230

Fl. 1,2 *f*

Ob. 1,2 *cresc.* *f*

Cl. 1,2 *cresc.* *f*

Bsn. 1,2 *mf* *f*

Hn. 1,2 *mf* *f*

Tpt. 1,2 *mf* *f* *mf* *f* *mf*

Tbn. *mp* *mf* *f*

Tba. *mp* *mf* *f*

Perc. 1 Crotales *f*

Perc. 2 Vibraphone *f*

Pno. *f* Ped.

Hp.

Vln. I *cresc.* *f*

Vln. II *cresc.* *f spicc.* *simile*

Vla. *non div.* *div.* *ff* *mf* *ff*

Vc. *mp* *mf* *ff* *mf* *ff*

Cb. *mp* *mf*

Z

3

3

AA

238

Fl. 1,2 *mf*³ solo

Ob. 1,2 *mp*

Cl. 1,2 *mp* *p*

Bsn. 1,2 *mp* *p*

Hn. 1,2 *mf*

Tpt. 1,2

Tbn. *mp*

Tba. *mp*

Perc. 1 Timpani *mf*

Perc. 2 Sus Cym. *mf* *f* *mp*

Pno. *p*

Hp. *ff* *p* *simile*

Vln. I *mp* *p*

Vln. II *p* flautando div.

Vla. unis.

Vc. *mp*

Cb. *mp*

AA

BB

249 Allegro ♩ = 144 (♩=♩)

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Tpt. 1,2

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Hp.

BB

Allegro ♩ = 144 (♩=♩)

Vln. I

Vln. II

Vla.

Vc.

Cb.

256

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

Ob. 1, 2 *mf* *mp* *p*

Cl. 1, 2 *mf* *mp* *p*

Bsn. 1, 2 *mf* *mp*

Hn. 1, 2 *mf* *mp*

Tpt. 1, 2 *mf* *mp* *p*

Tbn.

Tba.

Perc. 1 solo *Crotales* *mp*

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

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

Hp. *mf*

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.

264

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn.
Tba.
Perc. 1
Perc. 2
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1,2: Rests in all measures.

Ob. 1,2: *p* to *mp* in measures 264-265; *p* to *mp* in measure 266; *mf* solo in measure 267.

Cl. 1,2: *p* to *mp* in measures 264-265; *p* to *mp* in measure 266; *mp* in measure 267.

Bsn. 1,2: Rests in all measures.

Hn. 1,2: Triads in measures 264-265; Quintuplet in measure 266; *mf* in measure 267.

Tpt. 1,2: *p* to *mp* in measures 264-265; *p* to *mp* in measure 266; Rests in measure 267.

Tbn.: Rests in measures 264-266; *mf* in measure 267.

Tba.: Rests in measures 264-266; *mf* in measure 267.

Perc. 1: Rests in all measures.

Perc. 2: Rests in all measures.

Pno.: Rests in measures 264-266; *mf* and *p* in measure 267.

Hp.: *mp* in measure 264; Rests in measures 265-267.

Vln. I: *mp* unis. in measures 264-265; *mf* in measures 266-267.

Vln. II: Rests in measure 264; *mp* in measures 265-266; *mf* in measure 267.

Vla.: *p* in measure 264; Rests in measures 265-267.

Vc.: *mp* in measure 264; Triads in measures 265-266; Quintuplet in measure 267; *mf* in measure 267.

Cb.: Rests in measures 264-266; *mf* div. in measure 267.

272

Fl. 1, 2 *mp* *p*

Ob. 1, 2 *mp* *p*

Cl. 1, 2 *mp* *p*

Bsn. 1, 2 *mp* *p*

Hn. 1, 2 *mp*

Tpt. 1, 2 *mp* *p*

Tbn. *p*

Tba. *p*

Perc. 1 *mp* Crotales solo

Perc. 2 *mp* *p*

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

Hp. *p* *pp* *8va*

Vln. I *mp* *p* *div.*

Vln. II *mp*

Vla. *mp* *(div.)* *p*

Vc. *mp*

Cb. *mp*

CC

280

Fl. 1,2 *ff*

Ob. 1,2 *ff*

Cl. 1,2 *ff*

Bsn. 1,2 *ff* *p*

Hn. 1,2 *ff* *p*

Tpt. 1,2 *ff*

Tbn. *ff*

Tba. *ff*

Perc. 1 *f*

Perc. 2 *p*

Vibraphone *p* cycle randomly, as fast as possible

Pno. *ff* *p*

Hp. *p*

CC

Vln. I *ff*

Vln. II *ff*

Vla. *ff* div.

Vc. *ff* *p*

Cb. *ff* *p*

Musical score for orchestra and piano, measures 292-300. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Tuba, Percussion 1 (Crotales), Percussion 2 (Vibraphone), Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (p, mp, mf, f), articulation (accents), and performance instructions like (1.), (p), (div.), and con sord. The Harp part includes a circled measure number (8) and a dotted line indicating a repeat.

EE

296 1 & 2 change to Picc. poco accel. Picc. (1 & 2)

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tbn.

Tba.

Perc. 1 *Crotales* cycle randomly, as fast as possible *p*

Perc. 2 *mp* *p*

Pno. *pp* *ped.*

Hp. *p* *pp* *p*

EE

poco accel.

Vln. I

Vln. II *p* *con sord. unis.*

Vla. *con. sord. div. flautando mp* *unis. p*

Vc. *con. sord. div. flautando mp* *p*

Cb.

FF

Allegro ♩ = 120

300

Picc. *pp*

Ob. 1,2

Cl. 1,2 *pp*

Bsn. 1,2 *pp*

Hn. 1,2 *pp*

Tpt. 1,2 *pp*

Tbn. straight mute *pp*

Tba.

Perc. 1 **Crotales**

Perc. 2 **Sus Cym.** *p mp* **Vibraphone** *pp*

Pno. *p* *pp*

Hp. *pp*

FF

Allegro ♩ = 120

Vln. I *pp* *flautando non vib.*

Vln. II *pp*

Vla. *p* *div. V*

Vc. *p* *unis. V*

Cb. *p* *con sord. unis. V* *pp*

