

DANS L'ESPOIR DE CE JOUR (IN THE HOPE OF THIS DAY)

BY

CHAPPELL KINGSLAND

Submitted to the faculty of the  
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of the requirements for the degree,  
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Don Freund, Chairman of the Research Committee  
& Director of Document

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Claude Baker

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P. Q. Phan



*Dans l'espoir de ce jour*  
*(In the hope of this day)*

for baritone and chamber orchestra

poem by Léopold Sédar Senghor  
music by Chappell Kingsland

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"Que m'accompagnent kôras et balafong"  
from *Chants d'ombre* (pub. 1945)  
by Léopold Sédar Senghor

IX

Dans l'espoir de ce jour – voici que la Somme et la Seine et le Rhin et les sauvages fleuves slaves sont rouges sous l'épée  
de l'Archange  
Et mon cœur va défaillant à l'odeur vineuse du sang, mais j'ai des consignes et le devoir de tenir  
Qu'au moins me console, chaque soir, l'humeur voyageuse de mon double.  
Tokô'Waly mon oncle, te souviens-tu des nuits de jadis quand s'appesantissait ma tête sur ton dos de patience?  
Ou que me tenant par la main, ta main me guidait par ténèbres et signes?  
Les champs sont fleur de vers luisants; les étoiles se posent sur les herbes sur les arbres.  
C'est le silence alentour.  
Seuls bourdonnent les parfums de brousse, ruches d'abeilles rousses qui dominant la vibration grêle des grillons  
Et tamtam voilé, la respiration au loin de la Nuit.  
Toi Tokô'Waly, tu écoutes l'inaudible  
Et tu me'expliques les signes que disent les Ancêtres dans la sérénité marine des constellations  
Le Taureau le Scorpion le Léopard, L'Eléphant les Poissons familiers  
Et la pompe lactée des Esprits par le tann céleste qui ne finit point.  
Mais voici l'intelligence de la déesse Lune et que tombent les voiles des ténèbres.  
Nuit d'Afrique ma nuit noire, mystique et claire noire et brillante  
Tu reposes accordée à la terre, tu es la Terre et les collines harmonieuses.  
O Beauté classique qui n'es point angle, mais ligne élastique élégante élancée!  
O visage classique! depuis le front bombé sous la forêt de senteurs et les yeux larges obliques jusqu'à la baie gracieuse du  
menton et  
L'élan fougueux des collines jumelles! O courbes de douceur visage mélodique!  
O ma Lionne ma Beauté noire, ma Nuit noire ma Noire ma Nue!  
Ah! que de fois as-tu fait battre mon cœur comme le léopard indompté dans sa cage étroite.  
Nuit qui me délivres des raisons des salons des sophismes, des pirouettes des prétextes, des haines calculées des carnages  
humanisés  
Nuit qui fonds toutes mes contradictions, toutes contradictions dans l'unité première de ta négritude  
Reçois l'enfant toujours l'enfant, que douze ans d'errances n'ont pas vieilli.  
Je n'amène d'Europe que cette enfant amie, la clarté de ses yeux parmi les brumes bretonnes.

*Château-Gontier*  
*Octobre-décembre 1939*

**"Que m'accompagnent kôras et balafong" (part IX) in *Chants d'ombre* by Léopold Sédar Senghor, *Œuvre poétique*, original © Seuil, Paris, 2006. Reprinted with permission.**

"Let the koras and balafong accompany me"

by Léopold Sédar Senghor

translated by Chappell Kingsland, Anne Tenand, François Devinant, Rosalind May and Jeremy Gabrielson

IX [Part 9 of 9]

In the hope of this day – here the Somme and the Seine and the Rhine and the wild Slavic rivers are red under the sword of the Archangel

And my heart goes weak at the winelike odor of blood, but I have orders to hold my ground

May at least, each evening, the wandering temperament of my double console me.

Tokô'Waly my uncle, do you remember the nights of long ago when my head was heavy on your back of patience?

Or that holding me by the hand, your hand guided me through the darkness and signs?

The fields are flowers of fireflies; the stars alight on the grass on the trees.

The silence is all around.

Only the buzzing scents of the brush, hives of red bees that overpower the croaking of crickets

And muffled tamtam, the distant breath of the Night.

You Tokô'Waly, you listen to the inaudible

And you explain to me the signs that the Ancestors say in the marine calm of the constellations

Taurus Scorpio Leopard, Elephant Pisces all familiar

And the milky pomp of Spirits by the celestial marsh that never ends.

But here is the intelligence of the Moon goddess and the veils of darkness fall.

Night of Africa my black night, mystical and bright black and shiny

You rest in tune with the earth, you are the Earth and the harmonious hills.

O classical Beauty who are not angle but line, elastic elegant slender!

O classical visage! from the forehead under the forest of scents and the eyes wide oblique to the graceful cleft of the chin  
and

The fiery drive of these twin hills! O gentle curves melodious face!

O my Lioness my black Beauty, my black Night my Black [Woman] my Nude!

Ah! how many times have you made my heart beat like the untamed leopard in his narrow cage.

Night who delivers me from reason, from salons from sophisms, from pirouettes from pretense, from calculated hatreds  
from humanized carnage

Night who forges all my contradictions, all contradictions in the primal unity of your *négritude*

Receive the child still a child, that twelve wayward years have not made old.

I bring nothing from Europe but this child-friend, the brightness of her eyes amidst the fog of Brittany.

## Program Note

Léopold Senghor was a man of vision. Born in the island village of Joal in 1906, he grew up in a wealthy Senegalese family. Senghor had an insatiable curiosity for the cultures of Senegal and France. He received a scholarship to study in Paris, where he gained a mastery of the French language and a deep understanding of the contradictions inherent in the European way of thinking/living. Senghor and his colleague Aimé Césaire coined the term *négritude*, a complex concept which is at heart an affirmation of African values. Senghor would go on to become President of Senegal from 1960-1980, leading an African Socialist country which has remained politically and economically stable, religiously tolerant, and artistically flourishing. He continued to write poetry throughout his life, to much acclaim, and was the first African to be elected to the prestigious Académie Française.

"Dans l'espoir de ce jour" is the final section of "Que m'accompagnent kôras et balafong," a sweeping ode which explores Senghor's feelings about the complex relationship between Africa and Europe. The poem was written on the eve of World War II, while Senghor was a soldier in the French army; only months later, he would be taken prisoner by the Germans and held captive for two years. The first lines speak of rivers flowing with blood. The next section of the poem takes us to Senghor's childhood in Senegal, where the night brims with life and his uncle Tokô'Waly teaches him the constellations. At "Nuit d'Afrique ma nuit noire," the tone shifts to an exultant oratory (the kind of writing which led one critic to dub Senghor an "African Whitman") in praise of the African night. The line "O visage classique" refers to the parts of the face, a frequently-used analogy for the geography of Senegal itself. With the exclamation "Ah! que de fois..." we are slammed back into Europe in 1939, the poet now viewing the African night (and African culture) as a vehicle for deliverance from the flaws of European thinking. The final two lines of the poem allude to Senghor's homecoming, his return to Senegal after many years in France. He has married a French woman, but has not forgotten his heritage, and he sees himself as an African citizen, his essence unchanged by his time in Europe.

The music alternately evokes African and European sound-worlds. For inspiration, I immersed myself in West African music for several months, particularly the glorious sounds of the kora and balafong. The harp and the xylophone are Western counterparts of these instruments; by combining them with marimba, guitar and piano, I have attempted to get closer to the sound of the African instruments. (To any of you who have never heard kora music, do a quick search for Toumani Diabaté and prepare to be transported.) There are two Charles Ives quotations in the music (about the leopard in his cage and the unanswered questions in the salons of sophisms), but I chose not to quote any African (or European) music directly. By nature, *Dans l'espoir de ce jour* is a multicultural piece, an American's response to an African's poem in French as performed by an operatically-trained baritone and an ensemble of European instruments. Senghor's personal vision had to do with building and strengthening connections between races, between countries, between cultures. I can only hope that my music will help to do the same.

I wish to thank the Georgina Joshi Foundation for commissioning the work in memory of Georgina and the other students whose lives were lost; Anne, François, Rosalind and Jeremy for their invaluable assistance in translating the poem; Roger for his passionate and precise conducting; Reuben for his supreme musicianship; Prof. Gary Arvin for his generous assistance with matters of French text-setting and diction; Prof. David Dzubay for his expert guidance with the orchestration; Prof. Don Freund for his encouragement and support; and the outstanding musicians of the New Music Ensemble. It takes a whole village to bring a piece to life. The work is dedicated to my dear wife, Rosalind.

INSTRUMENTATION (19 players)

Flute (db. Alto Flute, Piccolo)  
Oboe (db. English Horn)  
Clarinet in A  
Tenor Saxophone (db. Soprano Saxophone)  
Bassoon

Horn  
Trumpet in B-flat  
Trombone  
Tuba

Percussion 1:

Marimba (5-octave)  
4 Metal Discs (hanging)  
4 Tom-Toms  
Güiro

Percussion 2:

Xylophone (sounds 8va)  
Concert Bass Drum (large)  
Gong (large)  
Wind Chimes  
Shekere  
Djembe  
Suspended Cymbal  
Set of Cowbells or Herdenglocken - at least three bells, unspecified pitches

Classical Guitar (lightly amplified)

Harp  
Piano

Violin I  
Violin II  
Viola  
Cello  
Doublebass (low C preferred)

Duration: 18:00

Première:  
March 7, 2013  
Auer Hall  
Bloomington, Indiana  
Reuben Walker, baritone  
Indiana University New Music Ensemble  
Roger Kalia, conductor

Score in C

for baritone and chamber orchestra

1 2 3 4 5 6 7 8

♩. = 92 Like a distant memory

Flute

Oboe

Clarinet in A

Tenor Saxophone

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

♩. = 92 Like a distant memory

Marimba *medium mallets*

Percussion 1 *p*

Tom-Toms *always let ring unless specified otherwise*

Xylophone *soft mallets pp*

Percussion 2 *mf*

Percussion

Guitar *p*

Harp *pp*

Piano *pp*

Baritone

*Let all strings ring unless otherwise specified. Sometimes ties are indicated connecting into the next measure, sometimes not. Indications are always provided if strings are to be silenced.*

♩. = 92 Like a distant memory

Violin I

Violin II

Viola

Cello

Double Bass

Chaotic

Fl. *ff* *mp* *fff* *ff*

Ob. *mf* *ff* *mf sub.*

A. Cl. *fff* *f sub.* *fff* *mf* *ff* *f*

T. Sx. *mf* *fff* *mf sub.* *ff* *f sub.*

Bsn. *ff* *mp sub.* *fff* *mf* *ff*

Hn. (muted) *f* *mp sub.* *fff* *mf* *f*

B♭ Tpt. (harm mt) *mf* *straight mute*

Tbn. (str mt) *f muted*

Tuba (muted) *f*

Chaotic

4 Metal Discs with metal beater

Discs *mp* *mf* *mp*

Toms *mf* *mp*

B.D. *ff* *p* *ff* *p* *f* *ff* *p* *ff* *p* *f*

Gr. *f*

Hp. *f*

Pno. *f*

Bar. *Chaotic*

Chaotic

Vln. I *f* *fff* *ff* *fff*

Vln. II *f* *fff* *f* *fff* *ff* *fff*

Vla. *f*

Vc. *fff* *sub. f* *fff* *ff*

D.B. *fff* *slight separation between notes*

13

14

15

16

This page of a musical score covers measures 13 through 16. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 13-14 are marked *mf*, 15-16 are marked *ff*.
- Oboe (Ob.):** Measures 13-14 are marked *ff*, 15-16 are marked *ff*.
- Clarinet (A Cl.):** Measures 13-14 are marked *mf*, 15-16 are marked *ff* and *mf sub.*
- Saxophone (T. Sx.):** Measures 13-14 are marked *mf*, 15-16 are marked *ff sub.* and *mf sub.*
- Bassoon (Bsn.):** Measures 13-14 are marked *mf*, 15-16 are marked *ff*.
- Horn (Hn. (muted)):** Measures 13-14 are marked *mp*, 15-16 are marked *f* and *mf*.
- Trumpet (B. Tpt. (str mt)):** Measures 13-14 are marked *mf*, 15-16 are marked *ffmp*.
- Trombone (Tbn. (str mt)):** Measures 13-14 are marked *mf*, 15-16 are marked *ffmp*.
- Tuba (Tuba (muted)):** Measures 13-14 are marked *mf*, 15-16 are marked *ff*.
- Discs (Discs):** Measures 13-14 are marked *mf* and *mp*, 15-16 are marked *mf*.
- Toms (Toms):** Measures 13-14 are marked *mf* and *mp*, 15-16 are marked *mf*.
- B.D. (B.D.):** Measures 13-14 are marked *ff* and *p*, 15-16 are marked *f*, *ff*, *p*, *f*, *ff*, *p*, *f*, *ff*.
- Gr. (Gr.):** Measures 13-16 are marked *f*.
- Hp. (Hp.):** Measures 13-16 are marked *f*.
- Pno. (Pno.):** Measures 13-16 are marked *f*.
- Bar. (Bar.):** Measures 13-16 are marked *f*.
- Vln. I (Vln. I):** Measures 13-14 are marked *ff*, 15-16 are marked *fff* and *fffmp*.
- Vln. II (Vln. II):** Measures 13-14 are marked *ff*, 15-16 are marked *mf* and *fff*.
- Vla. (Vla.):** Measures 13-16 are marked *f*.
- Vc. (Vc.):** Measures 13-16 are marked *f*.
- D.B. (D.B.):** Measures 13-16 are marked *f*.

♩ = 104 Driving

Fl. *mp* *f* *mp* *mp* *ff* *p*

Ob. *mp* *f* *mp* *mp* *ff* *p*

A Cl. *fff* *p* *mf* *p* *mp* *mf* *mp*

T. Sx. *fff* *p* *mf* *pp* *p*

Bsn. *ff* *p* *mf* *p*

Hn. (muted) *f* *pp* *open* *mp* *pp*

B. Tpt. (hrm mt) *fff* *p* *straight mute* *mp* *p*

Tbn. (str mt) *ff* *pp* *mp* *p*

Tuba (muted) *f* *mf*

♩ = 104 Driving

Discs *mp* *mp*

Toms *mf* *p* *mp*

B.D. *ff* *mf* *mp* *mp*

Gr. *mf*

Hp. *mf*

Pno. *mf* *mf*

Bar *f*

♩ = 104 Driving

Vln. I *fff* *mf* *ff* *pp*

Vln. II *mp* *f* *pp*

Vla. *fff* *mp* *f*

Vc. *mf*

D.B. *fff* *f*

Dans l'es - poir de ce jour - voi - ci que le Sommet la Seine et le Rhin et les

23

24

25

26

27

Fl. *mf* *fff*

Ob. *mf* *ff*

A.Cl. *p* *mp*

T.Sx. *mp* *p* *mf* *p*

Bsn.

Hn.

B. Tpt. (str mt) *p* *pp* *mp*

Tbn. (str mt) *pp* *mp* *pp* *mp* *pp*

Tuba (muted) *p* *mp*

Discs

B.D.

Gtr.

Hp.

Pno.

Bar. *sub. mf* *ff* *mf*

sau - va - ges fleu - ves slaves sont rouges sous l'é - pée de l'Arch - an - ge

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf*

D.B. *mp* *mf*







**♩ = 92 Serene**

A. Fl. *p* *mp*  
 E. H. *pp* *p*  
 A. Cl. *p* *mp*  
 T. Sx. *ppp*  
 Bsn. *quasi legato* *p* *pp*  
 Hn. *ppp*  
 B. Tpt. *ppp*  
 Tbn. *ppp*  
 Tuba (muted) *ppp*

**♩ = 92 Serene**

Mba. *Marimba*  
*soft mallets* *do not roll* *p* *pp* *p*  
 Toms *p*  
 B.D. *ppp*  
 Gtr. *p*  
 Hp. *p* (let all strings ring) *p*  
 Pno. *pppp* *p* *pp*  
 Bar. *senza Ped.* *p*

**♩ = 92 Serene**

Vln. I *pp* *mp* *pp* *p* *pp*  
 Vln. II *pp* *mp* *pp* *pp* *p* *pp*  
 Vla. *molto legato* *p* *pp* *mp* *p* *pp*  
 Vc. *p* *pp* *p* (without bow change) *pp* *p*  
 D.B. *p* *pp* *p* *pp* *p* *pp*  
 slight accents sim.

A. Fl. *p mp p*

E. H. *mp p*

A. Cl. *p mp p*

T. Sx. *p mp p*

Bsn. *p pp p*

Hn.

B. Tpt.

Tbn.

Tuba (muted)

Mba. *pp p*

B.D.

Gr. *7 4*

Hp. *p p (don't let strings ring)*

Pno. *pppp p senza Ped.*

Bar. *mp*  
To - kô' Wa - ly — mon

Vln. I *mp pp p pp*

Vln. II *mp pp p pp*

Vla. *mp p pp p*

Vc. *pp mp pp p*

D.B. *p*

A. Fl. *p* *mp*  
 E. H. *mp*  
 A. Cl. *p* *mp*  
 T. Sx. *p*  
 Bsn. *pp* *p*  
 Hn.  
 B♭ Tpt.  
 Tbn. *open* *pp* *p*  
 Tuba (muted)  
 Mba. *mp* *p* *mp* *p*  
 Xyl. *p* *mp*  
 Gr. *p* *mp*  
 Hp. *mp* *p* *mp* *p*  
 Pno. *p*  
 Bar. on - cle, — te sou-viens-tu des nuits —  
 Vln. I *pp* *mp* *pp* *mp* *p*  
 Vln. II *pp* *mp* *pp* *mp* *p* *mp*  
 Vla. *p* *pp* *mp* *p* *pp* *mp*  
 Vc. *p* *mp* *p*  
 D.B. *mp*

A. Fl. *mf* *p* *p* *tr.*  
 E. H. *mf* *mp* *mf* *mp*  
 A. Cl. *mf* *mp* *mf* *mp* *pp* *tr.*  
 T. Sx. *mp* *p*  
 Bsn. *mf* *mp* *mf* *mp* *p*  
 Hn. *pp*  
 B. Tpt. *open* *mp* *p* *mp* *p*  
 Tbn. *open* *pp* *mp*  
 Tuba *open* *p*  
 Xyl. *> p* *p* *mf*  
 Gr. *> p* *p*  
 Hp. *mf > p* *< mf > p* *< mf > p* *tr.*  
 Pno.  
 Bar. *mf* *mp*  
 de ja - dis quand s'ap - pe - san - tis - sait ma  
 Vln. I *mf* *p* *tr.* *mf* *p* *mf*  
 Vln. II *mp* *mf* *mp* *p* *mp < mf* *p* *mp* *mf*  
 Vla. *p* *mf* *p* *tr.* *mf* *mp* *p* *mf*  
 Vc. *mf* *p* *tr.* *mf* *p*  
 D.B.

A. Fl. *mp* *mf mp* *mf* *p*

E. H. *p* *pp* *mp* *p*

A. Cl. *p* *mp* *tr* *tr*

T. Sx. *p* *pp*

Bsn. *mp* *p*

Hn. *p* *mp* *pp*

B. Tpt. *p* *mp* *pp*

Tbn. *p* *mp* *pp*

Tuba *mp* *p* *mf* *pp*

Mba. *f (solo)* *mf*

Xyl. *mp* *mp*

Gtr. *mf* *mf*

Hp. *f (solo)* *f*

Pno. *mp* *mf* *mp*

Bar. *tê* *te* *sur ton*

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

Vln. II *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *f*

A. Fl. *pp*

E. H. *pp* *mp* *pp*

A. Cl. *ppp*

T. Sx. *pp* *p* *pp*

Bsn. *p* *p*

Hn.

B. Tpt.

Tbn.

Tuba

Mba. *p* *p*

Xyl. *p* *mp* *p*

Gr. *mp* *p*

Hp. *mf* (solo) *mp* *mp* *mf* *mp* *mf*

Pno. *pp* *mp* *p*

Bar. *dos* *de pa - tien - ce?*

Vln. I *p* *pp* *p* *pp*

Vln. II *pp* *p* *pp* *pp*

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

Vc. *p* *pp* *p* *pp*

D.B. *mp* *p*

A. Fl. *pp* *mp > pp*

E. H. *ppp*

A. Cl. *ppp* *pp* *mp > pp*

T. Sx. *ppp*

Bsn. *pp* *p*

Hn.

B. Tpt. (cup mt) *cup mute* *p* *mp > p*

Tbn. (cup mt) *p* *mp > p*

Tuba

Mba. *pp* (*>*) *p* (*>*)

Xyl. *p* (*>*) *p* (*>*)

Gr.

Hp. *p* *p* (*>*)

Pno. *mp* *pp* *p* *ppp*

Bar. *mp* (*>*) *mp* (*>*)

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

Vln. II *mp* *pp* *p* *ppp* *pp* *mp* *pp* *pp*

Vla. *pp* *mp* *pp*

Vc. *p* *pp* *pp* *p* *ppp* *pp*

D.B. *p*

Ou que me te - nant par la main, ta main me gui - dait par té -

♩. = 84

Night Music

Fl. *p* *tr* *p possibile*

Ob. *pp*

A. Cl. *ppp* *tr* *pp*

T. Sx. *ppp* *> pppp* *pp*

Bsn. *pp*

Hr. *stopped* *pp* *ppp* *ppp*

B♭ Tpt. (cup mt) *ppp*

Tbn. (cup mt) *ppp*

Tuba *pp* *ppp*

♩. = 84

Night Music

Mba. *pp* *ppp*

Xyl.

Gr. *pp* *ppp*

Hp. *pp* *ppp* *ppp*

Pno. *p* *mp*  
*senza Ped.*

Bar. *p* *pp*  
nè - bres et sig - nes?

♩. = 84

Night Music

Vln. I *p* *ppp* *con sord.* *tr* *pp*

Vln. II *p* *ppp* *con sord.* *tr* *pp*

Vla. *p* *ppp* *con sord.* *tr* *pp*

Vc. *p* *ppp*

D.B. *pp*





99

100

101

102

103

104

105

♩. = ♩ = 84

A. Fl. *mp* *tr*

Ob. *mf* *p*

A. Cl. *pp*

T. Sx. *ppp*

Bsn. *mf* *p*

Hn. *ppp* *mf* *p* *pp* *mf* *mp*

B♭ Tpt. (hrm mt) *pp* *mf* *mp*

Tbn. (hrm mt)

Tuba

♩. = ♩ = 84

Guero *mp*

Xyl.

Gr. *pp*

Hp. *mp* *mp*

Pno.

Bar *p* *mp* *pp* *pp*

C'est le si - len - ce a - len - tour. Seuls bour-don - nent les par - fums de brousse,

♩. = ♩ = 84

Vln. I (con sord.) *mp* *pp* *poco sul pont.* *mp* *poco sul pont.*

Vln. II (con sord.) *p* *pp* *pp* *poco sul pont.* *mp* *poco sul pont.*

Vla. (con sord.) *p* *pp* *mp* *poco sul pont.* *mp* *poco sul pont.*

Vc. *p* *pp* *con sord.* *p* *mp* *p*

D.B. *p* *pp*

♩ = ♩. ♩. = 84

A. Fl. *tr* *mp* *mp > pp* *mp > pp* (full value) *pp < p < pp*

Ob. *mp* *p* *mp > pp* *mp > pp* (full value)

A. Cl. *p* *mp*

T. Sx. *ppp* *p* *ppp*

Bsn. *mp* *p*

Hn. *open* *p*

B. Tpt. (hrm mt) *p* *mf*

Tbn. (cup mt) *p* *cup mute*

Tuba

♩ = ♩. ♩. = 84

Guero *mp*

Gong B.D. *p* *with beater* *3* *with fingers* *Gong* *p* *with beater* *Bass Drum*

Gr. *pp* *non tremolo*

Hp. *mp* *p*

Pno.

Bar *ruches d'a-beil-les rous-ses qui do-mi-nent la vi-bra-tion grê-le des gril-lons Et tam-tam voi-lé, la*

♩ = ♩. ♩. = 84

Vln. I (con sord.) *pp* *ord.* *pp* *mp* *pp* *f* *pp < mp > pp*

Vln. II *p* *mf* *mp*

Vla. (con sord.) *pp* *ord.* *pp* *mp* *pp* *mp* *p*

Vc. (con sord.) *pp* *pp* *mf* *pizz.*

D.B. *pp* *mf* *p* *mp*

112

113

114

115

116

117

118

**poco rit. a tempo**

A. Fl. *p* *mf* *p* *p* *mf* *pp*

Ob. *ppp*

A. Cl. *p* *mp* *pp* *pp* *mp* *ppp*

T. Sx.

Bsn.

Hn. *stopped* *pp* *mp* *pp*

B. Tpt.

Tbn. (cup mt) *pp* *mp* *pp*

Tuba *p* *pp*

Mba. **poco rit. a tempo**  
Marimba  
soft mallets  
unmeasured roll  
*p* with fingers

Gong B.D. *p*

Gr. *pp*

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

Pno. *pp*

Bar. res - pi - ra - tion — au loin de la Nuit.

**poco rit. a tempo**

Vln. I (con sord.)

Vln. II *p* *pp*

Vla. (con sord.)

Vc. *senza sord.* *p* *ppp* arco

D.B. *p* *p*





Glorious

Fl. *ff*

Ob. *ff*

A Cl. *ff*

S. Sx. *ff*

Bsn. *f* *mf* *p* *mf*

Hn. *mf < f* *p* *sub.* *ppp*

B. Tpt. *mf < f* *p* *sub.* *ppp*

Tbn. *mf* *f* *p* *sub.* *ppp*

Tuba *mf* *f* *p* *sub.* *ppp*

Glorious

4 Metal Discs with metal beater or mallet handles?

Discs *f*

Marimba *p* *ff*

Wind Chimes *mp* *mf* *mp* *slow gliss.*

B.D. *f* *mp* *scratch drum head with fingernails*

Gr. *mf* *ff* *if this is too soft, use single strokes*

Hp. *ff* *f* *non arp.*

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

Bar *ff*

Glorious

Le Tau - reau

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ord. mf*

D.B. *ff* *mf*

133

134

135

136

Fl. *fp* *ff* *p*

Ob. *fp* *ff* *p*

A. Cl. *fp* *ff* *p*

S. Sx. *fp* *ff* *p*

Bsn. *ff* *mf* *mp*

Hn. *mf < f* *p* *sub.* *ppp*

B. Tpt. *mf < f* *p* *sub.* *ppp*

Tbn. *mf* *f* *p* *sub.* *ppp*

Tuba *mf* *f* *p* *sub.* *ppp*

Discs *f* *4 Metal Discs*

Marimba *p* *f*

Mba. *f*

Wind Chimes *mp* *slow gliss.* *mp* *low chimes* *medium chimes* *high chimes* *p*

B.D. *f* *on rim* *ff*

Gtr. *f* *mf*

Hp. *ff* *f* *mp*

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

Bar. *ff*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *ff* *mf* *mp*

le Scor - pion

Fl. *p* *pp* *ppp* *ppp*

Ob. *pp* *ppp*

A Cl. *p* *ppp*

S. Sax. *pp*

Bsn. *p* *pp*

Hn. *pp*

B. Tpt. *pp* *ppp* (>) *pp*

Tbn. *pp* *ppp*

Tuba *pp*

Mba. *p* *p* *p*

Tom-Toms *p* *p*

B.D. Bass Drum with beater *p*

Gtr. *mp*

Hp. *mp* *p* *mp* *p* (>) (>) (>) (>)

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

Bar. le Lé - o-pard, *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

D.B. *p*

4 Metal Discs

4 Tom-Toms (with mallet heads)

muffle strings as you go and stop all strings at rests

*alla punta*

143

144

145

146

147



Fl. *mf* > *p*

Ob. *pp* *mf* > *p*

A Cl. *mf* > *p* *pp* < *mp* *p*

S. Sx. *pp* *mf* > *p*

Bsn. *mp* *pp* < *mp* *p* *ppp*

Hn. *mp* > *p* *pp* *ppp*

Bs Tpt. *mp* > *p*

Tbn. *pp* *ppp*

Tuba

Discs

Toms *mp* *p* *pp* *mp* on rims *p* *pp*

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

Gtr.

Hp. *mp* (note that this interval is a 10th)

Pno. *p* *mp* *p*

Bar. *p* *mf* *mp*

Vln. I *ppp* *mf* *pp* *arco ord.* *pp* *arco ord.*

Vln. II *mp* *mf* *pp* *arco ord.* *pp* *arco ord.*

Vla. *ppp* *mf* *p* *sul pont.*

Vc. *mp* *mf* *p* *sul pont.*

D.B. *mf* > *mp*

l'É - lé - phant les Pois - sons fa - mi - liers

**Rising heavenward**

**♩. = 84**

Fl.

Ob.

A Cl. *> pp*

S. Sx.

Bsn.

Hn.

B. Tpt.

Tbn.

Tuba

omit and breathe here if needed

**Rising heavenward**

**♩. = 84**

Mba.

Xyl. *ppp*  
Xylophone  
soft mallets

Gr. *pp*  
non legato

Hp.

Pno.

**Rising heavenward**

**♩. = 84**

Bar. *p cresc. poco a poco*  
Et la pom - pe lac - tée

Vln. I *p < mp*

Vln. II *p < mp*

Vla. (con sord.) *pp*  
con sord.

Vc.

D.B.

*ppp*  
non vib.

Fl.

Ob.

A Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Mba.

Xyl.

Gtr.

Hp.

Pno.

Bar

Vln. I

Vln. II

Vla. (con sord.)

Vc.

D.B.

des Es-prits par le tann cé - les - te

solo

9.8

pp

p

pp

p

non vib.

ppp

8<sup>va</sup>

Picc. Flzg. *p*

Ob.

A Cl.

S. Sx.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Mba.

Xyl.

Gr.

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

Pno. *p* *mf* *mf*

Bar. *f* *mf*  
qui ne fi - nit point

Vln. I (Sord.)

Vln. II (Sord.)

Vla. (con sord.)

Vc. *mfpp* tremolo slows down

D.B.

Picc. *mf* *p* *p* *pp*  
 Ob. *p* *mf*  
 A Cl. *p*  
 T. Sax. *p*  
 Bsn. *p* *mf*  
 Hn. *pp* *mp*  
 B. Tpt. (hrm mt) *pp* *mp* *pp*  
 Tbn. (muted) *pp* *mp* *p*  
 Tuba  
 Mba. *p*  
 Xyl. *p*  
 Gtr. *p*  
 Hp. *pp*  
 Pno. *pp* *p*  
 Bar.  
 Vln. I *ppp* *p* *f*  
 Vln. II *ppp* *p* *f*  
 Vla. (con sord.) *p*  
 Vc. *mf* *p* *mp*  
 D.B. *mp*

Tenor Sax  
 harmon - stem in +  
 Marimba soft yarn mallets  
 (S<sup>no</sup>)  
 (no accent)

Picc. *p* *mf* *p* *mp*

Ob. *pp* *p* *mp*

A Cl. *cresc. poco a poco*

T. Sax. *cresc. poco a poco*

Bsn. *p* *pp*

Hn. *pp* *pp* *mp* *pp*

B♭ Tpt. (hrm mt) *pp* *mp* *pp* *p*

Tbn. (muted) *pp* *mp* *pp* *p*

Tuba *p* *pp*

Mba. *cresc. poco a poco*

Xyl. *cresc. poco a poco*

Gtr. *cresc. poco a poco*

Hp. (let all strings ring) *ff*

Pno. *mp*  
lift pedal gradually

Bar.

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

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

Vla. (con sord.) *cresc. poco a poco*

Vc. *f* *mf* *mp*

D.B. *mf* *mp*

Picc. *mf* *mp* *f*  
 Ob. *mf* *mp* *f*  
 A Cl. *mf* *mp* *f*  
 T. Sx. *mf* *mp* *f*  
 Bsn. *mp* *p*  
 Hn. *mp* *p* *mp* *mf*  
 B♭ Tpt. (hrm mt) *mp* *p* *mp* *mf*  
 Tbn. (muted) *mp* *p* *mp* *p* *mf* sub.  
 Tuba *p* *mp* *p* *mf*  
 Mba. *mf* *mp* *f*  
 Xyl. *mf* *mp* *f*  
 Gtr. *mf* *mp* *f*  
 Hp. *mp* *f*  
 Pno. *mf* *mp* *f*  
 Bar. *mf* *mp* *f*  
 Vln. I *mf* *mp* *f*  
 Vln. II *mf* *mp* *ff* *f*  
 Vla. (con sord.) *mf* *mp* *f*  
 Vc. *mf* *p* *mp* *f*  
 D.B. *mp* *mp* *f*

*Picc.*  
*mf* *mp* *ff* *mp sub.* *p*

*Ob.*  
*mf* *f* *mp sub.* *p* *mp*

*A Cl.*  
*mf* *mp* *ff* *mp sub.* *p*

*T. Sx.*  
*mf* *mp* *ff*

*Bsn.*  
*mf* *mp* *ff*

*Hn.*  
*mp* *f*

*B♭ Tpt. (hrm mt)*  
*mp* *f*

*Tbn. (muted)*  
*mp* *f*

*Tuba*  
*mp* *f*

*Mba.*  
*mf*

*Xyl.*  
*mf*

*Gr.*  
*mf*

*Hp.*  
*ff*

*Pno.*

*Bar.*

*Vln. I*  
*ffff* *mp*

*Vln. II*  
*ffff*

*Vla. (con sord.)*  
*f* *mp*

*Vc.*  
*ffff* *mp*

*D.B.*  
*ff* *ffff* *mp*

**In the moonlight** **In the moonlight** **In the moonlight**

**♩. = 76** **♩. = 76** **♩. = 76**

170

171

172

173

♩. = 56 subito

Picc. *tr.* *b♭* (b♭)

Ob. *tr.* *b♭* (b♭) *p* *mf* *p* *f*

A Cl. *tr.* *b♭* (b♭) *pp* *pp* *mp*

T. Sx.

Bsn.

Hn. *pp* *mf* *pp* *p* *pp*

B♭ Tpt. (hrm mt) *pp* *mf* *pp* *p* *pp*

Tbn. (muted) *pp* *mf* *pp* *p* *pp*

Tuba

♩. = 56 subito

Mba. *hard mallets* *p* *mp*

Xyl.

Gtr.

Hp. *p*

Pno.

Bar.

♩. = 56 subito

Vln. I (con sord.) *con sord.* *mp*

Vln. II *mp* *mp*

Vla. (con sord.)

Vc. *mp*

D.B.

poco accel.

♩. = 63

♩. = 69 in tempo

Picc. *f*

Ob. *mp* sub. *ppp*

A Cl.

T. Sx.

Bsn.

Hn. *p* release abruptly

B♭ Tpt. (horn mt) *p* release abruptly

Tbn. (muted)

Tuba

poco accel.

♩. = 63

♩. = 69 in tempo

Mba. unmeasured roll

Xyl. *mp* hard mallets

Gr. *mp*

Hp. *mp* solo (*pp*)

Pno.

Bar. *pp*

Mais voi - ci l'in - tel - li - gen - ce de la dé -

poco accel.

♩. = 63

♩. = 69 in tempo

Vln. I (con sord.) *mp* *fff* change bow imperceptibly

Vln. II *ppp* change bow imperceptibly

Vla. (con sord.) *fff* change bow imperceptibly

Vc. *fff* *ppp* change bow imperceptibly

D.B. *fff*

179

180

181

182

183

184

185

accel. poco a poco

accel. poco a poco

accel. poco a poco

Fl. *Flute* *ppp*

Ob. *ppp* *pp* *ppp*

A Cl.

T. Sx.

Bsn. *ppp* *p*

Hn.

B♭ Tpt. (harm mt)

Tbn. (muted) *ppp* *p* *cup mute*

Tuba

Mba. *soft mallets (>)* *ppp*

Xyl. *soft mallets (>)* *ppp*

Gr.

Hp. *p* *silence Ab on downbeat* *mp*

Pno.

Bar. *p* (lower note preferred)

es - se Lu - ne et que tom - bent les voi - les de té - nè - bres.

Vln. I (con sord.) *ppp* *p* *ppp*

Vln. II *pppp*

Vla. (con sord.) *ppp* *p* *ppp* *p* *ppp*

Vc. *pppp*

D.B.

♩. = 84 Powerful

Fl.

Ob.

A Cl.

T. Sx.

Bsn.

Hn.

B♭ Tpt. (harm mt)

Tbn. (muted)

Tuba

♩. = 84 Powerful

Mba.

Xyl.

Gr.

Hp.

Pno.

Bar.

Nuit d'Af - ri - que ma nuit noi-re, mys - ti - que et clai - re noire

♩. = 84 Powerful

Vln. I (con sord.)

Vln. II

Vla. (con sord.)

Vc.

D.B.

sul pont.

ord. non vib.

resonant

senza sord.

Fl. *mp* *ppp* *ppp* *like an overtone*

Ob.

A Cl. *mp* *ppp* *pppp* *like an overtone*

T. Sx. *pp* *mp*

Bsn. *pp* *p* *pp* *mp*

Hn. *p* *mf*

B. Tpt. (str mt) *p* *mf* *straight mute (>)*

Tbn. (muted) *ppp* *p* *ppp* *p > pp*

Tuba

Mba. *mp p* *mp p* *medium mallets*

B.D. *p* *ppp* *Bass Drum with base of hand*

Gr. *p*

Hp. *mp* *p*

Pno. *mf* *ppp*

Bar. *et bril-lan - te. Tu - re - poses ac - cor - dée - à la ter - re, tu es - la Ter - re - et les col - li - nes har - mo -*

Vln. I (con sord.)

Vln. II

Vla. *mp* *p* *p* *pp* *IV*

Vc. *mp* *pp* *mp* *pp* *(III)* *IV*

D.B. *mp* *pp* *mp* *pp*



Fl. *p* *mp* *p sub.* *mf* *> mp*

E. H. *pp* *p* *pp*

A. Cl. *pp* *mp* *p sub.* *pp* *p* *pp sub.* *mp* *pp*

T. Sx.

Bsn.

Hn. *mp* open

B♭ Tpt. (cup mt)

Tbn. open *pp*

Tuba

Mba. *mp* *p* *mp*

Shek. *pp* *pp* twist (standard playing technique) *p*

Gtr. *p* *mp*

Hp. *mp* *p* dashed brackets: when plucking a note, silence any previously ringing strings let all harmonics ring in this passage

Pno. *mf*

Bar. *(>)* *(>)* *mf*  
 si - que qui n'es point ang - le, mais lig - ne - é - las - ti - que é - lé - gan - te é - lan - cé - e! O - vi - sa - ge clas -

Vln. I *p* senza sord.

Vln. II *pp* *ppp* *p*

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

Vc. *pp* *mp* *pp* *ppp* *p*

D.B. *pp* *mp* *pp* *ppp* *mp*



Fl. *ppp*

E. H. *p* Oboe *p*

A. Cl. *ppp* *p*

T. Sx.

Bsn. *pp* *mp* *pp* *mp* *p*

Hn. *ppp* *pp* (cup mute) *ppp* *p* *ppp*

B♭ Tpt. (cup mt) *ppp* *p* *ppp* *mp* *mp-pp*

Tbn. *ppp* *pp* *ppp* *p* *p-ppp*

Tuba

Mba. *mp* *p* unmeasured roll *mf*

Xyl. *mp* Xylophone hard mallets

Shek. *pp* *p* *pp* *p*

Gr. *mp* *f*

Hp. *pp* PDLT

Pno. *mp*

Bar. *si-que! de-puis le front bom - bé sous la for-êt de sen-teurs et les yeux larges o - bli-ques jus - qu'à la baie gra-ci-eu-se du men - ton et L'é-lan fou-gueux*



Vln. I *mf* *p* *mp* *mfpp* unmeasured

Vln. II *mf* *p* *mp* *mfpp* unmeasured

Vla. *mp* *p* *mp* *p* *ff* *pizz.*

Vc. *mp* *p* *mp* *p* *f*

D.B. *pp* *mp* *pp* *mf* *mfpp* *mf*

219

220

221

222

(even a slight bend is enough; roll flute or change embouchure)  
bend

Fl. *mf p mp f mf mp*

Ob. *mf mp sub. mf mp sub. mf p*

A Cl. *mf mp mf mp f bend mf mp*

T. Sx. *mp non dim. pp*

Bsn. *mf mp sub. mf mp sub. mf p*

Hn. *mp mp non dim. pp*

B. Tpt. (cup mt) *mp pp sub. mp p*

Tbn. *mp p*

Tuba *mf mp*

Mba. *ff Shekere f mf mp*

Shek. *mp p mp p*

Gtr. *ff f mf*

Hp. *mf mp*

Pno. *f mf mf mp*  
Sost. Pedal each chord

Bar. *f mf*  
— des col - li - nes ju - mel les! O —

Vln. I *off-the-string f mf*

Vln. II *off-the-string f mf mp*

Vla. *arco f ff f mf*

Vc. *arco f ff f mf*

D.B. *f ff mf f mf*

Fl.

Ob.

A Cl.

T. Sx.

Bsn.

Hn.

B. Tpt.

Tbn.

Tuba

Mba.

Shek.

Gr.

Hp.

Pno.

Bar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*mp*

*pp*

*f*

unmeasured roll

tap beads with fingers

Pedal each chord

*mf* sub.

cour - bes de dou - ceur

vi - sa - ge mé - lo - di - que!

Fl. *ff* *mf*

Ob. *ff* *mf* bend

A Cl. *ff* *mf* bend

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

Bsn. *mf*

Hn. *ff* *mf* *mp* *ff* *f* open

B. Tpt. *p* *mf* *p* *mp* (approx.)

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

Tuba *mf* play 8va if necessary

Mba. *mf* *fff*

Gong  
Djembe  
B.D. *f* Gong Bass Drum Djembe bass tone slap Gong Bass Drum Djembe

Gr. *mf*

Hp. *mf*

Pno. *fff*

Bar *fff* O ma Li-on - ne ma Beau - té noi - re,

Vln. I *fff* II

Vln. II *fff* IV

Vla. *fff*

Vc. *fff* V

D.B. *fff*

Fl. *ff* *mf* *f* *non cresc.*

Ob. *ff* *mf* *fff*

A. Cl. *ff* *f* *ff* *mf* *ff* *fff*

T. Sx. *mp* *f* *mf* *mp* *f* *mp* *ff*

Bsn. *fff*

Hn. *mp* *mf* *ff*

B. Tpt. *p* *f*

Tbn. *mp* *mf* *mp* *ff*

Tuba *mf* *ff*

Mba. *ff* *fff*

Gong Djembe B.D. *mf* *f* *mf* *f* *ff* *fff*

Gtr. *fff*

Hp. *fff*

Pno. *ff* *fff*

Bar. *ma Nuit noi - re ma Noi - re ma Nue!*

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* *fff* *f* *fff* *fff*

Vc. *fff*

D.B. *fff*

236

Intense

237

238

239

240

non vib.

241

♩ = ♩

242

♩ = 84

Precise

Fl. heavy non staccato *f*

Ob. heavy non staccato *f*

A. Cl. heavy non staccato *f*

T. Sx. heavy non staccato *mf*

Bsn. heavy non staccato *f*

Hr. heavy non staccato *mf*

B. Tpt. heavy non staccato *mp*

Tbn. heavy non staccato *mf*

Tuba heavy non staccato *mf*

Intense

♩ = ♩

♩ = 84

Precise

Mba. *fff* dead strokes *ff* *ffp*

Gong Djembe B.D. *fff* *ff* hit bass drum and rim simultaneously, then muffle bass drum and gong

Gr. heavy non staccato *ff* all strings (choked) *pp*

Hp. heavy non staccato *ff* knock on soundboard *f*

Pno. heavy non staccato *mf* *fff*

Bar. Ah! — que de fois as-tu fait bat-tre mon coeur — com-me le lé-o-pard in-domp-té dans sa

Intense

♩ = ♩

♩ = 84

Precise

Vln. I heavy non staccato *fff* *fff* *ffp* alla punta

Vln. II (III) heavy non staccato *fff* *fff* *ffp* alla punta

Vla. heavy non staccato *fff*

Vc. heavy non staccato *fff* *ff* pizz.

D.B. heavy non staccato *fff* *ff* pizz.

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

Ob. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p* *mf* *pp*

A Cl. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p* *mf* *pp*

T. Sx. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Hn. (muted) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. Tpt. (str mt) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *non vib.* *pp*

Tbn. (muted) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Mba. *non cresc.* *mp* *mp* *ff*

Xyl. *mp* *ff*

Gtr. *mp* *f* *ff* *mp*

Hp. *ff* *mp*

Pno. *mp* *ff*

Bar. *mp* *non dim.*

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

Vln. II *mp* *f* *ff* *ff* *arco molto sul tasto non vib.* *p*

Vla. *f* *ff* *ff* *p*

Vc. *f* *ff* *ff*

D.B. *f* *ff* *ff*

(the Vc. and D.B. lines are intentionally different here)

Lyrics: cage é - troi - te. Nuit qui me dé - liv - res -

251

252

253

254

255

256

257

258

release abruptly

Fl.

Ob.

A Cl.

T. Sx.

Bsn.

Hn. (muted)

B♭ Tpt. (str mt)

Tbn. (muted)

Tuba

Mba.

Xyl.

Gtr.

Hp.

Pno.

Bar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*fmp*

*mf*

*ff*

*p*

*mf*

*mp*

*mf*

*mp*

*mf*

*ff*

*mp*

*mf*

open

roll LH chord quickly if necessary

RH holds each chord for the full printed duration

hard mallets

Sost.

des rai - sons des sa - lons des so - phi - smes, des pi - rou -

Picc. *mf p* *molto* *fff* *grotesque* *♩ = 144*

Ob. *molto* *fff* *grotesque*

A Cl. *molto* *fff* *grotesque*

T. Sx. *molto* *fff* *grotesque* *mp sub.*

Bsn. *molto* *fff* *mp*

Hn. *open* *grotesque* *ff* *mp sub.*

B♭ Tpt. (str mt) *straight mute* *ff* *grotesque*

Tbn. (muted) *p* *molto* *ff* *grotesque* *mp sub.*

Tuba *ff* *grotesque* *mp sub.*

Mba. *hard plastic mallets*  
*dead strokes* *mp* *♩ = 144*

Xyl.

Gtr.

Hp.

Pno. *molto* *fff* *grotesque*

Bar. *f*  
et - tes des pré - tex - tes, des hain - es

Vln. I *mf p* *molto* *fff* *grotesque* *♩ = 144*

Vln. II *mf p* *molto* *fff* *grotesque*

Vla. *fff* *grotesque* *pizz.* *mf*

Vc. *fff* *grotesque* *pizz.* *mf*

D.B. *fff* *grotesque*



The musical score is for a piece titled "Tuning Up" and is divided into measures 272 through 279. The score includes parts for a variety of instruments:

- Flute:** Starts with a forte (*f*) dynamic, followed by *non dim.* and *non vib.* markings.
- Ob. A Cl.:** Similar to the flute, with *f*, *non dim.*, and *non vib.* markings.
- Soprano Sax:** Features *f*, *non dim.*, and *non vib.* markings.
- Bsn.:** Includes *mf sub.*, *fff*, and *ffff* dynamics.
- Hn.:** Features *mp sub.*, *ff*, and *fff* dynamics.
- B. Tpt. (str mt):** Includes *mf* and *f* dynamics.
- Tbn. (muted):** Includes *mp sub.* and *fff* dynamics.
- Tuba:** Includes *mp sub.* and *f* dynamics.
- Mba.:** Features a "Tuning Up" section with a specific rhythmic pattern.
- Gong B.D.:** Includes *f* and *mp* dynamics.
- Gtr.:** Features a rhythmic pattern with *f* dynamics.
- Hp.:** Includes *f* and *fff* dynamics, with a trill marking.
- Pno.:** Includes *f* and *fff* dynamics, with a note to "reach into piano to quickly muffle strings".
- Bar.:** Features a rhythmic pattern.
- Vln. I & II:** Includes *p*, *mf*, and *mp* dynamics, with a note to "full bow on each note".
- Vla.:** Includes *p* and *mp* dynamics.
- Vc.:** Includes *mp* and *molto* markings.
- D.B.:** Includes *mp* and *molto* markings.

The score is marked with various dynamics such as *f*, *fff*, *mp*, *p*, and *molto*, and includes performance instructions like *non vib.*, *open*, and *tr*.

280 281 282 283 284 285 286 287

**Fl.** *fff* *mp* *p* *mp* *p*

**Ob.** *fff* *mp* *mf* *mp*

**A Cl.** *fff* *mp* *f* *mp* *p* *ppp*

**S. Sx.** *fff* *mf* *ff* *p* *pp*

**Bsn.** *fff* *mf* *fff* *mf* *p* *pp*

**Hn.** *fff* *mp* *f* *mp* *p* *pp*

**B. Tpt.** *fff* *mp* *mf* *mp*

**Tbn.** *fff* *mf* *ff* *mp* *pp* *ppp*

**Tuba** *fff* *f* *fff* *f*

**Mba.** *4 Tom-Toms with 4 mallets* *p* *soft mallets*

**Toms** *fff*

**B.D.** *fff* *with beater*

**Gr.** *fff* *picking hand over the fingerboard* *silence strings in rhythm as shown* *pp*

**Hp.** *fff* *f* *mp* *gradually muffle strings from low to high* *pp*

**Pno.** *mf*

**Bar.** *p* *Nuit qui*

**Vln. I** *fff* *f* *ff* *mp* *mf* *p* *p* *pp*

**Vln. II** *fff* *f* *ff* *mf* *f* *mp* *ppp*

**Vla.** *fff* *f* *ff* *mf* *mp* *pp*

**Vc.** *fff* *ff* *fff* *f* *mp*

**D.B.** *fff* *f* *fff* *f*

**Tempo:** **♩ = 76 Subsiding**

Fl.

Ob.

A Cl.

S. Sx.

Bsn.

Hn.

B: Tpt.

Tbn.

Tuba

Mba. *with mallet handle mp*

Cowbells *Cowbells (or Herdenglocken) - at least 3, pitches not specified  
scrape slowly with fingertips to create a background of ambient noise*

Suspended Cymbal *scrape with metal beater pp*

Cym. *p*

Gr. *(2) (4)*

Hp.

Pno. *mp*

Bar. *(>)*  
fonds tou - tes mes con-tra - dic-tions      tou - tes con-tra - dic-tions      dans l'u - ni - té

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *p*

294

295

296

297

298

299

$\text{♩} = \text{♩}$   $\text{♩} = 76$  Strong

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

Ob. *p* *mf* *p* *mf*

A Cl. *p* *mf* *p* *mf*

T. Sax *ppp* *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf*

Hr. *mp* *mf* *p* *mf*

B. Tpt. *mp* *mf* *mp* *p*

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

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

$\text{♩} = \text{♩}$   $\text{♩} = 76$  Strong

Mba. *mf*

Cowbells *mp*

Djembe B.D. *f* *mf* *mp* (*>*) *p* *f* *mf* *mp* (*>*) *p* *f* *mf* *mp*

Gr. *mf*

Hp. *mf* *f*

Pno. *f* *mf*

Bar. *f* *mf*

— pre-mière de ta né gri tu de —

$\text{♩} = \text{♩}$   $\text{♩} = 76$  Strong

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

Vln. II *pp* *f* *mp* *f* *f* *mp* *f* *mf* *f*

Vla. *mf* *mf* *mp* *f* *mp* *mf* *mp* *f* *mp* *mf*

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

D.B. *f* *mf* *f* *mf* *f*

**♩ = 92 With quiet strength**

Fl. *p* *p* *non dim.*

Ob. *mf* *p* *mp* *non dim.*

A Cl. *mf* *p* *mp* *non dim.*

T. Sx. *mf* *p* *mp* *non dim.*

Bsn. *mf* *p* *mp* *non dim.*

Hr. *mp* *ppp non dim.*

B. Tpt. *mf* *p* *harmon - stem removed* *p* *non dim.*

Tbn. *mf* *p* *harmon - stem in* *pp* *non dim.*

Tuba *mf* *mp*

**♩ = 92 With quiet strength**

Mba. *mp* *p* *mp* *p* *mp* *pp*

Djembe B.D. *p* *pp*

Gr. *p*

Hp. *pp*

Pno. *pp*

Bar. *pp*

**♩ = 92 With quiet strength**

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *pp*

Vc. *mp* *p*

D.B. *mf* *mp*

Fl.

Ob.

A Cl.

T. Sx.

Bsn.

Hn.

B. Tpt.

Tbn.

Tuba

Mba.

Djembe  
B.D.

Gtr. *solo*  
*mp* *p*

Hp.

Pno. *solo pp*  
*senza Ped.*

Bar. *p semplice*  
Re-çois l'en-fant tou-jours l'en-fant, que douze ans d'er-ran-ces n'ont pas viei-lli.

Vln. I *non vib.*  
*pppp non vib.*

Vln. II *pppp*

Vla. *v poco vib.*  
*pp mf ppp*

Vc. *pizz. with vibrato*  
*mp*

D.B.

♩ = ♩.   ♩. = 92

Fl.  
Ob.  
A Cl.  
T. Sx.  
Bsn.  
Hn.  
B. Tpt.  
Tbn.  
Tuba

♩ = ♩.   ♩. = 92

Mba.  
Xyl.  
Gtr.  
Hp.  
Pno.  
Bar.

♩ = ♩.   ♩. = 92

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

in bracketed passages, choose fingerings to let notes ring as much as possible



$\text{♩} = 96$  ( $\text{♩} = 96$ ) for the instruments in 4/4

Fl. *p*

Ob. *p*

A Cl. *p*

T. Sx. *mp* *p sub.*

Bsn. *p*

Hn.

B. Tpt. *open pp*

Tbn.

Tuba

$\text{♩} = 96$  ( $\text{♩} = 96$ ) for the instruments in 4/4

Mba. *mf* *mp* *p* *mp (>)* *mp*

Xyl. *p* *p*

Gtr. *p* *mp* *p* *mp* *mp*

Hp. *p* *mp* *p* *mp*

Pno. *ppp* *ppp* *p*

Bar. *par-mi les bru - mes — bre-ton - nes.*

$\text{♩} = 96$  ( $\text{♩} = 96$ ) for the instruments in 4/4

Vln. I *ppp*

Vln. II *ppp*

Vla. *p* *mp* *p*

Vc. *pp* *mp*

D.B. *mp*

338

339

340

341

342

343

**poco accel.**

Fl. *mp* *pp* *p*

Ob. *mp* *pp* *p*

A Cl. *mp* *pp* *p*

T. Sx. *mp* *p* *mp* *p sub.* *mp* *p*

Bsn. *mp* *p* *mp* *p*

Hn. *open* *p*

B. Tpt. (hrm mt) *p* *harmon - stem removed*

Tbn.

Tuba

**poco accel.**

Mba. *p* *mp* *p* *mp* *p*

Xyl. *p*

Gr. *5 2 4 3 4 3*

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

Pno. *mp* *p*

Bar.

**poco accel.**

Vln. I *p* *poco vib.* *pp*

Vln. II *p* *poco vib.* *pp*

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

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

D.B. *mf* *p* *mp* *p*

Fl. *mf* *mp* *mf* *mp*

Ob. *mf* *mp* *mf* *mp*

A Cl. *mf* *mp* *mf* *mp*

T. Sx. *mf* *mp* *mf* *mp*

Bsn. *p* *pp* *mp*

Hn. -

B. Tpt. (hrm mt) *mf* *mp* *mf* *mp*

Tbn. -

Tuba -

Mba. *mf* *mp* *mf*

Xyl. *mp* *p* *mf* (omit if the instrument doesn't have this note)

Gr. *mf* *mp* *mf*

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

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

Bar. -

Don't let RH strings ring, but let LH strings ring

Vln. I *mp* *ppp*

Vln. II *p* *pp*

Vla. -

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

D.B. -

Fl. *p*

Ob. *p*

A Cl.

T. Sax. *p* *mf*

Bsn. *p* *mf*

Hn.

B♭ Tpt. (hrm mt) *p*

Tbn. *pp* open

Tuba

Mba. *mp* *f*

Xyl. *mp* *f*

Gtr. *mp* *mf* play the accented notes ff, the unaccented notes mf

Hp. *mp* *mf* play the accented notes ff, the unaccented notes mf

Pno. *mp* *mf* play the accented notes ff, the unaccented notes mf

Bar.

Vln. I

Vln. II *ppp*

Vla. *p*

Vc. *p*

D.B.

Fl.

Ob.

A Cl.

T. Sx.

Bsn.

Hn.

B♭ Tpt. (thrm mt)

Tbn.

Tuba

Serene

Mba.

Xyl.

Gtr.

Hp.

Pno.

Bar.

Serene

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

A Cl.

T. Sx.

Bsn.

Hn.

B. Tpt. (hrm mt)

Tbn.

Tuba

Mba.

Xyl.

Perc.

Gr.

Hp.

Pno.

Bar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The top staff is for a Xylophone with a low C. The bottom staff is provided if the instrument's lowest note is F.

*mf*

Xylophone

*mf* silence D#3 string only (⊕)

continue to feel in 6/4 (⊕)

*mp* (Ped.) → (Ped. still down)

maintain strict tempo

Fl.  
Ob.  
A Cl.  
T. Sx.  
Bsn.  
Hn.  
B: Tpt. (hrm mt)  
Tbn.  
Tuba

maintain strict tempo

Mba.  
Xyl.  
Xyl.  
Gtr.  
Hp.  
Pno.  
Bar.

maintain strict tempo

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.