

Grégoire Lorieux

Le dict des trois morts

action musicale in-situ

2022

commande du festival 'Musique en Tonnerrois'

commande du festival 'Musique en Tonnerrois'
avec le soutien de la Fondation Salabert



et de la Maison de la Musique Contemporaine



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I:
Procession

procession musicale
pour violon et pierres

La pièce se joue en plein air, avec un(e) violoniste qui accompagne un groupe de percussionnistes (des musiciens amateurs, par exemple). Tous marchent avec le public vers un point défini au préalable.
Pour la création à Chassignelles (Yonne), le groupe marche depuis le lavoir situé en bas du village en suivant la rue principale jusqu'à l'église en haut.

Les percussionnistes se munissent chacun d'au moins deux pierres qui conviennent pour frapper l'une contre l'autre en rythme.

Musicalement, la pièce comprend 3 parties qui peuvent être rejouées, dont les enchaînements sont improvisés et dirigés par le violon.

La partie **1** ne peut pas être jouée deux fois de suite, mais peut-être jouée plusieurs fois dans la pièce.

La partie **2** peut être jouée plusieurs fois de suite, et plusieurs fois dans la pièce.

La partie **3** ne peut pas être jouée deux fois de suite, mais peut-être jouée plusieurs fois dans la pièce.

exemple d'enchaînements :

2 3 1 3 2 2 1 2
3 1 2 2 2 2 2 1 3
1 2 2 2 3

Ces enchaînements peuvent être décidés à l'avance ou improvisés par le violon.

A la fin de la procession, les percussionnistes abandonnent les pierres au sol en formant des petits tas.
Pour la création à Chassignelles, les pierres seront déposées au pied de petits crucifix plantés dans le sol.

PERCUSSIONS

1 Accélération :

- les percussionnistes jouent des impacts de plus en plus rapprochés puis frottent les pierres l'une contre l'autre.

The diagram shows a horizontal line representing a musical staff for percussion. Above the line, seven time signatures are indicated by vertical bars: 21/4, 13/4, 8/4, 5/4, 3/4, 2/4, and 1/4. Below the line, seven dynamic markings are placed: *fff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Each dynamic marking is aligned with its corresponding time signature. At the end of the sequence, a red wavy line is drawn above the staff, labeled "frottement ad lib.".

- pour réussir cette accélération progressive, chacun compte pour soi 21 temps, puis 13, 8, 5, 3, 2, puis frotte les pierres. La nuance est *fff* au début et diminue à *pp*. Chacun comptant à son propre tempo, cela devrait donner une sensation globale de disparité des impacts puis de plus en plus de densité.

- cette section ne se joue pas deux fois de suite (mais on peut la jouer plusieurs fois dans la pièce entière).

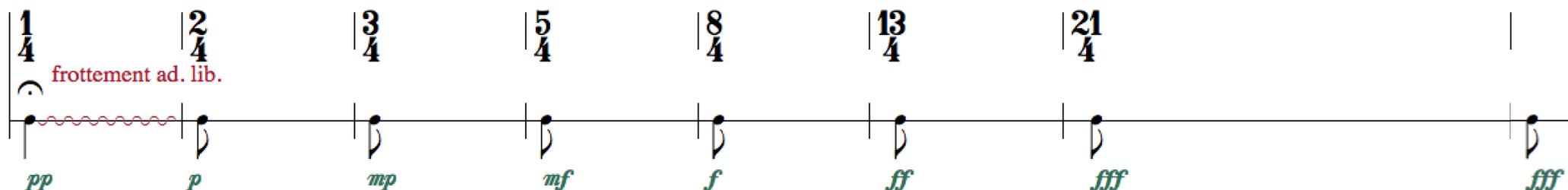
- on démarre cette partie lorsque le violon joue des bariolages (jeu d'archet rapide sur plusieurs cordes).

2 Régulier :

- les percussionnistes jouent un rythme mémorisable à 4/4, malgré les mesures irrégulières de l'air du violon.
- bien garder la régularité. Dédoubler les temps *p* permet de mieux garder la pulsation.
- cette section se joue de manière répétée (en boucle).

3 Ralentissement

- C'est l'inverse de la partie « 1 Accélération »



- les percussionnistes commencent par frotter les pierres l'une contre l'autre pendant un certain temps, puis jouent des impacts de plus en plus éloignés.

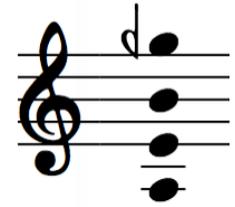
- pour réussir ce ralenti progressif, chacun compte pour soi 2 temps, puis 3, 5, 8, 13, 21. La nuance est *p* au début et augmente à *fff*. Chacun comptant à son propre tempo, cela devrait donner une sensation globale de disparité des impacts de plus en plus grande.

- cette section ne se joue pas deux fois de suite (mais on peut la jouer plusieurs fois dans la pièce entière).

- on démarre cette partie lorsque le violon joue des gammes descendantes virtuoses commençant dans l'aigu. après la première phrase du violon, on passe au compte des impacts.

VIOLON

- scordatura : 1 ton au dessus l'accord normal, la chanterelle encore 1/4 de ton au dessus.



1 Bariolages : forme ouverte

Violon
notation un ton en dessous des sons réels.

répéter ad. lib. cette figure de bariolage

continuer le bariolage avec ces notes

geste d'accordage, dans la même énergie

The diagram illustrates the evolution of an open string tremolo in violin. It begins with a melodic line in treble clef, labeled 'Violon notation un ton en dessous des sons réels.' Below this, a similar line is shown with the instruction 'répéter ad. lib. cette figure de bariolage'. From this point, the diagram branches into two main paths. The upper path shows a sequence of notes with fingerings (III, II, I) and accents (>) leading to a final accented tremolo. The lower path shows a sequence of chords and tremolos, with a final section labeled 'geste d'accordage, dans la même énergie'.

1

Bariolages : proposition de réalisation

Violon (sons réels)
notation un ton en dessous des sons réels.

Violon

f/p

répéter ad. lib. cette figure de bariolage

continuer le bariolage avec ces notes

geste d'accordage, dans la même énergie

Air (*Dies Irae*)

♩ = 92

Violon

f *p* *f*

Violon (sons réels)

notation un ton en dessous des sons réels.

f *p* *f*

4

Vln.

mf *p* *f*

Vln.

mf *p* *f*

$\text{♩} = 92$

Violon

Violon (sons réels)

p cresc. *ff*

p cresc. *ff*

notation un ton en dessous des sons réels.

Les notes avec le signe S indiquent un départ possible de cette phrase.

Cordes à vide *ad lib.*

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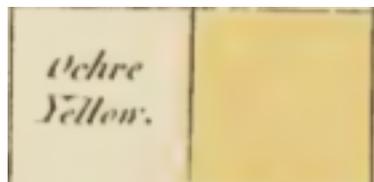
III :
Couleurs effacées

Quatre miniatures
pour voix de femme et alto

L'ordre des miniatures n'est pas fixé par le compositeur,
il est à choisir par les interprètes.

Le texte : descriptions de couleurs

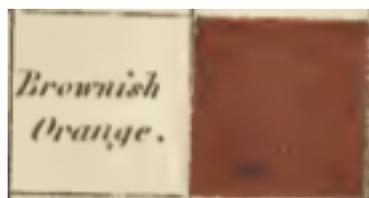
Patrick Syme : *Werner's Nomenclature of Colours*, 1814



Ochre Yellow, is sienna yellow, with a little light chestnut brown. Vent Coverts of Red Start. Porcelain Jasper.

le jaune ocre est un jaune de Sienne, avec un peu de marron clair.

Plumes du croupion du rougequeue. Jaspe jaune.



Brownish Orange, is orpiment orange, with a little hyacinth red, and a small quantity of light chestnut brown. Eyes of the largest Flesh Fly. Style of the Orange Lily. Dark Brazilian Topaz.

L'orange brunâtre est un orange orpiment, avec un peu de rouge hyacinthe, et une petite quantité de brun châtain clair.

Yeux de la plus grande mouche des sarcophagidés. Style du lys orange. Topaze brésilien foncé.

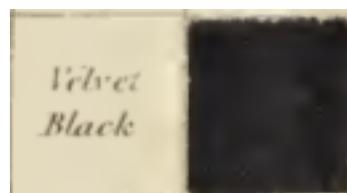


Vermillion Red, is scarlet red, with a minute portion of brownish red.

Red Coral. Love Apple. Cinnaber.

Le rouge vermillon est un rouge écarlate, avec une infime partie de rouge brunâtre.

Corail rouge. Pomme d'amour. Cinabre.

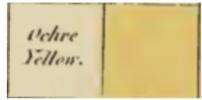


Velvet Black, is the characteristic colour of the blacks; it is the colour of black velvet.

Mole. Tail Feathers of Black Cock. Black of Red and Black West-Indian peas. Obsidian

Le noir velours est la couleur caractéristique des noirs ; c'est la couleur du velours noir.

Taupe. Plumes de la queue du coq noir. haricot à l'œil noir. Obsidienne



5/4 3/4 5/4 3/4

$\text{♩} = 80$

mp espressivo

p

Voice

O — chre — ye — llow

N → Pont. N → Pont. N → Pont.

Viola

pp *p* *p* *pp* *p* *pp* *pp*

Souple

5/4 2/4 5/4

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

Voice

is si - e - nna — ye — llow —

N → Pont.

Viola

pp *pp* *pp* *pp* *pp* *pp* *tr* *tr*

gliss.

9 4/4 2/4

mf *p*

Voice

with a li - ttle light chest - nut brown

N → Pont. N → Pont. sul tasto

Viola

ppp *pp* *pp* *p*

tr

4
4

12 *mp*

plu - mes du crou - pi - on du rou - ge queue

sul tasto

Vla. *mp* *pp*

6
4

15 *p*

Ja spe

N

Vla.

16

jau ne

Pont.

Vla. *ppp*



5/4 $\text{♩} = 72$ 4/4 7/4

Voice

gliss II. *f* Brow - nish O - range

Viola

f *ff* *pp*

Pont Tasto

4 6/4 5/4 6/4

Vla.

gliss II. *f* *ff* *f* *pp*

is or - pi - ment o - range

Pont Tasto

5/4 3/4 2/4

Vla.

mf *f* *mf*

with a li - ttle hya - cinth re - d Hya - cinth red and a small quan - ti - ty of light chest - nut bro - wn.

mp *pp*

Agitato
Sul pont

10

4/4 3/4 6/4 4/4

f *mp*

O-range bru - nâtre yeux de la plus grande mouchedes sar-co-pha-gi dés—

gliss II. Pont *tasto*
Tasto *alto sul tasto*

f *ff* *pp* *p*

15

3/4 6/4

p

sty - le du lys o - range to - paze bré - sil - lien fon - cé.

poco vib, espr.

pp *ppp*



4/4 ♩ = 60

6/4 *p*

6

mp

III : vibrato lent, de plus en plus large

∅ *pp* *p*

Voice

Viola

II

III

Ve - rmi - llion re - d

4/4

2/4

4

pp *p* *p*

mf *f* *ff* *p sub.*

is - sca - rlett re - d re - d

sul tasto

Tasto

bariolage (IV III II III IV)

Pont.

Vla.

11

pp *ppp*

ff *pp sub.* *p*

re - d re - d

sul tasto

Tasto

bariolage (IV III II III IV)

Pont.

bariolage

rall.

Vla.

15

5/4 3/4 4/4

pp
voyelles voilées,
plus de consonnes que de voyelles)

p *mp*

with a min-nute por-tion of brow-nish re - d

Pont extr.

Tasto

vibrato *accel* → vibrato rapide et moins large

III

Vla.

21

pp
à mi-voix

co-rail rou - ge po-mme d'a mour ci-na-bre

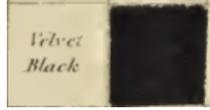
(continuer à vibrer sur III jusqu'à la fin)

Pont extr.

ppp

∅

Vla.



3/4 $\text{♩} = 52$ 2/4 3/4 4/4

mp *p*

Voice

Vel - vet Bla - ck is the

Sul tasto, flautando (archet rapide) (sul IV, harmonique sur la corde à vide)

Viola

p

3/4

pp

cha - ra - cte - ri - stic co - lour of the bla - cks. N - Pont.

vib. poco a poco... serré, lent serré, rapide

Vla.

p

p *mp*

it is the co - lour of bla - ck ve - lvet.

(III) (III IV)

Tasto

Vla.

pp

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IV :
The Great Death of Birds
passacaille

pour flûte, violon, alto, violoncelle et piano

The morning after
my death
we will sit in cafés
but I will not
be there
I will not be

*

There was the great death of birds
the moon was consumed with
fire
the stars were visible
until noon.

Green was the forest drenched
with shadows
the roads were serpentine
(...)

Etel Adnan, from *The Spring Flowers Own & The
Manifestations of the Voyage*. 1990, Post-Apollo Press.

A ♩ = 60

4/4

Flute

Piano

Violin

Viola

Cello

The musical score is arranged in five staves. The Flute staff is empty. The Piano part consists of four staves: a grand staff with a treble and bass clef, and a separate bass clef staff below. The Piano part contains the following notation:

- Measure 1: Treble clef has a whole note chord with flats and a sharp. Bass clef has a whole note chord with flats and a sharp. A separate bass clef staff has a whole note chord with a sharp. A *3rd* pedal point is indicated with a dashed arrow.
- Measure 2: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 3: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 4: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 5: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 6: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 7: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 8: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 9: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 10: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 11: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 12: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 13: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 14: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.
- Measure 15: Treble clef has a quarter note with a flat, followed by a quarter rest. Bass clef has a quarter note with a flat, followed by a quarter rest. Dynamics: *ppp*.

Fl.

Piano part details:

- Right hand: *ppp*, *pp*
- Left hand: *ppp*, *pp*, *ppp*, *ppp*
- Triplet markings: *3*

Vln.

Vla.

Vc.

Fl. *pp*

Pno. *pp sempre*

Vln.

Vla.

Vc.

The image shows a page of a musical score for five instruments: Flute (Fl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is for a piece titled "Diminution" from "Le dict : IV - the great death of birds". The page number is 3, and the key signature is C major. The time signature is 1/4, with a change to 4/4 indicated by a double bar line. The Flute part begins with a *pp* dynamic and features a melodic line with a 3-measure phrase. The Piano part begins with a *pp sempre* dynamic and features a complex accompaniment with a 5-measure phrase and a 3-measure phrase. The Violin, Viola, and Violoncello parts are currently blank.

Fl.

pp!

Detailed description: This block contains the musical notation for the Flute part. It features a single staff with a treble clef and a key signature of one sharp (F#). The music begins with a sixteenth-note triplet, followed by a series of sixteenth and thirty-second notes. There are two prominent sixteenth-note sextuplets (marked with a '6' above the notes) in the middle of the passage. The piece concludes with a few more sixteenth notes and a final fermata. The dynamic marking 'pp!' is placed below the staff towards the end.

Pno.

Detailed description: This block contains the musical notation for the Piano part, consisting of four staves (treble and bass clefs). The music starts with a sixteenth-note triplet in the right hand, followed by a series of chords and moving lines. There are several triplet markings (marked with a '3') throughout the piece. The piano part provides a harmonic and rhythmic accompaniment for the flute. The notation includes various note values, rests, and articulation marks.

Poco Poco -----

Vln.

Vla.

Vc.

Detailed description: This block contains three empty musical staves for the Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts. Each staff is set with its respective clef (treble for Vln., alto for Vla., and bass for Vc.) and a key signature of one sharp. The staves are currently blank, indicating that the music for these instruments is not present on this page.

malgré les nuances indiquées,
petites têtes de notes : *p/pp*

Fl.

Musical notation for Flute (Fl.) in treble clef. The piece features a complex melodic line with numerous triplets and sixteenth-note runs. Dynamic markings include *p*, *f*, and *ff*. The notation includes slurs, accents, and breath marks.

Pno.

Musical notation for Piano (Pno.) in grand staff (treble and bass clefs). The accompaniment is highly textured, featuring dense chords, triplets, and sixteenth-note patterns. Dynamic markings range from *pp* to *fff*. The notation includes slurs, accents, and dynamic hairpins.

Vln.

Musical notation for Violin (Vln.) in treble clef. The part consists of a melodic line with triplets and slurs. Dynamic markings include *mf*, *p*, *f*, *ff*, *pp*, and *ff*. The notation includes slurs and accents.

Vla.

Musical notation for Viola (Vla.) in alto clef. The staff is currently empty, indicating that the instrument is not playing in this section.

Vc.

Musical notation for Violoncello (Vc.) in bass clef. The staff is currently empty, indicating that the instrument is not playing in this section.

Fl.

p *mf* *f* *p* *mf* *f* *mf*

Pno.

fff *mf* *pp* *mf* *fff* *fff* *mf* *mf* *fff* *pp* *mf* *fff* *pp* *mf* *mf*

mf *p* *mf* *mf* *fff* *mf* *fff* *pp* *fff* *pp* *fff* *pp* *fff* *pp* *pp*

ff *f* *mf* *fff* *f* *fff* *f* *pp* *mf* *fff* *mf*

Vln.

f *f* *p* *f* *f* *f*

Vla.

Vc.

ff *f* *mf* *ff* *f* *fff* *f* *pp* *mf* *fff* *mf*

Fl.

Pno.

Vln.

Vla.

Vc.

f *f* *fff* *mf* *fff* *mf* *fff* *mf*

pp *mf* *fff* *mf* *pp* *mf* *fff* *pp* *mf* *fff* *mf*

fff *fff* *pp* *fff* *pp* *3* *pp* *fff*

f *p* *fff* *mf* *f* *ff* *pp* *ff* *3* *ff*

f *p* *fff* *mf* *f* *ff* *mf* *f* *ff* *f*

Tasto

3^{ped}

Fl.

Pno.

Vln.

Vla.

Vc.

Red. — al fine.

p *f* *p* *f* *pp* *f* *p* *fff* *p*

mf *pp* *fff* *pp* *mf* *mf* *fff* *mf* *pp* *mf* *fff* *mf*

p *f* *p* *f* *pp* *mf* *f* *p*

p *p* *f* *p* *mf* *mf* *fff* *mf*

p *f* *p* *f* *pp* *mf* *f* *p*

40 *rall.*

Fl.

Pno.

Vln.

Vla.

Vc.

The musical score consists of five staves. The Flute staff (Fl.) features a melodic line with dynamics ranging from *ff* to *mf*, including triplets and a quintuplet. The Piano (Pno.) part is a complex accompaniment with multiple voices, featuring *fff* accents and various articulations. The Violin (Vln.) part has a melodic line with dynamics from *mf* to *ff* and includes a *Poco Pont* instruction. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with dynamics from *f* to *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

♩ = 50

Fl.

Pno.

Vln.

Vla.

Vc.

The musical score consists of five staves. The Flute (Fl.) staff begins with a triplet of eighth notes, followed by a dynamic shift from *p* to *f* and then *pp*. The Piano (Pno.) part features a complex texture with multiple voices, including a 15-measure rest in the right hand and a *mf* dynamic in the left hand. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves all feature similar rhythmic motifs and dynamic markings, with triplets and crescendos/decrescendos. The overall mood is somber and dramatic, reflecting the title 'the great death of birds'.

2/4

4/4 Positif I

Fl.

Musical staff for Flute (Fl.). The staff contains a melodic line with dynamic markings *p*, *f*, *p*, *f*, *p*, and *f*. The key signature has one sharp (F#).

Pno.

Musical staff for Piano (Pno.). The staff is divided into three systems. The first system includes treble and bass clefs with dynamic markings *pp*, *ff*, *pp*, and *ff*. The second system includes dynamic markings *ff*, *mf*, and *ff*. The third system includes dynamic markings *mf* and *ff*. The key signature has one sharp (F#).

Vln.

Musical staff for Violin (Vln.). The staff contains a melodic line with dynamic markings *p*, *ff*, *p*, *f*, *p*, and *f*. The key signature has one sharp (F#).

Vla.

Musical staff for Viola (Vla.). The staff contains a melodic line with dynamic markings *p*, *ff*, *p*, *f*, *p*, and *f*. It includes the instruction "gliss harm." and "espr. Pont". The key signature has one sharp (F#).

Vc.

Musical staff for Violoncello (Vc.). The staff contains a melodic line with dynamic markings *p*, *ff*, *p*, *f*, *p*, and *f*. It includes the instruction "espr.". The key signature has one sharp (F#).

♩ = 54

Fl.

Pno.

Vln.

Vla.

Vc.

The musical score is divided into five staves. The Flute (Fl.) staff is empty. The Piano (Pno.) staff consists of four staves (treble and bass clefs) with complex chordal and melodic textures. Dynamics range from *ppp* to *fff*. The Violin (Vln.) staff is empty. The Viola (Vla.) staff features long, sustained notes with dynamic markings *p*, *mf*, and *pp*. The Violoncello (Vc.) staff includes a *pizz IV* instruction and sparse notes. The score is marked with a tempo of ♩ = 54.

64

Fl.

A single staff for the Flute instrument, currently empty.

Pno.

Piano score for the first system, measures 64-71. The score is written for four staves: Treble, Right Hand, Bass, and Left Hand. Dynamics include *ff*, *mf*, *fff*, *ppp*, and *ff*. The music features complex textures with many beamed notes and slurs.

Vln.

A single staff for the Violin instrument, currently empty.

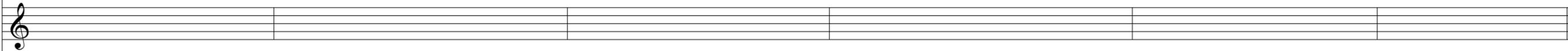
Vla.

A single staff for the Viola instrument, currently empty.

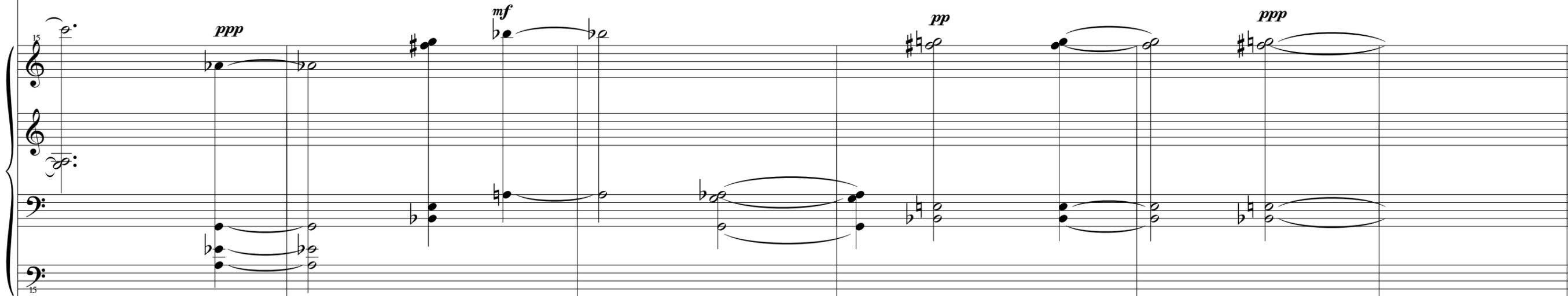
Vc.

A single staff for the Violoncello instrument, currently empty.

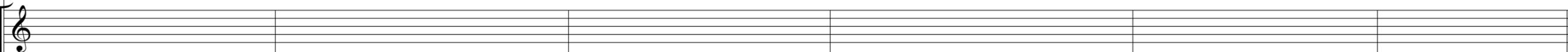
Fl.



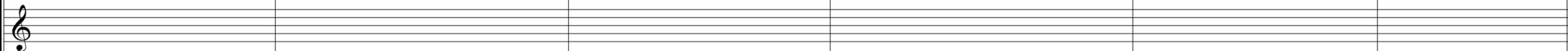
Pno.



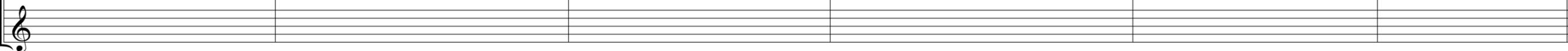
Vln.



Vla.



Vc.



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V

pour soprano, flûte, violon, alto, violoncelle, piano
et verres d'eau

4/4

Voix *ppp*
 Blu - ish pur-ple Bleu

Flute *ppp*

Piano

Violin *ppp* *ppp* *pp*

Viola *pp*

Cello *pp*

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It begins with a vocal line in 4/4 time, marked with a tempo of 72 beats per minute. The lyrics are 'Blu - ish pur-ple Bleu'. The vocal line is marked *ppp* and features a long melodic line with a slur. The flute part is also in 4/4 time and is marked *ppp*, with a long note in the final measure. The piano section consists of four staves (treble and bass clefs) and is currently empty. The violin part is in 4/4 time and is marked *ppp*, *ppp*, and *pp*. The viola part is in 4/4 time and is marked *pp*. The cello part is in 4/4 time and is marked *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

8

Vx. *pp* vio-let A - zure blue *p* bu - tter - *f*
 Flute
 Pno.
 Vln. *p*
 Vla. *pp*
 Vc. *pp* *p*

The score is for a string quartet and woodwinds. It begins with a treble clef and a key signature of one flat. The time signature changes from 5/4 to 4/4 to 2/4. The Vx. part has lyrics: "vio-let", "A - zure blue", "bu - tter -". The Flute part has a dynamic marking of *f*. The Pno. part is empty. The Vln. part has a dynamic marking of *p*. The Vla. part has a dynamic marking of *pp*. The Vc. part has dynamic markings of *pp* and *p*.

C

♩ = 60

Vx. *p* blue and car-mi - - - ne *p* red red red red red

Flute

Pno.

Vln. Vla. Vc.

II III : vibrato lent, de plus en plus large

III

∅ *pp* *p* *mf* *f*

sul tasto Tasto bariolage (IV III II II III IV)

ff *p sub.*

Vx. *pp* *sffz* *p* *mp* *pp* *sffz* *p*

Flax flo wer blue is Be - rin blue

Flute *p* *pp* *p* *mp* *pp sub.* *p* *mp* *pp sub.*

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

Vln. *pp sub.* *sffz* *p* *pp* *sffz* *p* *pp*

Vla. *pp* *p* *mp* *pp sub.* *sffz* *p*

Vc. *sffz* *sffz*

E

Vx. *pp* with a slight tinge of ul - tra-ma - rine blue *sffz* *p* *pp* Bord lu - mi-neux des ailes *pp* du pa - pi - llon

Flute *sffz* *p* *pp* *sffz* *p* *mp* *pp sub.*

Pno. *p* *sffz* *p* *pp*

Vln. *p* *pp* *sffz* *pp sub.* *p* *pp*

Vla. *mp* *pp sub.* *mp* *mp*

Vc. *pp* *pp* *sffz*

51

de lin

du diable. Fleur de lin

Vx.

Flute

Pno.

Vln.

Vla.

Vc.

pp *p* *sffz* *p* *sffz* *p* *pp* *sffz* *pp*

sffz *p* *pp* *p* *mp* *pp sub.*

p *mp* *pp sub.* *sffz* *p* *pp* *sffz* *pp*

pp sub. *sffz* *pp*

p *pp*

Z-A

Z-B

55

4/4 ♩ = 72

4+8

verre d'eau

Voix

p

mp *p* *f* *mp* *f* *p*

Ul - tra ma - rine blue - - - is a mix - ture of

verre d'eau

Flute

cluster

p

mp *p*

verre d'eau

Piano

mp

fff *f* *p* *fff* *fff* *p*

verre d'eau

Violin

ff *mf* *f* *p*

boire

verre d'eau

Viola

mf *p* *f* *p* *mp*

verre d'eau

Cello

mf *p* *f* *p* *mp*

verre

Vx.

mp

3

3

3

p

Be - rlin - - - - - and a - zure blue

mp

p

La - pis - La - zu li A - zu - ri - - - -

verre

Flute

6

3

mp

p

fff

p

verre

Pno.

mp

p

3

fff

fff

boire

mp

p

verre

Vln.

f

p

mp

p

3

3

verre

Vla.

f

p

boire

verre

Vc.

p

p

4/4

verre

Vx.

cha - ra - cte - ri - stic blue

verre

Flute

verre

Pno.

verre

Vln.

verre

Vla.

verre

Vc.

verre

Vx.

mp *p* *pp*

Plu - - - mes des ai - les du geai - - -

ossia

verre

Flute

mp *p* *pp*

verre

Pno.

mp *p* *pp* *fff*

verre

Vln.

mp *p* *pp*

verre

Vla.

mp *p* *pp*

boire

verre

Vc.

mp

4/4

5/4

verre

Vx.

p

3

3

Fleur d'hé - - pa - ti que boire

verre

Flute

mp

p

pp

3

verre

Pno.

mp

p

verre

Vln.

mp

p

pp

verre

Vla.

mf

p

verre

Vc.

pp

boire

boire



verre

Vx.

pp

Sa - - - - phir

boire

verre

Flute

mp

pp

boire

verre

Pno.

mp

p

pp

boire

verre

Vln.

mp

p

pp

boire

verre

Vla.

verre

Vc.

boire

verre

Vx.

bleu

verre

Flute

boire

verre

Pno.

verre

Vln.

mp

verre

Vla.

boire

verre

Vc.