

Narrator I: Since most of what follows is dogged, and undignified dogged at that, its performance should be kept within the bounds of a not unpleasant monotonous, highlighted occasionally with touches of greater melancholy. A note of serenity imbued with pity would also be appropriate.

(Narr. II) Introit

Narr. II: Requiem aeternam -- Narr. I: of course: for eternity, at any rate,

Db1. Bass

Narr. I: may your servant Erik find peace, the peace of the righteous, of the warrior

Dble. Bass

$\text{♩} = 84$
Contralto

Narr. I: who has died in the righteous war,

5

Contralto

Dble. Bass

Act III

Gentlemen of the Academies, even if the time has come for him to drop out of sight, you can still keep him in mind!

mt. *mf* *poor-sa jus-te guer-* 10 *re,*

1. Bass

the peace that in this world - among diabolical musicians - doomed by crafty, evildoers to age-old modernity (quite unobscure, as he likes to point out) - the most rudimentary fact would have wanted to get;

Bass

Poco più mosso ♩ = 96

Cont. *mf* *qu'ici bas, au mi lieu de tris-tes mu-si-ci-ens vous'és par l'er-reur d'un ma-* 15

Vlc. *centabile*

Cont. *mf* *l'in-à l'ar-ti-que mo-derne, en vain sou-lig-nait-il, le tact é-lé-men-*

Vlc. *mf*

Act III When it's Prize Day at the Colonial Conservatory, will the lot of you have the nerve to respond to his smile? Satie! Have you forgotten - All is vanity?

Cont. *f* *taire e-xi-geait qu'il ob-tint,* 20

Vlc. *f*

$\text{♩} = 108$

Narr. I. he who often spoke of a new attitude that would pursue simplicity

coh. sold.

Vlc.

Bass

in the pattern of feeling as well as sound; 25 Narr. III: This is where -

Vlc.

Bass

30

and will swear to it - his terms take on their weight in gold, even if they strike a less than common chord. Narr. II: et les papetera... oh carte, que ta joie en l'inondant

Fl.

Bsn.

Tpt. *st. note*

Tb. *note*

Vlc.

Bass

l'éclaire, Elohim dans un vol d'étourneau, & plus froid que sentimental
 d'après Lautréamont telle une vieille grue, et selon les témoins Jéhovah,
 Narr. I: Also triangular in form, even if San Péladan conceived it as something
 nebulous amid the fanfares of a Chaldean Wagnerfest,
 Narr. III: Yahweh, Lord of Hophneim, or of Huciel: the Father to whom all flesh must one day return

35

Narr. II But in what condition? The thought, you will admit, brings your heart into
 your mouth so that you gag on it.

84

40

45

7:5

100

Fl.

Bsn

(senza sord.)

Tpt.

f (senza sord.)

T-bn.

Vlc.

Fl.

Bsn.

Tpt.

T-bn.

Vlc.

sfz sfz

105

Sop. & Contr.

Fl.

Bsn.

Tpt.

T-bn.

Vlc. & Bass

grace

Wag

net

a tempo **mf** 75

Sop. *mf*
 ce pen - dent au - des - sus de tous les Prix de Rome qui trou - bèrent a - lors la paix de ces eaux ma - si -

Cont. *mf*

a tempo

Fl.

Bsn. *mf espr.*

80

Sop. *più*
 ca - les vers les - quel - les tra - mène la Scho - la Car - to -

Cont. *più*

Fl.

Bsn. *mf*

85

Sop. *rum, son* *Clare - cin*
 ser - vant de ba - to - mètre au ren - dez - vous de Jo - se - phat quand je - l'ou -

Cont. *rum,*
 bien ten - pé - ré ser - vant de ba - to - mètre au ren - dez - vous quand je - l'ou -

Fl.

Bsn. *poco f*

Sop. de ton ab-so-lu hors ten- dians les mains vi- des,

Cont.

Fl.

Bsh.

90 *poco f*

Sop. Sax-on por- teur d'he per- tu- que en di- rec- tion cheve-lu

Cont.

Fl.

Bsh.

95

Sop. Wag- ner

Cont.

Fl.

Bsh.

Vlc. & Bass (senza sord.)

65

Sop. *pacof*
 cat cest dans Si-on qu'il con-vent

Cont. *pacof*
 qui n'est pas sur la carte *mf*

Fl.

Bsn.

70

Sop. *pacof*
 d'ac-cep-ter de re proch-es, le pro chain qui tra-hit sa mis-sion

Cont. *pacof*
 en blanc et im-mo-bi-le,

Fl.

Bsn.

Sop. *pacof*
 plus qu'un Dieu qui trom-pa ses a-mis, De-bus-sy,

Cont. *pacof*
 plus qu'un Dieu qui trom-pa ses a-mis, De-bus-sy

Fl.

Bsn.

Fl. *pacof*

Bsn.

(Natr. II) Psalm

Narr. II Te decet

50 $\text{♩} = 120$

Sop. *mf* l'hym-ne en-fin de la gran-de é-pou-voir-te a de l'ay-tre

Contr.

55

Sop. es-té de ma seule es-pe-ran-ce sou-vent le ton d'une plai-

Contr.

60

Sop. *più f* san-te-rie le ter-ti-ble Au-gus-tin nous l'a tant ré-pé-té mais le heu-teur men pa-

Contr. *più f*

Sop. fait im-pas ca-ble et la te-rie de même,

Contr.

Fl.

Bsh.

(Natt. II) Collect

Narr. III: I know not reputed merciful:

Narr. I: Do not elect me to the Academy to replace a Charles Gounod or an Ambroise Thomas --- never mind my wild yearning for the adulation they received.

Narr. III: I desire not Thy nearest birth into the favor of Paris opera houses, but may all Thy holy angels receive him into the Metropolitan Art Church of Jesus, the leader he so longed to find.

(Narr. II) Epistle

Narr. II: Je vous dévoile un mystère inouï: au son de la trompette un beau matin nous renaîtrons en un clin d'œil, notre poussière en un instant enfantera des corps incorruptibles, et tous les morts se lèveront de leur lit d'asticots, des cendres froides du passé.

Narr. I: I shall show you an incredible mystery; one fine morning, at the sound of the trumpet, we shall all be reborn in the twinkling of an eye, our dust in one moment shall bring forth bodies incorruptible, all the dead shall rise from their maggoty beds, from the cold ashes of the past.

Lehto $\text{♩} = 56$

Cont. *serioso*

Vlc. *mp*

et tous les morts se lèvent

115

de leur lit d'asticots, des cendres froides du passé.

120

Natt. II Car cette chair mortelle de et cette pourriture se faire impuissable afin
l'immortalité doit être ravivée que puisse être accomplie la parole de l'écriture

Tpt.

Vlc.

130

125

Natt. II enlevée dans ta victoire, O mort, qui'ent devenu ton aiguillon, et qui en
est-il de ta victoire? Le péché fut cet aiguillon, le péché du Conservatoire.

Tpt.

Vlc.

Natt. I For this mortal flesh must put on immortality and this corruption be made
incorruptible, that the saying of Scripture be fulfilled: death is thy victory,
O death - now what has become of thy sting, what has become of thy victory? The
sting was sin, the sin of the Conservatory!

Tpt.

Vlc.

Bass

2 Più mosso $\text{♩} = 72$

135 **f**

Sop. en se-re-lie dans ta vic-taire ô mort, qu'est de-ve-nu

Cont. **f**

Fl. **f**

Bsh. **f**

Tpt. *senza sord.* **f**

Tbn. **f**

Vlc. *senza sord.* **f**

Bass **f**

145

Sop. ton ai-gui-llon, et qu'en est-il de ta vic-taire?

Cont. **f**

Fl. **f**

Bsh. **f**

Tpt. **f**

Tbn. **f**

Vlc. **f**

Bass **f**

Net. III

Thanks then be rendered first to the Father above,
on earth to the murdered Son, lastly to the aerial
dove who made certain our victory.

Fl.

Bsn.

Tpt.

Tt-bn.

Vlc.

Bass

Sop. 150 G-R-A-ces 151 soient 152 donc 153 ten-dres au Pere en haut d'a-bord,

Cont.

Fl.

Bsn.

Tpt.

Tt-bn.

Vlc.

Bass

Sop. *sur-tout au Fils as-sas-si-né, dans l'air à la co-lom-be en-*

Cont.

Fl.

Bsh.

Tpt.

Trbn.

Vlc.

1. Bass

Sop. *fin qui nous ga-gan-ter la vic-torie.*

Cont.

Fl.

Bsh.

Tpt.

Trbn.

Vlc.

1. Bass

Conversationally ca d = 56

Sop. *mezzo voce*
 His peo-ple, no doubt quite de-cent and un-as-su-ming lia-ble to

Fbn. *detached*
mf

165

Sop.
 ar-bi-trary tax-a-tion, not to men-tion re-qui-sition-ing, not at heart most ho-

Sop. *meno f*
 ble, E-tic Al-fred Les-lie in this hon-our-land

Contr. *parlando*
 of Scot-tish an-ces-try on his moth-er's side, in this

Tpt.

170

Sop. *poco f*
 world-li-est of worlds, on this earth-i-est of earths, Matt. III. appeared on May 17, 1866

Contr.

Tpt. *mf*

Tbn.

175

Sop. *Poco più mosso d = 66*
 in Hon-our oneshould add, in the De-part-ment of Cal-va-dos, a de-lect-a-ble lit-tle

Contr.

Tpt.

Tbn.

180

Sop. place set in tiers on the sides of a hill named Grace.

Cont.

Tpt.

Tt-bb.

185

Livlier $\text{♩} = 76$

Sop. His mother de-ceased his fa-ther far a-way they

Cont. di-ning fre-quent-ly they

Fl.

Bsn.

Tpt. st. note

Tt-bb.

Vlc.

1. Bass pizz.

190

Sop. say with Al- bert So- tel, to- ge- ther with his bro- ther Con- rad

Cont.

Fl.

Bsh.

Tpt.

Ttbn.

Vlc. *pizz.*

1. Bass

195

Sop. he marvels at the wave, the

Cont. at his ang- lo- pho- bic grand- pa- rents over the

Fl. *ppmf*

Bsh.

Tpt. *wah-wah mute + mp*

Ttbn. *mp*

Vlc. *arco*

1. Bass

Broader dramatic

200

Sop. book be-long-ing to his Un-cle See-Bird, de-bay-cha of cham-ber maids,

Cont. *mf*

Fl. *mf*

Bsh.

Tpt. *st. mute*

Ttbn.

Vlc. *Broader cresc. f*

Bass

Narr. I: and the organist at St. Catherine's gives him piano lessons.

Narr. III: He skips to the cross-country, the local reform school, swift of knee chain.

♩ = 76

201

Fl. *mf*

Bsh.

Tpt.

Ttbn.

Vlc. *mf*

Bass *p*

Act I. The Languor and Despondency
overwhelm him with self-pity
and boredom.

205

Cont. *mf*

Fl. *mf*

Bsn. *mp*

Tpt. *mf*

Trbn. *p*

Vlc. *mf*

Bass *mf*

Then Mathias the pianist steers him toward composition,

210

Waltz I. = 60

Vct. III *mf*

Sop. *mf*

Cont. *mf*

Fl. *sch. mf*

while in harmony class Taudou
advised Erik to stick to
the piano,

E-rik al-ree-dy with a K, whose

215

Sop. *mf*

Cont. *mf*

Fl. *mf*

Vlc. *arco*

Bass *mf*

first work is in fact two
piano pieces labeled O-
pus six-ty

Melo mosso $\text{♩} = 54$
Next. F: Later, in love

220

Sop. two and en-tit-lad Valse-Bat let: Fan-ta-sie- Valse.

Conto.

Fl.

Tt-b.

Vlc.

Bass

with Dostoevskii and the dream of Prince Demme and reads Viollat-le-Duc:
authoring of four Opuses. After a brief time in the barracks, he meets Sr. Pikhodon
and likes him better than his books.

230

Tt-bn.

next come Paris de Chauvenet with his own creation, and Salommo's, carefully read.
He imagines the Olympiadis and vaulting straight into the sublime he offers
us Orosianna. It then is time for his 7 ils des Etoiles.

235 240

Tt-bn.

245

Lento $\text{♩} = 60$

Bsn.

250

Next. I: As night after night

Narr. I he walks up the slope of Rue des Martyrs, *Narr. II: D'avisant la rue des Martyrs*
 he is making his essential way toward Arcueil. *avec une voix morosement il s'achemine*
vers Arcueil.

(Narr. II) Gradual

Narr. II Éternelle sera la mémoire du juste: il ne connaîtra plus les regrets de ses pairs.
 Non, jamais je n'ai craint de les mettre en pratique ces vérités qui
 n'ont l'air de rien calment la mélodie du facile enthousiasme sans en
 cacher le pied et les nœuds non plus.

Narr. III The memory of the just is everlasting: he will never know the malice of his
 peers The fact is I have never hesitated to put into practice these truths that
 seem trifling but that moderate the tenaciousness of easy enthusiasm without
 breaking its stride on our backs.

255

Chorale

260

♩ = 76

265

270

275

Musical score for measures 275-280. Instruments: Tpt., Tbn., Bsn.

Measure 275: Tpt. *mf*, Tbn. *mf*, Bsn. *mf*. Dynamics include *mf* and *desc.*

Measure 276: Tpt. *mf*, Tbn. *mf*, Bsn. *mf*. Dynamics include *mf* and *desc.*

Measure 277: Tpt. *mf*, Tbn. *mf*, Bsn. *mf*. Dynamics include *mf* and *desc.*

Measure 278: Tpt. *mf*, Tbn. *mf*, Bsn. *mf*. Dynamics include *mf* and *desc.*

Measure 279: Tpt. *mf*, Tbn. *mf*, Bsn. *mf*. Dynamics include *mf* and *desc.*

Measure 280: Tpt. *mf*, Tbn. *mf*, Bsn. *mf*. Dynamics include *mf* and *desc.*

280

285

Musical score for measures 280-285. Instruments: Tpt., Tbn., Bsn.

Measure 280: Tpt. *f*, Tbn. *desc.*, Bsn. *f*. Dynamics include *f* and *desc.*

Measure 281: Tpt. *f*, Tbn. *desc.*, Bsn. *f*. Dynamics include *f* and *desc.*

Measure 282: Tpt. *f*, Tbn. *desc.*, Bsn. *f*. Dynamics include *f* and *desc.*

Measure 283: Tpt. *f*, Tbn. *desc.*, Bsn. *f*. Dynamics include *f* and *desc.*

Measure 284: Tpt. *f*, Tbn. *desc.*, Bsn. *f*. Dynamics include *f* and *desc.*

Measure 285: Tpt. *f*, Tbn. *desc.*, Bsn. *f*. Dynamics include *f* and *desc.*

290

Musical score for measures 290-295. Instruments: Tpt., Tbn., Bsn.

Measure 290: Tpt. *molto f*, Tbn. *molto f*, Bsn. *molto f*. Dynamics include *molto f*.

Measure 291: Tpt. *molto f*, Tbn. *molto f*, Bsn. *molto f*. Dynamics include *molto f*.

Measure 292: Tpt. *molto f*, Tbn. *molto f*, Bsn. *molto f*. Dynamics include *molto f*.

Measure 293: Tpt. *molto f*, Tbn. *molto f*, Bsn. *molto f*. Dynamics include *molto f*.

Measure 294: Tpt. *molto f*, Tbn. *molto f*, Bsn. *molto f*. Dynamics include *molto f*.

Measure 295: Tpt. *molto f*, Tbn. *molto f*, Bsn. *molto f*. Dynamics include *molto f*.

Musical score for measures 295-300. Instruments: Tpt., Tbn., Bsn.

Measure 295: Tpt. *p*, Tbn. *p*, Bsn. *p*. Dynamics include *p*.

Measure 296: Tpt. *p*, Tbn. *p*, Bsn. *p*. Dynamics include *p*.

Measure 297: Tpt. *p*, Tbn. *p*, Bsn. *p*. Dynamics include *p*.

Measure 298: Tpt. *p*, Tbn. *p*, Bsn. *p*. Dynamics include *p*.

Measure 299: Tpt. *p*, Tbn. *p*, Bsn. *p*. Dynamics include *p*.

Measure 300: Tpt. *p*, Tbn. *p*, Bsn. *p*. Dynamics include *p*.

(Natt. II) Tract

Natt. I: Supreme Chief and founder of this wretched world. *no longer sacrifice to us the sign of Crucible, Spirit - Giver. I lock ye from the brackish dunghill whose name is Paladilke, Dubia or Lemporeu.*

♩ = 56

Bsn. 9/4

T-bn. 9/4

Vlc. 9/4

2. Bass 9/4

Molto moderato ♩ = 63

Natt. I: "Pavel - and that's fine by me - say he owes me a lot," is what he confided to critics, when, his work having been spared the consecration of the Sacre, he

Fl. 3/8

Vlc. 3/8

2. Bass 3/8

300

pizz.

mp

Natt. I: wished to dispel the shadow of Palléas. Natt. III: And yet four months in the hospital, dying in the glow of the limelight set alight by his Mercure, and the exaltation of *la tième de Beaumont*, a most discreet god in surrounded with princesses.

305

Fl.

Vlc.

2. Bass

Var. II: Délia du rira de l'idiote l'âme si mince de Socrate libere son démon. Du haut de tes nues aie pitié de ce chariot à long-ross, qui le fut de naissance par pure bien-séance.

Var. I: Yabrid from the laughter of tallinto the apara soul of Socrate: get his demon free. from 7 by cloud, send take pity on the fine-rod tallness which red: off pura de away de illa from first-infancy

♩ = 63

30

310

io.p. *mf* Dé-li-e du ri-te de li-di-ot l'a-me si min-ce de So-cra-te

Fl. *mf*

f *Meno mosso* ♩ = 58

315

Sop. *f* li-be-te son dé-mon. Du haut de tes nues aie pi-tié de ce chariot à

Fl. *mf*

Vlc. *mf* (pizz.)

Bass *mf* (pizz.)

320

Sop. long-ross, qui le fut de nais-sance par pure bien-sé-an-ce

Fl. *mf*

Vlc. *mf*

Bass *mf*

Movt. II:
Sequence

Op. *p* *3*
pure bien - sé - an - ce.

Fl. *p*

Bsh. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Vlc. *sfz* *arco*

J. Bass *p sub.* *arco* *sfz*

325 *Sequence*

Allegro ♩ = 88

Sop. *Di-* *es* *i - tae,* *di - es il - la*

Contr. *Di-* *es* *i - tae,* *di - es il - la*

Fl. *sempre gva* *f* *p* *sim.*

Bsh. *f* *sim.*

Tpt. *f* *mf* *p* *f*

Tbn. *f* *p* *f*

Vlc. *f* *sim.*

J. Bass *f* *sim.*

330

Sop. jour de co- lè- re, in-stant af freux, en cent res sen i- ra le mon-

Cont. *grg-----*

Fl.

Bsn.

Tpt.

Tbn.

Vlc.

Bass

335

Sop. de, la Si- byl- le et Da- vid at-tes- tent.

Cont.

Fl.

Bsn.

Tpt.

Tbn.

Vlc.

Bass

340 345

Sop. *Quah-tus tre-mor est fu-tu-rus Quel-le frous- se nous sai-si-ta lors-que s'a-me-he-*

Cont. *Quah-tus tre-mor est fu-tu-rus*

350

Sop. *ta le Ju-ge pour-nous pas-ser au peig-ne fin, au peig-ne fin,*

Cont. *Quel-le frous- se nous sai-si-ta lors-que s'a-me-he-ta le Ju-ge pour*

355

poco rit. a tempo

Sop. *au peig-ne fin. tu-ba mi-tum spu-rens so-num, ce*

Cont. *nous pas-ser au peig-ne fin.*

Fl.

3sh.

Tpt.

Tbn.

Vlc.

7. Bass

360

Violoncelle (Vcl.)

Violon (Vi.)

Flûte (Fl.)

Basson (Bsh.)

Trompette (Tpt.)

Trombone (Tbn.)

Violoncelle (Vcl.)

Basse (Bass)

Voix (Vox): *h'est pas en tu-tu que l'ar-cher-ge ay tu-ha nos ti-re-*

365

Soprano (Sop.)

Violoncelle (Vcl.)

Violon (Vi.)

Basson (Bsh.)

Trompette (Tpt.)

Trombone (Tbn.)

Violoncelle (Vcl.)

Basse (Bass)

Voix (Vox): *ta des pis-ser-lits.*

|| Marc. II: Paraphraser on how to make background music out of the sweet sounds. Cocteau said were truly indispensable.

|| = 66

pizz.

Movt. III: clappers, side- and snare drums, siren and typewriter, xylophone and triangle, pipes, gong and the bingo wheel.

370

Vlc.

2 Bass

Movt. I: Socrates: three fragments to flesh out the Symposium, followed by Phaedrus and Phaedo, in Cousin's translation, more or less revised.

375

Fl.

Bsh.

Vlc.

2 Bass

Movt. I: with the linear help of an orchestra in low gear.

380

Fl.

Bsh.

Vlc.

2 Bass

Act II: The only true Ludian by Fargue among the litter of rducioners.
The college to mourn Debussy, his friend for

385

Fl. *su.*

Bsn.

Tpt. *st. mute.*

Tbn.

Vlc.

Bass

Act II: thirty years. Act I: Between Marina and Picasso, who only care for
Mercurius, whose class takes on an air of peccadilloes and folkies.

390

Fl. *su.*

Bsn.

Tpt.

Tbn. *con sord.*

Vlc.

Bass

lunga

Narr. III Relache: what I love is life itself, life with no tomorrow, and the life of today which is Picabia. What a pity!

Narr. I Keeping the nurse happy and conversing with the chaplain -- a new Pidge de M'edecine?

Narr. II Little ones, stay away from cafes and the words, free of all remorse, spoken in a solemn tone by one who never stayed out of them for long.

Narr. III In the year 1925 up to the first of July, all Paris was in ecstasy over a fabulous cephalograph, an employable instrument, incidentally.

274 395 397

Fl. *pp* *sempre stacc.*

Bsn. *pp* *sempre stacc.*

Tpt. *pp*

Tbn. *pp*

Vlc. *pp*

Bass *pp*

Op. *ff* *Con- fu- ta- tis ma- le- dic-*

Cont. *ff*

Fl. *8va* *f* *p*

3sh. *p*

Tpt. *senza sord.* *f*

Ttbn. *f*

Vlc. *arco* *f*

2. Bass *arco* *f*

Sop. *ff* *tis De leur con- fu- sion sau- ve moi, E- par- ne- moi tes flam- mes, tes*

Cont. *ff*

Fl. *sim.* *f*

Bsh. *sim.* *f*

Tpt. *Mf* *p* *f*

Ttbn. *senza sord.* *p* *f*

Vlc. *sim.* *f*

1. Bass *sim.* *f*

410

Sop. flam- mes, De tes ag- heux

Cont. De tes ag- heux

Fl. *f* *p* *f* *p* *f*

3sh.

Tpt. *mf* *p* *f*

Trbn. *p* *f* *p* *f*

Vlc.

B. Bass

415

Sop. je voud-rais, voud-rais ét- re. O- ro sup- plex

Cont. je voud-rais, voud-rais ét- re. et ac-

Fl. *mf dolce* *p*

420

Sop. Pri- ant, pros- ter- né, ré-

Cont. cli- nis, sup- pli- ant, le coeur en pou- si- è- re

Sop. duit, oh prends soins de mes tes- tes.

Cont. je t'en con- ju- re

425

430

Sop. *f* La - cri - mo - sa di - es il - la tout des tor - rents de lar - mes

Cont. *f*

Fl. *f*

Bsh. *f*

Tpt. *f*

Trbn. *f*

Vlc. *f*

l. Bass *f*

Sop. *f* quand pour e - tre ju - ge cou - pab - le l'hom - me re - nai - tra de ses

Cont. *f*

Fl. *f*

Bsh. *f*

Tpt. *f*

Trbn. *f*

Vlc. *f*

l. Bass *f*

440

mf quasi parlando

♩ = 66

œuv-res.
Par le che-min
Pour-tant

des é-co-liers

Violon (Vl.)
 Violoncelle (Vlc.)
 Contrebasse (C. Bass)
 Basson (Bsh.)
 Trompette (Tpt.)
 Trombone (Tbn.)

445

que je m'en ail-le en paix,
plus pe-tit que

Violoncelle (Vlc.)
 Contrebasse (C. Bass)

450

Sop. et plus pauvre que Job, que Job, que Job

Cont. Pour cet

Fl. *sm.* Il possible sempre stacc.

Bsh. Il possible sempre stacc.

Tpt. *pp*

Tbh. *pp*

Vlc.

Bass

455

Sop.

Cont.

Fl. *sm.*

Bsh.

Tpt.

Tbh.

Vlc.

Bass

(Matt. II) Gospel

Matt. II: Then Porta Heroique du Ciel preceded the Messe du Pauvre:

Matt. I: Then Martha said to him: Hadst Thou not left my brother, he would be alive today. Answered the Rabbi: He shall rise again. At the last day, I know, she continued Better yet: Lazarus, come forth! I am the life, and the resurrection, so whoever believe in me shall not die. Martha, with thee we acknowledge: Yea, Lord, I believe, etcetera.

Matt. II: For La Nozaréen the Prince des Orgues:

Matt. III: For the hour is coming, I promise you, and is already come, when the dead will hear my voice, and they will live forever who have hearkened to it. That Being passed on from Father to Son gives me power to summon by name the dead from their graves, one by one; that all who have life be winnowed like wheat.

Handwritten musical score for a band. The score is in 3/4 time and B-flat major. It includes staves for Flute (Fl.), Bassoon (Bsh.), Trumpet (Tpt.), Trombone (T-ba.), Violin (Vlc.), and Bass (1. Bass). The music features a melodic line for the flute and a harmonic accompaniment for the other instruments. Dynamics include *mf* *espress.* and *p*. The score is written on six systems, each with a staff label on the left.

38

460

Musical score for measures 38-41 (460-463). The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Bassoon (Bsh.), Trumpet (Tpt.), Trombone (T-bb.), Violin (Vlc.), and Bass (1. Bass). The music features complex rhythmic patterns and melodic lines with various accidentals and dynamics.

465

Musical score for measures 464-467 (465-468). This section includes vocal parts and instrumental accompaniment. The instruments are Flute (Fl.), Bassoon (Bsh.), Trumpet (Tpt.), Trombone (T-bb.), Violin (Vlc.), and Bass (1. Bass). The vocal parts are Soprano (Sop.) and Contralto (Contr.).

Soprano lyrics: Neus- ses tu

Contralto lyrics: Ma- the lui dit en ce temps- la:

The instrumental parts continue with complex rhythmic and melodic patterns, including a prominent flute line with a melodic phrase.

470

Sop. point doit-te mon frere, il vi-vrait au-joord' hui.

Cont. Le Rab-bi re-pou-dit: Il res-sus-ci-te-ra.

473

Sop. Au der-nier jour, je le sais, rep-tit-elle. Mieux, main-te-nant leve-toi!

Cont. La-frere

mf poco rit. a tempo

480

Sop. Cont. je suis la-bie vi-te, la vie et la re-sus-ta-

Sop. *tion* qui- con- que croit en moi.

Cont. ain- si ne mou- ra pas

Fl. *mf*

Bsh. *mf*

Tpt. *mf*

Tbh. *mf*

Vlc. *mf*

J. Bass *mf*

485

Sop. *pas- sion!*
Oui, je le crois, Sei- gneur et ce te- ra

Cont. Mar- the a- vec toi nous con- fes- sons:

Fl.

Bsh.

Tpt.

Tbh.

Vlc.

J. Bass

(Natt II) S a c r a t

Natt. II: Prends en pitié, nous t'en prions, ton serviteur Erub,
 de son état gâché, composé, au nom duquel nous te
 vouons en pleine expiation de nos fautes de goût la
 louange de cette hostie Que par ce sacrifice un repos
 original de ta majesté musicale lui soit accordé le repos
 le long du chant de ton éternité.

Natt. III: Have mercy, we beseech thee, Natt. I: on thy servant Erub, erubile composer,

Fl. *mf espr.* $\text{♩} = 116$ 490

Natt. III: in whose name we consecrate to thee,

Fl. *f*

Natt. I: in fullest expiation of our lapses of taste Natt. III: our praise of this Host.

Fl. 495 *f*

Bsn. *poco f*

Trpt. Trb. *poco f*

Vlc. *poco f*

D. Bass *poco f*

Sop.

Cont.

Fl. $\text{♩} = 116$

Bsn. *p*

Tpt.

Trbn. *p*

Vlc. *p*

Db. Bass

mp dolce

Sop. **500**

Cont.

Fl.

Bsn.

Tpt. *st. mute* *p*

Trbn. *p*

Vlc. *p*

Db. Bass *pizz.* *mp*

505

Musical score for measures 505-507. Instruments include Sopranos, Contraltos, Flutes, Bassoons, Trumpets, Trombones, Violins, and Basses. The score features various musical notations such as dynamics (mf, cresc.), articulation (accents), and phrasing slurs. The Flute part has a melodic line starting with a *mf* dynamic. The Bassoon part has a rhythmic accompaniment. The Violin and Bass parts have a steady eighth-note accompaniment.

Musical score for measures 508-510. This section includes vocal parts with lyrics: "By this sac-ri-fi-". The tempo is marked *♩ = 58*. The instrumentation remains the same as in the previous system. The Flute part has a melodic line with a *f* dynamic. The Bassoon part has a rhythmic accompaniment. The Violin and Bass parts have a steady eighth-note accompaniment. The lyrics are written under the vocal staves.

510

Sop. ca - tion of Thy mu - si - cian - ly ma - jes - ty may he

Cont.

Fl.

Bsh.

Tpt.

Tbn.

Vlc. *arco*

B. Bass

515

Sop. be grant - ed peace through - out the song of Thy e - ter - ni - ty,

Cont.

Fl. *sm.* *loco*

Bsh. *sim.*

Tpt. *sim.*

Tbn. *sim.*

Vlc. *sim.*

B. Bass *sim.*

520

Top. through-out the song of Thy e-ter-ni-ty, through-out the song of

Cont.

Fl.

Bsh.

Tpt.

Trbn.

Vlc.

D. Bass

Sop. Thy e-ter-ni-ty.

Cont.

Fl.

Bsh.

Tpt.

Trbn.

Vlc.

D. Bass

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