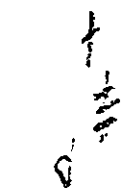


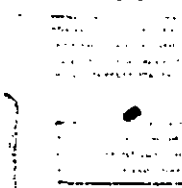


Explanation of signs in order of appearance.

1. The text is notated in the international phonetic alphabet.
2.  raise by one quarter-tone.
raise by three quarter-tones.
lower by one quarter-tone.
3.  heightened speech or shout (according to dynamic), at approximately the pitch indicated.
4.  heightened speech, more precisely pitched.
5.  reinforced harmonic

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Section-by-section description.

Choralis I opens with a transcription of a Balinese 'kechak' or 'monkey dance'. It should be bold and powerful. The glissandi and portamenti etc. are deliberately designed to give a primitive feel to the sound. In the chanting section which begins on page 10 special attention should be paid to accents and to tempo markings.


P.24 marks the beginning of a new section; if anything, the tempo may be a shade faster than ♩=80. The reinforced harmonics should have a slightly nasal quality, but the mezzo tone should be soft and transparent. This section is related more distantly to a Taureg medicinal chant for a sick girl, and then to a Turkish harvesting song.

At p.35, M-S,T,Br and B. begin, repeating the material in brackets. S1 and S2 join in approx. 10 seconds later. The conductor should 'feel' this rather than measure it mechanically. The entries on p.36 are completely free, although one should imagine a few seconds elapsing between each. This freedom is in order to build up the maximum sense of climax and tension.

When this tension reaches its peak, the Bass interrupts with one of the 'signals' on p.37. The tutti 'reply' with the material in the box relating to the signal chosen. In practice, it is probably wisest to begin rehearsal by fixing the order of signals in advance. There is no reason, for example, why you should not perform the page in the order it is written : A,B,C,D. In this case, the Baritone may interrupt with material from p. 38 during box D. Here again, the order may be fixed in advance. The baritone interruption is echoed by S. M-S and the Baritone himself. In the meantime, the Tenor has sung one of the boxes on p.38, and this is echoed by S2, T. and B. I suggest that when the two groups have completed

two of the boxes, proceed directly to p.39.

PP. 41 and 42 work in the same way as p.38. The repetition mobiles from p48 onwards should be self-explanatory: basically, everyone proceeds independently. Do not expect to arrive together in the vertical alignment indicated on p51. This is simply meant to suggest that as individual singers arrive at the chanting material, they attempt to coordinate rhythmically.

^{where indicated} I shall attempt to describe Choralis II step by step. The Mezzo begins. She proceeds through the heterophony material from left to right, across pp. 2 and 3. She may simply follow her own line, or she may change lines at the points indicated by large arrows: ; for example, by the end of page 2, she could theoretically have climbed up to the S1 line, although she would then have to stick with that line until the end of p.3. Whichever route she takes, she will encounter a series of boxes with smaller sideways arrows. This is intended to give the music an 'elastic' quality. She may either expand or contract the first box rhythmically (i.e. sing it either slow or fast). The only rule is that she must do the opposite with the next box: if she has expanded the first box, she must contract the second, expand the third etc.; if she has contracted the first box, she must expand the second, contract the third, and so on.

When she has completed the two pages, she begins again, and is joined by S2, and they both proceed as the mezzo did before, but taking their own decisions independently. All this rather elaborate scheme is intended to do is to produce a controlled heterophonic effect: of several voices singing free variants of the same melody simultaneously. It is unlikely that M-S and S2 will complete p3 at the same time; when the first to finish has returned to the beginning of p2, S1 begins as indicated. When the 3-voice heterophony has established itself, the conductor brings in the male voices. Their material is based on Tibetan chanting; they proceed freely up the chromatic pitch model, coordinating approximately in the rhythms indicated. As soon as S1 has finished the heterophony, she moves straight to caccia 1. S2 follows as soon as she has finished. During this section, the male voices come to a stop.

At the end of this brief caccia, there is a short pause, and everyone proceeds to homophony 1. After this, the whole heterophony-chant-caccia sequence is repeated, except that it begins this time from the M-S & S2 duet, and proceeds to caccia 2 rather than caccia 1. Note that there is a part for M-S in the caccia this time. Here again, it is a free canon, and a rather sudden outburst in the rather attenuated atmosphere of the heterophony. After this, everyone proceeds to homophony 2.

The structure on p5 suggests that there are two performances of the Madrigal, framing heterophony 2 and homophony 2. I should like to suggest that you begin from the second appearance of the Madrigal. For a normal concert performance it is too long otherwise.

3

S. M-S and Br begin from p5, while S2, T and B begin from p10, working backwards. The tempo is as in the homophony section, possibly a shade faster. The musical atmosphere is extremely subdued, almost Webern-like at its most refined and quietest. Once again, arrows indicate alternative routes. In some boxes the notation degenerates into graphic notation. These are free, murmured arabesques. Those with question marks suggest that the singer is asking a musical question, awaiting an answer. There are also empty boxes with exclamation marks. Here one should listen to hear if there is a question. If there is, one should answer it.

After the Madrigal comes heterophony 2. Note that it begins with two voices, but reduces to one voice the second time through. In the organum the male voices are coordinated vertically. It should be conducted like plainchant, floating freely under the heterophony line. Finally for Choralis II everyone returns to homophony I.

Choralis III returns to traditional notation. Please note that it is very fast. PP12 and 13 operate as pp41 and 42 in Choralis I. P 14 is a link back to the opening of the section. The second time round, proceed straight from 13 to 15.

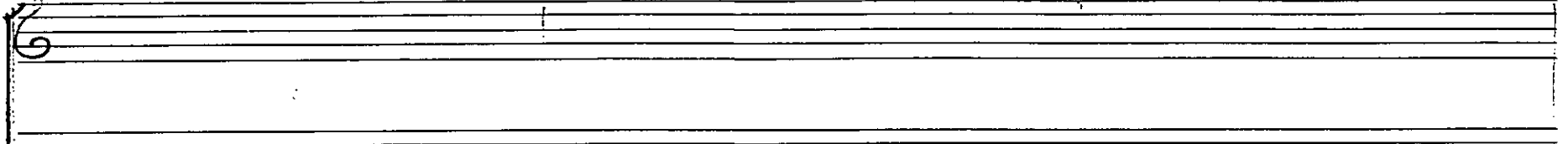
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CHORALIS

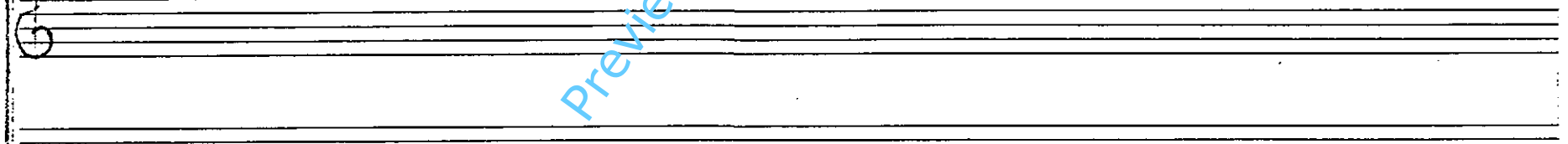
(I, II & III)

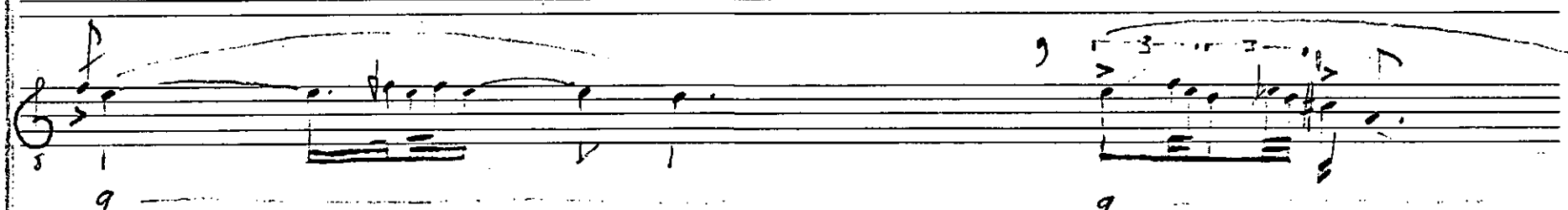
Nigel Osborne

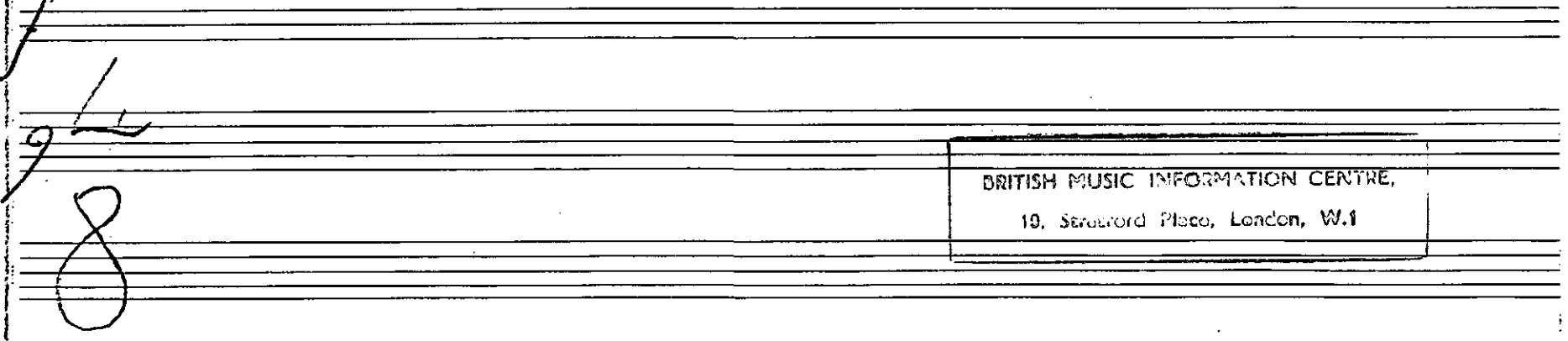
♩ = c 70

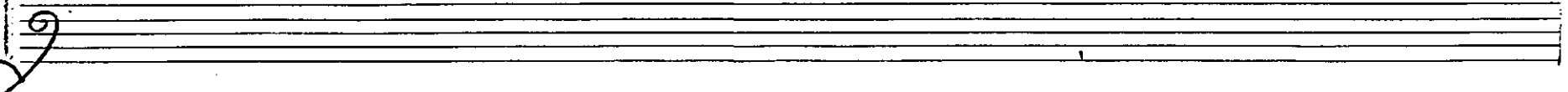
S. 

S. 

M-S 

T. 

Br. 

B. 

CHORALIS I

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T

ka

T

la me-i

S₁

S₂

M-S

T

B₁

B₂

Preview File Only

Handwritten musical score for voices and instruments. The score is written on six staves, labeled S₁, S₂, M-S, T, Br., and B. from top to bottom. The notation includes notes, rests, and dynamic markings such as *i*, *ra*, *ma*, and *f*. A blue watermark "Preview File Only" is visible across the middle of the page. The score is written in a style that suggests a rehearsal or working draft.

Handwritten musical score for five voices: Soprano 1 (S.), Soprano 2 (S2), Mezzo-Soprano (M-S), Tenor (T), and Bass (B.). The score is in G major and 4/4 time. It features a central phrase "jou" in each part, with dynamic markings like "ff" and "f".

The score consists of five staves, each with a vocal line and a piano accompaniment line. The vocal lines are in G major and 4/4 time. The piano accompaniment lines are in G major and 4/4 time. The lyrics "jou" are written below the vocal lines. The dynamic markings "ff" and "f" are written below the piano accompaniment lines.

There is a blue watermark "Preview File Only" diagonally across the center of the page.

Handwritten musical score for five voices: Soprano 1 (S1), Soprano 2 (S2), Mezzo-Soprano (M-S), Tenor (T), and Bass (B). The score is divided into two systems. The first system shows vocal entries with lyrics 'ja' and melodic lines. The second system shows a more complex texture with lyrics 'je' and 'je le le le le le le le le le le'. Dynamics include 'mf' and 'p'. A blue watermark 'Preview File Only' is visible across the middle of the page.

A handwritten musical score for a vocal ensemble and instruments. The score is written on six staves, each with a clef and a key signature of one sharp (F#). The staves are labeled on the left as S₁, S₂, M.S., T, B₁, and B. The music is in 4/4 time and consists of two measures. The lyrics 'ja' and 'ti' are written below the notes. The first measure features a melodic line with a slur and a fermata over the first two notes, followed by a triplet of eighth notes. The second measure continues the melodic line with a slur and a fermata. Dynamics include *f* (forte) and *ff* (fortissimo). A blue watermark 'Preview File Only' is visible across the middle of the page.

This page contains a handwritten musical score for six parts: Soprano 1 (S₁), Soprano 2 (S₂), Alto (A-S), Tenor (T), Baritone (Br.), and Bass (B). Each part is written on a five-line staff with a treble clef for the vocal parts and a bass clef for the brass parts. The vocal parts include lyrics: "ou" and "a la la la la la la la la la la la la la la la". The brass parts feature complex rhythmic patterns with many beamed notes. The score includes dynamic markings such as *mf* and *f*, and various musical notations like slurs, accents, and fermatas. A blue watermark "Preview File Only" is visible across the center of the page.

Handwritten musical score for five vocal parts (S₁, S₂, 1-5, T, B₁) and two bass parts (B). The score includes vocal lines with lyrics "ja - ou" and "a la la la la la la la la la", piano accompaniment with chords and melodic lines, and dynamic markings such as *mf* and *f*. A blue watermark "Preview File Only" is visible across the middle of the page.

Accel

The image shows a handwritten musical score for five voices: Soprano 1 (S1), Soprano 2 (S2), Mezzo-Soprano (M-S), Tenor (T), Bass (Br.), and Bass 2 (B). The score is written on six staves. The vocal parts have lyrics: "u WE ja u WE ja". The piano accompaniment consists of rhythmic patterns of eighth notes, often with slurs and dynamic markings such as *mf*, *f*, *mf*, *p*, and *ff*. The tempo is marked "Accel". A large blue watermark "Preview File Only" is oriented vertically across the center of the page.

Tempo II c. 80

The musical score is written for five voices: Soprano (S), Soprano 2 (S2), Mezzo-Soprano (M-S), Tenor (T), and Bass (B). The lyrics are: "hou ti: jou ra sou". The score includes dynamic markings such as *mf*, *f*, and *p*. The Tenor and Bass parts have a more complex rhythmic pattern in the final measure, with notes marked with 'x' above them. A large blue watermark "Preview File Only" is visible across the center of the page.

molto accel

decrit

T. *E jou i: jou a jou E jou E jou i: jou a jou E jou*

B. *E jou i: jou a jou E jou E jou i: jou a jou E jou*

a tempo II

S₂ *tja tja tja tjakatataka tjakatataka*

S *tja tja tja tjakatataka tjakatataka*

T. *E jou i: jou a jou E mp tii-ja hou hou*

B. *E jou i: jou a jou E tja tja tja tjakatataka tjakatataka tjakatataka*

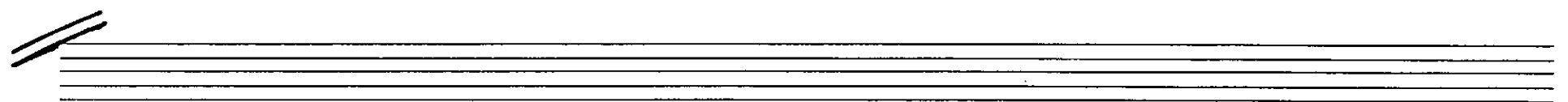
III c. 60

14.

S, *mf* je i:ko-je ma le

T *mp* hu da hu ti: hu da hu ti: hu da hu ti:

B. B da ti: da ti: da ti:



S, g ma kou

T hu da hu ti: hu da hu ti: hu da hu ti:

B. B da ti: da ti: da ti:

Preview File Only

S₁

S₂

T

B. B.

hu da hu ti: hu da hu ti: hu da hu ti:

da ti: da ti: da ti:

mp

a

S₂

T

B. B.

ku ra dja he dja na mi ha ma no -

hu da hu ti: hu da hu ti: hu da hu ti:

da ti: da ti: da ti:

mf

mp

S₂ *a-la ba*

T *hu da hu ti: hu da hu ti: hu da hu ti: hu da hu ti: acc?*

B. B *da ti: da ti: hu da hu ti: hu da hu ti: acc?*

mf

tempo III
(♩ = 60)

S₁

S₂

M-S *a-da*

T *hu da hu ti tja tja ti: hu da hu ti: hu da hu*

B *hu da hu ti tja tja ti: da ti: da*

ff *mp* *p*

S, *mp* he sa na pa:

M-S ta dje

T ti: hu da hu ti: hu da hu ti: hu da hu

Br. B. ti: da ti: da ti: da

This system contains four staves. The Soprano staff (S,) has a melodic line with a five-measure slur and lyrics 'he sa na pa:'. The Mezzo-Soprano staff (M-S) has a melodic line with a five-measure slur and lyrics 'ta dje'. The Tenor staff (T) has a rhythmic accompaniment with lyrics 'ti: hu da hu ti: hu da hu ti: hu da hu'. The Baritone staff (Br. B.) has a rhythmic accompaniment with lyrics 'ti: da ti: da ti: da'. A dynamic marking 'mp' is present in the Soprano staff.

S, *mf* djou a ou tan dou

T ti: hu da hu ti: hu da hu ti: hu da hu

Br. B. ti: da ti: da ti: da

This system contains three staves. The Soprano staff (S,) has a melodic line with a five-measure slur, a triplet of eighth notes, and lyrics 'djou a ou tan dou'. A dynamic marking 'mf' is present. The Tenor staff (T) has a rhythmic accompaniment with lyrics 'ti: hu da hu ti: hu da hu ti: hu da hu'. The Baritone staff (Br. B.) has a rhythmic accompaniment with lyrics 'ti: da ti: da ti: da'.

S₁
ou ka tou ta pa: a ti: ki: noa - da

T
ti: hu da hu ti: hu da hu ti: hu da hu

Br. B
ti: da ti: da ti: da

Preview File Only

♩ = 40 *♩ = 80*

S₁
// tja tja tja tjakataka tjakataka tjakataka

S₂
// tja tja tja tjakataka tjakataka tjakataka

M-S
molto accel // tja tja tja tjakataka tjakataka tjakataka

T
ti: hu da hu ti: hu da hu ti: hu da hu ti: ti: - ja hou hou *mp*

Br. B
ti: hu da hu ti: hu da hu ti: hu da hu ti: tja tja tja tjakataka tjakataka tjakataka

S, S₂
M-S
T
B

hou ti:-ja hou hou hou ti:-ja hou hou bi: ti:-ja hou hou
tfakalaka tfakalaka (---) (---) (---) (---) (---) tfakalaka
tfakalaka tfakalaka la tfakalaka la tfakalaka la tfakalaka tfakalaka tfakalaka
tfakalaka tfakalaka (---) (---)

Preview Only

S, S₂
M-S
T
B

hou ti: ja hou hou hou ti: ja hou hou hou ti: ja hou hou

S, S₂, M, S

T

Br

B

ja ha-ja ho ja ha hu tfa tfa tfa tfa

ti-ja ha-ja ho-ja ha-ja ti-ja

f

mf

f

S, S₂, M, S

T

Br

B

ha-ja ho-ja ha-ja ti-ja ha-ja hu tfa tfa ti-ja ha-ja ha ja ja ti-ja

ti-ja ha-ja ha ja ja ti-ja

ha-ja ho-ja ha-ja ti-ja ha-ja hu tfa tfa ti-ja ha-ja ha ja ja ti-ja

I. 70

ff

ff

ff

ff

c. 80

Handwritten musical score for the first system, featuring vocal parts T, Br, and B. The notation includes vocal lines with lyrics and piano accompaniment. Dynamics include *ppp* and *mp*. A blue watermark "Preview File Only" is visible across the score.

Handwritten musical score for the second system, featuring vocal parts M-S, T, Br, and B. The notation includes vocal lines with lyrics and piano accompaniment. Dynamics include *pp*, *mp*, and *ppp*.

M-S

T

Br

B

ppp

pp

mp

ppp

pp

mp

ppp

pp

mp

ppp

ppp

M-S

T

Br

B

ppp

pp

mp

ppp

pp

mp

ppp

pp

mp

ppp

ppp

88

S₂

M-S

T

Br.

B.

Handwritten musical score for page 26, measures 88-91. The score includes parts for Soprano 2 (S₂), Mezzo-Soprano (M-S), Tenor (T), Baritone (Br.), and Bass (B.). It features vocal lines with lyrics and various musical notations such as dynamics (pp, mp), slurs, and breath marks. A large blue watermark "PREVIEW FILE ONLY" is overlaid on the score.

Lyrics for Soprano 2 (S₂):
u a i: u a i:
u a i: u a i:

Lyrics for Tenor (T):
a i: u a i: u a i: u a i:
a i: u a i: u a i: u a i:

Lyrics for Baritone (Br.):
a → u i: → a → u a → u i: → a → u i: → a → u
i: → a → u a → u i: → a → u a → u

Lyrics for Bass (B.):
u a → u i: → a → u i: → a → u a → u i: → a → u
i: → a → u a → u i: → a → u a → u

This page contains a handwritten musical score for six parts: Soprano 1 (S1), Soprano 2 (S2), Alto-Soprano (A-S), Tenor (T), Bass (Br), and Bassoon (B). The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings.

- S1:** Soprano 1 part, featuring a melodic line with lyrics 'u i: u i: u i: u i:'. Dynamics range from *mf* to *f*.
- S2:** Soprano 2 part, featuring a melodic line with lyrics 'u i: u i: u i: u i:'. Dynamics range from *mf* to *mp*.
- A-S:** Alto-Soprano part, featuring a melodic line with lyrics 'a i: a i: a i: a i:'. Dynamics range from *mp* to *p*.
- T:** Tenor part, featuring a melodic line with lyrics 'a i: a i: a i: a i:'. Dynamics range from *mf* to *mp*.
- Br:** Bass part, featuring a melodic line with lyrics 'i-si: ja i-si: ja na ga'. Dynamics range from *mf* to *f*.
- B:** Bassoon part, featuring a melodic line with lyrics 'i: a u a u i: a u a u i: a u a u i: a u a u'. Dynamics range from *mp* to *f*.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *mp*, *f*, *p*). There are also some handwritten annotations and a large blue watermark reading 'Preview File Only' across the center of the page.

Handwritten musical score for Soprano (S), Mezzo-Soprano (M-S), Baritone (Br), and Bass (B). The score is written on a grand staff with four systems of staves. The Soprano part (S) begins at measure 55 with a treble clef and a key signature of one flat. The Mezzo-Soprano (M-S) part features a melodic line with slurs and dynamic markings of *pp* and *ppp*. The Baritone (Br) and Bass (B) parts are written in a two-staff format (treble and bass clefs) and include complex rhythmic patterns, slurs, and dynamic markings such as *pp*, *mp*, and *ppp*. A large blue watermark reading "Preview File Only" is oriented vertically across the center of the page.

Handwritten musical score for a string quartet, labeled with instrument abbreviations: S₂, M-S, T, Br, and B. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings such as *pp*, *mp*, and *mf*. A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page. The notation includes slurs, accents, and various rhythmic values. The score is divided into measures by vertical bar lines.

Handwritten musical score for SATB choir and M-S. The score includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Tenor (T), Bass (B), and Bassoon (Br), along with a Mezzo-Soprano (M-S) part. The music is in a key with one flat and 4/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as mp, p, and f. A large 'Preview File Only' watermark is visible across the center of the page.

S₁

la la la la la la la la la la la

mf

S₂

la la la la la la la la la la la la la la la la

mf

M-S

la la la la la la la la la la la la la la

mf

T

ff i-si: ja na ga de-ga ka-be-na daer-don

B₁

- don *ff* i-si: me de na me da be-la

B₂

ff i-si: ja na ga de-ga ka-be-na daer-don

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S₁
E - mi - de de - se - no - ja

S₂
la la la E - mi - de de - se - no - ja

A-S
la la la E - mi - de de - se - no - ja

T
E - mi - de de - se - no - ja

Br
- mar bur - gon

ff *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

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2

S₁ Kii-na-ma-len-ke-ra o i su to su a
mp poco a poco cresc

S₂ Kii-na-ma-len-ke-ra o su o su a
mp poco a poco cresc

M-S *p poco a poco cresc.*

T a - - - u a - - - u. a - - - u a a
p poco a poco cresc

Br a - - - u a - - - u a - - - u a u
p poco a poco cresc

B i: - - - u a - - - u a - - - u i: - - - u a - - - u
p poco a poco cresc.

Vossia Gra ↓

7 *

- * entries ① → ② e 10"
- ② → ③ ad lib
- ③ → ④ "
- ④ → ⑤ "
- ⑤ → ⑥ "

6

4

S₁

S₂

M-S

T

Br

B

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

E-mo ra-ma re-ming bo-ro-no baj-di: wo tsi: jou wa hou ha

E-mo ra-ma re-ming bo-ro-no baj-di: wo-tsi: jou wa hou ha

i:-va ki: va ga-hi: ga-tsi: man jou la 9

5

3

(A) **TUTTI**

5. S. M. S.
T
B

SIGNAL

ho-ja ha-ja ha-ja ti: ja ha-ja ho-ja
ho-ja ha-ja ha-ja ti: ja ha-ja ho-ja
ho-ja ha-ja ha-ja ti: ja ha-ja ho-ja

(B) **TUTTI**

ho-ja ha-ja
ho-ja ha-ja
ho-ja ha-ja

(C) **TUTTI**

ti: ha-ja ha-ja ti: ja ha-ja ho-ja
ho-ja ha-ja ti: ho-ja ja
ho-ja ha-ja ti: ho-ja

SIGNAL

hou

(D) **TUTTI**

ho-ja ti: ja ho-ja ho-ja
ho-ja ti: ja ho-ja ho-ja
ho-ja ti: ja ho-ja ho-ja

SIGNAL

ti:

Bass interrupts mobiles of p with signal chosen ad lib from (A)-(D). Tutti immud. follow to appropriate box. Bar then calls another signal ad lib. and tutti follow, and so on. When Baritone inter with material from p. 38, cut complete box and then follow appropriate instructions.

i

lfa lfa-ka-ta hou lfa-ka-da lfa-ka-ta-ka-te lfa ka ta ka lfa ka to ka

mf

ii

le ke-te le ke-te le ke-te le ke-te ke ha le ke-te ke-te

mf

iii

ja hou es lfa kalfaka taka lfa ta lfa ka ta ka

mf

during the fourth or fifth box of 37
 Baritone interjects with one of
 i → iii chosen ad lib. When baritone
 has completed one statement of box, it is
 repeated by S₁, M-S and B. Meanwhile,
 directly after completion of last box of 37,
 Tenor chooses one of i → iii, and this is
 repeated by S₂, T, and B. The two groups
 proceed in simultaneous fashion.

Handwritten musical score for three staves: S₁, S₂, and M-S.

S₁ Staff: Treble clef, contains melodic lines with slurs and a fermata. Includes a handwritten '9' above the staff.

S₂ Staff: Treble clef, contains rhythmic patterns with notes and stems. Includes a handwritten '9' above the staff.

M-S Staff: Treble clef, contains rhythmic patterns with notes and stems. Includes a handwritten '7' above the staff.

Handwritten annotations include 'le de le' at the end of the M-S staff.

Handwritten musical score for three staves: S₁, S₂, and M-S.

S₁ Staff: Treble clef, contains melodic lines with slurs and a fermata. Includes a handwritten '9' above the staff.

S₂ Staff: Treble clef, contains rhythmic patterns with notes and stems. Includes a handwritten '9' above the staff.

M-S Staff: Treble clef, contains melodic lines with slurs and a fermata. Includes a handwritten '9' above the staff.

Handwritten annotations include 'le de le' at the end of the M-S staff.

A

Handwritten musical score for section A. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The piano part includes a box labeled 'SIGNAL' with a treble clef and notes. The vocal lines contain lyrics: 'ja', 'ho', 'ja', 'ha', 'ja', 'ha', 'ja', 'ha'. There are various musical notations including rests, notes, and slurs.

B

Handwritten musical score for section B. It consists of three staves: two vocal staves and one piano accompaniment staff. The piano part includes a box labeled 'SIGNAL' with a treble clef and notes. The vocal lines contain lyrics: 'ho-je ha-ja', 'ho-ja ha-ja', 'ho-ja ha-ja'. There are various musical notations including rests, notes, and slurs.

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C

Handwritten musical score for section C. It consists of three staves: two vocal staves and one piano accompaniment staff. The piano part includes a box labeled 'SIGNAL' with a treble clef and notes. The vocal lines contain lyrics: 'li: ja ha-ja ho-ja', 'li: ja ha-ja ho-ja', 'li: ja ha-ja ho-ja'. There are various musical notations including rests, notes, and slurs.

Baritone gives signal, attacca p. 40, and is followed by S₁ and M₁S. After a second or so's delay Bass gives signal and is followed by S₂ and T. Both groups move directly to p. 42 after completing 2 bars.

The image shows a handwritten musical score for five parts: Soprano 2 (S₂), Mezzo-Soprano (M-S), Tenor (T), Bass (B), and Bassoon (B_r). The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings.

Soprano 2 (S₂): The vocal line features lyrics: "i: a u i: a u". The melody is written in a treble clef with a key signature of one flat. Dynamic markings include *pp* and *mp*.

Mezzo-Soprano (M-S): The vocal line features lyrics: "i: a u a". The melody is written in a treble clef with a key signature of one flat. Dynamic markings include *pp* and *mp*.

Tenor (T): The vocal line features lyrics: "i: a u i: a u". The melody is written in a treble clef with a key signature of one flat. Dynamic markings include *pp* and *mp*.

Bass (B): The vocal line features lyrics: "je heu li:". The melody is written in a bass clef with a key signature of one flat. Dynamic markings include *p*.

Bassoon (B_r): The part is marked "(whisper)" and includes a series of notes with a dynamic marking of *pp*. The lyrics "fakelala ta ta ta fakelala" are written below the notes.

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