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# La Petite Maria de Normandie

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Charles-John S. Fontillas

# *La Petite Marie de Normandie*

*"Little Maria of Normandy"*

Cantata Epic for Choir, Orchestra, and Two Accordions

(First three movements only)

I. THE LANDING  
II. FUNERAL FOR A FOREVER-DREAMING WARRIOR  
III. LA PETITE MARIE DE NORMANDIE

This composition is a thesis presented to the faculty of  
Western Washington University in partial fulfillment of the requirements for  
the Master of Music degree.

Composed 2016-2017

Kathleen L. Kitto, Dean of the Graduate School

## ADVISORY COMMITTEE

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-Charles-John Sanchez Fontillas  
May 4th, 2017

Charles-John S. Fontillas

*La Petite Marie de Normandie*

*"Little Maria of Normandy"*

Cantata Epic for Choir, Orchestra, and Two Accordions

# Preface

Author Ken Robinson once said that "creativity is putting your imagination to work, and it's produced the most extraordinary results in human culture." I believe this to be undeniable.

In both my childhood and my adulthood I have enjoyed the imagination of others. I was always delighted to see the old *Tom and Jerry* cartoons from the 1950's and 1960's, I thoroughly enjoyed Disney movies as well as Disney cartoons that were aired on "The Disney Afternoon" in the early 1990's when I was in elementary school. Also, I enjoyed Chuck Palahniuk's story *Fight Club* as well as a whole variety of anime with various themes, concepts, stories, and characters. Plus, let's not forget my neverending enjoyment of video games from then and now.

These examples above, with the addition of many others, are indeed the extraordinary results in human culture that Ken Robinson mentions. And this all started with the imagination of many individuals. And thanks to imagination being brought to life, it made people feel, and it gave people life-enhancing memories, and inspiration. Some were even inspired enough to utilize their own imaginations and create worlds of their own.

This is the theme that my piece *La Petite Marie de Normandie* focuses on: imagination.

It is obvious that I applied my imagination to this whole work, using symbolism throughout by using certain composition techniques and various harmonic material. For instance, ascending chords in the strings, piano and celesta to signify going to Heaven, loud cluster chords made by the orchestra are utilized to a 21-gun salute, and the harp is being used to depict how beautiful the titular character is.

Furthermore, my original story that is told in this piece depicts the importance of how an active imagination can be helpful to one's own life.

At the start of this piece, we meet our first character, Second Lieutenant Donald "Dodger" Charleston, an officer of the US Army 2nd Rangers sent to Normandy Beach on June 1944. In the heat of battle, Dodger escapes the line of fire to plant a seed-looking rock beneath the bloodied sand, hoping and praying (in his own manically-induced imagination), that something will grow out of this seed and if found, make someone happy someday in that land of misery. This fictional account on D-Day is presented in the piece's first movement, *The Landing*.

The Second Lieutenant and eventually retired Lieutenant Colonel Dodger is finally laid to rest at age 95 in Drexel Hill, Pennsylvania. Devastated that he lost his playmate in life, his grandson, George Charleston, weeps and is even in denial that his favorite grandfather has passed away. This event and the hereditary trait of vivid imaginations are portrayed in the second movement, *Funeral for a Forever-Dreaming Warrior*.

Months after his grandfather's funeral, George and his family heads to France for a vacation. One of the places they visit is the same beach that Dodger was 72 years before, fighting for his life and others'. On the beach, lonely little George's imaginative mindset creates the title character, Maria, a tiny angel-like fairy who has the physical and mental maturity of a 30-year-old woman, in his mind, and actually forms an exclusively imaginary, loving, platonic relationship with her in the beginning. He initially "discovers" her in the same seed-like rock his grandfather planted in battle. This scene takes place in the third and titular movement.

Imagination is key to this whole work. And even though this edition only contains the first three movements, the utmost important characters in this story are introduced and solidify the theme of imagination for the whole work.

My overall objective for this music is to send the message that imagination can be a life-saving mental medicine for many. There are thousands, if not, millions, of people who rely on their imagination just to make their days more bearable. Think of the ones who love their favorite comic book characters, musicians (fictional or non-fictional), or storybook characters. This kind of love for people in their mind helps people function positively every day. In my work, George creates a character in his mind that loves him dearly, and it makes him very happy. I believe this counts as taking care of one's self.

To conclude, in the future, the completion of this whole work, which will have 13 additional movements, will portray the struggle of personal maturity and questioning whether or not to hang on to one's imagination or "grow up", due to social pressures. This particular struggle will actually distort one's process of thought and also produce chaotic scenes in the imaginative part of one's mind.

Near the actual end of the 16-movement version of this piece, I will portray the evolution of George's imagination as well as his psychosis he experiences later in his adulthood.

For now, however, enjoy the beginning of this piece involving the process of taking care of one's self through imagination.

Whenever you feel like you are in hell, create some kind of heaven in your head. George does, and it saves his life.

...in the beginning, at least.

# *Instrumentation*

Duration: 19 minutes, 40 seconds.

The score is transposed. Please tune to A440.

## **Woodwinds**

1 piccolo  
2 flutes  
2 oboes  
1 English horn  
3 B $\flat$  clarinets  
1 B $\flat$  bass clarinet  
1 bassoon  
1 contrabassoon

## **Brass**

2 French horns  
2 B $\flat$  trumpets  
2 trombones  
1 euphonium  
1 tuba

## **Percussion**

3 percussionists  
-Timpani (Tuning: E2, G2, B3, D3)  
-Percussion I: Snare drum, tam-tam, crash cymbals, vibraphone, glockenspiel, suspended cymbal, mark tree  
-Percussion II: Bass drum, tubular bells, crotales, snare drum, triangle

Harp

## **Keyboards**

Celesta  
Piano

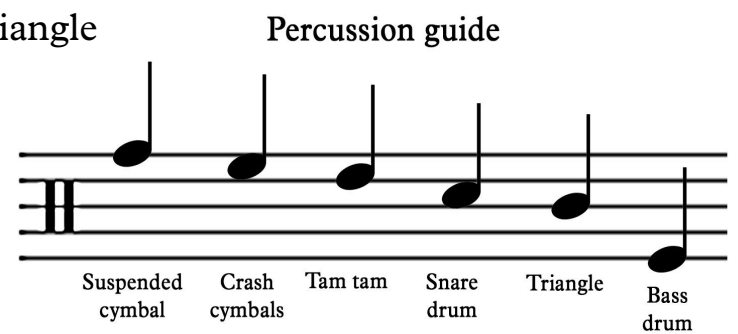
2 accordions (Seated at the front of the orchestra)

## **Choir**

Soprano  
Alto  
Tenor  
Bass

## **Strings**

Violin I  
Violin II  
Viola  
Cello  
Contrabass



# La Petite Marie de Normandie

"Little Maria of Normandy"

Charles-John S. Fontillas

## I. THE LANDING

$\text{♩} = 110$

5

10

15

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet in B $\flat$  1, 2, 3

Bass Clarinet in B $\flat$

Bassoon

Contrabassoon

Horn in F

Trumpet in B $\flat$  1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani (E2, G2, B3, D3)

Percussion 1

Percussion 2

Harp

Celesta

Piano

Accordion 1

Accordion 2

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

*p* *f* *Tam-Tam* *f* *Bass Drum* *f*

*ff*

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

Ah Ah Ah - ha! Ah ha! Ah

Ah Ah Ah - ha! Ah ha! Ah

Ah Ah Ah - ha! Ah ha! Ah

Ah Ah Ah - ha! Ah ha! Ah

$\text{♩} = 110$

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

**A**

16 20 25

Picc. *mf*

Fl. 1, 2 *mf*  
a2

Ob. 1,2 *mf*

Eng. Hn. *mf*

Cl. 1, 2, 3 *mf*  
a3

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Tpt. 1, 2 *f*  
**Solo**

Timp. *mp*

Pno.

26 30 35 **B**

Hn. *f*

Tpt. 1, 2 *f*  
a2

Tbn. 1, 2 *f*  
a2

Euph. *f*

Tba. *f*

Timp.

Perc. 1 (To snare drum)

Perc. 2 (To crash cymbals)

S. *f*  
ah ah ha ah

A. *f*  
ah ah ha ah

T. *f*  
ah ah ha ah

B. *f*  
ah ah ha ah

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*



Timp.

Perc. 1

Perc. 2

S.D.

S.

ah

ah

ah

ah

ah

A.

ah

ah

ah

ah

ah

T.

ah

ah

ah

ah

ah

B.

ah

ah

ah

ah

ah

Vln. I

mp

f

Vln. II

mp

f

Vla.

mp

f

Vc.

mp

f

Cb.

mp

f

divisi

unison

divisi

48

C

Picc. *p* *f* 50 55

Fl. 1, 2 *p* *f*

Ob. 1, 2 *p* *f*

Eng. Hn. *p* *f*

Cl. 1, 2, 3 *a3* *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

Cbsn. *p* *f*

Hn. *p* *f*

Tpt. 1, 2 *p* *f*

Tbn. 1, 2 *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Timp. *mp*

Perc. 1 *f* *pp*

Perc. 2 *mp*

Crash cymbals L.V.

51

Cel. *ff* *pp*

Pno. *ff* *mf*

S. *f*

A. *f*

T. *f*

B. *f*

C

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *unison* *p*

57

60

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Picc., Fl. 1, 2, Ob. 1, 2, Eng. Hn., Cl. 1, 2, 3, B. Cl., Bsn., and Cbsn. The second system includes Hn., Tpt. 1, 2, Tbn. 1, 2, Euph., Tba., Timp., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score features various dynamics such as *mp*, *p*, *mf*, and *gliss.*, along with performance markings like *S.D.* and *a2*. The Picc., Fl., and Ob. parts have a *mp* dynamic marking at the end of the first system. The Hn., Tpt., Tbn., and Euph. parts have a *p* dynamic marking at the end of the second system. The Timp. part has *mp* and *mf* markings. The Perc. 1 part has an *mf* marking and a *S.D.* marking. The Vln. I part has *mp* and *mf* markings, and the Vln. II part has *gliss.* markings.

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2, 3 B. Cl. Bsn. Cbsn. Hn. Timp. Perc. 1 Perc. 2 Pno. S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

*mf* *f* *mp* *f* *mp* *f* *p* *f* *p* *f* *p* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f*

(To bass drum) (To tam-tam) Bass drum

8<sup>th</sup>

ah ah ah ah

D ♩=90

Cel. Pno.

*f* *f* *f* *f*

8<sup>th</sup>

**E**

♩ = 75 <sup>90</sup>

95

100

Cel.

Pno.

Accord. 1

Accord. 2



**F**

105

accel. . . . .

Timp.

Perc. 1

Perc. 2

Pno.

Accord. 1

Accord. 2

♩=110

110

115

120

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2, 3

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Accord. 1

Accord. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* Tam-Tam (To crash cymbal)

*f* Bass Drum

*f* Crash cymbal

*f* Ah Ah Ah Ah ha!

*f* Ah Ah Ah Ah ha!

*f* Ah Ah Ah Ah ha!

*f* Ah Ah Ah Ah ha!

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

II. FUNERAL FOR A FOREVER-DREAMING WARRIOR

124  $\text{♩} = 80$  125 **H** 130

Cel. *mf*

Vln. I  $\text{♩} = 80$  (Solo - One player) *f* Wide vibrato Ord. Wide vibrato *mp* Unis. ord. vibrato

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



134 135 **I** 140

Timp.

Perc. 1

Perc. 2 Triangle *f*

Cel. *p* *f* Ped.

Pno. *p*

S. Here, here lies the war-ri - or of a thou-sand dreams... *p*

A. Here, here lies the war-ri - or of a thou-sand dreams... *p*

T.

B.

Vln. I **I**

Vln. II

Vla.

Vc.

Cb.

143

150

Picc. *mf*

Fl. 1, 2 *mf* a2

Ob. 1, 2 *mf* a2

Eng. Hn. *mf*

Cl. 1, 2, 3

B. Cl.

Bsn.

Cbsn.

149

Hn. *mp*

Tpt. 1, 2

Tbn. 1, 2 *mp* a3

Euph.

Tba.

Timp.

Perc. 1 *mp* Snare drum (To vibraphone)

Perc. 2 Tubular bells *mf*

Pno. *mf*

S.

A.

T. *mf*  
Here, here lies the war-ri - or as my hea-rt bleeds\_\_\_\_\_

B. *mf*  
Here, here lies the war-ri - or as my hea-rt bleeds\_\_\_\_\_

Vln. I *pp* - *mf*

Vln. II *pp* - *mf*

Vla. *pp* - *mf*

Vc. *pp* - *mf*

Cb. *pp* - *mf*



Perc. 1 *Vibraphone*  
*f*

Perc. 2 *Bass drum*  
*mp*  
 (To bass drum)

Hp.

Cel.

*f* *mf*

Ped. \_\_\_\_\_

Pno.

*mf* *p*

S.

He fought for peace

A.

*p*  
He fought for peace

T.

*p*  
He fought for peace

B.

*p*  
He fought for peace

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

K

Timp.

Perc. 1 (To crash cymbal)

Perc. 2

Cel.

Pno.

S.

fought for peace— Now, let him rest in what he fought for. ooh— mon -

A.

fought for peace— Now, let him rest in what he fought for. ooh— mon -

T.

fought for peace— Now, let him rest in what he fought for. Oh my grand-pa please don't go! who will be my cap-tain now as I fight mon -

B.

fought for peace— Now, let him rest in what he fought for. Oh my grand-pa please don't go! who will be my cap-tain now as I fight mon -

Vln. I

mf f Wide vibrato Vib. ord.

Vln. II

mf f Non vibrato Vibrato ord. Non vibrato

Vla.

mf

Vc.

mf sul pont. p f sul pont. p f

Cb.

mf

175 180

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

Eng. Hn. *f* *p*

Cl. 1, 2, 3 *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

Cbsn. *f* *p*

Hn. *f* *p*

Tpt. 1, 2 *f* *p*

Tbn. 1, 2 *f* *p*

Euph. *mp* *p*

Tba. *mp* *p*

Timp.

Perc. 1

Perc. 2

Pno.

S. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

A. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

T. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

B. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

Vln. I Wide vibrato Ord. vib. *f* *p*

Vln. II Wide vib. Ord. vib. Non vib. Wide vib. *f* *p*

Vla. *f*

Vc. sul pont. *p* *f*

Cb. *f* *p*

L



III. LA PETITE MARIE DE NORMANDIE

198  $\text{♩} = 100$  200 205 **M** 210

Picc. *f* *mf*

Fl. 1, 2 *f* *mf*

Ob. 1, 2 *f* *mf*

Eng. Hn. *f*

Cl. 1, 2, 3 *f* *mf*

B. Cl. *f* *mf*

Bsn. *f*

Cbsn. *f*

Hn. *mf* *p* *pp*

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

Tbn. 1, 2 *mf* *p* *pp*

Euph. *mf* *p* *pp*

Tba. *mf* *p* *pp*

S. *pp* *f* Speak casually

A. *pp* *f* Speak casually

T. *pp* *f* Speak casually

B. *pp* *f* Speak casually

Vln. I *mp* *f* arco

Vln. II *mp* *f* arco

Vla. *mp* *f* arco

Vc. *mp* *f* arco

Cb. *mp* *f* arco

Picc. *f* 3 3 5

Fl. 1, 2 *f* a2

Ob. 1, 2 *f* a2

Eng. Hn. *f*

Cl. 1, 2, 3

B. Cl.

Bsn. *mf* *mp* *f*

Cbsn. *mf* *mp* *f*

Hn. *mp*

Tpt. 1, 2 *p*

Tbn. 1, 2 *mp* *gliss.*

Euph. *p*

Tba. *p*

Cel. *f*

Pno. *p* *ff* *p*

S.

A.

T.

B.

Vln. I *p* *f*

Vln. II *p* *spiccato* 3

Vla. *p* *pizz.* 5 *f*

Vc. *p* *sul tasto* *f*

Cb. *p* *sul pont.* *f*

Picc. *3* *3* *5* *3* 225 230 235

Fl. 1, 2 *3* *3* *5*

Ob. 1, 2 *5*

Eng. Hn.

Cl. 1, 2, 3 *a3* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Cbsn. *mp* *f*

Hn. *a2* *mf* *3* *3*

Tpt. 1, 2 *mf*

Tbn. 1, 2 *mf* *gliss.*

Euph. *mf*

Tba. *mf*

Cel. *mp*

Pno. *f* *p* *mp*

S. *p* Stop talking

A. *p* Stop talking

T. *p* Stop talking

B. *p* Stop talking

Vln. I *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *pizz.* *p* *arco* *mp*

Cb. *arco* *p* *pizz.* *mf* *arco* *mp*

N  
♩=85

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*

pizz.

*f*



Hp.

Cel.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*p*

8<sup>va</sup>

*p*

*f*

♩=85

**O**



*molto accel.*

*molto rit.*

*molto accel.*

*molto rit.*

Hp.

*molto accel.*

*molto rit.*

*molto accel.*

*molto rit.*



**P** = 100 (Short fermata) = 85 265 270

**P** = 100 *rit.* *molto accel.*

Picc.

Fl. 1, 2

Hp.

Cel.

Pno.

S. *mp* *mf*  
Sa - lut! Sa - lut!

A. *mp* *mf*  
Sa lut! Sa - lut!

T.

B.

Vln. I *molto accel.* *rit.* = 100 = 85 arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Cb. arco *mf*

275 **Q** 280 285

Cel. *mf*

Pno. *mp*

S. *f* Beau Beau quel est vo-tre nom?

A. *f* Beau Beau quel est vo-tre nom?

T. *p* Mon nom, *mp* Mo - n nom est George *f* qu-el est vo-tre

B. *p* Mon nom, *mp* Mo - n nom est George *f* qu-el est vo-tre

Vln. I **Q**

Vln. II

Vla.

Vc.

Cb.

290 **R** 295 300

Picc. *mp* *f*

Fl. 1, 2 *f*

Cel. *Red.*

Pno.

S. Ma-ri - a!

A. Ma-ri - a!

T. nom?

B. nom?

Picc. *p* — *f*

Fl. 1, 2 *p* — *f*

Ob. 1, 2 *p* — *f*

Eng. Hn. *p* — *f*

Cl. 1, 2, 3 *p* — *f*

B. Cl. *p* — *f*

Bsn. *p* — *f*

Cbsn. *p* — *f*

Hn. *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*  
Suspended cymbal (To vibraphone) L.V.

Perc. 2 *f*  
Bass drum (Soft mallets - roll)

Hp. *f*

Cel. *f*

Pno. *ff*

Accord. 1 *ff* *mf*

Accord. 2 *ff* *mf*

S. Ven - ez av-ec moi!

A. Ven - ez av-ec moi!

T. Ven - ez av-ec moi!

B. Oui, Ma - ri - a!

Oui, Ma - ri - a!

Vln. I *pp* — *ff*

Vln. II *pp* — *ff*

Vla. *pp* — *ff*

Vc. *pp* — *ff*

Cb. *pp* — *ff*

♩ = 97

315 320

Accord. 1

Accord. 2



324 325 330

T

Bsn.

Hn.

Hp.

Cel.

Pno.

Accord. 1

Accord. 2

Picc. *f*

Ob. 1,2 *f* a2

Eng. Hn. *f*

Tpt. 1,2 *mf* a2

Tba. *mf*

Perc. 1 *f* **Vibraphone** (To glockenspiel)

Perc. 2 *mf* **Tubular Bells**

Hp.

Accord. 1 *p*

Accord. 2 *p*

Vla. *f*

342

345

350

Picc.

Cl. 1, 2, 3 *f* a3

B. Cl. *f*

Cbsn. *f*

Perc. 2 (To crotales) *f* **Crotales**

Accord. 1

Accord. 2

Vln. I *f* sul pont.

Vln. II *f* sul tasto

Vc. *f*

Fl. 1, 2 *f*

Tbn. 1, 2 *p < f*

Perc. 1 Glockenspiel (To mark tree)

Perc. 2 (To tubular bells)

Accord. 1

Accord. 2

S. *mf* Ah Ah Oh

A. *mf* Ah Eee

T. *mf* Oh Ah

B. *mf* Oh Ooh

Cb. *f* **U** Wide vibrato

**V**

366 370 375 380

Tempo: ♩ = 80

Timp.

Perc. 1 Mark tree L.V. (To snare drum)

Perc. 2 Tubular bells L.V. (To bass drum)

S. Oh Oh Oh Eee Eee Ah Ah Ah

A. Eee Eee Eee Oh Oh Ah Ah Ah

T. Ah Ah Ah Ah Ah Ah Ah Ah

B. Ooh Ooh Oh Ooh ooh ooh ooh Ah Ah Ah

Cb. **V** ♩ = 80

381

Solo

385

Tpt. 1, 2 *mf*

Timp. *mf*

Perc. 1 S.D. *mf*

Perc. 2 Bass drum

S. *f* Oui, George—

A. *f* Oui, George—

T. *mp* Ma *f* Ma - ri Ma - ri - a?

B. *mp* Ma *f* Ma - ri Ma - ri - a?



390

395

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

Hp. *mp*

Pno. *p*

S. *mp* Que - lle?

A. *mp* Que - lle?

T. *p* Vien - drez vous a - vec moi chez moi?—

B. *p* Vien - drez vous a - vec moi chez moi?—

396

400 **molto accel.** . . . . .

W

♩ = 80

26

Timp. *pp* *f*

Perc. 1 *f*

Perc. 2 L.V.

Hp.

Pno. *p* *mf*

S. *mf* Que - lle? *f* Oui, che-rie\_

A. *mf* Que - lle? *f* Oui, che-rie\_

T. *mf* *f* Vien - drez vous a - vec moi chez moi?\_

B. *mf* *f* Vien - drez vous a - vec moi chez moi?\_



404

(To tam-tam)

405

**rit.** . . . . . 410

♩ = 110

Perc. 2

Hp. *B $\natural$  F $\sharp$*

Cel. *f*

Pno. *f*

S. Oui!

A. Oui!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



Picc. *ff*<sup>6</sup>

Fl. 1, 2 *mp*<sup>5</sup>

Ob. 1, 2 *p*

Eng. Hn. *p*

Cl. 1, 2, 3

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. *p*

Tpt. 1, 2 *pp*

Tbn. 1, 2 *pp*

Euph. *p*

Tba. *p*

Perc. 2 **Tam-tam**  
L.V. (To crash cymbal) *f*

Cel. *f*

Pno. *f*

S. *pp* Speak casually

A. *pp* Speak casually

T. *pp* Speak casually

B. *pp* Speak casually

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

425 430

Picc. *p* *ff* *p* *f* *mp*

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

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

Eng. Hn. *f* *mp* *f* *p*

Cl. 1, 2, 3 *pp* *mf*

B. Cl. *f*

Bsn. *f* *p* *mp*

Cbsn. *p* *mp*

Hn. *mf* *f* *pp* *f*

Tpt. 1, 2 *mp*

Tbn. 1, 2 *mp*

Euph. *mp* *mf*

Tba. *mp* *mf*

Cel.

Pno. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f* *p* *gliss.*

Vln. II *f* *p* *gliss.*

Vla. *f* *p* *gliss.*

Vc. *f* *p* *gliss.*

Cb. *f* *p* *gliss.*

Picc. *f* *mf*  
 Fl. 1, 2 *f* *mf*  
 Ob. 1, 2 *f* *mp*  
 Eng. Hn. *mp*  
 Cl. 1, 2, 3 *mf* *mp*  
 B. Cl. *mf* *p*  
 Bsn. *p*  
 Cbsn. *p*  
 Hn. *mp* *mf*  
 Tpt. 1, 2 *mp* *mf*  
 Tbn. 1, 2 *mp* *mf*  
 Euph. *mp* *mf*  
 Tba. *mp* *mf*  
 Cel. *mf*  
 Accord. 1 *mp* *pp*  
 Accord. 2 *mp* *pp*  
 S. *p* Stop talking  
 A. *p* Stop talking  
 T. *p* Stop talking  
 B. *p* Stop talking  
 Vln. I *f* *p* *f*  
 Vln. II *f* *p* *f*  
 Vla. *f* *p* *f*  
 Vc. *f* *p* *f*  
 Cb. *f* *p* *f*

Picc. *mp* *f*

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1, 2, 3 *mp* *f*  
1 & 2  
3

B. Cl. *mp* *f*

Bsn. *mp* *f*

Cbsn. *mp* *f*

Hn. *f* *p* *f* *a2*

Tpt. 1, 2 *f* *p* *f*

Tbn. 1, 2 *f* *p* *f*

Euph. *f* *p* *f*

Tba. *f* *p* *f*

Timp. *mf* *ff*

Perc. 1 **Crash cymbal**  
*f* L.V. (choke)

Perc. 2 **Bass drum**  
*f* L.V.

Cel. *mf* *f*

Pno. *mf* *f*

Accord. 1 *f*

Accord. 2 *f*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

The image shows a musical score for Harp (Hp.) and Cello (Cel.). The Harp part is written in a grand staff with a treble clef and a bass clef. It begins with a treble clef key signature of one sharp (F#). The music is marked with a forte dynamic (*f*). The Harp part features a complex rhythmic pattern with many sixteenth notes, including triplets. The Cello part is written in a grand staff with a treble clef and a bass clef. It has a more sparse melodic line with some rests. A note in the Cello part is marked with a slur and the text "(white keys)". The score includes measure numbers 454 and 455, and ends with a double bar line and repeat signs.