

HUNGER

for soprano and string quartet
(2017)

Aaron Travers

HUNGER

for Tony Arnold and the Arneis Quartet

I. *Chanson d'automne* (Paul Verlaine)

II. *L'imprevu* (Charles Baudelaire)

III. *Faim* (Arthur Rimbaud)

Notes

General:

Hairpins without a beginning or ending dynamic indicate slight fluctuations within the existing dynamic. All tremolos are unmeasured and out to be played as fast as possible.

For the soprano:

This piece requires careful attention to the vocal characters, especially in the second movement ("L'imprevu"). The singer should be as faithful as possible to the descriptors ("snivelling," "raspy," "whiney") in order to effectively communicate the dramatic effects of the work.

- ✱ = sprechstimme
- × = no pitch (usually associated with whispering, speaking or shouting)
- ◇ = inhale
- = exhale
- ▼ = no sound (mouthing the words only)

For the strings:

- ↑ = behind the bridge (string always indicated)
- × = hand-muted (the resultant sound is dry, percussive, pitchless)
- ↑ = highest note possible (occasionally these will be presented with slight discrepancies of pitch)
- = on the bridge (without pitch)

Whispering in the 3rd movement ("Faim"):

In two passages, the strings are expected to whisper--bars 77 to 80, and bars 98 to 118. This whisper is a dramatic, overly enunciated whisper, though it should never cover up the soprano.

In the second passage, particularly starting at bar 103, the whispering should continue unabated, as the text accumulates, until indicated to stop. From bars 109 to 118, the whispering should be continuous, overlapping and preferably without any breaks in the texture. Players should feel free to repeat lines of text or individual words at their discretion in order to maintain this continuous texture. Again, do not cover up the soprano.

Duration: ca. 17'

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for Tony Arnold and the Arneis Quartet

Program Note

Hunger, for soprano and string quartet, is about self consumption. The three poems, each from a French poet and written during the latter half of the 19th century, represent different kinds of consumptive or destructive sentiment, almost always directed inward. The first of these, *Chanson d'automne* by Paul Verlaine, is overtly melancholy, constructed of short lines of no more than a few words, with rounded vowels throughout. The last poem, *Faim* by Arthur Rimbaud, is constructed in a similar way, though the images are more raw with a clear Biblical symbolism twisting its way through the last three verses. It is no secret that Verlaine and Rimbaud had a tumultuous, destructive relationship, and this connection is elucidated through the shared material of the two songs. The third song is a warped, fragmented version of the first. Between these two songs lies Charles Baudelaire's *L'imprevu*, the outlier of the group. The song is a setting of only half the poem (six out of twelve stanzas). Each stanza represents a stock character derived from the plays of Moliere (Harpagon the miser, Célimène the coquette, etc.), each one more reprehensible than the other. The stanzas are set with these individual characters in mind, so that throughout this very quick and highly rhythmic movement, each stanza moves through a different texture, temperament and material type. In a way, this song becomes a filter through which the lugubrious first movement becomes the broken and twisted third. *Hunger* was written for and dedicated to the inimitable Tony Arnold and the Arneis Quartet.

HUNGER

for Tony Arnold and the Arneis Quartet

I. Chanson d'automne (Paul Verlaine)

Les sanglots longs
Des violons
De l'automne
Blessent mon coeur
D'une langueur
Monotone

Et je m'en vais
Au vent mauvais
Qui m'emporte
Deçà, delà,
Pareil à la
Feuille morte.

Tout suffocant
Et blême, quand
Sonne l'heure,
Je me souviens
Des jours anciens
Et je pleure;

II. L'imprevu (Charles Baudelaire)

Harpagon qui veillait son père agonisant,
Se dit, rêveur, devant ses lèvres déjà blanches:
'Nous avons au grenier un nombre suffisant,
Ce me semble, de vieilles planches?'

Célimène roucoule et dit: 'Mon coeur est bon,
Et naturellement, Dieu m'a faite très-belle.'
Son coeur! coeur racorni, fumé comme un jambon,
Recuit à la flamme éternelle!

Un gazetier fumeux, qui se croit un flambeau,
Dit au pauvre, qu'il a noyé dans les ténèbres:
'Où donc l'aperçois-tu, ce créateur de Beau,
Ce redresseur que tu célèbres?'

Mieux que tous, je connais certain voluptueux
Qui bâille nuit et jour, et se lamente et pleure,
Répétant, l'impuissant et le fat: 'Oui, je veux
Etre vertueux, dans une heure!'

L'horloge à son tour, dit à voix basse: 'Il est mûr,
Le damné! J'avertis en vain la chair infecte,
L'homme est aveugle, sourd, fragile, comme un mur
Qu'habite et que ronge un insecte!'

Et puis, quelqu'un paraît que tous avaient nié,
Et qui leur dit, railleur et fier: 'Dans mon ciboire,
Vous avez, que je crois, assez communié
A la joyeuse Messe noire?'

III. Faim (Arthur Rimbaud)

Si j'ai du goût, ce n'est guères
Que pour la terre et les pierres.
Je déjeune toujours d'air,
De roc, de charbons, de fer.

Mes faims, tournez. Paissez, faims,
Le pré des sons.
Attirez le gai venin
Des liserons.

Mangez les cailloux qu'on brise,
Les vieilles pierres d'églises;
Les galets des vieux déluges,
Pains semés dans les vallées grises.

Le loup criait sous les feuilles
En crachant les belles plumes
De son repas de volailles:
Comme lui je me consume.

Les salades, les fruits
N'attendent que la cueillette;
Mais l'araignée de la haie
Ne mange que des violettes.

Que je dorme! que je bouille
Aux autels de Salomon.
Le bouillon court sur la rouille,
Et se mêles au Cédron.

I. Chanson d'Automne

Text: Paul Verlaine

Aaron Travers (2016)

$\text{♩} = 36; \text{♩} = 72$

Soprano Solo

sempre non vib.

Violin I

IV

$p <$ $p <$ p pp mp pp

Violin II

sempre non vib.

$p <$ $p <$ p $pp < mp$ pp

Viola

sempre non vib.

$p <$ $p <$ p pp mp pp

IV

Violoncello

sempre non vib.

$p <$ $p <$ p $pp < mp$ pp

5

vib. ord., cantabile

$p <$ $p <$ p pp mp pp p mp

$p <$ $p <$ p $pp < mp$ pp p mp

$p <$ $p <$ p pp mp pp p mp

$p <$ $p <$ p $pp < mp$ pp p mp

A

10 *p* *mf* *p*

Les sang - lots — longs — des — vi - o -

sempre non vib.

14 *p* *mf* *p* *mp* *poco f* *pp*

lons — de l'au - tom - ne —

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

Tout suf - fo - cant et blême suf fo - cant et blême, quand

32 *poco f* *p* *mf* *poco f* *f*

son ne l'heure, je me sou - viens des jours an - ciens et je pleure

vib. ord. *mp* *mf*

vib. ord. *mp* *mf*

vib. ord. *mp* *mf*

arco *mf* *p < mf p < mf p < mf sim.* *p < f p < f sim.*

37 *ff* **D** *p* *mp* *p*

et je m'en vais au vent mau

f *ff* *pp* *mp* *pp* *mp* *pp*

ff *pp sub.* *mp* *pp* *mp* *pp*

(p) *ff* *mp* *pp* *mp* *pp* *mp*

non vib.

pizz. arco pizz.

I

II

43 *mp* *p* *mf* *pp* *mp* **E** *p*

vais qui m'em porte de - ça, de-

pp *mp* *pp* *mp* *pp* *mp* *pp* *mp*

mp *pp* *mp* *pp* *mp*

III

IV

sul pont.

sul tasto

pizz. arco pizz.

49

< mp > *p* *sinezvy* *3* *dark* *p <* *p < mp >*

là, par-eil à la la feuille morte morte morte

ord., non vib.

ord., non vib.

arco, non vib.

pp < mp > *pp < mp >* *pp <* *pp <* *pp <* *pp <* *pp <* *pp*

III 5-7"

p *pp <* *pp <* *pp <* *pp <* *attacca*

II. L'imprevu

Text: Charles Baudelaire

Aaron Travers (2016)

♩ = 172 *f*

Soprano Solo

Violin I

Violin II

Viola

Violoncello

Har-pa-gon

behind the bridge

p *f* *mp* *f*

pizz. *arco* *ff* *mp* *f* *p* *f*

fp *fp* *fp* *fp* *f* *mp*

6 *f*

Har - pa - gon

Har - pa - gon

II

I, II

III II

II, III

f *mp* *f*

11

F

qui veill-ait son père ag - on - is - ant

qui veill-ait son père ag-on-is - ant père ag-on-is

Musical score for measures 11-15. The vocal line consists of two phrases: "qui veill-ait son père ag - on - is - ant" and "qui veill-ait son père ag-on-is - ant père ag-on-is". The piano accompaniment features a complex rhythmic pattern with triplets and glissandos. Dynamic markings include *sf* (sforzando) and *f* (forte). The guitar part is marked *pizz. (hand-muted)*.

16

poco f

ant qui veill-ait son père ag-on-is ant

Se dit, rêv - eur, dev-ant ces lèvres dé - ja

Musical score for measures 16-20. The vocal line consists of two phrases: "ant qui veill-ait son père ag-on-is ant" and "Se dit, rêv - eur, dev-ant ces lèvres dé - ja". The piano accompaniment features a complex rhythmic pattern with pizzicato and dynamic markings including *sf* (sforzando) and *mp* (mezzo-piano). The guitar part is marked *pizz.*

21 *half shouted sf* *snivelling, whiney (to bar 27) poco f*

blanches! "Nous av - ons au gren-ier un nom-bre suf-fis- ant nom-bre suf-fis- ant

arco *mp sf*

arco, sul pont. *mp f*

arco, sul pont. *f mp*

arco, sul pont. *mp f*

f p f mp

arco, sul pont. *f mp*

mp f

mp f

25 **G** *(slightly squeaked) ff*

ce me sem - ble de veill-es planches?" qui veill-ait son père ag-on-is

sf

f

mp

ord. 3 3 3 3 3

ord. 3 3 3 3 3

pizz. *ff*

pizz. (hand-muted) *f*

mp

f

mp

f

30

ant — père ag-on is - ant — qui veill-ait son père ag-on is-ant —

arco

mp < *sf* *mp* < *sf* *sf* > *pp*

pp

pizz. arco

pp

(hand-muted)

arco

pp

35

H *mp*
(seductively)

Cé-li-mè - ne rou -

non vib.

p *mp* *p* *pp*

p *mp* *p*

p *mp* *mf* *p*

p *mp* *pp*

pizz. pizz.

41 *(overly self-serving)*
poco f

coule et dit: "Mon coeur est bon, et natur-elle ment, Dieu m'a

mf *p*

pp *mf* *p*

f

mp *sf* *pizz.* *mf*

non vib.

47 **I** *ff*
(angrily shouted)

faite très belle." Son coeur! Coeur rac-or-ni, fu-

f *sf* *f*

f *sf* *f*

ff *sf* *f*

f

arco *arco*

(spoken,
slightly calmer)
poco f

51

Musical score for measures 51-54. The vocal line features the lyrics: "mé comme un jam- bon com-me un jam-bon re cuit à la flam-me et-ern". The piano accompaniment includes strings and woodwinds. Performance markings include *pizz.*, *mp*, and *f*. The score is in 3/4 time and includes dynamic markings such as *poco f*, *mp*, and *f*.

(screched)
ff

55

Musical score for measures 55-58. The vocal line begins with the word "elle!". The piano accompaniment features a prominent string section with *arco* markings and triplets. Performance markings include *f*, *sf*, and *f*. The score is in 3/4 time and includes dynamic markings such as *ff*, *f*, and *sf*.

61 **J** ◊ = breathe out
■ = breathe in

(Heavy breathing; wheezing)
follow contour provided; no specific pitch

f

sf

sf

pizz (hand-muted)

ff

arco

p

arco

p

66

mp *f* *mp* *f* *mp*

Un gaz-et-ier, fum-eux, qui se

mp

mp

mp

mp

arco

p *mf*

p *mf*

p *mf*

71

f *mp* *mf* *mf*

croi-t un flam-beau, dit au pauv - re, qu'il a noy-é dans les ten-

76

f *poco f*

K *self-important*
(overly rounded vowels)

eb - res: "Où — donc l'ap - er - çois-tu ce —

81

cré - at - eur du Beau, ce Red-ress-eur que tu cé-

f (heavy breathing)

pizz.

f pizz.

f

87

lèb - - - res?"

ff **L** *sf*

arco

pizz.

arco

ff

p

arco

ff

p sub.

p sub.

arco

p

92

Musical score for measures 92-95. The score is in 4/4 time and consists of a vocal line and a piano accompaniment. The piano part features several triplet patterns in the first two measures, followed by staccatissimo passages. Dynamics include *pp* (pianissimo) and *sf* (sforzando).

97

M

poco f

Musical score for measures 97-100. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Mieux-eux - eux-eux-eux que tous, Je - e - e con-nais". The piano part features staccatissimo passages and dynamic markings such as *f* (forte), *pp sub.* (pianissimo), and *pizz.* (pizzicato).

101

cer-tain vol - up-tu-eux qui bai-ai-ai-aille nuit et jour, et se lam-en-te et pleure,

staccatiss.
f pp sub. *f pp sub.* *f pp sub.*

f pp sub. *f pp sub.* *f pp sub.*

pizz. *f* *f pp sub.* *f* *pp sub.*

f

106

ré - é - é - é - é - pé - tant, l'i - i - imp - uis - sant et le fat:

f pp sub. *f pp sub.* *f pp sub.* *f pp sub.* *f pp sub.*

f pp sub. *f pp sub.* *f pp sub.* *f pp sub.* *f pp sub.*

111 **N** *f* (anguished; sighing)

"Oui, oui, — je veux je veux_

f pp sub. *sf pp sub.* *f* *sf pp sub.* *sf pp sub.* *sf pp sub.* *sf pp sub.* *sf pp sub.*

arco arco

116

— je veux et - re je veux et - re ver - tu - eux

sf pp sub. *sf pp sub.* *sf pp sub.* *sf pp sub.* *sf pp sub.* *sf pp sub.*

3 3 3

121 *spoken (flatly)*

et - re ver - tu - eux_ ver - tu - eux, dans une

sf pp sub. *sf pp sub.* *sf pp sub.* *sf pp sub.* *f* *f* *f* *f*

pizz. *pizz.*

IV III

II

III II

126 **O** *spoken (low, dark, mysterious)* **P**

heure." L'hor

col legno batt. *col legno batt.* *col legno batt. (hand-muted)*

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

II I

pp *mp* *pp*

logé à son tour dit à voix basse:

pp mf p mf pp

pp mf pp pp mf pp

p poco f p

pizz. arco, sul pont.

II I pp < mp > pp pp < > pp

141 **Q** *whispered*
(very breathy, sinister)

"Il est mûr, le dam-né! J'av-er-tis en vain la chair in-fec-te.

ord., sul pont. *tr*

pp < mp > pp pp < mp > pp < mp > pp

pp mf p pp

poco f

tr *tr* *tr*

pp < mp > pp pp < mp > pp < mp > pp

162 **S**

Musical score for measures 162-168. The score is in 3/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves have dynamics *mp* and *f*. The third staff has dynamics *p* and *f*. The fourth staff has dynamics *p* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

169

Musical score for measures 169-174. The score is in 3/4 time. It features four staves. The first staff has dynamics *mf* and the lyrics "Et puis". The second staff has dynamics *mf* and "ord.". The third staff has dynamics *mf sub.* and "ord.". The fourth staff has dynamics *mf sub.*, "arco", and "(pizz.)". The score includes various musical notations such as slurs, accents, and dynamic markings.

174 **T** *ff*

— quelqu'un par - aît que tous av - aient nié, et qui leur dit, rail - eur et

ff *mf* *ff* *ff*

ff *f* *ff*

ff *mf* *ff*

ff

179 *f* (*sneering*)

fier dit, rail - eur et fier "Dans mon cib-oire, vouz av - ez,

mf *ff* *mp* *pizz.*

f *mp* *mp* *mp*

mf *mp* *mp* *mp*

mp

U

184

que je crois, as-sez com-mun-ié a la joy-eus-e Mes-se noire!"

188

arco

191 *ff*

quelqu'un par - aît que tous av - aient nié, et qui leur dit_____

ff *mf* *ff* *mf* *ff* *mf* *ff*

ff *mf* *ff* *mf* *ff* *mf* *ff*

ff arco *ff*

196 *ff* **V**

raill - eur et fier_____ dit, raill - eur et fier_____

mf *ff* *mf* *f* *ff* *sffz*

mf *ff* *mf* *f* *ff* *sffz pp*

f *pizz.* *f* *pizz.* *sffz*

201 *f* (sinister whisper)

"Dans mon cib-oire, vouz av-ez, que je crois, (even higher)

p *ff* *p* *p*

arco, sul pont. molto sul pont. sul pont.

p *mf* *p*

206

as-sez com-mun-ié a la joy-euse

(on the bridge; pitchless)

ff *p* *p* *f* *p*

molto sul pont. altissimo sul pont. sul pont.

mp *pp* *mp* *pp*

f *f*

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

211

Mes-se noire

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is the Violin part, marked with dynamics *p*, *f*, *p*, and *pp*. The third staff is the Viola part, marked with dynamics *mp*, *pp*, and *pp*, with performance instructions *pizz.* and *arco*. The bottom staff is the Cello/Bass part, marked with dynamics *f*, *p*, and *mf*, and includes fingering numbers *II*, *I*, *II*, and *I*. The score is in a key with one sharp (F#) and a common time signature.

III. Faim

Text: Arthur Rimbaud

Aaron Travers (2016)

♩ = 66

Soprano Solo

Violin I

Violin II

Viola

Violoncello

sul pont.,
sempre non vib.

ppp mf

p < p < mp

pp < mp >

p < p <

6

W mp dolorous

Si j'ai du goût,

ord., non vib.

molto flessibile

ppp f mp f

pp

p < mp

pp mp pp

p < mp

pp mp pp

11

mp *p*

ce n'est guères que pour la terre et les pierres.

sul pont.
(non vib.)

f *ppp* *pp* *mf* *pp* *mp*

mp *pp* *mp*

mp *pp* *mp*

pp *mp* *pp* *pp* *mp*

3 5 3

molto vib. → non vib.

15

X *p < poco f*

Je

mf *p* *p* *mp* *p* *p* *mf* *p sub.* *f* *pp*

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

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

mf *p* *p* *mp* *p* *p* *mf* *pizz., ord.* *sf*

ord.

ord.

20 *p* < *poco f* *p* < *poco f* *poco f* *poco f* > *mp*

Je Je dé jeune dé jeune tou-jours d'air,

mp pp *mp pp* *mp pp* *mf pp* *f pp*

mp pp *mp pp* *mp pp* *mp pp* *mf pp*

mp pp *mf pp*

24 *poco f* *f*

de roc, de char - bons de fer, de fer.

sul pont. *ff* *ff pp* *ff pp* *ff pp* < *mf* > *pp*

sul pont. *ff pp* *ff pp* *ff pp* < *mf* > *pp* *ff pp*

sul pont. *ff* *ff pp* *ff pp* *ff pp* *ff pp*

arco, sul pont. *ff pp* *ff pp* *ff pp*

28 **Y** *f sempre*

Mes faims, mes faims, tour - nez. mes faims, mes faims

ord. *f* *mf* *mf* *mp* *ff* *mf* *mf*

ord. *f* *mf* *mf* *mp* *ff* *mf* *mf*

ord. *f* *mf* *mf* *mp* *ff* *mf* *mf*

ord. *f* *mf* *mf* *mp* *ff* *mf* *mf*

→ scratch tone

32 *raspy*

— pais-sez, faims, le pré des sons des sons at-tir - ez le gai ven-in

ord. *mf* *p* *ff* *mf* *mf* *mf* *ff*

ord. *mf* *p* *ff* *mf* *mf* *mf* *ff*

ord. *mf* *p* *ff* *mf* *mf* *mf* *ff*

ord. *mf* *p* *ff* *mf* *mf* *mf* *ff*

→ scratch tone

36 *mf* *f* *ff* **Z** *f* *mp* *f*

des lis - er - ons. Mang ez les cailloux qu'on brise, Les viell-

41 *mp* *f*

- es pierres d'églises; Les ga lets des vieux, des

44 *mp* *f* **AA** *gritty, throaty*

vieux dé-luges, pains semés

47 *ff* *losing pitch* *ff* *ff*

overly raspy

dans les val-lées grises. grises. grises.

almost no pitch, raw, guttural

50

fff

accel.

grises.

BB

53

♩ = 90

♩ = 66

ppp (whispered; as if straining
57 to say the words)

Loup, le loup le loup le loup

ppp *pp* *ff* *pp* *ff*

pp *ff* *pp* *ff*

sul pont.

ff *ff*

CC

63

pp (half-whispered)

pp (almost full tone)

pp (full tone)

Loup, Le loup cri ait sous les feuilles

pp *pp* *pp*

pizz. arco, sul pont. pizz. arco, sul pont. pizz.

67 *recitativo* *mp* *pp*

En crach- ant les bel-les plumes de son rep-as de vol ailles:

non vib.

(sul pont.)
arco,
sul pont.

ppp

ff

ff

pizz.

5

71 **DD** *pp* (half-whispered) *full tone*

Comme lui je me con - sume.

mf

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

ord., non vib.

ppp *mf* *p* *p* *mp* *pp* *mp* *ff* *pp* *ff*

ord., non vib.

ppp *mf* *p* *p* *mp* *pp* *mp* *ff* *pp* *ff*

arco, ord.
non vib.

ppp *mf* *p* *p* *mp* *pp* *mp* *ff* *pp* *ff*

pizz. *arco, sul pont.*

5

76 *ppp* (whispered, come sopra)

Les fruits, _____ les fruits, _____ les sal-ades, _____

(*pp*)
 (sul pont.) II
pp < *mp* > *pp* *ff* *p* *mp* *pp* *ff*

(sul pont.) II
pp < *mp* > *pp* *ff* *p* *mp* *pp* *ff*

(sul pont.) I
pp < *mp* > *pp* *ff* *p* *ff*

1x whispered: "Les fruits...les salades"
 (follow soprano)

80 **EE**

les fruits, _____ n'at - ten - dant _____ que la cueill-et - te _____

p _____ *f*

(*p*) < (*mp*) > (*pp*) *ff* *p* < *ff*

1x whispered: "Les fruits...les salades"
 (follow soprano)

1x whispered: "Les fruits...les salades"
 (follow viola, interspersed)

pizz. arco, sul pont. pizz. arco, sul pont.

p < *ff*

83

mais, l'ar-aig née de la haie

ord., non vib.

p \leftarrow *ff* *ff* *p* \leftarrow *ff* *ppp*

p \leftarrow *ff* *ff* *p* \leftarrow *ff*

p \leftarrow *ff* *ff* *p* \leftarrow *ff*

arco, sul pont. pizz. pizz.

86

ne mange ne mange que des vi-ol-ettes.

pp (half-whispered) *full tone*

non vib. *ppp* \leftarrow *mf* *p* \leftarrow *mp* *p* \leftarrow *mp* *p* \leftarrow *mp* *pp* \leftarrow *mp*

ppp \leftarrow *mf* *p* \leftarrow *mp* *p* \leftarrow *mp* *p* \leftarrow *mp* *pp* \leftarrow *mp*

ord., non vib. *ppp* \leftarrow *mf* *p* \leftarrow *mp* *p* \leftarrow *mp* *p* \leftarrow *mp* *pp* \leftarrow *mp*

arco, ord. non vib. *ppp* \leftarrow *mf* *p* \leftarrow *mp* *p* \leftarrow *mp* *p* \leftarrow *mp* *pizz.*

91 **FF** ♩ = 60

*mouth*ing the words
(no sound)

more emphatically

Je dorme, Je

97

GG

ord. *pp*
(tentatively)

a bit more confident

dorme, Je dorme, que je dorme

102 *mf* **HH**

que je bouille aux autels de Sal-om-on.

All players, immediately stop whispering
↓
pizz.

All players, continuous whispering (follow soprano):

"Que je dorme, que je bouille aux autels de Salomon."

Repeat words as necessary until bar 106.

See performance note.

f sul pont.
f 5 *pp*
pizz.
f sul pont.
f 5 *pp*

107 *pp*

Le bouill-on court sur la

arco, non vib. **III**

f *ppp* *mp* *pp*

ord., non vib. *ppp* *mp* *pp*

arco, sul pont. ord., non vib. *pp* *mp* *pp*

f 5 *pp* *pp* *mp* *pp*

ord., non vib. *pp* *mp* *pp*

f 5 *pp* *pp* *mp* *pp*

f 5 *pp* *pp* *mp* *pp*

All players, continuous whispering (follow soprano):

"Que je dorme, que je bouille aux autels de Salomon. Le bouillon court sur la rouille."

Continue whispering until bar 118.

111 **II** *pp* (half-whispered)

rouille _____ et _____ se mêle _____ au Céd - ron, _____ Céd -

pp ∇ *mp* *All players, continuous whispering (follow soprano):* *pp* ∇ *mp*

pp ∇ *mp* "Que je dorme, que je bouille aux autels de Salomon." *pp* ∇ *mp*

pp ∇ *mp* Le bouillon court sur la rouille, et se mele au Cédron." *pp* ∇ *mp* pizz.

117 *ppp* (whispered)

ron, _____ Céd - ron. _____

pp ∇ *ppp* *Whispering: cresc. to f until cutoff.* *All players, immediately stop whispering*

pp ∇ *ppp* *pp* ∇ *mp* ∇ *ppp*

pp ∇ *ppp* *pp* ∇ *mp* ∇ *ppp*

pp ∇ *ppp* *pp* ∇ *mp* ∇ *ppp*

pp ∇ *ppp* *pp* ∇ *mp* ∇ *ppp*