

# VII. LA ROUSSEROLLE EFFARVATTE

(*acrocephalus scirpaceus*)

Toute la pièce est un grand mouvement courbe, de minuit – 3 heures du matin, à minuit – 3 heures du matin, les évènements de l'après-midi à la nuit répétant en ordre inverse les évènements de la nuit au matin. Elle est écrite pour la Rousserolle Effarvatte, et, en général, à la gloire des oiseaux des roseaux, des étangs et des marais – et de quelques oiseaux des bois et des champs qui sont leurs voisins.

La Sologne. Entre Saint Viâtre, Nouan le Fuzelier, Salbris, et Marcilly en Gault: les étangs du Petit et du Grand Rancy, des Noues, de la Briquerie, des 3 Croix, des coups de vent, de la Rue Verte, des Chapelières, de la vieille futale, et tant d'autres étangs... je les nomme plus naïvement: étang des nénuphars, étang des roseaux, étang des iris, etc...

Minuit: la musique des étangs et le chœur des grenouilles. 3 heures du matin: la Rousserolle Effarvatte, cachée dans les roseaux, fait entendre un long solo de timbre gratté, évoquant à la fois le xylophone, le bouchon qui grince, les pizzi des cordes et le glissando de la harpe, avec quelque chose de sauvage et d'obstiné dans le rythme qui n'existe que chez les oiseaux de roseaux. La nuit est solennelle comme une résonance de tam-tam. 6 heures du matin: lever de soleil, rose, orangé, mauve, sur l'étang des nénuphars. Strophes joyeuses du Merle noir, gazouillis de la Pie-grièche écorcheur et du Rouge-queue à front blanc. 8 heures du matin, les iris jaunes: double cri rauque du Faisan, glissando sifflé de l'Etourneau-Sansonnet, éclat de rire étrange et surnaturel du Pic vert – le Bruant des roseaux, la Mésange charbonnière, et l'exquise Bergeronnette grise (si distinguée dans son costume demi-deuil) ajoutent quelques sons. Midi: la Locustelle tachetée fait entendre son interminable grillottement d'insecte.

5 heures de l'après-midi, la digitale pourprée: crescendo trillé du Phragmite des joncs, rythmes puissants, acidulés et grincés, de la Rousserolle Turdoïde. Coassement sec et flasque d'une grenouille. La Mouette rieuse part en chasse. Les nénuphars. Concert en duo de deux Rousserolles Effarvattes.

6 heures du soir, les iris jaunes et la Locustelle tachetée. Une Foulque (noire, plaque frontale blanche) semble choquer des pierres et souffler dans une petite trompette pointue. L'Alouette des champs s'élève et jubile en plein ciel, les grenouilles lui répondent dans l'étang. Un Râle d'eau, invisible, pousse une série de cris effroyables – cris de pourceau qu'on égorgé – en hurlement décroissant, diminuendo.

9 heures du soir: coucher de soleil, rouge, orangé, violet, sur l'étang des iris. Le Héron Butor mugit – son de trompe grave, un peu terrifiant. Le soleil est un disque de sang: l'étang le répète – le soleil rejoint son reflet et s'enfonce dans l'eau. Le ciel est violet sombre... Minuit: la nuit est installée, toujours solennelle comme une résonance de tam-tam. Le Rossignol commence ses strophes mystérieuses ou mordantes. Une grenouille agite des ossements. 3 heures du matin: de nouveau, un grand solo de Rousserolle Effarvatte. Et nous terminons sur un rappel de la musique des étangs, avec le dernier mugissement du Héron Butor...

# VII. LA ROUSSEROLLE EFFARVATTE

(*acrocephalus scirpaceus*)

*Musique des étangs (minuit)*

*Les notes accentuées de main droite: comme un xylophone*

**Bien modéré** ( $\text{♩} = 100$ )

VERZOEK GEEN VINGERZETTINGEN  
OF ANDERE TEKENS AAN TE BRENGEN

PIANO

16.....

*(mystérieux)*

$p^3$  Red.

16.....

$p$  Red.

16.....

Red.

16.....

Red.

16.....

Red.

16

p *Red.*

16

*Red.*

16

*Red.*

16

*Red.*

16

*Red.*

16

*Red.*

(choré des grenouilles)

Un peu vir (♩ = 126)

*pp tr*

3 2

8<sup>e</sup> bassa..... cresc.

8<sup>e</sup> bassa.....

m.g. dessus 3 5

8<sup>e</sup> bassa.....

Red.

3 1 2 3

*ff lr*

1 3

8<sup>e</sup> bassa.....

dim.

8<sup>e</sup> bassa.....

(Péd. sempre)

1 3 2 1

*mf tr*

3 2

8.....

dim.

8.....

(Péd. sempre)

pp

\*

**vir** (♩ = 168)  
(m.d. dressous)

8.....

*pp* 8<sup>e</sup> *irrigem*  
(aspiration d'air)

8.....

Héron Butor

Red.

\*

Red.

\*

Lent (♩ = 80)

3

8.....

*ff* (mugissement)

16<sup>e</sup> bassa.....

Red.

\*

*ff* (mugissement)

16<sup>e</sup> bassa.....

Red.

\*

*ff* (mugissement)

16<sup>e</sup> bassa.....

Red.

\*

Rousserolle Effarvatte (*grand solo*) (*3<sup>e</sup> du matin*)

vir (♩ = 144)

8<sup>a</sup> alta.....

(avec volubilité, et une grande diversité d'attaques.)  
p les notes piquées: sèches et rebondissantes)

8<sup>a</sup> bassa.....  
(sans pédale)

8<sup>a</sup> alta.....

8<sup>a</sup> bassa.....

16<sup>a</sup> alta.....

pp  
f  
mf  
pp

(sans sourd.)  
Ped.  
\*

8<sup>a</sup> bassa.....

8<sup>a</sup> a.....

mf  
p  
mf  
f

Ped.  
\* 3/2  
8a b.....  
Ped.  
\*

8.....

8<sup>a</sup> a.....

f  
d.  
p  
pp

Ped.  
\*  
Ped.  
\*

16a b.....  
(sourdine)

*8<sup>a</sup> alta.....*  
*(sans sourd.)*  
*8<sup>a</sup> bassa.....*  
*Red.* \* *Red.* \* *Red.* *Red.* \*

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

*8.....*  
*p* *mf* *f* *f*  
*Red.* \* *Red.* *Red.* \*

*f* *mf* *p*  
*Red.* \* *Red.*

*8.....*  
*f* *mf* *p* *pp* *f*  
*Red.* \* *Red.* \*

*pp* *mf* *pp* *p* *mf*  
*(sans sourd.)* *Red.* *Red.* *8.....*

A musical score page featuring five staves of music. The top staff uses a treble clef and includes dynamic markings *pp*, *mf*, and *f*. It also contains performance instructions "Red." and asterisks (\*). The second staff uses a treble clef and includes dynamics *p*, *mf*, and *f*, along with "Red." and asterisks. The third staff uses a bass clef and includes dynamics *p*, *mf*, *f*, *ff*, and *p*, along with "Red." and asterisks. The fourth staff uses a treble clef and includes dynamics *mf*, *mf*, *f*, *ff*, and *p*, along with "Red." and asterisks. The bottom staff uses a bass clef and includes dynamics *mf*, *f*, *ff*, and *p*, along with "Red." and asterisks. The score includes various musical markings such as grace notes, slurs, and measure numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8).

Musical score for piano, page 10, showing measures 84a and 84b. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 84a starts with a forte dynamic. Measure 84b begins with a piano dynamic. Various performance markings like accents, slurs, and grace notes are present. Measure 84b concludes with a repeat sign and the instruction "2d.," indicating a second ending.

Musical score for piano and strings, page 10, measures 8-10. The score consists of two systems. The top system shows the piano part in treble clef with dynamic markings *p*, *mf*, *p*, and *f*. The bottom system shows the string parts in bass clef. Measure 8 starts with a forte dynamic. Measure 9 begins with a dynamic *mf*. Measure 10 starts with a dynamic *p*. The score concludes with a repeat sign and the instruction *i*.

A detailed musical score for piano, spanning two staves and six measures. Measure 5 begins with a dynamic of *pp*, featuring a sixteenth-note pattern in the treble staff. Measure 6 starts with a dynamic of *p*. The score includes various performance instructions such as '1[', '2/5', '3/2', '4/5', '5/3', 'Red.', and 'Red.\*'. The music consists of dense, rhythmic patterns typical of Debussy's style.

Musical score for piano, page 10, measures 6-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 6 starts with a forte dynamic (f) and a 2/4 time signature. Measure 7 begins with a mezzo-forte dynamic (mf). Measure 8 starts with a forte dynamic (f). Measure 9 begins with a forte dynamic (f). Measure 10 ends with a forte dynamic (f).

16<sup>a</sup> a.....

f  
ff  
p  
ff

\* \* 16<sup>a</sup> b.....

8<sup>a</sup> a.....

p  
mf  
f  
mf  
pp  
mf

\* 8<sup>a</sup> b..... ! Red. \*

8.....

pp  
mf  
f  
mf

8..... | Red. Red. \* \*

pp

(sourd. seule)

16.....

f  
ff  
ff  
p  
ff

Red. b..... Red. 3 5 \* \*

(sans sourd.)

*Solennité de la nuit (3<sup>h</sup>. du matin)*

Lent ( $\text{♩} = 44$ )

*Très lent ( $\text{♩} = 54$ )*

*8..... : 16..... 8..... 16..... 8.....*

*pp (comme des vibrations métalliques) pp pp pp pp*

*d.* *ff* *(comme des trombones) ff* *ff ff ff ff*

*(comme un choc de cymbales) 2 3* *(comme un tam-tam) 1* *p p Red. p Red. p Red. p Red.*

*Red.* *ff* *ff b.....*

*8? b.....*

*vif ( $\text{♩} = 160$ )*

*8.....*

*pp* *3* *n.f. < f > m.f.*

*d.* *ff* *ff* *ff* *p*

*(bruits dans le marais)*

*\** *Red. 5 4 1 2 5 3 \**

*Red.* *ff* *ff* *ff* *ff*

*8.....*

*Solennité de la nuit*

*Presque lent ( $\text{♩} = 60$ )*

*Lent ( $\text{♩} = 44$ )*

*Très lent ( $\text{♩} = 54$ )*

*16..... 8..... 16.....*

*pp pp pp pp*

*ff ff ff ff*

*d.* *ff* *d. 5 d. 2 d. 3* *ff*

*p ppp ff*

*ff ff ff ff*

*Red. Red. Red. Red.*

*ff* *ff ff ff ff*

*Red. Red. Red. Red.*

*Red. Red. Red. Red.*

(bruits dans le marais)

vif ( $\text{d} = 160$ ) (mystérieux et confus)

ppp

8<sup>va</sup> b.  
Ped.

ppp 16<sup>a</sup> b.

(Péd. sempre)

(Péd. sempre)

vif ( $\text{d} = 168$ )  
(grenouille)

p sfz p  
8...>  
(sec et flasque)  
Ped.

f  
Ped. \* Ped. \* Ped. \* Ped.

vif ( $\text{d} = 144$ )

16  
pp  
mf 3  
Ped. 5 2 1 p mf p  
p p \*

(bruits dans le marais)

*(une grenouille agite des ossements)*

## *Solennité de la nuit*

### *Lever de soleil rose et mauve*

(sur l'étang des nénuphars) (6<sup>h</sup>. du matin)

**Lent** ( $\text{♩} = 50$ )

(réveur) *pp*

(orange) *pp*

**Tres modere**

**8.**

*f*

(gai)

*p*

*p*

*p*

*mf*

(m.g. dessus)

*mf*

(g. dessus)

(rose et mauve)

*ped.* *ped.*

\*

*ped.* *ped.*

Pie-grièche

Musical score page 8, measures 1-4. The score consists of three staves. The top staff uses treble clef and has a key signature of one sharp. The middle staff uses bass clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. Measure 1: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs. Measure 2: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs. Measure 3: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs. Measure 4: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs. Measure 5: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs. Measure 6: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs. Measure 7: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs. Measure 8: The top staff has a sixteenth-note pattern with grace notes. The middle staff has eighth-note pairs connected by a brace. The bottom staff has eighth-note pairs.



Musical score for Debussy's "Lever de soleil". The score consists of two staves. The top staff is for the piano right hand, and the bottom staff is for the piano left hand. Measure 8 starts with a dynamic of **Lent** ( $\text{♩} = 50$ ). The piano right hand plays eighth-note chords in **(doré)** (golden) colors. The piano left hand provides harmonic support with sustained notes. Measure 9 begins with a dynamic of **pp**. Measure 10 starts with a dynamic of **p**. The piano right hand continues its eighth-note chordal pattern. The piano left hand has a sustained note. Measure 11 begins with a dynamic of **Très modéré** ( $\text{♩} = 72$ ). The piano right hand plays eighth-note chords. The piano left hand has a sustained note. The score includes various dynamics like **mf**, **pp**, **p**, and **Très modéré**. The piano left hand is marked **(mauve)** in measure 8. The piano right hand is marked **(doré)** in measure 8. Measures 8-10 are in common time. Measure 11 is in **5/4** time, indicated by a bracket above the staff. Measures 12-13 are in **3/2** time, indicated by a bracket above the staff.

*(Lever de soleil)*

Lent ( $\text{♩} = 50$ )

8

Très modéré ( $\text{♩} = 72$ )

Merle noir

Modéré ( $\text{♩} = 116$ )

8

Pie-grièche

\*

9ed.

8

\*

g.

(mf semper)

9ed.

mf

mf \*

tr

Ped.  
Ped.

*(Lever de soleil)***Lent** ( $\text{♩} = 50$ )**Très modéré** ( $\text{♩} = 72$ )

*Ped.*      *(Péd. par croche)*

\*      *Ped.*      *Ped.*      *Ped.*      *Ped.*      *Ped.*      *Ped.*      *Ped.*

*Merle noir***Modéré** ( $\text{♩} = 118$ )

*f*

*mf*      1      2      4

*Pied. grièche*

*Ped.*      *Ped.*

\*

*f*

*ff*

*Ped.*      *mf*      1      3

\*

**Lent** ( $\text{♩} = 80$ )

8.

*p*

*mf*      *(iris jaunes) (8<sup>h</sup>. du matin)*

*pp*

*m. g. dessus*

*Ped.*      *Ped.*

\*

## Faisan

Un peu vif ( $\text{♩} = 120$ )

(cri rauque)

(sans pédale)

(battement d'ailes)

## Bruant des roseaux

vif ( $\text{♩} = 144$ )

1 2

5 1

5 1

4 3 2

\*

## Pic vert (éclat de rire étrange et surnaturel)

Modéré ( $\text{♩} = 108$ )

ff

péd.

f

mf

p

(Péd. semper)

## Bruant des roseaux

vif ( $\text{♩} = 144$ )

pp

pp

ppp

1 2

3 4

5 6

## Etourneau Sansonnet (narquois, fantaisiste)

f

mf

pp sec

péd.

vif ( $\text{♩} = 160$ )

pp

1 5

1 2

3 4

\*

f

péd.

mf

ff

f

mf

notes blanches

1 2

3 4

5 3

1 2

3 4

5 3

\*

péd.

\*

péd.

\*

**Modéré ( $\text{♩} = 112$ )**

**vif ( $\text{♩} = 144$ )**

**Faisan**

**Un peu vif ( $\text{♩} = 120$ )** **vif ( $\text{♩} = 160$ )**

**Mésange charbonnière**

**Bien modéré ( $\text{♩} = 100$ )**

**Un peu vif ( $\text{♩} = 112$ )**

**Ped. \*** **Ped. \*** **Ped. \*** **Ped. \*** **Ped. \*** **(sans péd.)**

**Pic vert (éclat de rire étrange et surnaturel)**

**Modéré ( $\text{♩} = 108$ )**

**Ped.**

**Bergeronnette grise**

**Très vif ( $\text{♩} = 200$ )**

**f** **mf** **p** **(Péd. sempre)** **\***

**8** **3** **5** **p**

**8** **mf**

**8** **pp**

**Ped.** **\***

**Lent ( $\text{♩} = 80$ )**  
(petites notes: brèves)

**Locustelle tachetée** (*fin, comme un grillottement d'insecte*)

**Lent ( $\text{♩} = 42$ )**  
(*Midi*)

**Locustelle tachetée** (*comme un tam-tam lointain*)

**Locustelle tachetée** (*comme un tum-tum lointain*)

**Locustelle tachetée** (*fin, comme un grillottement d'insecte*)

**Lent ( $\text{♩} = 42$ )**  
(*Midi*)

**Locustelle tachetée** (*comme un tam-tam lointain*)

**Locustelle tachetée** (*comme un tum-tum lointain*)

**Rousserolle Effarvate** (*5<sup>h</sup> de l'après-midi*)

**vir ( $\text{♩} = 144$ )**

**Rousserolle Effarvate** (*brillant, comme un glissando de harpe*)

**Rousserolle Effarvate** (*brillant, comme un glissando de harpe*)

**Rousserolle Effarvate** (*brillant, comme un glissando de harpe*)

(A.L. 22.943)

\* Trille interminable: la Locustelle symbolise l'heure de midi, et la lassitude grésillante de la Nature sous le soleil...

Piano score (Measures 18-19)

*Ped. \**

*pp sec*

*8? b. (sans ped.)*

**Phragmite des jongs**

**Modéré ( $\text{♩} = 112$ )**      **Plus vif ( $\text{♩} = 144$ )**      **Encore plus vif ( $\text{♩} = 176$ )**      **Très vif ( $\text{♩} = 200$ )**

*p (très scandé)*

*mf*

*f*

*ff*

*pp*

*(trille)*

*Ped. \**

*Ped. \**

*Ped.*

*Ped.*

*Ped. \**

*Ped.*

**Un peu vif ( $\text{♩} = 120$ )**

*tr*

*mf*

*f*

*ff*

*ff*

*f*

*ff*

*(Péd. sempre)*

*Ped.*

*\**

*(comme des xylophones)*

*Ped.*

*\**

**(digitale pourprée)**

**Lent ( $\text{♩} = 80$ )**

*p #*

*p*

*mf*

*mf*

*(chantant, très lié)*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

## Rousserolle Effarvatte

Vif ( $\text{♪} = 144$ )

Musical score for piano, two staves. Measure 1: Treble staff, dynamic *p*, hand positions 1, 2, 3, 4, 5; Bass staff, dynamic *p*. Measure 2: Treble staff, dynamic *pp*; Bass staff, dynamic *mf*. Measure 3: Treble staff, dynamic *mf*; Bass staff, dynamic *p*. Measure 4: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 5: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *\**.

Musical score for piano, two staves. Measure 6: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 7: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 8: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 9: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 10: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Pedal markings: *ped.*, *\**.

Musical score for piano, two staves. Measure 11: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 12: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 13: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 14: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 15: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Pedal marking: *ped.*

Musical score for piano, two staves. Measure 16: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 17: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 18: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 19: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 20: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Pedal markings: *\**, *ped.*, *\**, *ped.*, *\**, *ped.*, *\**, *ped.*, *\**.

Musical score for piano, two staves. Measure 21: Treble staff, dynamic *ff*; Bass staff, dynamic *ff*. Measure 22: Treble staff, dynamic *mf*; Bass staff, dynamic *mf*. Measure 23: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 24: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Measure 25: Treble staff, dynamic *p*; Bass staff, dynamic *p*. Pedal markings: *ped.*, *\**, *ped.*, *\**, *ped.*.

## Phragmite des joncs

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) in the bass, followed by a piano dynamic (p) in the treble. Measure 12 begins with a piano dynamic (p) in the bass, followed by a pianississimo dynamic (pp) in the treble. The score includes various accidentals such as flats, sharps, and naturals, and performance instructions like "Ped." (pedal) and "mf" (mezzo-forte). Measures 11 and 12 conclude with a repeat sign and a double bar line.

## Rousserolle, Turdoïde

**Modéré** ( $\text{♩} = 112$ ) (*aigre, lourd*)

(puissant)

(grinced)

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and a series of eighth-note chords. Measure 12 begins with a piano dynamic (p), followed by a melodic line with fingerings (1, 3, 5) over a harmonic background. The score concludes with a repeat sign and endings.

*mf (râche, bruit de ferraille)*

Musical score page 10, measures 20-21. The score consists of two systems. The first system starts with a bassoon part (measures 20-21) with dynamic *mf* and instruction "(râclé, bruit de ferraille)". The second system begins with a forte dynamic *ff* and includes parts for Bassoon, Trombone, and Bassoon.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). Measure 200 starts with a forte dynamic (f) and includes dynamic markings like  $\frac{V}{V}$ ,  $\frac{b}{V}$ , and  $\frac{V}{V}$ . Measure 201 begins with a mezzo-forte dynamic (mf) and includes dynamic markings like  $\frac{V}{V}$ ,  $\frac{V}{V}$ , and  $\frac{V}{V}$ . The score also features various slurs and grace notes.

## Phragmite des joncs

Modéré ( $\text{♩} = 112$ )

16.....

*mf*      *f*      *p*      *cresc.*      *pressez*      *pressez beaucoup*

*ff*

Ped.      \*      Ped.      \*      Ped.      cresc.      pressez      pressez beaucoup      ff

Un peu vif ( $\text{♩} = 132$ )

gliss. touches blanches

*(sec)*

*f*      *mf*      *p*      *pp*

*Ped.*      \*      *Ped.*      \*      *Ped.*      8a b. (sans péd.)

vif ( $\text{♩} = 160$ )

*16a a.*

*p*

*cresc.*      *f*

8a b.      *Ped.*

Un peu vif ( $\text{♩} = 132$ )

*Très vif ( $\text{♩} = 200$ )*

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

*(trillé)*      *(Péd. sempre)*      \*      *(sans péd.)*

*Ped.*

vif ( $\text{♩} = 176$ )

*ff* (comme une glissade perlée, mais violente)

*pp*      *cresc.*

*ff*      *pp*      *cresc.*

*Ped.*      1      5      *Ped.*

**Modéré** ( $\text{♩} = 112$ )

16<sup>a</sup> a.....: (sec) 16.....: (sec)

*p* *ff* *p* *ff* *p*

*m.g. dessus* *Red.* *m.g. dessus* *Red.* *m.g. dessus*

*(sans péd.)* *\** *1* *5* *\** *8<sup>a</sup> b.....* *\** *8.....* *\**

**Bien modéré** ( $\text{♩} = 100$ ) **vif** ( $\text{♩} = 160$ )

*p*

*m.g. dessus*

*Red.* *\** *Red.* *Red.* *m.g. dessus* *\**

### Rousserolle Effarvatte

**vif** ( $\text{♩} = 144$ )

*mf*

*Red.*

*8.....* *8.....* *8.....*

*Red.* *Red.* *Red.*

*8.....* *8.....* *8.....*

*Red.* *\** *Red.* *\** *Red.* *\**

**Foulque**  
Bien modéré ( $\text{\textit{♩}} = 100$ )

(comme si l'on choquait des pierres)  
(sans péd.)

(petite trompette pointue)

Lent (♩ = 80)  
8. . . . .  
*p* (nénuphars) 16. . . . .  
*p* 8<sup>a</sup>. b. . . . .  
pp \* 8. . . . .  
*p* pp \* 8. . . . .  
pp Red. \*

Musical score for piano, page 8, measures 5-6. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. Measure 5 starts with a dynamic *p*, followed by a series of chords with fingerings 1, 5, 1, 2, 1. Measure 6 begins with a dynamic *pp*. The bottom staff is in bass clef and has a key signature of one sharp. Measure 5 starts with a dynamic *p*. Measure 6 begins with a dynamic *pp*. The score concludes with a repeat sign and the instruction "Red." at the end of measure 6.

The musical score consists of six staves of piano music. The first two staves begin with a dynamic of *p*. The third staff starts with *pp*, followed by *mf* and *tr*. The fourth staff begins with *pp*, followed by *mf* and *tr*. The fifth staff starts with *p*, followed by *mf* and *tr*. The sixth staff begins with *pp*, followed by *cresc.*, *tr*, and *mf*.

1<sup>re</sup> Effarvatte  
Vif ( $\text{d} = 144$ )  
(m. d. dessus)

2<sup>e</sup> Effarvatte  
(m. g. dessus)

*Red.* \* *Red.* \*

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a variety of keys and time signatures, including common time, 2/4, and 3/4. The notation includes many dynamic markings such as *p*, *f*, *cresc.*, *mf*, *ff*, and *tr*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Red." and "\*" are placed under certain notes. The music is divided into measures by vertical bar lines. The overall style is complex and expressive, typical of early 20th-century piano music.



The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a variety of keys and time signatures, indicated by frequent key signature changes and time signature markings. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Fingerings are marked above the notes, often with numbers 1 through 5. Performance instructions like "Ped." (pedal) and asterisks (\*) are placed at specific points. The music is divided into measures by vertical bar lines.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of ten measures. Measure 5 starts with a forte dynamic. Measures 6-7 show eighth-note patterns with grace notes. Measures 8-9 continue the rhythmic pattern with grace notes. Measure 10 concludes the section with a forte dynamic.

(gigue) 8

8.

obstiné)

9.

10.

11.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measures 9 and 10 continue this pattern. Measure 11 starts with a bass note followed by a treble note, then returns to the sixteenth-note pattern. Measure 12 concludes with a bass note followed by a treble note. The score includes measure numbers 8 through 12, dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo), and various slurs and grace notes.

## Phragmite des jons

vif ( $\text{♩} = 176$ )

Musical score for 'Phragmite des jons' at vif tempo ( $\text{♩} = 176$ ). The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. Measure 1 starts with dynamic *pp*, followed by *p*, *mf*, and *ff*. Measure 2 starts with *f*, followed by *pp*, *f*, and *mf*. Measures 3 and 4 start with *\** and *2*, followed by *3*, *4*, and *5*. The score includes various slurs and grace notes.

Un peu vif ( $\text{♩} = 132$ )

Continuation of the musical score. The first two staves continue from the previous section. The bass staff begins with *f*, followed by *pp*, *f*, and *mf*. Measures 3 and 4 start with *\** and *2*, followed by *3*, *4*, and *5*.

Continuation of the musical score. The first two staves continue from the previous section. The bass staff begins with *f*, followed by *pp*, *f*, and *mf*. Measures 3 and 4 start with *\** and *2*, followed by *3*, *4*, and *5*.

vif ( $\text{♩} = 176$ )

Continuation of the musical score. The first two staves continue from the previous section. The bass staff begins with *pp*, followed by *cresc.* Measures 3 and 4 start with *\** and *2*, followed by *3*, *4*, and *5*. The bass staff concludes with the instruction *(Pédale sempre)*.

Final continuation of the musical score. The first two staves continue from the previous section. The bass staff begins with *f*, followed by *ff*.

\* Jeter de haut la main droite à plat.

T. Hjarvard

**Vif** ( $\text{♩} = 144$ )

16

## **2<sup>e</sup>: Effarvatte**

*mf (éclaboussant)*

45

— 1 —

1

1

8<sup>th</sup> b.....

三

— 8 —

mf

*pressez*

**Plus vif** ( $\text{♩} = 176$ )

1

11

*ff. 4 (Péd. sempre)*

11

**Vif** ( $\text{♩} = 144$ )

• 8 •

— 1 —

5

*dim.*

• 16 •

卷之三

15

\* (san)

3 / 3

943

Rousserolle Effarvatte

vif ( $\text{d} = 144$ )

Two staves of musical notation. The top staff starts with a dynamic *f*. The bottom staff has a instruction "(comme un glissando de harpe)" with a circled "Ped." below it. The tempo is *vif* ( $\text{d} = 144$ ). Measures show various note patterns with slurs and grace notes.

*vif* ( $\text{d} = 176$ )

Phragmite des joncs

Two staves of musical notation. The top staff starts with a dynamic *f*. The bottom staff has a circled "Ped." below it. The tempo is *vif* ( $\text{d} = 176$ ). Measures show various note patterns with slurs and grace notes.

1<sup>re</sup> Effarvatte

*vif* ( $\text{d} = 144$ )

*m. d. dessus*

Three staves of musical notation. The first staff starts with *ff*. The second staff starts with *mf*. The third staff starts with *ff*. The tempo is *vif* ( $\text{d} = 144$ ). Measures show complex note patterns with slurs and grace notes, including numbered fingerings (1, 2, 3, 4, 5) above and below the notes.

\* 2<sup>e</sup>. Effarvatte

Ped.

\*

Two staves of musical notation. The top staff starts with a circled "8". The bottom staff starts with a circled "5". Measures show note patterns with slurs and grace notes.

8

Two staves of musical notation. The top staff starts with a circled "5". The bottom staff starts with a circled "2". Measures show note patterns with slurs and grace notes, ending with a circled "Ped.".

Piano sheet music page 10, measures 11-16. The music is in common time and consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes frequently, indicated by various sharps and flats. Fingerings are marked above the notes, such as 1, 2, 3, 4, 5, and 1C. Articulation marks include accents and slurs. Dynamics like *ped.*, *cresc.*, and *f* are used. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 starts with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 ends with a forte dynamic.

## Locustelle tachetée

Lent ( $\text{♩} = 42$ )

16.  $b\flat$   $b\flat$  (b-a)  $\sim b\flat$  (b-a)  $\sim b\flat$  (b-a)  $b\flat$

*ppp* (trille très serré)

16.  $b\sharp$   $b\sharp$  (h-a)  $\sim b\sharp$  (h-a)  $\sim b\sharp$  (h-a)  $b\sharp$

*ppp* (fin, comme un grillottement d'insecte)  
(Péd. sempre)

## Foulque

Bien modéré ( $\text{♩} = 100$ )

$p$   $b\sharp$   $b\sharp$  (h-a)  $\sim b\sharp$  (h-a)  $b\sharp$

$ff$   $p$

(comme si l'on choquait des pierres)  
\* (sans péd.)

$ff$   $p$   $ff$   $p$   $p$   $mf$   $ff$   $ff$

$1 \quad 2$   $1 \quad 2$   $1 \quad 2$

(petite trompette pointue)

## Alouette des champs (jubilation)

vir ( $\text{♩} = 152$ )

16.  $b\sharp$   $b\sharp$  (h-a)  $\sim b\sharp$  (h-a)  $b\sharp$

$f$   $b\sharp$   $b\sharp$  (h-a)  $\sim b\sharp$  (h-a)  $b\sharp$

Ped. Ped. Ped. Ped. \* Ped. \*

16.  $> ; 8$   $> ; 16$   $> ; 8$   $> ; 16$   $> ; 8$   $> ; 16$

$b\sharp$   $b\sharp$  (h-a)  $\sim b\sharp$  (h-a)  $b\sharp$

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*  $3 \quad 5 \quad 1$

16.  $5 \quad 2 \quad 1 \quad 5 \quad 2$   $1 \quad 5$   $8$   $3 \quad 1 \quad 5 \quad 2 \quad 6 \quad 1$   $1 \quad 2 \quad 5$   $16$

$1 \quad 3 \quad 5$   $1 \quad 2 \quad 5$  \*  $2 \quad 4 \quad 1 \quad 3 \quad 1$   $5$   $1 \quad 2 \quad 5$   $9$

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*  $9$

(les grenouilles)

### **Un peu vif** ( $\text{♩} = 126$ )

### **Alouette des champs (*elle s'élève*)**

*16* **Vif** ( $\text{♩} = 152$ )

A musical score for piano, showing three staves of music. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp. Measure 16 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 17 continues the sixteenth-note pattern. Measure 18 concludes the section with a sixteenth-note pattern. The score includes measure numbers 16, 17, and 18, and rehearsal marks 8, 16, and 16. The tempo is marked as Vif (fast) with a value of 152.

(en plein ciel)

Musical score for piano, page 10, measures 8-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 starts with a dynamic of 8 and a tempo of 16. Measure 9 begins with a dynamic of 8, a tempo of 2, and a measure number of 5. Measure 10 begins with a dynamic of 5. Measure 11 begins with a dynamic of 16. Measure 12 ends with a dynamic of 8. Various performance instructions are included, such as '(en plein ciel)', 'Red.', 'ff', 'mf', and fingerings like 1, 2, 3, 5, 2, 1, 3. Measures 13 and 14 are marked 'Rea'.

16

A musical score for piano, page 16. The score consists of two staves. The top staff starts with a dynamic of ff and a series of eighth-note chords. The bottom staff begins with a dynamic of f. Both staves feature various slurs, grace notes, and accidentals. The score includes several performance instructions: 'Ped.' under both staves, '5' above the first measure of the top staff, '4' below the second measure of the bottom staff, '5' above the third measure of the top staff, '5' above the fourth measure of the bottom staff, '\*' after the fifth measure of the bottom staff, 'Ped.' after the sixth measure of the bottom staff, '\*' after the seventh measure of the bottom staff, and '\*' at the end of the page.

*(elle tombe comme une pierre)*

8.....  
5.....

(grésillement de joie)

(les grenouilles répondent dans l'étang)

vif ( $\text{♩} = 144$ )

*(grenouilles)*

Red.

$\text{♩} = 144$

(m.d. dessus)

p

p

Red.

\*

Red.

\*

Red.

\*

Un peu vif ( $\text{♩} = 120$ )

mf

f

p

f

p

f

p

Red.

\*

Red.

\*

Red.

\*

Red.

\*

Red.

\*

Râle d'eau (cris piqués)

Modéré ( $\text{♩} = 112$ )

f (sec et dur)

mf

ff

ff

ff

ff

ff

Red.

\*

Red.

\*

Red.

\*

Red.

\*

Red.

\*

Red.

\*

(cri de pourceau égorgé, hurlement décroissant)

Red.

\*

Râle d'eau  
Un peu vif ( $\text{♩} = 132$ )

ff

ff

ff

ff

ff

ff

ff

Red.

\*

Red.

\*

Red.

\*

Red.

\*

Red.

\*

p

pp

ppp

(très long)

Red.

\*

Red.

\*

Red.

\*

Red.

\*

Red.

\*

*Coucher de soleil rouge et violet (sur l'étang des iris)**(9<sup>h</sup> du soir)***Lent** ( $\text{♩} = 50$ )

(réveur)

*pp**8**pp**p**pp**p**(rouge et violet)**“Red.”**Red.**Red.**Red.**pp**pp**pp**pp**(g. dessus)**mf**Red.**Red.**Red.**mf**mf**Red.**pp**pp**p**pp**p**pp**p**Red.**p**Red.*

\*Musique principale: expressif et lié, comme du quatuor à cordes. Musique de résonance: lointain et clair dans l'aigu, flou dans le médium.

**Plus lent ( $\text{♩} = 42$ )**

8

8

(violet)

*mf*

*pp* (doré)

*mf*

Péd.

*pp*

*p*

*mf*

*pp*

*p*

*mf*

Péd.

*pp*

*p*

*mf*

*pp*

*p*

*mf*

Péd.

*pp*

*p*

*mf*

*Péd. par croche*

Péd.

Héron Butor

**Vif** ( $\text{♩} = 168$ )  
*(m. dr. dessous)*

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems of music. The top system is for the orchestra, featuring two staves of bassoon parts. The bottom system is for the piano, with a single staff. Measure 11 starts with dynamic *pp* and instruction *(aspiration d'air)*. Measures 12 and 13 continue with similar patterns. Measure 14 begins with dynamic *mf*, tempo *16<sup>a</sup> b.*, and dynamic *f*.

\* Timbrer toutes les notes des accords - triste et sombre comme des hautbois et cor anglais.



**Couche de soleil**

Lent ( $\text{♩} = 80$ )      Lent ( $\text{♩} = 42$ )      dim.      pppp

(mugissement)      pp      dim.      pppp

ff sff      p      pp      pppp

mf f      p      (le disque rouge du soleil rejoint son  
reflet et s'enfonce dans l'eau)  
(Péd. sempre)

16<sup>th</sup> b.      Ped. \* Ped. Ped. Ped.

**Rossignol**

vif ( $\text{♩} = 160$ )      Un peu vif ( $\text{♩} = 120$ )      5  
ff (brusque et incisif)      1 2 1 3      1      ff

\* (sans pédales)      2 1 3 5      2 5      1 \*  
Ped.

Bien modéré ( $\text{♩} = 92$ )      Lent ( $\text{♩} = 100$ )      Un peu vif ( $\text{♩} = 132$ )

(lointain, lunaire)      ppp pp p      f (mordant, comme un xylophone)  
\* (sans pédales)

f      8 .....      8 .....  
Ped. \* Ped. \*  
Un peu vif ( $\text{♩} = 120$ )      5  
f 1 5      ff      f p — f ff  
Ped. \* Ped. \*  
vif ( $\text{♩} = 160$ )      5  
mf — f f      ff (brusque et incisif)  
Ped. \* Ped. \*      1 5





## Rossignol

Un peu vif ( $\text{♩} = 120$ )

Musical score for Rossignol. The first section starts with a dynamic *f*. The bassoon part has slurs and grace notes. The piano part has eighth-note chords. The bassoon dynamic changes to *mf*, then *p*. The bassoon part is marked *(sans péd.)*. The piano part is marked *Péd.* with an asterisk. The section ends with an asterisk.

Un peu vif ( $\text{♩} = 122$ )

The second section begins with a dynamic *f*. The bassoon part has slurs and grace notes. The piano part has eighth-note chords. The bassoon dynamic changes to *mf* (mordant, comme un xylophone). The bassoon part is marked *(sans péd.)*. The piano part is marked *Péd.* with an asterisk.

Un peu vif ( $\text{♩} = 120$ )

The third section begins with a dynamic *f*. The bassoon part has slurs and grace notes. The piano part has eighth-note chords. The bassoon dynamic changes to *ff*, then *pp*. The bassoon part is marked *(sans péd.)*. The piano part is marked *Péd.* with an asterisk.

vif ( $\text{♩} = 160$ )

(bruits dans le marais)

The fourth section begins with a dynamic *pp* (mystérieux et confus). The piano part has eighth-note chords. The dynamic changes to *pp*. The piano part is marked *Péd. semper*.

*pp**p sfz p**8a b... Péd. semper*

Musical score page 45, measures 8-9. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is also in common time and has a key signature of one sharp. It features a bass clef. Measure 8 starts with a dynamic of *mf*. The first measure of the bottom staff is marked *sffz*. Measures 9 and 10 begin with a dynamic of *mf*. Measure 10 ends with a dynamic of *f*. Measure 11 begins with a dynamic of *mf*. The score includes various performance instructions such as 'Vif' (with a tempo of 160), 'Péd. sempre', and fingerings (e.g., 1, 2, 3, 4, 5) for specific notes.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems of music. The left system shows the strings (Violin I, Violin II, Cello, Double Bass) playing eighth-note patterns in 2/4 time. Measure 11 starts with a dynamic of *ff*, followed by a crescendo to *fff*. Measure 12 begins with a dynamic of *ff*. The right system shows the piano playing eighth-note chords in 2/4 time. Measure 11 starts with a dynamic of *ff*, followed by a crescendo to *fff*. Measure 12 begins with a dynamic of *ff*.

Rousserolle Effarvatte (*grand solo*) (*3<sup>h.</sup> du matin*)

**vif** ( $\text{♩} = 144$ )

*mf* (avec volubilité, et une grande diversité d'attaques - les notes piquées: sèches et rebondissantes)

Musical score for two staves (Treble and Bass) across six systems of four measures each. The score includes dynamic markings (mf, f, pp, ff), fingerings (1, 2, 3, 4, 5, 5/4), and articulation marks (dots, dashes). Measure numbers (8, 16, \*) and rehearsal marks (Red.) are also present.

The image shows five staves of musical notation for piano, likely from a piece by Chopin. The notation is dense and includes many dynamic markings such as *f*, *ff*, *mf*, and *p*. Performance instructions like "Red." and "\*" are scattered throughout the score. Fingerings are indicated above the notes, and some measures feature grace notes and slurs. The music is set against a background of vertical bar lines.

The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is written in a variety of keys and time signatures, with frequent changes indicated by key signatures and time signature changes. Fingerings are marked above the notes, such as 'd. dessus' and 'g. dessus'. Performance instructions like 'Ped.', '\*' (asterisk), and 'f' (fortissimo) are scattered throughout. The music includes both treble and bass clefs, and some measures feature dynamic markings like 'p' (pianissimo) and 'ff' (fortississimo). The overall style is complex and expressive, typical of early 20th-century piano music.

## (Chœur des grenouilles)

Un peu vif ( $\text{♩} = 126$ )

pp tr.

Musique des étangs (3<sup>h</sup> du matin)Bien modéré ( $\text{♩} = 100$ )

16.....

16.....

16.....

Héron Butor

vif ( $\text{♩} = 168$ )

(m. d. dessous)

Lent ( $\text{♩} = 80$ )

pp (aspiration d'air)

$\frac{3}{8}$   $\frac{3}{8}$

$\text{ff}$   $\text{fff}$

(mugissement)

16.....