

# THE PLAGUE

(LA PESTE)

ROBERTO GERHARD

**SOSTENUTO** (♩ = ca.72)

*fluttertongue*

FLUTES 1.2  
PICCOLOS 1.2  
1  
OBOES 2,3  
COR ANGLAIS  
1.2  
CLARINETS in A 3  
1.2  
TRUMPETS in C 3,4  
TROMBONES 1.2 3,4  
TUBA

Glockenspiel (hard sticks)  
Vibraphone (hard sticks)  
PERCUSSION  
1 medium Cymbal  
2 large Cymbal (on the dome)  
3 (non cresc.)  
4 med. Cymb. (let ring)  
5 small Cymb. (on the dome) (sim.)  
6 large Cymb. (on the rim) (let ring) (sim.)  
mf (on the rim)

to small Cymbal (on the dome) p  
to large Cymbal (on the dome) mf

1  
TIMPANI 2  
ACCORDION  
PIANOFORTE

**SOSTENUTO** (♩ = ca.72)

*ped.*  
div. arco below the bridge  
VIOLIN I  
VIOLIN II  
VIOLA  
CELLO  
DOUBLE BASS

pizz. ff  
div. pizz. ff  
div. pizz. ff  
arco div. a 3 ff below the bridge  
arco div. a 4 ff below the bridge  
arco div. a 4 ff below the bridge

Fl. 1 2

Picc. 1 2

Ob. 1 2 3

C. a.

Cl. 1 2 3

Bn. 1 2 3

Cbn.

4 Hns

Tr. 1.2 3.4

Tbn. 1.2 3.4

Tuba

Perc. 1 take Screw-rod med. Cym. let ring

Perc. 2 take Screw-rod med. Cym. let ring

Perc. 3 let ring

Perc. 4 take Screw-rod let ring

Perc. 5 take Screw-rod med. Cym. let ring

Perc. 6 large Tam-tam mf let ring

Timp. 1 2

Acc.

Pf.

Vn. I

Vn. II

Vla.

Vcl.

Db.

6 note cluster

col. Vln I primo

unis. pizz.

col legno, tapping on tail-piece and on chin-rest.

unis. pizz.

tapping the 4 strings with the flat hand, running down the finger board and over and below the bridge.

**Picc.** *pp*

**Hrn.** 1, 2, 3, 4

**Trs.** 1, 2, 3, 4

**Tbns.** 1, 2, 3, 4

**Tuba.**

**Perc.** 1, 2, 3, 4, 5, 6  
*mp*  
*let ring*

**Acc.** *p*

**Pl.** *mp*

**Vln. I** *sim.*

**Vln. II** *ff sempre*

**Vla.**

**Vlc.** *ff*, *p*

**Db.** *below bridge*, *f.b.*, *below b.*, *sim*

stringendo . . .

Mns. 1.2  
3.4

Trs. 1.2  
3.4

Tbns 1.2  
3.4

Tuba

Perc. 1  
2  
3  
4  
5  
6

med.Cymb. (with screw-rod)  
med.Cymb. (with screw-rod)  
med. Cymb.  
med. Cymb. (with screw-rod)  
med.Cymb. (with screw-rod)  
arge Tam-tam

Timp. 1  
2

Acc.

Pf.

stringendo . . . . .

Vln I  
II

Vla.

Vlc.

Db.



Picc. 1 *p*

B. Cl. *p* *pp* *p*

Bn. 1.2.3 *pp* *pp* *p*

Cbn. *p* *pp* *p*

1.2 *mf* *p*

Tbns. 3.4 *mf* *p*

Tuba *mf* *p*

Pf. *mf* *d.* *pp*

Red.

Vla. *pp*

Vic. *pp*

Db. *pp*

③ Poco PIÙ MOSSO (♩ = ca.80)

S. *mp* *pp* *pp* *pp* *pp*

A. *pp* *pp* *pp* *pp* *pp*

T.&B. *mf* *p* *pp* *pp* *pp*

Perc. 6 *pp* *p* *mf*

large Bass Drum

parlato (middle tessitura)

parlato (low tessitura)

(higher)

parlato (high tessitura)

(low)

O - ran

O - ran

O - ran:

O - ran:

O - ran,

O - ran:

(Spoken in normal tessitura, with natural speech inflexions.)

town without a-ny trees or gar-dens, with-out pi-geons, where you  
 vil - le sans ar-bres et sans jar-dins, - sans pi-geons, où l'on  
 (Hauteur normale, parlé naturellement)

*pp*

*mp*

*poco fpp*

*simile*

re-ver hear the beat of wings or the rus-tle of leaves. The  
 n'en-tend ni bat-té-ments d'ai-les ni froissements de feuil-les. Le

*Ss!*  
*mf* *p*  
*Ss!*

*Ss!*  
*mf* *p*  
*Ss!*

*ff*

*fp*

*fp*

sea-sons are dis-crimi-na-ted only in the sky. ciel All that tells you of spring's com-ing is the  
 changement des sai-sons — ne s'y lit que dans le ciel. sky ciel (toneless whisper) (chuchoté) Le prin-temps s'annonce seu-le-ment par la

*sky (toneless whisper)* (4)

*ciel*

*sky*  
*ciel (toneless whisper)*  
*(chuchoté)*

*4*

*p*

*p*

Glockenspiel

Perc. 1 *pp*

Vibraphone (ord. stick) *pp*

Acc.

S. (whisper) Air! *mf* *fp* *mf*

A. feel of the air, or the bas-kets of flowers brought in from the suburbs by haw-kers;

T. & B. qua-li-té de l'air, ou par les corbeil-les de fleurs que de p'tits vendeurs ra-mè - nent des ban - lieues;

Vn. II

Vla. *pp*

Db. *pp* unis. V



Tr. 1 *con sord.* *f* *pp* *p* RITENUTO . . . . .

Perc. 1 *mf* take hand-held Cymbal and Vlc. bow

Perc. 2 *mf* take hand-held Cymbal and Vlc. bow

Acc. *p*

A. it's a spring for sale in the market place.  
c'est un printemps qu'on vend sur le mar-ché.

Vn. II RITENUTO . . . . . *fp*

Vla. *fp*

Db. *fp*







Fl. 1.2  
Picc. 1.2  
1  
Ob.  
2.3  
C.a.  
1  
Cl.  
2.3  
B.Cl.

1.2  
Hn.  
3.4  
1.2  
Tr.  
3.4



1  
2  
3  
4  
5  
6  
Perc.

Acc.

Pf.



I  
Vin.  
II  
Vla.

Score for woodwinds, brass, percussion, piano, and strings. The score is divided into several systems.

**Woodwinds:** Flute 1 & 2 (R.1.2, Picc.1.2), Oboe 1, 2, & 3 (Ob.1.2.3), Clarinet in A (C.a.), Clarinet 1, 2, & 3 (Cl.1.2.3), Bass Clarinet (B.Cl.), Bassoon 1, 2, & 3 (Bn.1.2.3), Cor Anglais (Cb.a.).

**Brass:** Horn 1 & 2 (1.2, Hn.), Horn 3 & 4 (3.4), Trumpet 1 & 2 (1.2, Tr.), Trumpet 3 & 4 (3.4), Trombone 1 & 2 (1.2, Tbn.), Trombone 3 & 4 (3.4), Tuba.

**Percussion:** Percussion 1 through 6 (Perc. 1-6), with instructions: "take hard stick" for 1, 2, 5, and 6; "let ring" for 3, 4, and 6.

**Piano:** Pi. with instructions for "6 key cluster" and "5 key cluster".

**Strings:** Violin I (1-4 desks), Violin II (1-4 desks), Viola (1-3 desks).

**Dynamic markings:** *ff* (fortissimo) and *p* (piano).

**Other markings:** "Lake Cl. in A" for the Bass Clarinet part.

RALL. ----- A TEMPO

small Cymb.

1	<i>ff</i> on the dome med. Cymb.	let ring	damp
2	<i>f</i> on the rim med. Cymb.	let ring	damp
3	<i>ff</i> on the dome med. Cymb.	let ring	damp
4	<i>f</i> on the rim med. Cymb.	let ring	damp
5	<i>ff</i> on the dome large Cymb.	let ring	damp
6	<i>f</i> on the rim	let ring	damp

Timp. *ff*

NARRATOR

That ev'ning, - - | I was standing in the entrance, feeling for the latch-key in pocket, when I saw a big rat coming towards me from the ds end of the passage . . . . .

Ce soir même, - - | debout dans le couloir de l'immeuble, je cherchais mes clefs, avant de chez-moi, lorsque je vis surgir du fond obscur du corridor un g rat à la démarche incertaine et au pelage mouillé . . . . .

Pi. *ff* *pp*

Vcllo.

RALL. ----- A TEMPO

*colla parte*

1-4 Vln. I *ff* *pp* *sul tasto*

5-8 Vln. I *ff* *pp* *sul tasto*

1-4 Vln. II *ff* *pp* *sul tasto*

5-7 Vln. II *ff* *pp* *sul tasto*

1-3 Vla. *ff* *pp* *sul tasto*

4-6 Vla. *ff* *pp* *sul tasto*

1-2 Vc. *ff* *pp* *sul tasto*

3 Vc. *ff* *pp* *sul tasto*

4 Vc. *ff* *pp* *sul tasto*

5 Vc. *ff* *pp* *sul tasto*

1-2 Db. *ff* *pp*

3-4 Db. *ff* *pp*

NARRATOR

It moved uncertainly and its fur was sopping wet. The animal stopped and seemed to be trying to get its balance, moved forward towards me, halted again,

La bête s'arrêta, sembla chercher un équilibre, prit sa course vers moi, s'arrêta encore, tourna sur elle-même avec un petit cri

(♩ = ca 90)

Vla.  
12 Solo

Musical score for 12 violas, measures 1-12. The score is for a solo part. It features 12 staves with various musical notations including notes, rests, and dynamic markings like *pp* and *portato*.



NARRATOR

then spun round on itself with a little squeal and fell on its side.

et tomba enfin en rejetant du sang par les babines entrouvertes.

ⓑ

segue subito

rall. assai

attacca

Musical score for 12 violas, measures 13-24. The score includes performance instructions like *segue subito*, *rall. assai*, and *attacca*. It features 12 staves with notes, rests, and dynamic markings like *p* and *portato*.

segue subito

rall. assai

attacca

POCO AGITATO (♩ = ca. 108-112)

toneless, whispered

1  
S They're coming out, good and pro-per. Have you noticed? The rats, the rats! The

2  
toneless, whispered *mf*

1  
toneless, whispered *mf*

A Have you no-ticed? The rats, the rats! They're com-ing out, good and pro-per.

2  
toneless, whispered *mf*

Have you no - ticed? The rats, the rats!

1  
S Ils sor-tent, hein, vous a-vez vu? les rats, les rats. Le

2  
chuchoté *mf*

1  
chuchoté *mf*

A Vous a-vez vu? les rats, les rats, ils sor-tent, hein, vous a-vez vu?

2  
chuchoté *ff*

Vous a-vez vu? les rats, les rats,

1  
S man next door found three on his door - step. The dust-bins are full of them. It's

2  
*mf*

1  
rats! The man next door found three on his door - step. The dust-bins are

A They're coming out to die. The man next door found three on his door - step.

2  
*mf*

They're coming out, good and pro-per. They're coming out to die. The

1  
S voi-sin en a ra-mas-sé trois. Ils sortent et cré-vent. On en voit dans toutes les pou-bel - les. C'est la

2  
*mf*

1  
rats! Le voi-sin en a ra-mas-sé trois. Ils sortent et cré-vent On en voit dans toutes les

A Ils sor-tent et cré-vent. Le voi-sin en a ra-mas-sé trois. Ils sortent et cré-vent.

2  
*mf*

ils sor-tent, hein, vous a-vez vu? ils sor-tent et cré-vent. Le

9

*sotto voce*  
*mp*

1  
S. hunger that's driving them out! Some young scal-li-wags must have dumped them on pur - pose  
2  
full of them. It's hunger that's driv-ing them out! Some young scal - li - wags must have  
1  
A. The dust-bins are full of them. It's hunger that's driv-ing them out! Some young  
2  
man next door found three on his door - step. The dust-bins are full of them! It's  
1  
T. Some young scal - li - wags must have dumped them on purpose in the hall. They  
2  
They must have been caught with ve - ry strong springs.  
1  
B. Some young scal - li - wags must have dumped them on  
2  
They must have been caught with

9

*sotto voce*  
*mp*

1  
S. *faim, la faim qui les fait sor - tir. Le con-cier-ge croit que de mau-vais plaisants ont dû les dé-po-ser là,*  
2  
*poubel-les. C'est la faim, la faim qui les fait sor-tir. Le con-cier-ge croit que de*  
1  
A. *On en voit dans toutes les poubel-les. C'est la faim, la faim qui les fait sor-tir.*  
2  
*voi-sin en a ra-mas-sé trois. Ils sor-tent et crévent. On en voit dans toutes les poubel-les.*  
1  
T. *Le con-cier-ge croit que de mauvais plaisants ont dû les dé-po-ser là, ex-près! Ils*  
2  
*Ils ont dû é - tre pris a-vec de gros piè - ges. Ils sont*  
1  
B. *Le con-cier-ge croit que de mauvais plaisants ont dû les dé-*  
2  
*sotto voce*

9

Perc. 6 *large Sizzle Cym.*  
*mp*

Timp. 2

*p*

1  
S. in the hall! They must have been caught with ve-ry strong springs. They bleed pro-fuse - ly.

2  
dumped them on pur - pose in the hall. They must have been caught with ve - ry strong springs.

1  
A. scal-li-wags must have dumped them on pur - pose in the hall. They must have been caught with

2  
hunger that's driving them out! Some young scal - ll - wags must have dumped them on purpose in the

1  
T. must have been caught with ve-ry strong springs. They bleed pro - fuse - ly.

2  
They bleed pro - fuse - ly. I've been lln - gering in the

1  
B. pur-pose in the hall. They must have been caught with ve - ry strong springs. They

2  
ve - ry strong springs. They bleed pro - fuse - ly. I've been

1  
S. ex-près! Ils ont dû é - tre pris a - vec de gros piè - ges. Ils sont pleins de sang. Je suis

2  
mauvais plaisants ont dû les dé - po-ser là ex-près! Ils ont dû é - tre pris a - vec de gros piè - ges.

1  
A. Le con-cier-ge croit que de mauvais plaisants ont dû les dé - po-ser là, ex - près! Ils ont dû é - tre

2  
C'est la faim qui les fait sor-tir. Le con - cier-ge croit que de mau-vais plaisants ont dû les dé-po-ser

1  
T. ont dû é - tre pris a - vec de gros piè - ges. Ils sont pleins de sang. Je suis res-té quel-que

2  
pleins de sang, Ils sont pleins de sang. Je suis res-té quelque temps sur le pas de la por-te,

1  
B. -po-ser là, ex-près! Ils ont dû é - tre pris a - vec de gros piè - ges. Ils sont pleins de sang.

2  
gros piè - ges. Ils sont pleins de sang. Je suis res-té quel-que temps sur le pas de la

Perc. 6

Timp. 2



10

*poco a poco dim.*

1  
S. I've been lin - gering in the door - way for quite a while, hold - ing them  
*mf* *poco a poco dim.*

2  
They bleed pro - fuse - ly. I've been lin - gering in the  
*mf* *poco a poco dim.*

1  
A. ve - ry strong springs. They bleed pro - fuse - ly. I've been  
*mf* *poco a poco dim.*

2  
hall. They must have been caught with ve - ry strong springs. They bleed pro -  
*mf* *poco a poco dim.*

1  
T. Hold - ing them by their legs. I've been lin - gering in the door - way for quite a while,  
*mf* *poco a poco dim.*

2  
door - way for quite a while, hold - ing them by their legs and keep - ing a sharp eye on the pas - sers -  
*mf* *dim.* *mf* *toneless, whispered*

1  
B. bleed pro - fuse - ly. Hold - ing them by their legs and keep - ing a  
*mf*

2  
lin - gering in the door - way for quite a while.

10

*poco a poco dim.*

1  
S. res - té quel - que temps sur le pas d'la por - te, les te - nant par les pat - tes, at - ten - dant que  
*mf* *poco a poco dim.*

2  
Ils sont pleins de sang. Je suis res - té quel - que temps sur le pas de la por - te, les te - nant par les  
*mf* *poco a poco dim.*

1  
A. pris a - vec de gros piè - ges. Ils sont pleins de sang. Je suis res - té quel - que temps sur le pas de la por - te,  
*mf* *poco a poco dim.*

2  
là, ex - près! Ils ont dû é - tre pris a - vec de gros piè - ges. Ils sont pleins de sang. chuchoté  
*mf* *dim.* *mf*

1  
T. temps sur le pas d'la por - te, les te - nant par les pat - tes, at - ten - dant que peut - é - tre les cou -  
*mf* *dim.* *mf* *chuchoté*

2  
les te - nant par les pat - tes, at - ten - dant que peut - é - tre les cou - pa - bles vou - lus - sent  
*mf* *dim.*

1  
B. Je suis res - té quel - que temps sur le pas de la por - te, les te - nant par les pat - tes,  
*mf*

2  
por - te, les te - nant par les pat - tes,

10

1  
Timp. (tr) *pp*

2

*toneless, whispered* *fading away*

1  
S. by their legs, and keep - ing a sharp eye on the pas-sers-by, on the

2  
door - way for quite a while, hold - ing them by their legs, and

1  
lin - gering in the door - way for quite a while, hold - ing them by their legs,

A. - fuse - ly. I've been lin - gering in the door - way for quite a while,

2  
hold - ing them by their legs.

T. - by.

B.1 sharp eye on the pas-sers - by.

NARRATOR Next morning, on my rounds  
Le lendemain, au cours de ma

1  
S. peut-ê - tre les cou - pa-bles voulussent bien se tra - hir par quelque sar - cas - me, mais rien n'est ve - nu.

2  
pat - tes, at - tendant que peut-ê - tre les cou - pa-bles voulussent bien se tra - hir par quelque sar -

1  
les te - nant par les pat - tes, at - ten - dant que peut-ê - tre les cou - pa-bles voulussent

A. Je suis res - té quelque temps sur le pas de la por - te, at - ten - dant que peut-ê - tre les cou -

2  
- pa - bles voulussent bien se tra - hir.

T. bien se tra - hir.

B.1 at - ten - dant que peut-ê - tre.

1  
Timp. (tr)

2  
(tr)

1  
S. off - - chance that the mis-cre - ants would give themselves a - way by grin-ning or by  
2  
keep - ing a sharp eye on the pas-sers-by on the off - - chance that the mis - cre - ants would  
*fading away*

1  
A. and keep - ing a sharp eye on the pas-sers-by on the off - - chance that the  
2  
*fading away*

hold - ing them by their legs, and keep - ing a sharp

NARRATOR - of visits in the outskirts of the town where my poorer patients live, I soon discovered that the  
*tournée par les quartiers extérieurs où habitent les plus pauvres de mes clients, Je n'eus pas de peine à constater*

1  
S. Ah, ceux-là! Je fi - ni - rai bien par les a - voir!  
2  
*en s'effaçant p*

1  
- cas - me, mais rien n'est ve - nu. Ah, ceux-là! Je fi - ni -  
2  
*en s'effaçant p*

1  
A. bien se tra-hir par quelque sar - cas - me, mais rien n'est ve - nu. Ah,  
2  
*en s'effaçant p*

- pa - bles vou - lus - sent bien se tra - hir par quel - que sar - cas - me mais rien n'est ve - nu.

1  
Timp.  
2

11

1  
S. mak - ing some fa - ce - lious re - mark.  
2  
give them - selves a way ...

1  
A. mis - cre - ants ...  
2  
eye ...

NARR. rats were the great topic of conversation.  
*que tout le quartier parlait des rats.*

The garbage bins  
*Les poubelles au bord*

1  
S. Ah! ceux-là!  
2  
*-rai bien par les a - voir.*

1  
A. ceux-là  
2

11

1  
Timp. *mp* *pp*  
2

**NARR.** along the pavements were full of dead vermin. I rang up the Municipal Office. . . .  
 du trottoir en étaient pleines. Je téléphonal au service municipal. . . .

1  
Timp. *pp* *colla parte* *segue subito*

2

(12) (♩ = ♩)

Plcc. *f* *pp*

Acc. *f* *p* *pp*

Vibraphone *f* *p* *pp*

2 Perc. *p* *mf*

3 Small wood-block

(12) (♩ = ♩)

**NARR.** The man in charge knew all about the rats. To tell the truth, he was rather perturbed. Did I think it meant anything serious?  
 Le directeur, que je connaissais, avait entendu parler des rats. Il se demandait, cependant, si c'était sérieux.

I Vin. *pizz.*

II Vin. *pizz.*

Vla. *sul pont. V* *p* *mf*

Vlc. *sul pont. V* *p* *mf*

*mf*

*segue subito*

C. a. *fpp*

Cl. I (A) *fpp*

Acc. *fp* *pp*

**NARR.** I couldn't give a definite opinion, but I thought the Sanitary Service should take action of some kind. He agreed, and if I thought it worth the trouble, he would get an order issued.  
 Je lui dis que je ne pouvais pas en décider, mais qu'à mon avis le service devait intervenir. Il était d'accord, et si je pensais que cela en valait la peine, il pourrait essayer d'obtenir un ordre.

Vn. I & II *f*

Vla. *sul pont. V* *p* *mf*

Vlc. *sul pont. V* *p* *mf*

*p* *mf*

*segue subito*

13 POCO PIÙ AGITATO (♩ = ca.120)

CL1,2,3  
Trs.  
Tbn.1

*con sord.*  
*pp con sord.*  
*pp*  
*stop*  
*ff*  
*ff*

Perc.  
S. Dr.  
Xylophone  
Marimba  
One suspended Antique Lym (hit with Xyl. stick)  
let ring

*pp*  
*marc.*  
*ff*  
*ff*

**NARR.**  
I said, I certainly thought it worth the trouble.  
Je lui dis que ça en vaut toujours la peine.

13 POCO PIÙ AGITATO (♩ = ca.120)

Spoken rhythmically free by each individual singer.  
Parlé librement, sans unanimité rythmique.

1 S.	<i>mezza voce</i>	Several hundreds have been collected in the factory	On en a collecté plusieurs centaines dans la grande
2 A.	<i>mezza voce</i>	In factories and warehouses they collect	Dans les usines et les entrepôts on en
1 T.	<i>mezza voce</i>	Several hundreds have been collected	On en a collecté plusieurs
2 B.	<i>mezza voce</i>	In factories and warehouses	Dans les usines et les
1 T.	<i>mezza voce</i>	There ain't been no more here.	No. Not while
2 B.	<i>mezza voce</i>	On n'en a plus vu ici.	Non. Je fais le guet,
1 T.	<i>mezza voce</i>	Those youngsters wouldn't dare.	Not while I'm about.
2 B.	<i>mezza voce</i>	Ces cochons n'osent pas.	Je fais le guet, vous com-
1 T.	<i>mezza voce</i>	There ain't been no more here.	here. No.
2 B.	<i>mezza voce</i>	On n'en a plus vu ici.	Non.
1 T.	<i>mezza voce</i>	Those youngsters wouldn't dare.	Those youngsters wouldn't
2 B.	<i>mezza voce</i>	Ces cochons n'osent pas.	Ces cochons n'osent pas.

Fl.  
Vln.  
Vla.  
Vlc.  
Db.

*modo ord.*  
*ff*  
*ff*  
*ff*

Cl. 1.2.3  
Tr. 1  
Tbn. 1  
Tuba

Perc.  
1  
3  
4  
5  
6

1	where my husband works.	From the	suburbs to the	centre of the town,	in every thoroughfare,	you can see them
S.	usine où travaille mon mari.	Des quar-	tiers extérieurs	Jusqu'au centre de la	ville, on en voit	des tas dans les
2	-lect them by the hundreds.	You can see them	piled up in the	garbage bins, (‡)	from the suburbs to the	des quartiers extérieurs
	ramasse par cen-taines.	On en voit	des tas dans les	poubelles, dans les	ruisseaux,	
1	-lected in the factory where my husband works.	From the	suburbs to the	centre of the town,	in every thoroughfare,	
A.	centaines dans la grande usine où travaille mon mari.	Des quar-tiers	extérieurs	Jusqu'au centre de la	ville, on en voit des	
2	-houses they col-lect them by the	hundreds.	You can see them	piled up in the	garbage bins (‡)	
	entrepôts on en ra-masse par cen-taines.	On en voit	des tas dans les	poubelles, dans les	ruisseaux,	
1	I'm about. ‡	I keep a sharp	look-out, you know. ‡	Those youngsters	wouldn't dare. Not while	I'm about. ‡
T.	vous comprenez.	Je fais le guet,	alors, ces cochons	n'osent pas. Je fl-	nirai bien par les avoir, ah ceux-là!	
2	There ain't been	no more here.	I keep a sharp	look out, you know. ‡	From the suburbs to the centre of the town,	
	prenez. Non, on n'en a	plus vu ici.	Ces cochons n'osent pas. Je fais le guet	Des quartiers ex-térieurs, jusqu'au centre		
1	Not while I'm about.	Those youngsters	wouldn't dare. ‡	I keep a sharp	look-out, you know. (‡)	From the suburbs
B.	Je fais le guet,	vous comprenez. Je	fais le guet, alors,	ces cochons n'osent pas.	Des quartiers extéri	
2	dare. Not while	I'm about. There	ain't been no more	here. No!	I keep a sharp	look-out, you know.
	Je fais le guet,	vous comprenez.	Non, on n'en a	plus vu ici.	Je fais le guet, alors, ces cochons	

Pf.

I  
Vin.  
II  
Via.  
Vlc.  
Db.

14

Fl. 1.2  
1.2  
Trs. 1.2 3.4  
3.4  
Tbns 1.2 3.4  
Tuba  
Perc. 1 6  
Perc. parts include: med Tom-tom, small, large, small, large B.Dr.

14

cre - - - scen - - - do

1	piled up in the <i>poubelles, dans les</i>	garbage bins. <i>ruisseaux.</i>	<i>piena voce</i> That means trouble coming! <i>Il faut s'attendre à un malheur.</i>	You know what they say: 7	When the rats leave the	rats leave the
S.				<i>Comme on dit:</i>	<i>Quand les</i>	<i>rats quittent le</i>
2	centre of the town, in every thoroughfare. <i>Jusqu'au centre de la ville.</i>		<i>piena voce</i> You know what they say: 7	When the rats leave the ship! 7	That means	That means
			<i>Comme on dit:</i>	<i>Quand les</i>	<i>rats quittent le</i>	<i>navire... Il faut s'at-</i>
1	you can see them piled up in the garbage bins. 7		<i>piena voce</i> That means trouble coming! 7	You know what they say: 7	When the	When the
A.	<i>tas dans les poubelles, dans les</i>	<i>ruisseaux.</i>	<i>Il faut s'attendre à un malheur. Comme on dit:</i>	<i>Quand les</i>		
2	from the suburbs to the centre of the town, in every thoroughfare, <i>des quartiers extérieurs, jusqu'au centre de la ville.</i>		<i>piena voce</i> Aye! That means trouble coming! 7	You know what they		
			<i>Il faut s'attendre à un malheur. Comme on</i>			
1	From the suburbs to the centre of the town, you can see them piled up in the garbage bins, in every thoroughfare. <i>Des quartiers extérieurs au centre de la ville, on en voit des tas dans les poubelles, dans les ruisseaux.</i>					
T.						
2	In every thoroughfare you can see them piled up in the garbage bins in every thoroughfare. <i>de la ville, on en voit des tas dans les poubelles, dans les ruisseaux. Vous savez comme on dit:</i>				<i>Quand les rats quittent</i>	
1	to the centre of the town, in every thoroughfare, you can see them piled up in the garbage bins. 7					
B.	<i>-eurs, jusqu'au centre de la ville, on en voit des tas dans les poubelles, dans les ruisseaux.</i>					
2	They wouldn't dare! 7 <i>n'osent pas!</i>	You can see them everywhere piled up in the garbage bins 7 <i>On en voit des tas dans les poubelles, dans les ruisseaux.</i>			<i>piena voce</i> That means trouble coming. You	<i>Il faut s'attendre à un malheur. Comme</i>

cre - - - scen - - - do

14

Pf.  
Vn. I  
Vn. II  
Vla.  
Vlc.  
Ob.  
Pizz.  
pp

Br. 1.2  
Cbn.  
Hns. 1.2.3.4  
Trs. 1.2 3.4  
Tbns. 1.2 3.4  
Tuba  
S.D.  
1. (take hard stick) Vibra.  
2. Xylo.  
3. Xylo.  
4. Marimba  
5. Marimba  
6. Large B. D.  
1. Glock.  
2. Vibra.  
3. Xylo.  
4. Marimba  
5. Med. Cym.  
6. Large B. D.

1 ship! ? You know what they say!  
navire' Comme on dit!

2 trouble coming, Yes, trouble!  
-tendre à un malheur, oui, à un malheur!

1 rats leave the ship! You know!  
rats quittent le navire! Vous savez!

2 say! When the rats leave the ship!  
dit! Quand les rats quittent le navire!  
*piena voce*

1 That means trouble coming!  
T. Il faut s'attendre à un malheur, sans doute!

2 the ship, you know. That means trouble!  
le navire. Il faut s'at-tendre à un malheur!  
*piena voce*

1 means. They say, when the rats leave...  
B. on dit! Quand les rats quittent le navire.

2 know what they say: When the rats leave...  
on dit: Quand les rats quittent...

shouting  
Fie! Bourreaux!  
Boo! Embusqués!  
Shame! Prévaricateurs!  
Boo! Salauds!  
Resign! Au poteau!  
Go! Prévaricateurs!  
Boo! Bourreaux!  
Disgrace! Au poteau!

ONE MALE VOICE:  
Are the city fathers going to take steps or not? What emergency measures are being contemplated?  
*ff*

UNE VOIX D'HOMME:  
A la municipalité, est-ce que l'on se propose d'agir? Quelles mesures d'urgence envisage-t-on?

Pf.  
I  
Vln. I  
Vln. II  
Vla.  
Via.  
Cb.

*attacca subito*  
*white key cluster*  
*with forearm*  
*from the indicated notes to the top of the keyboard*  
*black key cluster*  
*arco*  
*lutta forza*  
*arco*  
*arco*  
*arco*  
*arco*  
*arco*



1.2 Picc. *flutter*

3.4 Picc. *flutter*

4 Obs.

4 Cls. *flutter*

Bns.1.2

Obn.

4 Hns.

4 Trs.

Tbns.1.2

Tbns.3.4 Tuba

Perc. 1

2

3

4

5

6 *large Tam-tam*

1 Timp.

2

*(keep on repeating) (répétez) ad lib.*

1 S. 2

1 A. 2

1 T. 2

1 B. 2

Pf.

16

I Vn. *loco*

II Vn. *loco*

Vla.

Vlc.

Db.

*p* *mf* *f* *cresc.*

1.2 Picc.  
3.4  
4 Ob.  
4 Cl.  
Bar. 1.2  
Cbn.  
4 Hns.  
4 Trs.  
Tbns. 1.2  
Tbns. 3.4  
Tuba

1  
2  
3  
4  
5  
6  
Perc.  
small Cymb.  
med. Cymb.  
slap-stick  
large Cymb.  
med. B. Dr.

1  
2  
Timp.

S. 1  
2  
A. 1  
2  
T. 1  
2  
B. 1  
2

I  
Vln.  
II  
Vla.  
Vlc.  
Db.

let ring  
let ring  
let ring  
let ring  
let ring

**ROBUST FEMALE VOICE:**  
They don't contemplate nothing! But they're going to deliberate for a start! (*ironical*)

**UNE VOIX ROBUSTE DE FEMME:**  
On n'envisage rien du tout, mais on commencera par se réunir en conseil (*ironique*) pour délibérer.

segue subito

16

Acc. *mf* *sf* *p*

Perc. 1 2 4 6 *don't damp*

Pf. *mf* *sf* *p*

NARRATOR: On the fourth day they began to come out and die in batches.  
 Dès le quatrième jour les rats commencèrent à sortir pour mourir en groupes.

Vln. I *(arco)* *V 3* *p* *sf* *sul pont.* *sallato (bouncing bow)* *V 3* *sf*

Vln. II *thumb-nail arpegg.* *(plectrum-like)* *p* *sf* *sul pont.* *sim.* *ff* *pizz. 16*

Vla. *(arco)* *V 3* *col legno, tap on tail-piece* *sf* *sallato (bouncing bow)* *p* *sim.* *V 3*

Vcl. *col legno, tap on tail-piece* *mf* *tap with L.H. finger-tip on table* *mf* *tap with L.H. finger-tip on table* *sim.* *ff* *pizz.*

Db. *(plectrum-like)* *'harmonic)* *sf* *sul pont.* *p* *(harm.)* *sim.* *ff* *sempre pont.* *sempre pcr.t.*

Acc. *sempre p*

NARR. From basements, cellars and sewers, they emerged in long wavering files into the light of day.  
 Des réduits, des sous-sols, des caves, des égouts, ils montaient en longues files titubantes pour venir mourir près des humains.

Vln. I *V 3* *sf*

Vln. II *ff* *pizz. 16*

Vla. *3*

Vcl. *arco* *pizz.* *ff*

Db. *3*

17 (Percussion careful not to drown voice of Narrator)  
 (La voix du Narrateur doit pouvoir dominer facilement la percussion)

Acc.

Perc. 1 3 4 5 6

S.Dr. *pp* T.Dr. *pp* S.Dr. *pp* med.B.Dr. *pp* large B.Dr. *pp*

NARR.

17

At night, in alleys and passages, their shrill little cries could be clearly heard.  
 La nuit, dans les couloirs, dans les ruelles, on entendait distinctement leurs petits cris

Vln. I

Vln. II

Vla.

Vlc.

Ob.

*sf* *p* *p* *below the bridge* *arco* *p* *below the bridge* *sf* *p* *arco* *below the bridge* *arco* *below the bridge* *p* *below the bridge* *p* *below the bridge*

Perc. 1 2 3 4 5 6

T.Dr. *mp* *mp* *mp* *mp* *mp* *mp*

In the morning the bodies were found lining the gutters, each with a gout of blood, like a red flower, on its tapering muzzle.  
 d'agonie. Le matin, on les trouvait étalés à même le ruisseau, une petite fleur de sang sur le museau pointu.

Vln. I

Vln. II

Vla.

Vlc.

Ob.

*p*

poco a poco accel.

18

Fl. 1.2  
Picc. 1.2  
4 Obs.  
3 Cls.  
B. Cl.  
Bns. 1.2  
Cbn.  
1.2 Hns.  
3.4  
1.2 Trs.  
3.4  
1.2.3 Tbrs.  
4 Tuba  
1  
2  
3  
4  
5 B. Dr. small-med.  
6  
1 Timp.  
2  
P.  
18 poco a poco accel. modo ordinario  
Vln. I modo ordinario  
Vln. II modo ordinario (non div.) modo ordinario (non div.)  
Vla. modo ordinario (non div.) modo ordinario (non div.)  
Vlc. modo ordinario (non div.) modo ordinario (non div.)  
Db. modo ordinario (non div.) modo ordinario (non div.)

Fl.1.2  
 Picc.1.2  
 4 Obs.  
 3 Cls.  
 B.Cl.  
 1.2 Hns.  
 3.4  
 1.2 Trs.  
 3.4  
 1.2.3 Tbps  
 4 Tuba

Perc. 1  
 2  
 3  
 4  
 5  
 6

Pf.

Vn. I  
 Vn. II  
 Vla.  
 Vic.

div.a 2

(19) (♩ = ca.132)

This page of a musical score includes the following parts and markings:

- Fl. 1.2:** Flute parts with various dynamics and articulation.
- Picc. 1.2:** Piccolo parts.
- 4 Ob.:** Oboe parts.
- 1 Cls. 2.3:** Clarinet parts.
- Bns. 1.2:** Bassoon parts.
- 4 Hns.:** Horn parts.
- Trs. 1-4:** Trumpet parts, with the instruction *viciously excited* and dynamic markings *ff*.
- Perc. 1-6:** Percussion parts with various rhythmic patterns and dynamic markings like *pp* and *ppp*.
- Pt.:** Timpani part with dynamic markings *ff* and *Red.*
- Vn. I & II:** Violin parts with dynamic markings *p*, *ff*, and *sim.*
- Vla.:** Viola part with dynamic markings *p*, *ff*, and *sim.*
- Vlc.:** Violoncello part with dynamic markings *ff*, *p*, and *sim.*

Fl. 1.2  
 Picc. 1.2  
 4 Obs.  
 1 Cls.  
 2.3  
 Bns. 1.2  
 4 Hrs.  
 4 Trs.  
 1.2.3  
 Tbn.  
 4

*p* *ff* *gliss.* *gliss.*

**PERCUSSION CADENZA** *Players 1-4 improvise freely, starting p*  
 Perc. 1 on S.Dr. and Cymbals ad lib.  
 Perc. 2 on Vibr. and Wood and Korean Blocks ad lib.  
 Perc. 3 on Xylophone (*glissandi are barred*)  
 Perc. 4 on Marimba (*glissandi are barred*)  
 5 to med Tam-tam  
 6 to large Tam-tam

Timp. 2  
 Pt.  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 Db.



Fl. 1.2  
 Picc. 1.2  
 4 Obs.  
 1 Cls.  
 2.3 Cls.  
 2 Bns.  
 Cbn.  
 4 Hns.  
 4 Trs.  
 1.2.3 Tbps.  
 4 Tuba

at the  $\&$  bar, and gradually increasing the volume until it drowns the orchestra.

1  
 2  
 3  
 Perc.  
 4  
 5 Large Tam-lam  
 6 med. Tam-lam  
 1 Timp.  
 2  
 Pt.  
 Vin. I  
 Vin. II  
 Vla.  
 Vc.  
 Kb.  
*pizz.*

This page of a musical score, numbered 34, contains the following parts and markings:

- FL. 1.2**: Flute parts with melodic lines and slurs.
- Plcc. 1.2**: Piccolo parts with melodic lines.
- 4 Obs.**: Oboe parts with melodic lines and slurs.
- 1 Cls.**: Clarinet part with melodic lines.
- 2.3 Cls.**: Clarinet parts with melodic lines.
- Brs. 1.2 Cbn.**: Brass and Contrabassoon parts with melodic lines.
- 4 Hns.**: Horns part with melodic lines.
- 4 Trs.**: Trumpets part with melodic lines.
- 1.2.3 Tbrs.**: Trombones parts with melodic lines.
- 4 Tuba**: Tuba part with melodic lines.
- Perc. 1-4 STOP**: Percussion parts 1-4, with a downward arrow indicating they stop.
- 5**: Percussion part with markings: *let ring*, *med. Tam-tam*, *large Tam-tam*, *let ring*.
- 6**: Percussion part with markings: *let ring*, *let ring*.
- Timp.**: Timpani parts with melodic lines.
- Pi.**: Piano part with chords and arpeggios.
- Vln. I**: Violin I part with melodic lines.
- Vln. II**: Violin II part with melodic lines.
- Vla.**: Viola part with melodic lines.
- Vlc.**: Violoncello part with melodic lines.
- Db.**: Double Bass part with melodic lines.

This page of a musical score includes the following parts and details:

- Fl. 1.2**: Flute parts with melodic lines.
- Picc. 1.2**: Piccolo parts.
- 4 Obs.**: Oboe parts.
- 1 Cls.**: Clarinet part.
- 2.3**: Clarinet parts.
- Bns 1.2 Cbn.**: Bassoon and Contrabassoon parts.
- 4 Hns.**: Horns (1-4).
- Tbns.**: Trombones (1-3).
- Tuba**: Tuba part.
- Perc.**: Percussion parts (1-6). Part 5 includes the instruction "let ring".
- Timp.**: Timpani parts (1-2).
- Pf.**: Piano part.
- Vin. I**: Violin I part.
- Vin. II**: Violin II part.
- Vla.**: Viola part.
- Vlc.**: Violoncello part.
- Db.**: Double Bass part.

Dynamic markings include *p* (piano) and *gliss.* (glissando). The score is written in a standard musical notation with various clefs and time signatures.





22 CON MOTO

1  
S. thrust-ing up to the sur-face that had  
lais-sait mon-ter à la sur-face et des

2

1  
A. thrust-ing up to the sur-face that had  
lais-sait mon-ter à la sur-face et des

2

1  
T. up mon - - - - - thrusting the ab-ces-ses  
mon - - - - - ter - - - - - des fu-ron-cles

2

1  
B. thrusting up to the sur-face the ab-ces-ses  
lais-sait mon-ter à la sur-face des fu-ron-cles

2

allarg. . . . . CON MOTO

1  
S. - - - - - been forming Ni - - - - -  
sa - ni - es - - - - - si

2

1  
A. - - - - - been forming Ni - - - - -  
sa - ni - es - - - - - si

2

1  
T. in its en - - - - - trails. qui la travaillaient

2

1  
B. en - - - - - trails in - té - ri - eur - ment.

2

1  
S. hi-ther-to  
si tran-qui- - - - - le

2

1  
A. us -

2

1  
T. O - ran,

2

23

rit. . . . .

1  
S. - - - - -

2

1  
A. Fu-est-ful,  
que - là,

2

1  
T. so M

2

1  
B. so M

2

senza affrettare

trattenuto (poco pesante)

CON MOTO

1 S. *now* *out of the blue* *sha - ken to its core*  
*0 - ran* *boule-ver-sée en quelques jours* *comme un homme bien por-tant*

2 A. *now* *out of the blue* *sha - ken - sha*  
*0 - ran* *bouleversée en quelques jours* *bien - - por-tant*

1 T. *now* *out of the blue* *sha - ken - sha*  
*0 - ran* *boule-ver-sée en quelques jours* *comme un homme bien - por-tant*

2 B. *now* *out of the blue* *sha - ken - sha*  
*0 - ran* *bouleversée en quelques jours* *comme un homme bien - por-tant*

*now* *out of the blue* *sha - ken - sha*  
*0 - ran* *bouleversée en quelques jours* *comme un homme bien - ken por-tant*

IN TEMPO

CON MOTO

1 S. *blood sang* *like en*

2 A. *blood sang* *like en*

1 T. *blood sang* *like en*

2 B. *blood sang* *like en*

*like - a heal-ty man who all of a sudden*  
*dont - le sang é - pals se met-trait tout d'un coup*

*and the blood - seeth - ing like*  
*tout d'un coup - tout d'un coup*

ritenuto

poco accel.

FL.1.2  
Pic.1.2  
3Ob.  
3Cl.  
4Hns.  
1.2 Trs.  
3.4  
1.2 Tpbs.  
3.4  
Perc.  
1  
2  
3  
4  
S.  
A.  
T.  
B.  
P.  
Vln. I  
Vln. II  
Vla.  
Vlc.

*(ordinary sticks) Vbr.*  
Glock.  
Xylo.  
Marimba

let ring  
let ring

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

- vo - lu - lion  
ré - vo - lu - lion  
d'un  
tire  
coup

Wild-fire in his veins  
en ré - vo - lu - lion

ritenuto  
poco accel.  
div.



Br. 1.2  
Cbn.  
4 Hns.  
Perc. 1, 2, 3, 4

NARRATOR

But the next day, the Information Centre announced that the phenomenon had abruptly ended, and the Sanitary Service had collected only a trifling number of dead vermin. Everyone breathed more freely.  
 Cependant, le jour suivant l'agence d'information annonça que le phénomène avait cessé brusquement et que le service n'avait collecté qu'une quantité négligeable de rats morts. La ville respira.

Pf.

Vln. I  
Vln. II  
Vla.  
Vlc.  
Db.

POCO PIÙ ANIMATO (♩ = ca. 92)

Tuba

Perc. 6 *large B.D.* *f* *dim.* *pp*

**4** *mf* **NARRATOR:** It was, however, on this same day that, when parking my car in front of our block of flats, I noticed the concierge coming towards me from the end of the street:  
*C'est pourtant le même jour qu'en arrêtant la voiture devant la maison, j'aperçus au bout de la rue le concierge qui avançait péniblement,*

Acc. *Chromatic 7 note cluster* *dim.* *pp* *segue subito*

Pf. *4* *pp* *ped.* *pizz.*

Vlc. *pizz.* *f*

Db. *f*

Fl. 1 *fp* *pp*

Picc. 1 *fp con sord.* *pp*

Tr. 1 *f*

Tuba

Perc. 2 *mf* *Vibr.* *p*

**4** *mf* **NARRATOR:** he was dragging himself along, his head bent, arms and legs curiously splayed out with the jerky movements of a clockwork doll.  
*la tête penchée, bras et jambes écartés, dans une attitude de pantin.*

1. 2 *f*

Vla. 3. 4 (div. by desks) *f*

5. 6 *f* *fp* *segue subito*

**25**

Perc. 1 *Glock.* *p*

Perc. 2 *Vibr.* *p*

Pf. *f* *ped.*

**NARRATOR:** The old man explained that, feeling a bit 'off colour', he had gone out to take the air... But he had started feeling pains in all sorts of places - his neck, arm-pits, groins - and had been obliged to turn back.  
*Il ne s'était pas senti très bien et avait voulu prendre l'air. Mais des douleurs vives au cou, aux aisselles et aux aines l'avaient forcé à rentrer.*

Vln. 1 *p*

Db. *p* *segue subito*



Picc. 1.2  
 CL 1.2  
 B. Cl.  
 3 Bns.  
 Cbn.  
 4 Tpts.  
 Tuba

1  
 2  
 3  
 4  
 5  
 6

Thin small susp. Cym.  
 pp  
 med. Cym. (on the dot) large (sim.) screw-rod on med. Cym. damp at once  
 mf screw-rod on large Cym. let ring  
 screw-rod on med. Cym. let ring  
 let ring large B.D. mf

Acc.

6 note cluster

NARRATOR:

In the evening I found him delirious. The glands in the neck had swollen and were hard and painful to the touch.  
 Le soir, le concierge délirait. Les ganglions avaient encore grossi, durs et ligneux au toucher.

1.2.3  
 Vn. I 4.5.6  
 7.8  
 Vn. II 1.2  
 3.4  
 5.6.7  
 Vla. 1  
 2  
 3  
 4  
 5  
 6  
 Vc. 1.2  
 3.4  
 5  
 Db.

arco  
 p  
 arco  
 p  
 assolutamente sul pont., sempre  
 assolutamente sul pont., sempre  
 sul pont.  
 sul pont.  
 sul pont.  
 sul pont.  
 segue subito

**NARRATOR:**

His wife sat at the bottom of the bed, her hands on the counterpane, gently clasping his feet. She gazed at me imploringly.  
 Sa femme était assise au pied du lit, les mains sur la couverture, tenant doucement les pieds du malade. Elle me regardait.

Acc. *ff* *pp* segue subito

Pf. *pp*

Vn. I (desks) 123 4.5.6 7.8 *pp* *ff*

Vn. II (desks) 1.2 3.4 5.6.7 *pp*

Vla. (desks) 1.2 3.4 5.6 *pp* *pp sempre*

Vlc. (desks) 1.2 3.4 5 *pp* *pp sempre*

Db. *pp*

**NARR:** I rang up for the ambulance. On our way to the hospital, bending over the sick man, we could hear him muttering: 'Them rats, them blasted rats!'  
 Je téléphonai à l'hôpital. Dans l'ambulance, penchés sur le malade, nous l'entendions former des bribes de mots "Ces rats" disait-il, "ces sales rats!"

Pf. *mp*

Vla. segue subito *mp*

Vlc. *mp* *pp* *pp* *mp*

Db. *mp*

NARR: His wife was sobbing...  
Is there any hope left, doctor?  
La femme pleurait... N'y a-t-il  
donc plus d'espoir, docteur?

He was dead before we arrived  
Il était mort quand on arriva à l'hôpital.

PI.

Vln. I (div. a 2)

Vln. II (div. a 2) *modo ord.*

Vla. (div. a 2) *modo ord.*

Vlc.

Db.

Alquanto agitato (♩ = ca. 60)

28

B.Cl.

3 Bns.

Cbn.

4 Trns.

Tuba

Perc. 6 *large B.D.*

1 Timp.

2 Timp.

CORO B.

PI.

Vc.

Db.

We know  
On salt

28

**Woodwinds:**  
B.C. (Bass Clarinet)  
3 Bns. (Bassoons)  
Cbn. (Contrabassoon)  
4 Tbps. (Tenors)  
Tuba

**Percussion:**  
1 Glock. (hard sticks)  
2 Vibr. (hard sticks)  
4 Marimba  
5 med Tam-tam  
6 (B.D.) large Cym.

**Brass:**  
T. CORO (Trumpets)  
B. (Baritone)

**Strings:**  
Pi. (Pianos)  
Vlc. (Violins)  
Db. (Double Basses)

**Lyrics:**  
We know  
On sail  
We know  
On sail

**Performance Markings:**  
Dynamics: *f*, *ff*, *fp*, *mf*, *pp*, *ppp*, *ppp*  
Tempo: *mf*  
Articulation: *v*, *tr*, *dim*, *rit*  
Pedal: *Ped.*

(a3)

3 Bns. *ff* *fp* *ff* *p* *fp* *ff* *p*

Cbn. *ff* *fp* *fp* *ff*

4 Tbrs. *ff* *fp* *ff*

Tuba *ff* *fp* *ff*

1 Glock. *ff* *fp* *ff*

2 Vibr. *ff* *fp* *ff*

3 Xylo. *ff* *fp* *ff*

4 Marimba *ff* *fp* *ff*

5 med. Cym. *p* *ff*

6 *let ring* *large B.D.* *let ring* *ff*

1 (tr) *ff* *fp* *ff* *p*

2 (tr) *ff* *fp* *ff* *p*

S. We On know salt We On

A. We On know salt We On

T. We On know salt We On

B. We On know salt We On

Pf. *ff* *ff* *ff* *ff*

Ped.

Vc. *fp* *ff* *ff*

Db. *fp* *ff* *ff*





This musical score page includes the following parts and markings:

- Woodwinds:** Fl. 1.2, Picc. 1.2, 3 Obs., 3 Cls., B. Cl., 3 Bns., and Cbn. with various dynamics like *ff*, *p*, and *sf*.
- Brass:** 4 Hns., 4 Trs., 1.2 Tbps, 3.4 Tbps, and Tuba with dynamics such as *ff*, *p*, and *pp*.
- Percussion:** Perc. 1-6 including Xylo (hard sticks), Marimba (hard sticks), med. Wood-block, and Large Cymbal. Includes the instruction "let ring" and a large number "4" at the end of the section.
- Strings:** Timp. 1, S., A., T., and B. with the instruction "know salt".
- Piano:** Pt. with a large number "4" at the end of the section.
- Other:** Vns. I & II, Vla., Vlc., and Db. with various dynamics and articulation marks.

30

Musical score for measures 30-33. Instruments include Horn 1, Trumpet 1, Percussion (Glockenspiel, Vibraphone, Xylophone, Marimba, Timpani), and Voice (Tenor and Bass). Dynamics range from *pp* to *sf*. Performance instructions include *con sord.*, *p leggero*, and *damp*. The vocal line includes the lyrics: "Et ce-pendant on con-tin-ue on ne s'ar-rê-ta pas à com-men-ser".

Musical score for measures 30-33. Instruments include Piano and String Quartet (Violin I, Violin II, Viola, Violoncello, Double Bass). Dynamics range from *p* to *ff*. Performance instructions include *pizz.* and *arco*. A circled measure number 30 is present at the start of the section.

Musical score for measures 30-33. Instruments include Clarinet 1, Trumpet 1, Percussion 2, and Voice (Tenor and Bass). Dynamics range from *mf* to *pp*. Performance instructions include *mf*, *p*, *sf*, and *pp*. The vocal line includes the lyrics: "ev-ry-thing — were still pos-si-ble. but I - can't en-core pos-si-ble. We go on con-tin-ue". A circled measure number 31 is present at the start of the section.

Musical score for measures 30-33. Instruments include String Quartet (Violin I, Violin II, Viola, Violoncello, Double Bass). Dynamics range from *pp* to *f*. Performance instructions include *v*, *pp*, *pizz.*, and *f*. A circled measure number 31 is present at the start of the section.

Cl. 1

Perc. 2

S.

T.  
on do-ing busi-ness,  
-nue de faire des af-fai-res,

B.  
ar-rang-ing for jour-neys,  
de pré-pa-rer des vo-ya-ges,

form-ing views.  
d'avoir des o-pi-nions.

Pf.

I  
Vin.

II

Vla.

Vlc.

Db.

32

1.2  
Trs.  
open  
open

3.4

1.2  
Ttrs.  
open  
open

3.4

Glock.

Vibr.

Xylo.

Marimba

large B.D.

Pf.

32

unis.

Vc.

Db.

Acc. *ff* *p*

1.2 Trs. *pp*

3.4 Trs.

Tbn.1

S. *p* *div.*  
How could we give thought to a-ny-thing like the  
*pp* *div.*  
Com-ment pourrait-on pen-ser a la

A. *p* *div.*  
How could we give thought to a-ny-thing like the  
*pp* *div.*  
Com-ment pourrait-on pen-ser a la

Vins. I & II *pp*

Vla. *pp* *div.* *ffp* *pp*

Vic. *pp* *div.* *ffp* *ffp* *pp*

1.2 Trs. *sp* *ff* *pp*

3.4 Trs. *sp* *ff* *p* *sp* *p*

1.2 Tbn. *sp* *sf* *sf*

3.4 Tbn.

Tuba *sp* *sf* *sf* *p*

S. *sp* *sp* *sf* *univ. sp* *f* *p*  
plague unis. *sp* can-cels jour-neys, si - - len - ces the ex-change of  
pes - te unis. *sp* qui sup - pri - me les dé - pla-ments, les dis-cus-sions?

A. *sp* *sp* *sf* *univ. sp* *f* *p*  
plague unis. *sp* can-cels jour-neys, si - - len - ces the ex-change of  
pes - te unis. *sp* qui sup - pri - me les dé - pla-ments, les dis-cus-sions?

T. *sp* *sp* *sf* *univ. sp* *f* *p*  
which rules out a - ny fu - ture, si - len - ces the ex-change of  
qui sup - pri - me l'a-venir, sup - pri - me les dis-cus-sions?

B. *sp* *sp* *sf* *univ. sp* *f* *p*  
which rules out a - ny fu - ture, si - len - ces the ex-change of  
qui sup - pri - me l'a-venir, sup - pri - me les dis-cus-sions?

I Vln. *ff* *p* *sf*

II Vln. *ff* *p* *sf*

affrettando

34

Fl. 1.2  
Picc. 1.2  
3 Cl.  
1.2 Trs.  
3.4  
1.2.3 Tbrs.  
4 Tuba

1  
2  
3  
4  
5  
6

Perc.  
Vibr.  
Xyl.  
Marimba  
med. Cym.  
large Tam-lam  
let ring

1  
2

Timp.

S.  
A.  
T.  
B.

views?  
bad

Pf.

I  
II  
Vla.  
Vic.  
Db.

affrettando

34 *do. keep throughout*

a tempo

35

Mn. 1

S.

B.

*P dolce* *p*

there-fore we tell ourselves that  
on se dit, donc, a-lors, que

A pes-ti-lence is not made to man's measure;

*pp*

Le flé-au n'est pas à la me-su-re de l'homme;

Pf.

a tempo

35

I

Vln.

II

Vla.

Vic.

*pp*

Mn. 1

Tr. 1

S.

A.

T.

B.

*con sord.*  
*dolce*  
*mp*

*f* *p* *mp dolce* *pp*

pes-ti-lence is a mere bo-gey of the mind,  
le flé-au est ir-ré-el,

is a mere bo-gey of the mind,  
est ir-ré-el,

a bad dream that will pass a-way.  
un mauvais ré-ve qui va passer.

a bad dream that will pass a-way.  
un mauvais ré-ve qui va passer.

Pf.

Res.

0....

36

Hn. 1 *pp* *p* *mf* *p*

Tr. 1 *f* *p* *mf*

S. *pp* free li-bre

A. *mp* We fan-cy our-selves free li-bre

T. *poco sfpp* free li-bre

B. *poco sfpp* free li-bre

Vla. *poco sfpp*

37

Hn. 1 *pp* *p* *pp*

Tr. 1 *p* *pp*

S. *f* *pp* and et no one, per-son

A. *f* *pp* and et no one, per-son

T. *pp* and et no one, per-son

B. free li-bre and et

37

I. Vln. *pp* *f*

II. Vln. *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*





FL. 1

Cl. 1

*pp*

*mf* *pp*

Hr. 1

*pp*

T.

long as there are pes- li - len - - - - ces.

qu'il y au-ra des - - - - fle-aux.

*p*

*p*

short pause

Vi.

*ff*

*mf*

I

Vn.

II

Va. (div.)

Vc. (div.)

Ob.

*pp*

*pp*

*pp*

*pp*

*pp*

short pause

*pp*

short pause

4 Bongos (relatively tuned minor 3rd, 5th & minor 7th apart, from top to bottom)

1  
Perc. 2  
5  
6

small Wood block (very light sticks) *tr*  
med. Korean block (light sticks) *pp*  
large Sizzle-cymbal *pp*

Pf.

Vn. I & II  
Vla.  
Vcl.  
Cb.

*sal. pont.*  
*ff* attack close to the bridge with a grating sound *sim.* *p*

FL 1.2  
Picc. 1.2  
Cbn.

Trs. 1.2  
3.4  
Acc.

1  
2  
3  
4  
5  
6

Perc. Xyl.  
Marimba  
*mf* *mf* *mf* *mf* *mf* *mf*  
*let ring*

Pf.

Vn. I  
II  
Vla.  
Vcl.  
Cb.

*arco* *arco* *arco* *arco* *arco*  
*sf* *sf* *sf* *sf* *sf*  
*tr* *tr* *tr* *tr* *tr*  
*(sustain)* *mf secco*

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



Fl. 1.2  
 Picc. 1  
 B. Cl.  
 3 Bns.  
 1.2 Trs.  
 3.4 Trs.  
 1.2 Tbrns.  
 3.4 Tbrns.  
 Tuba  
 Acc.  
 1 Vib.  
 2 Vib.  
 Perc. 3  
 4  
 5 large Tam-tam  
 6  
 Pi.  
 1 Vln.  
 2 Vln.  
 Vla.  
 Vic.  
 Db.

*pp* 2. mule off  
*open*  
*open*  
*p*  
*mf*  
*ff*  
*ff*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*  
*let ring*  
*let ring*  
*large Sizzle-cymbal*  
*sempre ff*  
*Red.*  
*arco*  
*arco*  
*arco*  
*arco div.*  
*arco*  
*pizz.*  
*pizz.*  
*p*

This page of a musical score contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Piccolo 1, Bass Clarinet, and three Bassoons. The brass section includes Trumpets 1 and 2, Trumpets 3 and 4, Trombones 1 and 2, Trombones 3 and 4, and Tuba. The percussion section includes Accordion, Vibraphone 1 and 2, and six different types of Percussion instruments (3, 4, 5, 6), including a large Tam-tam and a large Sizzle-cymbal. The piano part is for Piano (Pi.). The string section includes Violins 1 and 2, Viola, Violoncello (Vic.), and Double Bass (Db.). The score includes various musical notations such as dynamics (pp, p, mf, ff, mp), articulation (pizz., arco, arco div.), and performance instructions (2. mule off, let ring).

Fl. 1.2 *ff*

Picc. 1

Ob. 1 *Solo* *mf poco marc.*

C. a.

B. Cl.

3 Bns. *p* *mf poco marc.*

4 Trs.

1. 2

Tbns

3. 4

Tuba

Acc. *f = pp*

Perc. 1 *let ring*

2 *let ring*

3

4

5 *medium Korean Block* *tr.*

6 *let ring* *mf*

Timp. *mf*

NARRATOR:

By dint of a persistence which many thought ill-advised, we persuaded the authorities to convene a health committee at the Prefect's office. Grace à une insistance jugée déplacée par les autorités, nous avons obtenu la convocation à la préfecture d'une commission sanitaire.

Pi. *senza ped.* *pp* *segue subito*

Vln. I

Vln. II

Vla.

Vlc. *unis. pizz.*

Db. *pizz.*



3 Cls. *pp* *ppp*

1.2 Hns. *pp*

3.4

Acc. *fff* *colla parte* *pp*

1 Glock.

2 Vibr. (*motor off*) *ff*

3 Perc. Xyl. *ff*

4 Mar. *ff*

5 med. Cym. (screw-rod) *ff* let ring

**NARR.** Two or three colleagues protested.  
Deux ou trois médecins protestèrent.

The Prefect gave a start and hurriedly glanced towards the door, to make sure it had prevented this outrageous remark from being overheard in the passage.  
Le préfet sursauta et se retourna machinalement vers la porte, comme pour vérifier qu'elle avait bien empêché cette énormité de se répandre dans le couloir.

Pi. *colla parte*

*take  $\text{♩}$  again*

segue subito

Picc. 1 *mf* Solo

Bn. 1 *p*

1.2 Hns. *open* *pp* *open*

3.4 *pp* *con sord.*

1.2 Trs. *con sord.* *pp*

3.4 *pp* *con sord.*

1.2 Tbrs. *con sord.* *pp* *gliss.*

3.4 *pp* *con sord.* *pp*

Acc. *pp* *ppp*

Timp. 2 *p* *mf* *pp*

**NARR.** The important thing, Dr. Richard suggested,  
Le Dr. Richard déclara qu'à son avis

I Vns. *pizz. b $\flat$*

II *pizz.*



En. 1

2

Perc. 4

Acc.

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

Vibr. (motor on)

Marimba

*pp*

was not to take an alarmist view. After a good deal of argument, a resolution was arrived at "to take the responsibility of acting as though the epidemic were plague". This way of putting it met with warm approval....

Il ne fallait pas céder à l'affolement. On finit par se mettre d'accord qu'il fallait prendre la responsabilité d'agir comme si la maladie était une peste. La formule fut chaleureusement approuvée....

Pi.

Vla.

Vic.

Db.

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

ped.

segue subito



Perc. 4

Marimba

*mf poco marc.*

**NARRATOR**

(J.-100)

*mp*

ped.

segue subito

On our way out, old Castel remarked "Do you know that we haven't a gramme of serum in the whole district?"

En sortant de la conférence le vieux Castel remarque: "Savez-vous que le département n'a pas un seul gramme de sérum?"



65 6 note cluster

Acc.

*ffp* *pp* *mf* *pp*

**NARR.** I knew, I had rung up the depot.

Je savais. J'avais téléphoné au dépôt.

The director had seemed quite startled.

Le directeur était tombé des nues!

Perc. 5

med. Korean Block

*p* *mf* *f*

Solo arco

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

one Db.

segue subito

AGITATO  $d(\frac{3}{4})=100$

46

Perc. 3 8 small Wood Block

Perc. 4 8 small Wood Block *pp*

Perc. 6 8 large Tam-tam *mf* let ring

Pf. R.H. scrape with plectrum or the broad end of a large nail-file over the whole length of one of the lowest strings.

STAND AT THE CURVED SIDE OF PIANO WITH LID REMOVED *p* *fff* let ring

Ped. (fixed by weight) LH. stroke with thumb-nail horizontally across medium strings.

46

Vln. I *poco f*

Vln. II *p* *sul pont.*

Vla. *p* *sul pont.*

Vlc. *p* *sul pont.*

Db. *P TUTTI* *mp*

47

Perc. 1 2/4 mini W.B. *pp*

Perc. 2 2/4 mini W.B. *pp*

Perc. 3 7/8 small W.B. *pp*

Perc. 4 7/8 small W.B. *pp*

Perc. 5 8 med W.B. *pp*

Perc. 6 8 med W.B. *pp*

scrape one of the lower double strings drawing

47

Pf. the point of the nail-file between the pair *p* *fff* let ring

Vln. I

Vln. II

Vla.

Vlc.

Db.

Musical score for Percussion (Perc. 1-6), Piano (Pt.), Violins I (Vln. I), Violins II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (Db.). The percussion part features a complex rhythmic pattern with various note values and rests. The piano part is mostly silent. The string parts consist of sustained notes with some melodic movement in the violins and cellos.



48 scrape one of the top double strings.

Musical score for Piano (Pt.) showing a dynamic shift from *p* to *ff*. It includes performance instructions: "let ring" and "release sustaining pedal".

NARRATOR:

\* "So they got alarmed at last"- the Prefect said, showing us the telegram he had just received.

"Ils ont eu peur!" dit le préfet, en nous tendant la dépêche officielle.

The telegram said: DECLARE STATE OF PLAGUE. CLOSE THE TOWN.

La dépêche portait: DECLAREZ L'ETAT DE PESTE. FERMEZ LA VILLE.

Musical score for Violins I (Vln. I), Violins II (Vln. II), Viola (Via.), Violoncello (Vcl.), and Double Bass (Db.). The strings play sustained notes with some dynamics like *pp* and *f*. The double bass part includes a *pizz.* instruction and a *short pause* at the end.

MESTO (♩. = ca.60)

allarg. a tempo

Fl. 1.2  
Picc. 1.2  
3 Obs.  
3 Cls.  
B. Cl.  
3 Bns.  
Cbn.

1.2 Hns.  
3.4 Hns.  
1.2 Trs.  
3.4 Trs.  
1.2 Tbrns.  
3.4 Tbrns.  
Tuba

Glock.  
1 Vibr.  
2 Vibr.  
3 Xyl.  
4 Mar.  
5 med. Cym.  
6 large B.D.

Timp. 2  
T. & B.  
T. & B.

Fl.

MESTO (♩. = ca.60)

allarg. a tempo

I Vin.  
II Vin.  
Vla.  
Vcl.  
Db.

*pp* parlato (low tessitura)  
Ex - ile  
Ex - i - - le  
*p* parlé (à voix basse)

Fl. 1.2 **G. P.**  
 Picc. 1.2  
 Ob. 1.2  
 Ob. 3  
 C.a.  
 Cl. 1  
 Bn. 1

pp, mf, pp, mf, pp

Hn. 1 **G. P.**  
 Perc. 1  
 Pi.

small Chinese Tomtom  
 p  
 mf release Ped. slowly

Hn. 1 **G. P.** **G. P.**  
 Perc. 1  
 Perc. 6  
 Timp. 1  
 T. & B.  
 T. & B.

small Chinese Tom-tom  
 large sizzle Cym.  
 let ring  
 damp  
 toneless whisper  
 chuchoté  
 Ex-ile!  
 Ex-i-le!  
 chuchoté  
 spoken  
 The tongues are closed.  
 La vil-le est fer-mé-e.  
 à voix normale

Pi.  
 I  
 Vin.  
 II  
 Via.  
 Vc.  
 Db.

**G. P.** **G. P.**

pp, mf, pp, mf, pp



ANCORA ANIMANDO

52

Fl. 1.2  
Picc. 1.2  
3 Ob.  
3 Cl.  
B. Cl.  
3 Bns.  
Cbn.

1.2 Hns.  
3.4  
4 Trs.  
1.2 Tbrns.  
3.4  
Tuba

Perc.  
1 Vib.  
2  
3  
4  
5  
6  
1 Timp.  
2

T.  
B.

the plague  
is the con-tern of all of us!  
est no-tre ar-faire à tous!

ANCORA ANIMANDO

52

Pi.  
I Vn.  
II Vn.  
Va.  
Vc.  
Cb.

let all ring

non div.

unis.

pizz.

arco

rall. . . . .

FL.1.2  
Picc.1.2  
3 Ob.  
3 Cl.  
B. Cl.  
3 Bns.  
Cbn.

1.2  
Hrs.  
3.4  
4 Trs.  
1.2  
Tbns  
3.4  
Tuba

1  
2  
Perc. 3  
4  
5  
6

Glock.  
Vibr.  
xyl.  
Mar.

1  
2  
Timp.

Pf.

rall. . . . .

I  
Vln.  
II  
Vla.  
Vlc.  
Db.



(♩=72)

1  
Hrs.  
3  
1  
2  
Trs.  
3  
4

con sord.  
con sord.  
con sord.  
con sord.

pp  
pp  
pp  
pp

morendo

A feeling normally so individual as the ache of separation from those one loves, has become suddenly a feeling in which we all share alike and - together with fear - the greatest affliction of the long period of exile that lies ahead.

NARR:

Un sentiment aussi individuel que celui de la séparation d'avec un être aimé est devenu, soudain, dès les premières semaines, celui de tout un peuple et - avec la peur - la souffrance principale de ce long exil.

segue subito

♩=60

T.  
B.  
Pf.  
Vla.  
Vlc.  
Db.

pp parlato  
pp parlato

Ex-ile! Ex-ile!  
Ex-ile! Ex-ile!

Ir - ra - tional long - ing to hark back to the past  
De - sir - dé - raisonnable - de re - ve - nir au passé

♩=60

p  
pp  
mp  
pp  
p

Animando (♩=72)

Tr. 1  
T.  
B.  
Pf.  
Vln. I  
Vln. II  
Vla.  
Vlc.  
Db.

open

Past! Oh! pas - sé!  
or else to speed up - the march of time,  
ou - au con - traire - de pres - ser la marche du temps,

Time! Oh! 'emps!  
Time! Oh! 'emps!

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

mf  
mf  
mf  
mf  
mf  
mf  
mf

div.

pp  
pp  
pp  
pp  
pp  
pp  
pp

p  
mf  
p

Acc. chromatic cluster

1.2 Hns. stopped *ff* *pp*

3.4

1 Glock. *pp*

2 Vib. *ff*

Perc. 3 Xyl. *ff*

4 Marimba *ff*

T. re - mem - brance

B. keen shafts of re - mem - brance that sting like fire.

flèches brûlantes de la mé - moi - re, souffrance pro - fon - de

56 (♩ = 84)

I div. *pp*

Vin. II unis. *pp*

Via. div. *pp*

Vlc. *pp*

3 Ob. 1.2 a2

Ca.

Acc. *ff* *pp*

T. *pp* *pp*

B. of all the pris - ners and  
de tous les les

We've come to know the bitter sorrow.  
de tous les prisonniers,

Pf. *ff* *mp*

I Vin. *pp* *ff* *p*

II *pp* *ff* *p*

Via. *pp* *ff* *p*

Vlc. *pp* *ff* *p*

Db. *pp* *ff* *p*

3 Obs.  
C.a.  
Acc.  
Tr. I  
T.  
B.  
Pi.  
Vin. I  
Db.

ex - les,  
ex - les,  
ex - les,  
ex - les,

to live with a  
vi - vre a - vec u -  
to live with a  
vi - vre a - vec u -

rall. - - - - - (♩ = 60)

Acc.  
Perc. 2  
T.  
B.  
Pi.  
Vla.  
Vlc.  
Db.

me - mo - ry  
- ne mé - mol - - - re  
me - mo - ry  
- ne mé - mol - - - re

that serves - - - no pur - pose.  
qui ne sert - - - à rien.

riten. - - - - - damp  
riten. - - - - - p

ANIMATO (♩ = 84)

1 thin small Cym.(soft sticks) *tr*

2 large Cym. (hard stick) *pp* take soft sticks *tr*

3 med. Cymbal *f* on the dome *tr* *pp* on the rim

4 large Cym. (hard stick) *pp* take soft sticks *tr*

5 med. Cym. (hard stick) *f* on the dome take soft sticks *pp* on the rim

6 large sizzle Cymbal *f* on the dome *pp* on the rim

Perc. ANIMATO (♩ = 84)

Pf. *ff* *tr* *let ring*

*Red.*

Acc. *R.H. chromatic cluster* *ff* *random cluster* *pp*

L.H. *press as many stops as the palm of the hand can cover.*

1 *let ring*

2 *let ring damp*

3 *let ring damp*

4 *let ring damp*

5 *let ring damp*

6 *let ring damp*

NARRATOR

The first onslaught of the hot weather coincided with a startling increase in the number of deaths. We were worked off our feet. Attempts made by the authorities to procure us helpers by means of conscription had little success.

*Les premières chaleurs coïncidèrent avec un accroissement en flèche des victimes. Le service sanitaire se trouva débordé. La préfecture essaya d'introduire une sorte de service civil pour obliger les hommes valides à participer au sauvetage général,*

Pf. *ff* *tr* *Red.* *sustain* *segue subito*

NARR.

On the other hand, voluntary teams began to form almost anywhere. True some people said there was nothing to be done and we should bow to the inevitable.

*mais les résultats furent maigres. D'autre part, des équipes volontaires se formèrent un peu partout. Il est vrai que beaucoup de nouveaux moralistes allaient alors en disant que rien ne servait à rien et qu'il fallait se mettre à genoux.*

Timp. 2 *pp*

All the same, it can be said that the prisoners of the plague did put up what fight they could.

*Tout de même, il est juste de dire que les prisonniers de la peste surent faire ce qu'il fallait pour lutter contre elle.*

Timp. 2 *tr*



stringendo

Fl. 1.2  
Picc. 1.2  
1.2  
Obs.  
3  
C.a.  
1.2  
Cl. 3

Acc.  
4 Hrs.  
1.2  
Trs.  
3.4

*ffp* *a4 stopped +*  
*con sord.*  
*con sord.*  
*ffp*

Perc.  
1  
2  
3  
4  
5  
6

*let ring*  
*Glock.*  
*Vib.*  
*sizzle Cym.*  
*med. Cym.*  
*on the dome*

Pf.  
Red. 57 Red. stringendo

I  
Vin.  
II  
Via.  
Vc.  
Cb.



Fl. 1.2  
Picc. 1.2

1.2 Hns.  
3.4  
1.2 Trs.  
3.4  
Tuba

Perc. 1  
2  
3  
4  
6

1 S  
2  
1 A  
2

Pf. R.H.  
L.H.

1 Vin.  
2  
Vla.  
Vlc.  
Ob.



59

Cl. 1

Trs. 3.4

Tuba

*mf* *p* *pp*

*rit.*

Perc.

1

2

3

4

6

S

2

A

2

*p* *pp* *morendo*

*Oh!*

*Oh!*

**NARRATOR:** The mother greeted me with a faltering smile:  
 she hoped it was not the fever everyone was talking about.  
*Je fus reçu par la mère avec un sourire mal dessiné:  
 elle espérait bien que ce n'était pas la fièvre dont  
 tout le monde parlait.*

Pf.

*mf* *sim.* *p*

*sim.*

59

Vln. I

Vln. II

Vla.

Vlc.

Db.

*p* *pp*

*rit.*

60 MENO MOSSO (♩ = 72)

colla parte

Fl. I  
3 Obs.  
Acc.  
T. & B.

Save her, Sauvez-la.

Save her. Sauvez-la.

NARRATOR:

Lifting the coverlet and night-dress, I gazed in silence at the fatal stigmata on the girl's thighs and belly...

Relevant drap et chemise, je contemplai en silence les signes fatals sur le ventre et les cuisses de la jeune fille....

After one glance, the mother broke into shrill, uncontrollable cries of grief.

Après un seul regard, la mère éclata en déchirants sanglots, sans pouvoir se dominer.

60 MENO MOSSO (♩ = 72)

colla parte

I  
Vln.  
II  
Vla.

allarg. . . . AGITATO (♩ = ca. 100)

61

Fl. I. 2  
3 Obs.  
C. a.  
Cl. I. 2  
Acc.  
Hns. 1. 2  
3. 4  
1  
Perc.  
S.  
A.  
I  
Vln.  
II  
Vla.

allarg. . . . 61 AGITATO (♩ = ca. 100)

rall.

62

This musical score page includes the following parts and markings:

- Woodwinds:** Fl. 1.2, Picc. 1.2, 3 Obs., C. a., 3 Cls., 4 Hns., 4 Trs.
- Brass:** 1.2 Tbn, 3.4 Tbn, Tuba
- Percussion:** 1 (let ring, damp), 2 (let ring, damp), 3 (Xyl.), 4 (Mar.), 5 (Med Cym. tr, damp), 6 (I. Tam-lam, let ring, damp)
- Other:** Timp., S. (Soloist), A. (Soloist), Pf.
- Strings:** I Vln., II Vln., Vla., Vlc., Db.

Key markings and dynamics include: *pp*, *ff*, *sf*, *ff marc.*, *dm.*, *let ring*, *damp*, *Oh!*, and *rall.* at the end of the page.

53 CALMO (d-ca80)

1 Fl. *pp dolce*

2 Fl. *pp dolce*

1.2 Trs. *p* *pp*

3.4 Trs. *p*

S. *pp semplice*

Qui sal - van - - - dos sal - - - vas gra - -



54

1 Fl. *pp* *pp dolce*

2 Fl. *pp*

Acc. *pp* *pp*

Perc 2 Vib. *p*

S. *f* *p*

- tis, Sal - - va me, fons pi - e - ta - - -

I Vln. *pp* *f* *p*

II Vln. *pp* *f* *pp*



55

1 Fl. *pp*

2 Fl. *p* *pp*

S. *pp* *mp*

Qui sal -

Qui sal -

A. *pp* *mp*

Qui sal -

Qui

66 POCO PIÙ MOSSO

FL 1

1  
S. van dos sal vas

2  
S. van dos sal vas gra

1  
A. van dos sal vas gra

2  
A. van dos sal vas gra

sal - - van - - dos sal - - - - vas gra - -

67

rall. . . . . 68 a tempo (♩=80)

FL. 1  
2

Picc. 1

Ob. 1.2

C. a.

Timp. 1

1.  
S. gra tis,

2.  
S. tis,

1.  
A. tis,

2.  
A. tis,

Pf.

67

68 a tempo (♩=80)

Ped.

69

FL. 1

1  
Ob. 1.2

2

S. - - va me, fons pi - e - ta - - - tis.

A. - - va me, sal - va me, fons pi - e - ta - - - tis.



Fl. 1.2  
 Picc. 1.2  
 3 Obs.  
 C. a.  
 3 Cls.  
 B. Cl.  
 3 Bns.  
 Ctn.  
 4 Hns.  
 1.2 Trs.  
 3.4  
 1.2 Tbn.  
 3.4  
 Tuba  
 Perc.  
 1  
 2  
 3  
 4  
 5 med. Cym.  
 6 B. Dr.  
 S  
 A  
 Pt.  
 I Vln.  
 II Vln.  
 Vla.  
 Vlc.  
 Db.

Handwritten annotations and markings include:  
 - Circled number '71' in the upper right.  
 - Dynamics: *pp*, *p*, *mf*, *f*, *ff*, *tr*, *div.*  
 - Performance instructions: *let ring*, *va me,*, *sal va*  
 - Rehearsal marks: *a2*, *a3*, *a4*

72

rall. - - - molto - - - lunga

Fl. 1.2  
Picc. 1.2  
3 Obs.  
C. a.  
3 Cls.  
B. Cl.  
3 Bns.  
Cbn.  
4 Hns.  
4 Trs.  
1.2 Tbps.  
3.4  
Tuba

1  
2  
Perc. 3  
4  
5  
6  
Timp. 1  
S.  
A.

rall. - - - molto - - - lunga

Pf.  
I  
Vin.  
II  
Vla.  
Vlc.  
Cb.



During all that summer and throughout the autumn, there could daily be seen, moving along the road that skirts the cliffs above the sea, a strange procession of passengerless tram-cars swaying against the sky-line . . . . .

**NARR:** Pendant toute la fin de l'été, comme au milieu des pluies d'automne on put voir, le long de la corniche, au cœur de la nuit, passer d'étranges convois de tramways sans voyageurs, brinqueballant au-dessus de la mer. . .

The residents in this area soon learnt what was going on. Les habitants avaient fini par savoir ce qu'il en était.

(♩=ca60)

And though the cliffs were patrolled day and night, little groups of people contrived to thread their way unseen between the rocks, and would throw flowers into the open trailers, as the trams went by . . . . .

**NARR:** Et malgré les patrouilles qui interdisaient l'accès de la corniche, des groupes parvenaient souvent à se glisser dans les rochers qui surplombent les vagues, et à lancer des fleurs dans les balladeuses, au passage des tramways . . . . .

segue subito

4 note cluster

rall. . . . .

rall. . . . . **NARR:** In the warm darkness of the night, the cars could be heard clanking on their way, laden with flowers and corpses. On entendait les véhicules cahoter encore dans la nuit d'été, avec leur chargement de fleurs et de morts.

Perc. 4  
6 large Cymbal

Claves

let ring

*pp*

(d. = d)

Vn. I (desks)  
1.2  
3.4  
5.6  
7.8

Tutti Na corda

*pp* *slow gliss.* *mp* *ppp*

Vn. II (desks)  
1.2  
3.4  
5.6  
7

*pp* *slow gliss.* *mp* *ppp*

Ob.  
*poco f* *poco f*

75

Picc. 1

Cl. 1

Hn. 1

Tr. 1

Vibraphone

Perc. 2  
6

*pp* *let ring* *pp*

Pf.

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

*release Ped gradually*

75

Vc.

Ob.

*poco f* *pp*

*con sord.* *morendo*

76

Picc.1 *p* *pp*

Tr. 1 *poco fpp con sord.* *fp* *pp*

Tbn1 *con sord.* *fp* *pp*

Perc. 2 Vib. *mp* *pp* *mp* (edge)

Perc. 4 Claves *pp* *mf* (on dome) *pp* (edge) *let ring*

Perc. 6 *mf* *pp* *let ring* *mp* (edge)

Vln. I 1.2 *mf* *pp* *pp* *p slow gliss.*

Vln. I 3.4 *mf* *pp* *pp* *p slow gliss.*

Vln. I 5.6 *mf* *pp* *pp* *p slow gliss.*

Vln. I 7.8 *mf* *pp* *pp* *p slow gliss.*

Vln. II 1.2 *div.* *mf* *pp* *pp* *unis. pp* *p slow gliss.*

Vln. II 3.4 *div.* *mf* *pp* *pp* *unis. pp* *p slow gliss.*

Vln. II 5.6 *div.* *mf* *pp* *pp* *unis. pp* *p slow gliss.*

Db. *mf* *pp* *pp* *p slow gliss.*

76

Picc.1 *mf* *pp* *rall.*

Tr. 1 *pp*

Perc. 2 Vib. *pp* *mp* *p*

Perc. 4 Marimba *let ring* *mp* (dome) *let ring* *rall.*

Perc. 6 *let ring* *mp* (dome) *let ring* *rall.*

Vln. I 1.2 *ppp* *pp* *gliss.* *morendo*

Vln. I 3.4 *ppp* *pp* *gliss.* *morendo*

Vln. I 5.6 *ppp* *pp* *gliss.* *morendo*

Vln. I 7.8 *ppp* *pp* *gliss.* *morendo*

Vln. II 1.2 *ppp*

Vln. II 3.4 *ppp*

Vln. II 5.6 *ppp*

Db. *fsf* *p fsf* *fsf* *ppp*

77 MODERATO (♩ = 80)

Fl. 1  
Picc. 1, 2  
Cl. 1, 2  
B. Cl.  
3 Bns.  
Acc.  
Perc. 1

ff, pp, ppp, p, small Chinese Tom-tom, p

77  
I Vln.  
II Vln.  
Via.  
Vlc.  
Db.

pp, div., arco, pp, pizz., p, pp, mutes off, mutes off, mutes off, pp sul tasto

Perc. 1  
T.  
B.  
Vln. I

mp, p, pp, mp bocca quasi chiusa, N, morendo, pp expr., f, p, mutes off

T. *mf* *bocca quasi chiusa* *ppp*

B. *mf* *N* *ppp*

**NARR.** The boy had been put in a small ward which had formerly been a Junior class-room. After some twenty hours I became convinced that the case was hopeless.  
*L'enfant avait été transporté à l'hôpital auxiliaire, une ancienne salle de classe. Au bout d'une vingtaine d'heures je jugeai son cas désespéré.*

segue subito

Timp.1 *p*

**NARR.** The infection was spreading, and the boy's body was putting up no resistance. Obviously it was a losing fight.  
*Le petit corps se laissait dévorer par l'infection, sans aucune réaction. Il était vaincu d'avance.*

Db. *pp* *colla parte*

*morendo*

Acc. *ppp* *mf* *pp*

1 Timp *ppp* *tr* *gliss*

2 Timp *ppp* *tr* *ppp*

1 T.2 *pp* *N* *mp* *ppp*

3 T.2 *pp* *N* *mp* *ppp*

1 B.2 *pp* *N* *mp* *ppp*

3 B.2 *pp* *N* *mp* *ppp*

*colla parte*

**NARR.** From four in the morning we had been keeping watch and noting, stage by stage, the progress and remissions of the disease.  
*Depuis quatre heures du matin nous avons suivi, pas a pas, les progrès et les haltes de la maladie.*

P. *mp*

Db. *p* *pp*

segue subito

Acc. *sustain all*

1 Timp *pizz. fpp*

2 Timp

1 T. 1 *pp bocca chiusa* *mf* *ppp* *colla parte*

2 T. 2 *pp* *mf* *ppp*

3 T. 3 *pp* *mf* *ppp*

1 B. 1 *pp* *mf* *ppp*

2 B. 2 *pp* *mf* *ppp*

3 B. 3 *pp* *mf* *ppp*

**NARR.** The child had come out of his extreme prostration and was tossing about convulsively on the bed.  
L'enfant, sorti de sa torpeur, se tournait convulsivement dans les draps.

Suddenly the small body stiffened and seemed to give a little at the waist, as arms and legs spread out slowly.  
Tout à coup, le petit corps se raidit brusquement et se creusa un peu au niveau de la taille, écartant lentement les bras et les jambes.

Vlc. *pizz.* *f* *pizz.* *p*

Db.

**POCO STRETTO** (♩ = ca. 92) **A TEMPO** (♩ = 80) **poco stringendo** (release F1 & F4)

Acc. *pp* *mf* *ppp* *colla parte*

1 Timp *pizz. sf*

2 Timp

1 S. 1 *pp* Ah

2 S. 2 *pp* Ah

3 S. 3 *pp* Ah

1 A. 1 *pp* Ah

2 A. 2 *pp* Ah

3 A. 3 *pp* Ah

**NARR.** Then there came a lull, and he relaxed a little: the fever seemed to recede, leaving him gasping for breath.  
Peu à peu, il se détendit et parut respirer plus vite.

**POCO STRETTO** (♩ = ca. 92) **A TEMPO** (♩ = 80) **poco stringendo**

Pi. *pp* *release Ped slowly* *colla parte*

1 Vn. *pp*

2 Vn. *pp* *colla parte*

3 Vn. *pp*

1 Vla. *pp*

2 Vla. *pp*

3 Vla. *pp*

rit. a tempo allarg. segue subito **80** Più MOSSO (♩ = 80)

Acc. *release G♯*

Tbn. 1, 2 *open*

1 Glock.

2 Vibraphone without motor *hardest sticks on Vibr.*

3 Xylophone

4 Marimba

1 Timp.

2

1 *mp pp*

2 *mp pp*

3 *mp pp*

1 *mp pp*

2 *mp pp*

3 *mp pp*

**NARR.** We had already seen children die, but we had never yet watched a child's agony minute by minute, as we had been doing now since day-break. A moment later, as if something

*Nous avons déjà vu mourir des enfants, mais nous n'avions jamais encore suivi leurs souffrances, minute après minute, comme nous l'avions fait ce matin.* *L'enfant, comme mordu à*

rit. a tempo allarg. segue subito **80** Più MOSSO (♩ = 80)

Pr.

I Vln.

II Vln.

Vla.

Vlc.

Db.

*tutti archi col legno, battuto*

*div.a 2*

FL. 1.2  
Picc. 1.2  
Ob. 1.2  
Cl. 1.2  
Acc.  
Hns. 1.2  
3.4  
Trs. 1.2  
3.4  
Tbns. 1.2  
3.4  
Perc. 1  
2  
3  
4  
5  
6  
Timp. 1  
2  
S.  
A.  
T.  
B.  
Pt.  
NARB  
I  
Vln. I  
II  
Via.  
Vlc.  
Cb.

Glock.  
Vib.  
Xyl.  
Mar.  
med. Wood Block  
large B.O.  
con sord.  
con sord.  
damp  
damp  
tr  
tr  
Oh!  
Oh!  
la ring  
arco  
arco  
arco  
arco  
pizz  
pizz  
f  
f  
f  
f  
f

*had bitten him in the stomach, he uttered a shrill wail.  
l'estomac, se pliait de nouveau, avec un gémissement grêle.*

*L.H. gliss. on 4 strings over the whole length of finger-board, col legno, hit any two strings.*

*L.H. gliss. on 4 strings over the whole length of finger-board, col legno, hit any two strings.*



Acc. *pp* *ppp*

1  
Timp.

2

Vcl.

Db.

NARR. For moments that seemed endless he stayed in a queer, contorted position, his body racked by convulsive tremors.  
*Il resta creusé ainsi pendant de longues secondes, secoué de frissons et de tremblements convulsifs.*

3. Obs.

C.a.

Bns. 1, 2

Cbn.

1, 2  
Hrs.

3, 4

1  
Trs.

2, 3, 4

1, 2  
Tbns

4

Tuba

*mp* *pp*

*mp* *pp*

*mp* *pp*

*pp* *mp* *pp*

*poco sfpp*

*con sord.* *poco sfpp* *con sord.* *pp*

*pp* *mp* *pp*

*con sord.* *pp* *mp* *pp*

*con sord.* *p* *mp* *pp*

*pp* *mp* *pp*

NARR. When the spasm had passed, utterly exhausted, tensing his thin legs and arms on which, within forty-eight hours, the flesh had wasted to the bone, the child lay flat on the tumbled bed, in a grotesque parody of crucifixion.  
*Au bout de la crise, épuisé, crispant ses jambes osseuses et ses bras dont la chair avait fondu en quarante-huit heures, l'enfant prit dans le lit dévasté une pose de crucifié grotesque.*

Pt.

*mp*

*pp*

release Ped. slowly after speech

*pp*

*pp*

segue subito

FL. 1 *pdolce* *mf* *pp*

Tr. 1 *con sord.* *p*

Acc. *pp* *mf* *pp* *morendo* *pppp*

S. & A. *pp* *mp* *pp*

T. *pp* *mp* *pp*

B. *pp* *mp* *pp*

*TUTTI colla bocca chiusa*

**NARR:** Light was increasing in the ward. The occupants of the other beds were tossing about and groaning, but in tones that seemed deliberately subdued.  
*La lumière s'enflait dans la salle. Sur les autres lits, des formes remuaient et gémissaient, mais avec une discrétion qui semblait concertée.*

Pi. *pp*

Vln. I *pp* *mp* *pp*

Picc. 1 *pdolce*

C. a. *pp*

Perc. 2 *Vibr. (with molor)* *pp soft stick*

Tr. 1 *pp*

**NARR:** The light on the whitewashed walls was changing from pink to yellow. The first waves of another day of heat were beating  
*Le long des murs, peints à la chaux, la lumière passait du rose au jaune. Derrière les vitres, une matinée de chaleur commençait*

Pi. *f<sub>ed.</sub>*

Vla. *pp*



84

subito stretto (♩ = 112)

AGITATO (♩ = 72)

Acc. *pp* *sfpp* *sf* *ff*

Brs. 1. 2

Cbn. *ff* *ff*

Hns. 1. 2 3. 4 *sf* *ff*

Tbns. 1. 2 *open* *sf* *ff*

Tuba 4 *open* *sf* *ff*

Perc. 1 2 4. 5

Glock. *ff*

Vibr. *ff*

Med. Cyms (with screw-rod drawn almost at right angles to the edge) *ff* *let ring*

*colla parte*

S. div. *pp* *M*

A. div. *pp*

NARR

His eyes still closed, the child seemed to grow calmer. His claw-like fingers were feebly plucking at the sides of the bed.  
 Les yeux toujours fermés, l'enfant semblait se calmer un peu.  
 Les mains devenues comme des griffes, labouraient doucement les flancs du lit.

Then he suddenly  
 Soudain, il plia

Pf. *release Ped slowly*

85

subito stretto (♩ = 112)

AGITATO (♩ = 72)

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *mf* *pp* *pp*

Vc. *pp* *pp*

Db. *pp* *pp*

85

Acc. *fpp* *pp*

NARR. doubled up his limbs, bringing his thighs above his stomach, and remained quite still.  
*ses jambes, ramena ses cuisses près du ventre et s'immobilisa.*

I Vln. *fpp*

II Vln.

Vla. *fpp*

Vlc. *fpp*

release Eb hold all 5 thumb slides from D to C#, holding 6

NARR. For the first time he opened his eyes and gazed at me, who was standing in front of him.  
*Il ouvrit alors les yeux pour la première fois et posa son regard sur moi, qui me trouvait devant lui.*

86

Acc. *morendo*

NARR. In the small face, rigid as a mask of greyish clay, slowly the lips parted, and  
*Au creux de son visage, maintenant figé comme une argile grise, la bouche s'entr'ouvrit, et presque*

I Vln. *pp*

II Vln. *pp*

Vla. *pp*

Vlc. *pp*

87 (♩ = 90)

Acc. *5 note cluster*

Perc. 6 large Tam-tam *pp* *tr* *let ring*

NARR. from them rose a long, incessant scream, hardly varying with the respiration and filling the ward with a fierce, indignant protest so little childish, that it seemed like the collective voice of all the sufferers there.  
*aussitôt il en sortit un seul cri continu, que la respiration nuançait à peine et qui emplit soudain la salle d'une protestation monotone, discordante et si peu enfantine qu'elle semblait être la voix collective de tous les souffrants.*

(♩ = 90) segue subito

87

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vlc. *ff*

rall. . . . .

Fl. 1,2  
Picc. 1,2  
3 Obs.  
3 Cls.  
3 Trs.  
3 Trbs.

Glock.  
Vib.  
Xyl.  
Mar.  
med. Cym.  
i

let ring  
rall. . . . .  
damp

NARR.  
The priest gazed at the small mouth pouring out the angry death-cry that has sounded through the ages of mankind.  
Le prêtre regarda cette bouche enfantine pleine de ce cri de tous les âges.

rall. . . . .

segue subito

S.  
A.  
T.  
B.

Oh!  
Oh!

I  
II  
Vln.  
Vla.  
Vlc.

div.  
rall. . . . .  
non vibrato



a tempo

Picc. 1

Perc. 2

Vibr.

*p*

**NARR.** He sank to his knees, and all present found it natural to hear him say in a voice hoarse, but clearly audible across the never-ending wail: "My God, spare this child...."

Il se laissa glisser à genoux et tout le monde trouva naturel de l'entendre dire d'une voix étouffée mais distincte derrière la plainte qui n'arrêtait pas: "Mon Dieu, sauvez cet enfant...."

a tempo

segue subito

Db.

div.>

*fp* — *pp*

(d=100)

Fl. 1.2

Picc. 1.2

3 Obs.

3 Cls.

4 Hns.

1.2 Trs.

3.4

Glock.

Perc. 1

Perc. 2

4

5 med. Cymb.

1

S 2

3

A 1

A 2

A 3

Oh!

let ring

let all ring

Marimba

let ring

Pi.

(d=100)

90

I Vns.

II

*pp*

Acc.

S.1.2.3

A.1.2.3

*pp*

*mp cresc. al ff to the end of sentence*

**NARR.** But the wail continued without cease and the other sufferers began to grow restless.  
 Mais l'enfant continuait de crier et, tout autour de lui, les malades s'agitèrent.

A gust of sobs swept through the room, drowning the priest's prayer.  
 Une marée de sanglots déferla dans la salle, couvrant la prière du prêtre.

Pf.

91 (♩ = 112)

Fl.1.2

Picc.1.2

3Obs.

3Cls.

1.2.3 Hns.

4

4 Trs.

4 Trns.

Tuba

Perc. 2

Vibr.

5 med. Cym.

let ring

S

A

T

B

91 (♩ = 112)

Pf.

I

Vin.

II

Vla.

Vic.



ADAGIO (♩=60)

Fl. 1.2  
 Picc. 1.2  
 Obs. 1.2  
 3  
 Cls. 1.2  
 3  
 Hrs. 1.2.3  
 4  
 4 Trs.  
 Tbn. 1.2  
 3-4  
 Perc. 1  
 2  
 4  
 5  
 6  
 S  
 A  
 T  
 B  
 Pf.

*pp*  
*morendo*  
*let ring*  
*damp*  
*with sword*  
*large B.D.*  
*pp*  
*pp*  
*pp*  
*pp*

**NARR.** Suddenly the occupants of the other beds fell silent and I grew aware that the child's wall, after weakening more and more, had fluttered out into silence.  
*Brusquement, les autres malades se turent. Je reconnus alors que le cri de l'enfant avait faibli encore et qu'il venait de s'arrêter.*

ADAGIO (♩=60)

Vin. I  
 II  
 Vla.  
 Vlc.

*pp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*



4 Trs

med. Cym.

1 *tr*

2 *p* Timbales *tr*

3 Xyl.

4 Mar.

5 large Kor. Bl.

6 med. & small Woodblocks

Pf.

Red.

I *fp*

II *fp*

Vle. *fp*

Vcl. *ff*

open *f*

let ring

*f*

*sf*

*sf*

*fff*

*fff*

*fff*

*fff*

Detailed description: This page of a musical score, numbered 107, features a percussion section and a string section. The percussion section includes four trumpets (4 Trs), medium cymbals (med. Cym.), two timbales (1 and 2), xylophone (Xyl.), maracas (Mar.), large cornets (large Kor. Bl.), and medium and small woodblocks (med. & small Woodblocks). The string section consists of first and second violins (I and II), violas (Vle.), and violas (Vcl.). The score is written in 4/4 time. The percussion parts are marked with various dynamics such as *p*, *f*, *sf*, and *tr*. The string parts are marked with *fp* and *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The page concludes with a double bar line and a *fff* marking.



FL.1.2  
 Picc.1.2  
 3 Obs.  
 3 Cls.  
 Acc.  
 3 Chinese tom-toms  
 Perc.  
 1  
 2  
 3  
 4  
 5  
 6  
 Timp.  
 1  
 2

S.	Not one has been seen, not one, not one, since the outbreak of the sickness. On n'en a plus vu un seul, pas un seul, depuis le mois d'avril.	Does it mean it's starting all over again? Qu'est-ce que ça veut dire, tout va recommencer?
A.	ever have believed it? mais ça y est!	Not one has been seen, not one, since the outbreak of the sickness. On n'en a plus vu un seul, pas un seul depuis le mois d'avril.
T.	Would you ever have believed it? C'est incroyable, mais ça y est!	Not one has been seen, not one, since the outbreak of the sickness. On n'en a plus vu un seul, pas un seul, depuis le mois d'avril.
B.	They're coming out again. Ils sortent encore!	Not one has been seen, not one, since the outbreak of the sickness. On n'en a plus vu un seul, pas un seul, depuis le mois d'avril.
	What does it mean? Qu'est-ce que ça veut dire?	What does it mean? Qu'est-ce que ça veut dire?
	Not one has been seen since the outbreak of the sickness. On n'en a plus vu un seul depuis le mois d'avril.	What does it mean? Qu'est-ce que ça veut dire?
	They're coming out again. Ils sortent encore.	What does it mean? Qu'est-ce que ça veut dire?

Pi.  
 I  
 Vin.  
 II  
 Vla.  
 Vlc.  
 Db.

95

95

S.	<p>You should see them running! Faut les voir courir, alors!</p>	<p>It's a fair treat that is. C'est un vrai plaisir.</p>	<p>You can hear their scratchings and rustlings behind the On entend leur remue-ménage dans les charpentes.</p>	
	<p>What does it mean? Qu'est-ce que ça veut dire? Is it starting all over again? Est-ce que tout va recommencer?</p>	<p>You should see them running! Faut les voir courir, alors!</p>	<p>It's a fair treat, that is! C'est un vrai plaisir!</p>	
A.	<p>of the sickness. What does it mean? d'avril! Qu'est-ce que ça veut dire?</p>	<p>Does it mean it's starting all over again? Est-ce que tout va recommencer?</p>	<p>You should see them running! Faut les voir courir, alors!</p>	<p>It's a C'est un</p>
	<p>outbreak of the sickness! mols d'avril!</p>	<p>What does it mean? Does it mean it's starting all over again? Qu'est-ce que ça veut dire? Est-ce que tout va recommencer?</p>	<p>You should see them running! Faut les voir courir, alors!</p>	<p>outbreak of the sickness! mols d'avril!</p>
T.	<p>mean? Figures have come down, too! dire ça commence à changer!</p>	<p>There have been quite a few recoveries lately. Il y a eu nombre de réchappés dernièrement.</p>	<p>Does it mean the end is in sight? C'est le commencement de la fin!</p>	<p>Does it mean the end is in sight? C'est le commencement de la fin!</p>
	<p>It's a fair treat, that is! C'est un vrai plaisir!</p>	<p>You can hear their scratchings and rustlings behind the wood-work. On entend leur remue-ménage dans les charpentes.</p>	<p>Figures have come down, ça commence à</p>	<p>Figures have come down, ça commence à</p>
B.	<p>There have been quite a number of recoveries lately. Il y a eu nombre de réchappés dernièrement.</p>	<p>Does it mean the end is in sight? C'est le commencement de la fin.</p>	<p>You can't expect things to change from one day to another. Faut pas croire que ça va changer d'un jour à l'autre!</p>	<p>You can't expect things to change from one day to another. Faut pas croire que ça va changer d'un jour à l'autre!</p>
	<p>Does it mean the end is in sight? C'est le commencement de la fin.</p>	<p>You can't expect things to change from one day to another. Faut pas croire que ça va changer d'un jour à l'autre!</p>	<p>We'll have to make a fresh start. Faudra recommencer.</p>	<p>We'll have to make a fresh start. Faudra recommencer.</p>

	woodwork. } Does it mean the end is in sight? Figures have come down, too. } There have been quite a few recoveries lately.		
	<i>On dirait bien que c'est le commencement de la fin; ça commence à changer. Il y a eu nombre de réchappés dernièrement.</i>		
S.			
	You can hear their scratchings and rustlings behind the woodwork. } Does it mean the end is in sight? Figures have come		
	<i>On entend leur remue-ménage dans les charpentes.</i>		<i>On dirait bien que c'est le commencement de la fin: ça commence</i>
A.			
	fair treat, that is! You can hear their scratchings and rustlings behind the woodwork. Does it mean the end is in sight?		
	<i>vrai plaisir! On entend leur remue-ménage dans les charpentes.</i>		<i>On dirait bien que c'est le commencement de la fin.</i>
	It's a fair treat, that is! } Does it mean the end is in sight? } You can't expect things to change from one day to another.		
	<i>C'est un vrai plaisir!</i>	<i>C'est le commencement de la fin.</i>	<i>Faut pas croire que ça va changer d'un jour à l'autre!</i>
T.			
	You can't expect things to change from one day to another. } We'll have to make a fresh start. Things won't come back at once.		
	<i>Faut pas croire que ça va changer d'un jour à l'autre.</i>	<i>Il faudra recommencer.</i>	<i>Rien ne sera plus comme avant.</i>
	too. } There have been quite a few recoveries lately. Does it mean the end is in sight? } You can't expect it to		
	<i>changer. Il y a eu nombre de réchappés dernièrement.</i>	<i>C'est le commencement de la fin.</i>	<i>Faut pas croire que ça va</i>
B.			
	change from one day to another. Things won't come back at once. Supplies may improve a little, let's hope, if nothing else.		
	<i>changer d'un jour à l'autre.</i>	<i>Rien ne sera plus comme avant.</i>	<i>Si, au moins, on fait des progrès quant au ravitaillement.</i>
	Things won't come back at once. Supplies may improve a little, let's hope, if nothing else. We'll see, we'll see!		
	<i>Rien ne sera plus comme avant.</i>	<i>Si, au moins, on fait des progrès quant au ravitaillement.</i>	<i>On verra bien!</i>





A TEMPO (♩=72)

Acc. *fpp*

Perc. 1 2 3 4 5 6

to Vibraphone  
to Xylophone  
to Marimba  
large Tam-tam *pp*

**NARR:** The official communiqués which had encouraged at first no more than shadowy, half-hearted hopes,  
Les communiqués de la préfecture, qui avaient d'abord fait naître une timide et secrète espérance,

A TEMPO (♩=72)

Pi.

*ff*

Red.

97

Vib.

Xyl. *mp*

Mar. *mf*

med. Tam-tam *pp*

let ring

*pp*

now confirmed the popular belief. The epidemic was in retreat all along the line. The enemy was abandoning his positions.  
finirent par confirmer dans l'esprit du public la conviction que la victoire était acquise et que la maladie abandonnait ses positions.

Pi.

*mf*

Red.

simile

Perc. 2 3 4 5 6

It was doubtful if this could be called a victory. All that could be said was that the epidemic seemed to be leaving as unaccountably as it had come.  
A la vérité, il était difficile de décider qu'il s'agissait d'une victoire. On était obligé seulement de constater que la maladie semblait partir comme elle était venue.

Pi.

*ff*

Red.

Perc. 5  
6

**NARR:** † Indeed, one's chief impression was that the epidemic had called a retreat after having reached all its objectives.  
*On avait l'impression qu'elle s'était épuisée elle-même ou, peut-être, qu'elle se retirait après avoir atteint tous ses objectifs.*

Pf.

segue subito

90 (♩=144)  
Glock.

1  
2  
3  
4  
5  
6

Perc.

Vib. *f* *let ring* *sim.*  
*f* *let ring* *sim.*  
 Xyl.  
 Mar. *ff sempre*  
*ff sempre* *med. Cym.* *let ring*  
*sizzle Cym.* *mf* *let ring*

**NARR:** † The day of liberation  
*Enfin, l'ouverture des portes*

90

Pf.

Red. (sustain)

1  
2  
3  
4  
5  
6

Perc.

*large Cym.* *let ring*

**NARR:** † came at last. The ceremonial opening of the town-gates was announced.  
*fut annoncée. La ville entière s'ébranla!*

Pf.





Fl. 1.2  
 Picc. 1.2  
 3 Obs.  
 3 Cls.  
 4 Hns.  
 1.2 Trs.  
 3.4  
 1.2 Tbps.  
 3.4  
 Tuba  
 Perc.  
 1  
 2  
 3  
 4  
 5  
 6  
 S.  
 B.  
 Pf.  
 Vn. I  
 Vn. II  
 Vla.  
 Vc.

Musical score for page 117, featuring woodwinds, brass, percussion, strings, and vocal soloists. The score includes various musical notations such as dynamics (*ff*, *sf*, *mp*), articulation (accents, slurs), and performance instructions like "let ring" and "Joy! Joie!".

*p ten.*

Fl. 1.2  
Picc. 1.2  
3 Obs.  
3 Cls.  
4 Trs.  
Tbns. 3.4

1  
2  
Perc.  
3  
4  
5  
6  
B.D.

S.  
A.  
T.  
B.

let ring

parlato *ff*

freedom!  
li-bé-res!

Joy!  
Joie!

parlato *ff*

Free - dom! free - dom! freedom!  
Libé-rés! li-bé-rés! li-bé-rés!

Joy!  
Joie!

parlato *ff*

Day of deliv'rance!  
Déli-vran . . . ce!

freedom!  
li-bé-res!

parlato *ff*

free dom!  
li-bé-res!

Joy!  
Joie!

Pi.  
I  
Vn.  
II  
Vla.  
Vic.  
Db.

Red.

This musical score page contains the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo 1 (Picc. 1), Oboe 1 (Ob. 1), Clarinet in A (C.a.), Horn 1 (Hn. 1), Trombone 1 (Tbn. 1).
- Strings:** Violin II (Vln. II), Viola (Vc.), Cello (C.).
- Percussion:** Percussion 1 and 2 (Perc. 1, 2).
- Vocal Soloists:** Soprano (S.), Alto (A.), Tenor (T.), Bass (B.).
- Piano:** Piano (Pt.).

**Lyrics:**

Soprano: Joy, Jole, Joy, Jole, Joy, Jole, Joy, Jole.

Alto: Joy, Jole, Joy, Jole, Joy, Jole, Joy, Jole.

Tenor: Joy, Jole, Joy, Jole, Joy, Jole, Joy, Jole.

Bass: Joy, Jole, Joy, Jole, Joy, Jole, Joy, Jole.

Chorus (Soprano): bound im - men - less se joy! Jole!

Chorus (Alto): bound im - men - less se joy! Jole!

Chorus (Tenor): bound Jole - - less joy! Jole im - men - se!

Chorus (Bass): joy! im - - men - - se!

**Rehearsal Marks:** 102 (at the start of the second system), 103 (at the start of the vocal soloists' section).

**Performance Markings:** *sempref*, *p*, *mf*, *f*, *fp*, *rit.*, *all.*, *ad.*

103

Fl. 1

Picc. 1

Ob. 1

C. a.

4 Hns.

1 Perc.

2 Perc.

let ring

fp

mf

ff

ff

S.

Moi qui suis mort, —

am a live — a-gain to-day!

me voi-ci au-jourd'hui — res-su - - sci-té!

A.

am a live — a-gain to-day!

me voi-ci au-jourd'hui — res-su - - sci-té!

T.

am a live a-gain to-day!

me voi-ci res-su - - sci-té!

B.

I who have died —

am a-live a-gain to-day!

Moi qui suis mort, —

me voi-ci res-su - - sci-té!

Pf.

I Vn.

II Vn.

Va.

Vc.

Db.

103



Fl. 1.2  
 Picc. 1.2  
 3 Obs.  
 C. a.  
 3 Cls.  
 4 Hns.  
 4 Trs.  
 1.2 Tbps.  
 3.4 Tuba  
 Perc.  
 1  
 2  
 3  
 4  
 5 med. Cym.  
 6 large B.D. sizzle Cym.  
 1 Timp.  
 2  
 S.  
 A.  
 T.  
 B.  
 Fl.  
 I  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

Musical score for measures 104 through 110. The score includes parts for woodwinds (Flute 1 & 2, Piccolo 1 & 2, 3 Oboes, Clarinet in A, 3 Clarinets), brass (4 Horns, 4 Trumpets, 1 & 2 Trombones, 3 & 4 Tubas), percussion (1, 2, 3, 4, 5 medium cymbals, 6 large bass drum, sizzle cymbal), timpani (1, 2), strings (Violins I & II, Viola, Violoncello, Double Bass), and woodwind (Flute). The score contains various dynamic markings (ff, p, f) and performance instructions such as "let ring" and "rall.". The percussion section includes specific techniques for cymbals and large bass drum.

**NARR:** That night, on my way to the outlying districts, long after I had turned off the main streets, when I walked past shuttered houses and  
*Ce soir-là, en montant vers les quartiers pauvres, longtemps après avoir quitté les boulevards, j'entendais encore la rumeur des réjouissances*  
 (d=72)

Violins I and II, Viola, and Violoncello. Dynamics: *p*, *pp*, *ppp*. A double bar line is present at the bottom left.

the joyful clamour followed me up, I somehow could not dissociate the sorrow behind those closed shutters from the joy filling the central streets.  
*en ville me poursuivre. En longeant des fenêtres aux volets clos, peut-être à cause de ma fatigue, je ne parvenais pas à séparer la souffrance qui se prolongeait derrière ces volets, de la joie qui remplissait les rues un peu plus loin.*

Violins I and II. Dynamics: *ppp*. Instruction: *segue subito*. A double bar line is present at the bottom left.

105  
 Glck.

Perc. parts: Glock., Xyl., Mar., med. Cym., sizzle Cym., p with wire brushes. Dynamics: *pp*, *p*, *mf*, *ff*. A double bar line is present at the bottom left.

2  
**NARR:**

And yet, it was in the midst of shouts rolling against the terrace-walls and while cataracts of coloured  
*Pourtant, c'est au milieu de ces cris qui se répercutaient longuement jusqu'au pied des terraces, à mesure que*

Piano. Dynamics: *p*, *ppp*. Instruction: *Ad. (sustain)*. A double bar line is present at the bottom left.

105

Violins I and II, Viola. Dynamics: *p*, *pizz.*. A double bar line is present at the bottom left.

1  
2  
Perc. 3  
4  
5  
6

fire-works fell through the darkness, that I resolved to compile this chronicle, so that I could bear witness in favour of those plague-stricken people and state, quite simply, what we learn in a time of pestilence: that there are more things to admire in men, than to despise.

*les gerbes multicolores des feux d'artifice s'élevaient dans le ciel que je décidai de rédiger ce récit qui devait servir à témoigner en faveur des pestiférés et à dire, simplement, ce qu'on apprend au milieu des fléaux: qu'il y a dans les hommes plus de choses à admirer, que de choses à mépriser.*

Pi.

106

Glock.  
Vibr.

Perc. 1  
2

Nonetheless, I knew that the tale I had to tell, could not be one of final victory, indeed, as I listened to the cries of joy rising from the city, I remembered that such joy is always imperilled.

*Jesavais cependant, que cette chronique ne pouvait pas être celle d'une victoire définitive. Écoutant, en effet, les cris d'allégresse qui montaient de la ville, je me souvenais que cette allégresse est toujours menacée.*

NARR.

Pi.

Sustain notes then take Ped.

106

Vin. I  
II  
Via.  
Vlc.

107

2 Tom toms (small, med.)  
2 B.Drs. (small, med.)  
Large B.D.

Perc. 1  
5  
6

Timp. 1, 2

I know what these jubilant crowds did not know:  
*Car je savais ce que la foule ignorait:*

that the plague-bacillus never dies, that it can lie dormant for years and bide its time;  
*que le bacille de la peste ne meurt jamais, qu'il peut rester endormi pendant des années,*

Pi.

colla parte

107

Via.  
Vlc.

Acc.

1.2  
Hns.

3.4

1.2  
Trs.

3.4

1.2  
Tbns.

3.4

Tuba

Perc. 6  
large B.D.

1  
Timp.

2

*[Large stylized graphic element]*

**NARR:**

and that perhaps the day might come when, for the bane and the enlightenment of men,  
it would rouse up its rats again and send them forth to die in a happy city.  
*et que le jour pourrait revenir où, pour le malheur et l'enseignement des hommes, la  
peste réveillerait ses rats et les enverrait mourir dans une ville heureuse.*

*segue subito*

Pf.

1  
Vin.

II

Vla.

Vlc.

Ob.

*div.*

*pp*

*div.*

*pp*

*div. a 3*

*pp*

*div. a 2*

*pp*

*pp*

108

Fl. 1,2  
 Picc. 1,2  
 3 Ob.  
 3 Cl.  
 B. Cl.  
 3 Bn.  
 Cbn.

4 Hns  
 1,2 Trs.  
 3,4 Trs.  
 1,2 Tbps.  
 3,4 Tbps.  
 Tuba

Perc.  
 1  
 2  
 3  
 4  
 5  
 6

take hard sticks to Glock let ring  
 take hard sticks to Vib. let ring  
 large Cym. let ring med. Cym. let ring large B.D. let ring  
 3. Xyl. ff  
 4. Mar. ff

Timp.  
 1  
 2

S.  
 A.  
 T.  
 B.

Joy!  
 Joy!  
 Joy!  
 Joy!

Pt.  
 I  
 II  
 Vla.  
 Vlc.  
 Ob.

hold notes late Ped. (Sustain) simile hold notes  
 non div. p sf

103

Fl. 1.2

Picc. 1.2

3 Ob.

3 Cl.

B. Cl.

3 Bn.

Cbn.

4 Hrs.

1.2 Trs.

3.4

1.2 Tbrns.

3.4

Tuba

Perc

1

2

3

4

5

6

Large Cym.

let ring

med Cym.

Xyl.

Marc.

ff

let ring

large B.D.

let ring

large Cym.

Timp

1

2

S

A

T

B

Joy!

Joy!

Joy!

Joy!

Pf

Take Ped.

Ped.

ff sim

10

I

Vln

II

Vla

Vcl.

Db.

10



FL 1.2  
 Picc. 1.2  
 3 Ob.  
 3 Cl.  
 B. Cl.  
 3 Bn.  
 Cbn.  
 4 Hns.  
 4 Trs.  
 1.2 Tbps.  
 3.4 Tuba  
 Perc.  
 1 Glock.  
 2 Vib.  
 3 Xyl.  
 4 Mar.  
 5 large Cym.  
 6 med. Cym.  
 Tam-tam  
 1 Timp.  
 2  
 S.  
 A.  
 T.  
 B.  
 P.  
 Ped.  
 I Vin.  
 II  
 Vla.  
 Vc.  
 Db.



