

**Christophe QUEVAL**

**THÉOTOKOS !**

*- Mystère de l'Incarnation -*

*- pour Soprano solo,  
Hautbois, Harpe et cordes -*

*- opus 26 -*

*(2004 – durée : 25'30)*

# I - VIDIT ANGELUM

Très Lent et mystérieux (♩=40)

Christophe QUEVAL  
op.26 (2004)

→ B♭ C D# / E# F# G# A♭ → A#

Harpe

*pp*  
(avec le plat de la main)

8<sup>vb</sup>

*p*

tr#

poco *mf*

2 → A♯

Hrp.

*mf*

(avec le plat de la main)

*mp* → *f*

3 + 4 + 3

Htb.

*mf*

5

Hrp.

*p*

→ B♭

4 + 3

Htb.

Hrp.

*mp*

3

Solo I sul pont.

Alt.

*mp*

# 3 + 5

5

Htb. *mf*

Hrp. *mp* *mf* *tr#*

A. *p* (Solo) ord. 3

# 4 + 4

6

Htb.

Hrp. *mp* (libre et détaché)

V. I. *p* *poco mf* *Solo I* *8va*

V. II. *mp* (Tutti) unis

A. *mp* pizz. (Gli altri) pizz.

Vc. *pp* (Tutti) *mp*



Hrp. *mp* *mf*  $\rightarrow F\flat$   $\rightarrow F\sharp$

V. I *sva-* (Solo) *p* *poco mf*

V. I (Gli altri) *sf* *p* *poco mf*

V. II *poco mf*

Vc. Solo I (\*) *p* *mf*

**5 + 4**

(\*) N.B. : Tous les sons harmoniques des cordes sont notés à la hauteur réelle.

**3 + 4 + 5**

Htb. *f*

V. I *Tutti* *pp*

V. II *pp*

A. (Tutti) arco *poco sf* *pp*

Vc. *Tutti I* *pp*

Vc. *Tutti II* *pp*

Cb. *pp*



*Libre, rêveur*  
(sortant peu à peu du silence)

10 Sop. *pp* (long) *f* *pp* *poco p*  
(d'abord bouche mi-fermée, puis en ouvrant peu à peu)  
A A etc.

Htb. *pp*

A.

12 Sop. *p*

A. Solo I *con sordino*  
*pp*

14 Sop. *p*

A.  
Cb. *div.*  
*pp*

*Un peu plus animé*

16 Sop. *mf*

Cb. *f*

18 Sop. 3 5

4 + 6

Un peu retenu (♩ = 50)

20

Sop. *f*

Htb. *poco mf* *ff* *mp cantabile*

V. I *div.* *f* *p* *unis*

V. II *div.* *f* *p* *unis*

A. *senza sordino* *Tutti* *f* *p cantabile*

Vc. *Tutti* *mp* *ff* *p* *div.*

Cb. *f* *p*

22

Htb. *mf* *poco p*

V. I *p* *pp*

V. II *p* *pp*

A. *p* *pp*

Vc. *poco sf* *p* *pp* *div.*

Cb. *p* *pp*





# 4 + 6

Libre

26 *mp*

Sop. *ve* *p* *mf* A

Hrb. *p*

Hrp. *mp* *poco p* *poco sf* *8va*

V. I *con sordino* *pp* *8va*

V. II *con sordino* *pp*

A. *pp*

Vc. *pp*

Cb. *pp*

Measures 26, 30, and 32 are marked with a 10/4 time signature. Measure 32 ends with a 7/4 time signature. The score includes various dynamics such as *mp*, *p*, *mf*, *poco p*, *poco sf*, and *pp*. Performance instructions include *con sordino* for strings and *8va* for harp and violin II. A fermata is present over the final measure of the section.



Bien modéré (♩ = 52)

28 *mp* *p*

Sop. — ve Ma - ri - a gra ti - a ple

V. I *pp* *Solo I* *pp* (Gli altri) *Col legno senza sordino* *pp*

V. II *pp* *Solo I* *pp* *Solo I* *pp*

A. *pp* *Tutti* *pp*

Vc. *p* *intense*

30 *mf*

Sop. na Do - - mi - nus te - -

V. I *Solo* *pizz.* *pp* *Solo*

V. II (Gli altri) *pizz. senza sordino* *pp* *Solo*

A. (Gli altri) *Col legno* *pp* *pizz.* *pp*

Vc.

32 *mp* *poco f*

Sop. cum Be - ne - dic - ta Tu in mu - li - e - ri -

V. I (Solo) *p* *espressivo* *senza sordino*

V. II *pizz.* *(Solo)* *senza sordino*

A. *mp* *Col legno* *p* *poco sf* *senza sordino*

Vc. *trb*

**4 + 3** *Solennel* *poco f* **4 + 4**

Sop. bus Et Be - ne - dic - - - tus

Hrp. *poco mf* *8va*

V. I (Solo) *(Tutti)* *arco* *poco p* *pp*

V. II *Tutti* *arco div.* *p* *Tutti* *pp*

A. *Tutti* *poco p* *p* *espressivo*

Vc. *trb* *Tutti* *poco p* *pp*



3 + 5 *f* 4 + 6

36

Sop. Fruc-tus ven-tris tu - i Je - - - sus

Hrp. *(glissando lento)* *sf* *Glissando*

V. I *(glissando lento)*

V. II *(glissando lento)*

A. *(glissando lento)*

Vc. *(glissando lento)* *mf*

38 *f* 5 + 3 *mp*

Sop. Sanc - ta Ma ri - a Ma -

Htb. *p*

Vc. *pizz.* *mf* *pizz. div.* *Solo I* *arco*

Cb. *f* *mp*

40 *sf*

Sop. ter De - - - i O - ra

Htb.

Vc. Solo *Solo I* *p*

Cb. Solo

# 3 + 3 1/2

42

Sop. pro no - bis pec - ca - to - ri - - -

Htb.

Vc. Solo

Cb. Solo

*p*

**3 + 5** *Un peu retenu* - - - **6 + 3**

44

Sop. - bus nunc et in ho - ra mor - tis

Vc. Solo

Cb. Solo

*p*

*poco p*

**Très Lent et mystérieux (♩=40)**

46

Sop. nos - - - traë

→ B♭ C♯ D♯ / E♯ F♯ G♯ A♯  
(avec le plat des mains)

Hrp. *pp* *mf* → A♯

8vb

Cb. Solo *pp*



47

Hrp. *poco mf*

(avec le plat de la main)

A. *Solo I* arco *pp*

48 *Un peu plus animé*

V. II *Tutti* *div.* *pp*

A.Solo *sf* *p*

Vc. *Tutti* *pp*

4 + 4

49

V. II

A.Solo *mp*

Vc.

50

V. II

A.Solo *poco sf*

Vc. *mp*

51

**Tutti unis**

V. I *pp* *p*

V. II *p*

A. Solo *mf* *mp*

Vc. *p*

*div.*

10/4

52

Hrp. **4 + 6**  $\rightarrow B\flat C\sharp D\# / E\# F\# G\# A\sharp$  *f*

V. I *mp*

A. (Solo) *mf* *poco f*

(Tutti) *poco mf*

Vc. *pp* *poco f*

*Un peu retenu - - -*

12/4

53

Hrp. *mp* (*libre et détaché*) *pp*

V. I

A. Solo

Vc. *pp*

Cb. **Tutti** *mp* *pp*

5/4



Un peu plus allant (♩=54)

54 *p*

Sop. A - ve Ma - ri - - a gra - ti - a ple -

Hrp. *(très serré)* *morendo*

Cb. *morendo*

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56 *mp*

Sop. — na Do - mi - nus te - - - cum Be - ne - dic -

Hrp. *→ C#, D#, Eb* *p* *mp* *8<sup>vb</sup>*

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58 *mf* *mp*

Sop. — ta Tu in mu - li - e - ri - bus Et

Hrp. *8<sup>vb</sup>* *mf* *sf*

V. II *div.* *pp*

A. *div.* *pp*

Vc. *div.* *pp*

60

Sop.

be - ne - dic - - - - - tus

Hrb.

*pp*

Hrp.

*mf* *l.r.*

V. II

A.

Vc.

Detailed description of the musical score: The score is for measures 60-62. The Soprano part (Sop.) has a melodic line with lyrics 'be - ne - dic - - - - - tus'. The Horn part (Hrb.) is mostly silent, with a final note in measure 62 marked *pp*. The Harp part (Hrp.) features a complex texture with multiple lines of notes, starting at *mf* and marked *l.r.* (left hand). The Violin II (V. II) part has a simple melodic line. The Viola (A.) and Violoncello (Vc.) parts have a similar simple melodic line.



62 *mp*

Sop. *mp*  
fruc tus ven -

Htb. *mp*

V. II

A.

Vc.

64 *mf*

Sop. - tris tu - i Je sus

Htb.

Hrp. *pp* *mf*  
 → B♭ C# D♭ / E♭ F G# A♭

V. II *Gliss*

A.

Vc.



*poco mf*

Sop.

Sanc - ta

Ma-ri -

Htb.

*p*

*poco mf*

Hrp.

→ F#, Bb

*l.r.*

*p*

*mp*

*poco mf*

*p*

V. II

*poco p*

*Gliss.*

*Gliss.*

*Gliss.*

A.

Vc.

Cb.

*mp*

*f*

68

Sop. *mp* a Ma

Htb.

Hrp. *mf*

V. I *pp* **Tutti**

V. II *poco p*

A. *poco p*

Vc. *Glissando*

Cb.

Detailed description of the musical score: The score is for measures 68-71. The Soprano part begins with a long note 'a' followed by 'Ma' and a triplet. The Alto part has a triplet. The Harp part features a complex texture with a triplet in the right hand and a series of arpeggiated chords in the left hand, marked *mf*. The Violin I part has a *pp* dynamic and a **Tutti** instruction. The Violin II part has a *poco p* dynamic. The Viola part has a *poco p* dynamic. The Violoncello part has a *Glissando* marking. The Contrabass part has a long note. The key signature has one sharp (F#) and the time signature is 4/4.



70 *poco f*

Sop. *ter De i*

Hrb.

Hrp. *f*

V. I

V. II *sul pont.*  
*p*

A. *poco p*

Vc. *poco p*

Cb. *poco p*  
*poco f*

- - - en serrant un peu - - -

72 *mp*

Sop. *mp*

O - ra pro no - bis pecca-to-ri - bus nunc et in ho-ra

Hrp. *mp* *mf*

V. I

V. II *p* *sul pont.*

A. *p* *sul pont.*

Vc.

Cb.



// A Tempo

74 Sop. *sffz*

nunc et in ho-ra et in ho - ra mor

Hrp. *f*

V. I *f*

V. II

A. *mp* *sul pont.*

Vc. *mp* *sul pont.*

Cb. *poco mf* *f*

76

Sop. *tis*

Hrp.

Vc. Solo *Solo I ord.*  
*pp* *f* *pp* *f intense*

Cb.



*Un peu plus animé*

78

Sop. *f*

Htb. *poco mf*

Vc. Solo



80

Sop. *ve*

Htb. *f*

Hrp. *mf* *Glissando* *l.r.* *sffz*

→ B♭ C♯ D♯ / E♭ F♯ G♯ A♭

80

V. I *Solo I* *f*

V. I *Tutti div.* *f*

V. II *ord. unis* *f*

A. *ord. unis* *f*

Vc. *Tutti ord. unis* *f*

Cb. *f*

4 + 4

Bien intense et expressif (♩=60)

82

Sop. *mp* A - ve Ma - ri -

Htb.

Hrp. *mp* A#

82 (Solo) *poco mf*

V. I *p* *pp* *unis*

V. II *p* *pp*

A. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

Detailed description: This page of a musical score is for measures 82-84. It features seven staves: Soprano (Sop.), Alto (Htb.), Harp (Hrp.), Violin I (V. I), Violin II (V. II), Viola (A.), and Cello/Double Bass (Vc./Cb.). The time signature is 6/4. The Soprano part has lyrics 'A - ve Ma - ri -' and a dynamic marking of *mp*. The Harp part includes a specific fingering '5' and a dynamic marking of *mp*, with a note marked 'A#'. The Violin I part has a 'Solo' marking and dynamics of *p* and *poco mf*. The Violin II, Viola, Cello, and Double Bass parts all start with a dynamic of *p* and transition to *pp* later in the measure. A 'unis' marking is present for the Violin I part. The score includes various musical notations such as slurs, ties, and articulation marks.



84

Sop. *a* gra - ti - a ple - - - - na

Hrb. *poco mf*

Hrp. *→ F $\flat$*  *5* *→ C $\sharp$*

V. I

V. II *div.*

A. *div.*

Vc. *div.*

Cb.

86 *mf*

Sop. A - - - - - ve Ma - ri - - - - -

Htb.

V. II *div.*

A. *pp* 3

Vc.

Cb. *p*

88

Sop. - a gra - - - - - ti - a

Htb. *p*

V. I *Solo I* *mp* *Solo II* *p*

V. II

A. 3

Vc. 3

Cb. 3



90

Sop. ple - - - - na Do

Htb.

90

Soli

V. II

A.

Vc.

Cb.

92 *poco f*

Sop. mi - nus te - - - - cum

Htb.

2 Soli

V. II

A.

Vc.

Cb.



- - - en serrant un peu - - -

94 *f*

Sop.

Be - - - - - ne - - dic - - - - - ta

Htb.

94

2 Soli

V. II

A.

Vc.

Cb.

96 *poco mf*

Sop. et Be - ne - - dic - - - tus

Htb. *mf*

2 Soli

V. II

A.

Vc.

Cb.



98 *mf*

Sop. fruc - - - tus ven - tris tu - i

Htb.

98 **Tutti** *pp* *unis*

V. I

V. II *pp* *unis* *Gliss.*

A. *pp* *unis*

Vc. *pp* *unis*

Cb. *p* *mf*

A Tempo (♩=58)

100 *ff*

Sop. Je - - - - - sus

Hrp. *ff*  
→ B<sup>4</sup>C<sup>4</sup>D<sup>4</sup>/E<sup>b</sup>F<sup>4</sup>G<sup>4</sup>A<sup>b</sup>

100 *mf*

V. I

V. II *mf*

A. *mf*

Vc. *mf*

Cb. *mf*



102 *ff* *mp*

Sop. *Sanc - ta Ma - ri - - - a Ma -*

Hrp. *f*

V. I *8va* *div.* *p*

V. II *8va* *div.* *p*

A. *mf* *pp*

Vc. *Tutti I* *mf* *pp*

*Tutti II* *div.* *mf* *pp*

Cb. *mf* *pp*

104 *méditatif*

Sop. *ter* De - - - i

Htb. *mp*

Hrp. *pp* *trb*

V. I *8va*

V. II *8va*

A.

Vc.

Cb.



106

*ff*

Sop. O - ra pro no - - - - bis

Hrb.

Hrp. *f*

V. I *8va* *p*

V. II *8va* *p*

A. *mf* *pp*

Vc. *mf* *pp*

unis *mf* *pp*

Cb. *mf* *pp*

108 *sfp*

Sop. *nunc et in ho -*

Hrp. *→ B♭ C D E F# G# A* *sffz* *l.r.*

V. I *8va-*

V. II *8va-*

A.

Vc.

Cb. *sf* *p*



110

Sop. — ra mor - - - - - tis nos -

Hrp. *mp* → D#

V. I *8va*

V. II *8va*

A.

Vc.

Cb.





# II - IN ANGUSTIIS

4 + 4

113

V. I *sul tasto* *pp*

V. II *pp*

A. *poco mp* *p*

Vc. *(Tutti) unis*

114

V. I

V. II *pp* *pp*

A. *poco mp* *p*

Vc. *Glissando* *pp*

Cb. *Solo I* *p*

115

V. I *Glissando*

V. II

A. *5*

Vc.

Cb. *5*

116

V. I *ord.* *p* *unis* *poco mf*

V. II *3*

A. *ord. unis* *mp* *pp* *5* *p*

Vc.

Cb. *5* *5* *5*

117

V. I *p* *3* *5*

V. II *ord.* *mp* *p*

A. *5* *pp* *poco mf* *p* *sul pont.*

Vc.

Cb. *p*



118

V. I *unis*

V. II

A. *poco mf* *Glissando* *p*

Vc. *pizz.* *arco*

Cb. *poco mf* *Glissando* *pp*

*Tutti*

*poco p*

**5 + 4**

119

V. I *mp* *unis*

V. II *poco mf*

A. *ord.* *5* *mp* *p*

Vc. *p*

Cb. *p*

120

V. I *mf* *div.*

V. II

A. *5* *mf* *unis*

Vc. *mp* *poco mf* *mf*

Cb. *sul pont.* *f*

# 4 + 3

Musical score for measures 121-125. The score is for five instruments: Violin I (V. I), Violin II (V. II), Alto (A.), Violoncello (Vc.), and Contrabasso (Cb.). The time signature is 7/4. Measure 121 starts with a 3-measure rest in V. I. The dynamics are *f* (measures 121-122), *mp* (measures 123-124), and *mp* (measure 125). A vertical dashed line is placed between measures 122 and 123. A 5-measure rest is indicated in V. I and Vc. at the end of measure 125.



Musical score for measures 122-125. The score is for six instruments: Harp (Hrp.), Violin I (V. I), Violin II (V. II), Alto (A.), Violoncello (Vc.), and Contrabasso (Cb.). The time signature is 8/4. Measure 122 starts with a 12-measure rest in Hrp. The dynamics are *sffz* (measures 122-123), *l.r.* (measures 124-125), and *ff* (measures 122-125). A vertical dashed line is placed between measures 122 and 123. A 5-measure rest is indicated in V. I and Vc. at the end of measure 125. A key signature change is indicated at the top:  $\rightarrow B^b C^{\#} D^{\#} / E^{\flat} F^{\#} G^{\flat} A^{\sharp}$ .



123 **3 + 4 + 4** *mf* (*psalmodando*)

Sop. *A-gios o Thé-os* *A-gios Is-kyr-ros* *A-gios A-tha-na-tos*

Hrp. *poco f* *l.r.*

V. I *p* *pp*

V. II *p* *pp*

A. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

124 *Un peu serré* *mp*

Sop. *Ky-ri-e e-le-ison, Ky-ri-e e-le-ison, Ky-ri-e e-le-ison, Ky-ri-e*

V. I *pp*

V. II

A.

Vc.

Cb.

(répétitions ad lib.)

125

Sop.

e-le-ison, Ky-ri-e e-le-ison, Ky-ri-e e-le-ison, Ky-ri-e e-le-ison, Ky-ri-e e-le-ison, Ky-ri-e e-le-i

V. I

V. II

A.

Vc.

Cb.



**Largo sostenuto** (♩=36)

126

Sop.

son! **4 + 4 + 6 + 4**

*sul tasto*

*ord.* (long)

*ppp* *p* *fff*

*pp* *p* *fff*

*p* *fff*

A.


Vc.

Cb.



# Fiévreux et inquiet (♩ = 94)

127

A. 

Vc. *div. sul pont.* *mp* 

Vc. *div. sul pont.* *mp* 

Cb. *mf* 

128

→ B $\flat$  C $\sharp$  D $\sharp$  / E $\flat$  F $\sharp$  G $\sharp$  A $\flat$

Hrp. *f* 

V. I *mf* *div.* 

V. II *mf* *div.* 

A. *poco mf* *div.* 

Vc. *ord.* *5* 

Vc. *ord.* *5* 

Cb. *5* 

Hrp. *f* *Glissando* *8va* *3*

V. I *8va*  
 V. II  
 A. *div. pizz* *ff*  
 Vc. *mf*  
 Cb. *f* *3*

Hrp. *mf* *5/4* *→ F#*

V. I *Solo I* *mf* *3* *en dehors* *5/4*  
 Vc. *mp* *5* *5/4*  
 Cb. *mp* *5* *5/4*



131

Htb. *f drammatico*

Hrp. (*quasi glissando*)

V. I.

A. *arco*  
*poco mf*

---

132

Htb. *mf*

Hrp.

A. *mf*

---

133

Htb. *f*  
*mf*

Hrp. *sf*  
*mf*

A. *mf*

Cb. *ff*

134

Htb. *f* *sf* *f*

Hrp. *sfz* *mp*

A. *f*

Vc. *f* *sfp*

135

Htb. *ff*

Hrp. *f*

V. I *Tutti* *div. pizz.* *f*

V. II *div. pizz.* *f*

A.Solo *Solo I* *poco mf*

Vc.

Cb. *mf*



136

Htb. *f* 3 *ff* 5 *prenez le cor anglais*

Hrp. *mf* *l.r.*

V. II 3

A.Solo

Vc. *div.* 3 *poco mf*

Plus serré (♩=108)

137

C.A.

A. *mp* *Tutti* *div.* 5 5

Vc. 5 3 5

138

C.A. *poco f* 5 3

A.

Vc.

139

C. A.

A.

Vc.

140

C. A.

A.

Vc.

*mf* *f*

141

C. A.

A.

Vc.



Un peu plus serré (♩=112)

142

C.A. *ff* *flatt.*

Hrp. *ff* *8va*

V. I *f* *pizz. div.*

A. *f* *pizz. div.*

Vc. *f*

Cb. *f* *Tutti div.*

143

C.A. *mf* *f*

A. *f*

Cb. *f*

144

C.A. *poco mf*

A.

Vc. *Col legno*  
*ff*

Cb. *Col legno unis*  
*ff*

145

C.A. *poco f*

**Solo I**

Vc. *arco* *mf*  
*arco div.* *mp*

146

C.A. *mp* *f*

A. *pizz.* *sffz*

Vc. *(Solo)*

Cb. *pizz.* *sffz*



147

C.A. *mf*

Vc. *(Solo)*

148

C.A. *mp*

Vc. *(Solo)*

149

C.A. *mf*

A. *div.*

Vc. *(Solo)*

Cb. *arco div. p*

*en ralentissant beaucoup*

8/4  
4/8

# 4 + 4 1/2

150

C.A.  $\frac{8+1}{4+8}$  *mp*

Vc. Solo  $\frac{8+1}{4+8}$  *mp*

Cb.  $\frac{8+1}{4+8}$

# 4 + 5

151

C.A.  $\frac{9}{4}$  *p*

Vc. Solo  $\frac{9}{4}$  *p*

Cb.  $\frac{9}{4}$

# Très Lent et mystérieux (♩ = 30)

152

C.A.  $\frac{10}{4}$  *mp* *p*

Hrp.  $\frac{10}{4}$  *p*  $\rightarrow B^b C^b D^b / E^b F^b G^b A^b$   $\rightarrow F^b$

Vc. Solo  $\frac{10}{4}$

Cb.  $\frac{10}{4}$  *pp*



# 6 + 4

153

*pp* (d'abord bouche mi-fermée, puis en ouvrant peu à peu)

Sop. *Et* *reprenez le hautbois*

C.A. *sf*  $\rightarrow$  *p* *morendo*

Hrp. (avec le plat de la main) *pp* *p*

V.Solo *Solo I* *15<sup>ma</sup>* *ppp*

Vc. Solo

Cb.



## Très retenu (♩ = 34)

154

*p*

Sop. in - car - na - tus est

Hrp. *pp*  $\rightarrow$  B♭ C# D♭ / E# F# G♭ A#

V.Solo *15<sup>ma</sup>* *pp*

Cb.

# III - APOTHEOSIS

## Contenu et recueilli (♩ = 48)

155 *pp*

Sop. Ma - gni - fi - cat Ma - gni - fi - cat

Hrp. *poco mf*

V.Solo

A. *arco div.* 3 *pp*

Vc. *Solo I* *sul pont. ~ ord.* *pp* *sul pont. ~ ord.*

Cb. *pizz.* *poco mf* *pizz.* *mf*



157 *p*

Sop. *Ma - gni - fi - cat Ma - gni - fi - cat*

Hrp. *mp*

V. II *arco div. pp*

A. *pp*

Vc. *(Solo) p*

*(Gli altri) arco div. pp*

159 *mp*

Sop. *Ma - gni - fi - cat Ma - gni - fi - cat*

Hrp. *poco f*

V. I *Tutti div. pp*

V. II *pp*

A. *pp*

Vc. *(Solo) pp*

Cb. *div. p*



161 *poco mf*

Sop. *Ma - gni - fi - cat Ma - gni - fi - cat*

Hrp.

V. I

V. II

A.

(Solo) *peu à peu en dehors*

Vc. *poco mf*

Cb.

163 *mf*

Sop. Ma - - - gni - fi - cat Ma - gni - fi - cat

Hrp. *f* *bien sonore*

V. I

V. II *p*

A.

Vc. *(Solo)*

Cb. *mp*



165 *poco f*

Sop. Ma - gni - fi - cat Ma - gni - fi - cat

Hrp.

V. I *Solo I* *poco mf* *intense* *mf*

V. II *(Tutti)* *pp* *p*

A. *(Solo)* *poco mf* *intense* *mf*

Vc. *(Solo)* *poco mf* *intense* *mf*

Cb. *poco mf*

167

Sop. *f*  
Ma \_\_\_\_\_ A \_\_\_\_\_ etc.

Hrp. *f* → G#

V. I (Solo) *poco f*  
*mp*

V. II *mp*

A. *mp*

Vc. (Solo) *poco f*

Cb.



169

Sop.

Hrp. *ff* *poco mf*

169 (Solo) *f*

V. I *mp*

V. II

A. *mf*

Vc. (Solo) *f* *très en dehors*

*mp* *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 169 to 172. The Soprano part (Sop.) begins at measure 169 with a melodic line. The Harp (Hrp.) part starts with a fortissimo (*ff*) chord and then transitions to a *poco mf* texture. Violin I (V. I) has a solo starting at measure 169, marked *f*. Violin II (V. II) and Viola (A.) parts feature triplets and sustained notes. The Violoncello (Vc.) part has a solo starting at measure 169, marked *f* and *très en dehors*. The Contrabass (Cb.) part provides a low-frequency accompaniment. Dynamics range from *mp* to *ff*.





173

Sop. *ff*  
 5 Ma - gni - fi - cat

Hrp. *ff*

V. I (Solo) *f*

V. II *mp* *f*

A. *f*

Vc. (Solo) *mp*

Cb. *f*

175

Sop. Ma - gni - fi - cat Ma - gni - fi - cat

Hrb. *f*

Hrp.

V. I

V. II *poco mf*

A. *poco mf*

Vc. *(Solo)* *mp*

Cb.



177

Sop. *mf*  
 Ma - gni - fi - cat Ma - gni - fi - cat

Hrb.

Hrp. *mp*

177 (Tutti) *p*

V. I

V. II *mp*

A. *mp*

Vc. (Solo)

Cb. *p*

179

Sop. Ma - gni - fi - cat Ma - gni - fi - cat

Hrb. *mf*

Hrp.

V. I *pp*

V. II *p*

A. *p*

Vc. *(Solo)*

Cb. *pp*



181 *mp*

Sop. *Ma - gni - fi - cat Ma - gni - fi - cat*

Htb. *mp*

Hrp. *mf*

V. I *mp* *(Solo)* *p* *gva-*

V. II *pp* *morendo*

A. *pp*

Vc. *(Solo)* *p*

Cb.

Detailed description of the musical score: The score is for measures 181-184 in 5/4 time. The Soprano part has the lyrics 'Ma - gni - fi - cat Ma - gni - fi - cat'. The Horn part has a melodic line starting on a B-flat. The Harp part features arpeggiated chords with a '5' fingering. Violin I has a solo passage marked 'mp' and 'p' with a 'gva-' marking. Violin II has a tremolo accompaniment marked 'pp' and 'morendo'. The Viola, Viola, and Violoncello parts have sustained chords. The Contrabass part has a sustained chord. The score includes various dynamics such as *mp*, *mf*, *pp*, and *p*, as well as performance instructions like *(Solo)*, *morendo*, and *gva-*.

183 *p* *molto espressivo e rubato*

Sop. Ma - gni - fi - - - - - cat *p* A

Hrb. *pp*

Hrp. *E4*

V. I *pp*

V. II *morendo*

A. *morendo*

Vc. *pp*

Cb. *p*



185 *mp*

Sop. xi - on es - - - ti os

Htb.

Vc. *Tutti II con sordino unis ppp*

Cb. *Tutti I con sordino unis ppp*

187

Sop. a - li - - - thos ma - - - ka -

A. *Tutti I con sordino unis ppp*

Vc. *unis*

Cb. *unis*

Sop. *ri - zin sé tin*

V. II **Tutti I** *div.* *pp*

A. **Tutti II** *con sordino unis* *ppp*

Vc.

Cb.



Sop.

Thé - - - o - - - to - kon

V. I

**Tutti**

*8<sup>va</sup>*

*div.*

*pp*

V. II

**Tutti II**

*8<sup>va</sup>*

*div.*

*pp*

A.

Vc.

Cb.

193

Sop. *tin* *aï - - - ma - ka - ris - ton*

V. I *8va*

V. II *8va*

A.

Vc.

Cb. *Solo I poco mp* *5*



195

Sop.

ké

pa

na

mo

V. I

V. II

A.

Vc.

Cb.

197

Sop. *mi - - - - - ton ké*

V. I *8va*

V. II *8va*

A.

Vc.

Cb.



Sop.

mi - - - té - - - ra      tou - - - - -

V. I

V. II

A.

Vc.

Cb.





# Très Lent et suspendu (♩=30)

203

**Sop.** *Très Lent et suspendu* (♩=30). The score features a soprano line with a melodic phrase in 5/4 time, transitioning to 6/4. The harp part includes a chromatic scale:  $\rightarrow B\flat C\flat D\# / E\# F\# G\# A\flat$ , starting in 5/4 and moving to 6/4, marked *poco mp*. The string sections (Violins I & II, Alto, Violoncello, and Contrabasso) play sustained chords in 5/4 and 6/4 time signatures, with some parts marked *8va*.

Sop.

Hrp.

V. I

V. II

A.

Vc.

Cb.

*Cédez - - - 8va - - -*

*⇒ Ré ♭, Mi ♭, Sol ♭*

*f* *mf*

*morendo*