

Elles
Music to a Folio of Lithographs by Toulouse-Lautrec
for Violin, Alto Saxophone, Horn, and Casio CZ Synthesizer
Don Freund (1989)

Program Notes

The music for *Elles* was written to be performed along with a slide display of Henri Toulouse-Lautrec's lithographic folio, one piece for each of the prints in the series. The pieces are intended to be listened to only while observing the prints, so the experience should be (in a decidedly "low-tech" way) multi-media. The music responds not only to the emotion and atmosphere of the prints, but also to their abstract texture and technique.

The *Elles* series is generally considered a milestone of Henri de Toulouse-Lautrec's career. These lithographs commissioned to be sold as portfolios intended for the erotic print collectors' market prove to be a financial failure; rather than erotic, the series is intimate, replacing licentious explicitness with natural honesty. The images are reminiscences drawn from Lautrec's thematic exploration of the daily routine of life in brothels. Technically *Elles* (which translates as the feminine pronoun *they*) holds an important position in the history of printmaking, extending the pictorial possibilities of the medium to achieve fluid and expressive effects previously associated only with painting. Lautrec demonstrates a preference for a modern flat design style over the traditional chiaroscuro, but uses color, ink density and the paper itself to conjure the mood and atmosphere of light and shadow. (These comments are drawn from Nora Desloge's Baldwin M. Baldwin Collection catalogue.)

The titles and order of the plates (as established by cataloguers) are as follows:

1. Cover for *Elles* (*Elles*, couverture)
2. The Seated Clowness — Mademoiselle Cha-u-ka-o (La Clowness assise [Mademoiselle Cha-u-ka-o])
3. Woman with a Tray — Breakfast (Femme au plateau — Petit déjeuner)
4. Sleeping Woman — Awakening (Femme couchée — Réveil)
5. Woman at the Tub — The Tub (Femme au tub — Le tub)
6. Woman Washing Herself — The Toilette (Femme qui se lave — La toilette)
7. Woman with Mirror — The Hand Mirror (Femme à glace — La glace à main)
8. Woman Combing Her Hair — The Coiffure (Femme qui se peigne — La coiffure)
9. Woman in Bed, Profile — Awakening (Femme au lit — Au petit lever)
10. Woman in Her Corset — Passing Conquest (Femme en corset — Conquête de passage)
11. Reclining Woman — Weariness (Femme sur le dos — Lassitude)
12. Frontispiece for *Elles* (*Elles*, frontispice)

Performance Notes

Elles was composed expressly for the exhibit of the Baldwin M. Baldwin Collection exhibit at the Dixon Gallery in Memphis. It was premiered in a concert sponsored by the Dixon Gallery and the Memphis Composers Alliance and was performed by the MCA Synthesizer Quartet: Julian Ross, violin, Allen Rippe, saxophone, and Robert Patterson, horn, with the composer as synth-player. The composer highly recommends commentary on the *Elles* series found in the Baldwin M. Baldwin Toulouse-Lautrec Collection Catalogue written by Nora Desloge. This collection has been donated to the San Diego Museum of Art; the catalogue is distributed by the University of Washington Press, Seattle and London. Slides of the lithographs and a Macintosh disc bearing the ELLES-CZ voices formatted for use with the Opcode CZ Editor-Librarian, and tape demonstrating the ELLES-CZ voices are available from the composer.

Elles is approximately 25 minutes in duration.

Synthesizer Notes

Each of the pieces is built around a voice designed on the Casio CZ 101 synthesizer. It is possible to approximate these voices on other synthesizers, but the performers wishing to render an authentic "original instrument" realization will want to find a synthesizer in the CZ series and program it according to the data provided in the charts which follow. The appeal of the CZ (apart from being cheap and extremely portable) is the directness, clarity and intimacy of its voices, perfectly suited to the lithographic technique of Toulouse-Lautrec, and mixing easily with the acoustic members of the quartet. Keyboard velocity sensitivity is not available on this instrument, and this should be considered a welcome stylistic limitation of this work, but the synth performer should allow his sense of articulation and timing to be sensitively attuned to the CZ sounds. The following three pages provide all the data needed for programming a CZ and descriptions that might be useful in imitating the sounds on a substitute synthesizer.

"Elles" Voices — Descriptions and CZ parameter values

These charts use the Opcode CZ Editor layout for parameter values. DCO indicates the wave type (this timbre is modified by DCW) and pitch envelope. DCW is a low pass-filter. DCA controls the amplitude envelope. Numbers in the top rows indicate rate of change (99 is immediate; 0 is slowest); numbers in the bottom rows indicate levels (0-100). "Line Sel" shows voice combination and is modified by detuning values.

1. **Cover for "Elles".** This is the most generic of the synthesizer voices used in the set. Any good harp-like sound will do. This CZ voice uses only one line so that 8 polyphonic voices can be ringing simultaneously.

DCO1		None	0	DCW1		9		0	DCA1	15		9		0	LineSel	1
54				99	43	37			99	27					Octave	0
0				99	37	0			99	0					Mod	None
KeyTP	C	Vibrato Del Rate Depth			File: Elles CZ											
			0	10	3	1: L1-Cover										

2. **The Seated Clownness.** This voice has a combination electric guitar - electric piano quality, with a dry enough release and long enough sustain to make the articulation differences project. A softer version using the DCA values listed to the right below should be toggled in for measures 17-22.

DCO1			0	DCW1		9		0	DCA1	15		0		0	LineSel	1+1'
99	99	0		99	98	99	99	50	99	21	55				Octave	0
66	66	0		36	44	48	52	0	99	34	0				Mod	None
KeyTP	C	Vibrato Del Rate Depth			File: Elles CZ											
			34	49	0	2: L2f-Clownness										
		Detune Oct Note Fine														
		+/-	+	0	0	3										
					15: L2p-Clownness (Soft Version)											
					DCA1											
					99 21 55											
					75 10 0											

3. **Woman with a Tray — Breakfast.** This is a highly colored voice with a bell-like attack, a consistent decay independent of articulation, and a sweet tremolo.

DCO1		None	0	DCW1		9		0	DCA1	15		0		0	LineSel	1+1'
0				99	12				95	30					Octave	1
0				49	0				99	0					Mod	Ring
KeyTP	C	Vibrato Del Rate Depth			File: Elles CZ											
			27	61	20	3: L3-Breakfast										
		Detune Oct Note Fine														
		+/-	+	3	10	60										

7. **Woman with Hand Mirror.** This is the most idiomatically "CZ" voice in the set since it exploits the eight-step envelope in low-pass filtering (DCW) and amplitude (DCA). Each sustained tone will have two of these polyphonically independent sweeps: the entire cycle lasts about 6 seconds. The timbral and rhythmic effects thus created are most obvious in measures 39-41.

DCO1 None 0			DCW1 6 0				DCA1 15 0 0				LineSel								
0			40	28	35	25	86	72	49	23	99	92	77	17	31	50	50	50	1
0			76	52	90	51	71	50	60	0	99	56	99	53	42	0	0	0	Octave
KeyTP	C	Vibrato Del Rate Depth			File: Elles CZ										0				
			49	54	4	7: L7-Hand Mirror										Mod			
																			None














8. **Woman Combing her Hair.** This is a very gentle flute voice, with a tight, relatively fast vibrato. It sounds an octave higher than written and played.

DCO2 0			DCW2 9 0				DCA2 15 3 0				LineSel					
71	74	20	40	12		70	64	57			2					
66	66	0	15	0		83	81	0			Octave					
KeyTP	C	Vibrato Del Rate Depth			File: Elles CZ										0	
			27	50	13	8: L8-Coiffure										Mod
												None				








9. **Woman in Bed, Profile.** This is a cello-"gamba"-like voice, a little nasal, with a fast blossoming swell in the attack. Line 2 rounds out the timbre and adds a little quiet reverb.

DCO1 0			DCW1 0 0				DCA1 15 2 0				LineSel						
50			83	59	31	85	50				1+2'						
0			99	66	48	0	0				Octave						
KeyTP	C	Vibrato Del Rate Depth			File: Elles CZ										1		
			99	53	1	9: L9-Profile										Mod	
												None					
		Detune Oct Note Fine															
		+/-	-	1	0	0											







10. **Woman in her Corset — Passing Conquest.** This is a wonderfully nasty voice, with a percussive "pink"-noisy attack and some twang in the sustain. Most of the quality is in line 1; line 2 actually mellows out the "ring-mod" quality in the sustain part of the sound.

DCO1   0	DCW1  0  0	DCA1 15  9  0	LineSel
99 74	99 39 0 50	99 0 0 99	1+2'
83 0	99 56 23 0	93 93 83 0	Octave
			0
DCO2   0	DCW2  9  0	DCA2 15  9  0	Mod
99 99	99 73 0 50	99 99	Ring
57 0	53 0 23 0	73 0	
KeyTP C	Vibrato Del Rate Depth	File: Elles CZ	
	 0 0 0	10: L10-Corset	
	Detune Oct Note Fine		
	+/- + 1 7 3		

11. **Reclining Woman — Weariness.** This is a musky, dark voice; its quality is created by the combined waveforms (see DCO) and the detuning of the line combination. It sounds an octave lower than written and played.

DCO1   0	DCW1  9  0	DCA1 15  9  0	LineSel
99 99	99 73 0 50	99 0 99	1+1'
57 0	53 0 23 0	75 75 0	Octave
			0
KeyTP C	Vibrato Del Rate Depth	File: Elles CZ	
	 36 61 5	11: L11-Weariness	
	Detune Oct Note Fine		
	+/- - 0 0 8		
		Mod	
		None	

12. **Frontispiece for "Elles".** This voice uses the generic brass attack with three modifications. The line-doubling detuning creates planed perfect fifths throughout. The long (ca. 6") decay gives staccato notes a bell-like quality. Finally, a polyphonically independent glissando is built into sound, although it is only heard when a note is sustained on the keyboard; the glissando goes up a major 3rd from the true pitch and returns over 2.5". The non-sustained pitches need to be played short enough to abort the glissando, but long enough to allow the brass attack to blossom to full color for the long decay; this requires some practice to develop the right "touch". (A rather heavy wrist-staccato might work.)

DCO1  None 0	DCW1  2  0	DCA1 15  2  0	LineSel
99 50 22 23 50	67 47 37 26	82 36 79 22	1+1'
33 0 38 0 0	99 96 52 0	99 91 59 0	Octave
			0
KeyTP C	Vibrato Del Rate Depth	File: Elles CZ	
	 0 0 0	12: L12-Frontispiece	
	Detune Oct Note Fine		
	+/- + 0 7 7		
		Mod	
		None	

Cover for "Elles"

No. 1 from "Elles"
Music to a Folio of Lithographs
by Toulouse-Lautrec

In one — $\text{♩} = \text{ca. } 64$ ("Held back") to $\text{ca. } 72$ ("Fast")

Don Freund (1989)

Held back

Score in C

Violin *f*

Alto Saxophone *f*

Horn *f*

Synthesizer (Harp Voice)

(For voice description and data
please consult the introductory notes)

7 *Fast*

7 *Fast*

16 *pizz.*

16 *f*

16 *f tr*

16 *mf*

22

arco

8

This system contains measures 22 through 26 for the string section. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The word "arco" is written above the first staff. A small number "8" is located below the Cello/Double Bass staff.

22

This system contains measures 22 through 26 for the piano section. It consists of two staves: Treble and Bass. The Treble staff features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The Bass staff has a simpler accompaniment with some rests.

27

8

This system contains measures 27 through 31 for the string section. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. The notation features a mix of eighth and sixteenth notes with some slurs. A small number "8" is located below the Cello/Double Bass staff.

27

This system contains measures 27 through 31 for the piano section. It consists of two staves: Treble and Bass. The Treble staff has a melodic line with some slurs. The Bass staff features a complex accompaniment with many chords and some wavy lines.

34

8

This system contains measures 34 through 38 for the string section. It consists of three staves: Violin I, Violin II, and Cello/Double Bass. The notation includes eighth and sixteenth notes with some slurs. A small number "8" is located below the Cello/Double Bass staff.

34

This system contains measures 34 through 38 for the piano section. It consists of two staves: Treble and Bass. The Treble staff has a melodic line with some slurs. The Bass staff features a complex accompaniment with many chords and some wavy lines.

41

mp dolce

8

41

47

cresc.

8

47

53

f

8

53

Held back

53

8

53

Held back

59

59

65

Fast

p sfz p sfz p sfz p sfz p sfz p

Fast sfz sfz sfz sfz sfz

65

74

p sfz p sfz p sfz p sfz

sfz sfz

74

84

pizz.

mf

mf

mf

84

92 *Held back*
arco
f

92 *Held back*

100 *ritenuto* *Fast*

100 *ritenuto* *Fast*

107 *pizz.*
mf *ff*
mp *sfz*

107

116 *Held back* *Fast*

f *arco* *tr* *f*

116 *Held back* *Fast*

f *arco*

122 *pizz.* *arco*

f *mf* *mf* *arco*

122

mf

127 *ritenuto* *Held back*

f

127 *ritenuto* *Held back*

f

134 *Fast* *accel.*

134 *Fast* *accel.* *ffpp* *ff*

142 *sempre accel.*

142 *sempre accel.* *ff* *ffpp* *ff*

142 *sempre accel.*

142 *sempre accel.* *ff* *ffpp* *ff*

149

155 *Held back* *pizz.*

155 *Held back* *pizz.* *mf* *f*

155 *Held back*

155 *Held back* *mf* *f*

The Seated Clowness

No. 2 from "Elles"

This system contains the first four staves of the score. From top to bottom:

- Vn** (Violin): Treble clef, common time, mostly rests.
- Sx** (Saxophone): Treble clef, common time, melodic line starting with a quarter rest, then eighth notes.
- Hn** (Horn): Treble clef, common time, melodic line starting with a quarter rest, then eighth notes.
- Synthesizer**: A grand staff (treble and bass clefs), common time, accompaniment with eighth notes and chords.

 Dynamics include *f* (forte) and accents (*>*). A tempo marking of $\text{♩} = 96$ is present.

(For voice description and data
please consult the introductory notes)

This system contains the next four staves of the score, starting with a measure rest in the first measure.

- Vn** (Violin): Treble clef, common time, mostly rests.
- Sx** (Saxophone): Treble clef, common time, melodic line with eighth notes.
- Hn** (Horn): Treble clef, common time, melodic line with eighth notes.
- Synthesizer**: A grand staff (treble and bass clefs), common time, accompaniment with eighth notes and chords.

 Dynamics include *f* (forte) and accents (*>*).

8

Musical score for measures 8-10. The score consists of three systems. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The second system continues the melodic line in the treble clef and the accompaniment in the grand staff. The third system concludes the three-measure phrase.

11

Musical score for measures 11-13. The score consists of three systems. The first system has a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The second system continues the melodic line and accompaniment. The third system concludes the three-measure phrase.

14

Musical score for measures 14-16. The score consists of three systems. The first system has a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. The second system continues the melodic line and accompaniment. The third system concludes the three-measure phrase. A dynamic marking *p* (patch change) is present above the grand staff in the final measure.

18

18

21

21

27

27

Elles No. 2 "The Seated Clowness"

33

Musical score for measures 33-36. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a dynamic marking of *f* and contains a melodic line with various accidentals and slurs. The grand staff below features a bass line with slurs and a treble line with chords and slurs. Dynamic markings include *f* and *fp*.

37

Musical score for measures 37-42. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with slurs and dynamic markings of *p*. The grand staff below has a bass line with slurs and a treble line with chords and slurs. Dynamic markings include *p*.

43

Musical score for measures 43-48. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with slurs and dynamic markings of *f* and *p*. The grand staff below has a bass line with slurs and a treble line with chords and slurs. Dynamic markings include *f* and *p*.

Woman with a Tray — Breakfast

No. 3 from "Elles"

♩. = ca. 48 (freely)

Synthesizer
(solo)*(For voice description and data
please consult the introductory notes)*

The musical score is written for a synthesizer solo and consists of nine staves of music. The first staff begins with a treble clef and a 7/8 time signature. The tempo is marked as 'ca. 48' (beats per minute) and 'freely'. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 15, 19, 24, 27, 32, and 39 indicated at the start of their respective staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like '8' (piano) and '8' (forte). The piece concludes with a double bar line at the end of the final staff.

Sleeping Woman — Awakening

No. 4 from "Elles"

$\text{♩} = 60$

con sord.

Vn

pp

con sord.

Sx

p

con sord.

Hn

p

$\text{♩} = 60$

Synthesizer

(For voice description and data
please consult the introductory notes)

6

6

Musical score for measures 12-17. The system includes a vocal line and a piano accompaniment. The vocal line features triplets and dynamic markings *mf* and *f*. The piano accompaniment includes a right-hand part with triplets and a left-hand part with chords and bass notes.

Musical score for measures 18-24. The system includes a vocal line and a piano accompaniment. The vocal line is mostly silent with a few notes, marked *p*. The piano accompaniment features complex chordal textures in the right hand and sustained bass notes in the left hand.

Musical score for measures 25-30. The system includes a vocal line and a piano accompaniment. The vocal line has dynamic markings *pp* and *mp*. The piano accompaniment features complex chordal textures in the right hand and sustained bass notes in the left hand.

Woman at the Tub

No. 5 from "Elles"

$\bullet = 96$

Synthesizer
(sounds 8ve higher)

(For voice description and data
please consult the introductory notes)

7

14

Vn

mp

20

Vn

Sx

Hn

20

26

Vn

Sx

Hn

26

31

Vn

Sx

31

mp

38

Vn

Sx

38

p

44

Vn

Hn

44

mp

Hn

51

51

Hn

57

57

63

63

Woman Washing Herself

No. 6 from "Elles"

$\text{♩} = 108$
pizz.

Vn *mp*

Sx *mp staccato*

muted Hn *mp staccato*

$\text{♩} = 108$

Synthesizer *staccato*

(For voice description and data
please consult the introductory notes)

5

5

10

Musical score for measures 10-14. The system consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the right hand.

15

Musical score for measures 15-19. The system consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the right hand.

20

Musical score for measures 20-24. The system consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the right hand.

24

24

mf

29

29

arco

p

p

p

29

34

34

pizz

p

p

34

39

pp

pp

pp

This system contains measures 39 through 43. It features three staves: two treble clefs and one bass clef. The first two staves have a piano (*pp*) dynamic marking. The music consists of quarter and eighth notes, with some rests. The key signature has one sharp (F#).

39

pp

This system continues measures 39 through 43. It features two staves: a treble clef and a bass clef. The piano (*pp*) dynamic marking is present. The music continues with quarter and eighth notes.

44

mf

p

p

p

This system contains measures 44 through 49. It features four staves: two treble clefs and two bass clefs. The first staff has a mezzo-forte (*mf*) dynamic marking, while the other three staves have a piano (*p*) dynamic marking. The music includes quarter notes, eighth notes, and a long note in the first treble staff.

50

p

This system contains measures 50 through 54. It features four staves: two treble clefs and two bass clefs. The piano (*p*) dynamic marking is present. The music consists of quarter and eighth notes, with some rests. The system ends with a double bar line.

Woman with Hand Mirror

No. 7 from "Elles"

Musical score for Vn, Sx, Hn, and Synthesizer. The score is in 3/2 time and features a key signature of one flat. It includes a tempo marking of quarter note = 200 and a 6-measure rest. The Vn part has a dynamic marking of *mp*. The Sx and Hn parts have dynamic markings of *p*. The Synthesizer part features a triplet of eighth notes in the first measure.

(For voice description and data
please consult the introductory notes)

Continuation of the musical score for Vn, Sx, Hn, and Synthesizer. It includes a 5-measure rest for the Vn, Sx, and Hn parts. The Synthesizer part continues with a triplet of eighth notes in the first measure.

9

9

14

(imitate synthesizer envelope)

19

24

24

29

29

34

34

39

39

42

42

Woman Combing Her Hair

No. 8 from "Elles"

$\bullet = 144$

Vn *p glassy*

Sx *pp*

Hn *pp*

$\bullet = 144$

Synthesizer
(sounds 8ve higher)

(For voice description and data
please consult the introductory notes)

7

Vn

7

12

Vn *mf legato* *p glassy*

12

16 Vn *mf* *p*

19 Vn *mf*

Sx *pp*

Hn *pp*

24

33 Vn *mp at the tip*

33

Elles No. 8 "Woman Combing Her Hair"

58

Vn

Sx

Hn

58

p glassy

3

62

Vn

Sx

Hn

62

p

70

Vn

Sx

Hn

70

p

9

3

5

Woman in Bed, Profile

No. 9 from "Elles"

$\text{♩} = 50$
with a lilt
 Synthesizer

(For voice description and data please consult the introductory notes)

8

17

24

Sx

with a lilt and rough grace

32

Sx 40

Sx 47

Sx 53

Sx 59

Sx 65

Sx 72

ten. a tempo

Woman in her Corset – Passing Conquest

No. 10 from "Elles"

♩ = 104, ragged

Synthesizer



Musical notation for the synthesizer part, starting with a bass clef and a common time signature. The melody is written in a single staff with various rhythmic values and accidentals.


(For voice description and data please consult the introductory notes)

4

Vn

Sx

Hn



Musical notation for measures 4, 5, and 6. It includes staves for Violin (Vn), Saxophone (Sx), and Horn (Hn). The Sx and Hn parts are marked with 'noisy' and 'f' (forte). The bottom staff shows the bass line with various notes and rests.

7

Vn

Sx

Hn

7



Musical notation for measures 7, 8, and 9. It includes staves for Violin (Vn), Saxophone (Sx), and Horn (Hn). The Vn and Sx parts are marked with 'f' (forte) and 'pizz' (pizzicato). The Hn part has a '3' (triple) marking. The bottom staff shows the piano accompaniment with chords and moving lines.

11

Vn *arco, s.p.*
ff

Sx *f*

Hn *f*

11

3 5

Hn

16

3

19

Vn *f*
5 3

Sx *f*

Hn *mock heroic*
f 3 3 3

19

23

Vn

Sx

Hn

23

5

f

5

f

26

5

29

Vn

Sx

29

distort rhythms

f noisy

distort rhythms

f noisy

31

Vn

Sx

31

5

33

Vn

Sx

Hn

8

distort rhythms

f noisy

35

Vn

Sx

Hn

8

37

Vn

Sx

Hn

8

3

40

Reclining Woman — Weariness

No. 11 from "Elles"

$\text{♩} = 120$, dark, sultry

Vn *mf*

Sx *mf*

Hn

Synthesizer
(sounds 8ve lower)

$\text{♩} = 120$, dark, sultry

(For voice description and data
please consult the introductory notes)

4

Vn

Sx

Hn *mf*

4

10

Vn

Sx

Hn

10

17

Vn

Sx

Hn

17

23

Vn

23

portamento

30

Vn

Sx

Hn

30

mf

p

38

Vn

Sx

38

mf

mf

45

Vn

Sx

Hn

45

f

f

52

Vn

Sx

Hn

52

mf

mp

Hn 59

mp

59

This system contains the musical notation for measures 59 through 66. It features a Horn (Hn) part in the upper staff and a Piano (P) part in the lower two staves. The Horn part begins with a *mp* dynamic and includes a fermata over the final note of the system. The Piano part provides harmonic support with chords and moving lines in both hands.

Vn 67

Hn 67

pizz.
mf

67

This system covers measures 67 to 76. It includes a Violin (Vn) part in the upper staff, a Horn (Hn) part in the middle staff, and a Piano (P) part in the lower two staves. The Violin part starts with a *pizz.* (pizzicato) instruction and a *mf* dynamic. The Piano part continues with complex chordal textures.

Vn 77

Sx 77

Hn 77

mf

77

This system contains measures 77 to 84. It features a Violin (Vn) part, a Saxophone (Sx) part, a Horn (Hn) part, and a Piano (P) part. The Saxophone part begins with a *mf* dynamic. The Piano part continues with its characteristic dense harmonic accompaniment.

Vn 85

Sx 85

Hn 85

mp

85

This system covers measures 85 to 88. It includes a Violin (Vn) part, a Saxophone (Sx) part, a Horn (Hn) part, and a Piano (P) part. The Violin part starts with a *mp* dynamic. The Piano part concludes the piece with sustained chords.

Frontispiece for "Elles"

No. 12 from "Elles"

Musical score for Vn, Sx, Hn, and Synthesizer. The score is in 3/8 time and begins with a tempo marking of quarter note = 69. The Vn part features a series of chords marked *brilliant*. The Sx and Hn parts play a rhythmic pattern of eighth notes, marked *f brilliant*. The Synthesizer part plays a melodic line, also marked *f*.

(For voice description and data please consult the introductory notes) (See note on CZ voices regarding articulation for this voice)

Musical staff with measure number 7. The staff contains a melodic line with various notes and rests.

Musical staff with measure number 14. The staff contains a melodic line with various notes and rests.

Musical staff with measure number 17. The staff contains a melodic line with various notes and rests.

Musical score for Vn, Sx, Hn, and Synthesizer starting at measure 20. The Vn part features a series of chords marked *brilliant*. The Sx and Hn parts play a rhythmic pattern of eighth notes, marked *f brilliant*. The Synthesizer part plays a melodic line, also marked *f*.

26

28

30

34

38

43

46

48

3

50

59

64

71