

Orchestre de Paris
Auditions Chef(fe)s d'orchestre assistant(e)s 24
et 25 mars 2022

[1^{er} Tour – Orchestre de chambre \(24 Mars\) :](#)

- STRAVINSKY, Igor : Dumbarton Oaks, Concerto en Mi Bémol pour orchestre de chambre : 1^{er} mouvement (Edition Schott)
- WAGNER, Richard : Siegfried Idyll pour orchestre WWV 103 (Edition Breitkopf)

[2^{ème} Tour – Finale avec Orchestre symphonique \(25 Mars\) :](#)

- DEBUSSY, Claude : Images pour orchestre : 2^{ème} mouvement « Ibéria » (Edition Durand)
- DEBUSSY, Claude : Images pour orchestre : 3^{ème} mouvement « Rondes de printemps » (Edition Durand)
- MOZART, Wolfgang Amadeus : Symphonie n°39 en Mi bémol K.543 : 1^{er} mouvement (Edition Bärenreiter)

PREMIER TOUR

Concerto in Es für Kammerorchester

Igor Strawinsky
(1937 - 38)

Tempo giusto ♩ = 152

Flauto grande

Clarinetto in Sib

Fagotto

1
2
Corni in Fa

3 Violini

3 Viole

2 Violoncelli

2 Contrabbassi

1

f *ben marcato* *sfp* *sim.*

f *ben marcato*

f *ben marcato* *sf* *p* *sim.*

f *sfp* *f*

f *pizz.* *sfp* *f*

f

f

f *sf* *p* *sf* *sf-p* *sf-p*

sfp *sfp*

arco non div. *sf*

2

sf *sfz* *sf* *sfz*

rizz.

3

sf *mf* *sf* *sfz* *sfz* *pizz.*

5 16 5 16 5 16 5 16

pizz.

4

f

battre à 4

forte

sub. meno f

marc.

spiccato

sfz sfz sfz sf

sfz sfz sfz sf

marc. secco

poco sf.

marc. secco

poco sf.

spicc.

battre à 3

marc.

ben marc.

spicc.

spicc.

marc.

sforzato

5

Musical score for measures 5-8. The first four staves contain rests. The fifth measure has a dynamic marking of $\frac{5}{16}$. The sixth measure has a dynamic marking of $\frac{2}{8}$. The seventh measure has a dynamic marking of $\frac{2}{4}$. The eighth measure has a dynamic marking of $\frac{3}{4}$.

battere à 4

Musical score for measures 9-16. The piano part includes dynamics such as $\frac{5}{16}$, $\frac{2}{8}$, and $\frac{2}{4}$. The violin part includes dynamics such as $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$. The score includes markings for *div. à 3*, *p*, *leggier.*, and *sf*.

ben marc.

6

Musical score for measures 17-20. The piano part includes dynamics such as $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$. The violin part includes dynamics such as $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$. The score includes markings for *ben marc.*, *sf*, and *marc.*.

ben marc. secco

Musical score for measures 21-24. The piano part includes dynamics such as $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$. The violin part includes dynamics such as $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$. The score includes markings for *secco sf*, *p*, and *ppsub.*.

unis.

Musical score for measures 25-32. The violin part includes dynamics such as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$. The piano part includes dynamics such as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$. The score includes markings for *unis.*, *p*, *ppsub.*, and *marcatissimo in p*.

{Violini div. à 3

7

Musical score for measures 7-10. The score is written for piano and bass. Measure 7 starts with a *meno f* dynamic. Measure 8 includes a *Solo marc.* instruction. Measure 9 features *sub. p* and *poco >* markings. Measure 10 includes *simile* and *mf* markings. The piano part includes *pizz.* and *arco* markings.

8

Musical score for measures 11-14. The score includes violin and viola parts. Measure 11 has a *mf* dynamic. Measure 12 includes *p sub.* and *mf* markings. Measure 13 features the instruction *tutti Violini unis.* and *tutte Viole unis.* with a *mf* dynamic. Measure 14 continues the *mf* dynamic.

9

mf *come sopra*

poco sf > *p sub.* *mf*

p poco sf > *pizz.* *poco sf >* *arco*

poco *p sub.* *arco*

pizz.

10

mf

Solo mf marc.

div. a 3 *sub.*

div. a 3 *sub.*

8. 11

sf marc.

fp *f-*

sf marc.

fp *f-*

fp *f-*

mf

cre - - scen - - do

unisi.

tutti Violini unisi.

sf

f *marc.*

tutte Viole unisi.

sf

f *marc.*

cre - scen - do

f *pizz.*

f *pizz.*

-p *sf* *p* *simile*

-p *sf* *p* *simile*

-p *sf* *p* *simile*

-p *sf* *p* *simile*

12

Musical score for measures 12-13. The score is in 4/4 time and features multiple staves for strings and woodwinds. The key signature has two flats. The first system includes dynamics such as *sf*, *mf*, *f*, and *p*, along with performance instructions like *sub.*, *simile*, *poco sf*, and *unis.*. The second system continues with *f*, *p*, *poco sf*, *sub.*, *unis.*, and *simile*. The third system includes *f*, *p*, *arco*, *autalon*, *pizz.*, and *dimin.*. The fourth system features *f*, *arco*, *unis.*, *simile*, and *dimin.*. The fifth system includes *sf sub. p sf. p* and *simile*. The sixth system concludes with *sf sub. p sf. p* and *simile*.

13

Musical score for measures 14-15. The score is in 3/8 time and features multiple staves for strings and woodwinds. The key signature has two flats. The first system includes dynamics such as *mf* and *poco marc. in p*. The second system includes *unis.*. The third system includes *unis.*. The fourth system includes *menofma secco*, *poco sf*, and *poco marc. in p*. The fifth system includes *mf* and *poco marc. in p*. The sixth system includes *poco marc. in p*.

14

System 14, measures 1-4. This system consists of three staves: two treble clefs and one bass clef. The music is in a key with two flats and a 2/4 time signature. The notes are mostly whole and half notes, with some rests.

System 14, measures 5-8. This system continues the music from the previous system, with similar note values and rests.

System 14, measures 9-12. This system features more complex rhythmic patterns, including eighth and sixteenth notes. It includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

15

System 15, measures 1-4. This system consists of three staves: two treble clefs and one bass clef. The music is in a key with two flats and a 2/4 time signature. The notes are mostly whole and half notes, with some rests.

System 15, measures 5-8. This system continues the music from the previous system, with similar note values and rests.

System 15, measures 9-12. This system features more complex rhythmic patterns, including eighth and sixteenth notes. It includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

Musical score for measures 16-17. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. Measure 16 shows a piano (*p*) dynamic. Measure 17 features a *sub.meno f* dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 18-21. The score is written for four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. Measure 18 shows a *sub.p* dynamic marking. Measure 19 features a *sub.p* dynamic marking. Measure 20 features a *sub.p* dynamic marking. Measure 21 features a *sub.p* dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

18

Musical score for measures 18-24. The score is in 3/4 time and B-flat major. It features a piano and a cello.

Measure 18: Piano (pizz.) and Cello (pizz.) play a rhythmic pattern.

Measure 19: Piano (pizz.) and Cello (pizz.) continue.

Measure 20: Piano (pizz.) and Cello (pizz.) continue.

Measure 21: Piano (pizz.) and Cello (pizz.) continue.

Measure 22: Piano (pizz.) and Cello (pizz.) continue.

Measure 23: Piano (pizz.) and Cello (pizz.) continue.

Measure 24: Piano (pizz.) and Cello (pizz.) continue.

Performance markings include: *sf*, *cresc.*, *ff*, *unis.*, *pizz.*, *arco*, *ben. f marc.*, *f*, *f*.

19

Musical score for measures 25-32. The score is in 3/4 time and B-flat major. It features a piano and a cello.

Measure 25: Piano (pizz.) and Cello (pizz.) play a rhythmic pattern.

Measure 26: Piano (pizz.) and Cello (pizz.) continue.

Measure 27: Piano (pizz.) and Cello (pizz.) continue.

Measure 28: Piano (pizz.) and Cello (pizz.) continue.

Measure 29: Piano (pizz.) and Cello (pizz.) continue.

Measure 30: Piano (pizz.) and Cello (pizz.) continue.

Measure 31: Piano (pizz.) and Cello (pizz.) continue.

Measure 32: Piano (pizz.) and Cello (pizz.) continue.

Performance markings include: *8*, *f ben marc.*, *marc. f*, *sempre simile*, *ben marc. e secco*, *arco simile.*, *sempre simile*.

20

f

marc. ma non f

sempre stacc.

Solo

sub.

(non f)

p staccatissimo leggero

21

mf

staccatissimo

non f

battre à 4

battre à 4

à 3

22

f brillante

sfz

stacc., marc. sf

battre à 3

f

sf

sf

23

24

marc. ma non f

mf

sf

sempre stacc.

Solo

(non f)

sub. (non f)

battre à 4

battre à 3

p sub. staccatissimo leggiero

25

f *simile* *sf sub* *sempre*

simile *sf sub* *sempre*

sf sub *sempre*

battere à 4 battre à 5

non div.
arco

pizz. arco

f *etc*

26

simile *f*

sf sub *simile*

simile

simile

simile

27

p sub. ma sempre marc.

p sub. ma sempre marc.

p sub.

p sub.

28 L'istesso tempo

mf marc.

L'istesso tempo

p *div. a 3* *unis. ten.*

p *div. a 3* *unis. ten.* *stacc.*

p *ten.* *stacc.*

p *ten.* *stacc.*

attacca

Cosima Wagner gewidmet

Siegfried-Idyll

für Orchester

Richard Wagner WWV 103

Ruhig bewegt

Flöte

Oboe

Klarinette in A I

Klarinette in A II

Fagott

Horn in E I

Horn in E II

Trompete in C

Violine I

Violine II

Viola

Violoncello

Kontrabaß

9

VI. I

VI. II

Br.

Vel.

K.-B.

Etwas zögernd

Noch mehr zurückhaltend

18)

VI. I *dim.* *p* *più p*

VI. II *dim.* *p* *più p*

Br. *dim.* *p* *più p*

Vel. *dim.* *p* *più p*

K.-B. *dim.* *p* *più p*

a tempo
Sehr ruhig

29)

Fl. 2. *p*

Hr. E *p*

VI. I *p*

VI. II *p*

Br. *p*

Vel. *p dolce*

K.-B. *p*

37)

Fl. *dolce* *cresc.*

Hob. *p dolce* *cresc.*

Klar. A *p* *poco cresc.* *p cresc.*

Fag. *p* *cresc.*

Hr. E *p* *cresc.*

VI. I *cresc.*

VI. II *cresc.*

Br. *p* *cresc.*

Vel. *espressa* *cresc.*

K.-B. *p espress* *cresc.*

61) a tempo

Fl. *cresc.*

Hob. *p dolce* *dolce poco cresc.*

Klar. A *p dolce* *p dolce* *p dolce*

Fag. *p dolce* *p*

Hr. E *in E.* *p dolce* *p* *poco cresc.*

VI. I *p espress.* *dim.* *poco cresc.*

VI. II *p* *pizz.* *p* *poco cresc.*

Br. *p* *arco* *poco cresc.*

Vcl. *p* *p* *pizz.* *poco cresc.*

K.-B. *pizz.* *p* *pizz.*

69)

Fl. *p cresc.*

Hob. *p* *cresc.*

Klar. A *p* *cresc.*

Fag. *p* *cresc.* *cresc.*

Hr. E *p* *cresc.*

VI. I *dim.* *p* *cresc.*

VI. II *dim.* *p* *cresc.*

Br. *dim.* *p* *cresc.*

Vcl. *dim.* *p* *cresc.* *arco*

K.-B. *p cresc.*

79

Fl. *f* *cresc.* *f*

Hob. *f* *dim.* *p* *cresc.* *f*

Klar. A *f* *dim.* *p* *cresc.* *f*

Fag. *f* *dim.* *p* *cresc.* *f*

Hr. E *f* *dim.* *p* *cresc.* *f*

VI. I *f* *dim.* *p* *cresc.* *f*

VI. II *f* *dim.* *p* *cresc.* *f*

Br. *f* *dim.* *p* *cresc.* *f*

Vcl. *f* *dim.* *pizz.* *p* *cresc.* *f*

K-B. *f* *dim.* *p* *cresc.* *f*

86

Sehr einfach

Fl. *f*

Hob. *f* *dim.* *p*

Klar. A *f* *dim.* *p*

Fag. *f* *dim.* *p*

Hr. E *f* *dim.* *p*

VI. I *f* *dim.* *p* *più p*

VI. II *f* *dim.* *p* *più p*

Br. *f* *dim.* *p* *più p*

Vcl. *f* *dim.* *pizz.* *p* *più p*

K-B. *f* *dim.* *p* *più p*

95

Musical score for measures 95-103. The score includes parts for Hob., Klar. A, Fag., Hr. E, Vl. I, Vl. II, Br., Vcl., and K.-B. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *p*, *più p*, *pp*, and *p dolce*. Performance markings include *arco*, *pizz.*, and triplets (*3*). A large watermark 'PRELIE' is visible across the score.

104

Musical score for measures 104-112. The score includes parts for Hob., Klar. A, Fag., Hr. E, Vl. I, Vl. II, Br., Vcl., and K.-B. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *p*, *più p*, and *pp*. Performance markings include *arco*, *pizz.*, and triplets (*3*). A large watermark 'PRELIE' is visible across the score.

112

Klar. A *pp*

Fag. *pp*

Hr. E *pp* in F.

VI. I *pp* *più p*

VI. II *p* *più p*

Br. *p* *pp* *più p*

Vol. *pp* *più p*

K-B. *p*

121

Immer langsamer werdend

Hr. F *p* *pp* *più p*

VI. I *p* *pp*

VI. II *p* *pp*

Br. *pp*

Vol. *pp*

K-B. *pp*

129

Fag. *pp*

VI. I *pp* *mit Dämpfer* *più p* *pizz.*

VI. II *p* *pp* *pizz.*

Br. *p* *pp* *pizz.*

Vol. *pp* *pizz.*

K-B. *pp*

138

Fl. *p* *tr* *più p*

Hob. *p* *tr* *più p*

Klar. B. *pp* *tr* *più p*

Fag. *pp* *tr* *più p*

Hr. Es *pp* *tr* *più p*

VI. I *p* *tr* *più p*

VI. II *p* *tr* *più p*

Br. *p* *tr* *più p*

Vel. *pizz.* *p*

K. B. *pizz.* *pp*

144

Leicht bewegt *rall.* *a tempo*

Fl. *p*

Klar. B. *pp* *dolciss.* *p*

Fag. *pp* *dolce* *p*

Hr. Es *pp* *in F.* *p*

VI. I *pp* *p* *più p* *pp* *p*

VI. II *p* *più p* *pp* *p*

Br.

Vel.

K. B.

159

Fl. *p dolce poco cresc. poco f*

Hob. *p dolce poco cresc. poco cresc. poco f*

Klar.B. *p cresc. p dolce cresc. poco cresc. p*

Fag. *p poco cresc. p cresc. poco cresc. p*

Hr.F. *p dolce poco cresc. p cresc. poco cresc. p*

p dolce

171

Fl. *p cresc. - - - - - f*

Hob. *p cresc. - - - - - f*

Klar.B. *p cresc. - - - - - f*

Fag. *p cresc. - - - - - f*

Hr.F. *p cresc. - - - - - f*

VI. I. *ohne Dämpfer*

VI. II. *ohne Dämpfer*

Br. *ohne Dämpfer*

Vol. *arco p cresc. - - - - - f*

K.-B. *arco*

181

Klar.B. *1.*

VI. I. *pp sempre pp*

VI. II. *pp*

Br. *pp*

Vol. *pp sempre pp*

193

Hob. *p dolce*

VI.I *poco cresc. - dim.*

VI.II *poco cresc. - dim.*

Br. *poco cresc. - dim.*

Vcl. *poco cresc. - dim.*

203

Hob. *poco cresc. -*

VI.I *pp poco cresc. -*

VI.II *pp poco cresc. -*

Br. *pp poco cresc. -*

Vcl. *pp poco cresc. -*

213

Hob. *f*

Klar. B *cresc. - f p*

Fag. *cresc. - f p*

VI.I *f*

VI.II *f p*

Br. *f p*

Vcl. *f p pizz. p espress.*

K.-B. *f p*

241/

Fl. *ben ten.*

Hob. *f ben ten.*

Klar.B *f ben ten.*

Fag. *f ben ten.*

Hr.F. *f ben ten.*

Vi. I *f ben ten.*

Vi. II *f ben ten.*

Br. *f ben ten.*

Vel. *f ben ten.*

K.-B. *f ben ten.*

250/

Fl. *piu f*

Hob. *piu f*

Klar.B *piu f*

Fag. *piu f*

Hr.F. *piu f*

Vi. I *piu f*

Vi. II *piu f*

Br. *piu f*

Vel. *piu f*

K.-B. *piu f*

in F

in C

Lebhaft

259)

Klar.B

gut gehalten

p (lustig)

F.

Hr.

C.

267)

Fl.

p (lustig)

Klar.B

F.

Hr.

C.

272)

Fl.

p cresc.

Hob.

f

Klar.B

cresc.

f

Fag.

p

F.

Hr.

cresc.

f

C.

cresc.

f

Vl. I

f

Vl. II

Br.

f

p dolce

Vcl.

p dolce

K. B.

f

p

276/

Fag. *poco cresc.*

VI. I *p* *pp poco cresc.*

VI. II *p* *pp poco cresc.*

Br. *cantabile* *pp poco cresc.*

Vel. *cantabile* *pp poco cresc.*

K.-B. *pp*

281/

Fl. *p* *cresc.*

Hob. *p* *cresc.*

Klar. A *p* *cresc.*

Fag. *p* *cresc.*

Hr. E *p* *cresc.*

VI. I *più cresc. -*

VI. II *più cresc. -*

Br. *più cresc. -*

Vel. *più cresc. -*

K.-B. *pizz.* *arco* *più cresc. -*

286

Fl. *f* *ben ten.*

Hob. *f* *ben ten.*

Klar. A *f* *ben ten.*

Fag. *f*

Hr. E *f*

VI. I *f*

VI. II *f* *stacc.*

Br. *f* *stacc.*

Vel. *f*

K.-B. *f*

293

Fl. *f*

Hob. *f*

Klar. A *f*

Fag. *f* *ten.*

Hr. E *f* *in F* *ben ten.*

Tr. C *f* *in C*

VI. I *f* *ben ten.*

VI. II *f*

Br. *f*

Vel. *f* *ben ten.*

K.-B. *f*

più f *in F* *ff* *ben ten.*

più f *in F* *ff* *ben ten.*

più f *ff* *ben ten.*

più f *ff* *ben ten.*

più f *ff*

300

Fl. *ten.*
Hob. *ten.*
Klar. A
Fag. *f*
Hr. F
Tr. C
VI. I
VI. II *f*
Br. *f*
Vcl. *f*
K-B. *f*

più f
più f
più f
più f
più f
stacc.
stacc.
più f
più f
più f

306

Fl. *ff*
Hob. *ff*
Klar. A *ff*
Fag. *ff*
Hr. F *ff*
Tr. C *ff* (*schweigt*)
VI. I *ff*
VI. II *ff*
Br. *ff*
Vcl. *ff*
K-B. *ff*

p dolce
p
p dol.
p dolce
più p
più p
più p
ben ten.
p *ben ten.* *più p*
p *ben ten.* *più p*
p *ben ten.* *più p*
p *ben ten.* *più p* *dolce*

313

Fl. *p* *piu p*

Hob. *p* *piu p*

Klar.A *p* *piu p*

Fag. *p* *piu p*

Hr.E *in E* *p* *piu p*

VI.I *p dolce*

VI.II *p dolce*

Br. *p dolce*

Vcl. *p* *pizz.* *p*

K-B. *p*

323

Fl. *p* *dolce* *poco cresc.*

Hob. *p* *dolce* *poco cresc.*

Klar.A *p dolce* *poco cresc.*

Fag. *p* *dolce* *poco cresc.*

Hr.E *p* *dolce* *poco cresc.*

VI.I *pizz.* *arco* *p* *pizz.* *poco cresc.* *pizz.*

VI.II *pizz.* *p* *poco cresc.* *pizz.*

Br. *p* *p* *tr* *p dolce* *poco cresc.* *pizz.*

Vcl. *p* *pizz.* *poco cresc.*

K-B. *p* *poco cresc.*

329

Fl. *p* *p* *cresc.*

Hob. *p* *p* *cresc.*

Klar. A *p espress.* *cresc.*

Fag. *p* *p* *cresc.*

Hr. E *p* *p* *cresc.*

VI. I *arco* *p* *p* *cresc.*

VI. II *arco* *p* *p* *cresc.*

Br. *p* *p* *cresc.*

Vel. *p* *pizz.* *arco* *cresc.*

K.-B. *p* *p* *cresc.*

338

Fl. *f* *f* *p* *cresc.*

Hob. *f* *f* *p* *cresc.*

Klar. A *f* *f* *p* *cresc.*

Fag. *f* *f* *p* *cresc.*

Hr. E *f* *f* *dim.* *dim.*

VI. I *f* *f* *dim.* *p* *cresc.*

VI. II *f* *f* *dim.* *p* *cresc.*

Br. *f* *f* *dim.* *p* *cresc.*

Vel. *f* *f* *dim.* *p* *cresc.*

K.-B. *f* *f* *dim.* *p* *cresc.*

345

Fl. *f* *dim.*

Hob. *f* *dim.*

Klar. A *f* *dim.* *p dolce* *dolciss.*

Fag. *f* *dim.* *p* *più p*

Hr. E *f* *dim.* *p* *più p*

Vi. I *f* *dim.* *p* *più p* *pizz.* *p*

Vi. II *f* *dim.* *p* *più p* *pizz.* *p*

Br. *f* *dim.* *p* *più p* *pizz.* *p*

Vcl. *f* *dim.* *p* *più p* *pizz.* *p*

K.-B. *f* *dim.* *p* *più p* *pizz.* *p*

352

Klar. A *tr* *tr* *più p*

Fag. *tr* *tr*

Hr. E *tr* *tr*

Vi. I *arco* *p* *dolce*

Vi. II *arco* *p* *dolce*

Br. *p* *p* *p*

Vcl. *p* *più p* *dolce* *arco*

K.-B. *p* *più p* *dolce* *arco*

359

Hr. E *2.*

Vi. I *3* *più p*

Vi. II *3* *più p*

Br. *3* *più p*

Vcl. *3* *più p*

K.-B. *3* *più p*

366

Sehr ruhig

Fl. *p*

Klar. A *p*

Fag. *p*

F. *p* in F (gut gehalten) *pp*

Hr. *p* in C

VI. I *pp*

VI. II *pp*

Br. I *pp*

Br. II *pp*

Vel. *pp*

K.-B. *pp*

373

Hob. *p dolce*

Klar. A *p dolce*

Fag. *p dolce*

Hr. E *p dolce* in E *p dolce* *più p*

VI. I *pp*

VI. II *pp*

Br. *pp dolce* *p dolce* *p*

Vel. *pp*

K.-B. *pp*

Rall.

Bedeutend langsamer

381

Fag. *p* *cresc.* *sf* *dim.*

Hr.E.

Vl. I *cresc.* *sf* *dim.* *dim..*

Vl. II *cresc.* *sf* *dim.* *dim..*

Br. *cresc.* *sf* *dim.* *dim..*

Vol. *cresc.* *sf* *dim.* *dim..*

K.-B. *cresc.* *sf* *dim.* *p*

più p *più p*

393

Fl. *pp*

Hob. *pp*

Klar.A *pp*

Fag. *pp*

Hr.E. *pp*

Vl. I *più p* *sempre pp*

Vl. II *più p* *sempre pp*

Br. *più p* *sempre pp*

Vol. *pp*

K.-B. *pp*

COPIE DE TRAVAIL

DEUXIEME TOUR

IBERIA

I^o - Par les rues et par les chemins

Assez animé (dans un rythme alerte mais précis) (♩ = 176)

3 GRANDES FLÛTES
1 PETITE FLÛTE
2 HAUTBOIS
1 COR ANGLAIS
1^{re} et 2^e CLARINETTES en Sib
3^e CLARINETTE en Sib
1^{er} et 2^e BASSONS
3^e BASSON
1 CONTRE-BASSON
4 CORs en FA chromatiques
3 TROMPETTES en UT
3 TROMBONES
1 TUBA
TIMBALES
TAMBOUR DE BASQUE
CASTAGNETTES
TAMBOUR MILITAIRE et CYMBALES
2 HARPES

This section of the score covers the woodwind and percussion parts. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* to *mf*. The woodwinds play melodic lines, while the percussion provides a driving, rhythmic accompaniment.

Assez animé (dans un rythme alerte mais précis)

(♩ = 176)

VIOLONS
ALTOS
VIOLONCELLES
CONTREBASSES

This section of the score covers the string parts. It includes dynamic markings such as *f*, *mf*, *f*, and *mf*. Performance instructions include *Div.* (divisi), *Unis pizz.* (unison pizzicato), and *f arco* (forte arco). The strings provide a harmonic and rhythmic foundation for the section.

This musical score is for a full orchestra. The instruments listed on the left are: Gdes Fl., pte Fl., Htb, Cor A., Cl., Bons, C. Bon, Cors, Tromp., Timb., T. de B., Cast., and Strings (Violins, Violas, Cellos, Double Basses). The score is divided into measures, with dynamic markings such as *f*, *mf*, and *più p* indicating volume changes. The strings section includes specific performance directions like *farco*, *Unis pizz.*, *mf*, *pizz.*, and *Div.*. A large watermark 'COPYRIGHT' is visible across the page.

2

This musical score is for a band and is divided into two systems. The first system includes parts for Gdes Fl., Hrb, Cor A., Cl., Bons, Cors, T. de B., and Cast. The second system includes parts for four different string or guitar-like instruments, each starting with 'pizz.'.

First System:

- Gdes Fl.:** Rests throughout.
- Hrb:** Rests until measure 4, then plays a melodic line starting with a *p* dynamic.
- Cor A.:** Rests throughout.
- Cl.:** Plays a triplet accompaniment starting in measure 4 with a *p* dynamic.
- Bons:** Rests throughout.
- Cors:** Two parts with triplet accompaniment starting in measure 4. Dynamics include *mf*, *dim.*, and *p*.
- T. de B.:** Rests until measure 4, then plays a melodic line with a *mf* dynamic.
- Cast.:** Plays a rhythmic accompaniment starting in measure 4 with a *p* dynamic.

Second System:

- String 1:** Starts with *pizz.* and *mf*, then *dim.* and *p* in measure 4.
- String 2:** Starts with *pizz.* and *mf*, then *dim.* and *p* in measure 4.
- String 3:** Starts with *pizz.* and *mf*, then *dim.* and *p* in measure 4.
- String 4:** Starts with *pizz.* and *mf*, then *dim.* and *p* in measure 4. Includes a *Div.* marking in measure 5.

A large diagonal watermark reading 'COPRIGHT' is overlaid across the entire page.

G des Fl. *p léger*

Htb *p*

Cor A. *p*

Cl. *p*

BONS *p doux*

Cors *1^o Solo*
p doux Sourdine

T. de B. *p*

Cast. *p*

Div. *p*

Div. *p*

Div. *p*

Unis *p*

Detailed description of the musical score: This page contains a full orchestral score for five measures. The instruments listed on the left are: G des Fl. (Flute), Htb (Horn), Cor A. (Trumpet), Cl. (Clarinet), BONS (Bassoon), Cors (Corns), T. de B. (Tuba), Cast. (Cymbal), and a group of strings (Div. and Unis). The Flute part starts with a triplet of eighth notes and is marked 'p léger'. The Horns play a sustained note with a fermata. The Trumpets play a sustained note. The Clarinets and Bassoons play a rhythmic pattern of eighth notes. The Bassoons have a '1^o Solo' marking. The Corns play a sustained note with a 'Sourdine' instruction. The Tuba and Cymbal parts are marked 'p'. The string parts are marked 'Div.' and 'Unis'. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large 'COPYRIGHT' watermark is visible across the page.

3

Gdes Fl.

Pte Fl.

Htb

Cor A.

Cl.

Bons

C. Bon

Cors

T. de B.

Cast.

2^o *p*

a 2 *p*

Solo *p grazioso*

p *p* *p*

1^o Solo *p grazioso*

Sourdine *p* 2^o *p* *p* *p* *p*

3^o *p* *p* *p* *p* *p*

Sourdine *p* 4^o *p* *p* *p* *p*

p *p* *p* *p* *p*

3 non Div. *p* arco *p*

4 Altis Soli *p grazioso* arco *p*

Div. à 4 *p* *pizz.*

Div. *pizz.*

Tutti *pizz.*

Div. arco *pizz.*

4 C.B. Soli *pizz.*

p

1.2.

p molto cresc.

p *p* *p* *p* *molto cresc.*

10 *p* *20* *p* *p* *p* *molto cresc.*

p *p* *p* *mf* *mf*

p *p* *p* *p* *molto cresc.*

p *p* *p* *mf* *mf*

p *p* *p* *p* *mf* *mf*

p *p* *p* *p* *p* *mf*

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

p *p* *p* *p* *mf*

p *p* *p* *p* *mf* *arco*

p *p* *p* *p* *mf* *pizz.*

mf

5

6

Gdes Fl.

Htb

Cor A.

Cl.

Bons

C. Bon

Cors

Timb.

T. de B.

Cast.

5

6

Div.

1^o pizz.

2^o arco

arco

Unis arco

p subito

Cl.
Cors
T.de B.
Cast.
pizz.
Div. pizz.
Div.

1^o
mf
p
p léger
sfz
p
p
pizz.
Div. pizz.
Div.

Cl.
Bons
Cors
T. de B.
Cast.
1ers violons Div.
arco
pizz.
Div. à 4
Unis
arco
pizz.
1^o arco
2^o mf

1^o
mf
p
1. 2.
p expressif, en dehors
p
2^o p
p
p
arco
pizz.
Div. à 4
Unis
arco
pizz.
1^o arco
2^o mf
p

1^o *mf* 2^o *p* 7

Gdes Fl.

Htb

Cor A.

Cl.

Bons

Cors

T. de B.

Cast.

Violons Div.

p *sf* *p* *sf* *p*

pizz. *p* *sf* *p* *sf* *p*

Unis. *pizz.* *sf* *p* *sf* *p*

Solo

p *expressif (en dehors)*

2^o *p léger* 3

3^o *p léger* 3

4^o *p léger*

4^o *p*

pizz. *p* *sf* *p* *sf* *p*

Div. arco *p* *expressif (en dehors)*

Div. arco *p* *expressif (en dehors)*

Div. arco *marc.* *sempre pizz.*

Gdes Fl. *pp* *à 2* *3*

Hrb *p (en dehors)*

Cor A. *p* *tr #*

Cl. *pp* *3*

Bons *p* *à 2* *p (en dehors)*

Cors *1. 2. p tr #* *3^o* *p*

T. de B. *p*

Cast. *p*

1ers vons Div. *arco* *pp* *Div. à 4* *arco* *pp* *tr #* *tr #* *Unis. pizz.* *marqué* *pp pizz.* *pp*

Detailed description: This is a page of a musical score for a symphony orchestra, page 12. The score is arranged in a standard orchestral format with staves for various instruments. The top staves include Gdes Fl. (Flutes), Hrb (Horns), Cor A. (Trumpets), Cl. (Clarinets), Bons (Bassoons), Cors (Cor Anglais), T. de B. (Trombones), and Cast. (Cassini). The bottom staves are for the first violins and their divisi parts. The music is in a key with one sharp (F#) and a 3/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *pp* (pianissimo), *p* (piano), and *tr #* (tritone) are used throughout. Performance instructions like *à 2*, *3*, *arco*, *Unis. pizz.*, and *marqué* are also present. A large, semi-transparent watermark 'COPYRIGHT' is overlaid diagonally across the page.

8

Gdes Fl.

Htb

Cor A.
p en dehors expressif

Cl.
2^o

Bons
1^o

C. Bon
3^o

Cors
4^o

T. de B.

Cast.

8

p expressif

Div. 6

arco
p

arco
p

sempre pizz.
p

4 C.B. Soli
p

Gdes Fl. *mf cresc. molto* *f*

Pte Fl. *p marc. cresc. molto* *f*

Htb *a 2* *p marc. cresc. molto* *f*

Cor A. *p* *p e cresc. molto* *f*

Cl. *p* *p e cresc. molto* *f*

Bons *p* *p e cresc. molto* *f*

C. Bon *p* *p e cresc. molto* *f*

Cors *1^o* *p marc. cresc. molto* *f*

3^o *p marc. cresc. molto* *f*

T. de B. *p* *cresc.* *f*

Cast. *p* *cresc.* *f*

1ers vons Div. *arco* *Unis. arco* *pizz.*

pizz. *p e cresc. molto* *f*

arco *Unis. arco* *pizz.*

pizz. *p e cresc. molto* *f*

p *p e cresc. molto* *f*

6 6 *6 3* *3 3 3* *pizz.* *Unis.*

p *p e cresc. molto* *f*

pizz. *Unis.* *pizz.* *Unis.*

p *p e cresc. molto* *f*

Tutti pizz. *Unis.* *Unis.*

4 C. B. Soli *p cresc. molto* *f*

9

This page of a musical score, page 15, features rehearsal mark 9. It is arranged in a standard orchestral layout with the following parts from top to bottom:

- Gdes Fl. (Flute 1)
- Pte Fl. (Flute 2)
- Htb (Horn 1)
- Cor A. (Cor Anglais)
- Cl. (Clarinet)
- Bons (Bassoon)
- Cors (Trumpet)
- Tromp. (Trumpet)
- T.de B. (Tuba)
- Cast. (Cymbal)
- 1ers Vons Div. (Violins I)
- 2es Vons Div. (Violins II)
- Violoncelles (Violoncello)
- Bassons (Bass)

The score includes various dynamic markings such as *mf*, *f*, *ff*, and *arco ff*. Rehearsal mark 9 is indicated by a box with the number 9. The bottom of the page features a large, semi-transparent watermark that reads "PDF DE".

Pesant et rit. // a Tempo

Score for page 16, titled "Pesant et rit. // a Tempo". The score includes parts for the following instruments:

- Gdes Fl.
- Pte Fl.
- Htb
- Cor A.
- Cl.
- Bons
- C. Bon
- Cors
- Tromp.
- Tromb. et Tuba
- T. de B.
- Cast.
- 1ers vons
- Div.

Key markings and dynamics include:

- ff* (fortissimo)
- p* (piano)
- mf* (mezzo-forte)
- f* (forte)
- p soutenu et expressif*
- Unis.* (Unison)
- arco* (arco)
- Div.* (Divisi)
- 1. 2.* (First and Second endings)
- 10* (Tenth measure)
- 3* (Triplet)
- 8* (Eighth notes)
- 3* (Triplet)

The score is marked with a large watermark "DRAFT" across the center.

1. 2.

mf

f

mf

mf

à 2

f

mf en dehors

f

mf

à 2

f

mf en dehors

10

mf

30

mf

40

1. 2.

f

p

p

11

ff

mf

mf

mf

mf

mf

pizz.

pizz.

pizz.

Unis.

arco.Div.

arco

f

ff

mf

mf

ff

12

Gdes Fl. *mf* *mf* *f*
 Pic Fl. *f*
 Htb *mf* *mf* *f* *ff*
 Cor A. *f* *ff*
 Cl. *mf* *f* *ff*
 Bons *f* *f* *mf*
 C. Bon *f* *mf*
 Cors *mf* *f* *f* *mf*
 Tromp. *f* *f* *mf*
 Tromb. et Tuba *f* *f* *mf*
 T. de B. *f*
 Cast. *f*
 Violons Div. *f* *ff* *pizz.*
 Violons Div. *f* *ff* *pizz.*
 Violons Div. *f* *ff* *Div. Unis. pizz.*
 Violons Div. *f* *ff* *pizz.*
 Violons Div. *f* *ff* *pizz.*
 Violons Div. *f* *ff* *pizz.*
 Violons Div. *f* *ff* *pizz.*

12

Meno mosso, poco a poco

10

Gdes Fl. *p doux*

Pte Fl. *p doux*

Cor A. *p doux*

Cl. *mf expressif* *p* *pp*

Bons *p* *p doux*

Cors *p* *dim.* *più p*

T. de B. *p* *dim.* *più p*

Cast. *ppp* *p*

Harpes *mf* *dim.* *più p* *pp*

1ers vons Div. *arco* *p* *pizz.* *p doux* *pizz.*

6 2ds vons *arco* *sur la touche* *p* *dim.* *più p*

6 Alti *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *più p*

1er Div. *pizz.* *p marc.* *dim.* *più p*

2e arco *p*

13

Gdes Fl. *p doux*

pt^e Fl. *p doux*

Cor A. *più p*

Cl. *mf* *p*

Bons *p doux*

Cors *p* *Sourdines 3^o* *dim.*

T.de B. *p* *ppp* *dim.*

Cast. *p* *pp*

Harpes *p*

1ers Vons Div. *più p* *arco* *pizz.* *p doux*

6 2ds Vons *p* *dim.*

6 Alti *p* *pizz.* *arco* *pizz.* *arco* *pizz.* *dim.* *dim.* *p marc.*

Gdes Fl. *p doux* *p doux*
 1^o Fl. *p doux*
 Htb *f soutenu et très expressif* *1^o Solo*
 Cor A. *p doux* *più p* *pp*
 Cl. *più p*
 Cors *più p* *Sourdine p* *1^o*
 Tromp. *più p* *pp* *1^o* *pp*
 T.de B. *1. 2. Sourdines p écho* *pp*
 Cast.
 Harpes *1^o Solo* *pp*
 Cors Vons Div. *pizz.* *più p* *Librement expressif*
 6^o Vons *più p* *pp*
 1^o Alto Solo *mf soutenu et très expressif*
 6^o Alti *arco* *più p* *pizz.* *pp* *più pp*
pp *più pp*

15

10

20

pp

pp

pp

p très doux

mf

p très doux

p doux

p

p

20

pp

pp

pp

10

pp

ppp

pp

3

15

a 2

1^o Solo

pp

arco

p

pizz.

1^{er} Violons Div.

pizz.

p

sur la touche

pizz.

arco

pizz.

arco

6^e Violons

pp

pp

pp

pp

1^o Alto Solo

arco

pizz.

arco

mf

pizz.

arco

pizz.

6^e Altis

pp

p

pp

1. 2.

This musical score page includes the following parts and markings:

- Gdes Fl.**: *p très doux*
- Pte Fl.**: *p très doux*
- Htb**: *mf*
- Cor A.**: *p*
- Cl.**: *pp*, *p*
- 1er et 2e Bons**: *p*
- Cors**: *pp*
- Tromp.**: *p*, *2^o p*
- T. de B.**: *pp*
- Cast.**: *pp*
- Harpes**: *p*
- 1ers vons**: *mf*
- 6 2ds vons**: *pizz.*, *arco*
- 1 Alto Solo**: *mf*
- 6 Alti**: *mf*, *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*

Additional markings include *1^o*, *2^o*, and *3^o* for the Clarinet and Trombone parts, and *à 6* for the Alto part.

16

1. 2

Gdes Fl. *pp*

Hrb

Cor A. *p* *pp*

Cl. *pp* *pp*

Bons *pp* *pp*

Cors *p* *p*

Tromp. *1. 2. p* *p* *p* *p*

T. de B. *pp*

Cast. *ppp*

Harpes *à 2*

16

8. 1ers vons Div. à 4 *pp* sur la touche

6. 2ds vons *pp* sur la touche à 6

1 Alto Solo *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

6 Alti

pizz. 1.2.3. *arco* *pizz. 1.2.3.* *arco* *pizz. 1.2.3.* *arco* *pizz.*

1.2. 3.4. 5.6. *4.5.6.* *1.2. 3.4. 5.6.* *4.5.6.* *1.2.3.* *4.5.6.* *7*

17 Animez peu à peu

à 2

Gdes Fl. *pp*

Htb *mf* *tenuto* *à 2* *f*

Cor A. *pp* *pp* *pp* *pp* *pp* *p*

Cl. *pp* *pp* *à 2*

Bons *pp* *pp* *pp*

Cors *p* *p* *p* *p*

Tromp. *p*

T. de B. *pp*

Cast. *pp*

1^{re} Harpe *pp*

2^e Harpe *pp*

17 Animez peu à peu

8. 1^{ers} violons *pp*

Div. à 4

6. 2^{ds} violons *pp* *Tutti Div. à 2* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

1 Alto Solo *mf* *tenuto* *f*

6 Alti *pp* *arco* *Unis.* *pizz.* *arco* *pizz.* *arco* *pizz.*

Div. *pp* *pizz.*

p sur la touche

18

Gdes Fl.

2^e Fl.

Hrb

Cor A.

Cl

Bons

C. Bon

Cors

Tromp.

T. de B.

Cast.

1^{re} Harpe

2^e Harpe

3^{es} Vols

Div. à 4

6. 2^{es} Vols

1 Alto Solo

6 Alti

p

più f

non Div.

arco

pizz. Δ

(sur la touche)

cre - scen - do

p cresc.

18

Orchestral score for measures 28-31. The score includes parts for Oboe (Gdes Fl.), Piccolo Flute (pte Fl.), Horn (H^{tb}), Trumpet (Cor A.), Clarinet (Cl.), Bassoon (Bous), Contrabass (C. Bon), Horns (Corns), Trombone (Tromp.), Double Bass (romb.), Tuba, Timpani (T. de B.), and Castanets (Cast.). The music is in 2/4 time with a key signature of two flats. Dynamics include *f* (forte) and *dim.* (diminuendo). The Clarinet part has a *à 2* marking. The Horns part has a *f très en dehors* marking. The Trombone part has a *f* marking. The Double Bass part has a *f* marking. The Castanets part has a *f* marking. The Horns part has a *dim.* marking. The Trombone part has a *f* marking. The Double Bass part has a *f* marking. The Castanets part has a *f* marking.

Continuation of the orchestral score for measures 32-35. The score includes parts for 8 First Violins (8. 1^{ers} violons), 6 Second Violins (6. 2^{ds} violons), 1 Alto Solo, 6 Alti (Div. à 2), and Unies. The music is in 2/4 time with a key signature of two flats. Dynamics include *f* (forte) and *Unies* (unison). The 8 First Violins part has a *f* marking. The 6 Second Violins part has a *f* marking. The 1 Alto Solo part has a *f* marking. The 6 Alti part has a *f* marking. The Unies part has a *f* marking.

Cédez - - - // a Tempo (♩ = 132)

Gdes Fl.

Htb

Cor A.

Cl.

Bons

C. Bon

Cors

Tromp.

Tromb.

Tuba

Timb.

T. mil.

f *dim.* *molto* *p*

f *dim.* *molto* *p*

1^o Solo

p *expressif et léger*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

p *pp*

p *f* *dim.* *pp*

Cédez - - - // a Tempo (♩ = 132)

Yons

Altos

Div. arco *f*

Div. arco *f* *pizz.*

f *pizz.*

arco *p* *p*

Tutti

p léger et rythmé

p

Gdes Fl.

Htb

Cor A. *p* *expressif et léger*

.Cl.

Bons *p*

C. Bon (la nuance très peu accusée) *p*

Cors

Tromp. *1^o* *p*

Timb. *pp*

T. mil. *pp*

1ers vons Div. *p* *sur le chevalet*

2ds vons *pizz.* *p*

Detailed description: This is a page of a musical score for an orchestra and strings, page 30. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in staves from top to bottom: Gdes Fl. (Grandes Flutes), Htb (Hornes), Cor A. (Cor Anglais), .Cl. (Clarinete), Bons (Bassons), C. Bon (Contrebasson), Cors (Corns), Tromp. (Trompetes), Timb. (Tambours), T. mil. (Tambourin), 1ers vons Div. (Premiers Violons Divisi), and 2ds vons (Deuxièmes Violons). The score features various musical notations including dynamics (p, pp), articulation (tr, pizz.), and performance instructions (expressif et léger, la nuance très peu accusée). A large watermark 'DETR' is visible across the page.

20

Gdes Fl. *p expressif* *à 2*

2 ptes Fl.

Htb *p expressif*

Cor A. *p expressif*

Cl. *p léger* *2^o*

Bons *p* *à 2*

C. Bon *p*

Cors

Tromp *p* *2^o*

Timb. *p*

T. mil.

20

1ers vons *p sur la touche*

Div. *p*

2ds vons *p* *sur la touche* *pizz.* *marc.*

This page contains a musical score for a large ensemble. The instruments listed on the left are: Gdes Fl., Ptes Fl., Htb, Cor A., Cl., Bons, C. Bou, Cors, Tromp., Tromb., Timb., T. mil., 1ers vons Div., and 2ds vons. The score is divided into measures, with a repeat sign and first/second endings in the Tromp. and Tromb. parts. Dynamics such as *p* and *f* are indicated throughout. A large 'DEMO' watermark is overlaid on the page. The number '21' is boxed in the top right and middle right corners.

Gdes Fl. *à 2* *f* *p*

Ptes Fl. *à 2* *f*

Htb *à 2* *f* *p*

Cor A. *f* *p*

Cl. *f* *f*

Bons *f* *1^o* *p*

C. Bon

Cors *f* *3^o* *p*

Tromp. *1^o* *mf* *2^o* *mf* *3^o* *p*

Tromb. *mf*

Tuba *3^o* *p* *dim.*

T. mil. *f*

1ers vons *f* *Div.* *pizz.* *Unis.*

Div. *f* *p* *Div.* *f* *p* *pizz.* *Unis.*

2ds vons *f* *Div.* *f* *p* *pizz.*

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

22 Expressif et souple (♩ = 132, pour commencer)
à 2

gdes Fl. *p marc.*

ptes Fl. *p marc.*

Htb *p marc.*

Cl. *p marc.*

Bons *p expressif et soutenu*

Cors *p expressif et soutenu*

Tromb. *p .. doux, mais soutenu*

Tuba *p .. doux, mais soutenu*

Timb. *pp*

T. mil. *pp* Sourdine

1^{re} Harpe *pp* LA # *m.g.m.d.m.g.m.d. simile*

2^e Harpe *pp* LA # *m.g.m.d.m.g.m.d. simile*

22 Expressif et souple (♩ = 132, pour commencer)

1^{ers} vons Div. *p*

2^{ds} vons *pp*

arco *p expressif et soutenu*

arco *p expressif et soutenu*

arco *p*

Score for page 36, featuring the following instruments and parts:

- Gdes Fl. (First Flute): *p*, *à 2*
- ptes Fl. (Second Flute): *p*
- Htb (Horn): *p*, *à 2*
- Cor A. (Trumpet): *p*
- Cl. (Clarinet): *p*, *à 2*
- Bons (Bassoon): *p*, *2^o*
- Cors (Horn): *p*
- Tromb. (Trombone): *p*
- Tuba: *p*
- Timb. (Timpani): *pp*
- T. mil. (Military Drum): *pp*
- 1^{re} Harpe (First Harp)
- 2^e Harpe (Second Harp)
- 1ers vons Div. (First Violins): *p* *doux et expressif*, *arco*
- 2ds vons (Second Violins): *p*, *Div.*

23 Rubato - - - - - a Tempo

Gdes Fl. *p* *à 2*

ptes Fl. *p* *à 2*

Htb *p* *expressif et soutenu*

Cor A. *p*

Cl. *p*

Bons *p*

Cors *p* *doux*

Tromp. *pp* *doux*

Tromb. *p* *très doux et très souple*

Tuba *3^o* *Tuba p*

Timb. *p*

T. mil. *p*

1^{re} Harpe *p*

2^e Harpe *p*

23 Rubato - - - - - a Tempo

1^{ers} vons *Div.* *pp* *sur la touche*

2^{es} vons *pp* *sur la touche*

Unis. *pizz.* *p*

Unis. *pizz.* *p*

arco *3* *p*

arco *3* *p*

24 1^o Tempo (♩ = 176)

Gdes Fl. *f dim. molto*

1^{es} Fl. *f dim. molto*

Hrb *f gaiement en dehors*

Cor A. *f dim. molto*

Cl. *f dim. molto*

Bons *p léger et rythmé*

Cuivrez *mf*

Cors *mf*

Tromp. *1^o Solo*

Tromb. *p*

Tuba *f*

Timb. *p*

T. de B. *3*

Cymb. *f dim. molto*

1^{re} Harpe *f*

2^e Harpe *f*

24 1^o Tempo (♩ = 176)

1^{ers} vents *sur le chevalet* *f dim. molto* *pp*

Div. *sur le chevalet* *f dim. molto* *pp*

2^{ds} vents *f dim. molto* *pizz.* *f* *f* *aroc* *p sur le chevalet*

pizz. *pp léger*

pizz. *pp léger*

Score for orchestra and strings, page 40, rehearsal mark 25. The score includes parts for Flutes (Gdes Fl., ptes Fl.), Horns (Htb), Trumpets (Cors A., Cors), Trombones (Cl., Bons, C. Bon), Timpani (Timp.), Snare Drum (T. de B.), Cymbals (Cymb.), and Strings (1ers vons Div., 2ds vons).

Rehearsal mark 25 is indicated by a box containing the number 25. The score includes various dynamics such as *pp*, *p*, *piu p*, *f*, and *ppp*. Performance instructions include *p léger et rythmé*, *1^o*, *à 2 b*, *1^o Solo*, *Div. arco*, *Unis. pizz.*, and *pizz. f*.

Key signature: one sharp (F#). Time signature: 4/4.

26

Gdes Fl. *mf en dehors* à 2

ptes Fl. *mf en dehors* à 2

Htb *pp*

Cl. *pp* 1^o Solo *p*

Bons *pp* 3^o *p léger* 1^o

C. Bon *p*

Cors *p léger, mais marqué* Sourdines *ôtez la Sourdine aux 4 Cors*

Tromp. *p léger* Sourdines aux 3 Trompettes

T. de B. *pp* *p*

1^{re} Harpe *p*

4ers vons *pp* Unis. *pp*

Div. *pp* Unis. *pp*

2ds vons *pp* arco *pp*

pp *pp* *pp* *pp*

26

27

En animant

à 2

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

Bons

Cors

Tromp.

T. de B.

Cymb.

1^{re} Harpe

p en dehors

p

p

2^o

1^o Solo

mf

2^o

3^o

p

ôtez la Sourdine aux 3 Trompettes

1. 2.

p

tr.

27

En animant

1ers vous

Div.

2ds vous

pp

pp

Div. arco

pp

mf

mf

mf

Unis.

mf

Gdes Fl.

Htb

Cor A.

Cl.

Bons

C. Bon

Cors

Tromp.

T. de B.

Cymb.

1ers vons

Div.

2ds vons

Div.

1ers arco

2ds pizz.

Div.

1ers arco

2ds pizz.

Detailed description of the musical score: This page contains a full orchestral score for rehearsal mark 28. The woodwind section includes Gdes Flutes, Horns in B-flat, Clarinet in A, Clarinet in B-flat, and Bassoons. The brass section includes Trumpets, Trombones, and Cymbals. The string section is divided into Violins and Violas. The score is written in a key with one sharp (F#) and a common time signature. It features various dynamics such as *mf*, *p*, and *sfz*, and includes performance instructions like "Div." and "arco/pizz.".

Gdes Fl. *p* *mf cresc. molto*
 Ptes Fl. *p* *mf cresc. molto*
 Htb *p* *mf cresc. molto*
 Cor A. *mf cresc. molto*
 Cl. *p* *mf cresc. molto*
 Bons *p* *mf cresc. molto*
 C. Bon *p* *mf cresc. molto*
 Cors *p* *mf cresc. molto* *f* *f*
 Tromp. *mf* *mf* *f* *f*
 T. de B. *p*
 Cymb. *p* *mf cresc. molto*
 Harpes *p* *cresc. molto*
 1ers vons Div. *p* *cresc. molto* *f* sur le chevalet
 2ds vons *p* *cresc. molto* *f* sur le chevalet
 Unis *f* sur le chevalet
f sur le chevalet

Gdes Fl.
 Ptes Fl.
 Htb
 Cor A.
 Cl.
 Bons
 C. Bons
 Cors
 Tromp.
 Tromb.
 Tuba
 Timb.
 T. de B.
 Cast.
 Gymb.
 1ers vons
 Div.
 2ds vons
 Unis.
 arco
 pizz.

Musical score for rehearsal mark 30, page 45. The score includes parts for various instruments: Gdes Fl., Ptes Fl., Htb, Cor A., Cl., Bons, C. Bons, Cors, Tromp., Tromb., Tuba, Timb., T. de B., Cast., Gymb., 1ers vons, Div., 2ds vons, Unis., arco, and pizz. The score features dynamic markings such as sfz, sf, f, and sfz, and articulation marks like accents and slurs. A large 'DEMO' watermark is visible across the page.

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

Bons

Cors

Tromp.

Timb.

T.de B.

Cast.

1ers vons

Div.

2ds vons

arco pizz.

f

mf

Div.

This page contains a musical score for page 46. The score is arranged in a system with multiple staves. The instruments listed on the left are: Gdes Fl., ptes Fl., Htb, Cor A., Cl., Bons, Cors, Tromp., Timb., T.de B., Cast., 1ers vons, Div., 2ds vons, and strings. The strings section includes markings for 'arco' and 'pizz.' (pizzicato) and a dynamic marking of 'f'. The Trombone part has a dynamic marking of 'mf'. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, semi-transparent watermark 'COPYRIGHT' is visible across the page.

31

Gdes Fl. *f* *dim.*

Ptes Fl. *f* *dim.*

Htb

Cor A.

Cl.

Bons *mf* *f* *dim.*

Cors *mf* *p* *f* *dim.*

Tremp.

Tromb. *p* *f*

Fimb. *dim.* *f*

31

pers vons

Div.

eds vons

arco pizz. *f* *mf* *dim.* *f*

arco pizz. *f* *mf* *dim.* *f*

Unis.

Cor A.

Cl.

Bons

Cors

Tromp.

Tromb.

Timb.

Cymb.

Harpes

1ers vons

Div.

2ds vons

32

p

p légèr

p légèr

p

p

10

10

30

p légèr

più p

30

più p

mf

pp

più pp

pp

p

più p

32

1. 2. arco

3. 4. arco

5. 6. arco

6. 1ers vons Soli

p

dim molto

dim molto

Div. 1ers Soli

pp

Div. 1ers Soli

mf

mf

mf

mf

Div. arco

p

dim. molto

Sans rigueur
à 2

33

a Tempo

gdes Fl.

ptes Fl.

Cl.

Bons

C. Bon

Cors

Timb.

T. B.

Cast.

Cymb.

Harpes

p

p

p *sensibile*

p

p

pp

pp

pp

pp

pp

Sourdines
aux 4 Cors

à 2
Soli

Sans rigueur

33

a Tempo

1^{rs} Vons

Div.

gds Vons

2 Altos Soli
arco

1 Alto Solo

1 Velle Solo
arco

Tous pizz.

Tous
p pizz.

Tous
pizz.

Tous
p pizz.

Tous
pizz.

pp

p *sensibile* *più p*

p *sensibile* *più p*

p *sensibile* *più p*

p

Sans rigueur - - - - //

à 2

Gdes Fl.

ptes Fl.

Cl.

Bons

C. Bon

Cors

Timb.

T. de B.

Cast.

Harpes

Sans rigueur - - - - //

1^{er} violons

Div.

2^{ds} violons

1^{re} velle Solo arco

Tous pizz.

1^{er} Alto Solo

1^{re} velle Solo

34 a Tempo (sans presser)

Gdes Fl. *p doux*

Htb *p doux*

Cl. *p doux*

Bons *p doux*

Cors

Tromp. *p l'accent très doux*

Timb. *pp* *più pp* *pp*

T. de B.

Cast. *aussi pp que possible*

Harpes *p* *più p* *pp* *p*

34 a Tempo (sans presser)

1ers vons *Div. 1ers* *pp près du chevalet*

Div. *Div. 1ers* *pp près du chevalet*

2ds vons *6. 2ds vons Div. sur la touche* *arco* *1.2.* *3.4.* *5.6.* *pp sur la touche*

6. Altos Soli Div. sur la touche *Unis. pizz.* *pp*

6. velles Soli Div. sur la touche *p dim.* *pp sur la touche*

4. C.E. Soli *pizz. p* *più p* *arco* *6. C.B. Soli* *pp sur la touche*

Musical score for a full orchestra, page 52. The score is divided into two systems, each containing measures 35 and 36.

System 1 (Measures 35-36):

- 5es Fl.**: Melodic line starting in measure 35 with a *p* dynamic.
- 4es Fl.**: Melodic line starting in measure 36 with a *pp* dynamic.
- Hrb.**: Melodic line starting in measure 35 with a *p* dynamic.
- Cl.**: Melodic line starting in measure 36 with a *pp* dynamic, marked *1.2.*
- Cors**: Melodic line starting in measure 36 with a *pp* dynamic.
- Tromp.**: Melodic line starting in measure 36 with a *pp* dynamic.
- Tromb.**: Melodic line starting in measure 36 with a *pp* dynamic. Includes the instruction *Sourdines aux 3 Tromb.*
- Timb.**: Percussion line with a *pp* dynamic.
- T. de B.**: Percussion line.
- Cast.**: Percussion line.
- Harpes**: Harp accompaniment with a *pp* dynamic.

System 2 (Measures 35-36):

- 1ers Violons Div.**: Violin I parts with a *pp* dynamic.
- 2es Violons**: Violin II parts with a *pp* dynamic.
- Violoncelles**: Cello parts with a *pp* dynamic.
- Basses**: Bass parts with a *pp* dynamic, including a *pizz.* instruction.

Rehearsal marks **35** and **36** are present above the first staves of each system. The score includes various dynamics such as *p*, *pp*, and *ppp*, and includes performance instructions like *Sourdines aux 3 Tromb.* and *pizz.*

1^o
pp *pp*

1^o
pp

pp *pp* *pp* *perendosi*

1^o Solo
pp

pp *pp*

pp

pp

pp *pppp*

pp

pp

à 2
pp

8
1

1^{ers} vons
Div.

2^{ds} vons
pizz. *pp* *pizz.* *pp* *pizz.* *pp* *Div.* *pp* *pppp*

II. - Les parfums de la nuit

Lent et rêveur (♩ = 92) 37

2 GRANDES FLÛTES *pp*

2 PETITES FLÛTES *pp*

2 HAÛTBOIS *1^o Solo p expressif un peu traîne*

1 COR ANGLAIS

1^{re} et 2^e CLARINETTES en LA *doux et léger*

3^e CLARINETTE en LA *2^o p*

1^{er} et 2^e BASSONS

3^e BASSON *p*

1 CONTRE-BASSON

4 CORs en FA

3 TROMPETTES en UT

3 TROMBONES

1 TUBA

TIMBALES

XYLOPHONE *pp*

TAMBOUR DE BASQUE *pp*

CÉLESTA *p*

2 HARPES

Lent et rêveur (♩ = 92) 37

8. 1^{ers} VIONS *pp*

1^{ers} VIOLONS Div. (Sourdines) *pp*

8. 1^{ers} VIONS *pp*

1^{er} de chaque pupitre *pp*

2^{ds} VIOLONS (Sourdines) *pp*

ALTOS (Sourdines) *pp*

VIOLONCELLES (Sourdines) *pp*

CONTREBASSES *pp*

6 velles Div. à 3. pizz. *p*

5. 6. *p*

Gdes Fl. *pp*

ptes Fl. *pp*

Htb

Cor A *p* *expressif et un peu trainé*

Cl. *p* *più p* *pp*

Bons *p* *più p* *pp*

3^e Bon *p*

Cors

Xyl. *pp*

T.de B. *pp*

Célésta *p* *più p* *pp*

Harpes *p* *p* *più p* *pp*

1^{er}s vons Div. *pp*

2^{ds} vons *pp*

pizz. *p* *più p* *pp*

pizz. *pp*

3^o

4 C. B. Soli *pizz.* 1. 2.

pp

3

38

Gdes Fl. *pp* *pp* *pp* *pp*
 ptes Fl. *pp*
 Htb *pp* *pp* *pp*
 Cor A *p* *pp* *pp* *pp*
 Cl. *pp* *pp* *pp*
 Bons
 Cors
 Xyl. *pp*
 T.de B. *piu pp* 3
 Célesta *pp*
 1ers vons Div. *pp* *pp* *pp*
 4. 1ers vons Soli *pp*
 2ds vons *pp* *pp* *pp*
 à 6 arco *pp* *pizz.*
 Div. pizz. *pp* 3

a 2
 1^o
 38 6. 1ers vons Soli Div. à 3 *gliss.*
 6. 1ers vons Soli Div. à 3 *gliss.*
 4. 1ers vons Soli
 3

Gdes Fl. *pp*

ptes Fl. *pp* à 2

Htb *pp*

Cor A. *pp*

Cl. *pp*

Bons *pp*

Cors

Tromp. *Sourdines* 1^o *p*

Xyl. *p*

T. de B. *pp*

Célésta

1ers vons Div. *6. 1ers vons* *p doux et soutenu*

4. 1ers vons Soli *6. 1ers vons* *p doux et soutenu*

2ds vons *pp*

6 velles Div. *pp* *à 6 arco* *pizz.* *1. 2. 3. arco* *pp* *4. 5. 6. pizz* *più pp*

39

Sans rigueur

Gdes Fl. *p* *più p* *p* *p*

Ptes Fl. *p* *più p* *pp* *pp*

Htb *p* *più p*

Cor A. *p* *più p*

Cl. *p* *più p* *pp* *pp*

Bons *p* *più p* 1.2. *pp* *pp*

Cors *p* *più p* *pp* *pp*

Tromp. *p* *più p* *pp* *pp*

Xyl. *pp* *pp* *pp* *pp*

T.de B. *pp* *pp*

Célesta *pp* *pp*

Harpes *pp*

39

Sans rigueur

1ers Vons Div. *pp* *pp* *pp* *pp*

2ds Vons *pp*

6. Altos Soli Div. à 3 *pp* *pp* *pp* *pp*

6 Velles Div. *pp* *pp* *pp* *pp*

1. 2. 3. *ten.* *ten.* *arco* *pp* *pp* *pp* *pp*

4. 5. 6. *arco* *pp* *pp* *pp* *pp*

1. 2. 3. *pp* *pp* *pp* *pp*

4. 5. 6. *pp* *pp* *pp* *pp*

pp expressif et pénétrant

Les autres

pp expressif et pénétrant

sur la touche

arco

Tutti pp expressif

40

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl

Bons

Cors

Tromp.

Xyl.

T. de B.

40

vons

velles Div.

41

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

Bons

Cors

Harpes

41 6. 1ers Vons Soli

Div. à 3

1ers Vons

Div.

2ds Vons

Tutti

Unis.

Unis.

Unis.

Unis.

arce

pizz.

arce

pp marc.

Cédez

a Tempo

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl

Bons

Cors

Harpes

Cédez

a Tempo

1ers vons Div.

2ds vons

velles Div.

6 velles Soli

Unis. Div.

pizz. p

arco 7.8.

43 Un peu plus allant

Gdes Fl. *pp* *mf* *pp*

Htb *mf* *pp*

Cor A. *pp* *pp*

Cl. *pp* *pp* *pp*

Bons *pp* *pp* *pp*

Cors *pp* *pp*

3^o *p* *p*

2^o *pp* *pp*

Harpes *pp* *doux et léger*

2^o Solo

43 Un peu plus allant

vons *TUTTI Div. à 8* *p* *port.*

velles *6 velles Soli* *pp* *pp* *pizz.* *pp*

velles Div. *Tous Div.* *pp* *pp*

Gdes Fl.

Htb

Cor A.

Cl

Bons

1^{er} Cor

sans Sourdine. 1^o Solo *p* doux et mélancolique

Célesta

pp doux et égal

2^e Harpe

Div. à 2 sur la touche *pp*

Div. sur le chevalet arco *pp*

velles

Div.

Detailed description: This page of a musical score, numbered 64, contains ten staves of music. The instruments are: Gdes Fl. (Grandes Flûtes), Htb (Horn in B-flat), Cor A. (Cor Anglais), Cl (Clarinete), Bons (Bassons), 1^{er} Cor (Premier Cor), Célesta, 2^e Harpe (Deuxième Harpe), Violins (labeled 'velles'), and Div. (Divisi). The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff (Gdes Fl.) features a melodic line with slurs and accents. The 1^{er} Cor staff has a '1^o Solo' section starting with 'sans Sourdine' and 'p doux et mélancolique', featuring a triplet. The Célesta staff has a 'pp doux et égal' section. The 2^e Harpe staff has a complex, arpeggiated texture. The Violins staff has a 'Div. à 2 sur la touche' section with 'pp' dynamics, and a 'Div. sur le chevalet arco' section with 'pp' dynamics. The Div. staff has a 'Div.' section. The bottom two staves (velles and Div.) have a 'Div.' section. A large 'DRAFT' watermark is visible across the page.

This page of a musical score, numbered 66, contains the following parts and markings:

- Gdes Fl.:** Features a melodic line with slurs and accents, marked *pp* in the final measure.
- Htb:** Remains silent throughout the page.
- Cor A.:** Remains silent throughout the page.
- Cl.:** Enters in the final measure with a melodic phrase, marked *pp*.
- Bons:** Enters in the final measure with a melodic phrase, marked *pp*.
- 1er Cor:** Features a melodic line with slurs and accents, marked *dim.* in the final measure.
- Xyl.:** Enters in the final measure with a melodic phrase, marked *pp*.
- Célesta:** Features a melodic line with slurs and accents, marked *pp* in the final measure.
- 2e Harpe:** Features a complex melodic line with slurs and accents, marked *pp* in the final measure.
- vons:** Features a melodic line with slurs and accents, marked *pp* in the final measure.
- velles:** Features a melodic line with slurs and accents, marked *pp* in the final measure.
- Div.:** Features a melodic line with slurs and accents, marked *pp* in the final measure.

Rubato - - - - - 45 a Tempo

Gdes Fl. *p* *mf expressif et soutenu* à 2

Htb *mf expressif*

Cor A. *mf expressif*

Cl. *p* *mf expressif* *mf expressif et soutenu* à 2

Bous *p* *mf expressif*

Cors *écho* *sans Sourdines* *p*

Tromp. *Sourdine* *p* *1^o* *p expressif*

Xyl. *p*

Célesta *pp*

Harpes *pp* *2^o* *1^o* *f* *gliss.* *p*

Rubato - - - - - 45 a Tempo

1^{rs} Vons Div. *f* *expressif et passionné*

2^{ds} Vons *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

En serrant - - - - Cédez - - - - **46** a Tempo *expressif*

Gdes Fl. *p* soutenu dans la douceur

Htb *p* doux et pénétrant

Cl *p* doux

Bons *p* doux et soutenu

1er et 2e Cors *p* doux

1re Harpe *p*

En serrant - - - - Cédez - - - - **46** a Tempo

1ers Vons Div. *p* Unis.

2ds Vons *p* Unis.

elles Div. *p* *marc.* *arco.* *ôtez les Sourdines* *sur la touche* *p* *expressif et doucement soutenu*

Gdes Fl. *p*

Bons *p* *tres doux*

1er et 2e Cors *p*

Vons *pp* doux et pénétrant

3. Altos Soli *p* *ôtez les Sourdines*

elles Div. *p*

En animant peu à peu

Cédez - - - - //

Gdes Fl. *pp* *p* *p* *p*

Htb

Cl. *1^o Solo*
tres doux *p* *p* *p* *p* *p* *p* *p* *p* *2^o* *p* *p* *p* *p* *p* *p* *p*

Bons *Solo*
p lointain et expressif *2^o* *3^o p*

C. Bon *p*

Cors *pp* *p* *p*

Tromp. *1^o Sourdine* *p*

Harpe *pp*

En animant peu à peu

Cédez - - - - //

1^{er} von Solo *avec Sourdine* *p lointain et expressif*

6^{1ers} vons *6^{1ers} vons* *mf* *sur la touche*

2^{ds} vons *les 1^{ers} Soli* *p* *sur le chevalet*

Alt. *TOUS* *pp* *les 1^{ers} Soli* *p*

velles Div. *TOUS* *pp* *par pupitre* *pp* *Div. à 3*

C.B. *à 4 pizz.* *pp*

a Tempo (En animant)

47

Gdes Fl.

Htb

Cl.

Bons

C. Bon

Cors

Tromp.

Harpe

p soutenu

p soutenu

p

p

p

pp

p

p soutenu et expressif

pp

a Tempo (En animant)

47

6 1ers vons

11er von Solo

6 1ers vons

2ds vons

Alt.

velles Div. à 2

C.B.

p sans Sourdine

mf

mf

Unis

f

Unis.

f

Unis

p souple

cresc.

p

cresc.

p souple

cresc.

p souple

cresc.

pp

pp

pp

pp

pp

a Tempo (En animant)

Retenu

Très retenu

Gdes Fl. *mf*
 Htb
 Cor A. *f*
 Cl. *mf*
 Bons *mf*
 C. Bon *mf*
 Cors *mf*
 Tromp. *mf*
 Harpe *p*

Retenu

a Tempo (En animant)

Très retenu

6 1ers vons *mf*
 6 1ers vons *mf*
 2ds vons *f*
 Alt. Div. *f*
 velles Div. *mf*
 C.B. *mf*

sul G
 TUTTI pos. ord.
 TUTTI Unis
 pos. ord.
 TUTTI arco

48 Tempo (Sans traîner) (♩ = 80)

à 2

Gdes Fl. *p doux et soutenu dans l'expression*

Ptes Fl. *p doux et soutenu dans l'expression*

Htb

Cor A

1^{er} et 2^e Cl. *pp léger*

1^{er} et 2^e Bons *pp léger*

Cors

Tromp. *Sourdines aux 2^o. 3^o. p doux et soutenu dans l'expression*

Harpe

48 Tempo (Sans traîner) (♩ = 80)

2^{es} Violons Soli *p doux et soutenu dans l'expression*

1^{ers} Violons

2^{es} Violons Div. *sur la touche pp très léger*

Alt. Div. *sur la touche pp très léger*

2^{es} Vclles Soli *p doux et soutenu dans l'expression*

Vclles

C.B. *sur la touche pp doux mais soutenu*

Rubato

// Tempo 1°

En animant avec une grande intensité dans l'expression

Gdes Fl.

Ptes Fl.

Htb

Cor A.

1^{re} et 2^e Cl.

1^{er} et 2^e Bons

Cors

Harpe

Rubato

// Tempo 1°

En animant avec une grande intensité dans l'expression

3 1^{ers} vons

6 1^{ers} vons

2^{ds} vons

Alt.

velles Div.

C.B.

Htb
p très appuyé dans l'expression
cre - - - - - scen - - - - - do

Cor A.
p très appuyé dans l'expression
cre - - - - - scen - - - - - do

Cl.
p cre - - - - - scen - - - - - do
p cre - - - - - scen - - - - - do

Bons
p cre - - - - - scen - - - - - do
p cre - - - - - scen - - - - - do

C. Bon
p cre - - - - - scen - - - - - do

Cors
10^o en dehors
p molto cre - - - - - scen - - - - - do
30^o en dehors
p molto cre - - - - - scen - - - - - do

1^{re} et 2^e Tromp.
à 2
p
p

Tromb.
2^o p

Harpe
à 2
p

6¹ers vons
p molto cre - - - - - scen - - - - - do

6²ers vons
p molto cre - - - - - scen - - - - - do

2^ds vons
p molto cre - - - - - scen - - - - - do

Alt.
Unis pos. ord.
p molto cre - - - - - scen - - - - - do

velles Div.
p molto cre - - - - - scen - - - - - do

C.D.
p molto cre - - - - - scen - - - - - do

49

Retenu à 2 **Tempo 1^o**

Gdes Fl. *p* *più p* *p doux et expressif*

Ptes Fl. *f* *p* *più p*

Htb *f* *p* *più p* *1^o Solo* *p*

Cor A. *f* *p* *più p* *1^o Solo* *p*

Cl. *f* *p*

Bons *f* *p très doux* *più p*

C. Bon *f*

Cors *f* *p* *più p*

Tromp. *f* *p* *1^o Solo* *p expressif en dehors*

Tromb. *1^o* *2^o* *mf expressif et sans dureté* *p*

Tuba *p*

2 Harpes *f* *1^o Solo* *pp*

Retenu // **Tempo 1^o**

6 1^{ers} vons *f* *p* Sourdines

6 1^{ers} vons *f* *p* Sourdines

2^{ds} vons *f* Sourdines

Alt. *f* Sourdines sur la touche

velles Div. *f* *p très expressif sur la touche* *più p*

C.D. *f* *p expressif* *più p*

1^o Solo

Gdes Fl. *p* *più p*

ptes Fl.

Htb *più p* *p* *più p*

Cor A. *p* *più p*

1^{re} et 2^e Cl. *p* *più p*

1^{er} et 2^e Bons *p* *più p*

Cors

Tromp. *p* *più p*

1^{re} Harpe *p* *più p*

2^e Harpe *p* *più p* *pp* *pp marqué*

6 1^{ers} vons Soli *pp* *pp*

2^{ds} vons

3 Alt. Soli *pp* *pp*

celles div. *pp* *pp* *p e molto dim.*

4 C.B. *pp*

3^o 4^o Sourdines

1^o 2^o Sourdines

Sourdines

sur la touche

50

Sans lenteur

Gdes Fl. *pp*

ptes Fl. *pp*

Hth

1^{re} et 2^e Cl. *pp* 1^o Solo

3^e Ron *pp*

Cors *p doux*
1^o Sourdine 3
p expressif et appuyé dans la douceur
3^o Sourdine 3
p expressif et appuyé dans la douceur

Timb. *pp*

2 Harpes *p* 2^o

50

Sans lenteur

sul G.

6 1^{ers} vons Soli *p*
p expressif et appuyé dans la douceur

2^{ds} vons *pp* Div Unis
pp sur le chevalet

Alt. *pp* Tous div. *pp* 6 Alt. Soli *pp*

velles div. *pp*

4 C.B. *pp* *pp pizz.*

1^o Solo

Gdes Fl. *pp* *PP doux et lointain*

ptes Fl. *pp*

Htb *più p* *p* *più p*

Cor A. *pp*

Cl *pp*

Bons *pp* *1^o Solo* *p doux et lointain*

Cors *pp* *2^o pp* *4^o pp*

Tromb. *pp* *pp* *Sourdines aux 3 Trombones*

Timb. *sempre pp*

Xyl. *più pp*

Harpes *pp*

6¹ers vons *1^o v^{on} Solo* *pp* *pp doux et lointain*

6¹ers vons *pp*

2^{ds} vons

Alt.

1^{ve}lle Solo *più p* *p* *più p* *Tous pp pizz.*

velles *pp* *sur la touche*

4 C.B. *arco*

52

1^o Solo

3 des Fl.

Hib

Cor A

Cl.

1^{er} et 2^e Bons

C. Ron

Cors

Tromp.

Tromb.

Timb.

Cloches

Xyl.

52

1^o von Solo

Enchaînez

Vons

Alt.

velles

4 C.B.

Enchaînez

III. - Le matin d'un jour de fête

Dans un rythme de Marche lointaine, alerte et joyeuse

53 Mouvt précédent encore plus lointain.

(la ♩ vaut la ♩ du Mouvt précédent)

2 GRANDES FLÛTES

2 PETITES FLÛTES

2 HAUTOIS

1 COR ANGLAIS

1^{re} et 2^e CLARINETTES en SI ♭

3^e CLARINETTE en SI ♭

1^{er} et 2^e BASSONS

3^e BASSON

1 CONTREBASSON

4 CORS en FA

3 TROMPETTES en UT

3 TROMBONES

TUBA

TIMBALES

XYLOPHONE

CLOCHES

TAMBOUR DE BASQUE

TAMBOUR MILITAIRE

CASTAGNETTES

CYMBALES

CÉLESTA

2 HARPES

Dans un rythme de Marche lointaine, alerte et joyeuse

53 Mouvt précédent ôtez les Sourdines

(la ♩ vaut la ♩ du Mouvt précédent)

VIOLONS

ALTOS (Divisés)

VIOLONCELLES (Divisés)

CONTREBASSES

(♩ = 112)

Gdes Fl.

Htb

Cor A.

Cl.

Bons

Cors
2^o
4^o sans Sourdine

Tromp.

Tromb.

Tuba

Timb.

Xyl.

Cloches

T.de B.

(♩ = 112)

vons

Alt. Div.

velles Div.

C. B.

54 Animez peu à peu

Gdes Fl.

Htb

Cor A.

Cl.

1^{er} et 2^e Bons

C. Bon

Cors

Tromb.

Cloches

T. de B.

T. mil.

54 Animez peu à peu

vons

6. 2ds Vons Soli

4. 2. 3. pizz. b
4. 5. 6.

arco

Alt. Div.

velles Div.

C. B.

Orchestral score for page 84, featuring multiple instruments and woodwinds. The score includes staves for Gdes Fl., Htb, Cor A., Cl., 1er et 2e Bons, C. Bon, Cors, Tromb, Cloches, T. de B., T. mil., 2ds sons Div., Alt. Div., velles Div., and C. B.

The score is written in 3/4 time with a key signature of one flat. It features various musical notations including dynamics (pp, p), articulations (accents, slurs), and performance instructions like *doux et sonore* and *Toutes Div.* (divisions for all).

Key annotations and markings include:

- pp* (pianissimo) dynamics in the Tromb and Cors parts.
- doux et sonore* instruction for the Tromb.
- Toutes Div.* instruction for the C. B. part.
- Rehearsal mark **20** at the bottom of the page.
- Handwritten annotations: *10*, *30*, and *10* are present above some notes.

1^o *p* *mf* *mf*

à 2 *p* *mf*

1^o *p* *mf*

à 2 *mf*

p *p* *p* *mf* *mf*

p *mf* *mf*

1^{er} et 2^e Bons *p* *mf* *mf*

C. Bon

Cors *3^o* *p* *p*

4^o

Tromp. *1^o* *p un peu en dehors*

Tromb.

Tuba

Cloches

T. de B. *3*

T. mil. *3*

1^{ers} vons *6. 2ds vons Soli arco*

2^{ds} vons Div. *6. 2ds vons Soli pizz.*

Alt. Div.

velles Div.

55

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

1er et 2e Bons

C. Bon

Cors

Tromp.

Tromb.

Tuba

Cloches

T. de B.

T. mil.

1ers vous Div.

2ds vous Div.

Alt. Div.

velles Div

mf joyeux et rythmé

mf joyeux et rythmé

mf

mf joyeux et rythmé

mf

mf

mf

mf

ôtez les Sourdines aux 4 Cors

1^{re} et 2^e Tromp. ôtent la Sourdine

ôtez la Sourdine aux 3 Trombones

mf cuivrez légèrement

55

mf arco

TUTTI arco

mf arco

mf arco

mf arco

mf arco

mf arco

This page contains a full orchestral score for page 87. The instruments are arranged as follows:

- Woodwinds:** Gdes Fl., ptes Fl., Htb, Cor A., Cl., 1er et 2e Bons, C. Bon.
- Brass:** Cors, Tromp., Timb., Cloches, T. de B., T. mil.
- Percussion/Strings:** 1ers violons Div., 2ds violons Div., Alt. Div., velles Div., C. B.

Dynamic markings and performance instructions include:

- mf* (mezzo-forte)
- molto cresc.* (very much crescendo)
- p subito* (piano subito)
- 1^o Solo*
- à 2* (second ending)
- 1^o tr* (first trill)
- mf cuivrez légèrement* (brass play softly)
- tr* (trill)
- p* (piano)

The score features complex rhythmic patterns, including triplets and sixteenth-note figures. The woodwinds and brass parts have prominent melodic lines, while the strings provide a rhythmic and harmonic foundation.

56 a Tempo (Mouvt de marche joyeuse et alerte) (♩ = 112)

Gdes Fl. *pp*
 ptes Fl. *pp*
 Htb *pp*
 Cor A. *pp*
 Cl. *pp*
 Seret 2e Bons *pp*
 C. Bon *pp*
 Cors *pp*
 Tromp. *pp*
 Timb. *pp*
 Cloches *pp*
 T. de B. *pp*
 T. mil. *p*

56 a Tempo (Mouvt de marche joyeuse et alerte) (♩ = 112)

1ers Vons Div. *pp*
 2ds Vons Div. *pp*
 Alt. Div. *pp*
 Velles Div. *pp*

(Quasi Guitara) pizz.
 le Violon sous le bras
 Div. par pupitre *pp*
 arco *pp*
 le Violon sous le bras
 (Quasi Guitara) pizz. *pp*
 arco *pp*
 l'Alto sous le bras
 (Quasi Guitara) pizz. *pp*
 arco *pp*
 arco *pp*
 (Quasi Guitara) pizz. *pp*
 Div. *pp*

arpège descendant
 sur le chevalet

This page of a musical score, numbered 89, contains the following parts and markings:

- Flutes:** Gdes Fl. and Ptes Fl. (Partes Flutes). Both parts feature a trill (tr) and a dynamic marking of *mf* (mezzo-forte).
- Woodwinds:** Htb (Horn in B-flat), Cor A. (Cornet in A), Cl. (Clarinets), and Bons (Bassoons). The Clarinet part includes a marking of *à 2* (two parts).
- Brass:** C. Bon (Corno in B-flat), Tromp. (Trumpets), and Timb. (Timpani). The Trompete part includes a marking of *2^o* (second part).
- Percussion:** Cloches (Cymbals), T. de B. (Tambourin), and T. mil. (Tambour militaire).
- Strings:** 1ers vons Div. (First Violins), 2ds vons Div. (Second Violins), Alt. Div. (Alto), and velles Div. (Violas). The string parts include dynamic markings of *f* (forte) and *mf* (mezzo-forte), and a *pizz.* (pizzicato) instruction.

The score is written in a common time signature and features various musical notations such as trills, slurs, and dynamic markings. A large, semi-transparent watermark reading "TRAIL" is visible across the center of the page.

57 En cédant et plus libre

G^{des} Fl. *mf* *f*

ptes Fl. *mf* *f*

H^{tb} *mf* *f*

1^{re} et 2^e Cl. *mf* *f*

Bons

Cors

Cloches

T. de B. *f*

Cast. *p e dim*

57 En cédant et plus libre

1^{ers} vons *ff*

Div.

2^{ds} vons *ff*

Div.

Alt. *ff*

Div.

2^{velles} *ff*

Div.

Div. *p e dim molto*

arco *p e dim molto*

2^{velles} Soli *p e dim molto*

arco *p e dim molto*

Div. *p e dim molto*

58

Gdes Fl.
Htb
Cor A.
1^{re} et 2^e Cl.
1^{er} et 2^e Bons
Corns
T. de B.
Cast.

mf
mf expressif
mf
1^o Solo
mf expressif
pp

58 1. 1^{er} von Solo
sul G

1^{ers} von
Div.
Tutti
2^{ds} von
Div.
Tutti
Alt.
Div.
Tutti
velles
Div.
Tutti
4 C. B. Soli

p
p
f
pp
pp
pp
pp
pp
pp

Rubato

à 2

3

mf expressif et un peu moqueur

Gdes Fl.

à 2 3

Htb

Cor A.

à 2 3

1re et 2e Cl.

à 2 3

1er et 2e Bons

C. Bon

40

Cors

les 3 légèrement cuivrées

Xyl.

T.de B.

Cast.

Rubato

1ers vons Div.

p

f

2ds vons Div.

pp

pp

Alt. Div.

pp

velles Div.

pp

C. B.

pp

pp

59 a Tempo

à 2

mf *f* *mf* *f*

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

1er et 2e Bons

C. Bon

Cors

Tromp.

Xyl.

pp *pp*

1. 2. 3. *mf* *expr. et en dehors*

59 a Tempo

6. 1ers vons Soli sur la touche *mf* *expressif et un peu moqueur*

pos. ordinaire

6. 1ers vons *f*

6. 2ds vons *arco* *f*

6. 2ds vons *arco* *f*

Alt. Div. *pp* *mf* *arco* *mf*

velles Div. *pp* *mf* *arco* *mf*

C. B. *pp* *mf*

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

3e Bon.

C. Bon.

Cors

Tromp.

Xyl.

1ers vons Div.

gds vons Div.

Alt. Div.

velles Div.

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

30

p

pp

Sourdine

2^o

4^o

p

pp

perendosi

perendosi

p perendosi

mf

p

pp

f

f

f

f

f

f

f

f

Div. par pupitre

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

arco

pp léger

pp

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

Bons

Cors

Tromp.

1ers Vons Div.

2ds Vons Div.

Alt. Div.

velles Div.

Musical score for page 96, rehearsal mark 60. The score is arranged in a multi-staff format with the following parts:

- Woodwinds:** Gdes Fl., ptes Fl., Htb, Cor A., Cl., Bons.
- Brass:** Cors (1^o, 2^o, 3^o, 4^o), Tromp.
- Strings:** 1ers Vons Div., 2ds Vons Div., Alt. Div., velles Div.

The score includes dynamic markings such as *mf*, *f*, *ff*, *pizz.*, and *arco*. It also features performance instructions like **TUTTI**, *sans Sourdine*, and *à 2*. The rehearsal mark **60** is prominently displayed at the top and middle of the page. The bottom of the page shows the conductor's part with *ff* markings.

Serrez En retenant - - - - - Tempo (♩ = 112)

Gdes Fl.

Ptes Fl.

Htb

Cor A.

Cl.

1er et 2d Bons

Cors

Xyl.

T. de B.

Cast.

1ers vons Div.

2ds vons

Alt.

velles

C. B.

f

mf

f

mf

f

mf

f

mf

f

mf

f

p

pp

mf

f

mf

p

p

à 2

6

1^o Solo

mf gai et fantasque

6. 1ers vons

Htb

Cor A.

mf gai et fantasque

6. 1ers vons

1ers vons Div.

6. 1ers vons

2ds vons

Alt.

velles et C.B.

Gdes Fl.

Htb

Cor A.

Commencez à animer peu à peu

1ers vons Div.

2ds vons

Alt.

velles et C.B.

En animant toujours

Gdes Fl.

Ptes Fl.

Htb

Cor A.

Cl.

Bons

Cors

à 2

p un peu en dehors

à 2

p léger et précis

à 2

p léger et précis

1^o

à 2

1^o

à 2

3^o

f

f

p

mf

f

p

En animant toujours

1ers vons

Div.

2ds vons

Alt.

velles Div.

Unis. arco

p léger

p

Unis. arco

p léger

p

Unis.

p

mf

f

p

mf

f

p

à 6

arco

p marc. et détaché

cresc.

f

pizz.

p

à 3

arco

p marc. et détaché

cresc.

f

p

à 3

arco

p marc. et détaché

cresc.

f

p

Tutti Div.

64 Mouvt de la Marche

Gdes Fl.

Ptes Fl.

Htb

Cor A.

Cl.

Bons

C. Bon

Cors

Tromp.

T. de B.

T. Mil.

Harpes

64 Mouvt de la Marche

(Quasi Guitara le Violon sous le bras)

1ers Vons Div.

2ds Vons Div.

Alt. Div.

Velles Div.

C. B.

TUTTI

pizz

arco

f

gliss.

à 2

3

1^o *tr* *b* *pp* 2^o *tr* *b* *pp* 1^o *tr* *b* *pp*

Gdes Fl.

Htb

Cor A.

Cl.

1^{er} et 2^e Bons

Cors

Sourdines aux 4 Cors

Tromp.

Sourdines aux 3 Tromp.

T. de B.

T. Mil.

Cymb.

Célesta

Harpes

à 2 *pp*

1^{er}s Vons Div.

2^{ds} Vons Div.

Alt. Div.

Velles Div

C.B.

Detailed description of the musical score: This is a page of a musical score for a symphony or concert band. It contains 15 staves of music. The instruments listed on the left are: Gdes Fl. (Flute), Htb (Horn), Cor A. (Trumpet), Cl. (Clarinet), 1^{er} et 2^e Bons (Bassoon), Cors (Horn), Tromp. (Trumpet), T. de B. (Tuba), T. Mil. (Tenor Trombone), Cymb. (Cymbal), Célesta (Celesta), Harpes (Harp), 1^{er}s Vons Div. (Violins I), 2^{ds} Vons Div. (Violins II), Alt. Div. (Alto), Velles Div (Viola), and C.B. (Cello/Double Bass). The score is in 3/4 time and features a key signature of one sharp (F#). It includes various musical notations such as trills (tr), dynamics (pp), and performance instructions like 'Sourdines aux 4 Cors' and 'à 2'. The page number 103 is in the top right corner.

65 à 2 $\frac{3}{4}$ *tr* $\frac{3}{4}$ **66** au Mouvt (Modéré, sans lenteur) $\frac{3}{4}$

6^{des} Fl. *pp* *f subito* *tr* *sff*

ptes Fl. 1^o *f subito* *tr* *sff*

H^{tb} à 2 *pp* *f subito* *tr* *sff* à 2 *mf en dehors*

Cor A. à 2 *f subito* *tr* *sff*

Cl. *pp* *f subito* *tr* *sff*

Bons à 2 *pp* *f subito* *tr* *sff*

C. Bon *sff*

Cors à 2 *p* *sff* enlevez la Sourdine aux 4 Cors

Tromp. *pp* *sff* enlevez la Sourdine aux Trompettes

Timb. *sff*

Xyl. *sff*

T. de B. *sff*

T. Mil. *mf* *tr*

Cymb. *tr* *mf*

Célesta *mf*

Harpes *mf*

65 **66** au Mouvt (Modéré, sans lenteur) $\frac{3}{4}$

1^{ers} Vons Div. *f* *pizz.* *ff*

2^{ds} Vons Div. *f* *pizz.* *ff*

Alt. Div. *f* *pizz.* *ff* *mf*

Velles Div. *f* *pizz.* *ff* *mf*

C. B. *f* *pizz.* *ff* *mf*

à 2

Gdes Fl. *mf*

Hrb

Cor A. *mf marc.*
à 2 3 3

Cl. *mf marc.*
3 3

C. Bas *mf marc.*

Cors *mf*

Timb.

Xyl. *mf*

T. de B.

T. Mil.

Cymb.

1ers vons *arco*
Div. *mf*

2ds vons *arco*
Div. *mf*

Alt. *Pos. nat.*
Div. *mf*

velles *Pos. nat.*
Div. *mf*

C. B. *arco*
Div. *mf*

67 En serrant le Mouvt

à 2

Gdes Fl. *mf*

Ptes Fl. *mf e cresc. molto*

Htb *mf e cresc. molto*

Cor A. *mf e cresc. molto*

Cl. *mf e cresc. molto*

1er et 2e Bons *mf marc.*

C. Bon *mf*

Cors *mf e cresc. molto*

Timb. *mf*

Xyl. *mf e cresc. molto*

Cymb. *mf e cresc. molto*

Harpes *à 2 mf*

1ers vons Div. *mf*

2ds vons Div. *mf*

Alt. *Unis. arco mf e cresc. molto*

velles *mf*

FUTTI *mf*

67 En serrant le Mouvt

68 Vif et nerveux

Gdes Fl.
 2es Fl.
 Htb
 Cor A.
 Cl.
 Bons
 C. Bon
 Cors
 Tromp.
 Tromb.
 Timb.
 Xyl.
 T. Mil.
 Cymb.

Harpes

68 Vif et nerveux

1ers Vons Div.
 2ds Vons
 Alt.
 Bass

à 2

Score for page 108, featuring the following instruments and parts:

- Gdes Fl.**: Flute 1, starting at measure 10.
- Htb**: Flute 2, starting at measure 10.
- Cor A.**: Clarinet in A, starting at measure 10.
- Cl.**: Clarinet in C, starting at measure 10.
- 1er et 2e Vons**: Oboe 1 and 2, starting at measure 10.
- Cors**: Horns, starting at measure 10.
- Tromp.**: Trumpets, starting at measure 10.
- Xyl.**: Xylophone, starting at measure 10.
- Cloches**: Bells, starting at measure 10.
- T. Mil.**: Timpani, starting at measure 10.
- Cymb.**: Cymbals, starting at measure 10.
- 1ers Vons Div.**: First Violins, starting at measure 8.
- Unis.**: Unisons, starting at measure 8.
- pizz.**: Pizzicato, starting at measure 8.
- mf marc.**: Mezzo-forte marcato, starting at measure 8.

The score includes various musical notations such as dynamics (*mf*), articulation (*acc.*), and performance instructions like *à 2* and *Unis.*. The key signature is one sharp (F#) and the time signature is 4/4.

69

70

Gdes Fl.

ptes Fl.

Htb

Cor A.

Cl.

1er et 2e
Bons

Cors

Tromp.

1er et 2e
Tromb.

Xyl.

Cloches

T. Mil.

Cymb.

Harpes

1ers vons
Div.

69

70

This musical score page contains measures 69 and 70 for an orchestra. The instruments listed on the left are: Gdes Fl., ptes Fl., Htb, Cor A., Cl., 1er et 2e Bons, Cors, Tromp., 1er et 2e Tromb., Xyl., Cloches, T. Mil., Cymb., Harpes, and 1ers vons Div. The score is written in treble and bass clefs with a key signature of one flat. Dynamic markings include *f*, *più f*, *ff*, *pizz.*, and *sffv*. Performance instructions include *à 2* and *3*. A large watermark 'SAMPLE' is overlaid diagonally across the page.

à 2

1^{er} Mouvt (♩=176)

FIN.

Gdes Fl.
 2^{es} Fl.
 Hrb
 Cor A.
 Cl.
 Bons
 C. Bon
 Cors
 Tromp.
 Tromb. et Tuba
 Timb.
 Cloches
 T. de B.
 T. Mil.
 Cymb.
 Harpes
 1^{ers} Vons
 Div.

Musical score for a symphony orchestra, including woodwinds, brass, percussion, strings, and harp. The score is divided into two systems. The first system covers measures 1 to 10, and the second system covers measures 11 to 20. The tempo is marked "1^{er} Mouvt (♩=176)". The score includes various dynamics such as *f*, *ff*, *p*, and *sff sec.*. The percussion section includes cymbals, timpani, and bells. The strings are marked "arco". The harp part is also marked "arco". The score concludes with "FIN." at the end of the second system.

RONDES DE PRINTEMPS

I

"Vive le Mai, bienvenu soit le Mai
"Avec son gonfalon sauvage."
(La Maggiolata)

Modérément animé (♩ = 96)

3 GRANDES FLÛTES
2 HAUTOIS
1 COR ANGLAIS
1^{re} et 2^e CLARINETTES en SI^b
3^e CLARINETTE en LA
3 BASSONS
1 CONTRE-BASSON (*)
4 CORS en FA
TIMBALES
TRIANGLE
TAMBOURIN
CYMBALES
CELESTA
1^{re} HARPE
2^e HARPE

Modérément animé (♩ = 96)
près du chevalet
VIOLONS
ALTOS
VIOLONCELLES
CONTREBASSES

1^o 2^o
p marc.
1^o
p marc.
3^o
p marc.
p
pp
pp
Div. sur la touche
pp

(*) Le Contrebasson est écrit à l'octave réelle.

Cor A. *léger* *p* *3*

Cl. *léger* *p* *3*

Bons *p* *3^o*

C. Bon *p*

Cors *1^o* *p* *3^o* *p*

Trg. Cymb.

1^{re} Harpe

2^e Harpe

4 C.B. Soli *sur la touche* *p*

1^{re} et 2^e Gdes Fl.

Htb

Cor A.

1^{re} et 2^e Cl.

Bons

3^e et 4^e Cors

Trg.
Cymb.

1^{re} Harpe

2^e Harpe

4 C.B. Soli

p
gracieux (en dehors)

1^o Solo
p
gracieux (en dehors)

p marc.

1^o Solo
p

più p

2^o 3^o

4^o

p

p

Div.
sur la touche
pp

Div.
sur la touche
pp

Div.
pizz.
p

pizz.
pp marc.

pizz.
pp

pizz.
pp

arco

arco

pp

sempre pp

1^{re} et 2^e
Gdes Fl.

H^{rb}

Cor A.

Cl.

Bons

Cors

Trg.

Cymb.

1^{re} Harpe

2^e Harpe

4 C. B.
Soli

10 **1** à 2

p *p* *p*

10 *mf marc.* *p* *p*

10 *p* *p* *p*

p *p* *p*

p *p* *p*

p *p* *p*

pp *pp* *pp*

(Baguettes de Timbales) *pp*

pp *p* *p*

più p *p* *p*

1 *arco* *p* *p* *p* *arco* *p* *p* *pizz.* *p*

arco *p* *p* *arco* *p* *p*

pizz. *arco* *p* *p* *pizz.* *p*

Div. à 4

Div. 10 *pizz.* *p*

2

Gdes Fl.

Htb

Cor A.

Cl.

Bons

C. Bon

Cors

Trg
Cymb.

1^{re} Harpe

2^e Harpe

The musical score is arranged in a standard orchestral format. The woodwind section (Gdes Fl., Htb, Cor A., Cl.) and strings (Bons, C. Bon, Cors) play melodic and harmonic lines. The percussion (Trg, Cymb.) provides rhythmic support. The harps (1^{re} and 2^e) play sustained chords in the key of D major. The strings play a rhythmic pattern, with the first violins marked 'près du chevalet' (near the horsehair). The score includes various dynamic markings and performance instructions.

3 En retenant

à 2 //

Gdes Fl. *f* *sff* *p*
 Htb *f* *sff* *p* Solo *p*
 Cor A. *f* *sff* *p*
 Cl. *f* *sff* En LA *p e dim. molto*
 Bons *f* *sff* *p e dim. molto* *più p*
 C. Bon *f* *sff*
 Cors *f* *sff* *p e dim. molto* *p* *più p* Sourdines au 1^{er} et 2^e
 Trg. Cymb. *f* *sff* *p e dim. molto* *più p* Sourdines au 3^e
 1^{re} Harpe (étouffez) *f* *sff* *pp*
 2^e Harpe (étouffez) *f* *sff* *pp*
 Unis. arco *f* *sff* *p* *Unis.* *arco* *0*
 Div. pizz. *f* *sff* *p e dim. molto* *p* *arco* *pizz.* *più p e morendo* *pp*

Un peu plus mouvementé (♩ = 126)
Léger et fantasque

Gdes Fl.

Htb

Cl.

Bons

Cors

Cymb.

2^e Harpe

Un peu plus mouvementé (♩ = 126)
Léger et fantasque

4

Gdes Fl. *p*

Htb *p* 1^o Solo *p* (en dehors) gracieux et gaiement

Cl. *p*

1^{er} et 2^e Bons *p* 1^o Solo *p* doux et expressif

Cors *più p* 2^o *p* 3^o *p*

Cymb. *pp*

2^e Harpe *più p* *pp*

4

de la pointe

Div. *pp*

sur la touche 1^o arco *pp*

2^o sempre pizz. *pp*

pizz. *pp*

Gdes Fl.

Hrb

Cl.

1^{er} et 2^e Bons

Cors

Timb.

Cymb.

2^e Harpe

p

cresc.

tr.

p

p (*en dehors*)

p cresc.

le 1^{er} ôte la Sourdine

le 2^e ôte la Sourdine

le 3^e ôte la Sourdine

ôtez la Sourdine

pp

pp

p cresc.

p

cresc.

pizz.

p

tr.

cresc.

Div.

p

cresc.

expressif

Unis. arco

p

cresc.

p

cresc.

à 2

10

Gdes Fl. *f* *mf* *p*

Htb *f* *p*

Cl. *f* *mf* *p*

Bons *f* *mf*

à 2

3^o

Cors *f* *1^o* *p* (sons d'écho)

Timb. *f* *mf*

Cymb. *f* *mf* *pp*

1^{re} et 2^e Harpes *f* *1^o Solo* *mf* *p*

5 Unis. arco

Div. 4 1ers vons Soli

f *mf e dim.* *p*

f *mf e dim.* *pp*

Unis. arco *f* *mf e dim.* *pp* *Unis. arco p*

f *mf e dim.* *pp* *pdoux*

Unis. *f* *mf e dim.* *pp* *pizz. pp*

Cédez - - - - - 1^o Tempo

1^{re} et 2^e Gdes Fl. *p* *1^o* *p doux et expressif*

Htb *p*

1^{re} et 2^e Cl. *p*

Bons

Cors *1^o* *più p* (sons d'écho - - -) *p expressif* *molto*

Cymb *pp* *più pp*

1^{re} Harpe *più p* *pp* *pp*

Cédez - - - - - 1^o Tempo

1^{ers} de chaque pupitre avec la pointe

più p *pp* *1^{ers} de chaque pupitre avec la pointe* *pp*

pp *pp*

Div. *Unis* *Div.*

pizz. pp *più p* *pp*

più p *expressif* *pp*

arco pp

4 C.B. Soli *pizz.* *pp*

1^o Solo

Gdes Fl. *pp*
 H^ob *pp*
 Cor A. *p* doux et léger (un peu en dehors)
 Cl. *pp*
 1^{er} et 2^e Bons *1^o Solo* doux et léger (un peu en dehors)
 Cors *2^o pp* *4^o pp* *1^o p* *molto* *p cresc.*
 Cymb. *pp*
 1^{re} Harpe *pp*
 2^e Harpe *p* *pp* *pp*
 Tutti Div à 2 *pp*
 1^{ers} *pp*
 Tutti Div. à 2 *pizz.*
 4 Altos Soli *pp* sur la touche
 4 Velles Soli *pp* sur la touche
 Les autres *pp* arco
 Tutti Div. à 2 *pp* *pizz.*

7

Un peu cédé - - - au Mouvt

Score for woodwinds and percussion:

- Gdes Fl.**: *mp* to *f*
- Htb**: *f* to *p* (1^o)
- Cor A.**: *f* to *p* (2^o)
- Cl.**: *f* to *p* (marqué)
- Bons**: *f* to *p* (2^o)
- Cors**: *f* to *p*
- Cymb.**: *f* to *pp* to *p* (*cresc.*)
- 1^{re} Harpe**: *f* to *p*
- 2^e Harpe**: *f* to *p*

7

Un peu cédé - - - // au Mouvt

p cresc.
Div. à 3
arco

Score for strings and double bass:

- Unis**: *sf* to *p* (Div. à 3)
- Violins**: *sf* to *p* (arco)
- Violas**: *sf* to *p* (arco)
- Cellos**: *sf* to *p* (arco)
- Bass**: *pizz. sf* to *f* (Unis)

à 2

Gdes Fl. *mf* *f*

Htb *cresc.* *f*

Cor A. *f*

Cl. *mf* *f*

Bons *mf* *f* *à 2*

Cors *mf* sons bouchés *f*

Timb. *f* *p*

Cymb. *f*

1^{re} Harpe *f* *mf*

2^e Harpe *f* *mf*

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

Unis *f* *mf* *mf* *mf*

Unis *f* *mf* *mf* *mf*

Unis *f* *mf* *mf* *mf*

Unis *f* *mf* *mf* *mf*

arco *f* *mf* *mf* *mf*

Tutti *f*

8 Rubato

1^o Solo

// Mouvt

Gdes Fl.

*p avec charme
un peu en dehors*

H^{tb}

Cor A.

Cl.

Bons

Cors

Timb.

Cymb.

1^{re} Harpe

2^e Harpe

8 Rubato

Div. *avec charme*

// Mouvt

p sur la touche

Div. *avec charme*

p sur la touche

Unis

Tutti

4
C. B.
Soli

Cédez

1^o Solo

// a Tempo

9

Gdes Fl. *mf et dim.* *p*

Htb

Cor A.

Cl.

1^{er} et 2^e Bons *p* *mf* *p* *p* *1^o Solo*

Cors *p* *pp* *mf* *p* *2^o p*

3^o *p* *pp* *mf* *4^o p*

9/8

1^{re} Harpe *pp* *f* *p*

2^e Harpe *f*

Cédez

Div. sur le chevalet

9

3^{es} Bons Soli

dim. *molto* *p* *sfp* *dim.* *pp*

dim. *molto* Div. *p* *pizz.* *sf* *p* *p*

dim. *molto* *p* *sfp* *dim.* *molto* *p*

Div. *dim.* *molto* *p* *pizz.* *sf* *p*

4 C. B. Soli *pizz. p* *più p*

Gdes Fl. *p* *pp* *p*

Htb *p*

Cor A. Solo *p en dehors*

Cl. *pp*

1^{er} et 2^e Bons *p*

Cors

2^o *p* Sourdine 1^o *p*

4^o *p* Sourdine 3^o *p*

1^{re} Harpe *più p* *pp* *p*

2^e Harpe *p* *pp*

Tutti Div. à 4 *p* *pp* *pp*

Div. à 4 arco *p* *pp* *pp*

arco *più p* *pp* *pp*

Div. à 3 *p* *più p* *pp* *pp*

arco *p* *più p* *pp* *pp*

arco *p* *pp* *pp*

a Tempo

Cédez - - - // 11 Le double plus lent
Doux et flottant

Gdes Fl.

H^{tb} 1^o Solo *p*

Cor A *p*

1^{re} et 2^e Cl *p* *pp*

Bous *p* *più p*

Cors 2^o *p* 3^o *p* *più p*

Timb. *pp un peu marqué*

Cymb. (Mailloche de Grosse Caisse) *p*

1^{re} Harpe *p* *più p* DO^b *p* *più p*

2^e Harpe *p* *più p* DO^b *p* *più p*

a Tempo

Unis Cédez - - - // 11 Le double plus lent
Doux et flottant

Div. à 2 *pizz. p* Sourdines *pizz. p* arco *più p* sur la touche

Div. à 2 *p* Sourdines *p* sur la touche *più p*

pizz. p Sourdines *p*

Soli

p
expressif (en dehors)

Gdes Fl.

Htb

Cor A.

1^{re} et 2^e Cl.

Cors

Timb.

Cymb.

Célesta

1^{re} Harpe

1^{er} pupitre
sans Sourdine

2^e pupitre
pp sans Sourdine

1^{ers} vons

les autres Sourdines
pp

2^{ds} vons
pp

Altos
pp

1^{er} et 2^e pupitres
pp

velles
pp les autres

Div. *pizz. pp*

arco *pp*

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

- Gdes Fl.**: Flute parts with dynamics *p* and triplets.
- Hrb**: Horn part with dynamics *pp* and triplets.
- Cor A.**: Trumpet part with dynamics *p* and triplets.
- 1^{re} et 2^e Cl.**: Clarinet parts with dynamics *pp* and triplets.
- Cors**: Trombone parts with dynamics *pp* and triplets.
- Timb.**: Timpani part with dynamics *pp*.
- Cymb.**: Cymbal part with dynamics *pp*.
- Célesta**: Celesta part with dynamics *pp*.
- 1^{re} Harpe**: Harp part with dynamics *pp*.
- 1^{er} pupitre**: First Violin part with dynamics *pp*.
- 2^e pupitre**: Second Violin part with dynamics *pp*.
- 1^{ers} vons**: First Violas part with dynamics *pp*.
- les autres**: Other Violas part with dynamics *pp*.
- 2^{ds} vons**: Second Violas part with dynamics *pp*.
- Altos**: Alto part with dynamics *pp*.
- 1^{er} et 2^e pupitres**: First and Second Cellos part with dynamics *pp*.
- velles**: Other Cellos part with dynamics *pp*.
- C.B.**: Double Bass part with dynamics *pp* and triplets.

12

Gdes Fl. *p*

Htb. *pp* *pp*

Cor A. Solo *pdoux et expressif*

Cl. *pp*

1^o Cors *pp*

Timb. *pp*

Cymb. *pp*

Célesta *p*

1^{re} Harpe *p* *pp*

12

1^{er} pupitre *Unis* *pp* *Div.* *mettez la Sourdine*

2^e pupitre *Unis* *pp* *Div.* *mettez la Sourdine*

1^{ers} vons *pizz.* *arco pp*

les autres *pp*

2^{ds} vons *pp*

Altos *pp*

1^{er} et 2^e pupitres *pp*

velles *pp* *pp*

les autres *pp*

C.B. *pp*

20

Gdes Fl. *p*

Htb *p*

Cor A. *p*

Cl. *p* *meno*

Cors *p* *20* *p* *meno*

Timb. *p*

Cymb. *p*
(Baguette de Timbale)

Célesta *p* *meno*

1^{re} Harpe *p* *meno*

1^{er} pupitre *p* *pp* *meno*

2^e pupitre *p* *pp* *meno*

1^{ers} vons *p* *pp* *meno*

les autres *p* *pp* *meno*

2^{ds} vons *p* *pp* *meno*

Altos Div. *p* *pp* *meno*

1^{er} et 2^e pupitres *p* *pp* *meno*

velles les autres *p* *pp* *meno*

2 C.B. Soli *pp*

D. & F. 7387

Tempo (♩ = 126)

Gdes Fl. *3* *3* *1^o* *p* *pl*

H^{tb} *p* *1^o* *à 2*

Cor A. *p* *p*

Cl. *1^o* *p* *p*

1^{er} et 2^e Bons *p* *à 2*

Cors *3^o* *ôtez la Sourdine* *p* *p* *3^o* *p* *p*

Timb. *3*

Trg. *pp* *pp*

Célésta

1^{re} Harpe

Tempo (♩ = 126)

1^{er} pupitre *8* *ôtez les Sourdines*

2^e pupitre *ôtez les Sourdines*

1^{ers} vons *ôtez les Sourdines*

les autres pupitres *ôtez les Sourdines*

2^{ds} vons *ôtez les Sourdines*

Altos *ôtez les Sourdines*

1^{er} et 2^e pupitres *ôtez les Sourdines* *pizz. p*

velles *ôtez les Sourdines* *Tutti div. à 2* *pizz. p*

les autres pupitres *ôtez les Sourdines* *pizz. p*

C.B. *pizz. p*

14

Gdes Fl. *mf* *sfz*

Htb *mf* *sfz* à 2 3

Cor A. *mf* *sfz* 3

1^{re} et 2^e Cl. *dim.* *sfz*

Bons *p* *dim.* *sfz*

Cors *p* *p* *p* *p* *sfz* 10 3 7 30 3 7

Trg. *pp*

Cymb. *pp* *pp* *pp* *p* *sfz*

1^{re} Harpe *p* *sfz*

1^{ers} Vons Div. à 3 *p* *pizz.* *sfz*

2^{ds} Vons Div. à 2 *p* *pizz.* *sfz*

Altos *p* *arco* *p*

Velles Div. à 2 *p* *arco* *pp léger* *pp léger* *p* *pizz.* *sfz*

Tutti Div. *pp léger* *pp léger* *p* *Unis.*

C.B. *pp léger* *p*

Gdes Fl.
 Pte Fl.
 Htb
 Cor A.
 1^{re} et 2^e Cl.
 Bons
 C. Bon
 Cors
 Trg.
 Cymb.
 1^{re} Harpe
 1^{ers} Vns
 Div.
 arco
 pp
 Div.
 Unis
 Div.
 pp

Musical score for page 26, measures 15-18. The score includes parts for Gdes Fl., Pte Fl., Htb, Cor A., 1^{re} et 2^e Cl., Bons, C. Bon, Cors, Trg., Cymb., 1^{re} Harpe, 1^{ers} Vns, and Div. The music features various dynamics such as *mp*, *p*, and *pp*, and includes performance instructions like "à 2", "p léger marc.", and "arco". A large "COPYRIGHT" watermark is visible across the page.

Gdes Fl. *p expressif (en dehors)*

pte Fl. *p marc.*

Htb *p marc.* *1^o* *p marc.* *p expressif*

Cor A. *p marc.* *p marc.*

1^{re} et 2^e Cl. *à 2* *p marc.* *1^o* *p* *p*

Bons *p* *p* *p*

C. Bon *p* *p* *p*

Cors *p* *p* *1^o*

Trg. *p* *p*

Cymb. *p* *p*

1^{ers} Vons *arco* *p* *p* *p*

Div. *arco* *p* *p* *p*

pizz. *pp* *pp* *p*

Gdes Fl.
 Htb *p* *à 2 en dehors* *p cre - - scen - - do* *molto*
 Cor A. *p* *en dehors* *p cre - - scen - - do* *molto*
 Cl. *p* *p cre - - scen - - do* *molto*
 Bons *p* *à 3* *p cre - - scen - - do* *molto*
 C.Bon *p* *cresc. molto*
 Cors *1^o* *p cre - - scen - - do* *molto*
3^o *p* *cresc. molto*
 Trg.
 Cymb.
 1ers Violons Div. *1er et 2e pupitres* *3e et 4e pupitres* *p expressif* *cre - - scen - - do* *molto*
5e et 6e pupitres *p expressif* *cre - - scen - - do* *molto*
p *cresc.*
p *cre - - scen - - do* *molto*
pizz. *arco mf*
p arco *cre - - scen - - do* *molto*

Gdes Fl. *p*
 Htb *p* cre - - - scen - - - do
 Cor A. *p* cre - - - scen - - - do
 Cl. *p* cre - - - scen - - - do
 Bons *p* 1^o cre - - - scen - - - do
 2^o *p* cre - - - scen - - - do
 3^o *p* cre - - - scen - - - do
 Cors *p* 1^o *p*
 3^o *p* cre - - - scen - - - do
 Cymb. *p*
 Harpes *p* cre - - - scen - - - do
 1ersyons *p* 8 TOUS *p* cre - - - scen - - - do
 Div. *p* 8 TOUS *p* cre - - - scen - - - do
p cre - - - scen - - - do
p cre - - - scen - - - do
p cre - - - scen - - - do
p cre - - - scen - - - do
p cre - - - scen - - - do

17

Gdes Fl. *f* *più f*

pte Fl. *f* *più f*

Htb *f* *più f*

Cor A. *f* *f (très en dehors)* *più f*

Cl. *f* *f* *f* *più f*

Bons *f* *f* *f* *più f*

Cors *f* *f* *f* *più f*

Cymb. *f* *f* *f* *f*

Harpes *f* *f* *f* *più f*

1ersyons Div. *f* *f* *f* *più f*

Alt. Div. *f* *f* *f* *più f*

2espizz. *f* *f* *f* *più f*

glissando

glissando

più f

a2 *a2* *a2* Cédez - - - //

Gdes Fl. *f* *f* Reprenez la Gde Fl.

pte Fl. *f* *a2* *f* (très en dehors)

Htb *f* *a2* *f* *20*

Cor A. *f* *a2* *f* *3* *3*

Cl. *f* *f* *f* *3* *3*

Bons et C. Bon *f* *30* *b* *C. Bon* *f* *2*

Cors *f* *10* *20* *30* *40* *f* *3* *3*

Cymb. *f* *15* *8*

Harpes *f* *1re Harpe* *f* *2e Harpe*

1ers Vons Div. *f* *f* *f* Cédez - - - //

Alt. Div. *arco f* *pizz. f* *Unis arco* *f*

f

18 au Mouvt (♩. = 126)

G des Fl. *p doux et léger*

Htb *p doux et léger*

Cor A.

Cl. *p doux et léger*

Bons *1^o Solo p expressif et gracieux*

1^{er} et 2^e Cors *1^o p*

Cymb. *pp*

Célesta *p*

1^{re} Harpe *p*

18 au Mouvt (♩. = 126)

pizz. p

arco p

Div. pizz. pp

p

pizz. pp

arco pp

Orchestral score for page 34, featuring the following parts and markings:

- Gdes Fl.**: *più p*
- Htb**: *1^o Solo*, *p*, *gracieux et gaiement*
- Cor A.**: *p*, *doux et expressif*
- Cl.**: *più p*
- Bons**: *più p*
- Cors**: *più p*, *2^o*, *3^o*, *p*
- Cymb.**: *pp*
- Célesta**: *più p*, *p*
- 1^{re} Harpe**: *più p*, *p*
- 1ers Violons Div.**: *pp*, *pizz.*, *p*
- Violoncelles**: *pp*, *sur la touche*, *1^{ers} arco*, *2^{es} sempre pizz.*

Rubato

1^o Solo

Gdes Fl. *p doux et expressif*

Htb *f*

Cor A. *f*

Cl. *f* *doux* *p*

Bons *f*

Cors *f* *pp* *2^o* *1^o* *3^o* *4^o* *pp* *p*

Timb.

1^{re} Harpe *mf* *p*

2^e Harpe *mf* *p*

1^{ers} Vons *f* *mf* *Rubato* *sur la touche* *p avec charme*

Div. *f* *mf* *sur la touche* *p avec charme*

Unis. *f* *mf* *sur la touche* *p avec charme*

4 C. B. Soli *p*

// au Mouvt

1^o à 2 p

Gdes Fl.

Htb

Cor A.

Cl.

1^{er} et 2^e Bons

Cors

1^o à 2 pp f très en dehors p subito

3^o à 2 pp f très en dehors p subito

Timb.

Tambourin

1^{re} Harpe

2^e Harpe

1^{er} et 2^e Div.

// au Mouvt

20

pizz. ffz

pizz. ffz

pizz. ffz

pizz. f ffz

Unis. pizz. f ffz

Unis. pizz. f ffz

Conservier le rythme mais plus assoupli

à 2

Edes Fl. *p* *pp*

Htb *p*

Cor A. *pp*

Cl. *pp* *1^o Solo* *p doux et expressif (en dehors)*

Bons *1^o Solo* *p* *più p* *pp* *2^o*

Cors *pp* *Sourdines* *2^o* *pp* *4^o*

Timb. *pp* *più p*

Trg. *pp*

Tbr. *pp* *dim.*

Cymb. *pp*

Célesta *pp*

1^{re} Harpe *pp*

1ers vous Div. *arco* *pp* *pizz.*

2ds vous Div. *pp* *arco* *pp* *pizz.* *arco*

Alt. Div. *arco* *p* *pp* *pizz.* *arco* *pp* *pizz.*

velles Div. *arco* *p* *pp* *pizz.* *arco* *pp* *pizz.*

C.B. *pp* *pizz. Div.* *pp* *arco*

Gdes Fl.
 Cor A.
 1^{re} et 2^e Cl.
 Bons
 Cors
 Trg.
 Tbr.
 Cymb.
 Célesta
 1^{re} Harpe
 1^{ers} Vons Div.
 2^{ds} Vons Div.
 Alt. Div.
 velles Div.
 C. B. Div.

Musical score for orchestra, page 39. The score includes parts for woodwinds (Gdes Fl., Cor A., 1^{re} et 2^e Cl., Bons, Cors), brass (Trg., Tbr., Cymb.), and strings (Célesta, 1^{re} Harpe, 1^{ers} Vons Div., 2^{ds} Vons Div., Alt. Div., velles Div., C. B. Div.). The music is in 4/4 time and features various dynamics such as *pp*, *p*, and *arco*/*pizz.*. A large watermark 'DRAFT' is visible across the page.

Gdes Fl.
 Htb
 Cor A.
 1^{re} et 2^e Cl.
 Bons
 Cors
 Tbr.
 Cymb.
 Célesta
 1^{re} Harpe
 1^{ers} vons Div.
 2^{ds} vons Div.
 Alt. Div.
 velles Div.
 C. B. Div.

1^o Solo
p expressif (en dehors)
pp
p doux et expressif
à 2
pp
p doux et expressif
1^o
2^o
3^o
pp
p
pp
pp
p marqué
8
à 2
21
p
doux et express.
pp
arco
pizz.
arco
pizz.
p
doux et express
pizz. p
pizz.
p
pp
arco
pp
à 2
p doux et express. (en dehors)
pp

Gdes Fl.
 Htb
 Cor A.
 Cl.
 1er et 2e Bons
 Cors
 Tbr.
 Cymb.
 Célesta
 Harpes
 1ers vons Div.
 2ds vons Div.
 Alt. Div.
 velles Div.
 C. B. Div.

Musical score for page 41, featuring various instruments including flutes, trumpets, horns, clarinets, saxophones, percussion, celesta, harp, and strings. The score includes dynamic markings such as *p*, *pp*, and *pp marquée*, and performance instructions like *doux* and *Unis.*

Gdes Fl.
 Htb
 Cor A.
 Cl.
 1er et 2e Bons
 Cors
 Tbr.
 Cymb.
 Célesta
 Harpes
 1ers vons Div.
 2ds vons Div.
 Alt. Div.
 velles Div.
 C.B. Div.

Musical score for orchestra and strings, page 42. The score includes parts for Gdes Fl., Htb, Cor A., Cl., 1er et 2e Bons, Cors, Tbr., Cymb., Célesta, Harpes, 1ers vons Div., 2ds vons Div., Alt. Div., velles Div., and C.B. Div. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include p (piano) and doux (soft). A large watermark 'D & F' is visible across the page.

Htb

Cor A. *p en dehors*

Cl. *pp*

1^{er} et 2^e Bons *pp*

Cors *pp* ^{1^o} _{3^o}

Tbr. *pp*

Célesta *p marqué*

1^{re} Harpe *pp* *p*

2^e Harpe *pp* *p*

1^{ers} yons Div. *pp* *più pp*

2^{ds} yons Div. *pp* *più pp*

Alt. Div. *pp* *più pp*

velles Div. *pp* *più pp*

C.B. Div. *pp* *più pp*

Cédez //

au Mouvt

Gdes Fl. *< p léger* *< p* *< p* *< p*

Htb *< p léger* *< p* *< p* *< p*

1^{re} et 2^e Cl. *à 2* *p expressif et marqué* *poco a poco cresc.*

1^{er} et 2^e Bons *à 2* *p expressif et marqué* *poco a poco cresc.*

Cors *2^o* *p* *4^o*

Tbr.

Célésta *p poco a poco* *cresc.*

Harpes *à 2* *p poco a poco cresc.*

1^{ers} vons Div. *au Mouvt* *p* *poco a poco cresc.*

2^{ds} vons Div. *p* *poco a poco cresc.* *pizz.*

Alt. Div. *p* *poco a poco cresc.* *pizz.*

velles Div. *p* *poco a poco cresc.* *pizz.*

C.B. Div. *arco* *p* *poco a poco cresc.* *pizz.*

Gdes Fl. *< p* *< p* *molto cresc.*

Pte Fl. *pte Fl.* *mf molto cresc.*

Htb *< p* *< p* *mf molto cresc. en dehors*

Cor A. *mf molto cresc. en dehors*

Cl. *mf molto cresc.*

1er et 2e Bons *mf molto cresc.*

Cors *molto cresc.* *mf*

Tbr. *pp* *cresc.* *molto cresc.*

Célesta *molto cresc.*

Harpes *molto cresc.*

1ers vons Div. *molto cresc.* *pizz.* *molto cresc.*

2ds vons Div. *molto cresc.*

Alt. Div. *molto cresc.*

velles Div. *molto cresc.*

C.B. Div. *molto cresc.*

23

Gdes Fl.

pte Fl.

Htb

Cor A.

Cl.

Bons

Cors

Tbr.

Célesta

Harpes

1ers Violons Div.

2ds Violons Div.

Alt. Div.

Violoncelles Div.

C.B. Div.

f joyeux et très en dehors

à 2

p *f* *p* *f* *p* *f* *p*

C. Bon

mf *f*

f *p* *f* *p* *f* *p* *f* *p*

arco

f *p* *f* *p* *f* *p*

arco pizz. arco pizz. arco

f *p* *f* *p* *f* *p*

arco pizz. arco

arco pizz. arco

Unis.

pizz. *f*

D. & F. 7387

Poco a poco accelerando

à 2

Gdes Fl. *p léger*

Ptes Fl. *p léger*

Htb *1^o mf*

Cor A. *p*

Cl. *mf*

Bons *3^o f*

C. Bon *p*

Cors *mf*

Tbr. Trg. *p*

Célésta *p marqué*

Harpes *p marqué*

p léger (en dehors)

à 2

p scherzando

à 2

p scherzando

mf

mf

p

p

Poco a poco accelerando

1ers vons *molto*

Div. *p*

Unis. *p*

Unis. *p*

gds vons *molto*

Div. *pizz.*

Unis. *p*

Unis. *p*

Alt. Div. *arco*

molto

p (en dehors) scherzando

p

p

p

p

velles *molto*

Div. *p soutenu*

mf express.

f

C.B. *Div.*

arco

p soutenu

mf express.

p soutenu

f

(un peu en dehors)

25

Gdes Fl. *p léger*

pte Fl. *p léger*

Htb *mf* *1^o* *à 2.*

Cor A. *p* *à 2* *p léger*

Cl. *mf*

Bons *p scherzando*

C. Bon. *p*

Cors *p* *mf* *1^o* *2^o*

Timb. *p*

Tbr. *pp*

Célesta *p marqué*

Harpes *p marqué* *1^o Solo. près de la table.*

1ers vons *Div.* *p* *Unis.* *p*

Div. *Div.* *p* *Unis.* *p*

2ds vons *pizz.* *p* *arco* *p* *pizz.* *sur le chevalet*

Div. *Div.* *p* *Unis.* *p* *sur le chevalet*

Alt *arco* *p* *sur le chevalet*

Div. *p (en dehors) scherzando* *p* *sur le chevalet*

elles *p soutenu* *p soutenu* *express. 2^o* *p*

Div. *mf* *mf* *express. pizz.* *p*

C.B. *p soutenu* *mf* *p soutenu* *p*

Gdes Fl. *molto*
 Pte Fl. *molto*
 Htb *molto*
 Cor A. *molto*
 Cl. *molto*
 Bons *molto*
 Cors *molto*
 Timb. *cresc.*
 Cymb. *molto*
 1^{re} Harpe *molto*
 2^e Harpe *mf cresc.*
 1^{ers} Vons Div. *mf*
 2^{ds} Vons Div. *molto*
 Alt. Div. *molto*
 velles Div. *molto*
 C. B. *molto*

à 2
mf *f*
à 2
mf *f*
à 2
mf *f*
à 2
p cresc. *f*
p cresc. *f*
à 3
p cresc. *f*
2^o
p cresc. *f*
4^o
p cresc. *f*
cresc. *molto*
sec
f
1^{re} Harpe *mf* *cresc.* *f*
2^e Harpe *mf* *cresc.* *f sec*
1^{ers} Vons Div. *mf* *p* *f* *pizz.*
2^{ds} Vons Div. *molto* *p* *f* *pizz.*
Alt. Div. *molto* *p* *f* *pizz.*
velles Div. *molto* *pizz.* *p cresc.* *f* *pizz.*
C. B. *molto* *pizz.* *p cresc.* *f* *pizz.*

Gdes Fl. *p* *mf* *f* *mf* *f*
 pte Fl. *p* *mf* *f* *mf* *f*
 Htb *p* *mf* *f* *mf* *f*
 Cor A. *p* *mf* *f* *mf* *f*
 Cl. *p cresc.* *f* *f* à 2 *f brillant*
 1^{re} 2^e et 3^e Bons *p cresc.* *f* *f* 1^{re} 2^e *f brillant*
 Cors *p cresc.* *f* *mf* *mf* *f* *mf* *mf* *mf* *f*
 Cymb. *f* *f* *mf* *f*
 1^{re} Harpe *p cresc.* *f sec* près de la table et en laissant vibrer *f*
 2^e Harpe *f sec*
 1^{ers} Vons Div. *p* *f* *mf cresc. molto* *f sec*
 2^{ds} Vons Div. *p* *f* *mf cresc. molto* *f sec*
 Alt. Div. *p* *f* *mf cresc. molto* *f sec*
 Velles Div. *p cresc.* *f* *mf cresc. molto* *f*
 C.B. *p cresc.* *f* *mf cresc. molto* *f*

Gdes Fl. *f* brillant *à 2* *ff*
 Pte Fl. *f* brillant *ff*
 Htb *f* brillant *ff*
 Cor A. *f* brillant *f* *ff*
 Cl. *f* brillant *f* *ff*
 Bons *f* brillant *f* *ff*
 Cors *mf* *mf* *mf* *ff* *C. Bon*
 Timb. *ff*
 Cymb. *f* *ff*
 Célesta *ff*
 1^{re} Harpe *ff*
 2^e Harpe *ff*
 1^{ers} vons Div. *ff*
 2^{ds} vons Div. *ff*
 Alt. Div. *ff*
 velles Div. *pizz. ff*
 C.B. *pizz. ff*

29

gdes Fl. *1^o p* *2^o p doux et léger* *più p*

Hrb *1^o p léger* *più p*

Cor A. *p* *p léger* *più p*

Cl. *1^o p* *2^o p doux et léger* *p doux*

1^{er} et 2^e Bons *1^o p* *p doux*

Cors *1^o p* *très doux* *4^o p très doux* *3^o p très doux* *4^o* *3^o*

Sourdine *Sourdine* *p très doux* *p très doux*

Timb. *p* *pp*

Trg. *p* *pp*

Tbr. *p* *pp*

Célésta *très doux*

2^e Harpe *2^o Solo p* *1^o Solo p* *p* *p* *p*

1^{ers} vons Div. *Unis. molto dim.*

2^{ds} vons Div. *Unis. molto dim.*

Alt. Div. *Unis. molto dim.* *pizz. molto dim.*

velles Div. *Unis. molto dim.* *arco* *molto dim.* *sur la touche*

C.B. *arco p* *p* *p* *p*

Gdes Fl. *1^o* *piu p*
 Pfe Fl. *pp* *piu pp*
 Htb *1^o* *pp* *piu pp*
 Cor A. *f* *ff sec*
 Cl. *f* *ff sec*
 Bons *f* *ff sec*
 Cors *1^o* *morendo* *sans Sourdine* *f* *ff sec*
 Timb. *f* *ff sec* *sec*
 Trg. *pp* *f* *ff sec* *sec*
 Cymb. *f* *ff sec* *sec*
 Célesta *f glissando* *ff*
 Harpes *à 2* *f glissando* *ff*
 1ers vons Div. *pp* *sur la touche* *ff* *sec*
 2ds vons Div. *pp* *sur la touche* *ff* *sec*
 Alt. Div. *pp* *sur la touche* *arco* *ff* *sec*
 velles Div. *pp* *sur la touche* *arco* *ff* *sec*
 C.B. *pizz.* *pp* *Tutti arco* *ff* *sec*

W. A. MOZART Sinfonie in Es

KV 543

Vollendet Wien, 26. Juni 1788

The image displays the first system of a musical score for Mozart's Symphony in E-flat major, KV 543. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flauto, Clarineti in Sib/B, Fagotti, Corni in Mib/Es, Clarini in Mib/Es, Timpani in Mib-Sib/Es-B, Violino I, Violino II, Viola, and Violoncello e Basso. The music is written in 4/4 time and features dynamic markings such as *f* (forte) and *p* (piano). The score includes various musical notations such as notes, rests, and articulation marks. A large, semi-transparent watermark reading 'STRAVA' is overlaid diagonally across the page.

Musical score system 1, measures 7-9. Includes treble and bass staves with piano (p) dynamics.

Musical score system 2, measures 10-12. Includes treble and bass staves with piano (p) dynamics.

Musical score system 3, measures 13-16. Includes treble, alto, and bass staves with piano (p) dynamics.

Musical score system 4, measures 17-19. Includes treble and bass staves with piano (p) dynamics.

Musical score system 5, measures 20-22. Includes treble and bass staves with piano (p) dynamics.

Musical score system 6, measures 23-25. Includes treble, alto, and bass staves with piano (p) dynamics.

13

Musical score for measures 13-15. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It begins with a melodic line in measure 13, followed by rests in measures 14 and 15. The middle and bottom staves have bass clefs and provide harmonic support with sustained notes. Dynamics include a forte (f) marking in measure 15.

Musical score for measures 16-18. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with eighth notes in measure 16, followed by rests in measures 17 and 18. The middle and bottom staves have bass clefs and provide harmonic support with rhythmic patterns. Dynamics include a forte (f) marking in measure 16.

Musical score for measures 19-21. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with eighth notes in measure 19, followed by rests in measures 20 and 21. The middle and bottom staves have bass clefs and provide harmonic support with rhythmic patterns. Dynamics include a forte (f) marking in measure 19.

16

Musical score for measures 22-24. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with eighth notes in measure 22, followed by rests in measures 23 and 24. The middle and bottom staves have bass clefs and provide harmonic support with sustained notes. Dynamics include a piano (p) marking in measure 22 and a forte (f) marking in measure 24.

Musical score for measures 25-27. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with eighth notes in measure 25, followed by rests in measures 26 and 27. The middle and bottom staves have bass clefs and provide harmonic support with sustained notes. Dynamics include a forte (f) marking in measure 25.

Musical score for measures 28-30. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with eighth notes in measure 28, followed by rests in measures 29 and 30. The middle and bottom staves have bass clefs and provide harmonic support with rhythmic patterns. Dynamics include a piano (p) marking in measure 28 and a forte (f) marking in measure 30.

19

p

f

p

p

Allegro

26

p

p

p

p

p

p

*) Phrasierung vgl. T. 184 ff. bzw. Krit. Bericht.

38

Musical score for measures 38-49. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats. Measure 38 starts with a piano (p) dynamic. The music features melodic lines in the upper staves and a more active bass line. A large watermark 'OFFICIAL TRAIL' is visible across the page.

Empty musical staves for measures 40-49, corresponding to the first system above.

Musical score for measures 40-49. This system continues the piece with more complex melodic and harmonic textures. The piano part shows intricate patterns in both hands.

50

Musical score for measures 50-59. The system includes two treble clefs and one bass clef. Dynamics include forte (f) and piano (p). Trills (tr) are present in measures 52 and 53. The piano part features a prominent bass line with eighth notes.

Musical score for measures 50-59. This system shows the piano accompaniment for the second system, with a strong bass line and chords in the upper staves.

Musical score for measures 50-59. This system shows the piano accompaniment for the third system, continuing the complex textures from the previous systems.

59

ten. ten. ten. ten. ten. ten. ten. ten.

This system contains measures 59 through 66. It features four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The music is in a minor key and 4/4 time. The vocal parts have lyrics written below the notes. The piano accompaniment consists of chords and moving lines. The word 'ten.' is written above the vocal staves at the beginning of measures 62, 63, 64, 65, and 66.

This system contains measures 67 through 74. It features four staves: two vocal staves and two piano staves. The vocal parts continue with lyrics. The piano accompaniment provides harmonic support. The word 'ten.' is written above the vocal staves at the beginning of measures 72 and 73.

ten. ten. ten. ten. ten.

This system contains measures 75 through 82. It features four staves: two vocal staves and two piano staves. The vocal parts have lyrics. The piano accompaniment includes some arpeggiated figures. The word 'ten.' is written above the vocal staves at the beginning of measures 78, 79, 80, 81, and 82.

70

a 2

This system contains measures 83 through 90. It features four staves: two vocal staves and two piano staves. The vocal parts have lyrics. The piano accompaniment includes a section marked 'a 2' in the bass line. The word 'ten.' is written above the vocal staves at the beginning of measures 86, 87, 88, 89, and 90.

This system contains measures 91 through 98. It features four staves: two vocal staves and two piano staves. The vocal parts have lyrics. The piano accompaniment consists of chords and moving lines.

This system contains measures 99 through 106. It features four staves: two vocal staves and two piano staves. The vocal parts have lyrics. The piano accompaniment includes some arpeggiated figures.

76

Musical score for measures 76-80. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate grand staff for the right and left hands. The key signature is B-flat major. The music features a steady bass line and a melodic line in the right hand with some chromaticism.

81

Musical score for measures 81-85. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate grand staff for the right and left hands. The key signature is B-flat major. The music features a steady bass line and a melodic line in the right hand with some chromaticism.

Musical score for measures 86-90. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate grand staff for the right and left hands. The key signature is B-flat major. The music features a steady bass line and a melodic line in the right hand with some chromaticism.

86

Musical score for measures 86-90, first system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats, and the time signature is 4/4. The piano part includes a prominent sixteenth-note pattern in the right hand.

Musical score for measures 86-90, second system. The vocal line continues with some rests, and the piano accompaniment provides harmonic support.

Musical score for measures 86-90, third system. The piano accompaniment features a dense texture of sixteenth notes in the right hand.

91

Musical score for measures 91-95, first system. The vocal line has long, sustained notes, and the piano accompaniment features a similar sustained texture.

Musical score for measures 91-95, second system. The piano accompaniment includes dynamic markings such as *sfp* and *p*.

Musical score for measures 91-95, third system. This system includes parts for *Ve.* (Violoncello), *B.* (Bass), and piano accompaniment. Dynamic markings like *sfp* and *p* are present.

99

p

This system contains measures 99 through 105. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes chords and melodic lines in both hands. A dynamic marking of *p* (piano) is present at the beginning of the system.

This system contains measures 99 through 105. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes chords and melodic lines in both hands.

This system contains measures 99 through 105. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes chords and melodic lines in both hands.

106

b.

This system contains measures 106 through 112. It features a vocal line in the upper staff and piano accompaniment in the lower staves. A dynamic marking of *b.* (bravissimo) is present at the beginning of the system.

This system contains measures 106 through 112. It features a vocal line in the upper staff and piano accompaniment in the lower staves.

Vc. e B.

p
tutti

pizzicato

This system contains measures 106 through 112. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes chords and melodic lines in both hands. Dynamic markings include *p* (piano), *tutti*, and *pizzicato*. The instruction *Vc. e B.* (Violoncello e Contrabbasso) is also present.

113

Musical score for measures 113-116. The system consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are a grand staff (treble and bass clefs). The music features sustained chords in the grand staff and melodic lines in the top staff.

Three empty musical staves, likely representing measures 117-119.

Musical score for measures 117-120. The system consists of four staves. The top two staves are a grand staff with a treble clef and a key signature of two flats. The bottom two staves are a grand staff with a bass clef and a key signature of two flats. The music includes melodic lines and chords. A dynamic marking 'f' is present in the second staff of the second system. The instruction 'coll' arco' is written in the third staff.

120

Musical score for measures 120-123. The system consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are a grand staff. The music features sustained chords. Dynamic markings 'f' are present in the first and third staves. The instruction 'a.2' is written in the second staff.

Musical score for measures 124-127. The system consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are a grand staff. The music features sustained chords. Dynamic markings 'f' are present in the first and third staves.

Musical score for measures 128-131. The system consists of four staves. The top two staves are a grand staff with a treble clef and a key signature of two flats. The bottom two staves are a grand staff with a bass clef and a key signature of two flats. The music includes melodic lines and chords. Dynamic markings 'f' are present in the first and third staves.

124

Musical score for measures 124-131. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The music is in a key with two flats and a 3/4 time signature. It features a melodic line in the upper voice, a bass line with a descending eighth-note pattern, and a bass staff with a steady eighth-note accompaniment. Dynamics include *p*, *mp*, and *f*. A large watermark 'DRAFT' is visible across the page.

Musical score for measures 132-139. This system continues the piece with a grand staff and a bass staff. The upper voice part has a more active melodic line with some rests. The bass staff continues with a consistent eighth-note accompaniment. Dynamics include *p*, *mp*, and *f*.

Musical score for measures 140-147. This system features a grand staff and a bass staff. The upper voice part includes trills (tr) and a more complex melodic line. The bass staff continues with a steady accompaniment. Dynamics include *p*, *mp*, and *f*.

132

Musical score for measures 132-139. This system features a grand staff and a bass staff. The upper voice part has a melodic line with some rests. The bass staff continues with a steady accompaniment. Dynamics include *p*, *mp*, and *f*. There are markings 'a 2' in the bass staff. A large watermark 'DRAFT' is visible across the page.

Musical score for measures 140-147. This system continues the piece with a grand staff and a bass staff. The upper voice part has a more active melodic line with some rests. The bass staff continues with a consistent eighth-note accompaniment. Dynamics include *p*, *mp*, and *f*.

Musical score for measures 148-155. This system features a grand staff and a bass staff. The upper voice part includes trills (tr) and a more complex melodic line. The bass staff continues with a steady accompaniment. Dynamics include *p*, *mp*, and *f*.

138

Musical score for measures 138-142. The score is in B-flat major and 4/4 time. It features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, and a vocal line with a melodic line and a lower line. The vocal line includes a first ending and a second ending marked 'a.2'. The piano part has a steady accompaniment with some melodic lines in the right hand.

143

Musical score for measures 143-147. The score is in B-flat major and 4/4 time. It features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, and a vocal line with a melodic line and a lower line. The vocal line includes a first ending and a second ending marked 'a.2'. The piano part has a steady accompaniment with some melodic lines in the right hand.

Musical score for measures 148-152. The score is in B-flat major and 4/4 time. It features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, and a vocal line with a melodic line and a lower line. The vocal line includes a first ending and a second ending marked 'a.2'. The piano part has a steady accompaniment with some melodic lines in the right hand.

151

Musical score for measures 151-155. The system includes a vocal line and two piano accompaniment staves. The key signature is B-flat major. The piano part features a complex texture with many beamed sixteenth notes and chords. A dynamic marking of *p* (piano) is present in the first piano staff.

Musical score for measures 156-159. This system shows the continuation of the vocal and piano parts. A dynamic marking of *p* is visible in the vocal line at the start of measure 158.

Musical score for measures 160-164. This system includes a violin part (top staff) and a piano part (bottom two staves). The violin part has a melodic line with some slurs. The piano part includes the instruction *coll'arco* in the bass line.

160

Musical score for measures 160-164. This system features a piano accompaniment with a strong rhythmic pattern of chords. A dynamic marking of *f* (forte) is present in the first piano staff.

Musical score for measures 165-169. This system continues the piano accompaniment with a consistent rhythmic pattern. A dynamic marking of *f* is present in the first piano staff.

Musical score for measures 170-174. This system features a piano accompaniment with a complex texture of chords and moving lines. A dynamic marking of *f* is present in the first piano staff.

166

171

The image displays a page of musical notation, numbered 14 at the top left. It contains three systems of music. The first system, starting at measure 166, includes a vocal line with a fermata on the first measure, a melodic line, and a piano accompaniment. The second system continues the melodic and piano parts. The third system, starting at measure 171, features a vocal line with a fermata, a melodic line, and a piano accompaniment with a busy sixteenth-note texture. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page.

176

185

*) Phrasierung vgl. T. 26ff. bzw. Krit. Bericht.

197

Musical score for measures 197-207. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a grand piano accompaniment (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The vocal line begins with a rest and then features a melodic phrase starting in measure 198, marked with a piano (*p*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines. The grand piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

Two systems of empty musical staves, each consisting of a vocal line (treble clef) and a grand piano accompaniment (treble and bass clefs).

Musical score for measures 208-217. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a grand piano accompaniment (treble and bass clefs). The key signature is two flats. The vocal line has rests for measures 208-210 and then enters in measure 211 with a melodic line. The piano accompaniment and grand piano accompaniment continue with their respective parts.

208

Musical score for measures 218-227. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a grand piano accompaniment (treble and bass clefs). The key signature is two flats. The vocal line has rests for measures 218-220 and then enters in measure 221 with a melodic line, marked with a forte (*f*) dynamic. The piano accompaniment and grand piano accompaniment continue with their respective parts. Trills (*tr*) are indicated in the vocal line and piano accompaniment.

Musical score for measures 228-237. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a grand piano accompaniment (treble and bass clefs). The key signature is two flats. The vocal line has rests for measures 228-230 and then enters in measure 231 with a melodic line, marked with a forte (*f*) dynamic. The piano accompaniment and grand piano accompaniment continue with their respective parts. Trills (*tr*) are indicated in the piano accompaniment.

Musical score for measures 238-247. The system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a grand piano accompaniment (treble and bass clefs). The key signature is two flats. The vocal line has rests for measures 238-240 and then enters in measure 241 with a melodic line, marked with a forte (*f*) dynamic. The piano accompaniment and grand piano accompaniment continue with their respective parts. Trills (*tr*) are indicated in the piano accompaniment.

217

Musical score for measures 217-225. It consists of three systems of staves. The first system has three staves (treble, middle, and bass clefs). The second system has two staves (treble and bass clefs). The third system has three staves (treble, middle, and bass clefs). The music is in a key with two flats and a 3/4 time signature. Dynamics include *p.* and *ten.* (tutti). There are various rhythmic patterns and rests throughout the section.

Musical score for measures 226-235. It consists of two systems of staves. The first system has two staves (treble and bass clefs). The second system has two staves (treble and bass clefs). The music continues with similar rhythmic and harmonic patterns as the previous section.

Musical score for measures 236-245. It consists of two systems of staves. The first system has three staves (treble, middle, and bass clefs). The second system has three staves (treble, middle, and bass clefs). The music features more complex rhythmic figures and dynamic markings like *ten.* and *p.*.

226

Musical score for measures 246-255. It consists of two systems of staves. The first system has three staves (treble, middle, and bass clefs). The second system has three staves (treble, middle, and bass clefs). The music is characterized by sustained chords and a steady bass line. A dynamic marking of *a2* is present in the bass staff of the first system.

Musical score for measures 256-265. It consists of two systems of staves. The first system has two staves (treble and bass clefs). The second system has two staves (treble and bass clefs). The music continues with sustained chords and rhythmic patterns.

Musical score for measures 266-275. It consists of two systems of staves. The first system has three staves (treble, middle, and bass clefs). The second system has three staves (treble, middle, and bass clefs). The music features more active melodic lines and complex rhythmic patterns.

232

Musical score for measures 232-237. The score is written for three systems. The first system consists of a grand staff (treble and bass clefs) and a separate bass line. The second system consists of two treble staves and a bass line. The third system consists of a grand staff and a separate bass line. The music is in a key with two flats and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

238

Musical score for measures 238-243. The score is written for three systems. The first system consists of a grand staff and a separate bass line. The second system consists of two treble staves and a bass line. The third system consists of a grand staff and a separate bass line. The music is in a key with two flats and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

243

Musical score for measures 243-247. The score is written for a grand piano and includes a vocal line. The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score consists of five systems of staves. The first system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The second system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The third system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The fourth system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The fifth system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line in the left hand.

248

Musical score for measures 248-252. The score is written for a grand piano and includes a vocal line. The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The score consists of five systems of staves. The first system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The second system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The third system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The fourth system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The fifth system has a vocal line on the top staff and piano accompaniment on the bottom two staves. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include 'sf' (sforzando) and 'p' (piano) at the end of the piece.

255

Musical score for measures 255-263. The system consists of three staves: two treble clefs and one bass clef. The key signature is two flats (B-flat and E-flat). The music features a melodic line in the upper treble staff with slurs and accents, and a rhythmic accompaniment in the lower staves. A dynamic marking of *p* (piano) is present at the beginning of the system.

Musical score for measures 264-272. This system contains two staves, both in treble clef. The music consists of a single melodic line with long slurs, indicating sustained notes. The key signature remains two flats.

Musical score for measures 273-281. This system includes a grand staff with four staves: two treble clefs and two bass clefs. The upper two staves are for the Violin (Vc.) and the lower two for the Bass (B.). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the lower staves. Dynamic markings of *p* are present.

264

Musical score for measures 282-290. This system consists of three staves: two treble clefs and one bass clef. The music features a melodic line in the upper treble staff with slurs and accents, and a rhythmic accompaniment in the lower staves. A dynamic marking of *p* is present at the end of the system.

Musical score for measures 291-299. This system contains two staves, both in treble clef. The music consists of a single melodic line with long slurs, indicating sustained notes. The key signature remains two flats.

Musical score for measures 300-308. This system includes a grand staff with four staves: two treble clefs and two bass clefs. The upper two staves are for the Violin (Vc.) and the lower two for the Bass (B.). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the lower staves. Dynamic markings of *p* are present. Performance instructions include *Vc. e B. tutti*, *pizzicato*, and *coll'arco*.

273

Musical score for measures 273-278. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five systems of staves. The first system includes a treble clef staff with a melodic line and four bass clef staves with accompaniment. The second system continues the accompaniment. The third system features a treble clef staff with a melodic line and two bass clef staves. The fourth system continues the accompaniment. The fifth system features a treble clef staff with a melodic line and two bass clef staves. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large watermark is visible across the page.

279

Musical score for measures 279-284. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes a treble clef staff with a melodic line and two bass clef staves with accompaniment. The second system continues the accompaniment. Dynamics include *mf* (mezzo-forte). A large watermark is visible across the page.

Musical score for measures 285-290. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes a treble clef staff with a melodic line and two bass clef staves with accompaniment. The second system continues the accompaniment. Dynamics include *mf* (mezzo-forte). Trills are indicated with 'tr' above notes in the final measures. A large watermark is visible across the page.

285

e. qe. qe. tr. be. qe. r. r.
 a. 2
 a. 2

e. qe. qe. tr. be. qe. r. r.

e. qe. qe. tr. be. qe. r. r.

293

e. qe. qe. tr. be. qe. r. r.

e. qe. qe. tr. be. qe. r. r.

e. qe. qe. tr. be. qe. r. r.

First system of musical notation, measures 298-303. It consists of three staves: two treble clefs and one bass clef. The music features a mix of chords and moving lines.

Second system of musical notation, measures 304-309. It consists of three staves. The bass staff includes trills marked with 'tr' and wavy lines.

Third system of musical notation, measures 310-315. It consists of four staves, including a grand staff (treble and bass clefs) and two additional staves. The music is more complex with many notes and slurs.

Fourth system of musical notation, measures 316-321. It consists of three staves. The second staff has a marking 'a 2' above it.

Fifth system of musical notation, measures 322-327. It consists of three staves with various chordal and melodic passages.

Sixth system of musical notation, measures 328-333. It consists of four staves, including a grand staff and two additional staves, with intricate melodic and harmonic details.