

I

Rêveries – Passions

Largo (♩ = 56)

Flûtes I, II

Hautbois I, II

Clarinettes I, II en Sib

Bassons I-IV  
1, II unis.

Cors I, II en Mi♭

Cors III, IV en Ut

Trompettes I, II en Ut

Cornets à Pistons I, II en Sol

Timbales en Ut, Sol

Violons I (au moins 16)  
con sord.

Violons II (au moins 15)  
con sord.

Altos (au moins 10)  
con sord.

Violoncelles (au moins 11)  
con sord.

Contre-Basses (au moins 9)  
con sord.

Vns I

Vns II

Altos

Vlles

C.-B.

11 A

Fl. I, II  
Cl. I, II (Sib)  
Cors I, II (Mib)  
Cors III, IV (Ut)  
Vns I  
Vns II  
Altos  
Vlls  
C.-B.

*pp*  
*pp*  
*pp*  
*pp*  
*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pizz. soli*  
*pp*  
*sf*  
*p*  
*cresc.*  
*arco*  
*cresc.*  
*mf*  
*mf*

17 B\*) **plus vite** **animez**

Cors I, II (Mib)  
Cors III, IV (Ut)  
Vns I  
Vns II  
Altos  
Vlls  
C.-B.

*pp*  
*p*  
*pp*  
*p*  
*f > pp*  
*pp*  
*f > pp*  
*pp*  
*f > pp*  
*pp*  
*senza sord.*  
*punta d'arco*  
*pp*  
*senza sord.*  
*p cresc.*  
*senza sord.*  
*p*  
*cresc.*  
*3*  
*6 tr*  
*6 tr*

\*) Les onze mesures qui suivent sont d'une extrême difficulté; je ne saurais trop recommander aux chefs d'orchestre de les faire répéter plusieurs fois et avec le plus grand soin, en commençant au changement de mouvement (*plus vite*) et finissant à la rentrée du thème (*Tempo 1<sup>o</sup>*). Il sera bon de faire étudier leur trait aux 1<sup>ers</sup> et 2<sup>es</sup> violons séparément d'abord, puis avec le reste de l'orchestre, jusqu'à ce qu'ils soient parfaitement sûrs de toutes les nuances de mouvement, qui me paraissent ce qu'il y a de plus difficile à obtenir de la masse, avec l'ensemble et la précision convenables. [HB] / The following eleven bars are extremely difficult; I would urge conductors to rehearse it many times with great care, beginning at the change of tempo (*plus vite*) and ending at the return of the theme (*tempo 1<sup>o</sup>*). It is a good idea to rehearse the first and second violins on their own until they are completely sure of the changes of tempo, which seem to me to be extremely hard to obtain from the full ensemble with the right precision. / Die folgenden elf Takte sind äußerst schwierig; ich rate den Dirigenten dringend, sie vom Beginn des Tempowechsels („*plus vite*“) bis zur Wiederkehr des Themas („*tempo 1<sup>o</sup>*“) oft mit großer Sorgfalt zu proben. Es ist eine gute Idee, die ersten und zweiten Geigen einzeln zu proben, bis sie im Tempowechsel völlig sicher sind, da das mir von dem kompletten Ensemble sehr schwer zu erreichen scheint.

20 un peu plus vite

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

*mf*

*mf*

*p* *3*

*p* *3* *tr*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc.*

senza sord.

*pp*

*p cresc.*

*mf*

*mf*

*mf*

double corde

22 poco rallent.

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

*poco f*

*f*

*f*

*cresc.*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc.*

*cresc.*

*cresc.*

*div.*

*cresc.*

*cresc.*

*ff dim.*

*ff dim.*

*ff*

*ff*

*ff*

*p*

*p*

C retenu jusqu'au premier mouvement

Fl. I, II  
Hb. I, II  
Cl. I, II (Si<sup>b</sup>)  
Bns I-IV  
Cors I, II (Mi<sup>b</sup>)  
Cors III, IV (Ut)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

*p* solo *sf* *p* *sf* *p* *sf* *p* *sf* *p*

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

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

*pp* *sf* *pp* *f* *pp*

*pp* *sf* *p* *sf* *p* *sf* *p*

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

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

*pp* *unif.* *mf*

*pizz.* *mf*

### D tempo 1°

**27 poco ritard.**

**Fl. I, II**  
*p* dolce *a*  
*sf*

**Hb. I, II**  
*f* *p*

**Cl. I, II (Sib)**  
 unis. dolce  
*p* *a*  
*sf*

**Bns I-IV**  
*p* *ff* *p*

**Cors I, II (Mib)**  
 unis.  
*p* *ff* *p*

**Cors III, IV (Ut)**  
 unis.  
*p* *ff* *p*

**Vns I**  
*p* > *pp* *pp*  
*sf* *p*

**Vns II**  
*p* > *pp* *pp*  
*sf* *p*

**Altos**  
 pizz. *a*  
 arco *p* *cresc. molto* *ff* *p*

**Vltes**  
 pizz. *a*  
 arco *p* *cresc. molto* *ff* *p*

**C.-B.**  
 arco *p* *cresc. molto* *ff* *p*

30

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

33

Fl. I, II  
 Hb. I, II  
 Cl. I, II (Sib)  
 Bns I-IV  
 Cors I, II (Mib)  
 Cors III, IV (Ut)  
 Vns I  
 Vns II  
 Altos  
 Vlles  
 C.-B.

The musical score for page 33 consists of several systems of staves:

- Flutes (Fl. I, II):** Play a continuous sixteenth-note figure starting at measure 33. Dynamics range from *f* to *p*. A *cresc.* (crescendo) is indicated between measures 33 and 34.
- Horns (Hb. I, II):** Remain silent until measure 35, where they play a sustained chord, dynamics *f* to *p*.
- Clarinets (Cl. I, II):** Play a sixteenth-note figure similar to the flutes. Dynamics range from *f* to *p*. A *cresc.* is indicated.
- Bassoons (Bns I-IV):** Play a sixteenth-note figure. Dynamics range from *f* to *pp*. A *unis.* (unison) instruction is present.
- Cor Anglais (Cors I, II):** Play a sustained chord in measure 33 (*p*), then a sixteenth-note figure in measure 35 (*f* to *p*). A *unis.* instruction is present.
- Cor Anglais (Cors III, IV):** Play a sustained chord in measure 33 (*p*), then a sixteenth-note figure in measure 35 (*f* to *p*).
- Violins (Vns I, II):** Violin I plays a sustained chord. Violin II plays a sixteenth-note figure. Dynamics range from *f* to *pp*. A *cresc.* is indicated.
- Violas (Vlles):** Play a sixteenth-note figure. Dynamics range from *f* to *pp*. A *cresc.* is indicated.
- Cello/Double Bass (C.-B.):** Play a sixteenth-note figure. Dynamics range from *f* to *pp*. A *cresc.* is indicated.

E

36

Fl. I, II

Hb. I, II

Cl. I, II (Si $\flat$ )

Bns I-IV

Cors I, II (Mi $\flat$ )

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

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

41

Fl. I, II

Hb. I, II

Cl. I, II (Si $\flat$ )

Bns I-IV

Cors I, II (Mi $\flat$ )

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

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

*un. à 4*



# F sans ralentir

47

Fl. I, II *p*

Hb. I, II

Cl. I, II (Sib) *p*

Bns I-IV *p*

Cors I, II (Mib) *p*

Cors III, IV (Ut)

Vns I *p*

Vns II *p*

Altos *mf*

Vlles *pp*

C.-B. *pp*

*sol*

*pp*

*I solo*

*con sord. arco*

*tr*

*ppp leggiero*



Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib) *p*

Cors III, IV (Ut) *pp*

Vns I *tr*

Vns II

Altos

Vlles

C.-B.

*III solo*

*p*

*pp*

G

56

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns I-IV (I, II unis.)  
Cors I, II (Mib)  
Cors III, IV (Ut)  
Vns I (senza sord., tr)  
Vns II  
Altos  
Vlls  
C.-B.

*p*, *cresc. poco a poco*, *senza sord.*, *tr*

60

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns I-IV  
Cors I, II (Mib)  
Cors III, IV (Ut)  
Vns I (div. arco, pizz., arco)  
Vns II (pizz., arco)  
Altos (div. arco, pizz., arco)  
Vlls (pizz., arco)  
C.-B. (pizz., arco)

*mf*, *dim.*, *pp*, *cresc.*, *ff*, *ppp*, *div. arco*, *pizz.*, *arco*

H Allegro agitato e appassionato assai (♩ = 132)\*)

64

Fl. I, II

Hb. I, II

Cl. I, II (Si)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

*baguettes de bois recouvert en peau*

ff p

ff p

ff p

ff pp

ff pp

ff pp

ff pp

ff pp

ff pp

ff pp

ff pp

mf

pizz.

arco

canto espressivo arco

pp

ppp

ppp

ppp

ppp

ppp



72 I

Fl. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

*poco sf*

*poco sf*

p

p

p

arco

\*) Une mesure de ce mouvement équivaut au quart de la précédente. [HB] / One bar of this tempo is equivalent to one quarter of the preceding bar. / Ein Takt dieses Tempos entspricht einem Viertel des vorangegangenen Taktes.

81 1

Fl. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

*sf*

*dolce*

*sim.*

90 1

Fl. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

*J animez*

*cresc. poco a poco*

*cresc.*

98 1

Fl. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

*animez*

*retenu*

*a tempo*

*sf*

*dim.*

*p*

*poco f*

*f*

un peu retenu

104

Fl. I, II

Vns I

Vns II

Altos

Vlles

C.-B.



**K** a tempo con fuoco

111

Fl. I, II

Hb. I, II

Cl. I, II (Si)

Bns I-IV

Cors I, II (Mi)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

un peu retenu

L un peu plus animé

119

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score is arranged in a standard orchestral format with staves for each instrument family. The score begins at measure 119. The Flute I and II parts are marked 'I solo' and 'un peu retenu', starting with a piano (*p*) dynamic. The Horn I and II parts also start with 'I solo' and a piano (*p*) dynamic. The Clarinet I and II (Sib) and Bassoon I-IV parts follow a similar pattern. The Corsos I, II (Mib) and III, IV (Ut) parts enter later in the piece. The Timpani part (Ut, Sol) provides a steady accompaniment. The Violin I and II parts enter with a mezzo-forte (*mf*) dynamic and a 'cresc.' marking. The Viola and Cello/Double Bass parts enter with a piano (*p*) dynamic, with the Cello/Double Bass part marked 'double corde' and 'pizz.'. The score concludes with a fortissimo (*ff*) dynamic across all parts.

129 *unis.* **M**

Fl. I, II *f* *acc.* *acc.*

Hb. I, II *ffp* *fp*

Cl. I, II (Si) *unis.* *f* *acc.* *acc.*

Bns I-IV *ffp* *fp*

Cors I, II (Mi) *ffp* *fp*

Cors III, IV (Ut) *ffp* *fp*

Timb. (Ut, Sol)

Vns I *ffp* *fp*

Vns II *ffp* *fp*

Altos *ffp* *fp*

Vlls *ffp* *fp*

C.-B. *ffp* *fp*

136

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

*pp* *ff* *f* *dim.* *unis.*

*pp* *ff* *dim.* *unis.*

*pp* *ff* *dim.*

*pp* *ff* *dim.*

*pp* *ff* *dim.*

*pp* *ff* *dim.*

*pp* *ff* *dim.* *div.*

*pp* *ff* *dim.*



143 N

Fl. I, II  
mf pp cresc. ff

Hb. I, II  
mf pp cresc. ff

Cl. I, II (Sib)  
mf pp cresc. ff

Bns I-IV  
mf pp cresc. ff

Cors I, II (Mib)  
f cresc. ff

Cors III, IV (Ut)  
f cresc. ff

Timb. (Ut, Sol)  
pp cresc. ff

Vns I  
mf pp cresc. ff

Vns II  
mf pp cresc. ff

Altos  
mf div. unis. pp cresc. ff

Vlles  
mf unis. pp cresc. ff

C.-B.  
mf pizz. arco ff

150 *O* solo dolce *ff* solo *ff* *sf* *sf* unis.

Fl. I, II *ff* *ff* *ff* unis.

Hb. I, II *ff* *ff* unis.

Cl. I, II (Sib) solo dolce solo *ff* *ff* unis.

Bns I-IV *ff* *ff*

Cors I, II (Mib) *ff* *ff*

Cors III, IV (Ut) *ff* *ff*

Timb. (Ut, Sol) *f* *ff* *ff*

Vns I *ff* *mf* *ff* *mf* *sf* *sf*

Vns II *ff* *mf* *ff* *mf*

Altos *ff* *mf* *ff* *mf* *sf* *sf*

Vlles *p* *ff* *mf* *p* *ff* *mf*

C.-B. *ff* *ff* *p*

160 **P**

Fl. I, II  
cresc. **ff** *<sf>* *<sf>* **1<sup>re</sup> fois** *p solo*

Hb. I, II  
cresc. **ff** *<sf>* *<sf>*

Cl. I, II (Sib)  
cresc. **ff** *<sf>* *<sf>*

Bns I-IV  
**ff** *f*

Cors I, II (Mib)  
**ff** *f* unis.

Cors III, IV (Ut)  
**ff** *f* unis.

Timb. (Ut, Sol)  
**ff p** *mf*

Vns I  
**ff** *p*

Vns II  
**ff** *<sf>* *<sf>* *p*

Altos  
*f* **ff** *<sf>* *<sf>* *p*

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

C.-B.  
**ff** *pizz.* *p*

166b 2<sup>me</sup> fois

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns I-IV  
Cors I, II (Mi)  
Cors III, IV (Ut)  
Timb. (Ut, Sol)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

Detailed description of the musical score: This page contains measures 166b through 171. The key signature is one flat (B-flat). The score is for a full orchestra. The woodwind section (Flutes, Horns, Clarinets, Bassoons, Cor Anglais) plays a melodic line starting in measure 166b, marked *mf* and *p*. The strings (Violins I & II, Alto, Viola, Cello/Double Bass) play a rhythmic accompaniment, with the lower strings marked *p* and *sf*. The woodwinds have first and second endings marked with 'I' and 'II'. The Cor Anglais III & IV part has a third ending marked with 'III' in measure 171. A bracket labeled '2<sup>me</sup> fois' spans measures 166b to 171. The page number '20' is at the top left.

176 *Q*

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

*f* *cresc.* *unis.* *sf* *mf* *p*

R

185

Fl. I, II

Hb. I, II

Cl. I, II  
(Sib)

Bns I-IV

Cors I, II  
(Mib)

Cors III, IV  
(Ut)

Timb.  
(Ut, Sol)

Vns I

Vns II

Altos

Viles

C.-B.

S

193

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns I-IV  
Cors I, II (Mib)  
Cors III, IV (Ut)  
Timb. (Ut, Sol)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

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

202 unis.  $f$   $p$   $f$  unis.  $f$

Fl. I, II

Hb. I, II  $f$   $p$   $f$  unis.  $f$

Cl. I, II  
(Sib) unis.  $f$   $p$   $f$

Bns I-IV  $f$   $p$   $f$

Cors I, II  
(Mit) unis.  $f$   $p$   $f$

Cors III, IV  
(Ut) unis.  $f$   $p$   $f$

Timb.  
(Ut, Sol)

Vns I *sim.*  $ff$  *decresc.*  $p$  *cresc.*  $ff$  *decresc.*

Vns II *sim.*  $ff$  *decresc.*  $p$  *cresc.*  $ff$  *decresc.*

Altos *sim.*  $ff$  *decresc.*  $p$  *cresc.*  $ff$  *decresc.*

Vlles *sim.*  $ff$  *decresc.*  $p$  *cresc.*  $ff$  *decresc.*

C.-B. *sim.*  $ff$   $mf$   $ff$  *decresc.*



211

T

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

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

220  $\text{b}\alpha$   $\text{silence}$   $\frac{3}{}$

Fl. I, II  $f$   $ff$

Hb. I, II  $f$   $ff$  unis.  $\frac{3}{}$

Cl. I, II (Sib)  $f$   $ff$   $\frac{3}{}$

Bns I-IV  $f$   $ff$   $\frac{3}{}$

Cors I, II (Mib)  $f$   $ff$   $\frac{3}{}$

Cors III, IV (Ut)  $f$   $ff$   $\frac{3}{}$

Timb. (Ut, Sol)  $ff$   $\frac{3}{}$

Vns I  $ff$   $\frac{3}{}$

Vns II  $mf$   $cresc. molto$   $ff$   $\frac{3}{}$

Altos  $ff$   $\frac{3}{}$

Viles  $ff$   $\frac{3}{}$

C.-B.  $ff$   $\frac{3}{}$

232 U sans presser

Fl. I, II  
 Hb. I, II  
 Cl. I, II (Sib)  
 Bns I-IV  
 Cors I, II (Mib)  
 Cors III, IV (Ut)  
 Vns I  
 Vns II  
 Altos  
 Vlles et C.-B.

III solo  
 pp  
 perdendo  
 I dolce  
 I dolce  
 I dolce  
 soli  
 pp  
 dim.  
 ppp  
 ppp  
 p  
 mf



Fl. I, II  
 Hb. I, II  
 Cl. I, II (Sib)  
 Bns I-IV  
 Cors I, II (Mib)  
 Cors III, IV (Ut)  
 Vns I  
 Vns II  
 Altos  
 Vlles et C.-B.

1  
 1  
 1  
 1  
 1  
 sim.

246

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles et C.-B.

V

en serrant un peu

252

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles et C.-B.

258

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles et C.-B.

264

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Vns I

Vns II

Altos

Vlles et C.-B.

**W**

*a tempo*

*p*

*mf*

*p*

*p*

*div.*

270

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns I-IV  
Corsi I, II (Mib)  
Corsi III, IV (Ut)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

I, III unis.  
cresc. poco

277

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns I-IV  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

I solo  
X  
I  
I, III  
a poco  
pp  
cresc.  
cresc. molto

284

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I-IV

Vns I

Vns II

Altos

Vlles

C.-B.



291 Y

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns I, II

Bns III, IV

Vns I

Vns II

Altos

Vlles

C.-B.

Z

298

Vns I

Vns II

Altos

Vlles

C.-B.

molto

ff



A1

304

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

ff

p

ffp

pp

unis.



314

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

**B1**

321

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Corns I, II (Mib)  
Corns III, IV (Ut)  
Timb. (Ut, Sol)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

(II Prenez la Petite Flûte)

C1

329 I solo

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.



**D1 un peu retenu**

339

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

349 retenu poco rall. E1 1° tempo

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

II

p

III, IV

p

I solo espressivo

p

pp

pp

div.

unis.

canto

double corde

canto

p

sf

pp

359

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

I

[tutti]

p

soli

p

div.

soli

pizz.

367 **F1**

Fl. I, II

Hb. I, II

Cl. I, II (Si $\flat$ )

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

*cresc.*

*cresc.*

*cresc.*

*cresc. poco*

*unis.*

*cresc. poco*

*cresc. poco*

*arco*

*p*

*cresc.*



374 **G1**

Fl. I, II

Hb. I, II

Cl. I, II (Si $\flat$ )

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

*sf*

*sf*

*dim.*

*dim.*

*mf*

*dim.*

*mf*

*p*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

381 1

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.



H1

388 1

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

395 <sup>1</sup> <sup>I1</sup>

Fl. I, II

Hb. I, II

Cl. I, II (Si<sup>b</sup>)

Bns. I-IV

Cors I, II (Mi<sup>b</sup>)

Cors III, IV (Ut)

Tromp. I, II (Ut)

C. à P. I, II (Sol)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score for page 38, measures 395-400, is arranged in a standard orchestral format. The top section includes woodwinds: Flutes I & II, Horns I & II, Clarinets I & II (Si<sup>b</sup>), and Bassoons I-IV. The middle section includes brass: Cor Anglais I & II (Mi<sup>b</sup>), Cor Anglais III & IV (Ut), Trumpets I & II (Ut), and C. à P. I & II (Sol). The bottom section includes percussion: Timpani (Ut, Sol), Violins I & II, Violas, and C. B. The score features various dynamics such as 'cresc.', 'cresc. molto', and 'unis.'.

402

Fl. I, II

Hb. I, II

Cl. I, II (5 $\flat$ )

Bns. I-IV

Cors I, II (Mi $\flat$ )

Cors III, IV (Ut)

Tromp. I, II (Ut)

C. à P. I, II (Sol)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

*cresc. molto*

*f*

*p*

*cresc.*

J<sub>1</sub>

409

Fl.

P. Fl.

Hb. I, II

Cl. I, II  
(Sib)

Bns. I-IV

Cors I, II  
(Mib)

Cors III, IV  
(Ut)

Tromp. I, II  
(Ut)

C. à P. I, II  
(Sol)

Timb.  
(Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score for measures 409-412 features a variety of instruments and dynamic markings. The woodwinds (Flute, Piccolo Flute, Horns, Clarinets, Bassoons) and brasses (Trumpets, Trombones, Horns) play with a forte (f) to fortissimo (ff) dynamic. The strings (Violins I & II, Violas, Cellos/Double Basses) also play fortissimo, with some parts marked 'div.' (divisi) and 'double corde' (double string). The timpani part is marked with a rest. The score includes various musical notations such as slurs, accents, and dynamic markings.



415

Fl.

P. Fl.

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Ut)

C. à P. I, II (Sol)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

unis.

div.

unis.

421

Fl.

P. Fl.

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

unis.

unis.

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Ut)

C. à P. I, II (Sol)

Timb. (Ut, Sol)

(bagues d'éponge) 3

f

Vns I

Vns II

Altos

Vlles

C.-B.

K<sub>1</sub>

428

This page contains the musical score for measures 428 through 433. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- P. Fl. (Piccolo Flute)
- Hb. I, II (Horn I and II)
- Cl. I, II (Sib) (Clarinet I and II in B-flat)
- Bns. I-IV (Bassoon I-IV)
- Cors I, II (Mib) (Trumpet I and II in D)
- Cors III, IV (Ut) (Trumpet III and IV in C)
- Tromp. I, II (Ut) (Trombone I and II in C)
- C. à P. I, II (Sol) (Corn I and II in G)
- Timb. (Ut, Sol) (Timpani in C and G)
- Vns I (Violins I)
- Vns II (Violins II)
- Altos (Violas, marked "div.")
- Vlles (Violas, marked "unis.")
- C.-B. (Cello and Double Bass)

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *mf* and *ff*. The key signature is one sharp (F#), and the time signature is 4/4. The page number 43 is located in the top right corner, and the rehearsal mark K<sub>1</sub> is in the top left. The measure number 428 is written at the beginning of the first staff.

434

Fl. *mf*

P. Fl.

Hb. I, II *mf* unis.

Cl. I, II (Sib) *mf* unis.

Bns. I-IV *mf*

Cors I, II (Mi)

Cors III, IV (Ut)

Tromp. I, II (Ut)

C. à P. I, II (Sol)

Timb. (Ut, Sol)

Vns I *mf*

Vns II *mf*

Altos *mf*

Vlles *mf*

C.-B. *f* pizz.

440

Fl.  
P. Fl.  
Hb. I, II  
Cl. I, II (Si)  
Bns. I-IV  
Cresc.  
Cresc.  
Cresc.  
Cresc.  
Cresc.  
Cors I, II (Mi)  
Cors III, IV (Ut)  
Tromp. I, II (Ut)  
C. à P. I, II (Sol)  
Timb. (Ut, Sol)  
Vns I  
cresc.  
cresc.  
cresc.  
cresc.  
Vns II  
cresc.  
cresc.  
cresc.  
cresc.  
Altos  
unis.  
cresc.  
cresc.  
Vlles  
cresc.  
cresc.  
C.-B.  
cresc.  
cresc.

M1 retenu, rall. poco a poco

448

Fl. *ff* *f > pp* *pp*

P. Fl. *ff* *ff*

Hb. I, II *ff* *ff* *l solo p*

Cl. I, II (Sib) *ff* *ff* *l solo p*

Bns. I-IV *ff* *ff*

Cors I, II (Mib) *ff*

Cors III, IV (Ut) *ff* *f > pp*

Tromp. I, II (Ut) *mf* *ff* *ff*

C. à P. I, II (Sol) *ff* *ff*

Timb. (Ut, Sol) *ff* *ff* (baguettes d'éponge)

Vns I *unis.* *ff* *ff*

Vns II *div.* *ff* *ff*

Altos *ff* *ff*

Vlles *ff* *ff*

C.-B. *ff* *ff* *arco* *mf*

# N<sup>1</sup> 1<sup>o</sup> tempo più animato

457

Fl. *mf* *cresc.*

P. Fl. *mf*

Hb. I, II *unis.* *mf* *cresc.*

Cl. I, II (Si<sup>b</sup>) *pp* *l solo* *unis.* *mf* *cresc.*

Bns. I-IV *p* *unis. à 4* *mf* *cresc.*

Cors I, II (Mi<sup>b</sup>)

Cors III, IV (Ut)

Tromp. I, II (Ut)

C. à P. I, II (Sol)

Timb. (Ut, Sol) *mf*

Vns I *mf* *cresc.*

Vns II *div.* *mf* *cresc.*

Altos *mf* *cresc.*

Vlles *mf* *cresc.*

C.-B. *p* *pizz.* *mf* *cresc.*

466

Fl.

P. Fl. *cresc.*

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Ut)

C. à P. I, II (Sol)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.



475 O1

Fl.  
P. Fl.  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Cors I, II (Mi)  
Cors III, IV (Ut)  
Tromp. I, II (Ut)  
C. à P. I, II (Sol)  
Timb. (Ut, Sol)  
Vns I  
Vns II  
Vles  
C.-B.

un.  
un.  
un.

*sf*

483

Fl.  
P. Fl.  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Cors I, II (Mi♭)  
Cors III, IV (Ut)  
Tromp. I, II (Ut)  
C. à P. I, II (Sol)  
Timb. (Ut, Sol)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

ritardando poco a poco .

492

Hb. I, II  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

501- un poco più lento Q1

ppp

Hb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.



R1 Tout l'orchestre aussi doux que possible Religiosamente

511

Fl.

P. Fl.

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Timb. (Ut, Sol)

Vns I

Vns II

Altos

Vlles

C.-B.

## II Un Bal

Valse. Allegro non troppo (♩ = 60)

Flûtes I, II

Hautbois

Clarinettes en La I, II

Cors I, II en Mi

Cors III, IV en Ut

Cornet à Pistons I en La \*)

Harpes I  
(au moins 2)Harpes II  
(au moins 2)

Violons I

Violons II

Altos

Violoncelles

Contre-Basses

\*) Cette partie de cornet a été ajoutée à la partition orchestrale un certain temps après 1833, probablement dans les années 1840 et peut-être à l'intention du virtuose Joseph-Jean-Baptiste Arban. / This cornet part was added to the full score sometime after 1833, probably in the 1840s and perhaps for the virtuoso Joseph-Jean-Baptiste Arban. / Die Kornett-Stimme wurde der Partitur irgendwann nach 1833 hinzugefügt; wahrscheinlich in den 1840er-Jahren und vielleicht für den Virtuosen Joseph-Jean-Baptiste Arban.

7

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

*pp*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*sf*

*sf*

*sf*

15

A

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

*mf*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

*cresc.*

*cresc.*



32

f. **B**

Fl. I, II

Hb.

Cl. I, II (La)

Cors I, II (Mi)

Cors III, IV (Ut)

C. à P. I (La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

*f* *poco f* *ff* *p* *dolce e tenero*

41

*sf* *rall.*

Vns I

Vns II

Altos

Vlles

C.-B.

\*) Le signe  $\sloppy$  indique qu'il faut traîner le son d'une note à l'autre. [HB] / The sign  $\sloppy$  indicates that one must slide the sound from one note to the other. / Das Zeichen  $\sloppy$  bedeutet, dass man den Ton von einer Note zur anderen gleiten lassen muss.

51 **a tempo** **C** soli

Harpes I  
Harpes II  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

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

59

Fl. I, II  
Hb.  
Cl. I, II (La)  
Cors I, II (Mi)  
Harpes I  
Harpes II  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*



66 *p cresc.* **D**

Fl. I, II *solo*

Cl. I, II (La) *soli*

Cors I, II (Mi) *p cresc.*

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles *arco*

C.-B. *arco*

75 **E**

Fl. I, II

Cl. I, II (La) *p*

Cors I, II (Mi)

Harpes I *soli pp*

Harpes II *soli pp*

Vns I *pp sf pp pizz. cresc.*

Vns II *pp sf pp pizz. cresc.*

Altos *pp sf pp cresc.*

Vlles *pp sf p pp cresc.*

C.-B. *pp sf p pp cresc.*

F

84

Fl. I, II

Hb.

Cl. I, II (La)

Cors I, II (Mi)

Cors III, IV (Ut)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

*f* *p* *sf* *pizz.* *arco* *tr.* *3* *3* *3* *3*

92 **G** *soli*

Fl. I, II *p* *p*

Hb. *p* *solo* *p*

Cl. I, II (La) *p* *soli* *p*

Cors I, II (Mi) *p* *soli* *p*

Cors III, IV (Ut) - - - - -

Harpes I *soli* *p*

Harpes II *soli* *p*

Vns I *p* *p* *sf*

Vns II *p* *pp*

Altos *p* *pp*

Vlles *p* *pp*

C.-B. *p* *pp*

sans retenir

H

I solo

102

Fl. I, II

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

102

sans retenir

H

I solo

Fl. I, II

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

sf

solo

I solo

solo

mf

cresc. poco

f

f

poco f

poco f

poco f

ff

ff

ff

ff

ff

111

Fl. I, II *ff* I

Hb. *ff*

Cl. I, II (La) *ff*

Cors I, II (Mi) *ff*

Cors III, IV (Ut) *ff unis.*

C. à P. I (La) *ff*

Vns I *sf > pp* *pppp* *presque rien*

Vns II *ff* *sf > pp* *pppp* *presque rien*

Altos *ff* *sf > pp* *pppp* *presque rien*

Vlles *ff* *sf > poco f*

C.-B. *ff*

119

Fl. I, II *p* *I solo espressivo*

Hb. *p* *solo espressivo*

Cl. I, II (La) *p*

Vns I *pp*

Vns II *pp*

Altos *pp*

Vlles *p* *pp*

C.-B. *pp*

128

J

Fl. I, II

Hb.

Cl. I, II  
(La)

Vns I

Vns II

Altos

Vlles

C.-B.

I solo

mf

mf

pp

pp

mf

pp

pp



137

K

Fl. I, II

Hb.

Cl. I, II  
(La)

Vns I

Vns II

Altos

Vlles

C.-B.

cresc. poco a poco

cresc. poco a poco

pp

Musical score for measures 145-153. The score includes parts for Fl. I, II; Hb.; Cl. I, II (La); Cors I, II (Mi); Cors III, IV (Ut); Vns I; Vns II; Altos; Vlles; and C.-B. The key signature has three sharps (F#, C#, G#). Measure 145 starts with a first ending bracket. Dynamic markings include *cresc.* in measures 152 and 153.

Musical score for measures 154-162. The score includes parts for Fl. I, II; Hb.; Cl. I, II (La); Cors I, II (Mi); Cors III, IV (Ut); Vns I; Vns II; Altos; Vlles; and C.-B. The key signature has three sharps (F#, C#, G#). Measure 154 starts with a first ending bracket. A **L** (Lento) marking appears in measure 156. Dynamic markings include *pp*, *ppp*, *p*, *pp*, *poco f*, and *p*. A "III solo" instruction is present in the Horn III part in measure 162.

164 *I*

Fl. I, II  
Hb.  
Cl. I, II (La)  
Cors I, II (Mi)  
Cors III, IV (Ut)  
C. à P. I (La)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

*dim.*  
*pp*  
*cresc. poco a poco*  
*p cresc. poco a poco*  
*cresc. poco a poco*  
*cresc. sempre*  
*poco f*  
*cresc.*  
*pp*  
*pp*  
*pp*  
*pp*

173 *M*

Fl. I, II  
Hb.  
Cl. I, II (La)  
Cors I, II (Mi)  
Cors III, IV (Ut)  
C. à P. I (La)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

*ff*  
*p*  
*pp*  
*ppp*  
*canto espressivo*  
*pizz.*  
*div.*  
*pizz.*  
*ff*  
*p*  
*pp*



181

Fl. I, II

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

N

188

Fl. I, II

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

Fl. I, II: *p* cresc. *f*  
 Hb.: *p* cresc. *f*  
 Cl. I, II (La): *p* cresc. *f*  
 Cors I, II (Mi): *f*  
 Cors III, IV (Ut): *f*  
 C. à P. I (La): *sf*  
 Harpes I: *mf*  
 Harpes II: *mf*  
 Vns I: *f* *poco f*  
 Vns II: *poco f*  
 Altos: *poco f* *p*  
 Vlles: *pizz.* *f* *p*  
 C. B.: *cresc.* *f* *p*

196

Fl. I, II

Hb.

Cl. I, II (La)

Cors I, II (Mi)

Cors III, IV (Ut)

C. à P. I (La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

*p* *cresc.* *f* *solo.*

*p* *cresc.* *f*

*p* *cresc.* *f* *soli.*

*sf*

*sf*

*un.* *cresc.* *f* *arco* *p*

*p* *cresc.* *f* *arco* *p*

205 **O**

Fl. I, II  
Hb.  
Cl. I, II (La)  
Cors I, II (Mi)  
Cors III, IV (Ut)  
C. à P. I (La)  
Harpes I  
Harpes II  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

213 **P**

Fl. I, II  
Hb.  
Cl. I, II (La)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

Q

222

Fl. I

Fl. I: Musical staff with notes, dynamics *f* and *p*, and slurs.

Fl. II

Fl. II: Musical staff with notes, dynamics *p* and *f*, and slurs.

(Prenez la petite flûte)

Hb.

Hb.: Musical staff with notes, dynamics *p* and *f*, and slurs.

Cl. I, II (La)

Cl. I, II (La): Musical staff with notes, dynamics *f* and *p*, and slurs.

Cors I, II (Mi)

Cors I, II (Mi): Musical staff with notes, dynamics *p* and *f*, and slurs.

Cors III, IV (Ut)

Cors III, IV (Ut): Musical staff with notes, dynamics *f* and *p*, and slurs.

C. à P. I (La)

C. à P. I (La): Musical staff with notes, dynamics *p*, and slurs.

Harpes I

Harpes I: Musical staff with notes, dynamics *f*, and slurs.

Harpes II

Harpes II: Musical staff with notes, dynamics *f*, and slurs.

Vns I

Vns I: Musical staff with notes, dynamics *p*, *f*, and *p*, and slurs.

Vns II

Vns II: Musical staff with notes, dynamics *unis.*, *pizz.*, *arco*, *f*, and *p*, and slurs.

Altos

Altos: Musical staff with notes, dynamics *pizz.*, *arco*, *f*, and *p*, and slurs.

Vlles

Vlles: Musical staff with notes, dynamics *pizz.*, *arco*, *f*, and *p*, and slurs.

C.-B.

C.-B.: Musical staff with notes, dynamics *pizz.*, *f*, *arco*, *f*, and *p*, and slurs.

230

R

Fl.

P. Fl.

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

Musical score for orchestra, measures 230-235. The score is in 3/4 time and features a key signature of two sharps (F# and C#). The instruments and their parts are as follows:

- Flute (Fl.):** Measures 230-231: eighth-note runs. Measure 232: *mf* dynamic, eighth-note runs.
- Piccolo Flute (P. Fl.):** Measures 230-231: rests. Measure 232: *mf* dynamic, eighth-note runs.
- Horn (Hb.):** Measures 230-231: eighth-note runs. Measure 232: *mf* dynamic, eighth-note runs.
- Clarinets I & II (Cl. I, II (La)):** Measures 230-231: eighth-note runs. Measure 232: *mf* dynamic, eighth-note runs.
- Trumpets I & II (Cors I, II (Mi)):** Measures 230-231: rests. Measure 232: *p* dynamic, quarter notes with accents.
- Trumpets III & IV (Cors III, IV (Ut)):** Measures 230-231: rests. Measure 232: *p* dynamic, quarter notes with accents.
- Trumpet in C (C. à P. I (La)):** Measures 230-231: rests. Measure 232: *p* dynamic, eighth-note runs.
- Harpes I & II:** Rests throughout the entire passage.
- Violins I (Vns I):** Measures 230-231: rests. Measure 232: *p* dynamic, sixteenth-note runs.
- Violins II (Vns II):** Measures 230-231: rests. Measure 232: *pizz.* and *p* dynamic, quarter notes.
- Alto (Altos):** Measures 230-231: rests. Measure 232: *pizz.* and *p* dynamic, quarter notes.
- Viola (Vlles):** Measures 230-231: rests. Measure 232: *pizz.* and *p* dynamic, quarter notes.
- Double Bass (C.-B.):** Measures 230-231: rests. Measure 232: *pizz.* and *p* dynamic, quarter notes.

239

rall. S 1° tempo

Fl.

P. Fl.

Hb.

Cl. I, II (La)

Cors I, II (Mi)

Cors III, IV (Ut)

C. à P. I (La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

cresc.

sf

p

mf

unis.

arco

tr

rall.

1° tempo

248

Fl.

P. Fl.

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score for page 72, measures 248-255, is arranged in a standard orchestral format. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 248. The woodwind section (Flute, Piccolo Flute, Horn, Clarinet I & II) and strings (Violin I & II, Viola, Cello, Double Bass) play a rhythmic pattern of eighth notes. The brass section (Trumpets I & II, Trumpets III & IV, Trombone I) plays a sustained chord that changes in measure 250. The harp part (Harpes I & II) features a complex rhythmic pattern. The score includes dynamic markings such as *f* (forte) and *cresc.* (crescendo). The tempo changes from *rall.* (rallentando) to *1° tempo* (first tempo) at measure 250. The score ends at measure 255.



256 **T** animez

Fl. *p*

P. Fl. *p*

Hb. *p*

Cl. I, II (La) *p*

Cors I, II (Mi) unis. *p*

Cors III, IV (Ut) unis. *p*

C. à P. I (La)

Harpes I *p* *cresc.*

Harpes II *p* *cresc.*

Vns I *p* *cresc. poco a poco* *cresc. molto*

Vns II *p* *cresc. poco a poco* *cresc. molto*

Altos *p* *cresc. poco a poco* *cresc. molto*

Vlles *p* *cresc. poco a poco* *cresc. molto*

C.-B. *p* *cresc. poco a poco* *cresc. molto*

264

U

Fl.

P. Fl.

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

Musical score for page 74, measures 264-271. The score includes parts for Flute, Piccolo Flute, Horn, Clarinet I & II, Trumpets I & II, Trumpets III & IV, C. à P. I, Harp I, Harp II, Violins I & II, Alto, Viola, and C. B. The music is in G major and 2/4 time. Dynamics range from *ff* to *p*. There are various articulations like accents and slurs. A 'U' is marked above the final measure.

273

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

P. Fl. *s cresc.* **f**

Hb. *s cresc.* **f**

Cl. I, II (La) *s cresc.* **f**

Cors I, II (Mi) *s cresc.* **f**

Cors III, IV (Ut) **f**

C. à P. I (La) *s* **f**

Harpes I *p s cresc.* **f**

Harpes II *p s cresc.* **f**

Vns I *cresc. poco a poco* **f**

Vns II *cresc. poco a poco* **f**

Altos *cresc. poco a poco* **f**

Vlles *cresc. poco a poco* **f**

C.-B. *cresc. poco a poco* **f**

281

Fl.

P. Fl.

Hb.

Cl. I, II (La)

Cors I, II (Mi)

Cors III, IV (Ut)

C. à P. I (La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

unis.

*f*

*ff*

288 V

FL.

P. Fl.

Hb.

Cl. I, II (La)

Cors I, II (Mi)

Cors III, IV (Ut)

C. à P. I (La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

Detailed description: This page of a musical score, numbered 288 and marked with a 'V' (Vivace), features a variety of instruments. The woodwinds (Flute, Piccolo Flute, Horn, Clarinet, Trumpet, Trombone) and strings (Violins I and II, Violas, Cello) play melodic lines with frequent slurs and accents. The brass section (Horns, Trumpets, Trombones) provides harmonic support with block chords and rhythmic patterns. The harpists play arpeggiated chords. The percussionist (C-B) maintains a steady bass line. The score is written in a key with three sharps (F#, C#, G#) and a common time signature.

296

The musical score consists of the following parts and staves:

- Fl.** (Flute): Treble clef, starting with a melodic line.
- P. Fl.** (Piccolo Flute): Treble clef, mirroring the Flute part.
- Hb.** (Horn): Treble clef, playing sustained notes with a fermata.
- Cl. I, II (La)** (Clarinet): Treble clef, playing sustained notes with a fermata.
- Cors I, II (Mi)** (Corno): Treble clef, playing sustained notes with a fermata.
- Cors III, IV (Ut)** (Corno): Treble clef, playing sustained notes with a fermata.
- C. à P. I (La)** (Trumpet): Treble clef, playing a rhythmic pattern.
- Harpes I** (Harp): Grand staff (treble and bass clefs), playing chords and arpeggios.
- Harpes II** (Harp): Grand staff (treble and bass clefs), playing chords and arpeggios.
- Vns I** (Violin): Treble clef, playing a rhythmic accompaniment.
- Vns II** (Violin): Treble clef, playing a rhythmic accompaniment.
- Altos** (Alto): Bass clef, playing a rhythmic accompaniment.
- Vlles** (Viola): Bass clef, playing a rhythmic accompaniment.
- C.-B.** (C-Bass): Bass clef, playing a rhythmic accompaniment.

Dynamic markings: *ff* (fortissimo) are indicated throughout the score.

W un peu retenu

302

Musical score for measures 302-309. The score includes parts for Flute (Fl.), Piccolo Flute (P. Fl.), Horn (Hb.), Clarinet I and II (Cl. I, II (La)), Cor Anglais I and II (Cors I, II (Mi)), Cor Anglais III and IV (Cors III, IV (Ut)), C. à P. I (C. à P. I (La)), Harp I, Harp II, Violin I (Vns I), Violin II (Vns II), Alto, Viola (Vlles), and C. B. (C.-B.). The key signature is two sharps (F# and C#). The score features a melodic line for the Clarinet I and II, starting with a *pp* dynamic and a *rinf.* (rinf.) marking. The Harp parts have *pp* dynamics and *soli* markings in the final measures. The strings play a rhythmic pattern of eighth notes.



310

rall. poco

rall.

Musical score for measures 310-317. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet I and II (Cl. I, II (La)), Cor Anglais I and II (Cors I, II (Mi)), Violin I (Vns I), Violin II (Vns II), Alto, Viola (Vlles), and C. B. (C.-B.). The key signature is two sharps (F# and C#). The Clarinet I and II part features a melodic line with a *p* dynamic and a *rall.* marking. The Cor Anglais I and II part features a chordal accompaniment with a *p* dynamic. The strings play a rhythmic pattern of eighth notes.

X 1° tempo con fuoco

320

Fl.

P. Fl.

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.



# Y animez

333

Fl.

P. Fl.

Hb.

Cl. I, II  
(La)

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

C. à P. I  
(La)

Harpes I

Harpes II

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score is written for a full orchestra. It features the following instruments and parts:

- Flute (Fl.)**: Treble clef, key signature of two sharps (F# and C#).
- Piccolo Flute (P. Fl.)**: Treble clef, key signature of two sharps.
- Horn (Hb.)**: Treble clef, key signature of two sharps.
- Clarinet I & II (Cl. I, II) (La)**: Treble clef, key signature of two sharps.
- Trumpet I & II (Cors I, II) (Mi)**: Treble clef, key signature of two sharps.
- Trumpet III & IV (Cors III, IV) (Ut)**: Treble clef, key signature of two sharps.
- Trombone (C. à P. I) (La)**: Treble clef, key signature of two sharps.
- Harp I and Harpe II**: Treble and Bass clefs, key signature of two sharps.
- Violin I (Vns I)**: Treble clef, key signature of two sharps.
- Violin II (Vns II)**: Treble clef, key signature of two sharps.
- Viola (Altos)**: Alto clef, key signature of two sharps.
- Violoncello (Vlles)**: Bass clef, key signature of two sharps.
- Double Bass (C.-B.)**: Bass clef, key signature of two sharps.

Key performance markings include *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *cresc. molto* (very much crescendo). A *unis.* (unison) marking is present for the Horns in the 5th measure. The score is divided into measures by vertical bar lines, with some measures containing rests.

343

Fl. *mf* *cresc.*

P. Fl. *mf* *cresc.*

Hb. *mf* *cresc.*

Cl. I, II (La) *mf* *ff* *cresc.*

Cors I, II (Mi) *ff* *mf* *cresc.*

Cors III, IV (Ut) *mf* *ff* *mf* *cresc.*

C. à P. I (La) *mf*

Harpes I *ff* *f*

Harpes II *f*

Vns I *mf* *cresc.*

Vns II *mf* *cresc.*

Altos *ff* *mf* *cresc.*

Vlies *ff* *mf* *cresc.*

C.-B. *ff* *mf* *cresc.*

Z serrez

351

Fl. *ff*

P. Fl. *ff*

Hb. *ff*

Cl. I, II (La) *ff*

Cors I, II (Mi) *ff*

Cors III, IV (Ut) *f* *ff* unis.

C. à P. I (La)

Harpes I *ff*

Harpes II *ff*

Vns I *ff*

Vns II *ff*

Altos *ff*

Vlles *ff*

C.-B. *ff*

359

Fl.

P. Fl.

Hb.

Cl. I, II (La)

Cors I, II (Mi)

Cors III, IV (Ut) unis.

C. à P. I (La) ff

Harpes I ff

Harpes II ff

Vns I

Vns II

Altos

Vlles div. unis.

C.-B. ff

### III Scène aux Champs

Adagio (♩ = 84)

Flûtes I, II

Hautbois (derrière la scène)

Cor Anglais solo p

Clarinettes I, II en Sib

Bassons I-IV

Cors I, II en Fa

Cor III en Mi♭

Cor IV en Ut

Timbales I en Fa

Timbales II en Sib

\*)

Timbales III en Ut

Timbales IV en La♭

Violons I

Violons II

Altos

Violoncelles

Contre-Basses

Hb.

C. A.

Vns I

Vns II

Altos div. con sord. ppp

Vlles

C.-B.

A

\*) Pour le final ces 3<sup>me</sup> et 4<sup>me</sup> timbaliers iront prendre la grosse caisse et les 3<sup>me</sup> et 4<sup>me</sup> timbales seront jouées par le 2<sup>me</sup> timbalier seul. [HB] / In the finale the 3rd and 4th timpanists will play the bass drum and the 3rd and 4th timpani will be played by the 2nd timpanist on his own. / Im Finale bedienen der dritte und vierte Pauker die große Trommel, und die dritte und vierte Pauke werden nur von dem zweiten Pauker gespielt.

14

Fl. I, II

Hb.

C. A.

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

**B<sub>1</sub> solo**

*pp*

(Prenez le hautbois.)

*rinf.* *pp* *rinf.* *pp* *perdendo*

*rinf.* *pp* *rinf.* *pp* *perdendo*

*pp* *perdendo*

*pp* *double corde*

21

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

*<sf*

(Le hautbois rentre à l'orchestre.)

*pp* *pizz.* *senza sord.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *double corde* *pp*

28 1

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV

Vns I  
Vns II  
Altos  
Vlles  
C.-B.

*cresc. poco a poco*  
*sf sf*  
*dim.*  
**C**  
*p*  
*I solo*  
*ppp*  
*cresc. poco a poco*

*cresc. poco a poco*  
*sf sf*  
*dim.*  
*arco*  
*pp*  
*p*

35

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV

Cor I, II (Fa)

Vns I  
Vns II  
Altos  
Vlles  
C.-B.

*sf*  
**D**  
*I solo*  
*p*  
*double corde*  
*leggiere*

42

Fl. I, II  
cresc.  
sf  
dim.  
sf p  
retenu

Hb. I, II

Cl. I, II (Sib)  
sf  
sf p

Bns. I-IV  
sf  
unis.  
sf p

Cor I, II (Fa)  
sf  
sf p

Cor III (Mib)

Cor IV (Ut)  
sf p

Vns I  
cresc.  
sf  
dim.  
sf sf

Vns II  
cresc.  
sf  
dim.  
sf sf

Altos  
arco  
sf p sf sf

Vllles  
cresc.  
f  
arco  
p sf p sf

C.-B.  
div.  
sf p  
unis.  
p sf p sf



**E a tempo**

48

Fl. I, II

Hb. I, II

Cl. I, II  
(Sib)

Bns. I-IV

Cor I, II  
(Fa)

Cor III  
(Mit)

Cor IV  
(Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score for page 89, measures 48-52, is arranged in a standard orchestral format. The top section contains woodwinds: Flutes I & II, Horns I & II, Clarinets I & II (Sib), and Bassoons I-IV. The middle section contains brass: Cor I & II (Fa), Cor III (Mit), and Cor IV (Ut). The bottom section contains strings: Violins I & II, Violas, Violas (labeled as Vlles), and Cello/Double Bass (C.-B.).

Measure 48: Flutes, Horns, and Clarinets begin with a *p* dynamic and a *cresc.* marking. Bassoons enter with a *p* dynamic. The string section (Violins, Violas, Vlles, C.-B.) also begins with a *p* dynamic. The Cori parts are mostly silent in this measure.

Measure 49: The woodwinds continue their melodic lines with *f* dynamics. The strings maintain their accompaniment with *f* dynamics. The Cori parts remain silent.

Measure 50: The woodwinds play with *pp* dynamics. The strings continue with *pp* dynamics. The Cori parts remain silent.

Measure 51: The woodwinds play with *p* dynamics. The strings continue with *p* dynamics. The Cori parts remain silent.

Measure 52: The woodwinds conclude with a *cresc.* marking. The strings conclude with a *p* dynamic. The Cori parts remain silent.

54

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cor I, II (Fa)

Cor III (Mib)

Cor IV (Ut)

Vns I

Vns II

Altos

Vlls

C.-B.

*sf*

*p*

*f*

*p*

*f*

*f*

*f*

*f*

*pizz.*

*p*

*pizz.*

*p*

**F**

59

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Cor IV (Ut)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

cresc.  
p cresc.  
unis. cresc.  
cresc.  
mf cresc.  
cresc.  
mf cresc.  
cresc.  
mf cresc.  
mf cresc.



64

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Cor IV (Ut)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

f  
f  
f  
f  
f  
f dim.  
mf dim.  
f dim.  
f dim.  
f  
pp  
pp  
pp  
pp  
p dim. pp

G

I solo  
pp

68 **sans presser**

Fl. I, II *I solo* *p*

Hb. I, II *1* *pp*

Cl. I, II (Sib) *I solo* *ppp*

Bns. I-IV *unis.* *mf*

Cor III (Mib) *pp*

Vns I *ppp*

Vns II *pizz.* *p* *sf* *p* *sf*

Altos *div.* *p* *soli* *sf* *p* *sf*

Vlles *mf* *soli*

C.-B. *mf* *pizz.* *p* *sf* *p* *sf*

71 *1* **H**

Fl. I, II *I*

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV *sf*

Cor III (Mib)

Vns I

Vns II *p* *sf* *p* *sf* *p* *sf*

Altos *p* *sf* *p* *sf* *p* *sf*

Vlles *sf*

C.-B. *p* *sf* *p* *sf* *p* *sf*

74 1

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cor I, II (Fa)

Cor III (Mi $\flat$ )

Cor IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

*p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *mf*

*cresc. molto*

*arco*

This page of a musical score, numbered 94, contains the following parts and markings:

- Fl. I, II:** Starts at measure 78 with dynamics *f* and *ff*. The first staff has a first ending bracket labeled "I".
- Hb. I, II:** Starts with dynamics *f* and *ff*. The first staff has a first ending bracket labeled "I".
- Cl. I, II (Sib):** Starts with dynamics *f* and *ff*. The first staff has a first ending bracket labeled "I".
- Bns. I-IV:** Starts with dynamic *f*.
- Cor I, II (Fa):** Starts with dynamics *f* and *ff*.
- Cor III (Mi):** Starts with dynamics *f* and *ff*.
- Cor IV (Ut):** Starts with dynamics *f* and *ff*.
- Vns I:** Starts with dynamics *f* and *ff*. Includes the instruction "double corde" and dynamics *pp*.
- Vns II:** Starts with dynamics *f* and *ff*. Includes the instruction "double corde" and dynamics *pp*.
- Altos:** Starts with dynamic *f*. Includes the instruction "sim." and dynamics *pp*.
- Vlles:** Starts with dynamic *f*. Includes the instruction "sim." and dynamics *pp*.
- C.-B.:** Starts with dynamic *ff*. Includes the instruction "pizz." and dynamics *pp*.

82

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cor I, II (Fa)

Cor III (Mib)

Cor IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*pp* *cresc. poco a poco* *cresc. molto*

*pp* *cresc. poco a poco* *cresc. molto*

*unis.* *cresc. poco a poco* *cresc. molto*

*mf* *cresc. poco a poco* *cresc. molto*

*arco* *mf* *cresc. poco a poco* *cresc. molto*

J

86

Fl. I, II *ff* *I solo espressivo* *p*

Hb. I, II *ff* *I solo espressivo* *p*

Cl. I, II (Sib) *ff* *p*

Bns. I-IV *ff* *f* *ff* *dim. poco a poco* *sf*

Cor I, II (Fa) *ff*

Cor III (Mi) *ff*

Cor IV (Ut) *ff*

Vns I *ff* *f* *tremolo très serré* *dim. poco a poco*

Vns II *ff* *f* *tremolo très serré* *dim. poco a poco*

Altos *ff* *f* *tremolo très serré* *dim. poco a poco*

Vlles *ff* *f* *ff* *dim. poco a poco* *sf*

C.-B. *ff* *f* *ff* *dim. poco a poco* *sf*



90 1

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

Musical score for measures 90-93. The score includes parts for Flute I & II, Horn I & II, Clarinet I & II (Sib), Bassoons I-IV, Violins I & II, Alto Saxophone, Viola, and Cello/Double Bass. Dynamics include p, mf, ff, dim., and p cresc.



94 1

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

Musical score for measures 94-97. The score includes parts for Flute I & II, Horn I & II, Clarinet I & II (Sib), Bassoons I-IV, Violins I & II, Alto Saxophone, Viola, and Cello/Double Bass. Dynamics include mf, f, p, and f.

K animez un peu

98 1

Fl. I, II

Hb. I, II

Cl. I, II (Si<sup>b</sup>)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

101

Fl. I, II

Hb. I, II

Cl. I, II (Si<sup>b</sup>)

Bns. I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

animez un peu

105 **L**  
Fl. I, II *f cresc.*  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Cor I, II (Fa) *unis. ff*  
Cor III (Mib) *ff*  
Cor IV (Ut) *ff*  
Timb. I, II *II (baguettes de bois) ff I (baguettes de bois) ff*  
Vns I *ff*  
Vns II *ff*  
Altos *ff*  
Vlles *ff*  
C.-B. *ff*

**rall.** **tempo 1°**  
110  
Fl. I, II *dim. p morendo pp*  
Hb. I, II *dim. p morendo pp*  
Cl. I, II (Sib) *dim. p morendo pp*  
Bns. I-IV *dim. p morendo pp*  
Vns I *dim. p morendo pp*  
Vns II *dim. p morendo pp*  
Altos *dim. p morendo pp*  
Vlles *dim. p morendo pp*  
C.-B. *dim. p morendo pp*  
*solis*  
*pp*  
*tr.*  
*pizz.*  
*pizz.*  
*pizz.*  
*p*  
*p*

116 **M**

Fl. I, II *pp*

Hb. I, II *pp*

Cl. I, II (Sib) *pp*

Bns. I-IV *pp*

Cor IV (Ut) *pp*

Vns I *tr*

Vns II *pppp*

Altos *pppp*

Vlles

C.-B.

*I solo* *mf*



121

Fl. I, II *pppp* *I solo*

Hb. I, II

Cl. I, II (Sib) *pppp* *(écho)*

Bns. I-IV

Vns I *pppp*

Vns II *pppp*

Altos *pppp*

Vlles

C.-B.

125 <sup>N</sup>

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

129

Fl. I, II  
Hb. I, II  
Cl. I, II (Sib)  
Bns. I-IV  
Cor I, II (Fa)  
Cor III (Mib)  
Cor IV (Ut)  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

132

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cor IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

*p dolce*



134

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cor IV (Ut)

Vns I

Vns II

Altos

Vlles

C.-B.



140

unis.

Fl. I, II

Hb. I, II

Cl. I, II (Si)

Bns. I-IV

Cor I, II (Fa)

Cor III (Mi)

Cor IV (Ut)

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

*sf*

*p*

*sf*

*cresc.*



142

Fl. I, II

Hb. I, II

Cl. I, II (Sib)

Bns. I-IV

Cor I, II (Fa)

Cor III (Mib)

Cor IV (Ut)

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

**Q**  
**f**

The musical score is for measures 142-145. It features the following instruments and parts:

- Flutes (Fl. I, II):** Play a melodic line starting in measure 143 with a forte (**f**) dynamic, then moving to piano (**p**) in measure 144.
- Horns (Hb. I, II):** Play a similar melodic line to the flutes, also starting **f** and moving to **p**.
- Clarinets (Cl. I, II (Sib)):** Play a rhythmic accompaniment of eighth notes, starting **f** and moving to **p**.
- Bassoons (Bns. I-IV):** Play a rhythmic accompaniment of eighth notes, starting **f** and moving to **p**.
- Cor Anglais (Cor I, II (Fa), Cor III (Mib), Cor IV (Ut)):** Play a rhythmic accompaniment of eighth notes, starting **f**. The Cor III part includes the instruction "(Prenez le ton de Fa.)".
- Timpani (Timb. I, II):** Play a single stroke in measure 143 with a forte (**f**) dynamic, marked "1 (bague d'éponge)".
- Violins (Vns I, Vns II):** Play a rapid sixteenth-note pattern, marked "cresc. molto" and reaching **ff** in measure 143. They then move to **ppp** in measure 144, with a "div." (divisi) instruction.
- Violas (Altos):** Play a rapid sixteenth-note pattern, marked "cresc. molto" and reaching **ff** in measure 143, with a "div." instruction.
- Violas (Vlles):** Play a rapid sixteenth-note pattern, marked "cresc. molto" and reaching **ff** in measure 143.
- Cello/Double Bass (C.-B.):** Play a rapid sixteenth-note pattern, marked "cresc. molto" and reaching **ff** in measure 143.

146

Fl. I, II  
 Hb. I, II  
 Cl. I, II (Sib)  
 Bns. I-IV  
 Vns I  
 Vns II  
 Altos  
 Vlles  
 C.-B.

*f unis.*  
*poco f* *p* *sf* *p* *p* *pp*  
*unis.*  
*poco f* *p* *sf* *p* *p* *pp*  
*unis.*  
*poco f* *p* *sf* *p* *p* *pp*  
*poco f* *p* *sf* *p* *p* *pp*  
*sf* *p* *pp*

R

150

Fl. I, II  
 Hb. I, II  
 Cl. I, II (Sib)  
 Bns. I-IV  
 Cor I, II (Fa)  
 Cor II (Fa)  
 Cor III (Fa)  
 Cor IV (Ut)  
 Vns I  
 Vns II  
 Altos  
 Vlles  
 C.-B.

*mf* *p* *sf* *p* *f* *p*  
*I solo* *I solo*  
*p* *p* *p* *p*  
*pp* *pp* *pp* *pp*  
*pp* *pp* *pp* *pp*  
*pp* *pp* *pp* *pp*  
*p cresc.* *f* *p* *p cresc.* *f* *p*  
*pp* *pp* *pp* *pp* *div.* *sf*  
*pp* *pp* *pp* *pp* *pizz.* *sf*

157

Fl. I, II

Cl. I, II (Sib)

Bns. I-IV

Timb. III, IV

Vns I

Vns II

Altos

Vlles

C.-B.

*I solo*

*p leggiero*

*f*

*p*

*p*

*sf*

*p*

*pp*

(bagues d'éponge)

*poco f*

*p*

*pp*

*f*

*p*

*sf*

*poco f*

*p*

*pp*

*sf*

*poco f*

*p*

*pp*

*pp*

*S*



161

Fl. I, II

Cl. I, II (Sib)

Cor I, II (Fa)

Vns I

Vns II

Altos

Vlles

C.-B.

*p solo*

*p*

*cresc.*

*pp*

*unis. soli*

*cresc.*

*p*

*p cresc.*

*p cresc.*

164

Fl. I, II

Musical staff for Fl. I, II. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*.

Hb. I, II

Musical staff for Hb. I, II. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*. A performance instruction *(Il Prenez le cor anglais)* is written at the end of the staff.

Cl. I, II  
(Sib)

Musical staff for Cl. I, II (Sib). The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*. The instruction *unis.* is written above the staff.

Bns. I-IV

Musical staff for Bns. I-IV. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*. The instruction *unis.* is written above the staff.

Cor I, II  
(Fa)

Musical staff for Cor I, II (Fa). The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, and *p*.

Cor III  
(Fa)

Musical staff for Cor III (Fa). The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, and *p*.

Cor IV  
(Ut)

Musical staff for Cor IV (Ut). The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, and *p*.

Vns I

Musical staff for Vns I. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*.

Vns II

Musical staff for Vns II. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*.

Altos

Musical staff for Altos. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*.

Vlles

Musical staff for Vlles. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*.

C.-B.

Musical staff for C.-B. The staff contains a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, *perdendo sempre*, and *pp*.

169 T

Fl. I, II *solo* *pp* *un peu retenu*

Hb. I *pp*

Cl. I, II (Sib) *pp*

Bns. I-IV *unis.* *pp*

Cor I, II (Fa) *pp*

Cor III (Fa) *pp*

Cor IV (Ut) *pp*

Vns I *pp* *pizz.*

Vns II *pp* *pizz.*

Altos *div.* *unis.* *pp* *div.*

Vlles *pp* *pizz.*

C.-B. *pp* *pizz.*

U tempo 1°

175

solo

C. A.

Timb. I, II

Timb. III, IV

Vns I

Vns II

Altos

Vlles

C.-B.



182

V

C. A.

Timb. I, II

Timb. III, IV

Vns I

Vns II

Altos

Vlles

C.-B.

189

C. A.

Cor I, II (Fa)

Timb. I, II

Timb. III, IV

Vns I

Vns II

Altos

Vlles

C.-B.

194

C. A.

Cor I, II (Fa)

Timb. I, II

Timb. III, IV

Vns I

Vns II

Altos

Vlles

C.-B.

# IV Marche au Supplice

**Allegretto non troppo** (♩ = 72)

Flûtes I, II

Hautbois I, II

Clarinettes I, II en Ut

Bassons I-IV

Cors I, II en Si $\flat$  graveCors III, IV en Mi $\flat$ Trompettes I, II en Si $\flat$ Cornets à Pistons I, II en Si $\flat$ 

Trombone I

Trombones II, III

Ophicléides I, II <sup>\*)</sup>Timbales I en Si $\flat$ , Fa

Timbales II en Sol, Ré

Timbales III  
en Sol

Cymbales

Grosse Caisse

Tambour

Violons I

Violons II

Altos

Violoncelles

Contre-Basses

II (Faites les sons bouchés avec la main sans employer les cylindres.)

III (Faites les sons bouchés avec la main sans employer les cylindres.)

(Il faut frapper la première croche de chaque temps avec les deux baguettes et les cinq autres croches avec la baguette de la main droite seulement.)

solo (baguettes d'éponge)

solo (baguettes d'éponge)

pizz.

pp

pp

pizz.

div. en 4

pp

\*) On peut, dans ce morceau, doubler les instruments à vent. [HB] / In this movement one may double the wind instruments. / In diesem Satz kann man die Bläser verdoppeln.



6 A

Fl. I, II

Hb. I, II

Cl. I, II  
(Ut)

Bns. I-IV  
*pp*

Cor I, II  
(en Sib)

Cor III, IV  
(Mib)

Tromp. I, II  
(Sib)

C. à P. I, II  
(Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.





34

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mib)

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.





49 **E**

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV  
unis. soli  
p

Cor I, II (en Sib)

Cor III, IV (Mib)

Oph. I, II

Timb. I, II  
II  
p

Vns I  
mf  
pizz.

Vns II  
mf  
pizz.

Altos  
mf  
pizz.

Vlles  
mf  
pizz.

C.-B.  
mf

55

Bns. I-IV  
unis.  
sim.  
unis.

Oph. I, II  
I solo  
p

Timb. I, II  
p  
cresc.

Vns I  
dim.  
pp

Vns II  
dim.  
pp

Altos  
dim.  
pp

Vlles  
dim.  
pp

C.-B.  
dim.  
pp





66 **G**

Fl. I, II

Hb. I, II

Cl. I, II (Ut) *unis.*

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mi $\flat$ )

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III *mf*

Oph. I, II *f*

Timb. I, II *mf*

Vns I *ff*

Vns II *ff*

Altos *ff*

Vlles *ff*

C.-B. *ff*

72

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mib)

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

musical notation including staves, notes, rests, and dynamic markings such as *f*, *mf*, *p*, *poco f*, *ff*, and *arco*.

78 H

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mit)

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Cymb.

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

*ff*, *f*, *p*, *pizz.*, *arco*, *solo*

85

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mib)

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Cymb.

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

unis.

p

mf

f

ff

mf

poco f

cresc.

f

mf

arco

pizz.

mf

f

arco

mf

cresc.

arco

pizz.

mf

f

arco

mf

cresc.

arco

pizz.

f

arco

f

arco

f

arco

cresc.

f

f

91

Fl. I, II

Hb. I, II

Cl. I, II  
(Ut)

Bns. I-IV

Cor I, II  
(en Sib)

Cor III, IV  
(Mib)

Tromp. I, II  
(Sib)

C. à P. I, II  
(Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score for page 125, measures 91-94, is arranged in a standard orchestral format. The instruments are listed on the left side of the page. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The music is primarily in a homophonic texture, with many parts playing chords or simple rhythmic patterns. Dynamics include *f* (forte) and *ff* (fortissimo). A *unis.* (unison) marking is present in the Clarinet part in measure 94. The score is divided into four measures, with measure numbers 91, 92, 93, and 94 indicated at the beginning of each measure.

J

95

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mi)

Tromp. I, II (Si)

C. à P. I, II (Si)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

ff

mf

cresc. .

ff

mf

cresc. .

ff

ff

ff

ff

99

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mi)

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Vns I

Vns II

Altos

Vlles

C.-B.

musical score for page 127, measures 99-102. The score includes parts for Flutes, Horns, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones, Oboes, Timpani, Violins, Violas, Cellos, and Double Basses. Dynamics include f, mf, cresc., and poco f.

103 unis. K

Fl. I, II  
Hb. I, II  
Cl. I, II (Ut)  
Bns. I-IV  
Cor I, II (en Sib)  
Cor III, IV (Mib)  
Tromp. I, II (Sib)  
C. à P. I, II (Sib)  
Tromb. I  
Tromb. II, III  
Oph. I, II  
Timb. I, II  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

ff  
f  
mf  
p  
g  
6



108

Fl. I, II *f* *p* unis. *3*

Hb. I, II *f* *p* *3*

Cl. I, II (Ut) *f* *p* *3*

Bns. I-IV *f* *p* unis. *3*

Cor I, II (en Sib) *ff* *p* soli *p*

Cor III, IV (Mib) *ff* *p* soli *p*

Tromp. I, II (Sib) *ff* *p*

C. à P. I, II (Si) *ff* *p*

Tromb. I

Tromb. II, III

Oph. I, II *ff*

Timb. I, II *p* solo *p* solo *p* solo

Cymb.

G. C.

Vns I *f* pizz. arco pizz. arco

Vns II *f* pizz. arco pizz. arco pizz. *3*

Altos *f* pizz. arco pizz. arco pizz. *3*

Vlles *f* pizz. arco pizz. arco pizz. *3*

C.-B. *f* pizz. *f* *3*

114 **L**

Fl. I, II

Musical staff for Flutes I and II. The notation features sixteenth-note patterns with slurs and accents. Dynamics include *mf* and *cresc.*. A '6' is written below the staff.

Hb. I, II

Musical staff for Horns I and II. The notation features sixteenth-note patterns with slurs and accents. Dynamics include *mf* and *cresc.*. A '6' is written below the staff.

Cl. I, II (Ut)

Musical staff for Clarinets I and II. The notation features sixteenth-note patterns with slurs and accents. Dynamics include *mf* and *cresc.*. A '6' is written below the staff.

Bns. I-IV

Musical staff for Bassoons I-IV. The notation features sixteenth-note patterns with slurs and accents. Dynamics include *mf* and *cresc.*. A '6' is written below the staff.

Cor I, II (en Sib)

Musical staff for Cor I and II. The staff is mostly empty, indicating rests.

Cor III, IV (Mib)

Musical staff for Cor III and IV. The staff is mostly empty, indicating rests.

Tromp. I, II (Sib)

Musical staff for Trumpets I and II. The staff is mostly empty, indicating rests.

C. à P. I, II (Sib)

Musical staff for Trumpet in C. The staff is mostly empty, indicating rests.

Tromb. I

Musical staff for Trombone I. The notation features quarter notes with slurs. Dynamics include *mf* and *cresc.*.

Tromb. II, III

Musical staff for Trombones II and III. The notation features quarter notes with slurs. Dynamics include *mf* and *cresc.*.

Oph. I, II

Musical staff for Ophicleides I and II. The notation features quarter notes with slurs. Dynamics include *mf* and *cresc.*.

Timb. I, II

Musical staff for Timpani I and II. The staff is mostly empty, indicating rests.

Cymb.

Musical staff for Cymbals. The staff is mostly empty, indicating rests.

G. C.

Musical staff for Gong. The staff is mostly empty, indicating rests.

Vns I

Musical staff for Violins I. The notation features sixteenth-note patterns with slurs. Dynamics include *ff* and *sempre più forte*.

Vns II

Musical staff for Violins II. The notation features sixteenth-note patterns with slurs. Dynamics include *ff* and *sempre più forte*. The word 'arco' is written above the staff.

Altos

Musical staff for Violas. The notation features sixteenth-note patterns with slurs. Dynamics include *ff* and *sempre più forte*. The word 'arco' is written above the staff.

Vlles

Musical staff for Violas. The notation features sixteenth-note patterns with slurs. Dynamics include *ff* and *sempre più forte*. The word 'arco' is written above the staff.

C.-B.

Musical staff for Cellos. The notation features sixteenth-note patterns with slurs. Dynamics include *ff* and *sempre più forte*. The word 'arco' is written above the staff.

118

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mib)

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Cymb.

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

*sf*

*sf*

*sf*

*f* *cresc.*

(baguettes de bois)



129 N

Fl. I, II  
pp ff ff

Hb. I, II  
pp ff ff

Cl. I, II (Ut)  
pp ff ff

Bns. I-IV  
pp ff ff

Cor I, II (en Sib)  
pp ff ff

Cor III, IV (Mi)  
pp ff ff

Tromp. I, II (Sib)  
ff unis. ff

C. à P. I, II (Sib)  
pp ff ff

Tromb. I  
pp ff ff

Tromb. II, III  
pp ff ff

Oph. I, II  
pp ff ff

Timb. I, II  
ff

Cymb.  
ff ff mf ff mf

G. C.  
ff ff mf ff mf

Vns I  
pp ff ff ff

Vns II  
pp ff ff ff

Altos  
pp ff ff ff

Vlles  
pp ff ff ff

C.-B.  
pp ff ff ff



143

Fl. I, II  
 Hb. I, II  
 Cl. I, II (Ut)  
 Bns. I-IV  
 Cor I, II (en Sib)  
 Cor III, IV (Mib)  
 Tromp. I, II (Sib)  
 C. à P. I, II (Sib)  
 Tromb. I  
 Tromb. II, III  
 Oph. I, II  
 Timb. I, II  
 Cymb.  
 G. C.  
 Vns I  
 Vns II  
 Altos  
 Vlles  
 C.-B.

ff  
 unis.  
 unis.  
 ff  
 unis.  
 f  
 ff  
 unis.  
 f  
 ff  
 ff  
 f  
 ff  
 unis.  
 f  
 ff  
 ff  
 f  
 f  
 f  
 f

148

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

unis.

Cor I, II (en Sib)

Cor III, IV (Mib)

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

f

Cymb.

G. C.

Vns I

Vns II

ff

ff

Altos

ff

Vlles

ff

C.-B.

ff



153

Fl. I, II

Hb. I, II

Cl. I, II (Ut)

Bns. I-IV

Cor I, II (en Sib)

Cor III, IV (Mib)

Tromp. I, II (Sib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I, II

Vns I

Vns II

Altos

Vles

C.-B.

(Montez le Sib en Sib)

\*) Il n'y a pas faute de copie ici; c'est bien l'accord de SOL NATUREL MINEUR qui froisse de très près l'accord de RÉ BÉMOL MAJEUR; l'auteur recommande aux violons et altos de ne pas corriger leurs parties en mettant des ♭ aux RÉ quintes de l'accord de SOL. [HB] / This is not a mistake; it is indeed a chord of G minor, hard on the heels of a chord of D-flat major. The composer urges the violins and violas not to correct their parts by putting flat signs before the D in the G minor chord. / Dies ist kein Irrtum; es ist wirklich ein g-moll Akkord direkt nach einem Des-Dur Akkord. Der Komponist bittet die Geigen- und Bratschenspieler, ihre Stimmen nicht zu korrigieren, indem sie bs vor dem D in dem g-moll Akkord setzen.

158 *Q* *unis.*

Fl. I, II *p pp ff*

Hb. I, II *p pp ff*

Cl. I, II (Ut) *p pp ff*

Bns I, II *p pp ff*

Bns III, IV *p pp ff*

Cor I, II (en Sib) *ff ff<sup>3</sup>*

Cor III, IV (Mib) *p pp ff ff<sup>3</sup>*

Tromp. I, II (Sib) *ff ff<sup>3</sup>*

C. à P. I, II (Sib) *ff ff<sup>3</sup>*

Tromb. I *ff ff<sup>3</sup>*

Tromb. II, III *ff ff<sup>3</sup>*

Oph. I, II *ff ff<sup>3</sup>*

Timb. I, II *ff<sup>3</sup>*

Vns I *p pp ff ff<sup>3</sup>*

Vns II *p pp ff ff<sup>3</sup>*

Altos *p pp ff ff<sup>3</sup>*

Vlles *p pp ff ff<sup>3</sup>*

C.-B. *p pp ff ff<sup>3</sup>*





V  
 Songe d'une Nuit du Sabbat

Larghetto (♩ = 63)

The score is divided into two systems. The first system includes woodwinds (Petite Flûte, Flûte, Hautbois I, II, Petite Clarinette en Mi♭, Clarinette en Ut, Bassons I, II, Bassons III, IV, Cors I, II en Mi♭, Cors III, IV en Ut, Trompettes I, II en Mi♭, Cornets à Pistons I, II en Si♭, Trombone I (Alto), Trombones II, III (Ténors), Ophicléides I, II), percussion (Timbales I en Si, Mi; Timbales II en Sol♯, Ut♯; Cymbales; Grosse Caisse \*), and 2 Cloches (de derrière la scène \*\*). The second system includes strings (Violons I divisés en 3, Violons II divisés en 3, Altos divisés en 2, Violoncelles, Contre-Basses). The percussion parts for timbales and cymbals are marked with 'p' and 'v' (vibrato). The string parts are marked with 'pp' and 'con sord. a punta d'arco'. The woodwinds and brass parts are mostly rests.

\*) Placée debout et employée comme timbale. Il faut les deux timbaliers 3<sup>me</sup> et 4<sup>me</sup> avec des baguettes d'éponge. [HB] / Placed upright and played like the timpani. The 3rd and 4th timpanists should play it with sponge-headed sticks. / Aufrecht gestellt und wie eine Pauke gespielt. Die dritten und vierten Pauker sollten mit weichen Schlegeln spielen.

\*\*) Si l'on ne peut trouver cloches assez graves pour l'un des trois Ut et l'un des trois Sol qui sont écrits, il vaut mieux employer plusieurs pianos sur l'avant-scène. Ils exécuteront alors la partie de cloche en double octave, comme elle est écrite. [HB] / If two sufficiently deep bells cannot be found for one of the three C's and one of the three G's as written, it is better to use several pianos on the fore-stage. They can then play the bell part in double octaves as written. / Falls keine zwei genügend tiefe Glocken für eines der drei Cs und eines der drei Gs zur Verfügung stehen wir notiert, ist es besser, mehrere Klaviere auf der Vorderbühne zu postieren. Sie können dann den Glockenpart mit Doppeloktaven wie vorgeschrieben spielen.

3

P. Fl.

Fl.

Hb. I, II  
*poco f*  $\rightarrow$  *p*

Cl. (Ut)  
*poco f*  $\rightarrow$  *p*

Bns I, II  
*poco f*  $\rightarrow$  *p*

Bns III, IV  
*poco f*  $\rightarrow$  *p*

Timb. II  
(Baissez l' Ut# à l' Ut)

Vns I  
*ppp*

Vns II  
*ppp*

Altos  
*ppp*

Vlles

C.-B.

5

A

This page of a musical score contains measures 5 through 8. The instruments listed on the left are: P. Fl., Fl., Hb. I, II, Cl. (Ut), Bns I, II, Bns III, IV, Cors I, II (Mib), Cors III, IV (Ut), Tromb. I, Tromb. II, III, Oph. I, II, Vns I, Vns II, Altos, Vlls, and C.-B. The score is divided into four measures. Measure 5 begins with a dynamic of *f* and includes markings for *dim.* and *p*. Measure 6 continues with *f*, *dim.*, and *p*. Measure 7 features a *solo* section for the woodwinds and strings, with dynamics of *mf* and *dim.*. Measure 8 concludes with *mf* and *dim.*. The string section (Vns I, Vns II, Altos, Vlls, C.-B.) plays a rhythmic pattern, starting with *pizz.* and *f* in measure 5, then switching to *arco* in measure 7. The woodwinds and brass play a melodic line with various dynamics and articulations.





13

P. Fl.  
 Fl.  
 Hb. I, II  
 Cl. (Ut)  
 Bns I, II  
 Bns III, IV  
 Cors III, IV (Ut)  
 Tromb. I  
 Tromb. II, III  
 Oph. I, II  
 Timb. I  
 Timb. II  
 G. C.  
 Vns I  
 Vns II  
 Altos  
 Villes  
 C.-B.

*poco f*  $\rightrightarrows$  *p*  
*poco f*  $\rightrightarrows$  *p*  
*poco f*  $\rightrightarrows$  *p*  
*poco f*  $\rightrightarrows$  *p*

(Baissez le Sol $\sharp$  en Sol)

*p*  $\underline{a}$  *mf* *p*  $\underline{a}$  *mf*  
*p*  $\underline{a}$  *mf* *p*  $\underline{a}$  *mf*

16

P. Fl. *mf* > *dim.*

Fl. *mf* > *dim.*

Hb. I, II *mf* > *dim.*

Cl. (Ut)

Bns I, II unis. *sf* > *pp*

Bns III, IV unis. *sf* > *pp*

Cors III, IV (Ut) *sf* > *pp* III solo (bouché avec les cylindres) *pppp* *dim.*

Tromb. I *sf* > *pp*

Tromb. II, III *sf* > *pp*

Oph. I, II *sf* > *pp*

Timb. II (baguettes d'éponge) *f* *pp* *pp*

G. C. *pp* *pp*

Vns I *f* *sf* > *p*

Vns II *f* *sf* > *p*

Altos *f* *sf* > *p*

Vlles *div.* *mf* *sf* > *p*

C.-B. *div.* *mf* *sf* > *p*

C  
21 Allegro (♩ = 112)

P. Fl.

Fl.

Hb. I, II

Cl. (Ut) solo lointain ppp cresc. poco a poco tr tr tr

Bns I-IV

Cors III, IV (Ut)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I (sur les deux timbales) p cresc. poco a poco

Timb. II p cresc. poco a poco

G. C. cresc. poco a poco

Vns I senza sord.

Vns II senza sord. senza sord. senza sord. senza sord. senza sord. senza sord. senza sord. senza sord. senza sord. senza sord.

Altos senza sord. senza sord.

Vllles unis.

C.-B. p

Allegro assai (♩ = 76)

29

P. Fl. *ff*  
 Fl. *ff*  
 Hb. I, II *ff* unis.  
 P. Cl. *ff*  
 Cl. (Ut) *ff*  
 Bns I-IV *ff* unis.  
 Cors I, II (Mib) *ff* (pavillons en l'air)  
 Cors III, IV (Ut) *ff* (ouvert avec les cylindres)  
 Tromp. I, II (Mib) *ff*  
 C. à P. I, II (Sib) *ff* unis.  
 Tromb. I *ff*  
 Tromb. II, III *ff* unis.  
 Oph. I, II *ff*  
 Timb. II *ff*  
 G. C. *ff*  
 Vns I *ff*  
 Vns II *ff*  
 Altos *ff*  
 Vlls *ff*  
 C.-B. *ff*







59 **F**

P. Fl. tr tr tr tr tr tr tr

Fl. tr tr tr tr tr tr tr

Hb. I, II unis.

P. Cl. tr tr tr tr tr tr tr

Cl. (Ut) tr tr tr

Bns I-IV f

Cors I, II (Mib) nat. f

Cors III, IV (Ut) nat. f f

Vns I unis. mf cresc. tr tr tr

Vns II cresc.

Altos cresc.

Vlles cresc.

C.-B.



65

P. Fl. *ff*

Fl. *ff*

Hb. I, II *ff*

P. Cl. *ff*

Cl. (Ut) *ff*

Bns I-IV *ff*

Cors I, II (Mib) *ff*

Cors III, IV (Ut) *ff*

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

Vns I *ff*

Vns II *ff*

Altos *ff*

Vlles *ff*

C.-B. *ff*

G.

This page contains a musical score for measures 69 through 74. The score is written for a large orchestra and includes the following parts:

- P. Fl.** (Piccolo Flute)
- Fl.** (Flute)
- Hb. I, II** (Horn I and II)
- P. Cl.** (Piccolo Clarinet)
- Cl. (Ut)** (Clarinet in C)
- Bns I-IV** (Bassoons I-IV)
- Cors I, II (Mib)** (Trumpets I and II in D-flat)
- Cors III, IV (Ut)** (Trumpets III and IV in C)
- Tromp. I, II (Mib)** (Trombones I and II in D-flat)
- C. à P. I, II (Sib)** (Cornets I and II in B-flat)
- Tromb. I** (Trombone I)
- Tromb. II, III** (Trombones II and III)
- Oph. I, II** (Ophicleides I and II)
- Timb. I** (Timpani I)
- Timb. II** (Timpani II, playing *baguettes de bois recouvert en peau*)
- Vns I** (Violins I)
- Vns II** (Violins II)
- Altos** (Violas)
- Vlles** (Violoncelles)
- C.-B.** (Cymbals)

The score features various dynamics, including *ff* (fortissimo) and *unis.* (unison). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The timpani part includes a specific instruction for the second timpanist to use *baguettes de bois recouvert en peau* (wooden mallets with a leather covering).



82 H

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

unis.

*sf*  $\curvearrowright$  *p*

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

Vns I

Vns II

Altos

Vlles

C.-B.

*p* *f* *sf*

*p* *f* *sf*

*p* *f* *sf*

*p* *sf* *sf*  $\curvearrowright$  *p*

*p* *sf* *sf*  $\curvearrowright$  *p*

90

Bns I-IV

Cloches

Vns I

Vns II

Altos

Vlles

C.-B.



102 I

Tromb. I

Tromb. II, III

Timb. I

Timb. II

Cloches

Vns I

Vns II

Altos

Vlles

C.-B.

J

114

P. Fl.

Fl.

Hb. I, II

P. Cl.

Bns I-IV

Detailed description: This block contains the staves for P. Fl., Fl., Hb. I, II, P. Cl., and Bns I-IV. The Hb. I, II part features a melodic line starting at measure 114 with a 'mf' dynamic and a '1 solo' marking above it. The other instruments are mostly silent in this section.

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Detailed description: This block contains the staves for Cors I, II (Mib), Cors III, IV (Ut), Tromp. I, II (Mib), C. à P. I, II (Sib), Tromb. I, Tromb. II, III, and Oph. I, II. The brass instruments enter at measure 116 with various dynamics: Cors I, II (Mib) and Tromp. I, II (Mib) play 'f' with 'unis.' markings; Tromb. I and II play 'ff'; and the Oph. I, II part is silent.

Timb. I

Timb. II

Detailed description: This block contains the staves for Timb. I and Timb. II. Both parts play a rhythmic pattern starting at measure 116 with a 'f' dynamic.

Cloches

Detailed description: This block contains the staff for Cloches. The part features a melodic line with dynamics ranging from 'p' to 'pp' across measures 114 to 118.

Vns I

Vns II

Altos

Vlles

C.-B.

Detailed description: This block contains the staves for Vns I, Vns II, Altos, Vlles, and C.-B. The string parts enter at measure 116 with dynamics ranging from 'ff' to 'p'. The Vns I and II parts have a 'p' dynamic at the end of the section. The Altos and Vlles parts have a 'p' dynamic at the end. The C.-B. part has a 'ff' dynamic at the end.

Dies Irae

**K**  
127 sans presser

Musical score for measures 127-141, marked 'K' and 'sans presser'. The score includes parts for Bns I-IV, Cors I, II (Mib), Cors III, IV (Ut), Tromb. I, Tromb. II, III, Oph. I, II, and Cloches. The Oph. I, II part includes the instruction 'unis. soli' and 'f'. The Cloches part includes 'f' and 'sim.'. The music is in a key with two flats and a 4/4 time signature.

==

142 **L**

Musical score for measures 142-158, marked 'L'. The score includes parts for Bns I-IV, Cors I, II (Mib), Cors III, IV (Ut), Tromb. I, Tromb. II, III, Oph. I, II, and Cloches. The Cors I, II, III, IV, Tromb. I, and Tromb. II, III parts include the instruction 'f'. The Cloches part includes 'f' and 'sim.'. The music is in a key with two flats and a 4/4 time signature.

154

P. Fl. *f*

Fl. *f*

Hb. I, II *f*

P. Cl. *f*

Cl. (Ut) *f*

Bns I-IV

Cors I, II (Mi)

Cors III, IV (Ut)

Tromp. I, II (Mi)

Tromb. I

Tromb. II, III

Oph. I, II

Cloches *f*

Vns I *f* pizz. arco *f*

Vns II *f* pizz. arco *f*

Altos *f* pizz. arco *f*

Vlles *f*

C.-B. *f*



163 M

N

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV  
unis.  
f ff

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

Tromb. I

Tromb. II, III

Oph. I, II  
unis.  
f ff

G. C.

Cloches

Vns I

Vns II

Altos

Vlles  
pizz.  
f

C.-B.  
pizz.  
f

177

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl.  
(Ut)

Bns I-IV

Cors I, II  
(Mib)

Cors III, IV  
(Ut)

Tromp. I, II  
(Mik)

Tromb. I

Tromb. II, III

Oph. I, II

G. C.

Cloches

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score for page 162, starting at measure 177, is divided into several sections. The woodwind section includes parts for Piccolo Flute (P. Fl.), Flute (Fl.), Horns I and II (Hb. I, II), Piccolo Clarinet (P. Cl.), Clarinet in C (Cl. (Ut)), and Bassoons I-IV (Bns I-IV). The brass section includes parts for Horns I and II in E-flat (Cors I, II (Mib)), Horns III and IV in C (Cors III, IV (Ut)), Trumpets I and II in D (Tromp. I, II (Mik)), Trombones I (Tromb. I), Trombones II and III (Tromb. II, III), and Ophicleides I and II (Oph. I, II). The string section includes parts for Violins I (Vns I), Violins II (Vns II), Violas (Altos), Violas (Vlles), and Cellos/Double Basses (C.-B.). The percussion section includes parts for Gong/Cymbal (G. C.) and Bells (Cloches). The woodwinds and strings have complex melodic lines with various articulations like pizz. and arco. The brasses play chords and rhythmic patterns. The percussion parts feature sustained chords and rhythmic accompaniment.

187 O

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mi $\flat$ )

Cors III, IV (Ut)

Tromp. I, II (Mi $\flat$ )

Tromb. I

Tromb. II, III

Oph. I, II

G. C.

Cloches

Vns I

Vns II

Altos

Vlles

C.-B.

198

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl.  
(Ut)

Bns I-IV

Cors I, II  
(Mib)

Cors III, IV  
(Ut)

Tromp. I, II  
(Mib)

Tromb. I

Tromb. II, III

Oph. I, II

G. C.

Cloches

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score is arranged in a standard orchestral format. The woodwind section (P. Fl., Fl., Hb., P. Cl., Cl.) and brass section (Bns, Cors, Tromp., Tromb., Oph.) are mostly silent in this passage. The strings (Vlles, C.-B.) play a rhythmic pattern of eighth notes with a dynamic marking of *f > p*. The percussion (G. C., Cloches) has specific rhythmic patterns. The dynamic marking 'P' is prominently displayed at the top right of the page.

210

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

G. C.

Cloches

Vns I

Vns II

Altos

Vlles

C.-B.

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

220

*animez un peu*

**Q**

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl.  
(Ut)

Bns I-IV

Cors I, II  
(Mib)

Cors III, IV  
(Ut)

Tromp. I, II  
(Mib)

C, à P. I, II  
(Sib)

Tromb. I

Tromb. II, III

Oph. I, II

G. C.

Cloches

Vns I

Vns II

Altos

Vlles

C.-B.

(deux timbaliers)

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f*

*f*

*f*

*f*

*f*

*f*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

228

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

unis.

f cresc.

f cresc.

f cresc.

f cresc.

f

(baguettes d'éponge)

mf cresc.

(baguettes d'éponge)

cresc.

cresc.

cresc.

cresc.

f cresc.

f cresc.

235

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl.  
(Ut)

Bns I-IV

Cors I, II  
(Mib)

Cors III, IV  
(Ut)

Tromp. I, II  
(Mib)

C. à P. I, II  
(Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

This page contains the musical score for measures 235 through 240 of an orchestral work. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats) and the time signature is 4/4. The woodwind section (P. Fl., Fl., Hb. I, II, P. Cl., Cl. (Ut), Bns I-IV) plays a melodic line starting in measure 235 with a dynamic of *f* and a *cresc.* marking, reaching *ff* by measure 238. The brass section (Cors I, II, Cors III, IV, Tromp. I, II, C. à P. I, II, Tromb. I, Tromb. II, III, Oph. I, II) provides harmonic support, with some parts playing *ff* chords. The percussion section (Timb. I, II, G. C.) has a rhythmic pattern of eighth notes. The string section (Vns I, Vns II, Altos, Vlles, C.-B.) plays a rhythmic accompaniment of eighth notes, with the violins and cellos playing *ff*. The score includes various musical notations such as dynamics (*f*, *cresc.*, *ff*), articulation (*acc.*), and phrasing slurs. The page number 235 is written at the top left of the first staff.



# Ronde du Sabbat

**R** Un peu retenu (♩ = 104)\*

241

The musical score for 'Ronde du Sabbat' starting at measure 241 features the following instruments and parts:

- P. Fl.** (Piccolo Flute)
- Fl.** (Flute)
- Hb. I, II** (Horn I and II)
- P. Cl.** (Piccolo Clarinet)
- Cl. (Ut)** (Clarinet in E)
- Bns I-IV** (Bassoons I-IV)
- Cors I, II (Mit)** (Trumpets I and II in D)
- Cors III, IV (Ut)** (Trumpets III and IV in C)
- Tromp. I, II (Mit)** (Trumpet in D)
- C. à P. I, II (Sib)** (Corn in B-flat)
- Tromb. I** (Trombone I)
- Tromb. II, III** (Trombone II and III)
- Oph. I, II** (Ophicleide I and II)
- Timb. I, II** (Timpani I and II)
- G. C.** (Gong/Cymbal)
- Vns I, II** (Violins I and II)
- Altos** (Violas)
- Vlls** (Vlles - Violoncelles)
- C.-B.** (C.-B. - Contrabasses)

The score includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *sf* (sforzando), as well as articulations like *tr* (trill) and *unis.* (unison).

\* Le mouvement, qui a dû s'animer un peu, redevient ici, comme à la 40<sup>me</sup> mesure, ♩ = 104 (Allegro). [HB] / The tempo, which should have increased a little, here returns to ♩ = 104, as at bar 40. / Das Tempo, das etwas beschleunigt haben sollte, kehrt hier zu ♩ = 104 zurück wie in Takt 40.



256

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

Vns I

Vns II

Altos

Vlls

C.-B.

*sf*

*mf*

*f*

*ff*

*p*

*tr*

*unis.*





274

V

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

Vns I

Vns II

Altos

Vlles

C.-B.

*f*

*f*

*f*

*f*

*f*

*f*

*sf*

*unis.*

*cresc.*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*



P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

Vns I

Vns II

Altos

Vlles

C.-B.

Detailed description of the musical score: The score is for a full orchestra and conductor. It consists of 15 staves. The woodwind section includes Piccolo Flute, Flute, Horns I and II, Piccolo Clarinet, Clarinet in E-flat, and Bassoons I-IV. The brass section includes Cornets I and II (in F), Cornets III and IV (in C), Trumpets I and II (in F), Trumpet in C, Trombone I, Trombones II and III, and Ophicleide I and II. The percussion section includes two Timpani. The string section includes Violins I and II, Violas, Violas, and Double Basses. The conductor's part (W) is at the top. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* to *ff*<sup>3</sup>. There are several fermatas and accents throughout the piece.



294

X

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mi $\flat$ )

Cors III, IV (Ut)

Tromp. I, II (Mi $\flat$ )

C. à P. I, II (Si $\flat$ )

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

301

P. Fl. *tr*

Fl. *solo p*

Hb. I, II *soli p*

P. Cl. *tr*

Cl. (Ut) *tr*

Bns I-IV *unis. f p*

Cors I, II (Mib) *f p*

Cors III, IV (Ut) *f p*

Tromp. I, II (Mib) *f p*

C. à P. I, II (Sib) *f p*

Tromb. I *f p*

Tromb. II, III *f p*

Oph. I, II *f p*

Timb. I

Timb. II (baguettes d'éponge) *f pp*

G. C. (deux timbaliers) *f pp*

Vns I

Vns II

Altos *ff*

Vlles *ff*

C.-B. *ff*

307

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

ff

p

mf

sim.

ff

p

ff

p

ff

p

ff

p

ff

p

f

p

f

p

pp

pp

pizz.

arco

ff

f

pizz.

arco

ff

f

pizz.

arco

ff

f



319

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mi)

Cors III, IV (Ut)

Tromp. I, II (Mi)

C. à P. I, II (Si)

Tromb. I

Tromb. II, III

Oph. I, II

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*ff*

*ff*

*ff*

*ff* *un.*

*ff* *un.*

*ff*

*ff*

*mf*

*ff* *arco* *tr.* *pp*

*ff* *arco* *pizz.*

*ff* *pizz.*

*ff*

*ff*

*ff*

326

A1

B1

P. Fl. *ff*

Fl. *ff*

Hb. I, II *ff*

P. Cl. *ff*

Cl. (Ut) *ff*

Bns I-IV

Cors I, II (Mib) *mf* I solo

Cors III, IV (Ut) *mf* III solo

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

G. C.

Vns I *tr* *ff* *mf* *dim.* *p*

Vns II *arco* *< sf* *dim.* *p*

Altos *arco* *< sf* *dim.* *p*

Vlles *ff* *pizz.*

C.-B. *ff* *poco f* *pizz.* *poco f*

332 *unis. soli* **C1**

Bns I-IV *p*

Cors I, II (Mib) *sf* *solo* *p* *sf* *pp*

Cors III, IV (Ut) *sf* *p* *sf* *pp*

Vns I *en diminuant toujours.*

Vns II *en diminuant toujours.*

Altos *en diminuant toujours.* *ppp*

Vlles *p* *pp*

C.-B. *p* *pp*



341 **D1**

Bns I-IV *p* *dim.* *ppp*

Cors I, II (Mib) *sf* *p* *ppp* *Il solo*

Cors III, IV (Ut) *sf* *pp* *poco f*

Vns I *ppp* *dim. sempre.* *presque rien* *mf* *ppp*

Vns II *ppp* *presque rien* *mf* *pp*

Altos *ppp* *pizz.* *div. arco* *mf* *p* *soli arco*

Vlles *pp* *presque rien* *arco* *mf*

C.-B. *ppp*

351

E1

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

IV solo

poco f

pp

II

IV

pp

div. soli

ppp

mf

solis

dim.

dim.

unis.



362

F1

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

I solo

pp

cresc. poco a poco

pp

solis

cresc. poco a poco

pp

cresc.



370

(bouché avec II les cylindres) **G1**

Cors I, II (Mi)

Cors III, IV (Ut)

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

(bouché avec les cylindres) *poco sf*  $\triangleright$  *p*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

378

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mi)

Cors III, IV (Ut)

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

(les deux)

*p* *cresc. sempre*

*cresc. poco a poco*

*cresc. sempre*

*cresc. sempre*

*cresc. sempre*

385

H1

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl.  
(Ut)

Bns I-IV

Cors I, II  
(Mib)

Cors III, IV  
(Ut)

Tromp. I, II  
(Mib)

C. à P. I, II  
(Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

Musical score for H1, page 186, measures 385-391. The score includes parts for P. Fl., Fl., Hb. I, II, P. Cl., Cl. (Ut), Bns I-IV, Cors I, II (Mib), Cors III, IV (Ut), Tromp. I, II (Mib), C. à P. I, II (Sib), Tromb. I, Tromb. II, III, Oph. I, II, Timb. I, Timb. II, G. C., Vns I, Vns II, Altos, Vlles, and C.-B. The score features various dynamics such as *mf*, *cresc.*, and *f*, and includes performance instructions like *nat.*, *unif.*, and *cresc. sempre*.





406 **J<sub>1</sub>**

The musical score is arranged in a standard orchestral layout. The woodwind section (top) includes parts for P. Fl., Fl., Hb. I, II, P. Cl., Cl. (Ut), Bns I-IV, Cors I, II (Mib), Cors III, IV (Ut), Tromp. I, II (Mib), C. à P. I, II (Sib), Tromb. I, Tromb. II, III, and Oph. I, II. The percussion section (middle) includes Timb. I and Timb. II. The string section (bottom) includes Vns I, Vns II, Altos, Vlls, and C.-B. The score begins with a rehearsal mark of 406 and a section label J<sub>1</sub>. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments are mostly silent. The string parts feature a prominent triplet of eighth notes in the first measure of each staff.



422

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

Vns I

Vns II

Altos

Vlles

C.-B.

*ff*

427

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Cors I, II (Mib)

Cors III, IV (Ut)

Tromp. I, II (Mib)

C. à P. I, II (Sib)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

Vns I

Vns II

Altos

Vlles

C.-B.

Detailed description: This page of a musical score, numbered 192, covers measures 427 through 431. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (top) includes parts for Piccolo Flute (P. Fl.), Flute (Fl.), Horns I and II (Hb. I, II), Percussion Clarinet (P. Cl.), Clarinet in E-flat (Cl. (Ut)), and Bassoons I-IV (Bns I-IV). The brass section (middle) includes parts for Horns I and II in B-flat (Cors I, II (Mib)), Horns III and IV in C (Cors III, IV (Ut)), Trumpets I and II in B-flat (Tromp. I, II (Mib)), Trumpet in C (C. à P. I, II (Sib)), Trombone I (Tromb. I), Trombones II and III (Tromb. II, III), and Ophicleide I and II (Oph. I, II). The percussion section (lower middle) includes parts for Timpani I (Timb. I) and Timpani II (Timb. II). The string section (bottom) includes parts for Violins I (Vns I), Violins II (Vns II), Violas (Altos), Violas (Vlles), and Double Basses (C.-B.). The woodwinds and strings play complex, flowing passages with many slurs and ties. The brass and percussion parts are primarily harmonic, consisting of sustained notes and chords. The overall texture is dense and characteristic of a late 19th or early 20th-century symphony.



432 L1

P. Fl.  
Fl.  
Hb. I, II  
P. Cl.  
Cl. (Ut)  
Bns I-IV  
Cors I, II (Mib)  
Cors III, IV (Ut)  
Tromp. I, II (Mib)  
C. à P. I, II (Sib)  
Tromb. I  
Tromb. II, III  
Oph. I, II  
Timb. I  
Timb. II  
Vns I  
Vns II  
Altos  
Villes  
C.-B.

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

437

P. Fl. *f*

Fl. *f*

Hb. I, II *f*

P. Cl. *f*

Cl. (Ut) *f*

Bns I-IV *f*

Vns I *f*

Vns II *ff*

Altos *ff*

Vlles *ff*

C.-B. *ff*



443

M<sub>1</sub>

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl. (Ut)

Bns I-IV

Vns I (frappez avec le bois de l'archet)

Vns II (frappez avec le bois de l'archet)

Altos (frappez avec le bois de l'archet)

Vlles div. *mf*

C.-B. *pp*

unis. *mf*

sol. *mf*

tr.

pizz. *pp*

*pp*

449

FL.

Hb. I, II

Cl. (Ut)

Bns I-IV

Vns I

Vns II

Altos

Vlles

C.-B.



456

FL.

Hb. I, II

Cl. (Ut)

Bns I-IV

Vns I

Vns II

Altos

Vlles

C.-B.

*N1 solo*

*p légèrement solo*

*p légèrement solo*

*p légèrement soli*

*p légèrement*

I, II

463

O1

P. Fl. *solo*  
 Fl. *p légèrement*  
 Hb. I, II *p légèrement*  
 P. Cl. *solo*  
 Cl. (Ut) *p légèrement*  
 Bns I-IV *tutti*  
 Cors I, II (Mib) *ff*  
 Cors III, IV (Ut) *ff*  
 Tromp. I, II (Mib) *ff unis.*  
 C. à P. I, II (Sib) *ff unis.*  
 Tromb. I *ff*  
 Tromb. II, III *ff*  
 Oph. I, II *ff*  
 Timb. I *ff*  
 Timb. II *ff*  
 Vns I *ff arco*  
 Vns II *ff arco*  
 Altos *ff arco*  
 Vles *ff unis. arco*  
 C.-B. *ff arco*  
**ff**

469

P. Fl.  
 Fl.  
 Hb. I, II  
 P. Cl.  
 Cl. (Ut)  
 Bns I-IV  
 Cors I, II (Mi)  
 Cors III, IV (Ut)  
 Tromp. I, II (Mi)  
 C. à P. I, II (Si)  
 Tromb. I  
 Tromb. II, III  
 Oph. I, II  
 Timb. I  
 Timb. II  
 Vns I  
 Vns II  
 Altos  
 Viles  
 C.-B.

Musical score for page 197, measures 469-476. The score includes parts for woodwinds, brass, percussion, and strings. Dynamics range from *pp* to *ff*, with *cresc.* and *unis.* markings. The woodwinds and brass sections play sustained notes with rhythmic patterns. The strings play a rhythmic accompaniment. The percussion parts are marked with *f* and *ff*.

479

P. Fl. solo

Fl. solo

Hb. I, II I solo

P. Cl. solo

Cl. (Ut) solo

Bns I-IV I unis. à 4

Cors I, II (Mib)

Cors III, IV (Ut) unis.

Tromp. I, II (Mib)

C. à P. I, II (Sib) unis.

Tromb. I f unis.

Tromb. II, III f unis.

Oph. I, II unis.

Timb. I

Timb. II f

Vns I ff 3

Vns II ff 3

Altos ff 3

Vlles ff 3

C.-B. ff 3

Q1

483

**P. Fl.**  
**Fl.**  
**Hb. I, II**  
**P. Cl.**  
**Cl. (Ut)**  
**Bns I-IV** (ff, unis., f)  
**Cors I, II (Mi♭)** (ff)  
**Cors III, IV (Ut)** (ff)  
**Tromp. I, II (Mi♭)** (ff, unis.)  
**C. à P. I, II (Si♭)** (ff)  
**Tromb. I** (ff)  
**Tromb. II, III** (ff)  
**Oph. I, II** (cresc. molto, ff, unis., f)  
**Timb. I** (f)  
**Timb. II** (f)  
**G. C.** (p, ff, pp, ff, pp, ff, pp, ff) (deux timbaliers)  
**Vns I** (ff, pp, ff, pp, ff, pp, ff)  
**Vns II** (ff, pp, ff, pp, ff, pp, ff)  
**Altos** (ff, pp, ff, pp, ff, pp, ff)  
**Vlles** (ff, pp, ff, pp, ff, pp, ff)  
**C.-B.** (ff)

489

P. Fl. *f* *ff*

Fl. *f* *ff*

Hb. I, II *f* *ff*

P. Cl. *f* *ff*

Cl. (Ut) *f* *ff*

Bns I-IV *ff*

Cors I, II (Mib) *ff*

Cors III, IV (Ut) *f* *ff* *unis.*

Tromp. I, II (Mib) *ff* *unis.*

C. à P. I, II (Sib) *ff* *unis.*

Tromb. I *f* *ff*

Tromb. II, III *f* *ff*

Oph. I, II *ff*

Timb. I *f* *f*

Timb. II *f* *f*

G. C. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *f*

Vns I *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *f* *ff*

Vns II *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *f* *ff*

Altos *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *f* *ff*

Vlles *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *f* *ff*

C.-B. *pp* *ff* *f* *ff*



R1  
496

animez

This page contains a musical score for a full orchestra, starting at rehearsal mark R1 (496). The score is marked "animez" (animate). The instruments and their parts are as follows:

- Woodwinds:**
  - P. Fl. (Piccolo Flute): Two staves, playing a melodic line with grace notes.
  - Fl. (Flute): Two staves, playing a melodic line with grace notes.
  - Hb. I, II (Oboe I & II): Two staves, playing a melodic line with grace notes.
  - P. Cl. (Piccolo Clarinet): One staff, playing a rhythmic accompaniment.
  - Cl. (Ut) (Clarinet in C): One staff, playing a rhythmic accompaniment.
  - Bns I-IV (Bassoon I-IV): Two staves, playing a rhythmic accompaniment.
- Brass:**
  - Cors I, II (Mib) (Trumpet I & II): Two staves, playing a rhythmic accompaniment.
  - Cors III, IV (Ut) (Trumpet III & IV): Two staves, playing a rhythmic accompaniment.
  - Tromp. I, II (Mib) (Trumpet I & II): Two staves, playing a rhythmic accompaniment.
  - C. à P. I, II (Sib) (Corn I & II): Two staves, playing a rhythmic accompaniment.
  - Tromb. I (Trombone I): One staff, playing a rhythmic accompaniment.
  - Tromb. II, III (Trombone II & III): Two staves, playing a rhythmic accompaniment.
  - Oph. I, II (Ophicleide I & II): Two staves, playing a rhythmic accompaniment.
  - Timb. I (Timpani I): One staff, playing a rhythmic accompaniment.
  - Timb. II (Timpani II): One staff, playing a rhythmic accompaniment.
  - G. C. (Gong/Cymbal): One staff, playing a rhythmic accompaniment.
- Strings:**
  - Vns I (Violin I): Two staves, playing a rhythmic accompaniment.
  - Vns II (Violin II): Two staves, playing a rhythmic accompaniment.
  - Altos (Viola): Two staves, playing a rhythmic accompaniment.
  - Vlles (Violoncelle): Two staves, playing a rhythmic accompaniment.
  - C.-B. (Contrebasse): Two staves, playing a rhythmic accompaniment.

504

P. Fl.

Fl.

Hb. I, II

P. Cl.

Cl.  
(Ut)

Bns I-IV

Cors I, II  
(Mi)

Cors III, IV  
(Ut)

Tromp. I, II  
(Mi)

C. à P. I, II  
(Si)

Tromb. I

Tromb. II, III

Oph. I, II

Timb. I

Timb. II

G. C.

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score for page 202, measures 504-510, is a complex orchestral arrangement. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in a multi-measure rest system for measures 504-507, followed by a full musical notation for measures 508-510. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *unis.* (unison). Performance markings include accents, slurs, and breath marks. The woodwind section (P. Fl., Fl., Hb., P. Cl., Cl., Bns) plays a rhythmic pattern of eighth notes with various articulations. The brass section (Cors, Tromp., Tromb., Oph.) provides harmonic support with sustained notes and rhythmic patterns. The percussion section (Timb., G. C.) adds rhythmic texture. The string section (Vns, Vlles, C.-B.) plays a steady accompaniment. The score concludes with a final *ff* dynamic marking.

5/2 *Sf*

P. Fl.  
Fl.  
Hb. I, II  
P. Cl.  
Cl. (Ut)  
Bns I-IV  
Cors I, II (Mib)  
Cors III, IV (Ut)  
Tromp. I, II (Mib)  
C. à P. I, II (Sib)  
Tromb. I  
Tromb. II, III  
Oph. I, II  
Timb. I  
Timb. II  
Cymb.  
G. C.  
Vns I  
Vns II  
Altos  
Vlles  
C.-B.

*f*  
*f*  
*f*  
unis.

518

P. Fl. tenu

Fl. tenu

Hb. I, II tenu

P. Cl. tenu

Cl. (Ut) tenu

Bns I-IV unis. tenu

Cors I, II (Mib) tenu

Cors III, IV (Ut) tenu

Tromp. I, II (Mib) tenu

C. à P. I, II (Sib) tenu

Tromb. I tenu

Tromb. II, III unis. tenu

Oph. I, II tenu

Timb. I tenu

Timb. II tenu

Cymb. (bague d'éponge ou tampon) tenu

G. C. tenu

Vns I tenu

Vns II tenu

Altos tenu

Vlls tenu

C.-B. tenu