

A Georges Auric

SINFONIETTA

pour orchestre

RENTAL MUSIC

DO NOT DEFACE THESE PARTS. USE OF INK OR COLORED PENCIL IS FORBIDDEN.

Durée 24 minutes

I Allegro con fuoco

FRANCIS POULENC
1947

Surtout pas plus lent que ♩ = 160 - 168

Fl. 1-2
Ob 1-2
Cl. 1-2
Bsn 1-2

1-2

Corni in F *ff sec*

Trombe in C *ff sec.*

Timpani *f sec.*

Vni. I *ff sec* Cue in Cls, Bns.

Vni. II *ff sec*

Vle. *ff sec* Stage 113

C. *ff sec* (ff)

B. *ff sec*

1 2 3

4

Ob. *ff* Cue in Obs.

Cl. in B *ff* Cue in Bns.

Fg. *ff*

Cni. *ff*

I *ff* pizz.

II *ff* pizz. *f*

Vle. *ff* pizz.

C. *ff* pizz. *f*

B. *ff* pizz. *f*

4 5 6

(3)

8

1

Fl. *ff sec*

Ob.

Cl.

Fg.

Cni.

Trbe.

Tpni.

I *arco*

II *arco ff*

Vle. *arco ff div.*

C. *arco ff*

B. *arco ff*

f sec

(Sim.)

(Sim.) unis

(Sim.)

(Sim.)

(Sim.)

(f)

ff

(Sim.) 8

Ob. *Cue in Cl. 1*

Fg. *Fag Solo*

I *Cue in Bsn. 1*

II *SKM. in B*

Vle.

C. *pizz. ff*

B. *pizz. ff*

f bien en dehors

arco

arco

16

11

12

13

Fl. *pp subito*

Cl. *I Solo*

Fg. *f bien en dehors*

Cni. *p*

I *pp subito*

II *pp subito*

Vle. *sur la touche*

G. *pp subito*

B. *pp*

sempre pp pizz.

sempre pp pizz. natur.

sempre pp

13 14 15

Cue in Cl. 2, Hn. 1

17

Fl. *pp*

Ob. *Solo*

Cl. *f bien en dehors*

Fg. *pp*

Cni. *pp*

I *arco*

II *arco*

Vle. *arco sur la touche*

C. *arco*

B. *f bien en dehors*

pp

pp

pp

pp

pp

pp

16 17 18

Cue in Fl. 1

Cue in Ob. 1 (use gra)

Fl. *Cue in Vn. I (start here)* *I°* *mf très chanté*

Ob.

Cl.

Fg.

I *très chanté* *mf*

II *pizz.* *pp* *pizz. natur.* *arco* *mf*

Vle. *pp* *pizz.* *arco* *mf*

C.

B.

19 20 21

Fl. *Cue in Ob. 1*

Ob. *I Solo*

Cl.

Fg.

I

II

Vle.

C.

B.

22 23 24

⑤ 25

Ob. *mf* *ff* *ff* *ff* *ff*

Cl. *mf* *ff* *ff* *ff* *ff*

Fg. *f* *ff* *ff* *ff* *ff*

Cni. *f* *ff* *ff* *ff* *ff*

Trbe. *f* *ff* *ff* *ff* *ff*

I *f* *ff* *ff* *ff* *ff*

II *f* *ff* *ff* *ff* *ff*

Vle. *mf* *f* *ff* *ff* *ff*

C. *mf* *f* *ff* *ff* *ff*

B. *mf* *f* *ff* *ff* *ff*

pizz. *arco* *div.*

25 26 27

⑥ 28

Ob. *ff* *sec* *ff* *ff* *ff*

Cl. *ff* *sec* *ff* *ff* *ff*

Fg. *ff* *sec* *ff* *ff* *ff*

Cni. *ff* *sec* *ff* *ff* *ff*

Trbe. *ff* *sec* *ff* *ff* *ff*

Tpni. *f* *ff* *ff* *ff* *ff*

I *arco unis* *sec* *ff* *ff* *ff*

II *sec* *ff* *ff* *ff* *ff*

Vle. *sec* *ff* *ff* *ff* *ff*

C. *sec* *ff* *ff* *ff* *ff*

B. *sec* *ff* *ff* *ff* *ff*

pizz. *ff* *ff* *ff* *ff*

stay in G. *use B(b)*

28 29 30

4

sec. 1

Fl. *ff* *pp* 33

Ob.

Cl. *I Solo* *mf*

Fg. *ff* *mf* *1 Cue in Cl. 1*

Cni. *ff, sec.*

Trbe. *ff sec.*

Tpni. *pp*

I *arco* *f sec.* *sub. pp*

II *arco* *sec.* *sub. pp*

Vle. *arco* *sec.* *sub. pp* *sur la touche*

C. *arco* *sec.* *pp* *pizz.*

B. *sec. 1* *pp* *pizz.*

ff *31* *32* *33* *34*

Ob. *f* *12* *Cue in Fl. 1, Va. 1*

Cl. *mf* *sub. pp*

Fg. 1 *mf*

Cni. *mf*

I *tr. b* *mp* *pizz.* *sub. pp* *arco*

II *mp* *pizz. nat.* *pp* *arco* *sur la touche*

Vle. *mp* *arco* *pp*

C. *arco Soli*

B. *pp* *Cue in Ob. 1*

35 *36* *37* *38*

J.W.C. 91

Fl 41

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

I *mf*

II *pizz.* *p* *arco* *mf*

Vle. *pizz. nat.* *p* *arco* *mf*

C. *pizz.* *p* *arco* *mf*

B. *mf*

39 40 41

Fl.

Cl.

Fg. *Soli* *ff* *stay in g:*

Cni.

I *mf* *arco* *pizz.* *f* *Cue in Timp.*

II *f* *pizz.*

Vle. *f*

C. *Soli* *f* *pizz.* *Soli arco*

B. *arco* *f* *pizz.* *ff*

42 43 44

46 TRANS Cue in ktrp (also Bs -)

Fl. *pp*

Fg. *ff* *subito pp*

Cni. *ff*

Tpai.

I *pp* *sub. pp legg.*

II *arco* *pp* *sub. ppp*

Vlo. *pizz.* *ff* *sub. ppp*

C. *ff* *sub. ppp*

B. *ff* *sub. pp*

45 46 47

Fl.

Ob. *pp*

Cl. *pp*

I Fg. *mf*

II *mf*

Cni. *p* *doucement chanté*

Arpa *p*

I *pp* *très serré, très doux*

II *pp* *très serré, très doux*

Vlo. *mf* *Soli* *pp* *pizz. arco* *pp* *bien soutenu*

C. *pp*

B. *p*

48 49 50

Cello

I Solo

Fl. *ff*

Ob. *II° pp*

Cl. *p* *II*

I *ff*

Fg. *p* *II*

II

Cni. *p* *II*

Arpa *p* *II*

I

II

Vlo. *p*

C. *p*

B. *p*

51 52 53

Fl. ^{a2}

Ob.

Cl. *f*

Fg. II *f*

Cml. *f* (Cue in Tpt.) ←

Trbe. *f* très expressif
con sord. I Solo
Cue in Tpt. 6 →

Tpni. *mp* *mf*

Acpa *f* *Eh* *|||||*

I *f*

II *f*

Vle. *f*

C. *f*

B. *f*

use G6

54

55

56

10 57

Fl. *ff*

Ob. *ff*

I Cl. *ff* Use B4

II Cl. *ff* Use B4

I Fg. *fff* Solo Use B4

II Fg. *ff*

Cai. *f* Use E4

I Trbe. *s. sord.* Solo *mordant*

II Trbe. *(moins f que I)* Solo *flatterunge* *mf*

Tpni. *sf* *p* Use C#

Arpa *ff* Use A4 (Ab)

I *ff* div.

II *f* div.

Vle. *ff très en dehors*

C. *ff*

B. *ff*

57

58

59

60

I Fl. *s*
 II Fl. *s*
 Ob. *f* *spell Eb, Bb*
 I Cl. *s*
 II Cl. *s*
 I Fg. *s*
 II Fg. *s*
 Cni. *s*
 Arpa *s*
 I *très chanté unis ff*
 II *f*
 Vle. *f*
 C. *ff*
 B. *ff*

write in D:
D# C# B# A# G# F# E# D#
G# → G#
F# → F#
D# → D#
B# → B#
D# → D#
F# → F#
D#
D# C# B# A# G# F# E# D#
très chanté unis ff
V

61 62 63 64

65

we E4

Fl. *f*

I *ff*

Ob. *ff*

II *ff*

Cl. *f*

Fg. *ff*

I *f*

Cni. *f*

II *f*

con sord.

I *f (pas trop fort)*

Trbe. *(open)*

II *f (pas trop fort)*

Arpa

$D^{\sharp} \rightarrow D^{\flat}$ $B^{\sharp} \rightarrow B^{\flat}$ $E^{\sharp} \rightarrow E^{\flat}$
 $C^{\flat} \rightarrow C^{\sharp}$ $A^{\sharp} \rightarrow A^{\flat}$

do sol
 re la b
 mi b si
 fa

I *f*

II *f*

Vle. *div.* *ff*

C. *f*

B. *f*

65

66

67

68

70 72 II^d Area Intro

p. 2^d = d exactement

*all Fl. parts
Revised by
Key Sig.*

6
4

Score for various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Fagot (Fg.), Horns (Cni.), Trumpets (Trbe.), Trombones (Tbni.), Arpa (Arpa), Violins (Vle.), Viola (C.), and Bass (B.).

Handwritten annotations include:

- Solo* markings above several staves.
- f* and *p* dynamic markings.
- mf* and *ff* dynamic markings.
- pizz.* (pizzicato) markings for strings.
- gliss. brusque* for Arpa.
- (Horns are in 8ves)* and *write in G* for Horns.
- (double bar OK)* for Trombones.
- unis* for Violins.

no double bar for meter change

The musical score is arranged in systems for various instruments:

- Woodwinds:** Oboe (I, II), Clarinet (I, II), Bassoon (I, II), and Contrabassoon (Cni. I, II).
- Brass:** Trumpet (I, II) and Trombone (I, II).
- Strings:** Violin I and II Divisions, Viola, Violoncello (C.), and Double Bass (B.).
- Solo Violin:** A single staff with a 'Sol' marking.

Handwritten annotations include:

- A large '3' and '2' written across the Trombone staves.
- 'arco' and 'pizz.' markings for string parts.
- 'p' (piano) dynamic markings throughout.
- 'Sol' marking for the solo violin.
- 'pizz.' markings for the cello and double bass.

73 74 75 76 77

79 Theme 2
13

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fg.

mf
mf
mf
mf
mf
mf
mf

cl 2
Solo
I

Arpa

E_b → E₄
f harm.

I
II
Vle.
C.
B.

unis
pp
pp
pp
arco

I
Fl.
II
Ob.
Cl. I
Fg.

mf *p* *mf* *p*

Arpa
I
II
Vle.
C.
B.

E4 → E6
E6 → E4
G6 → G4

de sol
re la
mi si
fa

p *gliss.*

très chanté

mf *tr* *mf* *tr* *mf* *tr* *mf* *tr*

arco *pizz.*

Ob.
I
Cl.
II
I
II
Vle.
C.
B.

mf *f* *mf* *mf* *mf* *mf* *mf* *mf*

82 *83* *84* *85*

86 *87* *88*

Cue in Ob. 1, then

Handwritten: 90
tr
HT II P. 2

Fl. *mf*

I *f* *bien en dehors*

Ob. II

I Cl. *tr*

II Cl.

I Fg. *f* *mf*

II Fg. *mf*

I Cni. *Solo* *f* *pp*

II Cni. *pp*

Arpa *mf*

I *p*

II *p*

Viola Solo *p* *tr*

Altri Viola *p* *tr*

C. *pizz.* *mf*

B. *pizz.* *mf*

89

90

91

pour tous: **molto** *in all pts. (instead of plain)*

Fl. *a 2*
 I
 Ob.
 II
 Cl. I *sené*
 Cl. II *sené*
 Fg. I
 Fg. II
 Cni. I *mf*
 Cni. II *mf*
 Trbn. I *(sord.) mf*
 Trbn. II *con sord. mf*
 Vln. I
 Vln. II
 Vla.
 C.
 B.

96

97

98

99

Ba. 2:
do in g:

100

I
Fg. *p*

II
p

Trbe. *I° (Solo)*
p doucement en dehors *mf*

Tpni. *p pizz.*

I
p pizz.

II
pizz.

Vle. *div. très serré (sur la touche)*
p

C. *mf*

B. *mf*

100 *p* 101 *le C, not A* 102

I
Ob. *mf*

II
mf

I
Cl. *p*

II
mf

I
Fg. *p*

II
mf

Cni. *Solo*
mf

I
aro *tr (-)*
pp

II
pp

Vle. *natur.*
pp

C. *div. très serré*
p

B. *pizz.*
sf sec.

103 104 105 106

flatters. ^{Use ~~flatters~~ "flatter"}

109 **16** Return

I Fl. *mf* flatters. *ff*
 II Fl. *mf* *ff*
 I Ob. *ff*
 II Ob. *ff*
 I Cl. *ff*
 II Cl. *ff*
 I Fg. *mf* *ff*
 II Fg. *mf* *ff*
 I Cni. *mf* flatters. *f* *mf*
 II Cni. *mf* *f* *mf*
 Trbe. *mf* flatters. *f* *mf* *a2 senza sord.*
 Arpa *ff* *(Cord.)* *ff* *ff*
 I Vle. *mf* *f* *ff* *Soli* *(Keep in Alto Clef)*
 II Vle. *mf* *f*
 C. *mf* *f*
 B. *mf* *f*

107

108

109

110

I Fl. I
II Fl. II

I Ob. I
II Ob. II

I Cl. I
II Cl. II

I Fg. I
II Fg. II

I Cni. I
II Cni. II

Trbe.

Tpni.

Arpa

I Vln. I
II Vln. II

C.

B.

111 112 113 114

J.W.C. 91

Handwritten annotations: *ff*, *ff* *très chanté*, *fff*, *fff*, *très chanté*, *Solo*, *ff*, *ff*, *Senza sord*, *p.*, *TR.*, *I Solo*, *f*, *ff*, *dur.*, *fff* *possibile*, *m.g.*, *Soli p.*, *3*, *div.*, *unis*, *p.*, *p.*, *p.*, *p.*, *m.d.*, *m.g.*

Fl. *a 2* *ff*

Ob.

Cl. *a 2* *ff*

I
Fg.
II *keeping* *ff*

I
Cni.
II *ff*

I
Trbe.
II *ff*

Tpni.

Arpn *C4 → C#4*
F#4 → F4 *A♭ → A4* *C4 → C♭*
A4 → A♭

I

II

Vlo. *ff*

C. *ff*

B. *ff*



115

116

117

118

Fl. *ff*

Ob. *ff*

I Cl. *ff*

II Cl. *ff*

I Fg. *ff*

II Fg. *ff*

I Cni. *ff*

II Cni. *ff*

I Trbe. *f*

II Trbe. *f*

Tpni. *molto*

Arpa

I Vlo. *f* *ff* *sempre ff*

II Vlo. *f* *ff* *sempre ff*

C. *f* *ff* *sempre ff*

B. *f* *ff* *sempre ff*

119 120 121 122

J.W.C. 91

4

ff

4

SLOWER

très lié
Solo
p sub.
très lié
Solo
p sub.

slow

4

4

♩ = ♩

123

précédante
[exactement le double plus lent]

♩ = 80

CONTRAST EPISODE

Ob I° *p mélancolique*

Cl I° *p. 4 très doux pp*

Fg I° *pp très doux*

Arpa *ppp pizz.* (Cmaj)

I Div. *p. 3 pp*

II Div. *pp*

I Vlo *pp*

II Vlo *pp*

I C *pp pizz. arco pizz. arco pizz.*

II C *pp*

I B *pp pizz. arco pizz. arco pizz.*

II B *pp*

123

124

J.W.C. 81

125

126

Fl. I *p*

Ob. I

Cl. I

Fg. I *pa. 3*

Cni. *Horn I° Solo mf*

I Div.

II Div.

Br *I la netu (1/2) v melancolique*

I C. *arco pizz. arco*

II C. *arco pizz. arco*

I B. *arco pizz. arco*

II B. *arco pizz. arco*

V.L. →

127

128

129

130

131

I Fl. *pp*

II Fl. *pp*

I Pg. *pp*

II Pg. *pp* Stay in 2:

I Cni. *(mf)*

II Cni. *pp*

Trbe. I Solo *mf*

Arpa *pp* *m.d.* *m.g.* *m.d.*

Coe va Tot. 1
très clair et doux
unis

I *ppp*
unis

II *pp*

Vle. *pp* *tutti*

I C. *p* *pizz.* *arco* *pizz.* *arco*

II C. *pizz.* *arco* *pizz.* *arco*

I B. *pizz.* *arco* *pizz.* *arco*

II B. *pizz.* *arco* *pizz.* *arco*

131

132

J.W.C. 91

133

134

I
 Cl.
 II
 I
 Fg.
 II
 I
 Cni.
 II
 Trbo.
 I
 Arpa
 I
 II
 Vle.
 I
 C.
 II
 I
 B.
 II

pp
pp
pp
pp
ppp
pp
 pizz. arco
 pizz. arco
 ut maj. **HARP**
pp gliss.

135

136

137

138

139

Fl. I *pp*

Ob. *mf* *1 Solo*

Cl. II *très doux* *p*

Fg. II *bien soutenu* *p*

Arpa

E-E^b A-A^b G→G^b

I *pp*

II *pp*

I *ppp*

II *ppp*

C. *tutti* *p*

B. *tutti pizz.* *arco* *pizz.* *arco*

139

140

141

142

I Fl. I *pp*

II Fl. II *pp*

Ob.

Cl. *Solo*
f doucement en dehors
mf

I Fg. I *p*

II Fg. II

Cni. *très sec.*
I° bouché
p

Arpa *p*

I *sur la touche*
pp

II *sur la touche*
pp

Vle. *unis*
p

C. *p*

B. *p. 3*

143

144

145

146

Fl. *f*

I Ob. *mf*

II Ob. *mf*

I Cl. *mf*

II Cl. *mf*

I Fg. *mf* - Alt., mt G#

II Fg. *mf*

Cni. *mf* bien en dehors

I *p* natur. unis

II *p* natur. unis

Vle. *p* div. Keep in 7 unis

C. *p* Soli

B. *mp*

147

148

149

150

Handwritten circled number 20 and box containing 151.

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

Trbe

I Vle.

II Vle.

C.

B.

Spell B (4)

Solo

c. sord.

sur la touche

Cell

pizz.

151 152 153 154

molto pour tous

I Fl. I *f*

II Fl. II *ff*

Ob. I *a2*

II *f bref.*

I Cl. I *f*

II *f*

I Fg. I *f*

II *f*

molto

pp

I Cni. *Solo*

II *f bien en dehors*

Arpa *STET*

C → C# *G → G#* *B → Bb* *E → Eb* *G# → G* *C# → C* *A# → A*

do sol
re lab
mi si b
fa

HARP

pp *gliss.*

I *natur. div.*

II *natur. div.*

Vlo. *Stay in B*

C. *div.*

B. *and* *pizz.*

unis

molto

pp

155

156

157

Fl. 158

I Solo
 Fl. I II
 I II
 Ob. I II
 Cl. I II
 Fg. I
 Cni. I II
 Arpa
 I Div.
 II Div.
 Vle.
 C.
 B.

Solo
 p
 p
 p très léger et mordant incisive p.3 mf mf
 p p très léger et mordant p p
 p
 natur. pp natur. pp
 ppp ut major ppp
 ppp ppp mf mf
 p ppp p.5 mf mf
 p p pizz. *stay WB* p div. arco
 pp arco pp

158 159 160 161

mf

Fl

I Fl. *mf* *f*

II Fl. *mf* *12# (A)* *12*

3 I Ob. *f* *Ob*

II Ob.

I Cl. *mf* *f* *12*

II Cl. *mf* *12* *11*

I P.g. *mf* *f* *12*

II P.g. *mf* *f* *12* *Soli* *Use B \flat*

I Cni. *mf* *f* *Horn*

II Cni. *mf* *f* *II $^\circ$ (open)*

Trbe. *mf* *f*

Arpa
 do \sharp sol \flat re \sharp la mi sib fa \sharp *mf* *gliss.* do \sharp sol \flat re \sharp la mi sib fa \sharp *f*

I Vle. *mf* *f* *Write in B \flat* *div.*

II Vle. *mf* *f* *div.*

C. *mf* *f*

B. *mf* *f*

162

163

164

165

molto pour tous

~~Pizz~~ 168

I Vl. I *mp* *flatt.*
 II Vl. II *mp* *flatt.*
 I Ob. I *p*
 II Ob. II *p*
 I Cl. I *pp*
 II Cl. II *pp*
 I Fg. I *p*
 II Fg. II *p*
 I Cni. I *pp* *Bouché*
 II Cni. II *pp*
 I Trbr. I *p* *s. sord.*
 II Trbr. II *p* *c. sord.*
 Tpt. I *pp*
 Arpa *p*
 I *molto* *pizz.*
 II *pp*
 Vlo. *p*
 C. *p*
 B. *p*

Uein Temp.

*DF# → F#
DF → D#*

use D#, E#

166

167

J.W.C. 91

168

169

174

~~23~~ RETURN
Tempo I? ♩ = ♩ précédente
[Le double plus vite]

Fl. I

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

I Cui.

II Cui.

I Trbr.

II Trbr.

I Vc.

II Vc.

I Vla.

II Vla.

I C.

II C.

I C.

II C.

174

175

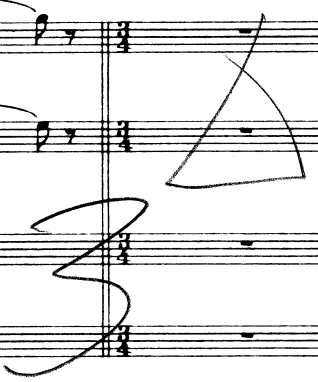
176

177

Handwritten scribble

2
4

Handwritten scribble



Stay in B

Vc.

pizz. arco unis

arco unis

pizz.

Spellings in ps. avoid E#s, B#s use more flats in descending chromatic scales, passages

Woodwind and String Score, Measures 178-181

- Flutes (Fl.):** I and II, *ff*, trills in measures 178-179.
- Oboes (ob.):** I and II, *ff*, trills in measures 178-179.
- Clarinets (Cl.):** I and II, *fff*, trills in measures 178-179.
- Bassoons (Fg.):** I and II, *ff sec.*, trills in measures 178-181.
- Contrabassoons (Cni.):** I and II, *ff*, sustained notes in measures 178-181.
- Trumpets (Trbe.):** I and II, *f sec.*, trills in measures 178-181. Includes markings "Quasi" and "open".
- Violins (Vle.):** I and II, *ff*, trills in measures 178-181. Includes marking "(str. 1. 113)".
- Violas (Vle.):** I and II, *ff*, trills in measures 178-181.
- Cellists (C.):** I and II, *ff*, trills in measures 178-181.
- Bass (B.):** *ff*, sustained notes in measures 178-181.

Dynamic: *ff* (fortissimo)

Tempo/Character: *Très violent*

Rehearsal Markers: 178, 179, 180, 181

182

Ob II - P. 3

Fl. *ff*

Cl. *ff*

I *ff*

II *ff*

Ob

P. 3

I *ff*

II *ff*

Trbn. I *con sord.*

Trbn. II *con sord. flatt.*

Corn in Harp

slur (not a tie)

con sord. flatt.

p

I *ff*

II *f*

I *f*

II *f*

C. *pizz.*

B. *pizz.*

V

V

V

V

182 183 184 185 186 187 188 189

25 190

Fl.

Fl. staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord in the first measure, followed by rests for the next three measures. Above the staff, there are three dynamic markings: *mf*, *f*, and *mf*.

Ob.

Ob. staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a melodic line starting with a half note, followed by quarter notes. Above the staff, there is a dynamic marking *f* and the instruction *très en dehors et chanté*. A handwritten *a2* is written above the first measure.

I Cl.

I Cl. staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a melodic line with eighth notes. A dynamic marking *mf* is present.

II Cl.

II Cl. staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a melodic line with eighth notes. A dynamic marking *mf* is present.

Fg. II

Fg. II staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a rhythmic pattern of eighth notes. A dynamic marking *f* and the instruction *très sec.* are present.

I Cni.

I Cni. staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord. A dynamic marking *mf* is present.

II Cni.

II Cni. staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord. A dynamic marking *mf* is present.

I Trbe.

I Trbe. staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord. A dynamic marking *mf* is present.

II Trbe.

II Trbe. staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord. A dynamic marking *mf* is present. A handwritten *(+ + + + +)* is written below the staff.

Arpa

Arpa staff with grand staff (treble and bass clefs), key signature of one sharp (F#), and a 2/4 time signature. The staff contains a melodic line in the right hand and a bass line in the left hand. A dynamic marking *mf* is present. Handwritten *E#* markings are present above the right hand.

I Div.

I Div. staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a complex rhythmic pattern of sixteenth notes. A dynamic marking *p* is present.

II Div.

II Div. staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a complex rhythmic pattern of sixteenth notes. A dynamic marking *p* is present.

Ve.

Ve. staff with treble clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a melodic line with a long note. Above the staff, there is a dynamic marking *f*, the instruction *très en dehors et chanté*, and the text *Soli unis*. A handwritten *arco* is written below the staff.

I C.

I C. staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord. A dynamic marking *mf* is present.

II C.

II C. staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord. A dynamic marking *mf* is present.

B.

B. staff with bass clef, key signature of one sharp (F#), and a 2/4 time signature. The staff contains a whole note chord. A dynamic marking *f* is present.

190 191 192 D not F 193

(a2)

Fl.
Ob.
I
Cl.
II
Fg. II

I
Cni.
II
I
Trbe.
II

Arpa

I Div.
II Div.

Vle.

I
C.
II

B.

194

195

196

197

V1+2

(a2) 20198

Fl. I *ff très chanté*

Ob. I *Solo léger et mordant*

Ob. II *ff Solo léger et mordant*

Cl. I *ff très chanté*

Cl. II *ff en dehors*

Fg. I *ff en dehors*

Fg. II *ff en dehors*

Trbc. I *Soli ff léger et mordant*

Trbc. II *ff léger et mordant*

Tpni. *ff*

Arpa *ff près de la table*

Vcl. I *ff très chanté*

Vcl. II *ff très chanté*

Vle. *ff*

C. *ff unis arco*

B. *ff très soutenu*

B → B^b
E → E^b

F[#] → F^b
B^b → B^b

E^b
C[#] → C^b
E^b → E^b

198

199

J.W.C. 91

200

201

Fl. *a2* *f*

Ob. *a2* *f*

Cl. *a2* *f*

I *Star* *f* *st*

FG. *f*

II *f*

I *p.3* *f*

Cni. *f*

II *f*

I *Soli en dehors* *f sec.*

II *Soli en dehors* *f sec.*

I *s. sord.*

Trbe. *s. sord.*

II

Tpni.

Arpa

B → Bb *Ab → A9* *Bb → B9* *D → Db*

Ab *F9* *Db*

→ Bb maj

I *f*

II *f*

Vle. *ff*

C. *ff*

B. *ff*

202

203 J.W.C.91

204

205

(a2)

Fl. *ff*

Ob. *a2 Soli ff*

Cl. *a2 Soli ff*

I *ff*

Fg. *ff*

II *ff*

I *ff*

Cni. *sec.*

II *ff*

I *open Soli f*

Trbe. *open Soli f*

II *f*

I *3*

II *3*

Vle. *3*

C. *ff*

B. *ff*

Soli

206 207 J.W.C.91 208 209

212

I Fl. *sf*
 II Fl. *sf*
 I Ob. *sf*
 II Ob. *sf*
 I Cl. *mf* *sf sec.* *sf*
 II Cl. *mf* *sf* *sf*
 I Fg. *mf* *sf* *sf*
 II Fg. *mf* *sf* *sf*
 I Cni. *sf sec.*
 II Cni. *sf sec.*
 I Trbe. *sf sec.*
 II Trbe. *sf sec.*
 Tpne. *sf sec.*
 I Vln. *pizz.* *mf* *arco* *sf*
 II Vln. *pizz.* *mf* *arco* *sf*
 Vlo. *pizz.* *mf* *arco* *sf*
 C. *sf*
 B. *sf*

STET (leave sig.)

210

211

212

213

214

28 217

I Ob. *ff*

II Ob. *ff*

I Cl. *f* Solo *sempre f*

II Cl. *f*

I Fg. *f*

II Fg. *f*

I Cni. *f*

II Cni. *f*

pp très doux

Arpa

Pos. ord.

P

I Div. *pizz.* *arco* *sans ralentir* *pp*

II Div. *pizz.* *arco* *pp*

I Vle. *pizz.* *arco* *f* *pizz.* *arco* *p*

II Vle. *pizz.* *arco* *f* *pizz.* *arco* *p*

C. *pizz.* *arco* *f* *mf*

B. *pizz.* *arco* *f* *mf*

215 216 217 218 219 220

225 ~~224~~ Fl

Cl I^o

I Fl. I
 II Fl. II
 Cl. I^o
 I Fg.
 II Fg.
 Cni. I^o
 Arpa
 I Div.
 II Div.
 I Vle.
 II Vle.
 C.
 I B.
 II B.

221 222 223 J.W.C. 31 224 225 226

229

I Fl. I

II Fl. II

Ob. I
mf

I Cl. I
pp

II Cl. II
p *pp*

I Fg. I
mf

II Fg. II
mf

Arpa

p

près de la table

F → F^b

→ B^b

F^b

I Vcl. I

II Div. Vcl. II
pizz

Vla. I
natur.

C. I
p

I B. I
p

II B. II
arco

pp sur la touche

pp sur la touche

p

227 228 229 230 231

pp
Soli
p tres doux

I Fl.
II

I Cl.
II

I Fg.
II

I Cni.
II

Arpa

I Div.
II Div.

Vle.

C.

B.

232 233 234 235 236 237 238 239

Handwritten annotations in the score include:

- Measure 240: circled number "240" above the staff.
- Measure 240: "C -> C#" above the Arpa staff.
- Measure 241: circled "B" above the Violin I staff.
- Measure 241: "arco" above the Violin I staff.
- Measure 241: "pizz." above the Bassoon I staff.
- Measure 241: "sub." above the Bassoon II staff.
- Measure 241: "sub." above the Double Bass I staff.

240 241 242 243 244 245 246 247

J.W.C. 91 *Attaquer après un court silence le No II*

Musical score for measures 31-35. The score includes parts for I and II Oboes, Clarinet I and II, Bassoon (a2), Contrabassoon, Trumpet I and II, Trombone, Violin I and II, Viola, Cello, and Bass. Measure 31 features a first trumpet solo marked "I très gai" and "f". Measures 32-35 show various dynamics including "Solo", "Solo I", "II", "f", and "p.u.". A section marked "sec." begins at measure 33.

Musical score for measures 36-40. The score includes parts for Flute, I and II Oboes, Clarinet I and II, Bassoon, I and II Trumpets, I and II Trombones, Violin I and II, Viola, Cello, and Bass. Measure 36 features a first flute solo marked "f sec.". Measure 37 features a first bassoon solo marked "I" and "f". Measure 38 features a first violin solo marked "f". Measure 39 features a first clarinet solo marked "a 2". Measure 40 features a first bassoon solo marked "a 2".

23

Fl.
Ob.
Cl.
Fg.
Cni.
I
II
Vle.
C.Solo
C.Altr.
B.

21 22 f 23 24 25

Fl.
Ob.
Cl.
Fg.
Cni.
I
II
Vle.
C.
B.

26 27 28 29 f 30

Fl. *a2 > D-P. 4*

Ob.

Cl. *I*

I *ff*

Pg. *ff*

II *ff*

I *arco*

II *arco*

Vle. *arco*

C. *arco*

B. *arco*

11 12 13 14 15

Fl. *a2 >*

Ob.

Cl. *I*

I *f*

Pg. *mf*

II *f*

Cni. *Soli*

I *div.*

II *div.*

Vle. *pizz.* *arco*

C. Sol. *pizz.*

C. Altri *pizz.* *arco*

B. *ff*

16 17 18 19 20

II Molto vivace

Musical score for measures 1-5. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabass (Cni.), Violin I (I), Violin II (II), Viola (Vle.), and Cello (C.). The tempo is marked 'Molto vivace' and the time signature is 2/2. The key signature has one sharp (F#). The tempo marking is 160. Dynamics include *mf*, *f*, *sec.*, and *mf* *très sec.*. Measure numbers 1 through 5 are indicated at the bottom.

Musical score for measures 6-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabass (Cni.), Violin I (I), Violin II (II), Viola (Vle.), and Cello (C.). The tempo is marked 'Molto vivace' and the time signature is 2/2. The key signature has one sharp (F#). The tempo marking is 160. Dynamics include *mf*, *f*, *sec.*, *mf* *très sec.*, and *pizz.*. A 'Solo' marking is present above the Oboe part in measure 8. Measure numbers 6 through 10 are indicated at the bottom.

Fl. *mf* *dour* *pizz.*

Ob.

Cl. *mf* *dour* *pizz.*

Fg.

I *f* *pizz.*

II

Vle. *mf* *dour* *pizz.*

C. *mf* *dour* *pizz.*

B.

41 2^d Theme 42 43 44 45

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p* *doucement chanté*

Cnl. *p* *doucement chanté*

I *arco* *p*

II *arco* *p*

Vle. *div.* *p* *doucement chanté*

C. *arco* *p* *doucement chanté*

B.

(E^b maj.)

Fl. *F#*

Ob. *F#*

I Cl. *p*

II Cl. *p*

I Fg. *p*

II Fg. *p*

Cni. *E4* *B4* *p*

Arpa *D4 → D6* *F4 → F6*

I Vle. *E4* *E6*

II Vle. *p*

I C. *E4* *p*

II C. *p*

B. *p*

51 52 53 54 55

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cl. I, Cl. II), Bassoons I and II (Fg. I, Fg. II), and Contrabass (Cni.). The second system features the Arpa. The third system includes Violins I and II (Vi. I, Vi. II), Viola (Vle.), Cello (C.), and Double Bass (B.).
Measures 56 and 57 show woodwinds and basses playing a melodic line with a flat (b2). The flute and oboe parts have a *mf* dynamic. The clarinet and bassoon parts have a *f* dynamic.
Measure 58 is marked *mf* for the woodwinds and *f* for the basses. The flute part has a *div.* (divisi) marking. The arpa part has a *f* dynamic.
Measures 59 and 60 continue the woodwind and bass parts with *mf* and *f* dynamics respectively. The violin parts have a *f* dynamic.
Measure 61 concludes the section with a *f* dynamic for the basses and *mf* for the woodwinds.

Handwritten scribbles

56 57 58 59 60 61

ob

cl

I Ob. *ff*

II Ob. *ff*

I Cl. *Solo ff*

II Cl. *ff*

I Fg. *f sec.*

II Fg. *f*

I Cni. *mf*

II Cni. *mf*

Arpa *f sec.*

I Div. *unis pizz.*

II Div. *pizz.*

I Vle. *f*

II Vle. *f*

I C. *f*

II C. *f*

B. *f*

pizz.

arco

f

ff

62 63 64 65 *f* 66

THEME 3

70

Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

I Cni.

II Cni.

Arpa

I Div.

II Div.

Vle.

I C.

II C.

B.

$\begin{matrix} \cdot & \cdot & \cdot & \cdot \\ | & | & | & | \\ \cdot & \cdot & \cdot & \cdot \end{matrix}$ (or $\begin{matrix} \cdot & \cdot & \cdot & \cdot \\ | & | & | & | \\ \cdot & \cdot & \cdot & \cdot \end{matrix}$) is mathematically correct but $\begin{matrix} \cdot & \cdot & \cdot & \cdot \\ | & | & | & | \\ \cdot & \cdot & \cdot & \cdot \end{matrix}$ might be easier to read.

incorrectly notated
Très mordant
add ~~trill~~

67 68 69 70 71 72

Fl.

Ob.

Cl.

Fg.

Cni.

Tpni.

I Div.

II Div.

Vle.

C.

B.

ff

cuivrer

ff

Solo

f sec.

arco

f

Soli

73 74 75 76 77

Cl.

I Div.

II Div.

Vle.

C.

p sub.

pizz. b

p sub.

pizz. b

p sub.

78 79 80 81 82

84

Fl. *ff*

Ob. *ff*

Cl.

Fg. *a2* *ff* *Soli* *f*

Cni. *ff* *cuvrer*

Arpa *ff*

I *ff*

II *ff*

Vle. *arco* *ff*

C. *f* *arco* *ff*

B. *f* *arco* *ff* *stacc.*

83 84 85 86 87

Ob. *mordant*

Cl.

Fg. *ff* *f*

Cni. *ff* *sec.* *openy* *Soli*

I

II

Vle.

C.

B.

88 89 90 91

TR
→

Fl

Closing

Tr

Fl. *ff* *a2* *p.5-*

Ob. *f*

I Cl. *mf*

II Cl. *mf*

Fg. *mf* *c.sord. Solo I°*

Trbo. *ff très gai* *4*

I *mf* *unis* *bien chanté*

II *mf* *unis*

Vle. *div.* *f*

C. *f*

B. *f*

92 93 94 95 96 97

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Vle.

II Vle.

C.

98 99 100 101

I Fl. I
II Fl. II

I Ob. Soli
II Ob. Soli

I Cl. I
II Cl. II

Fg.

I Vle. div. pizz. arco très chanté
II Vle. p
C. div. Pizz. p
B. (C.)

102 103 2 104 105

Fl. I

Cl. I

Fg. D.P.S

I Vle. mf
II Vle. pizz. mf
Vle. arco mf

C. arco div. f

B. (C.) arco pizz. f

106 107 f 108 109 110

P

all
→

III

F.R.

Horn

Celli

I Fl. *p*
 II Fl. *p*
 I Cl. *très doux pp*
 II Cl. *pp*
 I Fg. *p* *staying.*
 II Fg. *p*
 I Cni. *Solo très doux p*
 II Cni. *p*
 Arpa *p*
 I Vle. *p*
 II Vle. *p*
 I Vle. *mf*
 II Vle. *mf*
 C. I *mp* *Solo I B.N.*
 C. II *mp* *Solo I clar.*
 C. III *mp* *Solo I clar.*
 C. IV *mp* *Solo II B.N.*
 B. *arco*

111 112 113 114 115 116

Musical score for woodwinds, strings, and arpa. The score consists of several systems of staves. The woodwind section includes Flutes (I, II), Clarinets (I, II), Bassoons (I, II), and Contrabassoon (Cni.). The string section includes Violins (I, II), Viola (Vle.), Cello (C. I, II, III, IV), and Bass (B.). The arpa (Arpa) is also present. The score includes various musical notations such as notes, rests, dynamics (pp, p, mf), and articulation. Handwritten annotations include "stay b", "F# B9", "p", "mf", "Bb", "I BSN", "I CLR", "# clar", "I BSN", and "mf". A large handwritten "mf" is written on the right side of the score.

117 118 119 120 121 122

Fl. *f* *bd.*

Fg. *mf*

Cni. *mf p.u.*

Arpa *D → D^b
F# → F^b*

I *mf* *bd.*

II *mf*

Vle. *f* *unis*

C. *Tutti* *f*

B.

123 124 125 126

66

Fl. *a 2* *ff sec.*

Ob. *ff*

Cl. *I p. b.*

Fg. *f sec.*

Cni. *f*

I *pizz.* *arco*

II *pizz.* *arco*

Vle. *div.* *unis* *tr.* *ff*

C. *div.* *pizz.* *unis arco.*

B. *pizz.* *arco*

127 128 129 130 131 132

J.W.C. 81

133

I Cl. I

II Cl. II

I div. *f* mordant

II div. *f* mordant

Vle. *f* mordant pizz.

C. *f* mordant

133 134 135 136 137

Ob. I Solo *ff*

I Cl. I

II Cl. II

Fg. I Solo *ff*

Cni. I *f*

I Vle. I arco pizz.

II Vle. II arco pizz.

C. arco *ff* pizz. *f*

B. arco *ff* pizz. *f*

138 139 140 141 142

Beel

Bass

try this

I Cl. I use C₄ instead of B₄

II Cl.

I Fl.

II Fl.

Vla.

C.

143 144 145 146

Ob.

I Cl. *mf Chanté*

II Cl. *mf*

I Fg. *mf Chanté*

II Fg. *mf Chanté*

Cni.

Arpa *f* Eb → E₄

I Vln. *mf*

II Vln. *f Chanté*

Vla. *arco* *f Chanté*

C. *arco* *f Chanté*

B. *ff*

147 148 149 150 151

Cl. *a 2* *ff sec.*

I *f*

II *f*

Cni. *mf* *ff*

Arpa *mf*

I *ff sec*

II *ff sec*

Vle. *ff sec*

C. *div. chanté* *ff unis*

B. *f*

152 153 154 159 155 156

THEME

I *ff*

II *ff*

I *ff*

II *ff*

I *pizz.* *arco*

II *pizz.* *arco*

I *pizz.* *arco*

II *pizz.* *arco*

C. *pizz.* *arco*

B. *pizz.* *arco*

157 158 159 160 161

I Fl. I
II Fl. II

I Ob. I
II Ob. II

I Cl. I
II Cl. II

I Fg. I
II Fg. II

Cni.

Tpni.

Arpa

I Vlo. I
II Vlo. II

C. C.

B. B.

♩. = ♩ (2) 169 4 TH → Notate in 2/4 until bar 364

I Ob. *ff* (2/4)

II Ob. *ff* (2/4)

Cl.

I Fg. *ff*

II Fg. *ff*

I Cni. *f sec.*

II Cni. *f sec.*

Tpni. > C → C♯ (2/4)

Arpa G♯ → G♭ (2/4)

I *ff* (2/4) *sans ralentir* div. unis

II *ff* (2/4) div. unis

Vla. unis div. *ff*

C. *ff* div. *ff*

B. (2/4)

168

169

170

171

172

173

Musical score for measures 174-178. The score includes parts for Flutes I and II, Clarinets I and II, Bassoon, Contrabass, Arpa (Harp), and Violins I and II. The Flute and Clarinet parts feature a melodic line starting in measure 175 with a forte (*ff*) dynamic. The Bassoon part has a marking *a 2* in measure 174. The Arpa part has a glissando marking in measure 176. The Violin and Viola parts are marked *unis* (unison). The Contrabass part has a *sec.* (second ending) marking in measure 176. Measure numbers 174, 175, 176, 177, and 178 are indicated below the staves.

Musical score for measures 179-183. The score includes parts for Clarinets I and II, Contrabass, and Bass. The Clarinet part features a *Solo* marking in measure 179. The Contrabass part has a *mf* (mezzo-forte) marking in measure 180. The Bass part has a *pizz.* (pizzicato) marking in measure 180. Measure numbers 179, 180, 181, 182, and 183 are indicated below the staves.

Ob. *mf* (I)

Cl. *mf* (II)

Fg. *mf* (I)

Cni.

I *mf*

II *p*

Vle. *p*

C. *p* arco

B.

184 185 186 187 188

Ob. *mf* (I)

Cl. *mf* (I)

Fg. *mf*

Cni.

I *mf* c. sord. *Soli*

Trbe. *mf* c. sord. *Soli*

II *mf*

I *mf* Ivo

II *mf*

Vle. *mf*

C. *mf*

B. *mf* arco

189 190 191 192 193

1st MUT - 1st Theme C

195

Fl. *f mordant*

I *mf*

II *mf*

Cni. I *mf* *Soli*

II *mf* *Soli*

ONE ? (a2)

Trbe. I *s. sord.*

II *s. sord.*

Tpni. *f*

Arpa *mf*

Ivo

I *f p mordant et léger*

II *f p mordant et léger*

Vle. *f*

C. *f pizz.*

B. *f pizz.*

arco

194 195 196 197 198 199

Fg.
 Cni. *al*
 Arpa
 I
 II
 Vle.
 C.
 B.

Hen

f

Soli pizz.
f en dehors

arco
mf
pp.

200 201 202 203 204

Ob.
 Fg.
 Cni.
 Arpa
 I
 II
 Vle.
 C.
 B.

f

f en dehors

G♭ → G♯
A♭ → A♮ (A♭maj.)

IV^o

pizz.
f en dehors

arco
mf
pp.

205 206 207 208 209

Ob.
Cl.
Fg.
I
II
Vla.
C.
B.

Musical score for measures 210-213. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (I), Violin II (II), Viola (Vla.), Cello (C.), and Bass (B.). The key signature has one flat (B-flat). The dynamic marking is *mf*. The first measure (210) has a handwritten 'I' above the staff. The measures are numbered 210, 211, 212, and 213 at the bottom.

I
Ob.
II
Cl.
I
Fg.
II
I
II
Vla.
C.
B.

Musical score for measures 214-218. The score includes parts for Violin I (I), Oboe (Ob.), Violin II (II), Clarinet (Cl.), Bassoon I (I), Bassoon II (II), Violin I (I), Violin II (II), Viola (Vla.), Cello (C.), and Bass (B.). The key signature has one flat (B-flat). The dynamic marking is *mf*. The first measure (214) has a handwritten 's' above the staff. The measures are numbered 214, 215, 216, 217, and 218 at the bottom. Handwritten annotations include 'For' above the Bassoon I staff in measure 216 and 'Cell' above the Cello staff in measure 216. Performance markings include 'pizz.' and 'arco' for the strings.

10 [219] TRANS

Cl. I *p*

I *pp*
Fg. *dans un murmure*

II *pp*

Arpa *mf*

I *pizz.*
mp

II *pizz. KISS?*
mp

Vle. I *Solo*
pp

Vle. II *Solo*
pp

Vle. III *Solo*
pp

Vle. IV *Solo*
pp

celli

I *f*

C. *très chanté*

II *f*

I *p*

B. *p*

II *p*

219 220 221 222 223 224 225

Cl.
I
Fg.
II
Arpa
I
II
Vle. I
Vle. II
Vle. III
Vle. IV
I
C.
II
I
B.
II

226 227 228 229 230 231 232

Tot. II - p. 4

Detailed description: This page of a musical score, numbered 80, covers measures 226 through 232. The instrumentation includes Clarinet (Cl.), Flute (Fg.), Arpa (Harp), Violin (Vle.), Viola (Vle.), Cello (C.), and Double Bass (B.). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The woodwinds and strings play sustained notes with various articulations and slurs. The harp part features a sequence of chords. The strings play a rhythmic pattern of eighth notes. A handwritten annotation 'Tot. II - p. 4' is present in the lower right area of the score.

I Fl. *p*
 II *p*
 I Cl. *mf* Soli *f* *tres chanté*
 II *mf* *f*
 I Pg. *p*
 II *p*
 Arpa *Db → D9 (Ebmaj.)* *mf*
 I (Tutti) arco Solo *p*
 II arco Solo *p*
 4 Viol. Solo arco Solo *p*
 III arco Solo *p*
 IV arco Solo *p*
 I *p*
 II Viol. *l* *sur la touche*
 III Solo Tutti *f* *tres chanté!*
 IV Solo Tutti *f*
 I (arco) *l*
 II *l* pizz.
 I (arco) *l*
 II *l* pizz.
 I *l*
 II *l*

233 234 235 236 237 238

db

I Fl.
 II Fl.
 I Ob.
 II Ob.
 I Cl.
 II Cl.
 I Fg.
 II Fg.
 Arpa
 I 4 Viol. Soli
 II
 III
 IV
 I II Viol.
 II
 I Vle.
 II
 I C.
 II
 I B.
 II

mf
f
f
mf
mf
mf
mf
mf
mf
Tutti
Tutti
Tutti
Tutti
pizz.
mf pizz.

Ob.
Cl.
Fg.
Cni.
Arpa
I
II
Vle.
C.
B.

245 246 247 248 249 250

f sec.

TPA

Fig. II
Cni.
(open) Trbc.
I
II
Vle.
C.
B.

251 252 253 254 255 256

mf
f
Soli a 2
Tutti
arco
arco Tutti

sec.

J.W.C. 91

Fl. *mf mordant*

Ob. *mf*

Cl. *p*

I Fg. *p*

II *sost.*

Cni. *mf*

Trbe. *mf* *con sord.* *f mordant*

I *mf* *sur la touche*

II *f > p*

Vle. *f > p*

G. *f > p*

B. *pizz.* *arco*

ACORN

Fl. *f* 257 258 259 260 261

Ob. *f mordant*

Cl. II *f mordant*

I Fg. *p*

II *p*

Cni. *p*

I *p*

II *p*

Vle. *p*

C. *p*

B. *pizz.* *arco*

262 263 264 265 266

mf

Fl. *f > p* *pp* *ppp*

Ob. *f > p* *pp* *ppp*

Cl. *p*

I
Pg. *p*

II *mf très chanté*

I Div. *p* *pp* *ppp* *natur.*

V. II *p* *pp* *ppp*

Vle. *p* *pp* *ppp*

C. *p* *pp* *ppp*

B. *mf très chanté*

267

268

BASS *mf très chanté*

269

270

271

272

277 (18)

FR

Fl.

Ob.

Cl. *F4* *G4*

I
Pg. *mf*

II *mf*

Cni. *très doux*

Arpa *mf* *C4 → C#* *laisser vibrer*

V. II *unis* *mp* *ppp* *div.*

B.

273

274

275

276

277

278

Coll

Musical score for measures 279-285. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet I (Cni. I), Clarinet II (Cni. II), Double Bass II (II Div.), Violoncello (Vle.), Contrabass (C.), and Bass (B.). The key signature has two sharps (F# and C#). The time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings. The Clarinet I and II parts are marked "con sord." (con sordina). The Bass part is marked "pizz." (pizzicato) at the end of measure 285. Handwritten numbers 1, 2, and 3 are written above the Vle. staff in measures 281, 282, and 283 respectively. Measure numbers 279, 280, 281, 282, 283, 284, and 285 are printed below the staves.

Musical score for measures 286-292. The score includes parts for Clarinet I (Cl. I), Clarinet II (Cl. II), Fagotto (Fg. I and II), Double Bass I (I Div.), Violoncello (Vle.), Contrabass (C.), and Bass (B.). The key signature has two sharps (F# and C#). The time signature is 4/4. The score features various musical notations including slurs, accents, and dynamic markings. The Clarinet I and II parts are marked "mf". The Fagotto I and II parts are marked "mf". The Double Bass I part is marked "pizz." and "p". The Violoncello part is marked "pizz." and "p". The Contrabass part is marked "p". The Bass part is marked "p". A handwritten "p" is written above the Bass staff in measure 287. Measure numbers 286, 287, 288, 289, 290, 291, and 292 are printed below the staves.

293

poco accelerando

poco accelerando

Ob. *sf > p*

Cl. *sf > p*

Fg. *sf > p*

Cni. *mf con sord. a 2*
mf mordant

Trbe. I *mf Soli lie*
II *mf con sord.*

I *mf*

C. *pizz.*
f mordant

B. *mordant*

293 294 295 296 297

Vla. p. 10

302

Ob.

Cl.

Fg.

Cni. *senza sord.*

Trbe. *senza sord.*

I *f chanté unis*

II *f chanté arco*

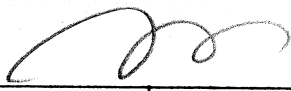
Vle. I *f chanté arco*
II *f chanté arco*

C. *(1 st.) f chanté*
2 Celli arco

B. *Altri arco*
f chanté

298 299 300 301 302 303

près de la table



Arpa

I

II

I

II

Vle.

I

II

1st C.

C. Altri

I

B.

II

ff

ff

304 305 306 307 308 309 310

Cni.

Tpni.

Arpa

I

II

I

II

Vle.

I

II

C.

C. Altri

I

B.

II

ff

ff

311 312 313 314 315 316

open a 2

Use Cl₄ (Sim.)

I Fl. *ff*

II Fl. *ff*

I Ob. *ff*

II Ob. *ff*

I Cl. *ff*

II Cl. *ff*

I Fg. *ff* (staying)

II Fg. *ff*

Cni. *ff*

Tpni. *ff*

I Div. *ff*

II Div. *ff*

I Vle. *ff*

II Vle. *ff*

C. Div. *ff* *Tutti*

I B. *ff*

II B. *ff*

317 318 319 320 321 322 323 324 325

332

I Fl.
 II Fl.
 I Ob.
 II Ob.
 I Cl.
 II Cl.
 I Fg.
 II Fg.
 Cni.
 Trbe.
 Arpa
 I Div.
 II Div.
 I Vle.
 II Vle.
 I C.
 II C.
 I B.
 II B.

326 327 328 329 330 331 332 333

I Fl. I
 II Fl. II
 Ob.
 I Cl. I
 II Cl. II
 I Fg. I
 II Fg. II
 Cni.
 Trbe.
 Tpni.
 Arpa
 I Div.
 II Div.
 I Vle. I
 II Vle. II
 I C. I
 II C. II
 I B. I
 II B. II

près de la table
court.
court.
court.

Handwritten: *Her*
Handwritten: *a2*
Handwritten: *fff*
Handwritten: *B*
Handwritten: *cell*
Handwritten: *pizz*

Musical score for page 91, measures 334-340. The score includes parts for Flutes, Oboe, Clarinets, Bassoons, Horns, Trumpets, Arpa, Divas, Violins, Cellos, and Basses. The key signature is B-flat major. The score features various dynamics such as *fff*, *ff*, and *court.* (crescendo). The Arpa part includes chord changes: *D4 > D6*, *Bb > B9*, and *D6 > D9*. The page number 91 is in the top right corner. Measure numbers 334, 335, 336, 337, 338, 339, and 340 are at the bottom. The publisher's name J.W.C. 91 is at the bottom center. Handwritten annotations include "Her" next to the Horn part, "a2" above the Horn part, "fff" below the Horn part, "B" above the Violin I part, "cell" and "pizz" at the bottom right, and "cort." above several staves.

334

335

336

337

338

339

340

341

I Fl. *pp très doux*

II Fl.

Cni. *sf > pp*

Arpa *a tempo*

I Vle. *très doux p sans ralentir*

II Vle. *p*

Vle. *pizz. p*

C. *mf*

341 342 343 344 345

I Fl. *pp*

II Fl. *pp*

I Ob. *p*

II Ob.

Fg. *I° p*

Cni. *I pp II pp*

I Vle. *pp*

II Vle. *pp*

Vle. *pizz. pp*

346 347 348 349 350

I Ob. II Fg. Cni. II I II Vio. C.

ppp *ppp* *ppp*

arco *Soli*

p doucement chanté

351 352 353 354 355 356

Rallentir pour revenir strictement au tempo initial

RASSO RALL

I Cl. II I II Fg. I II Cni. I II C.

cl *Fag* *pp* *pp* *pp* *pp*

c. sord. *Senza sord.* *Senza sord.*

357 358 359 360 361 362 363 364

no double bar

94
♩ = 1.

365 RECAP TH 1
A Tempo
Cl. II Pr. 2

4 + 4 + 3

Fl. (6/8)

Ob.

Fg.

I

II

Vle.

C.

B.

365 366 367 368

I

Fl. sec.

II

I

Cl. sec.

II

I

Fg.

II

Cni. I sec. mf

I

II

Vle.

C.

369 370 371 372

Closing ~~377~~ 4+4+3

The musical score is arranged in systems for various instruments. The top system includes Flutes I and II, Oboes I and II, Clarinet I, Bassoons I and II, and Contrabass. The bottom system includes Violin Divisions I and II, Viola I and II, Cello, and Bass. The score features dynamic markings such as *ff*, *f*, and *pizz.*, and performance instructions like *arco*, *mordant*, and *Open*. A handwritten note at the top right indicates a measure count of 4+4+3. Measure numbers 373 through 379 are printed at the bottom of the page.

I Fl.
II Fl.
I Ob.
II Ob.
I Fg.
II Fg.
Cni.
Tpni.
I Div.
II Div.
I Vle.
II Vle.
C.
B.

Hum
Tri
f sec.

380 381 382 383 384 385 386

I Ob. *f* *ff*

II *f*

I Cl. *ff*

II *ff*

I Fg. *f* *f*

II *f*

I Cni. *f* *f*

II *f*

Tpnl. *mf* *f*

I unis *ff*

II unis *ff*

Vle. *ff*

C. *ff*

B. *ff*

387 388 389 390 391 392

Fl. *ff* *a2*

I Ob. *ff*

II Ob. *ff*

I Cl. *f*

II Cl. *f*

I Fg. *f*

II Fg. *f*

I Cni. *f*

II Cni. *f*

Trbe. *f* *c. sord.* *a2*

Tpni. *f*

I *ff*

II Div. *f*

Vle. *ff*

I C. *ff*

II C. *ff*

B. *ff*

20 401

I Fl.
 II Fl.
 I Ob.
 II Ob.
 I Cl.
 II Cl.
 I Fg.
 II Fg.
 I Cni.
 II Cni.
 I Trbe.
 II Trbe.
 Tpni.
 I Div.
 II Div.
 Vle.
 I C.
 II C.
 B.

Musical score for orchestra and choir, measures 399-406. The score includes parts for Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Trumpets (I, II), Trombones (I, II), Percussion (Tpni.), Divisions (I, II), Violins (Vle.), Cellos (I, II), and Basses (B.). The score features dynamic markings such as *fff* and *sf*, and performance instructions like *c. sord.*. There are handwritten annotations, including a circled "20" and "401" at the top, and a large handwritten "2" in the Trombone part. The score is marked with measure numbers 399, 400, 401, 402, 403, 404, 405, and 406 at the bottom.

399 400 401 402 403 404 405 406

Fl. *fff* *a 2*

I Ob. *ff mordant*

II Ob. *ff*

I Cl. *ff mordant*

II Cl. *ff*

I Fg. *ff mordant*

II Fg. *ff*

I Cni. *ff mordant*

II Cni. *ff*

I Trbe. *senza sord.* *ff*

II Trbe. *senza sord.* *ff*

Tpmi. *très sec.*

Arpa *ff* *Db → D^b* *Ab → A^b* *Ab → A^b maj*

I unis *fff*

II unis *fff*

Vla. *fff*

C. *fff*

B. *fff*

407

408

409

410

411

412

413

III Andante cantabile

cello 4

3

Andante ♩ = 63

I Cl. *pp très doux*

II Cl. *pp très doux*

I Fg. *pp très doux*

II Fg. *pp très doux sur la touche*

3 Vle. II Solo *pp sur la touche*

I Viola Solo *pp*

1 2 3

1st Solo Cello solo

I Fl. *pp*

I Ob. *ppp*

II Ob. *ppp*

Cni. *pp*

3 Vni. I Solo *pp*

Altri V. I *pp*

II *(3 Soli) tutti p*

Vle. *(1 Solo) tutti div. p*

I Cello Solo *p*

Altri Cello *div. p*

4 5

pour tous

3

FASTER

Bass

7

Subito piu mosso $\text{♩} = 84$ (surtout sans rubato)

3

Cl. *pp*

Cni. *pp* (I°)

Vle. *pizz.* *p*

C. *unis pizz.* *p*

B. *unis pizz.* *p*

7 8 9 10

3

Cl. *p*

Fg. *I pp*

Cni. *I très léger pp*

Vle. *arco*

C.

B.

11 12 13 14

V.i

15

4

I *p*

II *divisi pp*

Vle. *pizz.*

C.

B.

15 16 17

ce

I Fl. I *mf*

II Fl. II *p*

I Cl. I *tr bb*

II Cl. II *tr bb*

I Bsn. I *mf*

II Bsn. II

II Violin II *unis pizz.* *arco*

I Violin I *arco*

II Violin II *arco*

C. Cello *pizz.*

18 19 20

3

VII

21

21

I Solo

Ob. *I Solo*

I Cl. I

II Cl. II

I Bsn. I

II Bsn. II

Cnt. *léger p*

I Violin I *mf*

II Violin II *p*

Vla. *unis pizz.* *mf*

C. Cello *mf*

B. Double Bass *mf*

21 22 23 24

3

(I^o)

Ob. *sempre f* *serré*

Fg. *pp très doux*

I *mf*

II *p*

Vle.

C.

B.

25 26 27 28

3

(I^o)

Ob. *mf*

Trbe. *con sord.* *p*

I *p*

II *p*

Vle. *p*

C. *p*

B. *p*

29 30 31

Ob. *mf*

Cl. *mp*

Fg. *mp* stacc.

Trbo *p*

I *mp*

II Div. *p*

Vle. *p* arco *pizz.* arco *(Bbb)*

C. I *arco* *pizz.* arco *trbb*

C. II *arco* *pizz.* arco *trbb*

35

32

CLOSING

33

34

Cl. *p* *douxment en dehors*

Fg. I *pp*

Cni. *très doux* *pp*

Arpa *p* *près de la table*

I *p*

II *unis* *p*

Vle. *p*

C. *mf un peu en dehors* *unis* *pizz.*

B. *arco* *p*

35

36

37

3

(3) →

Handwritten signature

ob. *a2* *mf*

I

Cl. II

Fg. *p*

I

Cni. *ppp*

II *ppp*

Arpa

Handwritten notes:
E6 → E4
G4 → G6
L1/1/1/1

I *p*

II *p*

Vle. *p*

C. *arco* *pizz.* *mf* *arco* *mf Soli (en dehors)*

B. *mf*

Cell

38 39 40

41

fl I

Fl. *pp*

Ob. *pp*

Cl. *pp*

I *p*

Fg. *p* *stacc.*

II *p molto stacc.*

Cni. *pp*

I *pp* *très doux*

II *p*

Vle. *p*

C. *p*

B. *p*

PPP

41

42

43

Fl. *tr*

Ob. *Soli*

Cl. *pp* *Soli*

Fg. *pp*

Cni. *ppp*

I *ppp*

II *arco* *ppp*

Vle. *pp*

C. *pp*

B. *pp*

44

45

46

Bass Fl

50

~~8~~ Sans presser

I Fl. *pp*

II Fl. *pp*

I Fg. *pp* *En dehors*

II Fg. *pp* *use whole note Ab*

Cni. *ppp*

I Cni. *ppp* *très chanté*

II Cni. *ppp* *div. mf*

I Vle. *pp*

II Vle. *p expr. pp*

I C. *pp*

II C. *p expr. pp*

B. *p*

47 48 49 50

Cl. *p* *doux expr.*

I Cl. *mf*

II Div. *p*

Vle. *p* *doux expr.* *p. 13*

I C. *p*

II C. *p*

B. *p*

51 52 53 54

58

I Ob. *Soli mf*

II

Cl. I *mf* (*mf*)

Fg. *pp* *pp*

Cni. *pp* *pp*

I *pp*

II *pp*

Vle. *mf*

C. *pp*

B. *pp*

55 56 57 58

59

Fl. *mf*

I Ob.

II

Cl. I

Fg. *pp*

Cni. *pp*

I *mf*

II *pizz.*

Vle. *pizz.*

C. *pizz.*

B. *pizz.*

59 60 61 62

66

I Fl.

II Fl.

ob. I

I Cl.

II Cl.

I Fg.

II Fg.

I Cnl.

II Cnl.

I

II Div.

I Vle.

II Vle.

I C.

II C.

B.

mf

p

pp

ppp très doux

arco

IV^o

espr.

mf

p

pp

pp

pp

pp

pizz.

Solo

Adm

Keep in G!

63

64

65

66

Ob. I

Cni.

I

II

Vle.

C.

B.

67 68 69

Her Soli

p

unis

unis

unis

Cl.

Cni.

Arpa

I

II

Vle.

C.

B.

70 71 72 73

mf expr.

en dehors

pp

naturale tempo

expr. p

ppp

pp

pp

pp

arco

pp

mf

p

div.

p

div.

div.

p

p

73

74

And

Cni. *p*

Arpa *pp*

I

II

Vle. *sempre simile*

C. *sempre simile*

B. *div. pizz.*

71 75 76 77

80

And

Cni. I

Trbe. *senza sord.*

Arpa *pp*

I *pour tous*

II *pp*

Vle. *sempre simile*

C. *sempre simile*

B. *pp*

78 79 80 81

J.W.C. 31

The image shows a page of a musical score, page 113, covering measures 82 to 85. The score is for a large ensemble, including woodwinds, strings, and harp. The instruments listed on the left are:

- Flutes (Fl.): I and II
- Clarinets (Cl.): I and II
- Bassoons (Fg.): I and II
- Trumpets (Trbo.): I
- Trombones (Cni.): I
- Harp (Arpa)
- Violins (Vle.): I and II
- Violas (Vla.): I and II
- Cellos (C.): I and II
- Double Basses (B.): arco

The score is written in 3/4 time. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). A handwritten note 'Her' is written above the Trombone I staff in measure 84. Another handwritten note '1st. Vln' with an arrow points to the Violin I staff in measure 84. The Arpa part has handwritten chord changes: $E_7 \rightarrow E_1$, $F_9 \rightarrow F_6$, and $D_6 \rightarrow D_9$. Measure numbers 82, 83, 84, and 85 are printed at the bottom of the page.

I Fl. *p* *pp* *ppp*

II Fl. *p* *pp* *ppp*

I Ob. *p* *pp*

II Ob. *p* *pp*

I Cl. *p* *pp* *ppp*

II Cl. *p* *pp* *ppp*

I Fg. *p* *pp* *ppp*

II Fg. *p* *pp* *ppp*

I Cni. *ppp* *ppp* *pppp*

II Cni. *ppp* *ppp* *pppp*

Trbe. *con sord.*

I Vln. *p espr.* *pp*

II Vln. *pp*

I Vla. *pp*

II Vla. *pp*

I C. *pp*

II C. *pp*

B. *pp*

86

J.W.C. 91

87

88

89

I Fl. *pp très doux*

II Fl. *p*

Cl. *p*

Cni. *pp*

Trbo. *Consord.*

Arpa

I Vle. Solo *pp*

I C. Solo *pp*

89 90 91 92

TEMPO

Fl. *p*

Ob. *mf*

Fg. *mf stacc.*

Cni. *mf bouchés*

Trbo. *natur.*

I Vle. *ppp*

II Vle. *ppp*

Vle. *tutti p*

C. *tutti pizz. arco div. b2*

B. *pizz. arco*

93 94 95 96

Horn

99 Theme 1

Horn

II

Fl. *ppp*

I Cl. *mf*

II Cl. *p*

Fg. I *mf sec.*

I Chi. *mf* *pp*

II Chi. *mf* *pp*

Trbe I *pp* *ppp*

I *ppp* *p*

II *pp* *ppp* *pizz.*

Vle. *pp* *ppp* *pizz.*

C. *pp* *ppp* *pizz.* *arco* *unis* *pizz.*

B. *pp* *pp* *p* *pizz.*

Tempo

(mutes out)

Solo

97 98 99 100

I Cl. *p* *(res court)*

II Cl. *pp*

Fg. I *pp*

I *pp*

II *arco* *pp*

Vle. *pp*

C. *pp*

B. *pp*

101 102 103 104 105

107

Musical score for measures 106-109. The score includes parts for Oboe I, Clarinet I and II, Bassoon, Violin I and II, Viola, Cello, and Bass. Measure 107 features a circled '107' with a handwritten '13' above it. Dynamic markings include *mf*, *p*, and *p. 10*. Performance instructions include *div. arco* and *v.p. 14*. A large handwritten '2' is on the left margin.

Musical score for measures 110-112. The score includes parts for Oboe, Clarinet I and II, Bassoon, Violin I and II, Viola, Cello, and Bass. Measure 110 features a circled '110' with a handwritten '13' above it. Dynamic markings include *mf*, *pp*, and *p*. Performance instructions include *arco*, *pizz.*, and *tr*. A large handwritten '3' is on the right margin.

Closing

Ob.

I

Cl.

II

pp

pp

pp

I

Cni.

II

pp

pp

pp

Arpa

p près de la table

I

II

p

p

3

4

3

Vle.

p

C.

mf

unis pizz.

arco

B.

p

arco

113

114

115

116

117

I Fl. *pp*
 II Fl. *pp*
 I Ob. *pp*
 II Ob. *pp*
 I Cl. *pp*
 II Cl. *pp*
 I Fg. *pp*
 II Fg. *pp*
 I Cni. *pp*
 II Cni. *pp*
 I Trbe. *pp* open
 II Trbe. *pp* open
 Arpa. *pp* $F4 \rightarrow F4$ $F4 \rightarrow F6$
 I Div. *ppp*
 II Div. *ppp*
 Vle. *ppp*
 I C. *pp* pizz. arco
 II C. *pp* pizz. arco
 B. *pp*

117

118

119

120

I Fl. *ppp*
 II Fl. *pp*
 I Ob. *ppp*
 II Ob. *ppp*
 I Fg. *ppp*
 II Fg. *ppp*
 I Trbe. *pp*
 II Trbe. *pp*
 Arpa *p*

longa
longa
longa
longa
longa
longa
longa
longa
longa
longa

I Div. *ppp*
 II Div. *ppp*
 Vlo. *ppp*
 I C. *ppp*
 II C. *ppp*
 B. *ppp*

Tous, sur la touche *Tous, naturel*

longa
longa
longa
longa
longa
longa
longa
longa
longa
longa

pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*
pp *pp* *p* *pp*

ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*
ppp *pp* *p* *pp*

121 122 123 124

Turn

IV Finale

Prestissimo et très gai

~~♩ = 92~~ $\text{♩} = 144$

4

Fl. *ff sec.*

Ob. *ff sec.*

Cl. *ff sec.*

I *ff sec.*

II *ff sec.*

I *ff sec.*

II *ff sec.*

I *ff sec.*

II *ff sec.*

Tpni. *ff sec.*

Arpa *ff sec.*

I *ff sec.* div. unis rude

II *ff sec.* unis rude

Vle. *ff sec.* unis rude

C. *ff sec.* unis rude

B. *ff sec.* unis rude

4
(in 4)

9

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

I Cni.

II Cni.

Arpa

I

II

Vle.

C.

B.

sec.

sec.

ff

ff

ff

ff

A4 → A^b
D4 → D^b
E4 → E^b

pizz.

5

6

7

8

9

Cl.

I

II

Vle.

C.

B.

arco

pizz.

arco

I^o Cl.

II

ff

10

12

Write out as 16 ms (always) J.W.C. 81

15

I Fl. *ff*
 II Fl. *ff*
 I Ob. *f*
 II Ob. *f*
 I Cl. *ff*
 II Cl. *ff*
 I Fg. *f*
 II Fg. *f*
 I Ch. *mf*
 II Ch. *mf*
 I Vle. *mf*
 II Vle. *f*
 C. *f*
 B. *f*

div. pizz. *f*
 unis arco *f*

13 14 15 16

This musical score page contains two measures, 17 and 18, for a woodwind and string ensemble. The instruments are arranged in the following order from top to bottom: Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Contrabassoon I and II, Violin I and II, Viola, Cello, and Bass. Measure 17 (labeled '17' at the bottom) features a complex woodwind texture. Flutes I and II play a melodic line with accents and slurs. Oboes I and II play a similar melodic line. Clarinets I and II play a rhythmic accompaniment. Bassoons I and II play a melodic line. Contrabassoons I and II play a melodic line. Violin I and II play a melodic line. Viola, Cello, and Bass play a rhythmic accompaniment. Measure 18 (labeled '18' at the bottom) continues the woodwind and string parts. Flutes I and II play a melodic line. Oboes I and II play a melodic line. Clarinets I and II play a rhythmic accompaniment. Bassoons I and II play a melodic line. Contrabassoons I and II play a melodic line. Violin I and II play a melodic line. Viola, Cello, and Bass play a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

17

18

I Fl. *ff*

II *ff*

I Ob. *ff*

II *ff* *p. r.*

I Cl. *ff* *serré*

II *ff* *serré*

I Fg. *ff*

II *ff*

I Cni. *f*

II *f*

I Trbc. *Soli ff*

II *ff*

Tpni. *f*

I *f*

II *f*

Vle. *f*

C. *ff*

B. *ff*

19

20

21

23

I° Solo

Ob.

Cl.

Fg.

I

II

Vlo.

C.

B.

pizz.

arco

pizz.

mf

f

mf

f

22

23

24

25

espressivo

F1.

Ob.

Cl. I°

Fg. I°

Cni.

I

II

Vlo.

C.

B.

pp

très chanté

mf

pp

p sub.

pp

p sub.

pp

pizz.

p sub.

pizz.

p sub.

f bien en dehors

Solo

f bien en dehors

Solo

f bien en dehors

26

27

28

29

Fe

Handwritten musical score for a symphony orchestra and soloists. The score is divided into two systems. The first system includes parts for Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinets (Cl. I, II), Bassoons (Fg. I, II), Horns (Cni. I, II), Arpa (Arpa), Violins (Vle. I, II), Viola (Vle.), Cello (C.), and Bass (B.).

Key annotations and markings include:

- très chanté* (written above the Oboe II staff)
- Soli* (written above the Horn I and II staves)
- très gai* (written above the Horn II staff)
- mf*, *f*, *ff*, *p*, *pp*, *arco*, *pizz.* (dynamic and articulation markings throughout)
- Handwritten notes: *Fe* at the top, *Handwritten* on the left, and *IV^o* above the Violin I staff.
- Measure numbers 30, 31, 32, and 35 are indicated at the bottom of the page.
- A large handwritten '4' is present in the lower right quadrant of the score.

34

I
II
Vle.
C.
B.

pizz. *mp* arco *p. 15* pizz. arco *f*

mp *mp* *f*

34 *mp* 35 36 37

Fl.
II
Ob.
II
Cl.
II
Fg.
II
Cni.
II

f *f* *mf* *f* *f* *f*

F *b* *b*

I
II
Vle.
C.
B.

f *ff* *ff* *f* *f* *f*

div. unis

f 38 *f* 39 40

43
6

Fl. II

Ob. I
Ob. II

Cl.

Cl. I
Cl. II

Soli

Fg. I
Fg. II

Soli

Cnl.

Hr Solo

Arpa

V.2

V. I

div. unis

ff

pizz.

p

vp. 14

V.1

mf

V. II

div. pizz.

unis arco

p sub.

Vle.

div. pizz.

unis arco

p sub.

C.

pizz.

p

B.

pizz.

p

41 42 43 44

3

Handwritten notes: *write at pitch*, *Solo 8va*, *loco*, *Solo bien en dehors*, *près de la table*, *arco*, *pizz.*

Handwritten markings: *86*, *6*, *22*, *(E♭ maj)*, *(A → C♭)*, *I^o Solo*

Instrument parts: Fl. I & II, Ob. I & II, Cl. I, Fg. I & II, Cni., Arpa, Vle. I & II, C., B.

Measure numbers: 45, 46, 47, 48, 49

Composer: J.W.C. 91

51

I Fl. *ff*

II Fl.

I Ob. *ff*

II Ob. *ff*

I Cl. *ff*

II Cl. *ff*

I Fg. *ff*

II Fg. *ff*

I Cni. *ff*

II Cni. *ff*

Tpni. *ff*

I *mf* *f* *f*

II *ff* *mf*

Vle. *ff* *mf* arco pizz. arco

C. *ff* arco pizz. *f* arco

B. *ff* arco pizz. *f* arco

So

51

52

4

4

FR

I Fl. *ff*
 II Fl. *ff*
 I Ob. *f*
 II Ob. *f*
 I Cl. *f*
 II Cl. *f*
 I Fg. *f*
 II Fg. *f*
 I Cni. *f*
 II Cni. *f*
 Trbe. *ff* *très sec.*
 Tpni. *f*
 Arpa (to Dmaj) *+*
 I Div. *f*
 II *f*
 Vle. *f*
 C. *f*
 B. *f*

Soli *ff* *très sec.*

Cb → C#	Eb → E#
Bb → B#	F# → F#
	A# → A#

53

54

55

56

57

Surtout sans ralentir

Fl

Theme 2

Fl. I, II

Ob. I, II

I, II

Trbe. I, II

Vle. I, II

C. I, II

B. I, II

f très sec.

ff très mordant

f très court.

f très court.

gliss.

arco

f 57 *très court* 58 59 60

I, II

I, II

I, II

I, II

Vle. I, II

C. I, II

B. I, II

f

OB

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

61 62 63

4
mf

64

I Fl. *ff*
 II Fl. *ff*
 I Ob. *ff*
 II Ob. *ff*
 I Cl. *f*
 II Cl. *f*
 I Fg. *f*
 II Fg. *f*
 Arpa *f* Re. maj. *mf* gliss.
 I *mf* gliss.
 II *mf* gliss.
 Vle. *mf* gliss.
 C. *f* pizz. arco
 B. *f* pizz. arco

4

f 64 65 66 67

The musical score is arranged in systems for woodwinds and strings. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, and a Viola. The string section includes Violins I and II, Violoncello (C.), and Bass (B.).

Measures 68 and 69 feature woodwinds playing a melodic line marked *f léger.* with a handwritten *FL* above the Flute I staff and *OB* above the Oboe I staff. The strings play a rhythmic accompaniment marked *pizz.* (pizzicato).

Measure 70 features a change in dynamics and articulation. The woodwinds play a melodic line marked *p sub.* (piano, *subito*). The strings play a melodic line marked *arco* (arco) and *div.* (divisi). A large handwritten *P* is written above the strings in measure 70.

68

69

p sub.

70

72

accelerando

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

Handwritten annotations: *mf*, *f*, *acCEL*, *cl.*, *mp*, *f*, *sf*.

Arpa

Handwritten annotations: *acCEL.*, *F#7/F#6*, *G#7/G#6*, *A#7/A#6*, *F#9*, *G#9*.

I unis *mf* *f* *très chanté*

II *mf* *f*

Vle. *mf* *f*

C. unis *mf* *f* *p. 16*

B. *mf*

Handwritten annotation: *accelerando*

71 72 73 74

fl. Fl

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

très rythmé

Fg ff

Arpa

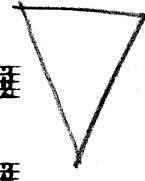
$C^{\#} \rightarrow C^{\flat}$
 $G^{\flat} \rightarrow G^{\#}$

$E^{\flat} \rightarrow E^{\natural}$
 $B^{\flat} \rightarrow B^{\natural}$

a tempo

sec.

mi b
sol #



I V. I

mf très chanté

2 Soli

mf

ff

tutti

1 Solo

mf

ff

tutti

ff

ff

ff

p. 12

75 76 77 78 79

81

très sec. et léger

II

Ob.

I

Fg.

II

I

Cni.

II

Trbo.

Arpa

I

II

Vle.

C.

B.

Solo

mf léger et mordant

Solo

mf léger et mordant

1^o Solo

mf très léger et mordant

(Dbmaj)

D4 → D♭
A4 → A♭
G4 → G♭

mf

pour tout le quatuor:
très léger et mordant

mf

mf

mf

très court.

mf

mf

80

81

J.W.C. 91

82

83

6

nuova

I Fl. *ff*

II Fl. *ff*

Ob. *tr* *ff* *p sub.* *a2* *p*

I Cl. *ff*

II Cl. *ff* *v p. 11*

Fg. *très sec.* *ff*

I Cni. *flatterz.* *ff* *p sub.* *mf* *f*

II Cni. *flatterz.* *ff* *p sub.* *mf* *f*

Trbe. *flatterz.* *ff* *p sub.* *mf* *f*

Arpa *f* *gliss.* *ff* *P* *f* *A6 → A7*

I Vle. *ff* *p sub.* *f*

II Vle. *ff* *p sub.* *f*

Vle. *ff* *p sub.* *f*

C. *ff* *p sub.* *f*

B. *ff* *p sub.* *f*

84 *p sub.* 85 86

cl

P

f

Toujours sans ralentir

Fl. *mf > p* *mf*

I Ob. *mf > p*

II Ob. *mf > p*

Cl. I *Solo >* *ff*

I Fg. *f* *mf > p* *mf*

II Fg. *mf > p* *mf*

I Cni. *Solo* *mp*

II Cni. *mf > p* *mp*

Trbe *mf > p* *mp*

Arpa *f* *p* *f en dehors* *mf*

E4 → E4 *4e* *E4 → E4* *A4 → B4* *G4 → G4*

Toujours sans ralentir

I *f* *f > p sub.* *mf*

II *f* *f > p sub.* *mf*

Vlo. *f* *f > p sub.* *mf*

C. *f* *f > p sub.* *f en dehors* *mf très chanté*

I B. *f > p* *f en dehors* *mf*

II B. *f > p* *f en dehors* *mf*

div. *pizz.* *unis arco* *pizz.* *Soli arco*

E1, not D

87

88

89

90

Fl.

I Ob. *p*

II Ob. *mf*

I Cl. *f*

II Cl. *f*

I Fg. *p*

II Fg. *mf*

I Cni. *pp*

II Cni. *pp*

Trbe. *10*

Arpa *p*

I *p sub.*

II *pp*

Vle. *pp*

C. *p sub.*

I B. *f > p*

II B. *f*

91 92 93 94

TRP
4

Db → D^b

A^b → A⁴
C⁴ → C[#]

f en dehors

mf

1 2 3 4 5 6

pizz. arco

f en dehors

I Fl. *ff* *molto* *p > pp*
 II *ff* *p*
 I Ob. *ff* *molto* *p > pp*
 II *ff*
 I Cl. *ff* *molto* *p > pp*
 II *ff*
 I Fg. *ff* *molto* *p > pp*
 II *ff*
 I Cni. *ff* *bien en dehors* *molto* *p*
 II *ff* *p*
 I Trbe. *Senza sord.* *Solo* *ff*
 II *ff*
 Tpni.
 Arpa *Do → D₆* *re b la t* *mi b si b* *te* *ff* *grisa* *la t* *ff*
 I *ff* *div.* *ff* *tr* *ff* *molto* *p > pp*
 II Div. *ff* *tr* *ff* *molto* *p > pp*
 I Vle. *ff* *molto* *p > pp*
 II *ff*
 C. *div.* *ff* *molto* *p > pp*
 B. *ff* *molto* *p > pp*

Senza sord.

Solo

Céder à peine

95

96

J.W.C. 91

97

98

99



100

I Cl. *mf très chanté*

II Cl. *p*

I Fg. *mf*

II Fg. *p*

I Cni. *ppp*

II Cni. *ppp*

Arpa *mf*

F#-F#

a Tempo

Solo pizz.

ON

I Altri *mf div. pp*

II Div. *mf très chanté*

sempre pp

I Vle. *pp léger*

II Vle. *pp léger*

C. *div. mf*

B. *pizz. arco*

100

101

102

103

104

I Fl. *mf* \rightarrow *p*
 II Fl. *mf* \rightarrow *p*
 I Ob. *p. 9* *mf* *très chanté*
 II Ob. *mf*
 I Cl. *mf* \rightarrow *p* *pp*
 II Cl. *pp*
 I Fg. *mf* \rightarrow *p* *mf*
 II Fg. *mf*
 I Cni. *mf* \rightarrow *p*
 II Cni. *mf*
 Arpa *p* *mf* *pp*
 I Vln. *arco* *mf* \rightarrow *ppp*
 I Altri *mf* *pp*
 II Vln. *mf* *très chanté*
 I Vla. *mf* *pp*
 II Vla. *mf*
 C. *mf* \rightarrow *p* *mf*
 B. *mf* *uniz. pizz.* *arco*
 105 *mf* 106 *p* 107 *mf* 108 109

Handwritten notes:
 Arpa: $A^b \rightarrow A^\sharp$, $D^b \rightarrow D^\sharp$, $G^\sharp \rightarrow G^\natural$, $E^b \rightarrow E^\natural$, $C^\sharp \rightarrow C^\natural$, $G^\sharp \rightarrow G^\natural$, $A^\sharp \rightarrow A^\natural$
 Vln. I: *arco*
 C.: *uniz. pizz.*
 B.: *arco*

I Fl. *mf*
 II
 I Ob. *mf*
 II
 I Cl. *mf*
 II
 I Fg. *mf* *p* *mf*
 II *mf* *p*
 I Cni. *mf* *mf*
 II
 Arpa *G1 → G1#* *A1 → A1#* *A1# → A1#* *G1 → G1* *mf* *F1 → F1#*
 I *pizz.* *mf* *arco* *div. a 2*
 I Altri *pp* *mf*
 II Div. *mf*
 I Vle. *mf*
 II
 C. *mf*
 B. *pizz.* *arco* *div.* *mf*

110 111 112 113 114
 J.W.C. 91

I Fl. II

I Ob. II

I Cl. II

I Fg. II

I Cni. II

Arpa

I Div. I Vclni

II Div.

I Vle. II

C.

B.

p

f

f très expressif et bien en dehors

Solo

p sur la touche

p sur la touche

p sur la touche

unis pizz.

Handwritten notes: *mf*, *p*, *CA → C#*, *CH → C#*, *D# → D#*, *F# → F#*, *F# → F#*, *A# → A#*, *F# → F#*

13 120

I Fl. *mf*
 II
 I Ob. *mf*
 II
 I Cl. *mf*
 II
 I Pg. *mf*
 II
 I Cni. *pp* *mf* *Heu Solo*
 II
 Arpa *mf* *mf* *mf* *mf* *mf* *mf*
 I Div. *natur.* *très chanté* *f* *molto* *div.*
 II Div. *natur.* *mf* *mf* *mf* *mf*
 I Vle. *natur.* *mf* *mf* *mf* *mf*
 II
 I C. *mf* *mf*
 II
 B. *arco* *mp* *pizz.*

120 121 122 123 124

ll

OB

I Ob.
II

I Cl.
II

I Fg.
II

I Cni.
II

Arpa

E4 → E♭ B4 → B♭ C4 → C4 B♭ → B4 E4 → E4 G4 → G#

I
I Altri

pizz. tutti div.

II Div.

V-2.

I Vle.
II

I C.
II

pizz. arco

B.

arco

125

126

127

128

Fl. *mf*

Ob. *mf*

Cl. *f* *ss* *a2*

Fg. *mf* *f*

Cni. *mf*

I Trbc. *f*

II Trbc. *f*

Arpa *p* *f*

I div. *f*

I *f*

II *mf* *f*

I Vle. *f*

II Vle. *f*

I C. *mf* *f*

II C. *f*

.B. *mf* *f*

129 130 131 132

J.W.C. 91

Handwritten: $B^4 \rightarrow B^b, F^\# \rightarrow F^4$ $B^b \rightarrow B^4, F^4 \rightarrow F^\#$

Handwritten: $(+++++)$

Handwritten: Han

133

Fl. I, II

Ob. I, II

Cl. I, II

Fg. I, II

Stay in?

Handwritten initials 'AM'

Soli

Trbn. I, II

Tpni.

Arpa

Handwritten notes: A4 → A♭, D4 → D♭, B4 → B♭, G♯ → G♭, F♯ → F4, E4 → E♭, C4 → C♭

I, II

Vle.

C. I, II

B.

div. v

très chanté

ff 133 134 135 136 137 138

Fl. *ff* *div.*

Ob. *ff*

I Cl. *ff* *Soli* *fff*

II Cl. *ff*

I Fg. *ff*

II Fg. *ff*

I Cni. *ff*

II Cni. *ff*

Trp. I *ff*

Trbe. II *ff*

Tpni. *ff*

Arpa *ff* *brillant*

(Db m. j.) + C^b

I Vle. *ff* *Soli unis*

II Vle. *ff*

C. *ff* *Soli unis*

B. *ff*

Tr

ce

Cell

(39

140

(41

Fl. *p*

Ob. *p*

I Cl. *p*

II Cl. *p*

I Fg. *p*

II Fg. *p*

I Cni. *Solo* *mf*

II Cni. *mf*

Trbe.

Tpni.

Arpa *en dehors* *mf*

I Vle. *div.* *p* *pp*

II Vle. *p* *pp*

C. *mf > p*

B. *mf > p* *unis*

mo

142

mf > p 143

144

145

146

Surtout sans ralentir

Fl. *Fl. 8va*

Fl. I *très chanté*
Solo

Ob. I *mf bien en dehors*

Cl. II *pp*

Arpa *pp*
unis pizz- div.
G6 → G#6, A#7 → A#7

I *mf*

II *p sur la touche*

Vle. *p sur la touche*

C. *pp*

B. *pizz.*

Ob

Arpa

146 147 148 149 150 151

Fl. *p*

Ob.

Cl. II *mf*

Fag. *Solo*
mf très chanté

Arpa *mf*
G#7 → G#7 G#7 → G#7 G#7 → G#7 G#7 → G#7

I *très chanté*
mf
arco

II *natur.*
mf

Vle. *natur.*
mf

C. *pizz.*

B. *f*
arco

Fag.

3/2
Hum
3

152 153 154 155 156 157

160

I Fl.

II Fl.

Ob.

Cl. I

Fg. I

mf

p

Solo

mf chanté

très doux

pp

Fog

Solo

HN

I Cni.

II Cni.

Arpa

mf

pp

Ob → Dh = (Fmij)

E^b → E^b

A^b → A^b

I

II

Vle.

C.

B.

pp sur la touche

pp sur la touche

pp sur la touche

pp sur la touche

arco

pp

p. 13

158 159 160 161 162 163

Fl. I

Ob. I
II

Cl. I
II

Fg. I
II

Cni. I
II

Arpa

Vle. I
II

C. (div.)
Attr.

B.

p. 10

f *ff* *f* *ff*

f chanté *fg* *ff*

f *f sec.*

natur. *div.* *très chanté* *f* *ff*

mf *ff*

Ab → A4 *G4 → G6* *G6*

166

mf 164 165 ff 166 167 168 169

Alto
→

Fl. I

Ob. I

Ob. II

Cl. I

Cl. II

Pg. I

Pg. II

Horn I

Horn II

Trbc.

Tpni.

Arpa

Vle. I

Vle. II

C. I

C. II

B.

Soli très chanté

ff

4

A4 → A6 G6 → G4 D6 → D6 (Ab major)

div. unis loco

trmb

ff chanté

div. unis

Vla

170 171 172 173 174

Fl.

I
Ob.
II

I
Cl.
II

I
Fg.
II

I
Cni.
II

Trbe.

Tpai.

Arpa

glise.

ff

ff *bouchés*

ff

I

II

Vla.

C.
Altri.

B.

No gra des

fff

fff

fff

fff

SLOW
2
D

175

176
J.W.C. 91

177

178

179

UN PEU CÉDÉ (BIEN CALME)

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cnt. *p*

2
SLOW

Arpa *p* (Fmaj)

HARP *pp* gliss.

Un peu cédé (bien calme)

I Div. *p* div.

II Div. *pp* tutti div. a 3 gliss.

Vle. I *pp* tutti div. *p*

Vle. II

C. I *pp* tutti div. *p*

C. II

B.

179 180 181 182 183 *pp* 184 185 186

TEMPO SUBITO

189

Fl. *ff sec*

Ob. *ff sec*

I Cl. *Soli ff*

II Cl. *Soli ff*

Trbo. *ff sec*

Arpa *ff sec.*

3 4

4 QUICK T^o

Tempo subito

I *f unis pizz.* *arco unis* *ff*

II *f unis pizz.* *arco* *arco unis*

Vlo. *f unis pizz.* *arco* *arco unis*

C. *f unis pizz.* *arco* *unis pizz.*

pizz.

187

188

189

Fl. *ff*

I *ff*

II *ff*

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

C. *f*

B. *f*

190

191

192

Fl. I

Ob. I *f*

Ob. II *Soli ff*

Cl. I *f*

Cl. II

Fg. I *f*

Fg. II

Cni. I *mf*

Cni. II

I *f*

II *f* *X ← ff*

Vle. *f*

C. *pizz.* *X ← ff*

B. *f*

193

194

195

~~20~~ 200

I Fl. *ff*
 II Fl. *ff*
 I Ob. *f*
 II Ob. *f*
 I Cl. *ff*
 II Cl. *ff*
 I Fg. *ff*
 II Fg. *ff*
 I Cni. *f*
 II Cni. *f*
 Tpni. *f*
 Arpa *ff*
 I div. *ff*
 II div. *ff*
 Vlo. *ff*
 C. *ff*
 B. *ff*

mf chanté
Solo
p
pour tous
p surtout sans ralentir
bien soutenu
pp
unis
pp
pp
pp

Hen

196 197 198 199 200 201 202

FL

I Fl. I *mf chanté*

II Fl. II

Cl. I *Solo* *mf* *f* *mf*

Fg. I *mf*

Hrn

I Cni. *Solo* *mf*

II Cni. II

Arpa

Bb → Bb *Bb → Bb* *D7 → D7*

Db → D7 (= Cmaj7)

pp

pp

I V.I. *pp* *mf chanté*

II *pp* *p* *unis*

Vla. *pp* *p*

C. *pp* *p*

B. *pp* *p*

203 204 205 206 207 208 209 210 211

J.W.C. 01

EE

I Fl. *pp* *mf espressivo* *p* *pp*
 II Fl. *pp* *mf espressivo* *p* *pp*
 I Ob. *mf espressivo* *p* *pp*
 II Ob. *mf espressivo* *p* *pp*
 I Cl. *pp* *p* *pp*
 II Cl. *pp* *p* *pp*
 I Fg. *ppp* *pp* *pp*
 II Fg. *ppp* *pp* *pp*
 I Cni. *ppp*
 II Cni. *ppp*
 Arpa *laisser vibrer* *p*
 I Vle. *pp* *pp*
 II Vle. *pp* *pp*
 C. *pp* *p*
 B. *pp* *p*

222 223 224 225 226 227 228 229 230

PLUS LENT $d = d.$ PRÉCÉDENTE

~~21~~ (221)

I Fl. *ff*

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

ff *éclatant*

4
slow

I Cni.

II Cni.

Trbe

Tpni.

ff *éclatant*

Plus lent $d = d.$ précédente

Arpa

(E♭ mdg.)

ff *gliss.*

in 4

I Vle.

II Vle.

Vle. *ff* *éclatant*

C. *ff* *éclatant*

B. *ff* *div.*

Maestoso

Orchestral score for measures 224-226. The score includes parts for Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Trumpets (I, II), Trombones (I, II), Percussion (Tprni.), Arpa (Harp), Violins (I, II), Viola (Vle.), Cello (C.), and Bass (B.).

Measure 224: Flutes I and II play a sustained note. Oboes I and II play a melodic line. Clarinets I and II play a rhythmic pattern. Bassoons I and II play a rhythmic pattern. Trumpets I and II play a rhythmic pattern. Trombones I and II play a rhythmic pattern. Percussion (Tprni.) plays a rhythmic pattern. Arpa (Harp) plays a rhythmic pattern. Violins I and II play a rhythmic pattern. Viola (Vle.) plays a rhythmic pattern. Cello (C.) plays a rhythmic pattern. Bass (B.) plays a rhythmic pattern.

Measure 225: Flutes I and II play a sustained note. Oboes I and II play a melodic line. Clarinets I and II play a rhythmic pattern. Bassoons I and II play a rhythmic pattern. Trumpets I and II play a rhythmic pattern. Trombones I and II play a rhythmic pattern. Percussion (Tprni.) plays a rhythmic pattern. Arpa (Harp) plays a rhythmic pattern. Violins I and II play a rhythmic pattern. Viola (Vle.) plays a rhythmic pattern. Cello (C.) plays a rhythmic pattern. Bass (B.) plays a rhythmic pattern.

Measure 226: Flutes I and II play a sustained note. Oboes I and II play a melodic line. Clarinets I and II play a rhythmic pattern. Bassoons I and II play a rhythmic pattern. Trumpets I and II play a rhythmic pattern. Trombones I and II play a rhythmic pattern. Percussion (Tprni.) plays a rhythmic pattern. Arpa (Harp) plays a rhythmic pattern. Violins I and II play a rhythmic pattern. Viola (Vle.) plays a rhythmic pattern. Cello (C.) plays a rhythmic pattern. Bass (B.) plays a rhythmic pattern.

224

J.W.C. 91 ²²⁵ 225

²²⁶ 226

Fl.
I
II

Ob.
I
II

Cl.
I
II

Fg.
I
II

Cni.
I
II

Trbe.

Tpni.

Arpa
(E^b maj.)
gliss.
E^b → E⁴
B^b → B⁴
HARP
sra
B⁴ → B^b
A^b → A⁴ (= F maj.)
sec.
b⁴

Vle.
I
II

C.

B.

p subito

p subito

P sub

(1/2) *La moitié*

p (1/2) *La moitié*

227
228

J.W.C. 91

228
228

229
229

I Fl. II
I Ob. II
I Cl. II
I Fg. II

I Cni. II
Trbe.
Tpni.
Arpa

QUICK

très sec. & Temp part had (B4) is correct

gliss.

I
II
Vie.
C.
B.

Tempo I^o subito
tutti

fff

fff

unis

fff

fff

fff

230 231

262 281
J.W.C. 91

232
233 NOIZAY. 1947