

A Georges Auric

# SINFONIETTA

pour orchestre

Durée 24 minutes

## I Allegro con fuoco

FRANCIS POULENC  
1947

Surtout pas plus lent que ♩ = 160 - 168

Corn in F *ff*

Trombe in C *ff sec.*

Timpani *f sec.*

Vni. I *ff*

Vni. II *ff*

Vle. *ff*

C. *ff*

B. *ff*

Ob. *ff*

Cl. in B *ff*

Fg. *ff*

Cni. *f*

I *pizz.*

II *pizz.*

Vle. *pizz.*

C. *pizz.*

B. *pizz.*

①

Fl.

Ob.

Cl.

Fg.

Cni.

Trbo.

Tpni.

I arco

II arco

Vlo. arco div. unis

C. arco

B. arco

Ob.

Fg.

I

II

Vlo.

C. pizz. arco

B. pizz. arco

I Solo

*f bien en dehors*

②

Fl. *pp subito*

Cl. *I Solo*

Fg. *f*

Cni. *I*

I *pp subito*

II *pp subito*

Vle. *sur la touche*

C. *pizz.*

B. *pizz.*

*pp* *sempre pp* *pizz.* *pizz. natur.* *sempre pp*

③

Fl. *pp*

Ob. *Solo*

Cl. *f*

Fg. *p*

Cni.

I *arco* *pp*

II *arco* *pp*

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

C. *arco* *f bien en dehors*

B.

Fl. *mf*

Ob.

Cl. II

Fg.

I *très chanté* *mf*

II *pizz.* *arco* *mf*

Vlo. *pizz. natur.* *arco* *mf*

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

B. *mf*

①

Detailed description: This system contains the first three measures of the score. The Flute part has a circled '1' above it. The Flute I part is marked 'très chanté' and 'mf'. The Violin II part is marked 'pizz.' and 'arco' with 'mf'. The Viola part is marked 'pizz. natur.' and 'arco' with 'mf'. The Cello part is marked 'pizz.' and 'arco' with 'mf'. The Bass part is marked 'mf'. The Clarinet II part has a 'II' above it. The Oboe part is silent. The Bassoon part is silent.

Fl.

Ob. I Solo

Cl. *mf*

Fg.

I

II

Vlo.

C.

B.

Detailed description: This system contains measures 4, 5, and 6. The Oboe part has 'I Solo' above it. The Clarinet part is marked 'mf'. The Flute part has an accent (>) above it. The Violin I part has an accent (>) above it. The Violin II part has an accent (>) above it. The Viola part has an accent (>) above it. The Cello part has an accent (>) above it. The Bass part has an accent (>) above it. The Flute II part is silent. The Bassoon part is silent.

⑤

Ob. II *ff*

Cl. II *mf*

Fg. *f* *ff* *a2*

Cni. II

Trbo.

I *pizz.* *arco* *ff*

II *pizz.* *div.* *ff*

Vlo. *ff*

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

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

⑥

Ob. *ff* I II

Cl. *ff* I II

Fg. *ff* *ff*

Cni. *ff*

Trbo.

Tpni. *sec.* *f*

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

II *pizz.* *ff*

Vlo. *pizz.* *ff*

C. *pizz.* *ff*

B. *ff*

sec.

Fl. *ff*

Ob. *ff*

Cl. *ff* I Solo *mf*

Fg. *ff* I *mf*

Cni. *ff*

Trbe. *ff*

Tpni. *f*

I arco *sub. pp*

II arco *sub. pp*

Vle. arco *sub. pp*

C. arco *pizz. pp*

B. *sec. pp*

Ob. *f*

Cl. *sub. pp*

Fg. *mf*

Cni. *mf*

I *pp* *sub. pp*

II *pizz. arco pp*

Vle. *pizz. arco sur la touche pp*

C. *arco Soli f*

B.

8

Fl. *mf*

Ob.

Cl.

Fg. *mf*

I *mf*

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

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

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

B. *mf*

Fl.

Cl.

Fg. *Soli a 2* *ff*

Cnf.

I *pizz.* *f*

II *pizz.* *f*

Vle.

C. *Soli* *mf* *f*

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

⑨

Fl. *pp*

Fg. *ff* *subito pp*

Cni. *ff*

Tpni. *p*

I *sub. pp legg.*

II *arco ff* *sub. ppp*

Vle. *ff* *sub. ppp*

C. *ff* *sub. ppp*

B. *ff* *sub. ppp*

Fl. *pp*

Ob. *pp*

Cl. *p*

I *p*

Fg. *mf*

II *p*

Cni. *I Solo*  
*p doucement chanté*

Arpa *p*

I *très serré, très doux*  
*pp*

II *très serré, très doux*  
*pp*

Vle. *très serré, très doux*  
*pp*

C. *Soli* *pizz. arco* *bien soutenu*  
*p*

B. *p*



I Solo

Fl. *ff*

Ob.

Cl.

I Solo *ff*

II

III

Coni. II

Arpa

I

II

Vlo.

C.

B.

Detailed description: This is a page of a musical score, page 9. It features ten staves. The top staff is for Flute (Fl.), with a first solo part marked 'I Solo' and 'ff'. The second staff is for Oboe (Ob.). The third staff is for Clarinet (Cl.). The fourth and fifth staves are for Bassoon (Fg.), with a first solo part marked 'I Solo' and 'ff', and a second part marked 'II'. The sixth staff is for Bassoon III (Fg. III). The seventh staff is for Cello (C.). The eighth and ninth staves are for Bass (B.). The tenth staff is for Arpa (Arpa). The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. I. *a 2* *b<sub>2</sub>* *p*

Ob.

Cl.

Fg. II *b<sub>2</sub>* *f*

Cor. I. *f*

Trbe. *con sord. I Solo* *f très expressif*

Tpni. *mp* *mf*

Arpa *f*

I. *f*

II. *f*

Vlo. *f*

C. *f*

B. *f*

10

Fl. *a2*

Ob. *ff*

I *ff*

Cl. *ff*

II *ff*

I *fff*

Fg. *fff*

II *ff*

Cni. *mf*

I *s. sord.*

Trbe. *(moins f que I)*

II *mf*

Tpni. *sf*  $\rightarrow$  *p*

Arpa *f*

I *div.* *ff*

II *div.* *f*

Vle. *f très en dehors*

C. *ff*

B. *ff*

*Solo mordant*

*Solo flatterunge*

I Fl. *f*

II Fl. *f*

Ob.

I Cl. *f*

II Cl. *f*

I Fg. *f*

II Fg. *f*

Cnl. *f*

Arpa *f*

I *très chanté*  
*unis*  
*ff*

II

Vle. *ff*

C. *ff*

B. *ff*

Detailed description: This page of a musical score features ten staves. The top five staves are for woodwinds: Flute I and II, Oboe, Clarinet I and II. The next two staves are for Fagot I and II. The Cello staff is below the Fagots. The Harp staff is below the Cello. The bottom four staves are for strings: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as dynamics (f, ff), articulation (accents), and phrasing (slurs). The bottom section is marked 'très chanté unis' and 'ff'. The key signature has one sharp (F#) and the time signature is 3/4.

11

Fl. *f*

I *ff*

Ob.

II *ff*

Cl. *f*

Fg. *ff*

I *f*

Cni.

II *f*

I *f (pas trop fort)*

Trbo.

II *f (pas trop fort)*

Arpa

do sol  
re la b  
mi si  
fa

I *f*

II *ff*

Vle. *ff* div.

C. *f*

B. *f*

$\text{♩} = \text{♩}$  exactement

I Fl. *mf*  
 II *mf*  
 I Ob. *mf* Solo *f* *p*  
 II *mf* Solo *f* *p*  
 I Cl. *mf*  
 II *mf*  
 I Fg. *mf* Solo *ff* *p*  
 II *mf* Solo *ff* *p*  
 I Cni. *mf* *f*  $\rightarrow$  *p sub.*  
 II *mf* *f*  $\rightarrow$  *p sub.*  
 I Trbc. *mf* Solo *f* *p*  
 II *mf* Solo *f* *p*  
 Tpni. *mf*  
 Arpa *ff* *gliss brusque*  
 I *fff* *pizz.* *ff* *p*  
 II *fff* *pizz.* *ff* *p*  
 Vle. *fff* *pizz.* *ff* *p*  
 C. *fff* *pizz.* *ff* *p*  
 B. *fff* *pizz.* *ff* *p*

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

I Cni.

II Cni.

I Trbe.

II Trbe.

I Div.

II Div.

Vlo.

I C.

II C.

B.

*arco*

*p*

*Soli*

*mf*

*pizz.*

*p*

*p*

*p*

*p*

13

I Fl. *mf*

II Fl. *mf*

I Ob. *mf*

II Ob. *mf*

I Cl. *mf*

II Cl. Solo *mf*

Fg. *mf*

Arpa *f* harm.

I unis *pp*

II unis *pp*

Vlo. *pp*

C. unis

B. arco



I Fl. *mf*

II *mf*

Ob. *mf*

Cl. *p* *mf* *p* *mf*

Fg. *mf*

Arpa *p* *gliss.*

*de cell*  
*re # la*  
*mi b si*  
*cel*

*très chanté*

I *mf*

II *tr* *mf*

Vle. *tr* *mf*

C. *arco* *mf*

B. *pizz.* *mf*

Ob. II *mf*

I Cl. *mf*

II *mf*

I *f*

II *mf*

Vle. *mf*

C. *f*

B. *arco* *f*

14

Fl. *mf* *tr* *a 2* *f* *bien en dehors* *mf* *6* *6*

I Ob. *f* *bien en dehors*

II Ob.

I Cl. *tr*

II Cl.

I Fg. *f* *mf*

II Fg. *mf* *#5*

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

II Cni. *pp*

Arpa *mf*

I *p*

II *p* *tr*

Viola Solo *p* *tr*

Altri Viola *p* *tr*

C. *pizz.* *mf*

B. *pizz.* *mf*

Fl.

Ob.

I Cl.

II Cl.

I Fg.

II Fg.

I Cni.

II Cni.

Arpa

I

II

Viola Solo

Altri Viola

C.

B.

*mf*

*mf*

*mf*

*f* près de la table

*pp*

*mf*

*mf*

*mf*

arco

*mf*

arco

*mf*

*mf*

*a 2* *pour tous: molto*

Fl. *f*

I *f*

Ob. *f*

II *f*

I *sené*

Cl. *sené*

II *f*

I *f*

Fg. *f*

II *f*

I *mf*

Cni. *mf*

II *mf*

I *mf*

Trbu. *mf*

II *mf*

I *f*

II *f*

Vle. *f*

C. *f*

B. *f*

15

I  
Fg. *p*

II  
*p*

Trbo. *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* *p*

I  
Ob. *mf*

II  
*mf*

I  
Cl. *p* *mf*

II

I  
Fg. *p* *mf*

II  
*p* *mf sec.*

Cni. Solo *mf*

I  
*pp* *mf*

II  
*pp* *mf*

Vle. *pp natur.* *mf*

C. *div. très serré* *mf*

B. *p* *pizz.* *arco* *mf*

*sf sec.*

*flatters.*

I Fl. *mf flatters.*

II *mf*

I Ob. *ff*

II *ff*

I Cl. *ff*

II *ff*

I Fg. *mf*

II *mf*

I Oni. *flatters.*

II *flatters.*

Trbo. *flatters.* *mf* *f* *mf* *mf* *senza sord.*

Arpa *ff*

I *mf*

II *mf*

Vle. *mf* *Soli > > >* *ff*

C. *mf*

B. *mf*

I Fl. II

I Ob. II *ff tres chanté*

I Cl. II *ff*

I Fg. II *ff* *fff* *ff*

I Cni. II *Solo*

Trbe. *I Solo*

Tpmi. *sf* *m.d.*

Arpa *dur.* *fff possibile m.g.*

I Vle. II *Soli* *ff* *div.* *unis* *p*

C. B.

Fl. *ff* *a 2* *b* *b* *b*

Ob. *ff*

Cl. *ff* *a 2*

I *ff*

II *ff*

I *ff*

II *ff*

I *ff*

II *ff*

Trbo. *ff*

Tpni.

Arpa *ff*

I *ff*

II *ff*

Vle. *ff*

C. *ff*

B. *ff*



Fl. *a2* *ff*

Ob. *a2* *ff*

I Cl. *ff*

II Cl. *ff*

I Fg. *ff*

II Fg. *ff*

I Cni. *ff* *très lié* Solo *p sub.*

II Cni. *ff* *très lié* Solo *p sub.*

I Trbo. *f* *ppp sub.*

II Trbo. *f*

Tpni. *ff* *molto*

Arpn. *dot sol* *re lab* *mi sib* *fa* *p b<sub>2</sub> gliss.* *pp b<sub>2</sub>*

I *f* *ff* *sempre ff*

II *f* *ff* *sempre ff*

Vle. *f* *ff* *sempre ff*

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

B. *f* *ff*

17

$\text{♩} = \text{♩}$  précédante  
[exactement le double plus lent]

Solo

Ob *p mélancolique*

Cl *très doux*  
*pp*

Fg *pp très doux*

Arpa *ppp*  
*pizz.*

I Div. *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*

Fl. *p*

Ob.

Cl.

Fg.

Cnl. Solo *mf*

I Div.

II Div.

Vlo. I

I C. arco pizz. arco

II C. arco pizz. arco

I B. arco pizz. arco

II B. arco pizz. arco

18

I Fl. *pp*  
 II Fl. *pp*  
 I Fg. *pp*  
 II Fg. *pp*  
 I Cni. *pp*  
 II Cni. *pp*  
 Trbe. *mf* I Solo  
 Arpu *pp* *m.d.* *m.g.* *m.d.*  
*très clair et doux*  
 unis  
 I *ppp*  
 unis  
 II *pp*  
 tutti  
 Vie. *pp*  
 I C. *p* pizz. arco pizz. arco  
 II C. *p* pizz. arco pizz. arco  
 I B. *p* pizz. arco pizz. arco  
 II B. *p* pizz. arco pizz. arco

I  
Cl. *pp*

II *pp*

I  
Fl. *pp*

II

I  
Cni. *pp*

II *pp*

Trbo. I

Arpa *pp* *gliss.* *ut maj.*

I *ppp*

II *pp*

Vle.

I *pizz.* *arco*

II *pizz.* *arco*

I

B. *pizz.* *arco*

II

(19)

Fl. I *pp*

Ob. *Solo* *mf*

Cl. II *très doux* *p*

Fg. II *bien soutenu* *p*

Arpa

I *pp*

II *pp*

I *ppp*

Viola II *ppp*

C. *tutti* *p*

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

Detailed description: This page of a musical score, numbered 30, contains measures 19 through 22. The score is for a full orchestra and includes parts for Flute I, Oboe, Clarinet II, Bassoon II, Arpa, Violin I, Violin II, Viola I, Viola II, Cello, and Bass. Measure 19 is marked with a circled '19'. The Flute I part begins with a *pp* dynamic and features a melodic line with a slur over measures 19-20 and another slur over measures 21-22. The Oboe part is mostly silent, with a *Solo* section in measure 22 marked *mf*. The Clarinet II part is marked *très doux* and *p*, playing a rhythmic pattern of eighth notes. The Bassoon II part is marked *bien soutenu* and *p*, playing a simple bass line. The Arpa part is indicated by a triple bar line. The Violin I and II parts play a melodic line with a slur over measures 19-20 and another slur over measures 21-22, both marked *pp*. The Viola I and II parts play a harmonic accompaniment, both marked *ppp*. The Cello part is marked *tutti* and *p*, playing a rhythmic pattern of eighth notes. The Bass part is marked *tutti pizz.* and *arco*, alternating between pizzicato and arco playing. The score is written in a key signature of one flat and a common time signature.

I Fl. *pp*

II Fl. *pp*

Ob.

Cl. Solo *f doucement en dehors*

I Fg. *p*

II Fg. *très sec.*

Cni. *bouché p*

Arpa *p*

I *sur la touche pp*

II *sur la touche pp*

Vlo. *unis p*

C. *p*

B.

Fl. *f*

I Ob. *mf*

II Ob. *mf*

I Cl. *mf*

II Cl. *mf*

I Fg. *f*

II Fg. *f sec.*

Cni. Solo *mf bien en dehors*

I *p* natur. unis *f*

II *p* natur. unis *f*

Vle. *p* div. unis *f*

C. *p* *f* Soli *ff*

B. *mp* *f*



20

I Fl. *f*

II Fl. *f*

I Ob. *f* Solo *ff*

II Ob. *f* Solo *ff*

I Cl. *f*

II Cl. *f*

I Fg. *f*

II Fg. *f*

Trbe Solo I c. sord. *f*

I *mf* *sur la touche*

II *mf* *sur la touche*

Vle. *f*

C. *f*

B. *f* pizz.

*molto pour tous*

I Fl. *f* *ff*

II *ff*

Ob. *f* *ff* *f* *pp*

I Cl. *f* *pp*

II *f* *pp*

I Fg. *f*

II *f*

I Cni. *Solo* *f* *bien en dehors* *(Bouché)* *p* *pp*

II *(Bouché)* *p* *pp*

Arpa *f* *pp* *gliss.*

I *natur. div.* *ff* *unis* *molto* *pp*

II *natur. div.* *ff* *unis* *molto* *pp*

Vio. *f* *ff* *pp*

C. *f* *ff* *div.* *pizz.* *molto* *pp*

B. *f* *ff* *molto* *pp*

21

Solo

I Fl.

II Fl. *p*

I Ob. *p très léger et mordant*

II Ob. *mf*

I Cl. *p très léger et mordant*

II Cl. *p*

Fg. II *p*

I Cni. *natur. pp natur.*

II Cni.

Arpa *8va ut major ppp*

I Div. *ppp mf*

II Div. *ppp mf*

Vle. *pizz. p div. arco mf*

C. *pp arco*

B. *pp*

A musical score for a symphony orchestra and a vocal soloist. The score is arranged in a system with multiple staves. The instruments listed on the left are: I Fl., II Fl., I Ob., II Ob., I Cl., II Cl., I Fg., II Fg., I Cni., II Cni., Trbe., Arpa, I Vle., II Vle., C., and B. The vocal soloist part is labeled "Soli". The score includes various musical notations such as dynamics (mf, f), articulation (gliss.), and performance instructions (div.). The lyrics for the vocal soloist are: "do# soib", "re b la", "mi sib", "fa#" in the first measure, and "do# soib", "re # la", "mi si b", "fa#" in the second measure. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, and is marked with "12" and "II" in some measures.

*molto pour tous*

22

I Fl. *mp* *flatt.* *p*  
 II Fl. *mp* *flatt.* *p*  
 I Ob. *p*  
 II Ob. *p*  
 I Cl. *pp*  
 II Cl. *pp*  
 I Fg. *p*  
 II Fg. *p*  
 I Cni. *Bouché* *pp* *ppp*  
 II Cni. *pp*  
 I Trbu. *c. sord.* *p*  
 II Trbu. *c. sord.* *p*  
 Tpni. *pp*  
 Arpa *p*  
 I *molto* *pizz.* *p*  
 II *pp*  
 Vle. *p*  
 C. *pizz.* *div.* *arco*  
 B. *pizz.* *p* *arco*

I Fl. *flatt.*

II Fl. *flatt.*

I Ob. *pp* *ppp* Solo *mf*

II Ob. *pp* *ppp*

I Cl. *p*

II Cl.

I Fg. Solo *f*

II Fg.

I Cni. *natur.* *(Bouché)* *>*

II Cni. *pp* *ppp*

I Trbe. *p*

II Trbe. *p*

Tpmi. *pp* *pp*

Arpa *p*

I Vle. *p* *sur la touche* *ppp* *natur.*

II Vle. *pp* *sur la touche* *ppp* *natur.*

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

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

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

23

Tempo Iº = ♩ précédente  
[Le double plus vite]

Fl. *ff* *a 2*

I *ff*

Ob. *ff*

II *ff*

I *Soli ff*

Cl. *ff*

II *ff*

I *ff*

Fg. *ff*

II *ff*

I *Bouché cuiré ff* *natur.*

Cni. *Bouché cuiré ff* *natur.*

I *ff* *s. sord.*

Trbe. *ff* *s. sord.*

I *pizz. ff* *unis arco*

II *pizz. ff* *unis arco*

Vle. *div. ff*

C. *ff* *pizz. ff*

I Fl. *ff*

II Fl. *ff*

I Ob. *ff*

II Ob. *ff*

I Cl. *ff*

II Cl. *ff*

I Fg. *ff*

II Fg. *ff*

I Cni. *ff*

II Cni. *ff*

I Trbo. *f sec.*

II Trbo. *f sec.*

**Très violent**

I unis *ff*

II unis *ff*

I Vlc. *ff*

II Vlc. *ff*

I C. *ff*

II C. *ff*

B. *ff*



24

Fl. *a 2* *ff*

Cl. *a 2* *ff*

I *ff*

Fg. II *ff*

I *trm* *ff*

Cni. II *ff*

I *con sord.* *flatt.* *p*

Trbo. II *flatt.* *p*

I *ff*

II

I

Vle. II

C. *pizz.* *f*

B. *pizz.* *f*

Fl. *a2* *tr* *f*

Ob. *f* *très en dehors et chanté*

I Cl. *mf*

II Cl. *mf*

Fig. II *très sec.* *f*

I Cni. *mf*

II Cni. *mf*

I Trbe. *mf*

II Trbe. *mf*

Arpa *mf*

I Div. *p*

II Div. *p*

Vle. *f* *très en dehors* *arco*

I C. *mf* *arco*

II C. *mf*

B. *f*

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

- Fl.** (Flute): Staff 1, featuring a melodic line with a trill at the beginning.
- Ob.** (Oboe): Staff 2, playing a melodic line with a trill.
- I Cl.** (Clarinet I): Staff 3, playing a melodic line.
- II Cl.** (Clarinet II): Staff 4, playing a melodic line.
- Fg. II** (Bassoon II): Staff 5, playing a melodic line.
- I Cnl.** (Horn I): Staff 6, playing a sustained note.
- II Cnl.** (Horn II): Staff 7, playing a sustained note.
- I Trbe.** (Trumpet I): Staff 8, playing a sustained note.
- II Trbe.** (Trumpet II): Staff 9, playing a sustained note.
- Arpa** (Arpa): Staves 10 and 11, playing a rhythmic accompaniment.
- I Div.** (Divisi I): Staff 12, playing a rhythmic accompaniment.
- II Div.** (Divisi II): Staff 13, playing a rhythmic accompaniment.
- Vlo.** (Viola): Staff 14, playing a melodic line.
- I C.** (Cello I): Staff 15, playing a sustained note.
- II C.** (Cello II): Staff 16, playing a sustained note.
- B.** (Double Bass): Staff 17, playing a melodic line.

26

Fl. *ff*

I *Solo léger et mordant*  
*ff*

Ob. II *Solo léger et mordant*  
*ff*

Cl. I *ff*

Cl. II *ff*  
*en dehors*

Fg. I *ff*  
*en dehors*

Fg. II *ff*

Trbo. I *Soli*  
*ff léger et mordant*

Trbo. II *Soli*  
*ff léger et mordant*

Tpni. *f*

Arpa *ff près de la table*

I *ff très chanté*

II *ff très chanté*

Vlo. *ff*

C. *ff*  
*unis*  
*arco*

B. *ff très soutenu*

Fl. *f* *a2* *3*

Ob. *f* *a2*

Cl. *f* *a2* *3* *b<sub>a</sub>*

I *f*

FG. *f*

II *f*

I *f* *en dehors*

Cni. *f sec.*

II *f* *en dehors* *f sec.*

I *s. sord.*

Trbe. *s. sord.*

II

Tpni. *f*

Arpa *f*

I *f* *3*

II *f* *3*

Vle. *ff*

C. *ff*

B. *ff*

Fl. *ff*

Ob. *a2 Soli ff*

Cl. *a2 Soli ff*

I *ff*

Fg. *ff*

II *ff*

I *ff sec.*

Cni. *ff sec.*

II *ff sec.*

I *Soli f sec.*

Trbc. *Soli f sec.*

II *f sec.*

I *3*

II *3*

Vle. *3*

C. *ff Soli ff*

B. *ff Soli ff*

27

I Fl. *sff*  
 II Fl. *sff*  
 I Ob. *sff*  
 II Ob. *sff*  
 I Cl. *mf* *sff sec.* *ff*  
 II Cl. *mf* *sff* *ff*  
 I Fg. *mf* *sff* *ff*  
 II Fg. *mf* *sff* *ff*  
 I Cni. *sf sec.*  
 II Cni. *sf sec.*  
 I Trbo. *sf sec.*  
 II Trbo. *sf sec.*  
 Tpno. *sf sec.*  
 I *mf* *pizz.* *arco* *ff*  
 II *mf* *pizz.* *arco* *ff*  
 Vie. *mf* *pizz.* *arco* *ff*  
 C. *ff*  
 B. *ff*

I Ob. *ff*  
 II Ob. *ff*  
 I Cl. *Solo*  
 II Cl. *sempre f*  
 I Fg.  
 II Fg.  
 I Cnl. *f*  
 II Cnl. *pp très doux*  
 Arpa  
 I Div. *pizz.* *arco* *sans ralentir*  
 II Div. *pizz.* *arco* *pp*  
 I Vl. *pizz.* *arco* *pp*  
 II Vl. *pizz.* *arco* *pp*  
 I Vle. *pizz.* *arco* *pizz.* *arco*  
 II Vle. *pizz.* *arco* *pizz.* *arco*  
 C. *pizz.* *arco* *mf*  
 B. *pizz.* *arco* *mf*



29

I Fl. *mf*  
 II Fl. *mf*  
 Cl. *pp*  
 I Fg. *pp*  
 II Fg. *pp*  
 Cni. *pp*  
 Arpa *p*  
 I Div. *pizz.*  
 II Div. *pizz.*  
 II *p sur la touche*  
 I Vle. *pizz.* *arco* *p sur la touche*  
 II Vle. *pizz.* *arco* *p sur la touche*  
 C. *p*  
 I B. *p*  
 II B. *pizz.*

I Fl. I

II Fl. II

Ob. *mf*

I Cl. *pp*

II Cl. *pp*

I Fg. *mf*

II Fg. *mf*

Arpa *p* *près de la table*

I Vle. *p*

II Div. *natur.* *pp sur la touche*

Vle. *natur.* *p*

C. *p*

I B. *p*

II B. *arco* *p*

Detailed description: This is a page of a musical score, page 50. It contains staves for various instruments: Flutes I and II, Oboe, Clarinets I and II, Bassoons I and II, Harp, Violin I, Violin II (divided), Viola, Cello, and Double Basses I and II. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system shows the beginning of the piece with various dynamics like *mf* and *pp*. The second system features the Harp with the instruction *près de la table* and *p*. The third system includes *natur.* markings for the Violin II and Viola parts, and *pp sur la touche* for the Violin II. The Double Basses are marked *arco* and *p*. The score is arranged in a standard orchestral layout with woodwinds and strings grouped together.

This page contains a musical score for an orchestra and strings. The instruments and their parts are as follows:

- Flutes (Fl.):** First and Second flutes, playing a melodic line with *pp* dynamics and trills.
- Oboe (Ob.):** Oboe playing a melodic line with *pp* dynamics, marked *a2 Soli* and *p très doux*.
- Clarinets (Cl.):** First and Second clarinets, playing a rhythmic accompaniment.
- Violins (Vg.):** First and Second violins, playing a melodic line with *pp* dynamics.
- Violas (Vle.):** Violins playing a melodic line with *pp* dynamics.
- Celli (C.):** Cello playing a melodic line with *p* dynamics, marked *Soli* and *arco*.
- Bass (B.):** Bass playing a rhythmic accompaniment with *p* dynamics.
- Arpa:** Arpa playing a rhythmic accompaniment with *p* dynamics.
- Divisi (Div.):** Divisi parts for Violins I and II, with various articulations like *natur.*, *pizz.*, and *arco*.

The score features various musical notations including dynamics (*pp*, *p*), articulations (*pizz.*, *arco*, *natur.*), and performance instructions (*Soli*, *a2*). Trills and slurs are also present throughout the piece.

30

I Fl. *ppp* *court.*  
 II Fl. *pp* *ppp*  
 Ob. *pp* *ppp*  
 I Cl. *pp* *ppp*  
 II Cl. *pp* *ppp*  
 I Fg. *pp* *ppp* *court.*  
 II Fg. *pp* *ppp*  
 Cni. *pp* *court.*  
 Arpa *p* *pp*  
 I Div. *pp* *pp* *court.*  
 II Div. *pp* *pp* *court.*  
 I Vle. *arco* *p* *pp* *pp* *court.*  
 II Vle. *arco* *p* *pp* *pp* *court.*  
 I C. *pp* *ppp* *pp* *court.*  
 II C. *pp* *ppp* *pp* *court.*  
 I B. *pizz.* *sub.* *pp* *court.*  
 II B. *pizz.* *pp* *court.*

*Attacher après un court silence le No II*

II Molto vivace

♩ = 160

Fl. *f* *sec.*

Ob. *f*

Cl. *f sec.*

Fg. *f*

Cni. *I très sec.*  
*mf*

I *mf très sec.*

II *mf très sec.*

Vlo. *mf très sec.* *f* *mf* *f*

Fl. *Solo*

Ob. *f*

Cl. *I mf*

Fg.

Cni.

I *pizz.*  
*mf*

II *pizz.*  
*mf*

Vlo. *pizz.*  
*mf*

C. *pizz.*  
*mf*

Fl. a2

Ob.

Cl. I II

I Fg. II

I arco

II arco

Vle. arco

C. arco

B. arco

Fl. a2

Ob.

Cl. mf

I Fg. II

Cni. Soli

I div.

II div.

Vle. pizz.

C.Solo

C.Altri pizz.

B. arco

①

Fl.

Ob.

Cl.

Fg.

Cni.

I unis

II unis

Vle.

C.Solo

C.Altri

B. pizz.

Fl.

Ob.

Cl. Soli *ff dur* a 2

Fg. a 2 très sec.

Cni. Soli a 2 *ff*

I

II

Vle.

C. *ff*

B.

Musical score for the first system, featuring woodwinds and strings. The instruments listed on the left are I Ob., II Ob., Cl., Fg., Cnl., Trbo., I, II, Vlo., C., and B. The score includes dynamic markings such as *f*, *Soli*, *Solo I*, *Solo II*, and *I très gai*. The bassoon part includes the instruction *arco sec.*

Musical score for the second system, featuring woodwinds and strings. The instruments listed on the left are Fl., I Ob., II Ob., Cl., Fg., I, II, Vlo., C., and B. The score includes dynamic markings such as *f sec.* and *a 2*.



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

*mf doux pizz.*

*p pizz.*

*div. pizz.*

②

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

*p*

*p*

*p*

*p doucement chanté*

*p doucement chanté*

*p*

*arco*

*arco*

*div.*

*p doucement chanté*

*arco*

*p doucement chanté*

*p*

*mf*

*mf*

*mf*

*bd.*

*bd.*

*bd.*

*bd.*

*bd.*

This musical score page contains five measures of music for a full orchestra and strings. The instruments are arranged as follows from top to bottom:

- Fl.** (Flute): Treble clef, playing a melodic line with dynamics *p* and *pp*.
- Ob.** (Oboe): Treble clef, playing a melodic line with dynamics *p* and *pp*.
- Cl.** (Clarinets): Treble clef, playing a rhythmic accompaniment of eighth notes with dynamics *p* and *pp*.
- Fg.** (Fagotti): Bass clef, playing a melodic line with dynamics *p* and *pp*.
- Cni.** (Contra Bassoon): Bass clef, playing a melodic line with dynamics *p* and *pp*.
- Arpa** (Arpeggiator): Treble and Bass clefs, playing a rhythmic accompaniment of eighth notes with dynamics *p* and *pp*.
- Vle.** (Violins): Treble clef, playing a melodic line with dynamics *p* and *pp*.
- Vle.** (Violas): Treble clef, playing a melodic line with dynamics *p* and *pp*.
- C.** (Cellos): Bass clef, playing a melodic line with dynamics *p* and *pp*.
- B.** (Basses): Bass clef, playing a melodic line with dynamics *p* and *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *pp*) to guide the performance.

The image displays a page of a musical score, page number 59, featuring a full orchestra. The score is organized into systems of staves. The instruments and parts shown are:

- Fl.** (Flute): A single staff with melodic lines, marked *mf*.
- Ob.** (Oboe): A single staff with melodic lines, marked *mf*.
- Cl.** (Clarinet): Two staves (I and II) with rhythmic eighth-note patterns.
- Fg.** (Bassoon): Two staves (I and II) with melodic lines, marked *mf*.
- Cni.** (Cello): A single staff with melodic lines, marked *mf*.
- Arpa** (Arpeggiator): Two staves with chordal accompaniment.
- Vl.** (Violin): Two staves (I and II) with melodic lines. The first violin staff includes the instruction *div.* (divisi).
- Vlo.** (Viola): Two staves (I and II) with rhythmic patterns, marked *f*.
- C.** (Cello): Two staves (I and II) with rhythmic patterns, marked *f*.
- B.** (Double Bass): A single staff with rhythmic patterns, marked *f*.

The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The tempo or character is not explicitly stated, but the notation suggests a steady, rhythmic flow.

Ob. I  
Ob. II  
Cl. I Solo  
Cl. II  
Fg. I *f sec.*  
Fg. II  
Cnl. I  
Cnl. II  
Arpa *f sec.*

unis pizz. arco  
I  
II Div. I pizz. arco  
II Div. II pizz. arco  
Vio. I  
Vio. II  
C. I pizz. arco  
C. II pizz. arco  
B. *ff*

Fl. *a2* **3** *ff*

I Ob. *ff*

II Ob. *ff*

I Cl. *mf*

II Cl. *mf*

I Fg. *ff*

II Fg. *ff*

I Cni. *f*

II Cni. *f*

Arpa *sib maj. ff gliss.*

I Div. *ff* *mf* **Très mordant**

II Div. *ff* *mf*

Vlc. *ff* *mf*

I C. *ff* *pizz. mf*

II C. *ff* *pizz. mf*

B. *ff*

Fl. *ff*

Ob. *f*

Cl. *a2*

Fg. *a2*

Cni. *ff* *cuvrer*

Tpni. *Solo* *f sec.*

I Div. *f*

II Div. *f*

Vle. *f*

C. *f*

B. *Soli* *f*

Cl. *p sub.*

I Div. *p sub.*

II Div. *p sub.*

Vle. *pizz.* *p sub.*

C. *pizz.* *p sub.*

④

Fl.  
Ob.  
Cl.  
Fg.  
Cni.  
Arpa  
I  
II  
Vlo.  
C.  
B.  
Ob.  
Cl.  
Fg.  
Cni.  
I  
II  
Vlo.  
C.  
B.

*ff*  
*ff*  
*a2*  
*ff*  
*Soli*  
*arco*  
*ff*  
*arco*  
*ff*  
*f*  
*sec.*  
*sec.*  
*mordant*  
*f*  
*sf*  
*Soli*  
*ff*  
*sec.*

*a 2*

Fl. *ff*

Ob.

I  
Cl.

II

Fg. I II

c.sord. Solo

Trbe. *ff très gai*

I *mf* unis bien chanté

II *mf* unis

Vlo. div.

C.

B.

I  
Fl.

II

I  
Ob.

II

I  
Cl.

II

I

II

Vlo.

C.



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

*Soli*  
*Soli*

*div. pizz.*  
*p*  
*très chanté*  
*f*

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

*mf*  
*pizz.*  
*arco*  
*mf*  
*div.*  
*arco*  
*pizz.*

⑤

I Fl. *p*

II *p*

I Cl. *très doux pp*

II *pp*

I Fg. *p*

II *p*

I Cni. *Solo très doux p*

II *p*

Arpa *p*

I *p*

II *p*

I Vle. *mf*

II *mf*

C. I *Solo mp*

C. II *Solo mp*

C. III *Solo mp*

C. IV *Solo mp*

B.

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

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

Detailed description: This page of a musical score contains 18 staves for various instruments. The Flute section (I and II) has melodic lines with slurs. The Clarinet and Bassoon sections (I and II) play sustained chords, with dynamics marked *pp*. The Oboe section (I and II) has melodic lines with slurs and a dynamic marking of *p*. The Arpa (harp) part features a rhythmic accompaniment. The Violin and Viola sections (I and II) have melodic lines with slurs and a dynamic marking of *p*. The Cello and Bass sections (I, II, III, IV) play sustained chords with a dynamic marking of *p*. The Bass section (B.) has a melodic line with slurs and a dynamic marking of *p*. The score is written in a key with one flat and a common time signature.

Fl. *f*  
Fg. *mf*  
Cni. *mf*  
Arpa  
I *mf*  
II *mf*  
Vle. *f*  
C. *f*  
B. *f*

*b.a.*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*f*  
*f*  
*f*

*unis*  
*Tutti*

Fl. *ff sec.*  
Ob. *ff*  
Cl. *f*  
Fg. *f sec.*  
Cni. *f*  
I *pizz.* *arco*  
II *pizz.* *arco*  
Vle. *div.* *unis* *ff tr.*  
C. *div.* *pizz.* *arco*  
B. *ff* *pizz.* *arco*

*a2*  
*ff*  
*f*  
*f sec.*  
*f*  
*pizz.*  
*arco*  
*ff*  
*div.*  
*ff*  
*pizz.*  
*arco*

⑥

I Cl. *f*

II *f*

I *mordant*  
*div.*

II *div.*

Vlo. *pizz.*  
*f*

C. *pizz.*  
*f*

Ob. *I Solo*  
*ff*

I Cl. *f*

II *f*

Fg. *I Solo*  
*ff*

Cnl. *I*  
*f*

I *f*

II *f*

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

C. *f* *pizz.*

B. *ff*

I Cl.  
II Cl.  
I  
II  
Vle.  
C.

This system contains the first four staves of the score. The Clarinet I and II staves feature melodic lines with slurs and accents. The Violin I and II staves provide harmonic support with chords and moving lines. The Viola and Cello staves play a steady bass line with chords.

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

This system contains the next four staves. The Oboe staff has a melodic line with a slur and an accent. The Clarinet I and II staves continue their melodic parts. The Bassoon I and II staves play a harmonic accompaniment, with dynamic markings of *mf*.

Cnl.  
Arpa

This system contains the Contrabass and Arpa staves. The Contrabass staff has a melodic line starting with a slur and an accent. The Arpa staff provides a rhythmic accompaniment with chords.

I  
II  
Vle.  
C.  
B.

This system contains the final four staves. The Violin I and II staves have melodic lines with slurs and accents, with dynamic markings of *mf* and *f chanté*. The Viola staff has a melodic line with a slur and an accent, and dynamic markings of *f chanté*. The Cello and Bass staves play a steady bass line with chords, with dynamic markings of *ff* and *f*.

Cl. *a 2* *ff* *sec.*

I *f*

II *f*

Cni. *mf* *ff*

Arpa *mf*

I *f* *ff*

II *f* *ff*

Vlo. *f* *ff*

C. *div. chanté* *ff* *unis*

B. *f*

I *ff* ⑦

II *ff*

I *ff*

II *ff*

Fg. *f*

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

II *pizz.* *ff* *arco* *f*

Vlo. *pizz.* *ff* *arco* *f*

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

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

I Fl. *f*

II Fl. *f*

I Ob.

II Ob.

I Cl.

II Cl. *f*

I Fg. *f* *mf* *ff*

II Fg.

Cni. II *f*

Tpni. *sec.* *f*

Arpa *ff*

I Vio. *p sub.*

II Vio. *p sub.*

Vlo. *p sub.* *div.* *ff* *fff*

C. *p sub.* *pizz.* *ff* *div.* *unis.* *fff*

B. *arco* *ff*



⑧

I Ob. *ff*

II Ob. *ff*

Cl.

I Fg. *ff*

II Fg. *ff*

I Cni. *f sec.*

II Cni. *f sec.*

Tpni.

Arpa

I *ff* *sans ralentir* *div.* *unis*

II *ff* *sans ralentir* *div.* *unis*

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

C. *f* *div.*

B.

Score for woodwinds and strings, measures 1-8. The score is organized into systems. The first system includes Flutes I and II, Clarinets I and II, Bassoon, and Cello. The second system includes Flute, Clarinet, and Bassoon. The third system includes Violin I and II, Viola, and Cello. The fourth system includes Clarinet I and II, Cello, and Bass. Performance markings include *ff*, *gliss.*, *do# si b*, *unis*, *Solo*, *pizz.*, and *sec.*

**System 1:** Fl. I, Fl. II, Cl. I, Cl. II, Fg., Cnl., Arpa (do# si b), Vle. I, Vle. II, C., B.

**System 2:** Fl., Cl., B.

**System 3:** Vle. I, Vle. II, C., B.

**System 4:** Cl. I, Cl. II, C., B.

Ob. *mf* I

Cl. *mf* II

Fg. *mf* I

Cni.

I *mf*

II *p*

Vle. *p*

C. *arco* *p*

B.

Detailed description: This system contains the first five staves of a musical score. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), each with a first and second part. The string section includes Violin I (I), Violin II (II), Viola (Vle.), Cello (C.), and Bass (B.). The woodwinds and Violin I play a melodic line with a first ending bracketed and marked 'I'. The Clarinet II and Viola parts have a second ending bracketed and marked 'II'. Dynamics include *mf* and *p*. The Cello part is marked *arco*.

Ob.

Cl. I

Fg.

Cni.

I c. sord. Soli *f*

Trbu. II c. sord. Soli *f*

I *mf* IV<sup>o</sup>

II *mf*

Vle. *mf*

C. *mf*

B. *mf*

Detailed description: This system contains the second five staves of the musical score. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Trumpet I (I), Trumpet II (II), and Trombone (IV<sup>o</sup>). The string section includes Violin I (I), Violin II (II), Viola (Vle.), Cello (C.), and Bass (B.). The woodwinds and Violin I play a melodic line with a first ending bracketed and marked 'I'. The Clarinet II and Viola parts have a second ending bracketed and marked 'II'. Dynamics include *mf* and *f*. The Trumpet and Trombone parts are marked *c. sord.* and *Soli*.

9

Fl. *f mordant*

I *mf*

Fg. *mf*

II *mf*

I *Soli mf*

Cni. *Soli mf*

II *Soli mf*

I *s. sord.*

Trbo. *s. sord.*

II

Tpni. *f*

Arpa

IV<sup>o</sup>

I *f p mordant et léger p*

II *f p mordant et léger mf*

Vie. *mf*

C. *pizz. arco mf*

B. *pizz. mf*

Musical score for the first system, featuring parts for Flute (Fg.), Clarinet (Cni.), Arpa (Arpa), Violin I (I), Violin II (II), Viola (Vle.), Cello (C.), and Bass (B.). The Cello part includes the instruction "Soli pizz. f en dehors" and "arco mp".

Musical score for the second system, featuring parts for Oboe (Ob.), Flute (Fg.), Clarinet (Cni.), Arpa (Arpa), Violin I (I), Violin II (II), Viola (Vle.), Cello (C.), and Bass (B.). The Cello part includes the instruction "pizz." and "arco".

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

*mf*

This system contains the first four measures of the score. The woodwind section (Ob., Cl., Fg., I, II, Vlo., C., B.) is playing a melodic line with a *mf* dynamic. The strings are playing a rhythmic accompaniment.

I  
Ob.  
II  
Cl.  
I  
Fg.  
II

*f*

This system contains measures 5-8. The woodwinds (I, II, Cl., I, II) play a more active melodic line with a *f* dynamic. The strings continue their accompaniment.

I  
II  
Vlo.  
C.  
B.

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

*f*

This system contains measures 9-12. The woodwinds (I, II, Vlo., C., B.) play a melodic line with a *f* dynamic. The strings are playing a rhythmic accompaniment, with some parts marked *pizz.* and *arco*.

10

Cl. *p*

I *pp*  
Fl. *pp*  
II *pp*  
*dans un murmure*

Arpa

I *pizz.*  
*mp*

II *mp*

Vle. I *Solo*  
*pp*

Vle. II *Solo*  
*pp*

Vle. III *Solo*  
*pp*

Vle. IV *Solo*  
*pp*

I *f*  
C. *f*  
II *f*  
*très chanté*

I *p*  
B. *p*  
II *p*

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

- Cl.**: Clarinet part, single staff.
- Fg.**: Flute parts, two staves (I and II).
- Arpa**: Harp part, two staves.
- Vln.**: Violin parts, four staves (I, II, III, IV).
- Vla.**: Viola parts, two staves (I and II).
- C.**: Cello part, two staves (I and II).
- B.**: Bass part, two staves (I and II).

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features various musical notations including slurs, ties, and dynamic markings.



I Fl. *p*

II *p*

I Cl. *mf* *Soli* *f*

II *mf* *f*

I Fg.

II

Arpa *mf*

I *Tutti* *arco* *Solo* *p*

II *arco* *Solo* *p*

4 Viol. *Soli* *arco* *Solo* *p*

III *arco* *Solo* *p*

IV *arco* *Solo* *p*

I II Viol. *sur la touche*

II

Vle. *Solo* *Tutti* *f*

Div. *Soli* *Tutti* *f*

I *arco*

C. *pizz.*

II

I *arco*

B. *pizz.*

II

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

Musical score for orchestra and strings, page 82. The score includes parts for Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Arpa, Violins (I, II, Soli III, IV), Violas (I, II), Violoncellos (I, II), and Basses (I, II). The score is in 4/4 time with a key signature of one flat (Bb). The first system shows the Flutes and Oboes playing a melodic line, while the Clarinets and Bassoons play a rhythmic accompaniment. The Arpa provides harmonic support. The Violins and Violas play a rhythmic pattern, and the Violoncellos and Basses play a steady bass line. The second system introduces the strings with a 'Tutti' marking. The Violins and Violas play a rhythmic pattern, and the Violoncellos and Basses play a steady bass line. The score ends with a 'pizz.' (pizzicato) marking for the Violoncellos and Basses.

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

11

Fg. II  
Cni.  
Trbe.  
I  
II  
Vle.  
C.  
B.

Fl. *a2*  
*mf mordant*

Ob. *a2*  
*mf*

Cl.  
*p*

I  
 Fg. *p*

II *sost.*

Cni.  
*mf*

Trbo. *con sord.*

I *sur la touche*

II *f > p*

Vle. *f > p*

C. *div.*

B. *pizz.*

*f > p*

*arco*

*mf*

*f > p*

*a2*

*f mordant*

Fl.

Ob.

Cl. II

I  
 Fg.

II

Cni.

I

II

Vle.

C.

B.

**12**

*p*

*p*

*p*

*p*

*p*

*pizz.*

*mf*

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

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

Cl. *p*

I  
Fg. *p* Solo *mf très chanté*

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*

Fl. **13** *p*

Ob. *p*

Cl. *mf*

I  
Fg. *p*

II *p*

Cnl. *très doux* *p*

Arpa *laisser vibrer*

V. II *div.* *ppp*

C. *unis* *mp*

B. *mp*

Fl.  
Ob.  
I  
Cnl.  
II  
II Div.  
Vlo.  
C.  
B.

con sord.  
con sord.  
pizz.

Detailed description: This system of musical notation includes parts for Flute (Fl.), Oboe (Ob.), Horns I and II (I, Cnl., II), Clarinet (C.), Bassoon (B.), and a second division of Horns II (II Div.). The Flute and Oboe parts feature a melodic line with slurs and accents. The Horns I and II parts play a sustained harmonic accompaniment, with the instruction 'con sord.' (con sordina) appearing. The Clarinet part has a dynamic marking of 'f' and a 'pizz.' (pizzicato) instruction. The Bassoon part also has a 'pizz.' instruction. The Bass part provides a steady bass line.

I  
Cl.  
II  
I  
Fg.  
II  
I Div.  
Vle.  
C.  
B.

mf  
mf  
mf  
pizz.  
mf

Detailed description: This system of musical notation includes parts for Clarinet I and II (I, Cl., II), Bassoon I and II (I, Fg., II), a first division of Horns (I Div.), Violin (Vle.), Cello (C.), and Bass (B.). The Clarinet and Bassoon parts have a dynamic marking of 'mf' (mezzo-forte). The Violin part has a 'pizz.' (pizzicato) instruction and a dynamic marking of 'mf'. The Horns I and II parts continue their harmonic accompaniment. The Cello and Bass parts provide a steady bass line.

14

Ob. *sf > p*

Cl. *sf > p*

Fg. *sf > p*

Cni. *mf mordant* *a 2* *poco accelerando*

Trbc. I *mf Soli lié*

Trbc. II *mf*

I

C. *f mordant*

B. *mordant* *f*

15

Ob.

Cl.

Fg.

Cni. *senza sord.*

Trbc. *senza sord.*

I *poco accelerando*

II *f chanté unis*

I *f chanté arco*

Vle. II *f chanté arco*

C. *2 Celli arco ff* *Altri arco* *f chanté*

B. *f chanté*

*près de la table*

Musical score for the first system, featuring Arpa, I, II, Vle. I, II, C., C. Altri, and B. I, II. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. The Arpa part starts with a forte (*f*) dynamic and an accent. The strings (I, II) and woodwinds (Vle. I, II, C., C. Altri) play sustained chords with slurs. The bass (B. I, II) plays a rhythmic pattern with a fortissimo (*ff*) dynamic.

Musical score for the second system, featuring Cni., Tpni., Arpa, I, II, Vle. I, II, C., C. Altri, and B. I, II. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. The Cni. and Tpni. parts enter with a forte (*f*) dynamic. The Arpa part continues with a rhythmic pattern. The strings (I, II) and woodwinds (Vle. I, II, C., C. Altri) play sustained chords with slurs. The bass (B. I, II) plays a rhythmic pattern with a fortissimo (*ff*) dynamic. A double bar line is present at the beginning of this system.



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

- Flutes (Fl.):** I and II, both marked *ff*.
- Oboes (Ob.):** I and II, both marked *ff*.
- Clarinets (Cl.):** I and II, both marked *ff*.
- Bassoons (Fg.):** I and II, both marked *ff*.
- Contra Bassoon (Cni.):** Single staff with accents (>>>).
- Trumpets (Tpt.):** Single staff.
- Divisi Flutes (I Div. and II Div.):** Each marked *ff*.
- Violins (Vle.):** I and II, both marked *ff*.
- Violoncello (C.Div.):** Marked *ff* and *Tutti*.
- Double Basses (B.):** I and II, with accents (>>>) in the right hand.

I Fl. I  
II  
I Ob. I  
II  
I Cl. I  
II  
I Fg. I  
II  
Cni. *mordant*  
Trbe. I  
II  
Arpa *f sec.*  
I Div. I  
II Div. I  
I Vlo. I  
II  
I C. I  
II  
I B. I  
II

I Fl. *pp.*  
 II Fl. *v.*  
 Ob. *v.*  
 I Cl. *v.*  
 II Cl. *v.*  
 I Fg. *v.*  
 II Fg. *v.*  
 Cni. *a2*  
*fff*  
 Trbe. *f*  
 Tpni. *f*  
 Arpa *pres de la table*  
*f*  
 I Div. *v.*  
 II Div. *v.*  
 I Vlo. *ff*  
 II Vlo. *ff*  
 I C. *ff*  
 II C. *ff*  
 I B. *v.*  
 II B. *v.*

*court.*  
*court.*  
*court.*  
*court.*

17

I Fl. *pp très doux*

II

Cni. *sf > pp*

Arpa

I *très doux p sans ralentir*

II *p*

Vlo. *pizz. p*

C. *mf*

I Fl. *pp*

II *pp*

I Ob. *p*

II *p*

Fg. *p*

Cni. I *pp*

II *pp*

I *pp*

II *pp*

Vlo. *pp*

I Ob.

II Ob.

Fg.

Cni.

I Vle.

II Vle.

C.

*ppp*

*ppp*

*ppp*

Soli

*p doucement chanté*

Ralenti pour revenir strictement au tempo initial

I Cl.

II Cl.

I Fg.

II Fg.

I C. sord.

II C. sord.

C.

*p*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

18

A Tempo

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

I  
Fl. sec.  
II  
Cl. I f  
II f  
Fg. I  
II  
Cnl. I sec. mf  
I  
II  
Vle.  
C.

I Fl. *ff*  
 II Fl. *ff*  
 I Ob. *Solo* *ff*  
 II Ob. *ff*  
 Cl. *ff*  
 I Fg. *ff*  
 II Fg. *ff*  
 Cni. *a 2* *ff*  
 I Div. *pizz.* *arco* *ff*  
 II Div. *pizz.* *arco* *ff*  
 I Vlo. *pizz.* *arco* *ff*  
 II Vlo. *pizz.* *arco* *ff*  
 C. *pizz.* *mordant*  
 B. *pizz.* *mordant*

I Fl.  
II Fl.  
I Ob.  
II Ob.  
I Fg.  
II Fg.  
Cni.  
Tpt. I  
I Div.  
II Div.  
I Vlc.  
II Vlc.  
C.  
B.

*f sec.*

Detailed description: This is a page of a musical score, page 96. It features multiple staves for various instruments. The top section includes two staves for Flutes (I and II), two for Oboes (I and II), and two for Bassoons (I and II). Below these are staves for Clarinet (Cni.) and Trumpet (Tpt. I). The bottom section includes two staves for Violins (I Div. and II Div.), two for Violas (I and II), and two for Cellos and Basses (C. and B.). The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. A specific dynamic marking *f sec.* is present on the Trumpet I staff. The score is arranged in a traditional orchestral layout with instruments grouped by family.



This musical score page, numbered 97, contains the following parts and dynamics:

- Ob. (Oboe):** Part I, dynamics *f* and *ff*.
- Cl. (Clarinet):** Parts I and II, dynamics *ff*.
- Fg. (Fagotto/Bassoon):** Parts I and II, dynamics *f*.
- Cni. (Corni/Corn):** Parts I and II, dynamics *f*.
- Tpni. (Trombe/Trombones):** Dynamics *mf*.
- Unis (Violini/Strings):** Parts I and II, dynamics *ff*.
- Vle. (Viola):** Dynamics *ff*.
- C. (Violoncello/Cello):** Dynamics *ff*.
- B. (Basso/Bass):** Dynamics *ff*.

Fl. *a 2* *ff*

I Ob. *ff*

II Ob. *ff*

I Cl. *f*

II Cl. *f*

I Fg. *f*

II Fg. *f*

I Cni. *f*

II Cni. *f*

Trbo. *c. sord.* *a 2* *f*

Tpni.

I *ff*

II Div. *f*

Vle. *tr* *ff*

I C. *ff*

II C. *ff*

B. *ff*

20

I Fl. *fff*  
 II *fff*  
 I Ob. *fff*  
 II *fff*  
 I Cl. *fff*  
 II *fff*  
 I Fg. *fff*  
 II *fff*  
 I Cni. *ff*  
 II *ff*  
 I Trbu. *c. sord. fff*  
 II *c. sord. fff*  
 Tpni. *fff*  
 I Div. *fff*  
 II Div. *fff*  
 Vle. *fff*  
 I C. *fff*  
 II *fff*  
 B. *fff*

Fl. *fff*

I *ff mordant*

Ob. *ff*

II *ff*

I *ff mordant*

Cl. *ff*

II *ff*

I *ff mordant*

Fg. *ff*

II *ff*

I *ff mordant*

Cni. *ff*

II *ff*

I *senza sord.* *ff*

Trbe. *senza sord.* *ff*

II *ff*

Tpmi. *très sec.* *f*

Arpa *ff*

I *fff unis*

II *fff unis*

Vlc. *fff*

C. *fff*

B. *fff*

### III Andante cantabile

Andante  $\text{♩} = 63$

**Woodwinds:**  
I Cl. *pp* *très doux*  
II Cl. *pp*  
I Fg. *pp*  
II Fg. *pp*  
3 Vle. II Solo *pp* *sur la touche*  
1 Viola Solo *pp* *sur la touche*

**Brass:**  
Fl. *pp*  
I Ob. *ppp*  
II Ob. *ppp*  
Cni. *pp*

**Strings:**  
3 Vni. I Solo *pp* *pour tous*  
Altri V. I *pp* *div.*  
II *pp* *tutti*  
Vle. *pp* *tutti div.*  
I Cello Solo *p*  
Altri Cello *p* *div.*

① Subito piu mosso ♩ = 84 (surtout sans rubato)

Cl. *pp*

Cni. *pp*

Vle. *pizz.*  
*p*

C. *unis pizz.*  
*p*

B. *unis pizz.*  
*p*

Cl. *p*

Fg. *I pp*

Cni. *I très léger pp*

Vle. *arco*

C.

B.

②

I *p*

II *divisi pp*

Vle. *pizz.*

C.

B.

Musical score for Clarinets (Cl.), Bassoons (Fg.), and Violins (Vle.). The score is in 3/4 time and features a key signature of two flats. The Clarinet I part begins with a *mf* dynamic and a melodic line with slurs. The Clarinet II part starts with a *p* dynamic. The Bassoon I part includes trills marked *tr* and *tr bb*. The Bassoon II part has a *mf* dynamic. The Violin I part is marked *unis pizz.* and the Violin II part is marked *arco*. The Cello part is marked *pizz.*

Musical score for Oboe (Ob.), Bassoons (Fg.), Contrabassoon (Cni.), and Basses (B.). A circled number 3 is placed above the Oboe staff, which is marked *I Solo*. The Oboe part features a melodic line with slurs and accents. The Bassoon I part is marked *mf* and the Bassoon II part is marked *p*. The Contrabassoon part is marked *léger p*. The Bass part is marked *mf*. The Violin I part is marked *mf* and the Violin II part is marked *unis pizz.* and *mf*. The Cello part is marked *mf*.

Ob. *sempre f* *serré*

Fg. *pp très doux*

I *mf*

II *p*

Vlo.

C.

B.

Ob. *mf*

Trbo. *con sord.* *p*

I *p*

II *p*

Vlo. *p*

C. *p*

B. *p*



Ob. *mf* *tr*

Cl. *mp* *b $\flat$ e*

Fg. *I* *stacc.*

Trbo *p*

I *mf*

II Div.

Vlo. *arco*

I *arco tr $\flat\flat$*  *pizz.* *arco tr $\flat\flat$*

C. *arco tr $\flat\flat$*  *pizz.* *arco tr $\flat\flat$*

II

Cl. *p* *douxment en dehors* *I* *II*

Fg.

Cni. *pp* *très doux*

Arpa *p* *près de la table*

I *p*

II *unis* *p*

Vlo. *p*

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

B. *arco* *p*

Ob. *a2*  
*mf*

I  
Cl.  
II

Fg.

I  
Cnl.  
II

Arpa

I  
II

Vle.

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

B.

Detailed description: This page of a musical score contains ten staves. The top staff is for Oboe (Ob.), marked *a2* and *mf*. The next two staves are for Clarinet I (Cl. I) and Clarinet II (Cl. II). The fourth staff is for Bassoon (Fg.). The fifth and sixth staves are for Cello I (Cnl. I) and Cello II (Cnl. II), both marked *ppp*. The seventh staff is for Harp (Arpa). The eighth and ninth staves are for Violin I (Vle. I) and Violin II (Vle. II), both marked *p*. The tenth staff is for Viola (Vle.), marked *p*. The eleventh staff is for Contrabass (C.), marked *arco*, *pizz.*, and *arco*, with dynamics *mf* and *mf Soli (en dehors)*. The twelfth staff is for Bass (B.).

⑤

Fl. *p*

Ob. *pp*

Cl. *pp*

I *stacc.*

Fg. *molto stacc.*

II

Cni. *pp*

*très doux*

I *ppp*

II *pizz.*

Vle. *p*

C. *p*

B. *p*

Fl. *tr*

Ob. *Soli*

Cl. *pp*

Fg. *f*

Cni. *ppp*

I *ppp*

II *arco*

Vle. *ppp*

C. *pp*

B. *pp*

6 Sans presser

I Fl. *p*

II Fl. *p*

I Fg. *en dehors*

II Fg.

Cni. I *fpp*

I *fpp*

II *fpp*

I Vle. *expr.*

II *expr.*

I C. *p*

II *expr.*

B. *p*

*très chanté*

*mf*

*div.*

*p*

Cl. I *p*

*doux expr.*

I *mf*

II Div.

Vle.

I C.

II C.

B.

7

I Ob. Soli *mf*

II

Cl. *mf*

Fg. *pp*

Cni. *pp*

I *pp*

II *pp*

Vlo. *mf*

C.

B.

Fl.

I Ob.

II

Cl.

Fg.

Cni.

I *mf*

II

Vlo.

C. pizz.

B. pizz.

Orchestral score for measures 1-4. The score includes parts for Flutes I and II, Oboe, Clarinets I and II, Bassoons I and II, Cymbals I and II, Violin I, Violin II, Viola, Violoncello I and II, and Bass. The music features various dynamics such as *mf*, *p*, *pp*, *ppp très doux*, and *pizz.*. Performance instructions include *arco*, *espr.*, and *IV<sup>o</sup>*. An Oboe solo begins in measure 4, marked *f*.

Ob.

Cni.

I

II

Vlo.

C.

B.

*Soli*  
*p*

*unis*

*unis*

*unis*

Cl.

Cni.

Arpa

I

II

Vlo.

C.

B.

*mf expr.*

*en dehors*  
*pp*

*expr. p*

*ppp*  
*mf*

*pp*

*pp*  
*div.*  
*p*

*pp*  
*div.*  
*p*

*arco*  
*pp*  
*div.*  
*p*

⑨

Cni. *p*

Arpa

I

II

Vle. *sempre simile* *mf*

C. *sempre simile* *mf*

B. *div. pizz.* *mf*

⑩

Cni. *pp*

Trbo. *senza sord.* *I* *pp*

Arpa

I *pour tous* *pp*

II *pp*

Vle. *sempre simile* *pp*

C. *sempre simile* *pp*

B. *pp*

*douxment chanté mais sans vibrato*



I Fl. *pp*

II Fl. *pp*

I Cl. *pp*

II Cl. *pp*

I Fg. *pp*

II *pp*

Cni. *p*

Trbo. *ppp*

Arpa

I *pp*

II *pp*

I Vle. *pp*

II *pp*

I C. *pp*

II *pp*

B. *pp* arco

This musical score page contains the first three measures of a piece 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 Contrabass. The string section includes Violins I and II, Violas, Cellos, and Basses. The score is written in 4/4 time with a key signature of one flat. Dynamics range from *ppp* to *p*. The woodwinds play melodic lines with slurs and accents, while the strings provide harmonic support with sustained notes and moving lines. The bassoon part includes the instruction "con sord." in the third measure. The string parts are marked with "p espr." in the first measure.

11

I Fl. *pp très doux*

II Fl. *p*

Cl. *p*

Cni. *pp*

Trbo. *p*

Arpa

I Vlo. Solo *pp*

I C. Solo *pp*

Fl. *p*

Ob. *mf*

Fg. *mf stacc.*

Cni. *mf bouchés*

Trbo. *p*

I *ppp*

II *ppp*

Vlo. *tutti p*

C. *p*

B.

*natur.*

*tutti pizz. arco*

*pizz. arco*

*pizz. unis*

II (12)

Fl. *ppp* Solo

I Cl. *mf*

II Cl. *p*

Fg. *mf sec.*

I Cni. *pp*

II Cni. *pp*

Trbo. *pp* *ppp*

I *ppp* *p*

II *pp* *ppp* *pizz.*

Vlo. *pp* *ppp* *pizz.* *p*

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

B. *pp* *p*

I Cl. *p très court*

II Cl. *pp*

Fg. *pp*

I *pp* *arco* *pp*

II *pp*

Vlo. *pp*

C. *pp*

B. *pp*

18

Ob. *mf*

I Cl. *mf*

II Cl. *mf*

Fg. *mf*

I Vln. *mf*

II Vln. *mf*  
*div. arco*

C. *p*

B. *p*

Ob. *mf*

I Cl. *mf*

II Cl. *pp*

Fg. *pp*

I Vln. *pp*

II Vln. *pp*

I C. *arco* *tr* *bb* *pizz.* *arco* *tr* *bb*

II C. *arco* *tr* *bb* *pizz.* *arco* *tr* *bb*

B. *pp*

Ob.

I *pp*

Cl. *pp*

II *pp*

I *pp*

Cni. *pp*

II *pp*

Arpa *p* *près de la table*

I *p*

II *p*

Vle. *p*

C. *mf* *unis pizz.* *arco*

B. *p* *arco*

Detailed description of the musical score: The score is for a full orchestra. The top system contains Oboe (Ob.), Clarinet I (Cl. I), and Clarinet II (Cl. II). The middle system contains Bassoon I (Cni. I) and Bassoon II (Cni. II). The next system is for the Harp (Arpa), with the instruction 'p près de la table'. The bottom system contains Violin I (Vle. I), Violin II (Vle. II), Viola (Vle.), Cello (C.), and Double Bass (B.). Dynamics include pianissimo (pp), piano (p), mezzo-forte (mf), and arco (arco). The key signature has three flats and the time signature is 3/4. The music features melodic lines with slurs and accents, and a steady bass line.

14

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 Cnl. *pp*  
 II Cnl. *pp*  
 I Trbe. *pp* *Soli*  
 II Trbe. *pp*  
 Arp. *pp*  
 I Div. *ppp*  
 II Div. *ppp*  
 I Vle. *ppp*  
 II Vle. *ppp*  
 I C. *pp* *pizz.* *arco*  
 II C. *pp* *pizz.* *arco*  
 B. *pp*

Woodwind section: Flutes (I, II), Oboes (I, II), Bassoons (I, II), Trumpets (I, II), Trombones (I, II), and Arpa. The score is in 4/4 time with a key signature of one sharp (F#). The first system shows the woodwinds and Arpa. The second system shows the strings (I Div., II Div., Vln., C., B.) and includes performance instructions: "Tous, sur la touche" and "Tous, naturel".

Woodwinds: Fl. I, Fl. II, Ob. I, Ob. II, Fg. I, Fg. II, Trbe. I, Trbe. II, Arpa.

Strings: I Div., II Div., Vln., C. I, C. II, B.

Performance instructions: *Tous, sur la touche*, *Tous, naturel*, *longa*, *pp*, *ppp*, *pizz.*



IV Finale

Prestissimo et très gai  $\text{♩} = 92$

①

Fl. *ff sec.*

Ob. *ff sec.*

Cl. *ff sec.*

I *ff sec.*

FG. *ff*

II *ff sec.* *ff*

I *ff sec.*

Cni. *ff*

II *ff sec.* *ff*

I *ff sec.*

Trbo. *ff sec.*

II *ff sec.*

Tpni. *ff sec.*

Arpa *ff sec.*

I *ff sec.* div. unis *ff* rude *ff*

II *ff sec.* unis *ff* rude *ff*

Vlo. *ff sec.* unis *ff* rude *ff*

C. *ff sec.* unis *ff* rude *ff*

B. *ff sec.* *ff*

This musical score page, numbered 122, contains two systems of music. The first system includes parts for Oboe (I, II), Clarinet (I, II), Bassoon (I, II), Horn (I, II), and Arpa. The second system includes parts for Violin (I, II), Viola, Cello, and Bass. The score is marked with a circled '2' at the top right. Dynamics include *ff* and *sec.*. Performance instructions include *pizz.* and *arco*. The music features complex rhythmic patterns and melodic lines with various articulations.

I Fl. *ff*

II *ff*

I ob. *f*

II *f*

I Cl. *ff*

II *ff*

I Fg. *f*

II *f*

I Cni. *mf*

II *mf*

I *mf*

II *ff*

Vle. *f*

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

B. *f*

This page of a musical score is arranged in a standard orchestral format. It consists of the following parts and staves:

- Flutes (Fl.):** Staves I and II. Both parts begin with a dynamic marking of *mf* and feature a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Oboes (Ob.):** Staves I and II. Both parts begin with a dynamic marking of *mf* and feature a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Clarinets (Cl.):** Staves I and II. Both parts begin with a dynamic marking of *mf* and feature a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Bassoons (Fg.):** Staves I and II. Both parts begin with a dynamic marking of *mf* and feature a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Horns (Cni.):** Staves I and II. Both parts begin with a dynamic marking of *mf* and feature a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Violins (Vla.):** Staves I and II. Both parts begin with a dynamic marking of *mf* and feature a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Viola (Vla.):** Staff I. Begins with a dynamic marking of *mf* and features a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Cello (C.):** Staff I. Begins with a dynamic marking of *f* and features a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.
- Bass (B.):** Staff I. Begins with a dynamic marking of *f* and features a series of sixteenth-note runs. Staff I includes a *ff* marking at the end of the first measure.

The score is written in a common time signature (C) and includes various musical notations such as slurs, accents, and dynamic markings. The first measure of each part is marked with a *mf* or *f* dynamic, and the final measure of the first system is marked with a *ff* dynamic. The second system of the score shows a continuation of the musical material, with some parts featuring a *mf* dynamic marking.

I Fl. *ff*

II Fl. *ff*

I Ob. *ff*

II Ob. *ff*

I Cl. *ff* serré

II Cl. *ff* serré

I Fg. *ff*

II Fg. *ff*

I Cni. *f*

II Cni. *f*

I Trbc. *Soli ff*

II Trbc. *ff*

Tpni. *f*

I *f*

II *f*

Vle. *f*

C. *ff*

B. *ff*

④

Ob. *Solo ff*

Cl. *mf*

Fg. *f*

I *ff* *mf*

II *f*

Vle. *f*

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

B. *f*

Fl. *espressivo f*

Ob.

Cl. *Solo f bien en dehors*

Fg. *Solo f bien en dehors*

Cni. *pp vo.*

I *très chanté mf* *pp*

II *p sub.* *pp*

Vle. *pp*

C. *pizz.* *p sub.*

B. *pizz.* *p sub.*

I Fl. *f* *ff*

II *f* *ff*

I Ob. *mf* *ff*

II *mf* *ff*

I Cl. *ff*

II *ff*

I Fg. *ff*

II *ff*

I Cni. *Soli mf* *ff* *Soli très gai*

II *ff*

Arpa *mf*

I *mf* *ff*

II *pp* *ff*

Vle. *pp* *ff*

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

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

*très chanté*

*IV<sup>o</sup>*

⑤

I  
II  
Vlo.  
C.  
B.

Musical score for string instruments. The Violin I and II parts feature rapid sixteenth-note passages. The Violoncello (C.) and Bass (B.) parts provide a steady accompaniment. The Violin I part includes dynamic markings *pizz.* and *arco*.

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

Musical score for woodwind instruments. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cni.) parts are shown. The woodwinds play sustained notes and some melodic lines. The Flute and Oboe parts include dynamic markings *f*.

I  
II  
Vlo.  
C.  
B.

Musical score for string instruments. The Violin I and II parts have dynamic markings *ff*. The Violoncello (C.) and Bass (B.) parts feature long, sustained notes. The Violin I part includes dynamic markings *div.* and *unis*.



⑥

Fl.

I

Ob.

II

I

Cl.

II

I

Fg.

II

Cel.

Arpa

I

II

Vle.

C.

B.

*Soli*

*Soli*

*ff*

*ff*

*Solo*

*mf*

*p*

*f*

*mf*

*div.*

*unis*

*pizz.*

*ff*

*p*

*mf*

*div. pizz.*

*unis arco*

*p sub.*

*p sub.*

*pizz.*

*p*

*pizz.*

*p*

I Fl.

II Fl.

I Ob.

II Ob.

Cl.

I Fg.

II Fg.

Cni.

Arpn

I Vle.

II Vle.

C.

B.

*Solo*

*8va*

*loco*

*Solo bien en dehors*

*près de la table*

*arco*

*pizz.*

*f*

*p*

*mf*

*Soli*

*Solo*

7

I  
Fl.

II

I  
Ob.

II

I  
Cl.

II

I  
Fg.

II

I  
Cni.

II

Tpni.

I

II

Vle.

C.

B.

arco

pizz.

arco

arco

arco

ff

mf

f

f

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

I Cni.

II Cni.

Trbe.

Tpni.

Arpa

I Div.

II Div.

Vle.

C.

B.

*Soli*

*ff très sec.*

⑧ Surtout sans ralentir

Fl. I

Ob. I

I  
Fg.

II  
*f très sec.*

Trbe.

I  
*ff très mordant*

II  
*ff très mordant*

Vle.  
*f très court.*

C.  
*très court.*

B.  
*très court*

*gliss.*

*gliss.*

*gliss.*

*pizz.*

*arco*

I  
Fl.

II

I  
Ob.

II

I  
Fg.

II

I

II

Vle.

C.

B.

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

⑨

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

Arpa

Re. maj. *f*

*mf* gliss.

I *mf* gliss.

II *mf* gliss.

Vio. *mf* gliss.

C. pizz. arco

B. pizz. arco

I Fl. *f léger.*

II Fl. *f léger.*

I Ob. *f léger.*

II Ob. *f léger.*

I Cl. *p sub.*

II Cl. *p sub.*

I Fg. *p sub.*

II Fg. *p sub.*

I Vln. *div. p sub.*

II Vln. *p sub.*

Vla. *p sub.*

C. *pizz. div. p sub.*

B. *pizz. p sub.*

10  
*accelerando*

Musical score for woodwinds and strings. The section includes:

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

The woodwinds play a melodic line with various dynamics including *mp* and *f*. The strings provide a rhythmic accompaniment.

Arpa musical score. The arpa part features a melodic line with dynamics *mf* and *f*.

Musical score for strings and vocal soloists. The section includes:

- I unis
- II unis
- Vle.
- C. unis
- B. unis

The strings play a melodic line with dynamics *mf* and *f*. The vocal soloists (I and II) sing a melodic line with dynamics *mf* and *f* *très chanté*. The section is marked *accelerando*.



I Fl. *f*

II *f*

I Ob. *f*

II *f*

I Cl. *f*

II *f*

I Fg. *ff*

II *ff*

Arpa *sec.*  
*mi b*  
*sol #* *f*

I *mf très chanté* *ff*

II *mf* *2 Soli* *tutti*

Vle. *mf* *1 Solo* *tutti*

C. *mf*

B.

11

*très sec. et léger*

Ob. II *mf*

I

Fg. II

I Solo *mf léger et mordant*

Cnl. II *mf*

Trbe. I<sup>o</sup> Solo *mf très léger et mordant*

Arpa *mf*

*pour tout le quatuor: très léger et mordant*

I *mf*

II *mf*

Vle. *mf*

C. *mf*

B. *mf*

*très court.*

*8va*  
I Fl. *ff*  
II Fl. *ff*  
Ob. *tr* *ff* *p sub.* *p*  
I Cl. *ff*  
II Cl. *ff*  
Fg. *très sec.* *ff*  
I Cni. *flatters.* *ff* *p sub.* *mf* *f*  
II Cni. *flatters.* *ff* *p sub.* *mf* *f*  
Trbo. *flatters.* *ff* *p sub.*  
Arpa *f* *glass.* *ff*  
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*

Toujours sans ralentir

Fl. *mf*

I  
Ob.

II

Solo *ff*

Cl.

I *mf*

Fg. II *mf*

I Solo *f* *très express.*

Cni. II *mf* *p*

Trbo. *p*

Arpa *f* *p* *f* *p*

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.* *div.* *pizz.* *unis arco* *pizz.* *Soli arco* *mf très chanté*

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

B. II

Fl.

I  
Ob.

II

I  
Cl.

II

I  
Fg.

II

I  
Cni.

II

Trbo.  
c. sord.  
Solo

Arpu

I  
II

Vlo.

C.

I  
B.

II

I Fl. *ff* *molto*  $p > pp$

II Fl. *ff* *p*

I Ob. *ff* *molto*  $p > pp$

II Ob. *ff* *ff*

I Cl. *ff* *molto*  $p > pp$

II Cl. *ff* *ff*

I Fg. *ff* *molto*  $p > pp$

II Fg. *ff* *molto*  $p > pp$

I Cnl. *ff* *ff* *bien en dehors* *molto*  $p$

II Cnl. *ff* *ff*  $p$

I Trbo. *ff* *ff* *senza sord.* *Soli*

II Trbo. *ff* *ff*

Tpni.

Arpa *ff* *ff* *glia* *la*  $p$

*do sol*  
*re la*  
*mi si b*

**Céder à peine**

I *ff* *molto*  $p > pp$

II Div. *ff* *molto*  $p > pp$

I Vle. *ff* *molto*  $p > pp$

II Vle. *ff* *molto*  $p > pp$

C. *ff* *molto*  $p > pp$

B. *ff* *molto*  $p > pp$

*div.* *unis* *unis*

12

I Cl. *mf très chanté*

II Cl. *p*

I Fg. *mf*

II Fg. *p*

I Cni. *ppp*

II Cni. *ppp*

Arpa. *mf*

a Tempo

2 Soli  
pizz.

I *mf*

I Altri *pp* *sempre pp*

II Div. *mf très chanté*

I Vle. *pp léger*

II Vle. *pp léger*

C. *div. mf*

B. *pizz. p* *arco*

I Fl. *mf* *p*

II *mf* *p*

I Ob. *mf très chanté*

II *mf*

I Cl. *mf* *p* *pp*

II *pp*

I Fg. *mf* *p* *mf*

II *mf*

I Cni. *mf* *p*

II

Arpa *p*

I *arco* *mf* *ppp*

I Altri *mf*

II Div. *mf* *mf*

I Vlo. *mf*

II *mf*

C. *mf*

B. *unis* *pizz.* *arco* *mf*



This musical score page contains the following parts and markings:

- Flutes (Fl.):** I and II. Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Oboes (Ob.):** I and II. Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Clarinets (Cl.):** I and II. Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Bassoons (Fg.):** I and II. Measure 1: *mf*. Measure 2: *mf*. Measure 3: *p*. Measure 4: *mf*.
- Contrabassoons (Cni.):** I and II. Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Arpa:** Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Violins (Vl.):** I and II. Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Violas (Vle.):** I and II. Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Cello (C.):** Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Bass (B.):** Measure 1: *mf*. Measure 2: *mf*. Measure 3: *mf*. Measure 4: *mf*.
- Altri:** Measure 1: *pp*. Measure 2: *pp*. Measure 3: *pp*. Measure 4: *pp*.
- Other markings:** *pizz.* (pizzicato) and *arco* (arco) are present in the string parts.

I Fl. I  
II

I Ob. I  
II

I Cl. I Solo *f*  
II *f très expressif et bien en dehors*

I Fg. I  
II

I Cni. I *mf*  
II

Arpa

I I *p sur la touche*  
Altri

II Div. I *p sur la touche*  
II

I Vle. I *p sur la touche*  
II

C. I *p sur la touche*  
II unis pizz.

B. I *p*  
II

13

I Fl. *mf*

II

I Ob. *mf*

II

I Cl. *mf*

II *mf*

I Fg. *mf*

II *mf*

I Cni. *pp* Solo *mf*

II

Arpa *mf*

I natur. *très chanté*

I Altri *f* *molto* *div.* 2 Soli *div.*

II Div. *natur. mf* *mf*

I Vle. *natur. mf* *mf*

II *natur. mf* *mf*

I C. *mf* *mf*

II *arco* *pizz.*

B. *mf*

This musical score page contains the following parts and markings:

- Ob. (Oboe):** I and II parts.
- Cl. (Clarinet):** I and II parts.
- Fg. (Fagotto/Bassoon):** I and II parts.
- Cnl. (Corni):** I and II parts.
- Arpa (Harp):** Solo part.
- Altri (Other strings):** I part, marked *pp*.
- II Div. (Second Division strings):** Part marked *mf*.
- Vle. (Violini):** I and II parts.
- C. (Violoncelli):** I and II parts, marked *pizz.* and *mf arco*.
- B. (Bassi):** Part marked *arco* and *mf*.

Dynamic markings include *f*, *p*, *mp*, *pp*, *mf*, *mf arco*, and *tutti*. The score features various musical notations such as slurs, ties, and articulation marks.

This musical score page contains the first three measures of a piece. The instruments and their parts are as follows:

- Fl.** (Flute): *mf*, playing a sustained note with a slur.
- Ob.** (Oboe): *mf*, playing a sustained note with a slur.
- Cl.** (Clarinet): *mf* in the first measure, then *f* in the second, and *ff* in the third. It has a complex melodic line.
- Fg.** (Bassoon): *mf* in the first measure, then *f* in the second, and *ff* in the third. It plays a sustained note.
- Cni.** (Cornet): *mf*, playing a sustained note with a slur.
- Trbe.** (Trumpets): I and II parts, *f* in the second measure, playing sustained notes.
- Arpa** (Harp): *p*, playing a flowing arpeggiated accompaniment.
- Altri** (Other strings): I and II parts, *f* in the second measure, playing sustained notes.
- Vle.** (Violins): I and II parts, *f* in the second measure, playing sustained notes.
- C.** (Violas): I and II parts, *mf* in the first measure, then *f* in the second, playing sustained notes.
- B.** (Cellos/Double Basses): *mf*, playing a sustained note with a slur.

The score includes various dynamic markings (*mf*, *f*, *ff*, *p*) and performance instructions like *div.* (divisi) for the basses. The music is written in a key with one sharp (F#) and a common time signature.

Fl. *ff*

I Ob. *ff*

II Ob. *ff*

I Cl. *ff*

II Cl. *ff*

I Fg. *ff*

II Fg. *ff*

I Cni. *ff* *Soli*

II Cni. *ff*

I Trbu. *ff* *Soli*

II Trbu. *ff*

Tpni. *f*

Arpa

I *ff* *div.*

II *ff*

Vle. *ff*

I C. *fff*

II C. *fff*

B. *ff*

*très chanté*

Fl. *ff* *div.*

Ob. *ff*

I Cl. *ff* *Soli*

II Cl. *ff*

I Fg. *ff*

II Fg. *ff*

I Cni. *ff*

II Cni. *ff*

I Trbo. *ff*

II Trbo. *ff*

Tpni. *f*

Arpa *ff* *brillant* 7

I Vle. *ff* *Soli unis*

II Vle. *ff*

C. *ff* *Soli unis*

B. *ff* *div.*

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

*p*  
*p*  
*p*  
*p*  
*Solo*  
*mf*  
*en dehors*  
*mf*  
*p*  
*pp*  
*pp*  
*div.*  
*p*  
*pp*  
*mf > p*  
*unis*  
*mf > p*



15 Surtout sans ralentir

Fl. Solo *très chanté*

Ob. *mf bien en dehors*

Cl. II *pp*

Arpa *p*

I *pizz. unis* *div.*

II *p sur la touche*

Vle. *p sur la touche*

C. *pp*

B. *pizz. pp*

Fl. *II loco* *p*

Ob.

Cl. II *I* *mf*

Fg. Solo *mf très chanté* *mf*

Arpa *mf*

I *arco très chanté* *mf*

II *natur.* *mf*

Vle. *natur.* *mf*

C. *pizz.*

B. *f* *arco* *mf*

16

I Fl. *b<sub>2</sub>*

II *p*

Ob. *Solo*  
*mf chanté*  
*très doux*

Cl. *pp*

Fg. *Soli*  
*mf*

I Cni. *Solo*  
*mf*

II *p*

Arpa *pp*

I *pp sur la touche*

II *pp sur la touche*

Vlo. *pp sur la touche*

C. *arco*  
*pp sur la touche*

B. *p*

17

Fl.

I

Ob.

II

I

Cl.

II

I

Fg.

II

I

Cni.

II

Arpa

I

II

Vlo.

I

II

C.

Altri.

B.

*f chanté*

*ff*

*f*

*f*

*f*

*f sec.*

*natur.*

*div.*

*très chanté*

*f*

*f*

*f*

*f*

*f*

*mf*

*ff*

Fl. *f* *ff*

I Ob. *f* *ff*

II *f* *ff*

I Cl. *ff* *ff* *ff*

II *ff*

I Fg. *ff* *ff*

II *ff*

I Cni. *Soli très chanté* *f* *ff*

II *f* *ff*

Trbc.

Tpni.

Arpa *ff*

I *div.* *f* *8va* *unis* *loco* *ff*

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

Vlo. *f* *ff*

C. *ff* *trmb* *trm* *trm* *fff*

Altri *ff chanté*

B. *div.* *f* *unis* *ff*

Fl.

I Ob.

II

I Cl.

II

I Fg.

II

I Cni.

II

Trbe.

Tpni.

Arpa

I

II

Vlo.

C.

Altri.

B.

*ff*

*ff*

*ff*

*ff* *bouchés*

*gliss.*

*ff*

*fff*

*ff*

*ff*

18

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cni. *p*

Arpa *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. *pp*

19

Fl. *ff*

Ob. *ff*

I  
Cl. *Soli ff*

II

Trbo. *ff*

Arpa *ff sec.*

Tempo subito

I *pizz.* *arco unis*

II *pizz.* *arco* *unis*

Vle. *pizz.* *arco* *unis*

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

Fl. *ff*

I

II

Vle.

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

B.

Fl.

I  
Ob.  
II

Soli *ff*

I  
Cl.  
II

I  
Fg.  
II

I  
Cni.  
II

I  
II

Vle.

pizz.  
C.

B.

*f*

*f*

*f*

*f*

*mf*

*f*

*ff*

*f*



20

I Fl. *ff*  
 II Fl. *f*  
 I Ob. *f*  
 II Ob. *f*  
 I Cl. *ff* Solo *mf chanté*  
 II Cl. *f*  
 I Fg. *ff*  
 II Fg. *f*  
 I Cni. *f* *p*  
 II Cni. *f*  
 Tpni. *f* *pour tous* *p surtout sans ralentir*  
 Arpa *ff* *bien soutenu* *mf*  
 I div. *ff* *pp*  
 II div. *ff* *pp*  
 Vle. *ff* *pp* *unus*  
 C. *ff* *pp* *unus*  
 B. *ff* *pp*

I Fl. *mf chanté*

II

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

Fg. *mf*

I Cni. *Solo*  
*mf*

II

Arpa

I *pp* *mf chanté*

II *pp* *p* *unis*

Vlo. *p*

C. *p*

B. *pp* *p*

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

21

I Fl. *ff*

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg. *ff éclatant*

I Cni.

II Cni. *ff éclatant*

Trbe. *ff*

Tpni.

Arpa *ff* *gliss.* *b b b - a b*

Plus lent  $\text{♩} = \text{♩}$  précédente

Maestoso

I *ff*

II *ff*

Vle. *ff éclatant*

C. *ff éclatant*

B. *ff* *div.*

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

I Fg.

II Fg.

I Cni.

II Cni.

Trbe.

Tpni.

Arpa

I Vlo.

II Vlo.

C.

B.

*gliss.*

*be - e f*

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

*p subito*  
*p subito*  
*gliss.*  
*graz.*  
*f sec.*  
*La moitié*  
*p*  
*La moitié*  
*p*

I Fl. *fff*

II *fff*

I Ob. *fff*

II *fff*

I Cl. *fff*

II *fff*

I Fg. *fff*

II *fff*

I Cni. *ff*

II *ff*

Trbo. *ff*

Tpni. *très sec.*  
*ff*

Arpa *ff* *gliss.*

**Tempo Iº subito**

I *tutti* *fff*

II *tutti* *fff*

Vle. *unis* *fff*

C. *unis* *fff*

B. *unis* *fff*

