

THIERRY LANCINO

CONCERTO POUR VIOLON



2005

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Première exécution publique

Théâtre du Châtelet, Paris, le 3 Novembre 2005

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Commande de l'association *musique nouvelle en liberté* et de la **Ville de Paris**

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COMPOSITION DE L'ORCHESTRE

Violon Solo

4 flûtes (1 et 2 aussi piccolo, 4 aussi flûte en sol)	4 cors en fa
3 hautbois (3 aussi cor anglais)	3 trompettes en ut
3 clarinettes en sib (3 aussi clarinette basse)	2 trombones
3 bassons (3 aussi contrebasson)	1 trombone basse
	1 tuba
3 percussions	1 harpe
1 timbalier	1 célesta

Quintette à cordes (16 – 14 – 14 – 12 – 8)

Percussion I

3 Gongs – aigu, med., grave - (Gng.)
3 Tam-tams – aigu, med., grave - (Tam)
1 Cymbale suspendue – (Cymb.)
1 Cymbale cloutée – (Cymb. Sizzle)
1 Jeu de Grelots – (Grelots)
1 Crotale (ré) – (Crotales)
1 Temple-bloc – (T.Bloc)
1 Caisse Claire – (C.Claire)
1 Grosse Caisse – (G. Caisse ou G.C.)
1 Petit Maracas – (Maracas)
1 Petit Tom – (Ptt. Tom)
2 Triangles (aigu, médium) – (Tria.)
1 Fouet
1 Petite Cymbale – (Ptt. Cymb.)

Percussion II

(→ 3 Gongs – Gng.)
1 Petit Tam – (Ptt. Tam)
1 Cymbale suspendue – (Cymb.)
1 Cymbale cloutée – (Cymb. Sizzle)
1 Jeu de Grelots – (Grelots)
2 Crotales (fa-sib) – (Crotales)
1 Archet de Contrebasse
1 Caisse Claire – (C.Claire)
1 Jeu de Cloches Tubulaires – (Cl. Tub.)
1 Tambourin – (Tamb.)
1 Hochet métallique – (Hochet)
1 Petit Triangle – (Ptt. Tria.)
1 Petite Cymbale – (Ptt. Cymb.)

Percussion III

(→ 3 Gongs – Gng.)
1 Petit Gong – (Ptt. Gng.)
1 Jeu de Crotales (ut-ut) – (Crotales)
1 Tam-tam – (Tam)
1 Claves
1 Grosse Caisse – (G. Caisse ou G.C.)
1 Xylophone – (Xylo.)
1 Jeu de Grelots – (Grelots)
1 Sonnaillles
1 Vibraphone – (Vibra.)
1 Conga
1 Paire de Cymbales "clash"

La partition est notée en UT

Les contrebasses et le contrebasson sont notés à l'octave supérieure

Les petites flûtes et le célesta sont notés à l'octave inférieure

Les crotales sont notés à 2 octaves inférieures

Les trilles sont au demi-ton supérieur, sauf indication contraire

Division des cordes dans le matériel:

VI.1	se divisent en	VI.1a et VI1b	8 + 8
VI.2	se divisent en	VI.2a et VI2b	7 + 7 *
Alti	se divisent en	Alt.1 et Alt.2	7 + 7 *
Vc.	se divisent en	Vc.1 et Vc2	6 + 6
Cb.	se divisent en	Cb.1 et Cb.2	4 + 4

* 2 VI.2 (a et b) et 2 Alti (1 et 2) devraient avoir leur pupitre individuel

<u>Mouvement 1</u> : page 1	[ms. 1 à ms. 372]
<u>Mouvement 2</u> : page 52	[ms. 373 à ms. 514]
<u>Mouvement 3</u> : page 75	[ms. 515 à ms. 723]

Durée : 34 mn. (16, 12 et 6 mn.)

CONCERTO POUR VIOLON ET ORCHESTRE

I

THIERRY LANCINO

Moderato
♩ = 84

Flûtes 1-2 (Petites Flûtes)
Flûtes 3-4 (Flûte Alto)
Hautbois 1-2
Cor anglais (Hautbois 3)
Clarinette 1
Clarinette 2
Clarinette Basse (Clarinette 3)
Basson 1-2
Basson 3 (Contrebasson)
Cors 1-2
Cors 3-4
Trompettes 1-2
Trompette 3
Trombones 1-2
Trombone Basse
Tuba
Timbales
I 3 Gongs
II Grelots
Cymbale Sizzle l.v.
III Grosse Caisse étouffez
Harpe
Célesta
Violon Solo
Moderato
♩ = 84
Violons 1
Violons 2
Alti
Violoncelles
Contrebasses



21

Fl. 1-2 *p simile*

Fl. 3-4 *p*

Htb. 1 *pp* *p*

Htb. 2 *pp* *p*

Cor a.

Cl. 1-2

Cl. b.

Bn. 1-2 *p* 1. en dehors *mp* *mp* *p*

Bn. 3

Cors 1-2 *p*

Cors 3-4 *p* *sourd.* *p*

Trp. 1 *pp* *p*

Trp. 2-3 2. *pp* *p*

Trb. 1-2

Trb. b.

Tb.

Timb. *pp*

I

Perc. II *C.C.* *ppp*

III

Hpe. *mp*

VI. solo *mp* *mf* *f* *mf* *f*

21

VI. 1

VI. 2

Alt.

Vc.

Cb.

Fl. 1-2
Fl. 3-4
Htb. 1
Htb. 2
Bn. 1
Bn. 2
Bn. 3
Cors 1-2
Hpe.
Vi. solo

Fl. 1-2
Fl. 3-4
Htb. 1
Htb. 2
Cl. 1-2
Cl. b.
Bn. 1
Bn. 2-3
Hpe.
Vi. solo

* écrit - sonne

39 Poco animato (♩ = 88)

Fl. 1-2
Fl. 3-4
Htb. 1-2
Cor a.
Cl. 1-2
Cl. b.
Bn. 1
Bn. 2-3

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.

Timb.
I
Perc. II
III

Hpe.
VI. solo

39 Poco animato (♩ = 88)

VI. 1
VI. 2
Alt.
Vc.
Cb.

Musical score for orchestra and solo violin, measures 45-50. The score includes parts for Flutes (Fl. 1-2, Fl. 3-4), Horns (Htb. 1, Htb. 2), Cor Anglais (Cor a.), Clarinets (Cl. 1-2, Cl. b.), Bassoons (Bn. 1-2, Bn. 3), Cors (Cors 1-2, Cors 3-4), Trumpets (Trp. 1-2, Trp. 3), Trombones (Trb. 1-2, Trb. b., Tb.), Timpani (Timb.), Percussion (Perc. II, Perc. III), Harp (Hpe.), and Solo Violin (VI. solo). The score is in common time and features various dynamics including *pp*, *p*, *mp*, *f*, *sfz*, and *f loco*. The Solo Violin part includes a section marked *féroce* with triplets and accents. Percussion parts include C.C. and G.C. with specific dynamics. The Harp part includes triplets and a section marked *f loco*. The Solo Violin part includes a section marked *f* and a section marked *sfz*. The score ends with a double bar line and a circled 'C'.

52

Fl. 1-2 *p* *mf* *p* *mf*

Fl. 3-4 *p* *mf*

Htb. 1 *p* *mf*

Htb. 2 *p* *mf*

Cor a. *p* *mf*

Cl. 1-2 *p* *mf*

Cl. b. *p* *mf*

Bn. 1 *p* *mf*

Bn. 2-3 *p* *mf*

Cors 1-2 *p* *mp* *mf* *mp* *mp* *mf* *sfz* *mp* *3* *mp*

Cors 3-4 *p* *mp* *mf* *mp* *mp* *mf* *sfz* *mp* *3* *mp*

Trp. 1-2 *p* *mp* *mf* *sim.* *sfz* *mp* *mp* *mf*

Trp. 3 *p* *mp* *mf* *sfz* *mp* *mp* *mf*

Trb. 1-2 *p* *mp* *p* *sim.* *mp* *mp* *mf* *p* *mp* *mf* *sfz* *mp* *mp* *mf*

Trb. b. *p* *mp* *p* *sim.* *mp* *mp* *mf*

Tb. *p* *mp* *p* *mp* *mp* *mf*

Timb.

I

Perc. II

III

Hpe. *mf*

VI. solo *gl.* *ord.* *sul pont.* *gl.* *ord.* *sfz* *sfz* *f* *sfz* *sfz* *f* *6* *sfz* *f* *3* *3* *sfz*

52

VI. 1

VI. 2

Alt.

Vc.

Cb.

57

Poco più mosso (♩ = 92)

Fl. 1-2 *sfz* *sim.*

Fl. 3-4 *sfz* *sim.*
prendre le hautbois

Cor a.

Cl. 1-2 *mf* *sim.* (sim.)

Cl. b. *mf* *sim.* (sim.)

Bn. 1-2 *mf* *sim.* (sim.)

Hpe. *f*

VI. solo *f* *sfz* *sfz* *sfz* *sfz* *sfz*

63

Fl. 1-2

Fl. 3-4

Htb. 1

Cl. 1-2 *p*

Cl. b.

Bn. 1-2 (1.)

Hpe. *mp* *gliss.* *f*

VI. solo *sfz* *f* *sfz* *f* *gliss.* *sfz* *f*

66

Fl. 1-2 *mf*

Fl. 3-4 *mf*

Htb. 1 *mf*

Cl. 1-2

Cl. b.

Bn. 1-2

Hpe. *mf* *f* *mp* *gliss.* *f* *mf*

VI. solo *sfz* *port.* *spicc.* *pressez le trait* *sfz* *sfz* *mf* *f*

pressez.

Fl. 1-2 *mf*

Fl. 3-4 *mf*

Htb. 1 *mf*

Htb. 2-3 *mf*

Cl. 1-2 *f*

Cl. b. *f*

Bn. 1-2 *f*

Bn. 3 *f*

Cors 1-2 *mp* *mf*

Cors 3-4 *mf*

Trp. 1-2 *en dehors mp* *mf*

Trp. 3 *p* *mf*

Trb. 1-2 *mp* *mf*

Trb. b. *sans sourd. mf* *mf*

Tb. *sans sourd. mf* *mf*

Timb. *p* *mf*

I *3 Gongs étouffez* *mp* *mf*

Perc. II *CC p* *mf*

III

Hpe. *f*

VI. solo *sfz* *ff*

VI. 1

VI. 2

Alt.

Vc.

Cb.

pressez.

72 A

♩ = 52-54

Fl. 1-2

Fl. 3-4

Htb. 1-2 *mf* *sfz* *à 2*

Htb. 3

Cl. 1-2 *mf* *à 2*

Cl. b.

Bn. 1-2 *mf* *à 2*

Cbn. *mf* *à 2*
Prendre le Cbn.

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb. *mf*

Timb. *mp*

I Gongs étouffez simile *p*

Perc. II

III étouffez

Hpe. *mf*

VI. solo

72 A

♩ = 52-54

VI. 1 div. *f* *legato* *mf* *f* *sfz*

VI. 2 div. *f* *legato* *mf* *f* *sfz* *port.*

Alt. div. *f* *legato* *mf* *f* *sfz* *port.*

Vc. div. *mf* *f* *port.*

Cb. div. *mf* *f* *port.*

80

Fl. 1-2
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. b.
 Bn. 1-2
 Cbn.
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo

80

VI. 1 div.
 VI. 2 div.
 Alt. div.
 Vc. div.
 Cb. div.

87 B

T° primo (♩ = 84)

Cymbale bag douces (au centre)

92

pressez. T°

I Perc. II III Hpe. VI. solo

87 B

T° primo (♩ = 84)

92

pressez. T°

VI. 1 div. VI. 2 div.

* Division
Violon 1: 4-4-4-4
Violon 2: 4-3-4-3

96

101

I Perc. II III Hpe. VI. solo

96

101

VI. 1 div. VI. 2 div. Alt. div.

105

Perc. II

Petit Gong

III

pp *p*

Hpe.

VI. solo

p

VI. 1 div.

mp *pp* *mp* *pp* *pp* *pp*

tasto punta *pp* *pp* *pp*

VI. 2 div.

pp *pp* *pp* *pp* *pp* *pp*

tasto punta *pp* *pp* *pp* *pp* *pp* *pp*

Alt. div.

105

108

Perc. II

III

VI. solo

VI. 1 div.

mp *pp* *mp* *pp* *pp* *pp*

VI. 2 div.

pp *pp* *pp* *pp* *pp* *pp*

Alt. div.

108

111

I

Perc. II

III

VI. solo

VI. 1 div.

VI. 2 div.

Alt. div.

111

VI. 1 div.

VI. 2 div.

Alt. div.

114

I

Perc. II

III

VI. solo

VI. 1 div.

VI. 2 div.

Alt. div.

Cymbale Sizzle

L.v.

pp

p

f

sfz

mp

p

mp

pp

p

mp

pp

p

mp

pp

114

VI. 1 div.

VI. 2 div.

Alt. div.

118

VI. solo *ff* *sfz* *sfz* *sfz* *ord.* *ff* *ffp* *f* *ff* *f*

VI. 1 div. *mp sub.* *mp sub.* *mp sub.* *mp sub.* *mf sub.* *mf sub.* *mf sub.* *mf sub.*

VI. 2 div. *mp sub.* *mp sub.* *mf sub.* *mf sub.* *mf sub.* *mf sub.*

Alt. div. *sfz* *sfz* *div.* *ff* *mp* *mf* *mp*

Vc. div. *sfz* *sfz* *sfz* *ff* *mp* *mf* *mp*

sul pont. *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

gl. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

ord. *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

mp *mf* *mp* *mp* *mf* *mp* *mp* *mp*

123

Fl. 1-2 *mp* *p*

Fl. 3-4 *mp* *p*

Cl. 1-2 *mp* *p*

Cl. 3 *mp* *p*

Bn. 1 *mp* *p*

Bn. 2-3 *mp* *p*

Perc. II Cymbale *p*

III Claves *p*

Hpe. *mesuré* *p* *mp* *l.v.*

VI. solo *ff* *mp* *f*

VI. 1 div. *p* *mp* *pp* *mf* *mp* *p*

VI. 2 div. *p* *mp* *pp* *mp* *ppp* *ppp*

Alt. div. *sfz* *pp < p* *pp* *ppp* *ppp*

Vc. div. *sfz* *pp < p* *pp* *ppp* *ppp*

sul pont. *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.* *sul pont. ord.*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ord. *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

un. *un.* *un.* *un.* *un.* *un.* *un.* *un.*

l.v. *l.v.*

Gongs *mp*

pp *pp* *ppp* *ppp*

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

mettre la sourdine indiv.

Fl. 1-2

Fl. 3-4

Htb. 1-2

Htb. 3

Cl. 1-2

Cl. 3

Bn. 1

Bn. 2-3

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1

Trb. 2

Trb. b.

Tb.

Timb.

I

Perc. II

III

Hpe.

VI. solo

VI. 1 div.

VI. 2

Alt.

Vc.

Cb.

sans sourdine

mf

sans sourdine

mf

sans sourdine

mp < mf sim.

sans sourdine gl.

mp < mf sim.

sans sourdine

mp < mf

(tr)

mf

Etc. Tam

pp

sim.

f

mp

mf

p

mp

mf

mf

f

mf

f

ff

pp

pp

unis.

p

L.v.

8va

128

Scherzando

♩ = 100

accélérez.

131 C

♩ = 108-112

Orchestral score for measures 128-131. The score includes parts for Pts Fl., Fl. 3-4, Htb. 1-2, Htb. 3, Cl. 1-2, Cl. 3, Bn. 1-2, Bn. 3, Cors 1-2, Cors 3-4, Trp. 1-2, Trp. 3, Trb. 1-2, Trb. b., Tb., Timb., Perc. II, Hpe., and VI. solo. The woodwinds and strings are mostly silent, with some trills in the timpani and a solo violin part starting at measure 131. The trumpets and trombones have a dynamic marking of *p* to *mf* with a crescendo hairpin.

128

Scherzando

♩ = 100

accélérez.

131 C

♩ = 108-112

Orchestral score for measures 128-131, focusing on the string and woodwind parts. The strings (VI. 1 & 2 div., Alt. div., Vc. div., Cb. div.) play a rhythmic pattern with dynamics ranging from *mp* to *f*. The woodwinds (VI. 1 & 2 div., Alt. div., Vc. div., Cb. div.) play a melodic line with dynamics ranging from *mp* to *f*. The score includes various performance instructions such as *div.*, *mp sub.*, *f*, *mp*, *mf*, *sim.*, *arco*, and *gl.*.

This page contains a detailed musical score for a large orchestral ensemble, starting at measure 141. The instruments listed on the left are:

- Ptes Fl. (Piccolo Flutes)
- Fl. 3-4 (Flutes 3 and 4)
- Htb. 1-2 (Horn 1 and 2)
- Htb. 3 (Horn 3)
- Cl. 1-2 (Clarinet 1 and 2)
- Cl. 3 (Clarinet 3)
- Bn. 1 (Bassoon 1)
- Bn. 2-3 (Bassoon 2 and 3)
- Cors 1-2 (Trumpet 1 and 2)
- Cors 3-4 (Trumpet 3 and 4)
- Trp. 1-2 (Trumpet 1 and 2 - Trombones)
- Trp. 3 (Trumpet 3 - Trombone)
- Trb. 1 (Trombone 1)
- Trb. 2 (Trombone 2)
- Trb. b. (Trombone Basso)
- Tb. (Tuba)
- Timb. (Timpani)
- I, II, III (Cymbals)
- Hpe. (Harp)
- VI. solo (Solo Violin)
- VI. 1 div. (Violin 1 Division)
- VI. 2 div. (Violin 2 Division)
- Alt. div. (Viola Division)
- Ve. div. (Violoncello Division)
- Cb. div. (Contrebasse Division)

Key musical features include:

- Woodwinds:** Flutes 3-4 and Clarinet 3 play *p* notes. Bassoon 1 has a triplet of notes marked *mp*. Bassoon 2-3 has a note marked *p*. Clarinet 1-2 and Bassoon 1-2 have rests.
- Brass:** Trumpets 1-3 and Trombones 1-3 play melodic lines starting at measure 141, marked *mp* and *p*. Some are marked *avec sourd.*. Trombone Basso and Tuba are resting.
- Percussion:** Timpani has a tremolo (tr) pattern. Cymbal I plays a *pp* note. Cymbal II plays a *p* note. Cymbal III is resting. A *Grelots* (bell) is indicated.
- String Instruments:** Solo Violin has a complex melodic line with dynamics *ff*, *mf*, *f*, and *mf*, including *sul pont.* and *gl.* markings. Violin Divisions 1 and 2, Viola, and Cello Divisions have similar textures, often marked *p* sub. or *p*. Some are marked *sul pont.* or *ord.*. Double Bass has a pizzicato (*pizz.*) line.

Ptes Fl. *mp* *f* *mf* *mp* *pp* *p* *mp* *p* *mf*³
 Fl. 3-4 *mp* *f* *mf* *mp* *f* *pp* *p* *mp* *p* *mf*³
 Htb. 1-2 *mp* *f* *mf* *mp*
 Htb. 3 *mp* *f* *mf* *mp*
 Cl. 1-2 *mp* *f*
 Cl. 3 *mp* *f*
 Bn. 1
 Bn. 2-3 *mp* *f* *mf* *mp*
 Cors 1-2
 Cors 3-4
 Trp. 1-2 *poco port.* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
 Trp. 3 *poco port.* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
 Trb. 1 *poco port.* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
 Trb. 2 *poco port.* *mp* *p* *mp* *p* *mp* *p* *mp* *p*
 Trb. b.
 Tb.
 Timb.
 I *(tr)* *mp*
 Perc. II *(tr)* *mp* *étouffez*
 III *Ptt. Gong* *p* *mp*
 Hpe.
 VI. solo *ff* *ord.* *mf* *gliss.* *mf* *flautando* *f*
 VI. 1 div. *div. gl.* *f* *ff* *p sub.* *mp* *p* *pp* *mp* *p* *pp* *p* *pp* *mp* *p* *mp*
 VI. 2 div. *div. gl.* *f* *ff* *p sub.* *mp* *p* *pp* *mp* *p* *pp* *p* *pp* *mp* *p* *mp*
 VI. 2 div. *div. f* *ff* *p* *mp* *p* *mp* *p* *mp*
 VI. 2 div. *div. f* *ff* *p* *mp* *p* *mp* *p* *mp*
 Alt. div. *f* *ff* *p sub.* *mp* *mp* *p* *pp* *mp* *p* *pp* *p* *pp* *mp* *p* *mp*
 Alt. div. *f* *ff* *p* *mp* *p* *mp* *p* *mp*
 Ve. div. *mp* *p* *pp* *mp* *p* *pp* *p* *pp* *mp* *p* *pp* *mp* *p* *mp*
 Ve. div. *mp* *p* *pp* *mp* *p* *pp* *p* *pp* *mp* *p* *pp* *mp* *p* *mp*
 Cb.

* - ou - = inflexion d'1/2 ton vers le haut ou vers le bas
 * -uo - voir note m. 156

Ptes Fl. *tr*
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. 3
 Bn. 1-2
 Bn. 3
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.

VI. solo
 VI. 1 div.
 VI. 2 div.
 Alt. div.
 Vc. div.
 Cb. div.

Ptes Fl. -
 Fl. 3-4 -
 Htb. 1-2 -
 Htb. 3 -
 Cl. 1-2 -
 Cl. 3 -
 Bn. 1-2 -
 Bn. 3 -
 Cors 1-2 (sans sourd.) *p*
 Cors 3-4 (sans sourd.) *p*
 Trp. 1-2 (avec sourd.) *léger* *mp* *mf* *mp* *p* *mp* *mf* *p*
 Trp. 3 (avec sourd.) *léger* *mp* *mf* *mp* *p* *mp* *mf* *p*
 Trb. 1 (avec sourd.) *léger* *mp* *mf* *mp* *p* *mp* *mf* *p*
 Trb. 2 (avec sourd.) *léger* *mp* *mf* *mp* *p* *mp* *mf* *p*
 Trb. b. (avec sourd.) *mp* *mf* *mp* *p* *mp* *mf* *p* (avec sourd.) *p*
 Tbn. (avec sourd.) *mp*
 Timb. -
 I -
 Perc. II Tambourin *p*
 III -
 Hpe. -
 VI. solo *f*
 VI. 1 div. *div., pizz. sans sourdine* *mp*
 VI. 2 div. *pizz.* *mf* *sans sourdine* *unis.* *mp*
 Alt. *sans sourdine*
 Vc. *sans sourdine*
 Cb. div. *pizz. sans sourdine* *mp*

173

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. 3
 Bn. 1-2
 Bn. 3
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1
 Trb. 2
 Trb. b.
 Tbn.
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo
 VI. 1 div.
 VI. 2 div.
 Alt.
 Vc.
 Cb. div.

183

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. 3
 Bn. 1
 Bn. 2-3
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 Perc. II
 Perc. III
 Hpe.

183

VI. solo
 VI. 1
 VI. 1 div.
 VI. 2
 VI. 2 div.
 Alt. div.
 Vc. div.
 Cb. div.

192

Ptes Fl. *mf*

Fl. 3-4 *mf*

Htb. 1-2 *mf* *f* *f* *à 2* *f* *f* *3* *3*

Htb. 3 *mf*

Cl. 1-2 *f*

Cl. 3 *f*

Bn. 1 *mf* *mf*

Bn. 2-3 *f*

Cors 1-2 *pp*

Cors 3-4 *pp*

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb.

I *Grelots* *mf*

Perc. II *mp*

III

Hpe.

VI. solo *sfz* *f* *gliss. #*

192

VI. 1 *pizz.* *p* *mp*

div. *pizz.* *p* *mp*

VI. 2 *col legno battuto* *p* *mp*

div. *col legno battuto* *p* *mp*

Alt.

Vc.

Cb. *div.* *mp* *mp*

201 208

Ptes Fl. Fl. 3-4 Htb. 1-2 Htb. 3 Cl. 1-2 Cl. 3 Bn. 1-2 Bn. 3 Cors 1-2 Cors 3-4 Trp. 1-2 Trp. 3 Trb. 1-2 Trb. b. Tb. Timb. I Perc. II III Hpe. VI. solo

1. en dehors *f* 3 3 3 *gliss.*

avec sourdine *ppp* *mp*

Cymbale bag bois *p* *mf* *étouffez*

(Ptt. Gng.) *mp* *mf* *étouffez*

201 208

VI. 1 div. VI. 2 div. Alt. div. Vc. div. Cb. div.

p *mf* *mp* *mf* *p* *f* *ff* *mf*

arco, ord. *f* *port.* *ff* *mf*

arco, ord. *f* *port.* *ff* *mf*

arco, ord. *f* *port.* *ff* *mf*

arco, ord. *f* *port.* *ff* *mf*

div. arco, ord. *f* *port.* *ff* *mf*

div. arco, ord. *f* *port.* *ff* *mf*

div. arco, ord. *f* *port.* *ff* *mf*

div. arco, ord. *f* *port.* *ff* *mf*

mp *mf* *< f* *div. arco* *pizz.* *mp*

Orchestral score for measures 217-220, featuring woodwinds, brass, strings, and percussion.

Measure 217: Woodwinds (Flutes, Clarinets, Saxophones) play a melodic line with dynamics from *mf* to *f*. Brass (Trumpets, Trombones, Euphonium, Tubas) play sustained chords with dynamics from *p* to *f*. Percussion includes Temple blocks (*ff*), Claves (*ff*), and Crotales (bag. de triangle) (*mf*). Violins solo with *ff* and pizzicato.

Measure 218: Dynamics increase for woodwinds and brass. Percussion continues with Claves (*ff*). Violins play *pizz.* (*ff*). Violins 1 & 2 (VI. 1 div., VI. 2 div.) and Viola (Vc. div.) play *port.* and *sim.* figures.

Measure 219: Percussion features Claves (*ff*). Violins 1 & 2 play *p*. Viola plays *p*. Cello (Cb. div.) plays *div. arco* and *pizz. mp*.

Measure 220: Percussion features Claves (*ff*). Violins 1 & 2 play *p*. Viola plays *p*. Cello (Cb. div.) plays *div. arco* and *pizz. mp*.

223 227

Ptes Fl. *mf* *f* *ff*

Fl. 3-4 *mf* *f* *ff*

Htb. 1-2 *mf* *f* *ff*

Htb. 3 *mf* *f* *ff*

Cl. 1-2 *mf* *f* *ff*

Cl. 3 *mf* *f* *ff*

Bn. 1 *mf* *f* *ff*

Bn. 2-3 *mf* *f* *ff*

Cors 1-2

Cors 3-4

Trp. 1-2 *f* *p* *mf*

Trp. 3 *f* *p* *mf*

Trb. 1-2 *f* *p* *mf*

Trb. b. *f* *p* *mf*

Tb.

Timb.

I

Perc. II *mf* L.v.

III *mf* L.v.

Hpe.

VI. solo *f* *ff* *mf* *p* *spicc. pont.* *→ spicc. ord.*

223 227

VI. 1 *pp*

VI. 2 *pp*

Alt. div. *pp*

Vc. div. *pp*

Cb. div. *f* *sfz* *mf* *mp* *5.6. arco, ord.* *mp* *7.8. arco, ord.* *mp*

230 accélérez.

Ptes Fl. *p mp p mp p mp p mp mf*

Fl. 3-4 *p mp p mp p mp p mp mf*

Htb. 1-2

Htb. 3

Cl. 1-2

Cl. 3

Bn. 1-2

Bn. 3

Cors 1-2 (sans sourd.) *p mf*

Cors 3-4 (sans sourd.) *p mf*

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb.

I (tr) *pp mp Crotales, arco*

Perc. II C. Claire (avec timbre) *mp*

III *ppp mp*

Hpe.

VI. solo *mf³ mp mf³ mp f ff*

230 accélérez.

VI. 1 div. *mp p mp*

VI. 2 div. *mp p mp*

Alt. div. *mp p mp unis*

Vc. div. *mp p mp*

Cb. div. *f mp pizz. mp*

1/2 col legno battuto, 1/2 ord. battuto

ord.

1.2. (ord.) port.

3.4. (ord.) port.

pizz.

238

1.
Ptes Fl. *p* *mp*

3.
Fl. 3-4 *p* *mp*

Htb. 1-2

Htb. 3

Cl. 1-2

Cl. 3

Bn. 1-2

Bn. 3
prendre le contrebasson

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb. *p* *mp* *mf*

I
Perc. II *f*

III *p* *mf*

Hpe.

VI. solo *f*

C. Claire (sans timbre)

238

VI. 1 div. *mf* *mp sub.* *port.*

VI. 2 div. *mf* *mp sub.* *port.*

Alt. div. *mf* *mp sub.* *port.*

Vc. div. *mf* *mp sub.* *port.*

Cb. div. *mf* *mp sub.* *port.* *gliss.*

249 D

♩ = 126-132

Ptes Fl.

Fl. 3-4

Htb. 1-2

Htb. 3

Cl. 1-2

Cl. 3

Bn. 1-2

Cbn.

Cors 1-2

Cors 3-4

Trp. 1

Trp. 2-3

Trb. 1-2

Trb. b.

Tb.

Timb.

I

Perc. II

III

Hpe.

VI. solo

249 D

♩ = 126-132

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div.

Cb. div.

Cors 1-2

Cors 3-4

Perc. III

VI. solo

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div.

Cb. div.

à 2

gliss.

(x)

f

263

Cors 1-2

Cors 3-4

Perc. I

Perc. III

VI. solo

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div.

Cb. div.

3 Gongs

mf

à 2

gliss.

sim.

sim.

f

This page of the musical score, numbered 32 and starting at measure 267, features a variety of instruments. The woodwind section includes Piccolo Flutes 1 and 2, Flutes 3 and 4, Horns 1, 2-3, Clarinets 1, 2, and 3, Bassoons 1-2, and Contrabass. The brass section consists of Corsos 1-2 and 3-4, Trumpets 1, 2-3, Trombones 1, 2, and Bass, and Tuba. The string section includes Violin I solo, Violin I and II divided, Viola divided, Violoncello divided, and Contrabass divided. The percussion section includes Snare Drum I, Percussion II, and Percussion III. The score is written in a key with one sharp (F#) and a 3/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion parts include a complex rhythmic pattern for the snare drum and a melodic line for Percussion II. The string parts are marked with dynamics such as *p* and *mp*. The score concludes with a *tutti* marking for the strings.

Calme ♩. = 58
Prendre les Grandes Fl.

278

Fl. 1-2
Fl. 3-4
Htb. 1-2
Htb. 3
Cl. 1-2
Cl. b.
Bn. 1-2
Cbn.

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.

1. avec la sourd.

avec la sourdine
pp
avec la sourdine
pp
avec la sourdine
pp
avec la sourdine
pp
avec la sourdine
pp

I
Perc. II
III
Hpe.

Cymbale (ord.) 1.v.
p mp
C. claire (sans timbre) 1.v.
pp p

étouffez le gong

mp p mp > p pp p

VI. solo

Calme ♩. = 58
278

mp mf

VI. 1
div.
VI. 2
div.
Alt.
div.
Vc.
div.
Cb.
div.

pp sim.

287

Cadence

Fl. 1-2

Fl. 3-4

Htb. 1-2

Htb. 3

Cl. 1-2

Cl. b.

Bn. 1-2

Cbn.

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb.

I

Perc. II

III

Hpe.

enlever la sourd.

enlever la sourd.

enlever la sourd.

enlever la sourd.

enlever la sourd.

enlever la sourd.

pp

Gros Gong (avec la mailloche)

G.C. *ppp*

étouffez le gong sur l'attaque du violon

mp

ad lib

* Le xylophone continue jusqu'au signe du chef.
La cadence du violon n'est pas synchronisée avec le xylophone.

VI. solo

loco

f

sfz

mp

Cadence

287

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div.

Cb. div.

p *poco* *sim.* *gliss.*

p *poco* *sim.* *gliss.*

p *poco* *sim.* *gliss.*

p *poco* *sim.* *gliss.*

Xylo. *p*

VI. solo *lent et libre, quasi improvisando* *espr.* *mp* *f* *p* *gliss.*

Xylo. *morendo ad lib.* *Tacet*

VI. solo *gliss.* *mp* *mf* *p* *pp* *mf* *p* *gliss.*

VI. solo *T° → (accel.)* *T° →* *T° →* *simile*

p *mf*

VI. solo *T° →* *f*

VI. solo *p sub.*

♩. = 40 *Le xylo et le violon ne sont pas synchronisés.*

Xylo.

VI. solo *T° → ← T°*

293

♩. = 40

Fls.

Htbs.

Cls.

Bns.

Cors 1-2

Cors 3-4

I *G.C.* *ppp* *Gros. Gong avec la mailloche* *p*

Perc. II

III *Xylo.* *p* *(Xylo.)*

Hpe.

VI. solo *8^{me}* *(not in tempo)* *ad lib.* *répéter jusqu'à 296*

Alt.

Vc.

Cb. div. *à 2* *avec la sourd.* *ppp* *à 2* *port.* *pp* *pp* *pp* *port.*

E

300

Animez un peu

♩. = 54-56

Fl. 1-2 *sfz* *p*

Fl. 3-4 *sfz* *p*

Htb. 1-2 *sfz* *p*

Htb. 3 *sfz* *p*

Cl. 1-2 *sfz* *p*

Cl. b. *pp* *mp* *pp*

Bn. 1-2 *pp* *mp* *pp*

Cbn.

Cors 1-2 *sfz* *mp* *p*

Cors 3-4 *sfz* *mp* *p*

Trp. 1-2 *pp* *p* *f*

Trp. 3 *pp* *p* *f*

Trb. 1-2 *pp* *p* *f*

Trb. b. *pp* *p* *f*

Tb. *pp* *p* *f*

Timb.

Cymbale bag. bois à 2 : jouer 2 cymbales *sfz* étouffez peu à peu

Perc. II Cymbale bag. bois (centre) à 2 : jouer 2 cymbales *sfz* étouffez peu à peu

III Ptt. Gong bag. de crotales (centre) *sfz* étouffez peu à peu

Hpe. *sfz* *p* *mp*

E

300

Animez un peu

♩. = 54-56

VI. 1 div. *pp* *mf* *p* *port.* *mf* *f* *pp*

VI. 2 div. *pp* *mf* *p* *port.* *mf* *f* *pp*

Alt. div. *sfz* *pizz.* *p* *mf* *f* *pp*

Vc. div. *sfz* *pizz.* *p* *mf* *f* *pp*

Cb. div. *p* *pp* *p* *port.* *mp* *mf* *f* *pp*

304

accélérez. . . . T° (♩. = 56-60)

prendre les petites fls.

Fl. 1-2
Fl. 3-4
Htb. 1-2
Htb. 3
Cl. 1-2
Cl. b.
Bn. 1-2
Cbn.
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
VI. solo

304

accélérez. . . . T° (♩. = 56-60)

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

315

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. b.
 Bn. 1-2
 Cbn.
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.

à 2
p
mf *f* *mp* *mf* *mp*
mp *mf* *mp*
mp *mf* *mp*
mp *mf* *mp*
mp *mf* *mp*
mp *mf* *mp*
f *f*

très calme, sonore
mf *mf* *simile*

315

VI. solo
 VI. 1 div.
 VI. 2 div.
 Alt. div.
 Ve. div.
 Cb. div.

pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp*
pp *mf* *f* *mp* *p*
arco
mp *pp* *mf* *f* *mp*
 à 2

mettre la sourd.
mettre la sourd.

320

Ptes Fl.
Fl. 3-4
Htb. 1-2
Htb. 3
Cl. 1-2
Cl. b.
Bn. 1-2
Cbn.

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.

Timb.
I
Perc. II
III
Hpe.

VI. solo

320

VI. 1
VI. 2
Alt.
5 solistes
1. sul tasto
2. sul tasto
3. sul tasto
4. sul tasto
5. sul tasto
Ve. div.
Cb. div.

327

Ralentir un peu

calme (♩ = 54)

Ptes Fl.

Fl. 3-4

Htb. 1-2

Htb. 3

Cl. 1-2

Cl. b.

Bn. 1-2

Cbn.

p

mp sim.

1.

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

mp

p

1. calme et en dehors

mf

Timb.

I

Perc. II

III

ppp

pp

Cymbale cloutée

pp

p

lv.

Petit Gong

p

Hpe.

VI. solo

mf

simile

327

Ralentir un peu

calme (♩ = 54)

VI. 1

VI. 2

Alt. div.

Ve. div.

Cb. div.

pp

avec sourd.

pp

avec sourd.

pp

avec sourd.

pp

avec sourd.

pp

pp

à 2

pizz.

mp

pizz.

pp

gl.

331

Ptes Fl.

Fl. 3-4 *mp* *p*

Htb. 1-2 *mp* *p*

Htb. 3

Cl. 1-2 *mp* *p*

Cl. b. *mp* *p*

Bn. 1-2 *mp* *p*

Cbn.

Cors 1-2

Cors 3-4

Trp. 1-2 (1.)

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb.

I

Perc. II

III

Hpe.

VI. solo

331

VI. 1

VI. 2

Alt. div.

Vc. div.

Cb. div. *sim.* *pizz.*

335

accélérez.

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1
 Cl. 2
 Cl. b.
 Bn. 1-2
 Cbn.
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo

335

accélérez.

VI. 1
 VI. 2
 Alt. div.
 Vc. div.
 Cb. div.

enlever les sourd. individuellement
 enlever les sourd. individuellement
 enlever les sourd. individuellement
 enlever les sourd. individuellement
 enlever les sourd. individuellement
 enlever les sourd. individuellement
 solo, arco

339

$\text{♩} = 68$

Ptes Fl. *f mp mf mf f mf mp mf mp sim.*
 Fl. 3-4 *f mp mf mf f mf mp mf mp sim.*
 Htb. 1-2 *f mp mf f mf mp mf mp sim.*
 Htb. 3 *f mp mf f mf mp mf mp sim.*
 Cl. 1 *f mp mf f mf mp mf mp sim.*
 Cl. 2 *f mp mf f mf mp mf mp sim.*
 Cl. b. *f mp mf mf*
 Bn. 1-2 *f mp mf mf*
 Cbn. *f mp mf mf*
 Cors 1-2 *mf sans sourd. mf f à 2 mf mp*
 Cors 3-4 *mf f mf mp*
 Trp. 1-2 *f mf mp*
 Trp. 3 *f mf mp*
 Trb. 1-2 *f mf mp*
 Trb. b. *f p f*
 Tb. *mp f*
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo *ff*

339

$\text{♩} = 68$

VI. 1 div. *f PORT. mf sim. f f f*
 VI. 2 div. *f PORT. mf sim. f f f*
 Alt. div. *f PORT. mf sim. f f f*
 Vc. div. *f tutti mf f f f*
 Cb. div. *mf p tutti, arco mf mp mf mp mf*

343 F

346

♩. = 64-68

Ptes Fl.
Fl. 3-4
Htb. 1-2
Htb. 3
Cl. 1
Cl. 2
Cl. b.
Bn. 1-2
Cbn.

prendre Cl. Sib

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.

Timb.
I
Perc. II
III

Crotales
mf

Gong medium
p

Petite Cymbale
bag. métal
p

Hpe.
VI. solo

mf

f

mf

f

343 F

346

♩. = 64-68

VI. 1
VI. 2
Alt.
Vc. div.
Cb. div.

mp

mf

mp

mf

mp

mf

p

pp

tutti

p

pp

p

pp

p

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. 3
 Bn. 1-2
 Cbn.
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I Crotales
 Perc. II
 III Petite Cymbale
 Hpe.
 VI. solo
 VI. 1
 VI. 2
 Alt.
 Vc. div.
 Cb. div.

Musical score for page 45, featuring a full orchestral ensemble. The score is written for various instruments and includes dynamic markings and performance instructions.

- Woodwinds:** Flutes (Fl. 3-4), Horns (Htb. 1-2, Htb. 3), Clarinets (Cl. 1-2, Cl. 3), Bassoons (Bn. 1-2), and Contrabassoon (Cbn.).
- Brass:** Trumpets (Trp. 1-2, Trp. 3), Trombones (Trb. 1-2, Trb. b.), and Tuba (Tb.).
- Strings:** Violins (VI. 1, VI. 2), Viola (VI. solo), Alto (Alt.), Violoncello (Vc. div.), and Double Bass (Cb. div.).
- Percussion:** Timpani (Timb.), Crotales (I), and Petite Cymbale (III).
- Other:** Harp (Hpe.).

Key features of the score include:

- Dynamic markings such as *p*, *mp*, *mf*, *pp*, and *f* throughout the piece.
- Performance instructions like "avec sourd." and "pizz." (pizzicato).
- Rehearsal marks and first/second endings (e.g., "1.", "2.", "à 2").
- Articulation marks such as accents and slurs.

Ptes Fl.
 Fl. 3-4 *p*
 Htb. 1-2 *p*
 Htb. 3 *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 Bn. 1-2 *p*
 Cbn. *p*
 Cors 1-2
 Cors 3-4
 Trp. 1-2 *p*
 Trp. 3 *p* avec sourd.
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo *f*
 VI. 1 div. *mp > p* *sim.*
 VI. 2 div. *mp > p* *sim.*
 Alt. div. *mp > p* *sim.*
 Vc. div. *mp*
 Cb. div. *p* *pp*

Rehearsal mark 354 is located at the beginning of the second system. The score includes various dynamics and performance instructions such as *p*, *mp > p*, *sim.*, *mf*, *f*, *pp*, and *ppp*. The woodwind section has a first ending marked '1.' and a second ending marked '1-4'. The double bass part has a first ending marked '1.' and a second ending marked '1-4'. The solo violin part has a *simile* marking.

Ptes Fl. *sim.*
 Fl. 3-4 *mf mp mf mp p*
 Htb. 1-2 *mf mp mf mp p*
 Htb. 3 *mf mp mf mp p*
 Cl. 1 *mf mp mf mp p*
 Cl. 2 *mf mp mf mp p*
 Cl. 3 *mf mp mf mp p*
 Bn. 1-2 *mf mp mf mp p*
 Cbn. *mf mp*
 Cors 1-2 *mp > p sim.*
 Cors 3-4 *mp > p sim.*
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb. *p mp p*
 I
 Perc. II
 III *Crotales mf*
 Hpe.
 Vl. solo *sfz < f sf < sf < sfz mf < f*
 Vl. 1 div. *mf port. p*
 Vl. 2 div. *mf port. p*
 Alt. div. *mf port. p*
 Vc. div. *mp mf mp mf mp mf mp arco*
 Cb. div. *pp p mp*

359

Accelerando poco a poco al fine

Ptes Fl. *p*
 Fl. 3-4 *p*
 Htb. 1-2 *p*
 Htb. 3 *p*
 Cl. 1 *p mp sim.*
 Cl. 2 *p mp sim.*
 Cl. 3 *mp sim.*
 Bn. 1-2 *p mp sim.*
 Cbn. *p mp sim.*
 Cors 1-2 *p mp sim.*
 Cors 3-4 *p mp sim.*
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b. *sfz sfp sfp sim.*
 Tb. *sfp sfp sim.*
 Timb. *mp p mp p mp p*
 Caisse claire *pp*
 Perc. II *Gong l.v.*
 III
 Hpe.
 Vl. solo *mf mf mf f*

359

Accelerando poco a poco al fine

Vl. 1 div. *pp*
 Vl. 2 div. *pp*
 Alt. div. *pp*
 Vc. div. *p*
 Cb. div. *mp p mf sfp sfp sim. div. (arco) mf unis., arco pizz. sfz sfp sim.*

363

Ptes Fl. *p*

Fl. 3-4 *p*

Htb. 1-2 *p*

Htb. 3

Cl. 1-2 *p*

Cl. 3 *p*

Bn. 1-2 *p*

Cbn.

Cors 1-2 *p*

Cors 3-4 *p*

Trp. 1-2 *sf-p* *sim.*

Trp. 3 *sf-p* *sim.*

Trb. 1-2

Trb. b.

Tb. *sf-p* *sim.*

Timb.

I

Perc. II

III

Hpe.

VI. solo *mf* *f* *mf* *f* *mf*

363

VI. 1 div.

VI. 2 div. *sf-p* *sim.*

Alt. div. *sf-p* *sim.*

Vc. div. *sf-p* *sim.* *mp*

Cb. div. *mp* *p* *mp* *p* *mp* *mf*

366

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. 3
 Bn. 1-2
 Cbn.
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo

Musical score for measures 366-368. The score includes parts for Ptes Fl., Fl. 3-4, Htb. 1-2, Htb. 3, Cl. 1-2, Cl. 3, Bn. 1-2, Cbn., Cors 1-2, Cors 3-4, Trp. 1-2, Trp. 3, Trb. 1-2, Trb. b., Tb., Timb., I, Perc. II, III, Hpe., and VI. solo. Dynamics include *sfz*, *p*, *sf*, *mp*, *sfp*, *sim.*, and *f*.

366

VI. 1 div.
 VI. 2 div.
 Alt. div.
 Vc. div.
 Cb. div.

Musical score for measures 366-368, featuring string sections: VI. 1 div., VI. 2 div., Alt. div., Vc. div., and Cb. div. Dynamics include *mp*, *f*, *pizz.*, *p*, *mf*, and *mf*.

369

à 2

Ptes Fl. *pp*

Fl. 3-4 *pp*

Htb. 1-2 *pp*

Htb. 3 *pp*

Cl. 1-2 *pp*

Cl. 3 *pp*

Bn. 1-2 *pp*

Cbn. *mp* *p* *pp*

Cors 1-2 *ppp* avec la sourdine *p*

Cors 3-4 *ppp* avec la sourdine *p*

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb. *mp* *p* *mp* *p* *mp* *p*

I *mp* G.C.

Perc. II Cymbale sizzle *p* *mp* *mf* Ptt. gong (Cymb.) (Gng.)

III Tam-tam *p* *mf* Grd. gong (Grd gng) *pp* (Tam) étouffez

Hpe. *f* *mp sub.* *pp*

VI. solo *f* *mp sub.* *pp*

369

VI. 1 div. non trem. *gliss.* quasi gliss. *mf* *p*

VI. 2 div. non trem. *gliss.* quasi gliss. *mf* *p*

VI. 2 div. arco *gl.* *mp* *mf* *p*

Alt. div. arco *mp* *mf* *p*

Vc. div. *mp* *p* *mf* *p*

Cb. div. *mp* *gl.* *port.* *mf* *p*

II

373

♩ = 52-54

Petites Flûtes (Flûtes 1-2)
 Flûtes 3-4 (Flûte Alto)
 Hautbois 1-2
 Cor anglais (Hautbois 3)
 Clarinette 1-2
 Clarinette Basse (Clarinette 3)
 Basson 1-2
 Contrebasson (Basson 3)
 Cors 1-2
 Cors 3-4
 Timbales

I
 II
 III

Petit Maracas
 Hoquet Métallique
 Gnd. Gong ord. l.v.
 Ptt. Gong ord. l.v.
 Gong Med. ord.
 bag. métal.
 Petit Tom bag. de C.C.
 C.C. avec timbre
 sim.
 p
 p poco
 p poco
 p poco
 ppp
 ord.
 étouffez
 pp

Harpe
 mf † (vers le A2)
 étouffez † (vers le G)
 † (vers le B2) l.v.
 étouffez
 mp † (vers le A2)

Célesta
 Violon Solo

373

♩ = 52-54

Violons 1
 Violons 2
 Alti
 Violoncelles divisi
 Contrebasses divisi

spicc.
 pp
 div.
 pp
 div.
 pp
 div.
 pp
 div. à 2 arco, spicc.
 pp
 unis.
 pp
 div.
 pp
 div. à 2 pizz.
 pp
 unis.
 pp
 div.
 pp

383

accel. T°

Ptes. Fls. *pp* *p* *p*

Fl. 3-4 *pp* *p* *p*

Htb. 1-2 *pp* *p* *p*

Cor a. *p* *mp* *p*

Cl. 1-2 *pp* *p* *p*

Cl. b. *p*

Bn. 1-2 *pp* *p* *p*

Cbn. *p*

Cors 1-2

Cors 3-4

Timb. *ppp*

I *tr* *ppp* *Ptt. Tom* *p* *Ptt. Tom* *sim.*

Perc. II

III *p* *mp*

Hpe.

Cél.

VI. solo

383

accel. T°

VI. 1 *avec sourd.* *tr* *sans sourd.*

ppp

div.

VI. 2 *avec sourd.* *tr* *sans sourd.*

ppp

div.

Alt. *avec sourd.* *tr* *sans sourd.*

ppp

div.

Vc. *unis., avec sourd.* *pp* *pp* *sim.*

ppp

div.

Cb. *unis., avec sourd.* *pp* *pp* *sim.*

ppp

div. *pizz.* *arco*

390 agitez. T°

Ptes Fl. *p* *mp*

Fl. 3-4 *p* *mp*

Htb. 1-2 *p*

Cor a. prendre le hautbois

Cl. 1 *p*

Cl. 2 *p*

Cl. b.

Bn. 1-2

Cbn.

Cors 1-2

Cors 3-4

Timb.

I Ptt. Gong (bag. métal) *mp* Ptt. Tom *p*

Perc. II Ptt. Triangle *mf* l.v. Hochet (métal.) *p*

III Crotales *mf* l.v. Grelots *p* Gongs *pp* l.v.

Hpe. *mp* étouffez

Cél. *mf* étouffez

VI. solo

390 agitez. T°

VI. 1 *mf* div. unis., avec sourd. *ppp* < *p* >

VI. 2 *mf* div. unis., avec sourd. *ppp* < *p* >

Alt. *mf* div. unis., avec sourd. *ppp* < *p* >

Vc. *pp* < *mp* sim.

Cb. *pp* < *mp* sim.

G

403

libre, chaud

mf *mp* *mf*

p *sim.*

Hochet *p*

Ptt. Maracas *p*

406 411

Ptes Fl. *ppp*

Fl. 3-4 *pp* *p* *pp*

Htb. 1-2 *ppp*

Htb. 3 *ppp*

Cl. 1 *pp* *ppp* *p*

Cl. 2 *ppp*

Cl. b. *pp* *p* *pp*

Bn. 1-2 *pp* *p* *pp* *ppp*

Cbn. *ppp*

Timb. *ppp*

Perc. II *pp* *p* *ppp*

Tam *pp*

Gongs *p*

VI. solo *libre* *mf* *sim.*

406 411

VI. 1 div. *p* *p* *mp* *pp*

VI. 2 div. *p* *p* *mp* *pp* *pp*

Alt. div. *p* *p* *mp* *pp* *pp*

Vc. div. *p* *mp* *p* *mp* *p* *pp*

Cb. div. *p* *mp* *p* *mp* *p* *pp*

419

animez

Ptes Fl. *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Fl. 3-4 *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Htb. 1-2 *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Htb. 3 *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Cl. 1-2 *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Cl. b. *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Bn. 1 *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Bn. 2 *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Cbn. *pp* < *p* *sim.* < *pp* < *p* *pp* < *p*
 Cors 1-2 1. avec sourd. *p*
 Cors 3-4 avec sourd. *mp*
 Timb.
 I 2 Triangles (aigu, médium) *p* étouffez
 Perc. II Ptt. Cymb. *pp* < *p*
 III
 Hpe. *mp* *mf*
 Cél. *mp* *mf*
 VI. solo *f* *mf* *p*
 * animez un peu *f* *calmez*

419

animez

VI. 1 div. sans sourd. *p* < *mf* > *pp*
 VI. 2 div. sans sourd. *p* < *mf* > *pp*
 Alt. div. sans sourd. *p* < *mf* > *pp*
 Vc. div. sans sourd. 1-4 *p* < *mf* > *pp*
 sans sourd. div. 5-8 *mp*
 sans sourd. 9-12
 Cb. div. sans sourd. à 2 *mp*
 sans sourd. à 2 *mp*

423

accel. rall.
prendre les Grandes Fl.

Ptes Fl. *pp* *p*

Fl. 3-4 *pp* *p* 4. prendre la Fl. en Sol

Htb. 1-2

Htb. 3

Cl. 1-2 *pp* *p* prendre le Cl.

Cl. b. *pp* *p*

Bn. 1-2 *pp* *p*

Cbn. *pp* *p*

Cors 1-2 1. *p* *pp* 2. avec la sourd. *pp* *pp*

Cors 3-4 *pp* *mp*

Timb.

I Triangles *pp* l.v. Cymbale (ptte) *pp* *p* l.v.

Perc. II Hochet *p*

III Crotales *mf* *mp*

Hpe. *mp* *mf*

Cél. *mp* *mf*

VI. solo *mp*

423

accel. rall.

VI. 1 div. *mp* *p* *pp* *mp* *p*

VI. 2 div. *mp* *p* *pp* *mp* *p*

Alt. div. *mp* *p* *p* *mp* *p* *pp* *mp* *p*

Vc. div. 1-6 *mp* *p* *p* *mp* *p* *pp* *mp* *p*

Cb. div. *pp* *mp* *p* *mp* *p* 5.6., avec sourd. *pp* *p* *pp* 7.8., avec sourd. *pp* *p* *pp*

428 H

♩ = 48

Fl. 1-2 *pp* *p*

Fl. 3 *pp* *p*

Fl. alto *pp* *p*

Cbn. *mp*

VI. solo *mf* *sim.*

Les petits notes doivent prendre leur temps et trouver naturellement leur place dans le phrasé.
Take time with the grace notes and find their natural space within the "phrasé".

♩ = 48
1.2.3.
pizz., sans sourd.

Cb. div. *pp* *ppp* pizz.



432

Fl. 1-2 *mp* *p* *mp* *p* *mp* *p* *pp*

Fl. 3 *mp* *p* *mp* *p* *mp* *p* *pp*

Fl. alto *mp* *p* *mp* *p* *mp* *p* *pp*

Cbn. *mp*

VI. solo *pp* *mf* ³

432

Cb. div. (à 3) pizz.

438

Fl. 1-2
Fl. 3
Fl. alto
Cbn.
VI. solo
Cb. div.
p *mp*
pp
(pizz.)

442

Fl. 1-2
Fl. 3
Fl. alto
Cbn.
VI. solo
Cb. div.
pp

450 I

accel.

rall. T° (♩ = 48)

Fl. 1-2
Fl. 3
Fl. alto
Htb. 1
Htb. 2-3
Cl. 1-2
Cl. 3
Bn. 1-2
Cbn.

Cors 1-2
Cors 3-4

I
Perc. II
III

Hpe.

Cél.

Vi. solo

450 I

accel.

rall. T° (♩ = 48)

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

452 *accel. poco a poco*

Cors 1-2 *mp p mp p mp p mp p mp p mp p*

Cors 3-4 *mp p mp p mp p mp p mp p mp p*

Perc. I *Cymb. Grave (bag. douces) tr pp*

Hpe.

VI. solo *affannato mp cresc. poco a poco f*

452 *accel. poco a poco*

VI. 1 div. *cresc.*

Alt. div.

Vc. div.

458 *T° = 50 Calme*

Cors 1-2 *mp p mp p mp p mp p mp p mp p*

Cors 3-4 *mp p mp p mp p mp p mp p mp p*

Perc. I *2 Triangles (petites tiges de métal) tr pp sempre*

Perc. III *Crotales sempre l.v. pp sempre*

Hpe. *mp L.v. sim.*

Cél. *mp p sim.*

VI. solo *mf sfz mf f mp f*

458 *T° = 50 Calme*

VI. 1 div. *mp*

Alt. div. *pizz. (à 4) p*

Vc. div. *pizz. (à 4) p*

464

Fl. 1-2
Fl. 3
Fl. alto
Htb. 1-2
Htb. 3
Cl. 1-2
Cl. 3
Cl. b.
Bn. 1-2
Bn. 1
Bn. 2
Cbn.

Cors 1-2
Cors 3-4

Timb.

I

Perc. II

III

Hpe.

Cél.

VI. solo

464

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div.

Cb. div.

470

Fl. 1-2
Fl. 3
Fl. alto
Hrb. 1-2
Hrb. 3
Cl. 1-2
Cl. 3
Bn. 1-2
Cbn.

Cors 1-2
Cors 3-4

p mp p mf mf

à 2

Timb.

I
Perc. II
III

pp

Ptt. Gng.
Cymb. cloutée

l.v.

Hpe.
Cél.

p

VI. solo

mp sub. mf mp mp

12

470

VI. 1 div.

pp poco port. mf

VI. 1 div.

1-2
3-4
5-6
7-8
9-10
11-12
13-14 sul tasto
15-16 sul tasto

pp p pp p pp p pp p pp

VI. 2 div.

pp poco port. mf

Alt. div.

tutti, arco

mp mf

Vc. div.

pp poco port. mf

pizz. *mp*

Cb. div.

pizz., à 2 *pp*

475

J Animez... très calme

$\text{♩} = 88-92$

Cors 1-2 (sourd.) *ppp*

Cors 3-4 (sourd.) *ppp*

I. v. Gng *p* *Cymb. med.*

Ptt. Triangle *mp*

III *mp* étouffez

Hpe.

VI. solo *f* *mf* *port* *port*

475

J Animez... très calme

$\text{♩} = 88-92$

VI. 1 div. *f* *mf* *f* *mf* *mf* *p* *mp* *mf*

VI. 2 div. *f* *mp* *f* *mf* *mf* *p* *mp* *mf*

Alt. div. *f* *mp* *f* *mf* *mf* *p* *mp* *mf*

Vc. div. *f* *mp* *f* *mf* *mf* *p* *mp* *mf*

Cb. div. *f*

480

Cors 1-2 *pp* *p* *à 2*

Cors 3-4 *pp*

VI. solo *mp* *tr* *tr* *tr* *tr*

480

VI. 1 div. *mp* *p* *expressif* *mp*

VI. 2 div. *mp* *p* *expressif* *mp*

Alt. div. *mp* *p* *expressif* *mp*

Vc. div. *mp* *p* *expressif* *mp*

483

Cors 1-2 (à 2)

VI. solo (8^{va})

VI. 1 div. *soutenir*

VI. 2 div. *soutenir*

Alt. div. *soutenir*

Vc. div. *soutenir*

pp

mf

mp

mf

487

Cors 1-2

VI. solo (8^{va})

VI. 1 div. *mp*

VI. 2 div. *mp*

Alt. div. *mp*

Vc. div. *mp*

p

mf

mf

mf

mf

mf

à 4 (1-4)

490

Fl. 1-2
Fl. 3
Fl. alto
Htb. 1-2
Cor a.
Cl. 1-2
Cl. 3
Bn. 1-2
Cbn.

Cors 1-2
Cors 3-4

Timb.

3 Gongs
I

Perc. II
III
Tam-tam

Hpe.

Cél.

VI. solo

490

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div.

Cb. div.

Vc. div.

Cb. div.

Cb. div.

Fl. 1-2
Fl. 3
Fl. alto
Htb. 1-2
Cor a.
Cl. 1-2
Cl. 3
Bn. 1-2
Cbn.

Cors 1-2
Cors 3-4

(sourd.)
ppp ————— *pp* ————— *pp*

(sourd.)
ppp ————— *pp* ————— *pp*

1.
3.
pp

Timb.
I
Perc. II
III

Hpe.
Cél.

VI. solo

mp ————— *mf* ————— *f* ————— *mp*

loco
espress.

5

8^{va}

VI. 1
div.

mf ————— *p* ————— *espress.* ————— *mp*

mf ————— *p* ————— *espress.* ————— *mp*

VI. 2
div.

mp ————— *p* ————— *mp*

mp ————— *p* ————— *mp*

Alt.
div.

mp ————— *p* ————— *mp*

mp ————— *p* ————— *mp*

unis.
div.

p ————— *mp*

Vc.
div.

pp sub. ————— *p* ————— *pp*

pp sub. ————— *p* ————— *pp*

pp sub. ————— *p* ————— *pp*

Cb.
div.

pp sub. ————— *p* ————— *pp*

pp sub. ————— *p* ————— *pp*

pp sub. ————— *p* ————— *pp*

Fl. 1-2
Fl. 3
Fl. alto
Htb. 1-2
Cor a.
Cl. 1-2
Cl. 3
Bn. 1-2
Cbn.
Cors 1-2
Cors 3-4
Timb.
I
Perc. II
III
Hpe.
Cél.
VI. solo
VI. 1 div.
VI. 2 div.
Alt. div.
Vc.
Cb.

pp
ppp
ppp
p
mp
mp
mp
espress.
espress.
p
p

(s^{no}) →

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flutes, Clarinets, Bassoons, Horns) is mostly silent, indicated by rests. The brass section (Trumpets I, II, III) is also silent. The percussion section (Timpani, II, III) is silent. The harp and cello are silent. The string section (Violins 1 and 2, Viola, Double Bass) is active. The Violin 1 part features a solo line with a 'p' dynamic and a 'VI. solo' section with a complex rhythmic pattern. The Violin 2 part has a 'p' dynamic and an 'espress.' section. The Viola part has a 'p' dynamic and an 'espress.' section. The Double Bass part has a 'p' dynamic. The score is written in a standard musical notation with various dynamics and articulations.

498

accel.

Musical score for measures 498-500, measures 1-3 of the woodwind section, and percussion. The woodwind section includes Ptes Fl., Fl. 3, Fl. alto, Htb. 1-2, Cor a., Cl. 1-2, Cl. 3, Bn. 1-2, and Cbn. The percussion section includes Cors 1-2, Cors 3-4, Timb., I, Perc. II, and III. The strings section includes Hpe. and Cél. The VI. solo part is also shown.

498

accel.

Musical score for measures 498-500 for the string and woodwind sections. The string section includes VI. 1 div., VI. 2 div., Alt. div., Vc. div., and Cb. div. The woodwind section includes VI. solo. The VI. 1 and VI. 2 parts are marked with *mf* and *mp*. The Alt. div. part is marked with *mf* and *un.*. The Vc. and Cb. parts are marked with *p sub.*. The VI. solo part is marked with *mp*.

T° (♩ = 52)

503

Ptes Fl. *pp* *mf* *pp* *mp* *pp* *mp* *pp*
 Fl. 3 *pp* *mf* *pp* *mp* *pp* *mp* *pp*
 Fl. alto *pp* *mf* *pp* *mp* *pp* *mp* *pp*
 Htb. 1-2 *pp* *mf* *pp* *mp* *pp* *mp* *pp*
 Htb. 3 *pp* *mf* *pp* *mp* *pp* *mp* *pp*
 Cl. 1-2 *pp* *mf* *pp* *mp* *pp* *mp* *pp*
 Cl. 3 *pp* *mf* *pp*
 Bn. 1-2
 Cbn.
 Cors 1-2 *mf* *pp* *mp* *pp* *mp* *pp* avec sourd. *mp*
 Cors 3-4 *mf* *pp* *mp* *pp* *mp* *pp* avec sourd. *mp*
 Timb.
 I *f*
 Perc. II *p* *mp* *étouffez* *long* *étouffez* *long* *Hochet* *p*
 III *f* *étouffez* *long* *mp*
 Hpe. *mf* *gliss.* *f* *long* *mp*
 Cél. *f* *long* *p*
 Vl. solo *pp* *long* *pp*

T° (♩ = 52)

503

Vl. 1 div. *f* *pp* *long*
 Vl. 2 div. *f* *pp* *long*
 Alt. div. *f* *pp* *long*
 Vc. div. *f* *sfz* *long*
 Cb. div. *f* *sfz* *long*
 div. à 2 pizz., spicc. *ppp* *pizz., spicc.*
 div. à 2 *ppp* *pizz., spicc.*

505

T° (♩ = 92-88)

1. *calme*
pp *sempre*

2. *calme*
pp *sempre*

3 *Gongs*
ord. *pp* *possibile* *sempre* l.v.

Hochet *tr*
pp

f *mp* *p*

505

T° (♩ = 92-88)

sempre pp

sempre pp

sempre pp

1-7 *sempre pp*

8-14 *sempre pp*

à 4
sempre pp

div. à 4
pizz.
spicc.
p *pp*

div. à 4
pizz.
spicc.
p *pp*

div. à 2
pizz.
pp

div. à 2
arcc.
pp

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

- Ptes Fl.**: Flute part with first and second endings.
- Fl. 3**: Flute 3 part, marked *pp sempre*.
- Fl. alto**: Alto flute part.
- Htb. 1-2**, **Htb. 3**: Horn parts.
- Cl. 1-2**, **Cl. 3**: Clarinet parts.
- Bn. 1-2**, **Cbn.**: Bassoon and Contrabassoon parts.
- Cors 1-2**, **Cors 3-4**: Trumpet parts, with dynamics *mp* and *pp*.
- Timb.**: Timpani part.
- I**, **Perc. II**, **III**: Percussion parts, including triplets and a *pp* marking.
- Hpe.**: Harp part with triplets.
- Cél.**: Cello part with a complex rhythmic pattern.
- VI. solo**: Violin solo part with fingering (II), (III), and II.
- VI. 1 div.**, **VI. 2 div.**: Violin 1 and 2 parts, marked *sul tasto*.
- Alt. div.**: Viola part.
- Ve. div.**: Violoncello part.
- Cb. div.**: Double Bass part.

511

attacca

Ptes Fl. *ppp*

Fl. 3 *ppp*

Fl. alto *ppp*

Htb. 1-2

Htb. 3

Cl. 1-2

Cl. 3

Bn. 1-2

Cbn.

Cors 1-2 *mp pp*

Cors 3-4 *mp pp*

Timb.

I *pp*

Perc. II

III

Hpe. *bisbigliando p pp*

Cél. *p*

VI. solo *ad lib. trillé vibré p mp p ppp*

511

attacca

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div. (5-8) *p pp*

(9-12) *p*

Cb. div. *div. à 2 pizz. ppp*

div. à 2 arco ppp

III

515

Vivace

♩ = 152-160

Musical score for woodwinds, brass, and percussion. The score is arranged in a system with 18 staves. The instruments listed on the left are: Flûtes 1-2, Flûtes 3-4 (Flûte Alto), Hautbois 1-2, Hautbois 3, Clarinette 1-2, Clarinette Basse (Clarinette 3), Basson 1-2, Basson 3 / Contrebasson, Cors 1-2, Cors 3-4, Trompettes 1-2, Trompette 3, Trombones 1-2, Trombone Basse, Tuba, Timbales, Percussions I, II, III, Harpe, and Célésta. The key signature is one sharp (F#) and the time signature is 4/8. The score contains mostly rests, with some notes in the Percussions I, II, and III staves.

Violon Solo part. The staff shows a melodic line with trills and vibrato. The dynamics are marked *ff* and *(trillé vibré)*. The key signature is one sharp (F#) and the time signature is 4/8.

515

Vivace

♩ = 152-160

Musical score for strings. The score is arranged in a system with 5 staves. The instruments listed on the left are: Violons 1, Violons 2, Alti, Violoncelle, and Contrebasses. The key signature is one sharp (F#) and the time signature is 4/8. The score contains mostly rests.

Fl. 1-2 *ff*

Fl. 3-4 *ff*

Htb. 1-2 *ff* *mf p sub* *mf* *léger* *3* *3* *3* *3* *pp*

Htb. 3 *ff* *mf* *léger* *3* *3* *3* *3* *pp*

Cl. 1 *ff* *mf p sub* *mf* *léger* *3* *3* *3* *3* *pp*

Cl. 2 *slap ff* *mf p sub* *mf* *léger* *3* *3* *3* *3* *pp*

Cl. b. *slap ff* *mf* *léger* *3* *3* *3* *3* *pp*

Bn. 1-2 *ff* *mf* *à 2 léger* *3* *3* *3* *3* *pp*

Bn. 3 *mf p sub* *mf* *pp*

Cors 1-2 *ppp* *avec sourd.* *à 2* *pp*

Cors 3-4 *ppp* *avec sourd.* *à 2* *pp*

Trp. 1-2 *ppp* *avec sourd.*

Trp. 3 *ppp* *avec sourd.*

Trb. 1-2 *ppp* *avec sourd.* *pp*

Trb. b. *ppp* *avec sourd.* *pp*

Tb. *ppp* *avec sourd.* *pp*

Timb. *ppp* *possible*

I *ff* *Fouet* *Claves* *sfz*

Perc. II *ff* *Cloches Tub.* *sfz*

III *pp* *Grd. Gong* *l.v.* *Xylo (bag. dures)* *sfz*

Hpe. *sfz*

Cél. *sfz*

VI. solo *ff* *mp* *ff* *mf* *f*

534 *pizz., à 2 corde*

541

VI. 1 div. *ff* *pizz. à 2 corde* *ff*

VI. 2 div. *ff* *pizz. à 2 corde* *ff*

Alt. div. *ff* *pizz.* *ff*

Vc. div. *ff* *pizz.* *ff*

Cb. div. *ff* *pizz.* *ff*

546

Fl. 1-2
Fl. 3-4
Htb. 1-2
Htb. 3
Cl. 1
Cl. 2
Cl. b.
Bn. 1-2
Bn. 3

mf *léger* *mp* *p* *ff* *p*

1. *mf* *mp* *léger* *p*
2. *mf* *mp* *léger* *p*

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.

pp *mp* *p* *mp* *sim.* *p* *mf* *mp* *p* *mf*

Timb.
I
Perc. II
III
Hpe.

I. Bloc

Cel.
VI. solo

546

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

pizz. *ff* *f* *mf* *mp* *mf*

pizz., ord. *f* *mf* *f* *mf* *mp* *mf*

pizz., ord. *f* *mf* *f* *mf* *mp* *mf*

pizz., ord. *f* *mf* *f* *mf* *mp* *mf*

pizz., ord. *f* *mf* *f* *mf* *mp* *mf*

549

553

Fl. 1-2
Fl. 3-4
Htb. 1-2
Htb. 3
Cl. 1
Cl. 2
Cl. b.
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II (Cl. Tub.)
III
Hpe.
Cél.
VI. solo

à 2
f
p
p
1.
p mp p mp p mp
1.
p mp p mp
mp
I.v.
I.v.
sfz sfz

549

553

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb.

pizz.
mp
pizz.
mp

K

558

FL 1 *f* *f* *mf* *f* *mf*

FL 2 *f* *mf* *mf*

Fl. 3-4

Htb. 1-2 *mp* *f* *mf* *f* *mp* *mf* *f* *mf*

Htb. 3 *mp*

Cl. 1-2 *mf* *f* *mp* *mf* *f* *mf*

Cl. b. prendre la Cl. en Si \flat

Bn. 1-2 *mp*

Bn. 3

Cors 1-2

Cors 3-4

Trp. 1-2 (sourd.) *p*

Trp. 3 (sourd.) *p*

Trb. 1 (sourd.) *p*

Trb. 2 (sourd.) *p*

Trb. b.

Tb. sans la sourd. *p* *mf*

Timb. *p*

I. T.Bloc *sfz*

Perc. II

III Conga *p* simile

Hpe.

Cél. *f* *sim.* *f*

VI. solo

K

558

VI. 1 div. *mf* *ff* *f* *sim.* *ff* *p* *mp*

VI. 2 div. *mf* *ff* *f* *sim.* *ff* *p* *mp*

Alt. div. *mf* *ff* *f* *sim.* *ff* *mp* *arco*

Vc. div. *mp* *arco*

Cb.

prendre les Petites Fls.

Musical score for measures 554-563. The score includes parts for Flutes 1-2, Flutes 3-4, Horns 1-2, Horn 3, Clarinets 1-2, Clarinet 3, Bassoons 1-2, Bassoon 3, Cor Anglais 1-2, Cor Anglais 3-4, Trumpets 1-2, Trumpet 3, Trombones 1, Trombone 2, Trombone Bass, Tuba, Timpani, Percussion I, Percussion II, Percussion III, Harp, and Violin Solo. The woodwinds and brass sections feature complex rhythmic patterns with trills and triplets. Dynamics range from *f* to *pp*. The Cor Anglais parts are marked "sans sourd." and feature dynamic markings such as *sfz*, *mp*, *pp*, *mf*, and *p*.

Musical score for measures 564-568. This section features the Violin I and II sections (VI.1 div. and VI.2 div.), Alto and Violoncello sections (Alt. div. and Vc. div.), and the Double Bass (Cb.). The Violin sections play a rhythmic pattern of eighth notes with dynamic markings *p*, *mp*, *f*, *mp*, and *f*. The Alto and Violoncello sections play a melodic line with dynamic markings *p* and *sfz*, and include the instruction "arco" and "gl.". The Double Bass section plays a rhythmic pattern with dynamic markings *mf* and *mp*.

569

Pte Fl. 1
 Pte Fl. 2
 Fl. 3
 Fl. 4
 Htb. 1
 Htb. 2-3
 Cl. 1
 Cl. 2
 Cl. 3
 Bn. 1-2
 Bn. 3

Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.

Timb.
 I
 Perc. II
 III
 Hpe.
 Cél.
 Vl. solo

569

Vl. 1 div.
 Vl. 2 div.
 Alt. div.
 Vc. div.
 Cb.

576

Pte Fl. 1
 Pte Fl. 2
 Fl. 3
 Fl. 4
 Htb. 1
 Htb. 2-3
 Cl. 1
 Cl. 2
 Cl. 3
 Bn. 1-2
 Bn. 3
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.
 Cel.

576

VI. solo
 VI. 1 div.
 VI. 2 div.
 Alt. div.
 Ve. div.
 Cb.

583

Pte Fl. 1
Pte Fl. 2
Fl. 3
Fl. 4
Htb. 1
Htb. 2-3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.

Timb.
I
Perc. II
III
Hpe.

Cél.

VI. solo

583

VI. 1
div.

VI. 2
div.

Alt.
div.

Vc.
div.
Cb.

prendre les Grandes Fl.

quasi gliss.

mp

quasi gliss.

mp

p *mf*

p *mf*

mf *f*

mf *f* l.v.

ff *ff* arco

591

f *p sub.* *f*

f *p sub.* *f*

f *p sub.* *f*

mp *f*

mp *f*

mp *f*

mp *f*

pizz., alla Chitarra *mp* *f*

593

Cors 1-2 *mf* *p*

Cors 3-4 *mf* *p*

Trp. 1-2 *mf* *p*

Trp. 3 *mf* *p*

Trb. 1-2 *mf* *p*

Ptte. Cymb. bag. douces centre

I *pp* L.v. 7

Perc. II *pp* L.v. 7

VI. solo *sfz* *f* *sfz* *sfz* *sfz* *sfz* *sfz* *f* 6

599

Cors 1-2 *pp*

Cors 3-4 *pp*

Trp. 1-2 *pp*

Trp. 3 *pp*

Trb. 1-2 *pp*

I *pp* Continuer le trille jusqu'à 602

Perc. II *pp* Continuer le trille jusqu'à 602

III *ppp* possible Continuer le trille jusqu'à 602

VI. solo *f* *legato* *8va* *loco* *8va* *loco* *8va* *loco*

VI. solo *8va* *loco*

VI. solo *(loco)*

601

T°

Trumpet I, Percussion II, and Trumpet III parts for rehearsal mark 601. The parts are marked with *pp* and include trills. The Violin solo part below is marked with *mp*, *p*, and *f*.

601

T°

Violin I and II divisions, Viola, Alto, Violoncello, and Contrabasso parts for rehearsal mark 601. The parts are marked with *arco, legato*, *pp*, *p*, *mf*, and *f*. The Violin I part includes a section for VI. 2a div. (measures 4-7) and VI. 2 div. (measures 8-14).

606

molto rall. . . . poco accel. . . . Tempo Subito

Violin solo and string parts for rehearsal mark 606. The Violin solo part is marked with *p*, *mf*, *p*, and *f*, and includes a *gl.* marking. The string parts (Violin I and II divisions, Viola, Alto, Violoncello, and Contrabasso) are marked with *p*, *pp*, *mp*, and *f*. The Contrabasso part includes markings for *2 solistes (Cb.1)*, *2 solistes (Cb.2)*, and *gli altri* with a *pizz.* marking.

613

Fl. 1-2

Fl. 3-4

Hrb. 1-2

Hrb. 3

Cl. 1-2

Cl. 3

Bn. 1-2

Bn. 3

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb.

I

Perc. II

III

Hpe.

VI. solo

Ptt. gong
tr
p
C. Claire (avec timbre)
tr
ppp
C. Claire (sans timbre)
tr
ppp

étouffez

simile

pp *mp* *mf* *f* *ff*

613

VI. 1 div.

VI. 2 div.

Alt.

Vc.

Cb. div.

Tutti
Tutti pizz.
1-4 pizz.
5-8 pizz.

p *f* *ff* *mp* *mf*

617

accélérez.

Musical score for woodwinds and percussion, measures 617-620. The score includes parts for Flutes 1-4, Horns 1-2 and 3, Clarinets 1-3, Bassoons 1-2 and 3, Cor Anglais 1-2 and 3-4, Trumpets 1-2 and 3, Trombones 1-2 and Bass, Tuba, Timpani, and Percussion I, II, and III. The woodwinds play a complex rhythmic pattern with various dynamics including *f*, *mf*, and *f*. The percussion includes a timpani roll and cymbal effects.

617

accélérez.

Musical score for strings and double bass, measures 617-620. The score includes parts for Violins 1 and 2 (divided), Viola, Cello, and Double Bass. The strings play a rhythmic accompaniment with dynamics ranging from *mp* to *ff*. The double bass part includes a melodic line with dynamics *p*, *mp*, and *f*. The score also features *port.* (portamento) markings for the strings.

620 L

♩ = 72-80

Fl. 1 *legato*
pp sempre

Fl. 2 *legato*
pp sempre

Fl. 3 *legato*
pp sempre

Fl. 4 *legato*
pp sempre

Htb. 1-2

Htb. 3

Cl. 1 (respirations ad lib.)
pp sempre
legato

Cl. 2 *pp sempre*

Cl. 3

Bn. 1-2

Bn. 3

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb. *p* *ppp*

I *pp* Cymb. aigue I.v.

Perc. II

III *Vibraphone (bag. douces)*
sempre pp *simile*

Hpe. *p sempre*

VI. solo

620 L

♩ = 72-80

VI. 1 *ppp* *pp* sul tasto, à la pointe

div. *ppp* *pp* sul tasto, à la pointe

VI. 2 *ppp*

div. *ppp*

Alt. *ppp*

Vc.

Cb. *ppp*

div.

628

FL 1
FL 2
FL 3
FL 4
Htb. 1-2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
VI. solo

legato
pp sempre
legato
pp sempre
pp
ppp
sfz
sfz

628

VI. 1 div.
VI. 2 div.
Alt. div.
Ve. div.
Cb. div.

à 2 pizz.
p
pp
à 2 pizz.
p
pp

631

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
VI. solo

pp

simile

pp p

631

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

sul tasto, à la pointe

pp

sul tasto, à la pointe

pp

pizz.

p

pp

pizz.

p

pp

635

FL 1 *p* *pp*

FL 2 *pp*

FL 3 *p* *pp*

FL 4 *pp*

Htb. 1 *p* *pp*

Htb. 2 *p* *pp*

Htb. 3 *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *pp*

Cl. 3 *p* *pp*

Bn. 1-2

Bn. 3

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb. *ppp*

I

Perc. II

III *p* *pp*

Hpe. *p* *pp*

VI. solo *sfz* *sfz*

635

VI. 1 *div.*

VI. 2 *div.*

Alt. *div.*

Vc. *div.*

Cb. *div.*

641

FL 1
 FL 2
 FL 3
 FL 4
 Htb. 1
 Htb. 2
 Htb. 3
 Cl. 1
 Cl. 2
 Cl. 3
 Bn. 1-2
 Bn. 3
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo

pp
 ppp
 mp
 l.v.
 sfz
 p

641

VI. 1
 div.
 VI. 2
 div.
 Alt.
 div.
 Vc.
 div.
 Cb.
 div.

pizz.
 p
 pp
 pizz.
 p
 pp

644 647

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1
Trp. 2-3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
VI. solo
VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

avec sourd., ord.
pp
p
mf
p
pp
p
pp

Detailed description of the musical score: This page contains the musical score for measures 644 to 647. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Flutes 1-4, Horns 1-3, Clarinets 1-3, Bassoons 1-3) is highly active, playing complex rhythmic patterns. The brass section (Trumpets 1-3, Trombones 1-2, Bass Trombone, Tuba) has a more sparse presence, with the first trumpet playing a melodic line marked *pp* and *avec sourd., ord.*. The percussion section includes a snare drum (Perc. II) and a timpani (Timb.) playing a rhythmic pattern. The strings (Violins 1-2, Viola, Violoncello, Contrabass) provide harmonic support, with the solo violin (VI. solo) playing a melodic line marked *mf*. The harp (Hpe.) plays a rhythmic accompaniment. The score includes various dynamic markings such as *pp*, *p*, and *mf*, and performance instructions like *avec sourd., ord.* and *pizz.*. Measure numbers 644 and 647 are indicated in boxes at the top of the page.

649

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1
Trp. 2-3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.

649

VI. solo
VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

p *pp*
p *pp*

654

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Hrb. 1
Hrb. 2
Hrb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1
Trp. 2-3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
VI. solo
VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

3. avec sourd., ord. *pp*

p *ppp*

654

659

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3

Cors 1-2
Cors 3-4
Trp. 1
Trp. 2-3
Trb. 1-2
Trb. b.
Tb.
Timb.

I
Perc. II
III
Hpe.

VI. solo

659

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

666

Fl. 1
 Fl. 2
 Fl. 3
 Fl. 4
 Htb. 1
 Htb. 2
 Htb. 3
 Cl. 1
 Cl. 2
 Cl. 3
 Bn. 1-2
 Bn. 3
 Cors 1-2
 Cors 3-4
 Trp. 1
 Trp. 2-3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 I
 Perc. II
 III
 Hpe.
 VI. solo
 VI. 1 div.
 VI. 2 div.
 Alt. div.
 Vc. div.
 Cb. div.

pp *ppp*
sfz *p*
sfz *p*
 (avec sourd.)
p
 (avec sourd.)
p
 1. (sourd.)
pp
sfz
 Cloches tub.
ff *f* *sfz*
 666
 à la pointe
p à la pointe
p

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
VI. solo
VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

sfz *p*
sfz *p*
p *mp* *pp* *p*
p *mp* *pp* *p*
mf *p* *pp*
pp *ppp*
Lv.
sfz
espr. *mf*
mp *mp*
p *sim.* *mp*
p *sim.* *mp*
p *sim.* *mp*
p *sim.* *mp*
pizz. *p* *pp*
p *pp*

671

675

FL. 1
FL. 2
FL. 3
FL. 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.

Timb.
I
Perc. II
III
Hpe.

VI. solo

675

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb.

678

This page contains the musical score for measures 678 to 700. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Flutes 1-4, Horns 1-3, Clarinets 1-3, Bassoons 1-2, Contrabassoon, Cor Anglais 1-2 and 3-4, Trumpets 1-2 and 3, Trombones 1-2, Bass Trombone, Tuba, Timpani, Percussion I and II, Harp, Violin Solo, Violins I and II (divided), Viola (divided), Violoncello (divided), and Double Bass (divided). The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, pp, sfz), articulation (accents, staccato), and performance instructions like 'sans sourdine' and 'non div.'. A second '678' measure marker is located above the Violin I staff in the lower section of the page.

682

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Cbn.

Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.

I
Perc. II
III
Hpe.

VI. solo

682

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

684

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
VI. solo

mp
p
pp
pp
pp
p
mf

Detailed description: This section of the score covers measures 684 to 687. It features a complex orchestral texture. The woodwind section (Flutes 1-4, Horns 1-3, Clarinets 1-3, Bassoons 1-3, Cor Anglais 1-4, Trumpets 1-3, Trombones 1-2, Bass Trombone, and Tuba) is highly active, with many instruments playing sixteenth-note patterns. The brass section (Trumpets 1-2, Trombones 1-2, Bass Trombone, and Tuba) provides harmonic support with sustained notes and some melodic lines. The percussion section (Timpani, Percussion II, and Percussion III) is also active, with the timpani playing a rhythmic pattern. The harp (Hpe.) and solo violin (VI. solo) are also present, with the violin playing a melodic line starting in measure 684. Dynamics range from *pp* to *mf*.

684

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

p
pizz.
p
mf
p
mf
mp
mf
mp
mf
p

Detailed description: This section of the score covers measures 684 to 687, focusing on the string section. The Violin I (VI. 1 div.) and Violin II (VI. 2 div.) parts are mostly silent. The Viola (Vc. div.) and Cello (Cb. div.) parts are active, playing a rhythmic pattern of eighth notes. The Viola part starts in measure 684 with a *p* dynamic. The Cello part starts in measure 685 with a *pizz.* (pizzicato) instruction and a *p* dynamic. Dynamics range from *p* to *mf*.

690

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.

musical score for measures 690-695, featuring woodwinds, brass, and percussion. Dynamics include *p*, *mp*, and *senza cresc.*

690

VI. solo
VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

musical score for measures 690-695, featuring strings and solo violin. Dynamics include *f*, *ff*, *p*, *mf*, *sfz*, and *mp*. Performance instructions include *non div.*, *div.*, *unis.*, and *p sub.*

FL 1
 FL 2
 FL 3
 FL 4
 Htb. 1
 Htb. 2
 Htb. 3
 Cl. 1
 Cl. 2
 Cl. 3
 Bn. 1-2
 Bn. 3

Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.

I
 Perc. II
 III
 Hpe.

VI. solo

VI. 1 div.
 VI. 2 div.
 Alt. div.
 arco (unis.)
 Ve. div.
 arco
 Cb.
 pizz.

696

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Htb. 1

Htb. 2

Htb. 3

Cl. 1

Cl. 2

Cl. 3

Bn. 1-2

Bn. 3

Cors 1-2

Cors 3-4

Trp. 1-2

Trp. 3

Trb. 1-2

Trb. b.

Tb.

Timb.

I

Perc. II

III

Hpe.

VI. solo

696

VI. 1 div.

VI. 2 div.

Alt. div.

Vc. div.

Cb.

700

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.
Vi. solo

p
p
à 2
f
à 2
f
(sans sourdine)
f
(sans sourdine)
f
sfz
mf
Leg. sempre

700

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

ff
ff
ff
ff
(arco)
mf
pizz.
mf
mp
pizz.
mf
pizz.
mf
sfz
mf
mp

705

prendre le Ptes. Fls.

prendre le Ptes. Fls.

FL 1
FL 2
FL 3
FL 4
Htb. 1
Htb. 2
Htb. 3
Cl. 1
Cl. 2
Cl. 3
Bn. 1-2
Bn. 3
Cors 1-2
Cors 3-4
Trp. 1-2
Trp. 3
Trb. 1-2
Trb. b.
Tb.
Timb.
I
Perc. II
III
Hpe.

VI. solo

705

VI. 1 div.
VI. 2 div.
Alt. div.
Vc. div.
Cb. div.

710

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. 3
 Bn. 1-2
 Bn. 3
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 Perc. I
 Perc. II
 Perc. III
 Hpe.
 VI. solo
 VI. 1 div.
 VI. 2 div.
 Alt. div.
 Vc. div.
 Cb. div.

pp
pp
p
mp
pp
p
mp
pp
mf
f
p
pp
p
simile
pp
p
pp
pp
p
p
p
p
ff
pp
mp
ff
pp
pp
p
p
p
p
ff
ff

710

717

Ptes Fl.
 Fl. 3-4
 Htb. 1-2
 Htb. 3
 Cl. 1-2
 Cl. 3
 Bn. 1-2
 Bn. 3
 Cors 1-2
 Cors 3-4
 Trp. 1-2
 Trp. 3
 Trb. 1-2
 Trb. b.
 Tb.
 Timb.
 Perc. II
 III
 Hpe.
 Cél.
 VI. solo

Musical score for measures 717-720. The score includes parts for Ptes Fl., Fl. 3-4, Htb. 1-2, Htb. 3, Cl. 1-2, Cl. 3, Bn. 1-2, Bn. 3, Cors 1-2, Cors 3-4, Trp. 1-2, Trp. 3, Trb. 1-2, Trb. b., Tb., Timb., Perc. II, III, Hpe., Cél., and VI. solo. Dynamics include *mp*, *f*, *mf*, *p*, *ff*, *sfz*, and *sim.*. Performance markings include *1.*, *2.*, *gliss.*, and *marcato*.

717

VI. 1 div.
 VI. 2 div.
 Alt. div.
 Ve. div.
 Cb. div.

Musical score for measures 717-720, featuring string sections: VI. 1 div., VI. 2 div., Alt. div., Ve. div., and Cb. div. Dynamics include *mp*, *f*, *p sub.*, *arco*, and *pizz.*. Performance markings include *a due corde*.

Ptes Fl. *sfz*

Fl. 3-4 *mp* *sfz*

Htb. 1-2 *mp* *sfz*

Htb. 3 *mf* *sfz*

Cl. 1-2 *mp* *sfz*

Cl. 3 *mp* *sfz*

Bn. 1-2 *mp* *mf* *mp* *mf* *sfz*

Bn. 3 *mp* *sfz*

Cors 1-2 *mf* *sfz* *mp* *f*

Cors 3-4 *mf* *sfz* *mp* *f*

Trp. 1-2 *mf* *f*

Trp. 3 *f*

Trb. 1-2 *mp* *mf* *cuvrez* *sfz* *gliss.*

Trb. b. *sfz* *cuvrez* *sfz* *cuvrez* *sfz* *gliss.*

Tb. *sfz* *sfz* *mp* *f* *sfz*

Timb. *sfz* *mf* *sfz* *mp* *mf* *mp* *sfz*

I *mf* *sfz*

Perc. II *sfz* *mf* *f* *G.C.*

III *sfz* *sfz* *Paire de Cymbales étouffez aussitôt* *sfz*

Hpe. *mf* *f* *étouffez*

Cél. *mf* *étouffez*

VI. solo *ff* *sfz*

VI. 1 div. *mf* *f* *sfz*

VI. 2 div. *mf* *f* *sfz*

Alt. div. *mf* *f* *sfz*

Vc. div. *sfz mp* *f* *ff* *sfz*

Cb. div. *sfz* *sfz* *f* *ff* *sfz*