

C'est en 1923 que Francis POULENC écrivit "LES BICHES" pour les ballets russes de Serge de Diaghilew. La première représentation eut lieu à Monte-Carlo le 6 Janvier 1924.

Inspiré par l'œuvre de Marie Laurencin, qui en dessina le décor et les costumes, ce ballet n'a pas d'argument précis, une atmosphère de fêtes galantes contemporaines tenant lieu d'unité :

Par une chaude après-midi d'été, dans un grand salon blanc, avec, pour seul meuble, un immense canapé bleu, trois jeunes sportifs batifolent avec seize femmes, jolies et élégantes. Comme dans les estampes du XVIII<sup>e</sup> siècle, leurs jeux ne sont innocents qu'en apparence.

Les Biches — Francis Poulenc était alors âgé de 24 ans — sont la première tentative d'orchestre de ce musicien ; aussi réorchestra-t-il son ballet en 1940 tout en gardant la même palette aux tons crus et légers.

La présente suite d'orchestre comprend cinq numéros. Le ballet en comporte neuf ; Poulenc a, en effet, cru bon de supprimer les trois chansons avec chœurs et l'ouverture.

"LES BICHES" was written in 1923 by Francis POULENC for the Russian Ballets of Serge de Diaghilew. It was given its first performance January 6 th, 1924 at Monte Carlo.

The ballet was inspired by the paintings of Marie Laurencin who designed the scenery and costumes. The work has no definite plot but rather strikes the mood of the early 1920's by showing the "fêtes galantes" of that period.

The action passes in a large white drawing room with just one piece of furniture, an immense blue sofa. It is a warm summer afternoon and three young men are enjoying the company of sixteen lovely women. Just as in XVIII<sup>th</sup> century prints, their play is innocent in appearance only.

Francis Poulenc was only 24 years old when he wrote "Les Biches" and it was his first orchestral work. In 1940 he re-orchestrated the score using the same palette of hollow and light tones as in the original.

The present suite for orchestra has been selected by Poulenc himself. It is comprised of five numbers of the original version. For this concert suite the overture and the three songs with choir are omitted.

Im Jahre 1923 schrieb Francis POULENC "LES BICHES" für die russischen Ballette von Serge de Diaghilew. Die erste Aufführung fand am 6 Januar 1924 in Monte Carlo statt.

Durch das Werk Marie Laurencin's, welche dazu die Dekoration und die Kostüme zeichnete, inspiriert, hat dieses Ballett keine genaue Argumentation, und eine Atmosphäre zeitgenössischer galanter Feste tritt an die Stelle der Einheit .

An einem heissen Sommernachmittag schäkern in einem grossen weissen Salon, das als einziges Möbelstück ein ungeheures blaues Kanapé besitzt, drei junge Sportler mit sechzehn hübschen und eleganten Frauen. Ganz wie in den Stichen des XVIII<sup>ten</sup> Jahrhunderts sind ihre Spiele nur dem Scheine nach unschuldig.

Les Biches — Francis Poulenc war damals 24 Jahre alt — sind der erste Orchesterversuch dieses Musikers, daher hat er sein Ballett in Jahre 1940 nochmals für Orchester ungearbeitet, wobei er die gleiche Palette mit hellen und leichten Tönen beibehält.

Die derzeitige Orchestersuite umfasst fünf Nummern. Das Ballett enthält neun ; Poulenc hat es nämlich für gut erachtet, die drei Lieder mit Choren und die Ouvertüre wegzulassen.

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**Durée d'exécution :**

**15 minutes 30''**

à Misa Serf

# LES BICHES

Rondeau

FRANCIS POULENC

Subito allegro molto  $\text{♩} = 168$

The score is divided into two systems. The first system (measures 21-22) includes the following instruments and parts:

- FLUTE PETITE:** Solo,  $\text{♩} = 66$ , *long*, **22** *f sec*
- 2 FLUTES:** *long*
- 2 HAUTOIS:** Solo, *long*
- COR ANGLAIS:** *long*, *f sec*
- 2 CLARINETTES Sib:** *long*, *f très sec*
- CLAR. BASSE Sib:** *long*, *f très sec*
- 2 BASSONS:** *long*, *f très sec*
- CONTREBASSON:** *long*
- 4 CORS:** *long*, *f sec*
- 3 TROMPETTES:** *long*, *1<sup>o</sup> Solo*, *f sec*
- 3 TROMBONES et TUBA:** *long*, *f très gai*, *très gai f*
- TIMBALES:** *long*
- HARPE:** *long*
- CELESTA:** *long*
- GLOCKENSPIEL:** *long*
- BATTERIE:** *long*

The second system (measures 21-22) includes the following instruments and parts:

- I VIOLONS:** **21** *Très lent*  $\text{♩} = 66$ , *pizz.*, *long*, **22** *arco*, *f*
- II VIOLONS:** *pizz.*, *long*, *unis*, *arco*, *f*
- ALTOS:** *pizz.*, *long*, *unis*, *arco*, *f*
- VIOLONCELLES:** *pizz.*, *long*, *f sec*
- CONTREBASSES:** *pizz.*, *long*, *f sec*

23

Picc. Fl. Htb. C. Ang. Clar. Clar. B. I. II. B<sup>III</sup> I. II. Cors. III. IV. Trp<sup>I</sup> I. II. Trb. III. Timb. Tamb.

Score for woodwinds and brass instruments, measures 23-26. The instruments listed are Piccolo, Flute, Horn, Clarinet, Bass Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, and Timpani. The score includes various musical notations such as notes, rests, and dynamic markings like *f<sup>sec</sup>* and *f<sup>ritu se</sup>*.

23

I. V<sup>III</sup> II. Altos V<sup>III</sup> C. B.

Score for strings and double bass instruments, measures 23-26. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score includes various musical notations such as notes, rests, and dynamic markings like *Div.*, *Unis*, *mp*, *Ugr*, and *plac.*







28

Picc. *ff* *♩ 2*

Fl. *ff* *♩ 2*

Htb. *ff* *♩ 2*

C. Ang.

Clar. *mf*

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cors *mf* *1<sup>o</sup>* *sans dureté*

III. IV. *3<sup>o</sup>*

Trp<sup>\*\*\*</sup>

I. II. Trb.

III.

Timb.

Tamb.

28

I. *pizz.* *arco* *Div.* *Unif.* *pizz.* *arco*

V<sup>==</sup> *expressif*

II. *arco.* *pizz.*

Allos *arco* *pizz.*

V<sup>==</sup> *sec* *sec* *mf* *mf*

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



27 *Même tempo*  
*M. D. précédente*

Picc. *ff*

Fl. *ff*

Htb. *ff*

C. Ang. *Solo*

Clar. *ff*

Clar. B. *Solo*

I. II. *ff*

B. *ff*

III. *ff* *mf bien détaché et rythmé*

I. II. *2<sup>o</sup>* *ff* *très sec*

Cors. *1<sup>o</sup> subito* *3<sup>o</sup>* *mf bien détaché et rythmé*

III. IV. *ff*

Trp. *1<sup>o</sup>*

I. II. *1<sup>o</sup>* *ff*

Trb. *ff* *très sec* *à 2* *ff*

Tuba *ff* *f sec*

Timb.

Tamb.

27 *Même tempo*  
*M. D. précédente*

I. *Div.* *Unis*

V. *arco*

II. *arco*

Altos *Div.* *Unis*

V. *Div. à 3* *mf* *Unis* *mf*

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

Fl.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>+++</sup>

I. II. Cors.

I. V<sup>+++</sup>

II.

Altos

V<sup>+++</sup>

C. B.

arco

1<sup>o</sup>

mp

ten

U ois

arco

28

Hrb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>+++</sup>

I. II. Cors.

1<sup>o</sup>

f

28

I. V<sup>+++</sup>

II.

Altos

V<sup>+++</sup>

C. B.

Div. arco

pizz.

Div.

mp

legger mordant

f

29

Picc. *f* *très sec*

F1. *f* *très sec*

Htb. *f* *très sec*

C. Ang. *f* *très sec*

Clar. *f* *très sec*

Clar. B. Solo *f* *très sec*

I.II. *f* *très sec*

B<sup>III</sup>. *f* *très sec*

III. *f* *très sec*

I.II. *mf* *très sec*

Coro. *mf* *très sec*

III.IV. *mf* *très sec*

Trp<sup>I</sup>. *f* *très lié*

Trb. *f* *très lié*

Tuba

Timb.

Tamb.

29

I. *f* *pizz.*

V<sup>III</sup>. *f* *pizz.*

II. *f* *pizz.*

Altos *f* *très lié*

V<sup>III</sup>. Solo *f* *très lié* Tutti

C. B. *Unis arco* *f* *très lié* Div.

30

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.

B<sup>♭</sup>

III.

I. II.

Cors

III. IV.

Trp<sup>\*\*\*</sup>

Trb.

Tuba

Timb.

Tamb. militaire

30

I. V<sup>\*\*\*</sup>

II.

Altos

V<sup>\*\*\*</sup>

C. B.

Céder un peu

31

Elargir brusquement

Picc. *à 2*

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.

B<sup>♭</sup>

III.

I. II.

Cors

III. IV.

Trp<sup>♭</sup>

I. II.

Trb.

III.

Tuba

Timb.

Tamb.

Gr. C.

Céder un peu

31

Elargir brusquement

I.

V<sup>♂</sup>

II.

Altos

V<sup>♂</sup>

C. B.

Unis

Div. a 2

arco

1<sup>er</sup> pup.

les autres

pizz.

32 Trés calme  $\text{♩} = 96$ 

C. Ang. *Solo*

I. *trés lié*

II. *trés lié*

Altos *trés lié*

V<sup>nas</sup> *Div. arco*

C. B. *Unia arco*

## 33

Clar.

I. *1<sup>o</sup>*

II. *1<sup>o</sup>*

III. *1<sup>o</sup>*

Trp<sup>nas</sup> *1<sup>o</sup>*

III. *1<sup>o</sup>*

Trb. *1<sup>o</sup>*

Tuba *1<sup>o</sup>*

## 33

Altos *Alto*

Div. 3 *Div. en 3*

V<sup>nas</sup>

C. B. *1<sup>o</sup> pup. pizz.* *arco*

Subito tempo allegro ♩ = 168

34

Musical score for measures 34-37, featuring woodwinds and brass instruments. The score includes parts for Piccolo, Flute, Horn, Cor Anglais, Clarinet (Solo), Clarinet B, Trumpet I/II, Trombone I/II, and Tuba. Dynamics include *ff*, *f*, *p*, and *ff*. Performance markings include *tr*, *acc*, *arco*, *1<sup>a</sup>*, *2<sup>a</sup>*, and *3<sup>a</sup>*. A *Solo* marking is present for the Clarinet part.

Subito tempo allegro ♩ = 168

34

Musical score for measures 34-37, featuring string instruments. The score includes parts for Violin I/II, Viola, Violoncello, and Contrabasso. Dynamics include *ff*, *f*, *p*, and *ff*. Performance markings include *pizz.*, *arco*, *Div.*, *Unis.*, and *arco*.

36

Picc. *ff*

Fl. *ff* *a 2*

Htb. *ff*

C. Ang. *ff*

Clar. *ff*

Clar. B. *ff*

I. II. *ff*

B. *ff*

III. *ff*

I. II. *ff* *1<sup>o</sup>*

Cors. *ff*

III. IV. *ff* *3<sup>o</sup>*

I. II. *ff* *1<sup>o</sup>*

Trp. *sec*

III. *ff*

Trb. *sec* *1<sup>o</sup>* *ff*

Tuba *très sec*

Tamb. de Basque *tr. mous* *ff*

36

I. *pizz.* *arco*

V. *ff* *Div.* *Uols*

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

Altos *ff* *pizz.* *arco*

V. *ff* *pizz.* *arco*

C. B. *ff* *pizz.* *arco* *très sec*





37

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I, II  
B<sup>♭</sup>

III

I, II  
Cora

III, IV

I, II  
Trp<sup>\*\*\*</sup>

III

I, II  
Trb.

III  
Tuba

Timb.

Ge. C.

Detailed description of the upper section of the score (measures 37-40):

- Picc.**: Rests for the first three measures, then plays a melodic line starting in measure 4.
- Fl.**: Rests for the first three measures, then plays a melodic line starting in measure 4.
- Htb.**: Plays a rhythmic pattern of eighth notes throughout.
- C. Ang.**: Plays a rhythmic pattern of eighth notes throughout.
- Clar.**: Plays a rhythmic pattern of eighth notes throughout.
- Clar. B.**: Plays a rhythmic pattern of eighth notes throughout.
- I, II B<sup>♭</sup>**: Plays a rhythmic pattern of eighth notes throughout.
- III**: Plays a rhythmic pattern of eighth notes throughout.
- I, II Cora**: Plays a melodic line starting in measure 4.
- III, IV**: Rests for the first three measures, then plays a melodic line starting in measure 4.
- I, II Trp<sup>\*\*\*</sup>**: Plays a rhythmic pattern of eighth notes throughout. Dynamic markings: *mf* *très sec*.
- III**: Plays a rhythmic pattern of eighth notes throughout. Dynamic markings: *mf* *très sec*.
- I, II Trb.**: Plays a rhythmic pattern of eighth notes throughout. Dynamic markings: *mf* *très sec*.
- III Tuba**: Plays a rhythmic pattern of eighth notes throughout. Dynamic markings: *mf* *très sec*.
- Timb.**: Plays a rhythmic pattern of eighth notes throughout. Dynamic marking: *mf*.
- Ge. C.**: Rests throughout.

37

I.  
V<sup>\*\*\*</sup>

II.

Altos

V<sup>\*\*\*</sup>  
Div.

U<sup>n</sup>  
Div.

U<sup>n</sup>  
Div.

C. B.

Detailed description of the lower section of the score (measures 37-40):

- I. V<sup>\*\*\*</sup>**: Plays a melodic line starting in measure 4. Dynamic markings: *f* *très sec*, *expressif*.
- II.**: Plays a melodic line starting in measure 4. Dynamic markings: *f* *très sec*.
- Altos**: Plays a melodic line starting in measure 4. Dynamic markings: *plac.*, *arco*.
- V<sup>\*\*\*</sup> Div.**: Plays a rhythmic pattern of eighth notes throughout. Dynamic markings: *f* *très sec*.
- U<sup>n</sup> Div.**: Plays a rhythmic pattern of eighth notes throughout. Dynamic markings: *U<sup>n</sup>*, *Div.*
- U<sup>n</sup> Div.**: Plays a rhythmic pattern of eighth notes throughout. Dynamic markings: *U<sup>n</sup>*, *Div.*
- C. B.**: Plays a rhythmic pattern of eighth notes throughout.





## Adagietto

57  $\text{♩} = 108$  (battre à 1 temps)

I. Fl. *mf*

II. Fl. *mf* *Flaut.*

Hörn. *1<sup>er</sup> Solo* *mf*

Clar. *p*

B<sup>ass</sup> *p*

Harpe. *p*

I. Fl. *mf*

II. Fl. *mf*

Hörn. *douxment en dehors*

Clar. *p*

B<sup>ass</sup> *p*

I. V. *mf* *Div. à 4*

II. V. *mf* *Div. à 3*

Altos *mf*

V<sup>cllo</sup> *arco* *Div.*

C. B. *p* *pliz.* *arco* *pliz.* *Div.*

Div. *p*

Htb. *a 2*

C. Ang. *mf*

Clar. *mf*

B<sup>\*\*\*</sup> *f*

I. V<sup>\*\*\*</sup>

II. V<sup>\*\*\*</sup>

Altos

V<sup>\*\*\*</sup>

C. B.

Div. *arco*

58

Htb.

Clar. *mf* *doux*

Clar. B. *mf*

B<sup>\*\*\*</sup> *mf*

I. II. Cors *p* *3<sup>o</sup>*

III. IV. Cors *p*

Trp<sup>\*\*\*</sup> *mf* *doucement mélancolique* *Div. à 2*

58

I. V<sup>\*\*\*</sup> *p* *Div. à 2*

II. V<sup>\*\*\*</sup> *p*

Altos *pizz.*

V<sup>\*\*\*</sup> *pizz.*

C. B. *pizz.*

*mf* *doucement ponctué*

59

Picc.  
Fl.  
Htb.  
C. Ang.  
Clar.  
Clar. B.  
B<sup>♭</sup>  
C<sup>♭</sup> B<sup>♭</sup>

Woodwind section score for measures 59-64. The Flute and Horn parts include a *2* marking. The Clarinet part starts with a *f* dynamic. The Bassoon and Contrabassoon parts have a *f* dynamic. The Contrabassoon part includes a *mf* *acc.* marking.

I. II.  
Cors.  
III. IV.  
Trp.  
I. II.  
Trb.  
III.  
Timb.  
Tamb. militare

Brass and Percussion section score for measures 59-64. The Horns part has a *f* dynamic. The Trumpets and Trombones parts have a *sf* dynamic. The Timpani part has a *p* dynamic.

Harpe

Harp part score for measures 59-64. The part begins with a *mf* dynamic.

59

I.  
V<sup>♯</sup>  
II.  
Altos  
V<sup>♭</sup>  
C. B.

String section score for measures 59-64. The Violin I part has a *mf* dynamic. The Viola part has a *mf* dynamic. The Cello and Double Bass parts have a *mf* dynamic. The Viola part includes a *sempre pizz.* marking. The Cello and Double Bass parts include *arco* and *pizz.* markings.





61 62

Picc.

Fl.

Hob.

C. Ang.

Clar.

Clar. B.

B<sup>♭</sup>

C<sup>1</sup> B<sup>♭</sup>

III. Cors

III, IV.

II. Trp<sup>♫</sup>

III. Trp<sup>♫</sup>

Timb.

Cymb. Gr. C.

Harpe

Reprendre le 3<sup>e</sup> Basson

*mp* doux

*p*

Otez sourdine

1<sup>er</sup> Solo

*mf*

Cymbale

*malloche*

*pp* très doux

*sf* très sec

*sf* très sec

*sf* sec

*sf* sec

61 62

I. V<sup>o</sup>

II. V<sup>o</sup>

Altos

V<sup>o</sup> Div.

C. B.

Div. *trizz.*

Div. *pizz.*

Div. à 3

L'ois

*pizz.* *arco*

*arco*

Div. à 3<sup>sec</sup>

Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II. B.  
 III.  
 I. II. Cors.  
 III. IV.  
 I. II. Trp.  
 III.  
 Timb.  
 Cymb.  
 Gr. C.  
 Harpe  
 I. V.  
 II.  
 Altos  
 V.  
 C. B.

Solo  
 ff  
 1<sup>st</sup>  
 3<sup>rd</sup>  
 ff  
 pizz.  
 Solo  
 ff



Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>o</sup>

III.

I. II.  
Cora

III. IV.

I. II.  
Trp<sup>o</sup>

III.

I. II.  
Trb.

III.  
Tuba

Timb.

Trg.

Harpe

I.  
V<sup>o</sup>

II.  
Altos

V<sup>o</sup>

C. B.

*mf*

*p*

*tr.*

*subito*

*1<sup>o</sup> Solo*

64

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cors.

III. IV.

I. II. Trp<sup>♯</sup>

III.

Trb.

Tuba

Céles.

Harpe.

Detailed description of the score for measures 64-71: This section contains the first system of the score. It includes parts for Piccolo, Flute, Horns, Clarinet in A, Clarinet in B, Bassoons, Cor Anglais, Trumpets, Trombones, Tuba, Cymbals, and Harp. The woodwinds and strings play melodic lines with various articulations and dynamics. The harp provides a rhythmic accompaniment. The score includes dynamic markings such as *P sublia*, *P doux*, and *f*. There are also performance instructions like *1°* and *3°*.

64

I. V<sup>♯</sup>

II. V<sup>♯</sup>

Altos

V<sup>♯</sup>

C. B.

Detailed description of the score for measures 72-79: This section contains the second system of the score, focusing on the string quartet parts: Violin I, Violin II, Alti, Violoncello, and Contrabasso. The strings play a complex rhythmic pattern with frequent sixteenth-note passages. The score includes various performance instructions such as *pizz.* (pizzicato), *arco* (arco), and dynamic markings like *mf* and *mp*. There are also tempo markings like *Div. à 4*, *Div. à 3*, and *Div. à 2*.

65

Picc.  
Fl.  
Htb.  
C. Ang.  
Clar.  
Clar. B.  
I. II. B<sup>\*\*\*</sup>  
III.

I. II. Cors.  
III. IV.  
Trp<sup>\*\*\*</sup>  
I. II. Trb.  
III. Tuba  
Cymb.

Céles.  
Harpe

65

I. V<sup>\*\*\*</sup>  
II. V<sup>\*\*\*</sup>  
Altos  
V<sup>\*\*\*</sup>  
C. B.

sempre *ff*

Picc. *ff*

F1. *ff*

Htb. *ff*

C. Ang. *ff*

Clar. *ff*

Clar. B. *ff*

I. L. *ff*

B<sup>+</sup> *ff*

II. *ff*

I. L. *ff*

Cors. *ff*

III. IV. *ff*

Trp<sup>III</sup> *ff*

I. L. *ff*

Trb. *ff*

II. *ff*

Tuba *ff*

Timb. *ff*

Trg. *ff*

Harpe

ré k mi p fagsol k la k si dr.

I. *ff*

V<sup>III</sup> *ff*

II. *ff*

Altos *ff*

V<sup>III</sup> *ff*

C. B. *ff*





66 Solo

*mf très expressif*  
*bien en dehors*

67

1<sup>er</sup> Solo  
*mf doux*

Clar. B.  
B.  
Cor.  
Trg.  
Harpe

66

67

Div.  
*mf*

Div. sur la touche  
Unis  
*mf*  
pizz.

C. B.

Cédez à peine

68 à Tempo

2

*p latt.*

1<sup>er</sup> Solo  
*mf*

*mf*  
*doux*  
*plaintif*

Harpe

Cédez à peine

68 à Tempo

Div. pizz.

arco  
Div. à 2

Div. à 3

Unis  
*p*  
pizz.  
arco  
pizz.  
arco

Alto  
*mf*  
naturels

V.  
*p*  
pizz.  
arco  
pizz.  
arco

C. B.



69

Picc.  
 Fl.  
 Hrb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II.  
 B.  
 II.  
 I. II.  
 Cori.  
 III. IV.  
 Trp.  
 Trb.  
 Tube.  
 Timb.  
 Trg.  
 Harpe.  
 I.  
 V.  
 II.  
 Allos.  
 V.  
 C. B.  
 arco  
 Unis.  
 arco  
 pizz.  
 arco  
 pizz.  
 arco  
 pizz.  
 arco

69  
 69









91

Picc. *ff stacc.*

Fl. *ff stacc.*

Htb. *ff stacc.*

C. Ang.

Clar. *Solo*

Clar. B.

I. II. B<sup>\*\*\*</sup> III.

I. II. Cora *1<sup>o</sup>*

III. IV.

Trp<sup>\*\*\*</sup>

I. II. Trb. III.

Timb.

Harpe

91

I. *arco*

V<sup>\*\*\*</sup> *très sec*

II. *arco*

Altos *très sec*

V<sup>\*\*\*</sup> *arco*

C. B.

*Div. détache*

*détache*







93

Picc. 

Fl. 

Hfb. 

C. Ang. 

Clar. 

Clar. B. 

I. II. 

B<sup>ass</sup> 

III. 

I. II. 

Cora 

III. IV. 

Trp<sup>corn</sup> 

Trb. 

Tuba 

Timb. 

Harpe 

*f* *très sec.*

*f* *sec.*

*f* *très sec.*

*f* *très sec.*

*f* *très sec.*

*f* *sec.*

93

I. 

V<sup>olin</sup> 

II. 

Alto 

V<sup>ola</sup> 

C. B. 

*Div. f*

*Soli*

*arco*

*pizz.*

*f* *sec.*

94

Picc. *mf*

Fl. *mf*

Htb. *mf*

C. Ang.

Clar. *mf*

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cora *2<sup>o</sup>*

III. IV.

Trp<sup>\*\*\*</sup> *mf* *1<sup>o</sup> 2<sup>o</sup>*

I. II. Trb. *mf*

III. Tuba *mf* *très sec* *Tuba*

Timb.

Tamb. *très serré*

Harpe *f*

I. *arco* *mf*

II. *arco*

Altos *Unis* *Div.*

V<sup>\*\*\*</sup> *Unis* *Div.* *mf*

C. B.

94

Picc.   
 Fl.   
 Hrb.   
 C. Ang.   
 Clar.   
 Clar. B.   
 I. II.   
 B<sup>1</sup>   
 II.   
 I. II.   
 Cora   
 III. IV.   
 Trp<sup>1</sup>   
 I. II.   
 Trb.   
 III.   
 Tuba   
 Timb.   
 Tamb.   
 Harpe   
 I.   
 V<sup>1</sup>   
 II.   
 Alto   
 V<sup>2</sup>   
 C. B.

*très sec*   
*f<sup>o</sup> très sec*   
*très sec*   
*sec*   
*pizz.*   
*arco*   
*Unia*

95

Picc.  
 Fl. *a 2*  
 Htb. *a 2*  
 C. Ang.  
 Clar. *a 2*  
 Clar. B.  
 I.I.  
 B<sup>+</sup>  
 III.  
 I.II.  
 Cors  
 III.IV.  
 Trp<sup>\*\*\*</sup>  
 I.II.  
 Trb.  
 III.  
 Tuba  
 Timb.  
 Tamb.  
 (avec timbre)  
 Harpe.

96

I.  
 V<sup>\*\*\*</sup>  
 II.  
 Altos  
 V<sup>\*\*\*</sup>  
 C. B.

96

Picc.  
Fl.  
Hfb.  
C. Ang.  
Clar.  
Clar. B.  
I. II.  
B.  
III.

I. II.  
Cors.  
III. IV.  
Trp.  
I. II.  
Trb.  
III.  
Tuba  
Timb.  
Tamb.  
Harpe

96

I.  
V.  
II.  
Alto.  
V.  
C. B.

Picc.

Fl. *très sec.*

Htb. *très sec*

C. Ang. *très sec*

Clar. *très sec*

Clar. B.

I. B<sup>♭</sup> *très sec*

II. III. *très sec*

I. II. Cors. *très sec*

III. IV. *très sec*

Trp<sup>\*\*\*</sup>

I. II. Trb.

III. Tuba

Timb.

Tamb.

Harpe.

I. V<sup>\*\*\*</sup> *pizz.*

II. *pizz.*

Altos *pizz.*

V<sup>\*\*\*</sup> *pizz.* *Unis<sup>2</sup>* *arco*

C. B. *pizz.* *arco*





très rythmé

Picc.  
Fl.  
Htb.  
C. Ang.  
Clar.  
Clar. B.  
I. II. B.  
III.  
I. II. Cors  
III. IV.  
Trp.  
I. II. Trb.  
III. Tuba  
Timb.  
Trg.  
Harpe

Detailed description: This section of the score covers measures 1 through 4. The Piccolo and Flute parts feature a melodic line with grace notes and accents, marked 'très rythmé'. The Clarinet parts have a steady eighth-note accompaniment. The Bassoon parts play a rhythmic pattern of eighth notes. The Horns, Trumpets, and Trombones play sustained chords with some melodic movement. The Tuba part has a simple rhythmic accompaniment. The Timpani and Triangle parts provide a steady rhythmic accompaniment. The Harp part is mostly silent.

très rythmé

I. V.  
II. V.  
Altos  
V.  
C. B.

Detailed description: This section of the score covers measures 5 through 8. The Violin parts play a melodic line with grace notes and accents, marked 'très rythmé'. The Viola part has a steady eighth-note accompaniment. The Alto part plays a rhythmic pattern of eighth notes. The Violoncello part has a simple rhythmic accompaniment. The Double Bass part plays a steady eighth-note accompaniment. The strings are marked 'Unis' and 'tr'.

98

Picc.

Fl.

Hrb.

C. Ang.

Clar.

Clar. B.

I. J. B.

II. J. B.

I. J. Cor.

III. IV. Cor.

Trp.

I. J. Trb.

III. J. Trb.

Timb.

Trg.

Harpe.

98

I. V.

II. V.

Altos

V. C.

C. B.

## Presser un peu

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>...</sup>

III.

I. II.  
Cors

III. IV.

I. II.  
T<sup>r</sup>p<sup>...</sup>

III.

I. II.  
T<sup>r</sup>b.

III.  
Tuba

Timb.

Tamb.  
de Basque

Harpe

fas sol's la# si# do# ré# mi#

## Presser un peu

I.  
V<sup>...</sup>

II.  
V<sup>...</sup>

Altos

V<sup>...</sup>  
Unis

C. B.



100

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>+</sup>

III.

I. II.  
Cors

III. IV.

I. II.  
Trp<sup>\*\*\*</sup>

III.

I. II.  
Trb.

III.  
Tuba

Timb.

Tamb.

Harpe

100

I.  
V<sup>\*\*\*</sup>

II.

Altos

V<sup>\*\*\*</sup>

C. B.

Div.

l'uis

pizz.

Musical score for page 53, featuring various instruments. The score is divided into systems, with each instrument part on its own staff. The instruments listed are:

- Picc.
- Fl.
- Htb.
- C. Ang.
- Clar.
- Clar. B.
- I. J. B.
- II. J. B.
- I. J. Cora.
- III, IV.
- I. J. Trp.
- II.
- I. J. Trb.
- II. Tuba.
- Timb.
- Harpe.
- I. V.
- II. V.
- Altos.
- V.
- C. B.

The score includes dynamic markings such as *f sec*, *mf*, and *pizz.* (pizzicato). The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures by vertical bar lines, and the page ends with a double bar line.





Picc. Solo *mf*  
 Fl.  
 Htb.  
 C. Ang.  
 Clar. Solo *f*  
 Clar. B.  
 III.  
 B<sup>♭</sup>  
 II.  
 I.  
 Cors.  
 III. IV.  
 Trp.  
 II.  
 Trb.  
 I.  
 Tuba  
 Timb.  
 Tamb.  
 Harpe  
 I. *Div.*  
 V<sup>o</sup>  
 II. *Div.*  
 Altos *Div.*  
 V<sup>o</sup>  
 C. B. *f* *bien en dehors*

Musical score for page 55, featuring various instruments including Piccolo, Flute, Horns, Clarinets, Bassoons, Trumpets, Trombones, Tuba, Timpani, Tambourine, Harp, and Strings. The score includes dynamic markings like "Solo", "mf", "f", "sec", and "bien en dehors".

102

Fl. *mf*

Htb. *à 2*

Clar. B. *mf*

I. l. Cors

III. IV. Cors

Trb. *sourdine* *à 2* *f sic*

102

I. V<sup>na</sup> *mf très chanté*

II. V<sup>na</sup> *pizz.* *arco* *mf de la pointe*

Altos *pizz.* *arco* *mf de la pointe*

V<sup>na</sup> *mf de la pointe* *pizz.* *arco*

C. B. *pizz.* *arco*

Fl.

Htb. *à 2*

C. Ang.

Clar.

Clar. B. *Soli*

B<sup>sa</sup> *à 2*

Trb.

I. V<sup>na</sup>

II. V<sup>na</sup> *Unis*

Altos

V<sup>na</sup>

C. B.

103

Hob.   
 C. Ang.   
 Clar.   
 B<sup>ss</sup>   
 Coro   
 Trp<sup>III</sup>   
 1<sup>o</sup> Solo

103

I. pizz. arco   
 V<sup>II</sup> pizz. arco   
 Alto pizz. arco   
 V<sup>III</sup> pizz. arco   
 C. B. pizz. arco (en dehors)

Picc. 1<sup>o</sup>   
 Hob.   
 C. Ang.   
 Clar. 1<sup>o</sup>   
 Clar. B.   
 B<sup>ss</sup>   
 Trp<sup>III</sup>

I. arco pizz. arco   
 V<sup>II</sup> arco de la pointe   
 Alto arco de la pointe   
 V<sup>III</sup> arco de la pointe   
 C. B. arco   
 p

104

Picc.  
Fl.  
Htb.  
C. Ang.  
I. L.  
B.  
II.  
Coro.

104

I. V.  
II. V.  
Alto.  
V.  
C. B.

Fl.  
Htb.  
C. Ang.  
Clar.  
B.

I.  
II.  
Alto.  
V.  
C. B.

Picc. *mp*

Fl. *sf* *sf*

Hib. *sf*

C. Ang.

Clar.

Clar. B.

LI. *mp*

B<sup>o</sup> *mp*

II.

III.

III.

Cora *mp* 3"

II. V.

Trp<sup>1</sup>

LI.

Trb.

II.

Tuba

Tomb.

Tomb.

Harpe *mp*

I. *mp*

V<sup>o</sup> *pizz.* *arcu.*

II.

Altos *Div.* *pizz.*

V<sup>o</sup> *pizz.*

C. B.

106

Musical score for measures 106-109. The score includes parts for Piccolo, Flute, Horns (Htb.), Clarinet in A (C. Ang.), Clarinet in Bb (Clar. B.), Bassoon I (I.I.), Bassoon II (II.), Bassoon III (III.), Bassoon I Solo (I.I. Cors), Bassoon II/IV (II. IV.), Trumpet I (Trp. I), Trumpet II (II.), Trumpet III (III.), Trombone I (I.I. Trb.), Trombone II (II.), Trombone III (III.), Tuba, Timpani (Timb.), and Tambourine (Tamb.). The Harp part is also present. The score features various dynamics such as *sec*, *mp*, *très sec*, *f*, and *pp*. A first solo is marked for the I.I. Cors part.

106

Musical score for measures 106-109, continuing from the previous page. The score includes parts for Violin I (I.), Violin II (II.), Viola, Violoncello (V.), and Contrabasso (C. B.). The score features dynamics such as *pp*, *arco*, and *sec*.

108

Picc.   
 Fl.   
 Hrb.   
 C. Ang.   
 Clar.   
 Clar. B.   
 U.I.   
 B.   
 II.   
 U.I.   
 Cors.   
 III. V.   
 U.I.   
 Trp.   
 III.   
 U.I.   
 Trb.   
 III.   
 Tuba   
 Timb.   
 Tamb.   
 Harpe

Musical score for measures 108-111. The score includes parts for Piccolo, Flute, Horn, Clarinet, Bass Clarinet, Trumpet, Trombone, and Tuba. The woodwinds and brass sections play a rhythmic pattern of eighth notes, often marked with accents and dynamics like *sf*. The strings play a steady eighth-note accompaniment. The harp part is marked *f*. The key signature has one flat (B-flat), and the time signature is 4/4.

108

I.   
 V.   
 II.   
 Alto.   
 V.   
 C. B.

Musical score for measures 108-111, continuing from the previous system. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The woodwinds (Piccolo, Flute, Horn, Clarinet, Bass Clarinet) continue their rhythmic pattern. The strings play a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

107

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>♭</sup>

III.

I. II.  
Cors

III. IV.

I. II.  
Trp<sup>tr</sup>

III.

I. II.  
Trb.

III.  
Tuba

Timb.

Tamb.

Harpe

Detailed description of the first system: This system contains staves for Piccolo, Flute, Horn, Cor Anglais, Clarinet, Clarinet in B-flat, Bassoon I/II, Bassoon III, Cor I/II, Cor III/IV, Trumpet I/II, Trumpet III, Trombone I/II, Trombone III/Tuba, Timpani, and Tam-tam. The Piccolo, Flute, Horn, and Clarinet parts have active melodic lines. The Clarinet in B-flat and Bassoon I/II parts have a dynamic marking of *pp*. The Cor I/II part has a dynamic marking of *pp*. The Trombone I/II part has a dynamic marking of *pp*. The Timpani part has a dynamic marking of *pp*. The Tam-tam part has a dynamic marking of *pp*. The Harpe part is silent.

107

I.  
V<sup>o</sup>

II.

Altos

V<sup>o</sup>

C. B.

*du talon*

Detailed description of the second system: This system contains staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I part has a dynamic marking of *pp*. The Violin II part has a dynamic marking of *pp*. The Viola part has a dynamic marking of *pp*. The Violoncello part has a dynamic marking of *pp*. The Contrabasso part has a dynamic marking of *pp*. The piano part has a dynamic marking of *pp*. The text *du talon* is written above the piano part.



Picc.

Fl.

Hfb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>♭</sup>

III.

I. II.  
Cor.

III. IV.

I. II.  
T<sup>r</sup><sup>pt</sup>

III.

I. II.  
Trb.

III.  
Tuba

Timb.

Tamb.

Harpe.

I.  
V<sup>cl</sup>

II.

Alto.

V<sup>cl</sup>

C. B.

Mettre sourdine

Detailed description of the musical score: The score is for a full orchestra and strings. It consists of 21 staves. The woodwinds (Piccolo, Flute, Horns, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) are active throughout. The brass section (Cor Anglais, Trumpets, Trombones, Tuba) has specific parts, with the Trombone III part including the instruction 'Mettre sourdine' (Put on mute). The percussion section (Timpani, Tambourine) has rhythmic patterns. The strings play a complex rhythmic accompaniment. The score is written in a standard orchestral format with a key signature of one flat and a 4/4 time signature.

108

Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II.  
 B.  
 III.  
 I. II.  
 Cors.  
 III. IV.  
 I. II.  
 Trp.  
 III.  
 I. II.  
 Trb.  
 Tuba  
 Timb.  
 Tamb.  
 Harpe.

Musical score for measures 108-111. The score includes parts for Piccolo, Flute, Horn, Clarinet in A, Clarinet in B, Bassoon, Cor Anglais, Trumpet, Trombone, Tuba, Timpani, and Tambourine. The key signature has one sharp (F#) and the time signature is 4/4. Measure 108 is marked with a box containing the number 108. The score shows various musical notations including notes, rests, and dynamic markings such as *mf* and *f*.

108

I.  
 V.  
 II.  
 Altos  
 V.  
 C. B.

Musical score for measures 108-111, continuing from the previous page. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one sharp (F#) and the time signature is 4/4. Measure 108 is marked with a box containing the number 108. The score includes dynamic markings such as *pizz.* and *f*.

Picc. Solo

Fl.

Hörn. 1<sup>o</sup>

C. Ang.

Clar. 1<sup>o</sup> Solo

Clar. B. *mp*

I. II. *f sec*

III.

I. II. 1<sup>o</sup>

Cors.

III. IV.

I. II.

Trp. 1<sup>o</sup>

III. *Otez sourdine*

I. II. *f glissando*

III. *léger sec*

Tuba

Timb. *p doux*

Trg.

Harpe

I. *arco*

II. *arco*

Alto. *arco*

Vcllo. *f sec*

C. B. *pizz.*

*p sur la touche*

*Div.*

*p sur la touche*

*pizz.*

*glissando*

*pizz.*



109

Fl. *1<sup>o</sup> Solo*

Htb. *1<sup>o</sup> Solo*

Clar. *1<sup>o</sup> Solo*

I.II. B<sup>♭</sup> *p deux*

III. *p deux*

I.II. Cors *pp*

III.IV. *pp*

Harpe *p*

109

I. *div.*

II. *pizz.*

Alto. *pizz.*

V<sup>♭</sup> *pizz.*

C. B. *pizz.*

Clar.

B<sup>♭</sup>

Harpe

I. *>*

V<sup>♭</sup>

Alto.

V<sup>♭</sup>

C. B.

Picc.

Fl.

Hrb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>oo</sup>

III.

I. II.  
Cors

III, IV.

Trp<sup>\*\*\*</sup>

I. II.  
Trb.

III.  
Tuba

Timb.

Trg.

Harpe

I.  
V<sup>o</sup>

II.  
V<sup>o</sup>

Altos

V<sup>o</sup>

C. B.

1<sup>o</sup> Solo  
mf

1<sup>o</sup>

2<sup>o</sup>  
f

f sec

1<sup>o</sup>

Unis pizz.

Unis pizz.

sempre pizz.

sempre pizz.

arco

arco

arco

arco

arco

110

Picc.

Fl.

Hrb.

C. Ang.

Clar.

Clar. B.

I. II.

B<sup>III</sup>

III.

I. II.

Cors.

III. IV.

Trp<sup>I</sup>

I. II.

Trb.

II.

Tuba

Timb.

Trg.

*1<sup>o</sup> Solo*

*ff*

*ff* *très sec*

*près de la table*

Harpe

110

I.

V<sup>II</sup>

II.

Altos

V<sup>III</sup>

C. B.

*icc*

*ff*

111

Ploc.

Fl. *a 2*

Hrb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>ass</sup>

III.

I. II. Cora

III. IV.

I. II. Trp<sup>ass</sup>

III.

I. II. Trb.

III. Tuba

Tuba

Timb.

Gr. C.

Harpe

111

I. V<sup>ass</sup>

II.

Altos

V<sup>ass</sup>

C. B.

Dis.



112

Picc.

Fl.

Hfb.

C. Ang.

Clar.

Clar. B.

I. II.

III.

I. II.

Coro

III. IV.

I. II.

Trp<sup>\*\*\*</sup>

III.

I. II.

Trb.

III.

Tuba

Timb.

Gr. C.

Harpe

bag. éponge *f*

*molto*

112

I.

V<sup>\*\*\*</sup>

II.

Altos

V<sup>\*\*\*</sup>

C. B.

Unis Div. à 3

Upis Div. à 3

Upis Div. à 3

*molto*

*molto*

Tutti *p* *pp* 113 Tempo 1°

Picc. *pp*

Fl. *p* *pp*

Htb. *p* *pp*

C. Ang. *pp*

Clar. *tr* *p* *pp*

Clar. B. *p* *pp*

I. II. *p* *pp*

B. *p* *pp*

III. *pp*

I. II. *p*

Cora. *p*

III. IV. *p*

Trp. *pp* *très doux*

I. II. *pp* *très doux*

Trb. *pp* *très doux*

III. Tuba *pp*

Timb. *pp*

Cymb. *pp* *bag. éponge* *sec*

Harpe *p*

Tutti *p* *pp* 113 Tempo 1°

I. *tr* *p* *pp*

V. *p* *pp* *pizz.*

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

Alto *p* *pp*

V. *p* *pp*

C. B. *p* *pp*

114

Picc. *mf*

Fl. *mf* *à 2*

Htb. *mf* *1<sup>o</sup>*

C. Ang. *mf* *1<sup>o</sup>* *f très sec*

Clar. *mf* *1<sup>o</sup>* *f très sec*

Clar. B. *mf* *1<sup>o</sup>* *f très sec*

I.I. *mf* *1<sup>o</sup>* *f très sec*

B<sup>\*\*\*</sup>

III.

I.I. Cors

III.IV

Trp<sup>\*\*\*</sup> *1<sup>o</sup>*

I.I. Trb. *1<sup>o</sup>*

III. Tuba

Timb.

Cymb. *mf* *1<sup>o</sup>*

Harpe *mf*

114

I. V<sup>\*\*\*</sup> *arco*

II. V<sup>\*\*\*</sup> *arco*

Altos *arco*

V<sup>\*\*\*</sup> *Unis. pizz. f* *arco Div.*

C. B.

Fl. *a 2*

Htb.

C. Ang.

Clar. *1<sup>o</sup>*

Clar. B.

B<sup>\*\*\*</sup> *a 2*

Coro. *1<sup>o</sup>*

I. V<sup>\*\*\*</sup> *pizz.* *arco*

II. V<sup>\*\*\*</sup> *pizz.* *arco*

Altos *très sec*

V<sup>\*\*\*</sup> *Unjs pizz.* *arco*

C. B.

Fl. *a 2*

Htb.

I. B.

B<sup>\*\*\*</sup>

II. B.

I. II. Coro.

III. V. *3<sup>o</sup> Solo* *très sec*

I. V<sup>\*\*\*</sup> *pizz.* *arco* *très sec*

II. V<sup>\*\*\*</sup> *pizz.* *arco* *très sec*

Altos *pizz.* *arco* *très sec*

V<sup>\*\*\*</sup> *sempr arco* *Soli* *sempr arco*

C. B.

115

Picc.  
Fl.  
Hrb.  
C. Ang.  
Clar.  
Clar. B.  
I. II.  
B<sup>♭</sup>  
III.

Musical score for measures 115-120, Piccolo to Bassoon section. The Clarinet part features a 'Solo' marking and a melodic line with a first ending bracket. The Bassoon part has a melodic line with a first ending bracket. The Bass section (I, II, B<sup>♭</sup>, III) provides harmonic support with sustained notes and rhythmic patterns.

I. II.  
Coro  
III. IV.  
Trp.  
I. II.  
Trb.  
III.  
Tuba

Musical score for measures 115-120, Horn and Trumpet section. The Horns (I, II, III, IV) and Trumpets (I, II, III) play sustained notes with first ending brackets. The Trombones (I, II, III) and Tubas play sustained notes.

Timb.  
Cymb.

Musical score for measures 115-120, Percussion section. The Timpani and Cymbal parts are mostly silent, indicated by rests.

Harpe

Musical score for measures 115-120, Harp section. The Harp part features a rhythmic accompaniment with a 'f' (forte) dynamic marking.

116

I.  
V<sup>♯</sup>  
II.  
Alto  
V<sup>♯</sup>  
C. B.

Musical score for measures 116-120, Violin and Viola section. The Violin I part has a 'Div.' (divisi) marking. The Viola part has a 'f' (forte) dynamic marking. The Cello and Double Bass parts provide harmonic support.



117

♩ = 144

Picc.

Fl.

Htb

C. Ang.

Clar.

Jar. B.

I. II.

B<sup>♭</sup>

III.

I. II.

Corn

III. IV.

Trp<sup>I/II</sup>

I. II.

Trb.

III.

Tuba

Timb.

Tamb. (sans timbre)

Tamb. militaire

(sans timbre)

Harpe

117

♩ = 144

I.

V<sup>♯</sup>

II.

Altos

V<sup>♯</sup>

C. B.





118

Picc.

Fl.

Htb.

C.Ang.

Clar.

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cors

III. IV.

Trp<sup>\*\*\*</sup>

I. II. Trb.

III. Tuba

Timb.

P.tamb.

Tamb. militaire

Tamb.

Harpe

1<sup>n</sup> Bouchés

3<sup>n</sup> Bouchés

Otez sourdine

Otez sourdine

Tuba

118

I. V<sup>\*\*\*</sup>

II.

Altos

V<sup>\*\*\*</sup>

C. B.

Div.

sec

sec

pizz.





Picc.

Fl.

Hob.

C. Ang.

Clar.

Clar. B. Solo

I.

B<sup>III</sup>

II. III.

I. II.

Cors.

III. IV.

I. II.

Trp<sup>III</sup>

III.

I. II.

Trb.

III.

Tuba Tuba

Timb.

Tamb. de Basque

Harpe

I.

V<sup>III</sup> pizz.

II.

Altos pizz.

V<sup>III</sup> pizz.

C. B.

*f*

*1<sup>o</sup>*

*2<sup>o</sup>*

*3<sup>o</sup>*

*4<sup>o</sup>*

*5<sup>o</sup>*

*6<sup>o</sup>*

*7<sup>o</sup>*

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## Andantino

121  $\text{♩} = 108$

Picc.

Fl.

Htb.

Clar.

Clar.B.

I.II.  
B<sup>\*\*\*</sup>

III.

I.II.  
Cors

III.IV.

I.II.

Trp<sup>\*\*\*</sup>

III.

I.II.  
Trb.

II.  
Tuba

Timb.

Harpe

I.

V<sup>\*\*\*</sup>

II.

Altos

V<sup>\*\*\*</sup>

C. L.

*p*

*p dolce*

*mf*

*mp*

*p*

*1<sup>o</sup>*

*3<sup>o</sup>*

*pizz.*

*arco*

122

Picc.

Fl.

Hrb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cors.

III. IV.

I. II. Trp<sup>III</sup>

III.

I. II. Trb.

III. Tuba

Timb.

Harpe

Detailed description of the score for measures 122-125: This section of the score includes parts for Piccolo, Flute, Horns, Cor Anglais, Clarinet, Clarinet in B-flat, Trumpets (I, II, III, IV), Trombones (I, II, III), Tuba, Timpani, and Harp. The woodwinds and brass sections have various dynamics and articulations. The Flute and Horns parts feature 'à 2' markings. The Clarinet in B-flat part has a 'sec' marking. The Trumpet III part has a '1<sup>o</sup> Solo' marking. The Trombone I part has a 'très sec' marking. The Harp part is mostly silent.

123

I. V<sup>III</sup>

II. V<sup>III</sup>

Altos

V<sup>III</sup>

C. B.

pizz.

arco

Detailed description of the score for measures 123-125: This section of the score includes parts for Violins (I, II), Violas, Cellos, and Double Basses. The Violins and Violas parts have dynamics of 'mf'. The Cello and Double Bass parts have 'pizz.' (pizzicato) and 'arco' (arco) markings. The score is for measures 123-125.





123

Picc.  
Fl.  
Htb.  
C. Ang.  
Clar.  
Clar. B.  
I. II.  
B.  
III.

1<sup>st</sup> *mf*  
1<sup>st</sup> *f Solo*  
1<sup>st</sup> *f*  
1<sup>st</sup> *mf sec*

I. II.  
Cora.  
III. IV.  
Trp.  
I. II.  
III.  
I. II.  
Trb.  
III.  
Tuba.  
Timb.

Bouché 2<sup>o</sup>  
Ouvert  
*mf*  
*f très sec*  
*très sec*  
*f très sec*  
*f très sec*

Harpe

Tutti *p*

123

I.  
V.  
II.  
Altos  
V.  
C. B.

Div. pizz. Unis arco Div.  
pizz. Div. Unis arco Div.  
pizz. arco Unis  
l'nis Div. Unis  
(pizz.)

*mf*  
*mf*



124

Picc.

Ft.

Htb. Solo 1<sup>o</sup>

C. Ang.

Clar.  $\Delta 2$  *ff*

Clar. B.

I. II. B<sup>+</sup>

III. *ff*

I. II. Cors. 2<sup>o</sup> *ff*

III. IV. *ff*

I. II. Trp<sup>\*\*\*</sup> *ff*

III. *ff*

I. II. Trb.  $\Delta 2$  *ff*

III. Tuba *ff*

Très sec

Timb.

Harpe *ff*

124

I. *p*

II. *p*

Alto. *p*

V<sup>\*\*\*</sup> *p*

C. B. *arco* *f* *sec*

Picc.

Fl.

Hrb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cors.

III. IV.

I. II. Trp<sup>\*\*\*</sup>

III.

I. II. Trb.

III. Tuba

Timb.

Harpe

I. V<sup>\*\*\*</sup>

II. V<sup>\*\*\*</sup>

Altos

V<sup>\*\*\*</sup>

C. B.

Div. Unis Div. Unis pizz. arco

Div. Unis Div. Unis pizz. Irès sec

Irès sec pizz.

126 126

Picc.

Fl.

Htb.

C. Ang.

Clar. *à 2*

Clar. B.

I. II. B<sup>\*\*\*</sup>

III.

I. II. 1<sup>o</sup>

Cors *p subito*

III. IV.

I. II.

Trp<sup>\*\*\*</sup>

III.

I. II.

Trb.

III.

Tuba

Timb.

Harpe

1<sup>o</sup> Solo  
*f très en dehors*

*mp*

126 126

I.

V<sup>\*\*\*</sup> *Div.* *arco* *Unis* *Div.* *Unis* *trk*

II.

Altos *arco*

V<sup>\*\*\*</sup> *pizz.* *arco*

C. B. *pizz.* *arco*

*p*

*p*

*p*

Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II.  
 B.  
 III.  
 I. II.  
 Cors.  
 III. IV.  
 Trp.  
 Trb.  
 Timb.  
 Céles.  
 Harpe.  
 I.  
 II.  
 Altos.  
 V.  
 C. B.

*f* Intense  
*p* très doux  
*mf*  
*mf*  
*mf*  
*p*  
*pizz.*  
*arco* Div.  
*Div.*  
*pizz.*  
*pizz.*  
*pizz.*  
*sottenu mf*



128

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cors

III. IV.

I. II. Trp<sup>\*\*\*</sup>

III.

I. II. Trb.

III. Tuba

Timb.

Harpe

*très expressif*

*p*

*1<sup>o</sup>*

*2<sup>o</sup>*

*3<sup>o</sup> Bouché*

*Ouver t*

*3<sup>o</sup>*

*f<sup>o</sup> expressif*

*pp*

128

I. V<sup>\*\*\*</sup>

II. V<sup>\*\*\*</sup>

Altos

V<sup>\*\*\*</sup>

C. B.

*harm(=)*

*arco*

*arco*

*expressif*

*arco*

*expressif*

*pliss.*

*arco*

*arco*

*pliss.*

*arco*

*Div.*

*pliss.*

*arco*



129

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>♭</sup>

III.

I. II.  
Cors

III. IV.

I. II.  
Trp<sup>III</sup>

III.

I. II.  
Trb.

III.  
Tuba

Timb.

Harpe

*f*

*à 2*

*1<sup>o</sup>*

*Solo*

*mp*

*mp*

*mp*

I. II.  
Trp<sup>III</sup>

III.

I. II.  
Trb.

III.  
Tuba

Timb.

Harpe

*1<sup>o</sup> Solo*

*mp mélancolique*

129

I.  
V<sup>III</sup>

II.

Altos

V<sup>III</sup>

C. B.

*mp*

*p*

*arco*

*p*

*piu. arco*

*piu.*

*piu.*

*piu.*

Picc.  
 Fl. *mf*  
 Htb. *mf*  
 C. Ang.  
 Clar. *mf*  
 Clar. B. *mf*  
 I. II. B<sup>♭</sup> *mf*  
 III. *mf*  
 I. II. Cors *p*  
 III. IV. *p*  
 I. II. Trp<sup>\*\*\*</sup> *mf*  
 III. *f* *très sec*  
 I. II. Trb.  
 III. Tuba  
 Timb.  
 Harpe  
 I. V<sup>\*\*\*</sup>  
 II. *arco*  
 Altos *arco*  
 V<sup>\*\*\*</sup> *arco*  
 C. B. *pizz.* *arco*

Musical score for page 96, featuring various instruments including Piccolo, Flute, Horns, Clarinets, Bassoons, Trumpets, Trombones, Tuba, Timpani, Harp, Violins, Viola, and Cello. The score includes dynamic markings such as *mf*, *p*, *f*, and *très sec*, as well as performance instructions like *arco* and *pizz.*. The music is arranged in a standard orchestral format with multiple staves for each instrument.



**130 Céder** *Très calme*

Picc. *sf* *long*  
 Fl. *a 2 sf*  
 Htb. *a 2 sf*  
 C. Ang. *sf*  
 Clar. *sf*  
 Clar. B. *sf*  
 I. L. *a 2 sf*  
 B<sup>+</sup> *sf*  
 III. *sf*  
 I. L. *pp* *long*  
 Cors *sf sec*  
 III. V. *sf*  
 I. L. *pp très doux*  
 Trp<sup>+++</sup> *Otez sourdine*  
 II. *Otez sourdine sf sec*  
 I. L. *sf*  
 Trb. *sf sec*  
 III. *sf*  
 Tuba *sf*  
 Timb. *sf* *long*  
 Cymb. *pp*  
 Gr. C. *sf sec*  
 Céles. *mf*  
 Harpe *mf*

**130 Céder** *Très calme*

I. *Div. sf p subito*  
 V<sup>+++</sup> *arco p sf p subito*  
 II. *Div. sf p subito*  
 Allos *arco p sf p subito* *Unis sf*  
 V<sup>+++</sup> *Div. sf p subito* *Unis sf*  
 I. pup. *p sf p subito* *pizz.*  
 C. B. *pizz.* *arco sf*  
 I. et autres *sf*

## Final

139 Presto  $\text{♩} = 108$

Fl.

Hrb.

Ang.

Clar.

Clar. B.

I. II.

B<sup>III</sup>

III.

I. II.

Cors. *f sec*

III. IV.

Trp<sup>I</sup>

I. II.

Trb.

III.

Tuba

Timb. *f sec*

Harpe

139 Presto *joyeux*  $\text{♩} = 108$

I. *f*

V<sup>III</sup>

II. *p*

Altos

V<sup>III</sup>

C. B.



140

Picc. *f* *très sec*  
 Fl. *f* *très sec* *à 2*  
 Htb. *f* *très sec*  
 C. Ang. *f* *très sec*  
 Clar. *f* *très sec*  
 Clar. B. *f* *très sec*  
 I. I. *f* *très sec*  
 B.<sup>\*\*\*</sup> *f* *très sec*  
 II. *f* *très sec*  
 I. I. *f* *très sec*  
 Cors. *f* *très sec*  
 III. IV. *f* *très sec*  
 Trp.<sup>\*\*\*</sup> *f* *très sec*  
 I. I. *f* *très sec*  
 Trb. *f* *très sec*  
 III. *f* *très sec*  
 Tuba *f* *très sec* *3°*  
 Timb.  
 Harpe

140

I. *f* *très sec* *Div.*  
 V.<sup>\*\*\*</sup> *f* *très sec* *Div.*  
 II. *f* *très sec* *Div.*  
 Altos *f* *très sec*  
 V.<sup>\*\*\*</sup> *f* *très sec*  
 C. B. *f* *très sec* *3°*





Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II.  
 B.  
 III.  
 I. II.  
 Cors.  
 III. IV.  
 Trp.  
 I. II.  
 Trb.  
 III.  
 Tuba  
 Trg.  
 Céles.  
 Harpe.  
 I.  
 V.  
 II.  
 Altos.  
 V.  
 C. B.

*Soli*  
*ff très sec*  
*mf très sec*  
*1<sup>re</sup> Solo*  
*f stacc. legg.*  
*pizz.*  
*Soli*  
*Soli*



144

Fl.  $\text{A}^2$

Hrb.  $\text{A}^2$

Clar.

Clar. B.

B<sup>♭</sup>  $\text{A}^2$

I. II. Cors  $1^{\circ}$

III. IV.

Trp<sup>I</sup>  $1^{\circ}$

Detailed description: This system contains the first five measures of the section starting at measure 144. The Flute and Horn parts have a  $\text{A}^2$  marking. The Clarinet and Bassoon parts have a  $\text{A}^2$  marking. The Trumpet I part has a  $1^{\circ}$  marking. The strings are marked with  $1^{\circ}$  and  $3^{\circ}$ . Dynamics include  $ff$  and  $f$ .

144

V<sup>\*\*\*</sup> I. arco

V<sup>\*\*\*</sup> II. arco

Altos

V<sup>\*\*\*</sup>

C. B.

Detailed description: This system contains measures 6-10 of the section. The Violins I and II parts are marked with *arco*. The Viola part has a  $ff$  marking. The Cello and Bass parts have a  $f$  marking. Dynamics include  $ff$  and  $f$ .

145

Fl.  $1^{\circ}$

Clar.

Clar. B.

B<sup>♭</sup>  $\text{A}^2$

I. II. Cors  $3^{\circ}$  *très attaché*

III. IV.

Timb.

Detailed description: This system contains the first five measures of the section starting at measure 145. The Flute part has a  $1^{\circ}$  marking. The Clarinet and Bassoon parts have a  $\text{A}^2$  marking. The Cors parts are marked with  $3^{\circ}$  and *très attaché*. Dynamics include  $ff$  and  $f$ .

146

V<sup>\*\*\*</sup> I.

V<sup>\*\*\*</sup> II.

Altos

V<sup>\*\*\*</sup>

C. B. *Soli*

Detailed description: This system contains measures 6-10 of the section. The Violins I and II parts have a  $ff$  marking. The Viola part has a  $f$  marking. The Cello and Bass parts have a  $ff$  marking and a *Soli* marking. Dynamics include  $ff$  and  $f$ .

148

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>♭</sup>

III.

I. II. Cors

III. IV.

Trp<sup>\*\*\*</sup>

I. II. Trb.

III. Tuba

Petit tamb. (sans timbre)

Tamb. militaire (sans timbre)

Tamb. (avec timbre)

Harpe  
près de la table

148

I.

V<sup>\*\*\*</sup>

II.

Altos

V<sup>\*\*\*</sup>

C. B.

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II. B<sup>oo</sup>

III.

I. II. Cors

III. IV.

Trp<sup>ett</sup>

I. II. Trb.

III. Tuba

P. Tamb.

Tamb. militaire

Tamb.

Harpe

I. V<sup>ln</sup>

II. V<sup>ln</sup>

Altos

V<sup>cllo</sup>

C. B.

147

Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II. B<sup>♭</sup>  
 III.  
 I. II. Cors  
 III. IV.  
 Trp<sup>\*\*\*</sup>  
 I. II. Trb.  
 III. Tuba  
 Timb.  
 P. tamb.  
 Tamb. militaire  
 Tamb.  
 Harpe

Soll.  
*ff* très sec  
 Soll.  
*ff* très sec  
 Soll.  
*ff* très sec  
 à 2  
*ff* très sec  
 à 2

Unis.  
 Unis.  
 arco

147

Presser un peu  $\text{♩} = 116$

148

Picc.  
Fl.  
Htb.  
C. Ang.  
Clar.  
Clar. B.  
I. II.  
B<sup>---</sup>  
III.

I. II.  
Cors  
III. IV.  
Trp<sup>---</sup>  
I. II.  
Trb.  
III.  
Tuba  
Timb.  
Céles.  
Harpe

Presser un peu  $\text{♩} = 116$

148

I.  
V<sup>---</sup>  
II.  
Altos  
V<sup>---</sup>  
C. B.







## 149 Céder un peu

Tempo 1°  $\text{♩} = 104$ 

Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 B<sup>♭</sup>  
 C<sup>♯</sup> B<sup>♭</sup>  
 I. II. Cors.  
 III. IV.  
 Trp<sup>\*\*\*</sup>  
 I. II. Trb.  
 Tuba  
 Timb.  
 Tamb.  
 Harpe

## 149 Céder un peu

Tempo 1°  $\text{♩} = 104$ 

I. V<sup>\*\*\*</sup>  
 II. V<sup>\*\*\*</sup>  
 Altos  
 V<sup>\*\*\*</sup>  
 C. B.

150

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

B<sup>♭</sup>

C<sup>♯</sup> B<sup>♭</sup>

I. II.  
Cora

III. IV.

I. II.  
Trp<sup>♯</sup>

III.

I. II.  
Trb.

III.  
Tuba

Timb.

Harpe

150

I.  
V<sup>♯</sup>

II.

Altos

V<sup>♯</sup>

C. B.

151

Picc. 

Fl. 

Hrb. 

C. Ang. 

Clar. 

Clar. B. 

B. 

C. B. 

I. II. Cors. 

III. IV. 


I. II. Trp. 

III. 


I. II. Trb. 

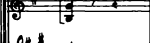
III. Tuba 

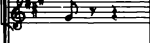
Timb. 


Harpe 


151

I. V. 

II. 

Altos 

V. 

C. B. 

162 *Le double plus lent*

Picc. *sf*

Fl. *sf*

Htb. *sf*

C. Ang. *sf*

Clar. *sf*

Clar. B. *sf*

B<sup>♭</sup> *sf*

C<sup>♭</sup> B<sup>♭</sup> *sf*

I. II. *sf*

Cors III. IV. *sf*

Trp<sup>III</sup> *sf*

III. *sf*

I. *sf*

Trb. *sf*

II. III. *sf*

Tuba *sf* *Tuba Solo*

Timb. *sf*

Tamb. *sf*

Harpe *sf* *acc*

Reprendre le 3<sup>e</sup> Hason

162 *Le double plus lent*

I. V<sup>\*\*\*</sup> *sf*

Div. *sf*

II. V<sup>\*\*\*</sup> *sf*

Div. *sf*

Altos *sf*

V<sup>\*\*\*</sup> *sf*

C. B. *sf*



Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar. *a 2*  
 Clar. B.  
 I. II.  
 B.  
 III.  
 I. II.  
 Cors.  
 III. IV.  
 I. II.  
 Trp.<sup>\*\*\*</sup> *1<sup>o</sup> Solo*  
 III.  
 I. II.  
 Trb. *a 2*  
 III. *f<sup>sec</sup>*  
 Tuba  
 Timb.  
 Harpe  
 I. *pizz.*  
 V.<sup>\*\*\*</sup> *arco*  
 II. *Div. pizz.* *Unis arco*  
 Altos *arco*  
 V.<sup>\*\*\*</sup> *arco* *Soli* *pizz.* *arco*  
 C. B.

Musical score for page 117, featuring various instruments including Piccolo, Flute, Horn, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Timpani, Harp, Violin, Viola, and Cello. The score includes dynamic markings like *a 2*, *f<sup>sec</sup>*, and *Soli*, and performance instructions like *pizz.*, *arco*, and *Unis arco*.

154

Picc.

Fl.

Htb. *Solo*

C. Ang. *Solo*

Clar. *Solo*

Clar. B.

I. II. B<sup>♭</sup> III.

I. II. Cors

III. IV.

I. II. Trp<sup>\*\*\*</sup> *2<sup>e</sup> Mettez sourdine*

III. *Mettez sourdine*

I. II. Trb. *Otez sourdine*

III. Tuba

Harpe *pp* *près de la table*

*2<sup>e</sup> très marqué*

154

I. V<sup>\*\*\*</sup>

II. *Div. pizz.*

Altos *pizz.*

V<sup>\*\*\*</sup> *pizz.*

C. B. *pizz.*

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

*arco* *sec* *arco*



155

Picc. *p*

Fl. *1<sup>o</sup>* *2<sup>o</sup>*

Htb. *p doucement expressif*

C. Ang.

Clar. *1<sup>o</sup>* *2<sup>o</sup>* *1<sup>o</sup>*

Clar. B. *pp très doux*

I. I.

B<sup>\*\*\*</sup>

III.

I. II. *pp très doux*

Cors *3<sup>o</sup>*

III. IV. *pp*

Trp<sup>\*\*\*</sup>

I. II.

Trb.

III. Tuba

Céles.

Harpe

155

I. *Div.* *p très doux*

V<sup>\*\*\*</sup> *Div.*

II. *p sur la touche*

Altos *SETTEME. 3* *3* *3*

V<sup>\*\*\*</sup> *mp* *MEU* *mp*

C. B. *Div.* *MEU* *Unis* *p doucement soutenu*

Picc. *sf - Pirs doux*

Fl. *1<sup>o</sup>* *2<sup>o</sup>* *1<sup>o</sup>* *sf - Pirs doux*

Htb. *mf très intense*

C. Ang.

Clar. *2<sup>o</sup>* *1<sup>o</sup>* *2<sup>o</sup>* *1<sup>o</sup>* *2<sup>o</sup>* *1<sup>o</sup> Solo* *mf - mp*

Clar. B. *1<sup>o</sup>* *P très doux*

B<sup>ss</sup>

I. II. Cors *1<sup>o</sup>* *pp*

III. IV.

Trp<sup>\*\*\*</sup> *sourdine* *1<sup>o</sup>* *P très doux*

Trb. *pp*

Timb.

Glock. *mf*

Céles.

Harpe. *mf harm.*

I. V<sup>\*\*\*</sup> *Unis* *p*

II. *Unis* *pp*

Altos *ritocco* *p*

V<sup>\*\*\*</sup> *p*

C. B. *Div.* *Unis* *p*

156

Céder

157 Tempo 1°

Picc. *pp*

Fl.

Hob. *1<sup>o</sup> Solo* *molto*

C. Ang.

Clar.

Clar. B.

I. II. B<sup>♭</sup> III.

I. II. Cors *1<sup>o</sup>* *p très doux* *sf sec*

III. IV.

Trp<sup>III</sup> *Otez sourdine* *sec*

I. II. Trb.

III. Tuba *3<sup>o</sup>*

Timb.

Harpe *p* *pp*

Céder

157 Tempo 1°

I. V<sup>III</sup> *joyeux*

II. *sf*

Altos

V<sup>II</sup>

C. B.

Picc.  
 Fl.  
 Htb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II.  
 B.  
 III.  
 I. II.  
 Cors.  
 III. IV.  
 Trp.  
 I. II.  
 Trb.  
 III.  
 Tuba  
 Timb.  
 Harpe  
 I.  
 V.  
 II.  
 Altos  
 V.  
 C. B.

The score is written for a full orchestra. The woodwinds (Piccolo, Flute, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are active throughout. The brass section (Horn, Trumpet, Trombone, Tuba) has several measures of rest. The harp and timpani are also present. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

I. II.  
B<sup>♭</sup>

III.

I. II.  
Cors.

III. IV.

Trp<sup>\*\*\*</sup>

I. II.  
Trb.

III.  
Tuba

Timb.

Harpe

I.  
V<sup>\*\*\*</sup>

II.  
V<sup>\*\*\*</sup>

Altos

V<sup>\*\*\*</sup>

C. B.

Detailed description of the musical score: The score is for page 123 and is written in 2/4 time with a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout. The Piccolo part is mostly rests. The Flute and Horn parts have melodic lines starting in the second measure, with dynamics markings of *sf* and *sfz*. The Clarinet and Bassoon parts have rhythmic accompaniment. The Oboe and Cor Anglais parts are mostly rests. The Trumpet and Trombone parts have melodic lines starting in the second measure. The Tuba part has a rhythmic accompaniment. The Timpani part has a rhythmic accompaniment. The Harp part has a rhythmic accompaniment. The String parts (Violins I and II, Violas, Cellos, and Double Basses) have melodic lines starting in the second measure, with dynamics markings of *sf* and *sfz*.

168

Picc.  
 Fl.  
 Hüb.  
 C. Ang.  
 Clar.  
 Clar. B.  
 I. II.  
 B.  
 III.  
 I. II.  
 Cors.  
 III. IV.  
 Trp.  
 I. II.  
 Trb.  
 III.  
 Timb.  
 Harpe

168

I.  
 V.  
 II.  
 Altos  
 V.  
 C. B.



160

Picc. *ff*

Fl. *ff*

Htb. *ff*

C. Ang. *ff*

Clar. *ff*

Clar. B. *ff*

I. II. B<sup>♭</sup> *ff*

III. *ff*

I. II. Cors *ff*

III. IV. *ff*

I. II. Trp<sup>\*\*\*</sup> *ff*

III. *ff*

I. II. Trb. *ff*

III. Tuba *ff*

Timb.

Harpe *très ff* *très sec*

160

I. *sempre unis*

V<sup>\*\*\*</sup> *ff*

II. *ff*

Altos *ff*

V<sup>\*\*\*</sup> *ff*

C. B. *ff*



## RIDEAU

Picc. *sec*

Fl. *sec*

Htb. *sec*

C. Ang. *sec*

Clar. *sec* *A 2*

Clar. B. *sec*

I. II. *sec*

B<sup>ss</sup> *sec*

III. *sec*

I. II. *sec* *A 2*

Coru. *sec* *A 2*

III. IV. *sec*

I. II. *sec* *Morz.*

Trp<sup>inc</sup> *sec*

III. *sec* *A 2*

I. II. *sec* *Solo A 2*

Trb. *sec*

III. *sec* *Solo*

Tuba *sec* *Tuba*

Timb. *sec*

Glock. *sec*

Tamb. *sec* *Tambour, simplement pour l'exécution au théâtre.*

Cymb. *sec* *bagu. de bois*

Harpe *sec* *Tutti*

FIN Concert  
FIN Théâtre

## RIDEAU

I. *sec*

II. *sec*

Altos *sec*

V<sup>inc</sup> *sec* *très sec*

C. B. *sec*

(\*) Le rideau doit être complètement tombé lorsque l'on joue le dernier accord.  
Dépôt légal 132