

Les Soires de Nazelles
Preambule

Poulend/Johnson

Extremement anime et decide (♩=66)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1&2, Piccolo, Oboe 1&2, Clarinet 1&2 in Bb, Bass Clarinet in Bb, Bassoon 1&2, Contrabassoon) and brass (Horn 1&2 in F, Horn 3&4 in F, Trumpet 1&2 in Bb, Trombone). Below these are the Xylophone and Harp. The bottom section features strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is in 3/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Extremement anime et decide' with a metronome marking of quarter note = 66. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The woodwinds and strings enter with a rhythmic pattern of eighth and sixteenth notes. The harp provides a steady accompaniment. The brass instruments are mostly silent in this section. The string section has a prominent role, with the double bass and cello playing a driving bass line.

11

Fl. *sf* *mf*

Fl.

Ob. *sf* *mf*

Cl. *sf* *mf* 1.

B. Cl. *mf*

Bsn. *sf* *mf* *mf*

Cbsn.

Hn. *mf* 1.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I *sf* *mf* div.

Vln. II *sf* *mf* *mf*

Vla. *sf* *mf* *mf*

Vc. *sf* *mf*

Db.

21

Fl.

Fl.

Ob. *a2*

Cl. *ff*

B. Cl. *ff*

Bsn. *a2* *ff* *f* *ff*

Cbsn. *ff* *f* *ff*

Hn.

Hn. *a2* *sf*

Tpt.

Tbn. *ff*

Xyl.

Hp. *ff* *f* *ff*

Vln. I *sf* *ff* *f* *ff*

Vln. II *div.* *ff* *f* *ff*

Vla. *div.* *ff* *f* *ff*

Vc. *ff* *f* *ff*

Db. *ff* *f* *ff*

32

Fl. *mf*

Fl.

Ob. *mf* ^{a2} ^{1.}

Cl. *mf*

B. Cl.

Bsn. *mf*

Cbsn.

Hn. *f*

Hn. *mf* *mf*

Tpt. *mf* *mf*

Tbn.

Xyl.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Db.

43

Fl. *mp* 1. 5

Fl.

Ob. *mf* 2. *f* 1. *mp*

Cl. *mf* *f* *mp*

B. Cl.

Bsn. *mf* a2 *f* *mp*

Cbsn. *mf* *f*

Hn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Xyl.

Hp.

Vln. I *mf* *f* *mp* 5

Vln. II *mf* *f* *mp* 5

Vla. *mf* *f* *mp*

Vc. *mf* *f*

Db. *mf* *f* *mp*

54

Fl. *mp* *ff*

Fl. Piccolo *ff*

Ob. *ff*

Cl. 1. *mp* *ff*

B. Cl. *ff*

Bsn. 2. *ff*

Cbsn. *ff*

Hn. *mp* *ff*

Hn. *mp* *ff*

Tpt. *mp*

Tbn. *mp*

Xyl.

Hp. *ff*

Vln. I *mp* *ff* div.

Vln. II *mp* *ff* div.

Vla. *mp*

Vc. *mp*

Db. *mp* *ff*

65

Fl. *mp*

Picc.

Ob. 1. *mp*

Cl. 1. *p* *mf*

B. Cl.

Bsn. *ff* *mp* *mp* *mf*

Cbsn. *mp* *mp*

Hn. *ff*

Hn. *mp*

Tpt. 1. *mf*

Tbn. *mp*

Xyl.

Hp. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mf*

Vc. *p* *mp*

Db.

Sans ralentir

76

Fl. *p*

Picc. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Xyl.

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

pizz.

88

Fl. *ff*

Picc. *ff*

Ob. *ff*
a2

Cl. *ff*

B. Cl. *ff*
f

Bsn. *ff*
a2

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff*
2.

Tbn. *ff*

Xyl.

Hp.

Vln. I *ff*
pp *p* *mf* *f* *ff*

Vln. II *ff*
pp *p* *mf* *f* *ff*

Vla. *ff*
pp *p* *mf* *f* *ff*

Vc. *ff*
pp *p* *mf* *f* *ff*

Db. *ff*
pp *p* *mf* *f* *ff*

arco

98

Tres large

1.

The image shows a page of a musical score for an orchestra, starting at measure 98. The score is written for various instruments, including woodwinds, brass, strings, and percussion. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The tempo marking is "Tres large". The score is divided into two systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Xylophone (Xyl.), and Harp (Hp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like "tres long" and "1.". The music is characterized by long, sustained notes and a slow, grand tempo.

105 **Ceder beaucoup**

Fl. *pp*

Picc. *pp*

Ob. *pp* *sf*

Cl. 1. *pp* *sf*

B. Cl. *pp* *sf*

Bsn. 1. *pp* *sf*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *sf* *p* *pp*

Ceder beaucoup

Vln. I *f* *sf* *pp*

Vln. II *f* *sf* *pp*

Vla. *f* *pp* *sf* *pp*

Vc. *f* *pp* *sf*

Db.

Cadence

111 **Largo**

Fl. *tr*
f
très librement
9

Picc.

Ob. *mf*
très librement
6

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

flute *tr*
f
9

oboe
mf
6

Largo

Vln. I

Vln. II

Vla.

Vc.

Db.

114

clarinet

15

Picc.

Ob.

Cl.

bassoon

pp

15

B. Cl.

Bsn.

oboe

p *trs librement*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

clarinet

15

bassoon

Vln. I

Vln. II

Vla.

Vc.

Db.

116

Fl. *ff* *pp*

Picc. -

Ob. -

Cl. *ff* *p*

B. Cl. -

Bsn. -

Cbsn. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Xyl. -

Hp. *ff* *pp*

Vln. I -

Vln. II -

Vla. -

Vc. *clarinet*

Db. -

flute

clarinet

14

13

13

118

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

solo

12

tutti

mf

p

121 **Vif et gai (rubato)**

The score is for a 4/4 piece in B-flat major. The first system (measures 121-124) includes parts for Flute, Piccolo, Oboe, Clarinet, Bassoon, and Cello/Double Bass. The Flute part starts with a first ending (1.) in measure 123. Dynamics include *p*, *mp*, *mf*, *f*, and *p*. The Piccolo part has dynamics *mf*, *f*, and *p*. The Oboe part has dynamics *f* and *mp*. The Clarinet part has dynamics *p* and *mp*. The Bassoon part has dynamics *f* and *p*. The Cello/Double Bass part has dynamics *f* and *p*. The second system (measures 125-128) includes parts for Horns, Trumpets, Trombones, Xylophone, and Harp. The Xylophone part has dynamics *p* and *mp*. The Harp part is marked with a rest. The third system (measures 129-132) includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The Violin I part has dynamics *mp* and *p*. The Violin II part has dynamics *p* and *mp*. The Viola part has dynamics *p* and *mp*. The Cello part has dynamics *p* and *mp*. The Double Bass part has dynamics *mp* and *mp*. The title **Vif et gai (rubato)** is repeated above the Violin I part in the third system.

126 **Au mouvement** (♩=118)

Fl. *mp* *sf* *p*

Picc.

Ob. *mp* *p*

Cl. *p* *p*

B. Cl. *p* *p*

Bsn. *p*

Cbsn.

Hn. *p* *p*

Hn.

Tpt. *p*

Tbn. *p*

Xyl.

Au mouvement (♩=118)

Vln. I *sf*

Vln. II *p*

Vla. *p* *p*

Vc. *p* *p*

132 **Cédez un peu** **A peine moins vite** 1.

The musical score is arranged in two systems. The first system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Xylophone (Xyl.), and Harp (Hp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time and features dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The tempo markings "Cédez un peu" and "A peine moins vite" are placed above the first and second measures of the first system, respectively. The first ending bracket is labeled "1." above the final measure of the first system.

137 Cédez

Fl. *mp* *mp*

Picc. *mp*

Ob. *p* *mp*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. *p* *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Xyl. *mp*

Hp. *mp*

Vln. I *mp* *mp* Cédez

Vln. II *p*

Vla. *p*

Vc. *mp*

Db. *mp*

Animez brusquement Tres vite

presser encore

143

Fl. *mf* *f*

Picc.

Ob. *mf* *f*

Cl. 1. *mp* *f*

B. Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Hn.

Hn.

Tpt.

Tbn.

Xyl. *mp*

Hp.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mp*

Db. *mp*

148

Fl. *subito p*

1.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *f*

Vln. I *subito p*

Vln. II *subito p*

Vla. *mf*

Vc. *mf*

Db.

mf *p*

15^{mo}

15^{mo}

Detailed description: This page of a musical score, numbered 21, covers measures 148 to 151. The score is for a full orchestra. The Flute part (Fl.) begins at measure 148 with a melodic line marked *subito p* (suddenly piano). The Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.) parts are silent throughout. The Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) parts are also silent. The Xylophone (Xyl.) part is silent. The Harp (Hp.) part has a chord marked *f* (forte) in measure 151. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line marked *subito p* in measure 148. In measure 151, they play a sustained chord marked *mf* (mezzo-forte) with a *p* (piano) dynamic marking. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are silent. The score is in a key signature of two flats and a 6/8 time signature.

II. Le coeur sur la main

152 **Modere** (♩=66)

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1. *pp* *mute 1.*

Hn. 4. *pp* *mute 4.*

Tpt.

Tbn.

Xyl.

Hp.

Vln. I *pp* *mute*

Vln. II *pp* *mute*

Vla. *p* *mute*

Vc. *p* *mute*

Db. *p* *pizz.*

pp

162

Fl. *mf* *p*

Picc.

Ob. *mf* *p*

Cl. *mf* *p*

B. Cl. *mf*

Bsn. *pp* *pp* *mf* *p*

Cbsn.

Hn. *p*

Hn.

Tpt.

Tbn.

Xyl.

Hp. *pp*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf*

Db. *pp*

171

Fl. *pp*

Picc.

Ob. *pp*

Cl. *pp*

B. Cl.

Bsn. *a2*

Cbsn. *a2*

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *pp* *mf* *mp*

Vln. I *div.* *pp* *Pressez* *Cédez* *Au mouvement* *mp*

Vln. II *div.* *pp* *Pressez* *Cédez* *Au mouvement* *mp*

Vla. *div.* *pp*

Vc. *pp* *mp*

Db. *mp*

Pressez *Cédez* *Au mouvement*

179

Animez un peu

Fl. *ff*

Picc.

Ob. *ff*

Cl. *ff*

B. Cl.

Bsn. *ff* a2

Cbsn. *ff*

Hn. *f* senza

Hn. *f* senza

Tpt.

Tbn. *f*

Xyl.

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* arco

Cédez, a peine **Cédez beaucoup**

187

Fl. *mf* *f* *pp*

Picc. *mf* *f*

Ob. *p*

Cl. *p* *ff* *mf* *f* *pp*

B. Cl. *ff*

Bsn. *p* *ff* *mf*

Cbsn. *ff*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Xyl.

Hp. *ff*

Vln. I *p* *ff* *mf* *mutes*

Vln. II *p* *ff* *mf* *mutes*

Vla. *p* *ff* *mf* *mutes*

Vc. *p* *ff* *mf*

Db. *p* *ff*

Au mouvement

196

Fl. *p*

Picc.

Ob. *p* 1.

Cl. *p* 1.

B. Cl. *p*

Bsn. *p* 1.

Cbsn.

Hn. *p* mute

Hn.

Tpt.

Tbn.

Xyl.

Hp. *mp*

Au mouvement

Vln. I *p*

Vln. II *p*

Vla. *p* *p*

Vc. *p* mutes

Db. *p*

202

Fl.

Picc.

Ob. *pp*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1. *pp* *senza*

Hn. *p* *muted* *pp* 3. *senza*

Tpt.

Tbn. *mp*

Xyl.

Hp. *p*

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *pp*

Db.

Presto (♩=104)

209

Fl. *ff* *a2* *p*

Picc. *ff*

Ob. *ff* *a2* *p* *a2*

Cl. *ff* *1.* *p* *1.*

B. Cl. *ff*

Bsn. *ff* *a2* *1.* *a2*

Cbsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *ff* *p*

Tbn. *ff* *p*

Xyl. *p*

Hp.

Presto (♩=104)

Vln. I *ff* *mf* *p*

Vln. II *ff* *mf* *p*

Vla. *ff* *mf* *pizz.* *arco* *p*

Vc. *ff* *mf* *pizz.* *p*

Db. *ff*

217

Fl. *ff* *p* *a2*

Picc. *ff* *p*

Ob. *ff* *a2* *p*

Cl. *ff* *p* 1.#

B. Cl. *p* *ff*

Bsn. *p* *ff* *a2*

Cbsn. *ff*

Hn.

Hn.

Tpt. *ff*

Tbn. *ff*

Xyl. *mf*

Hp.

Vln. I *ff* *mf*

Vln. II *ff* *mf* pizz. *p*

Vla. *ff* pizz. *p*

Vc. *arco* *p* *ff*

Db. *ff*

225

Fl. *ff* ^{a2}

Picc. *ff*

Ob. *ff* ^{a2} 1. *mp*

Cl. *ff* 1. *mp*

B. Cl. *mp*

Bsn. *ff* ^{a2} *p* *mp*

Cbsn. *ff*

Hn. *p*

Hn.

Tpt. *ff*

Tbn. *ff* *p*

Xyl.

Hp.

Vln. I *ff* arco

Vln. II *ff* arco

Vla. *ff*

Vc. *ff*

Db. *ff*

232

Fl. *mf* 1.

Picc. *mf*

Ob. *mf*

Cl. *mf* *f* a2

B. Cl. *mf*

Bsn. *f* a2

Cbsn.

Hn. *mf*

Hn. *mf*

Tpt.

Tbn. *mf*

Xyl.

Hp. *mf*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

240

Fl. *p* 1. *p*

Picc. *p*

Ob. *p* 1. *p*

Cl. *p* 1. *p*

B. Cl.

Bsn. *f* a2 *p*

Cbsn. *f*

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *p*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *f*

Db. *f* *p* pizz.

248

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

a2

a2

a2

p

p

1.

arco

3

3

254 **Sans ralentir**

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

Sans ralentir

259 **Tres large et pompeux** (♩=40)

Fl. *p*

Picc. *p*

Ob. *ff* *p*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Xyl.

Hp. *ff* *pp*

Vln. I *ff* *div. pp*

Vln. II *ff* *div. pp*

Vla. *ff* *div. pp*

Vc. *ff* *div. pp*

Db. *ff*

264

Fl. *tr* *mf* *ff*

Picc. *tr* *mf* *ff*

Ob. *tr* *mf* *ff*

Cl. *p* *mf* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Cbsn. *mf* *ff*

Hn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Xyl.

Hp. *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*

269

Fl. *pp*

Picc. *pp*

Ob. *pp* 1.

Cl. *pp*

B. Cl.

Bsn. *pp*

Cbsn. *pp*

Hn. *ff* a2

Hn. *ff* a2

Tpt.

Tbn.

Xyl.

Hp.

Vln. I *pp* 6

Vln. II *pp* 6

Vla. *pp* 6

Vc. *pp*

Db. *pp*

Detailed description: This is a page of a musical score for an orchestra, page 38. The score is in 3/4 time and starts at measure 269. It features 15 staves for various instruments: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hn.), Trombones (Tbn.), Trumpets (Tpt.), Xylophone (Xyl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute, Piccolo, Oboe, Clarinet, Bassoon, and Contrabassoon parts are marked *pp* (pianissimo). The Horns parts are marked *ff* (fortissimo) and include a first alternative marked 'a2'. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts are also marked *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 3/4.

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

- Fl.** (Flute): Active in the first three measures, then rests. Dynamic: *pp*.
- Picc.** (Piccolo): Active in the first three measures, then rests.
- Ob.** (Oboe): Rests until measure 276, then plays. Dynamic: *pp*.
- Cl.** (Clarinet): Active in the first three measures, then rests.
- B. Cl.** (Bass Clarinet): Rests throughout.
- Bsn.** (Bassoon): Rests until measure 276, then plays. Dynamic: *pp*.
- Cbsn.** (Contrabassoon): Rests throughout.
- Hn.** (Horn): Two staves, both resting throughout.
- Tpt.** (Trumpet): Rests throughout.
- Tbn.** (Tuba): Rests throughout.
- Xyl.** (Xylophone): Rests throughout.
- Hp.** (Harp): Rests until measure 276, then plays. Dynamic: *p*.
- Vln. I & II** (Violins): Active throughout. Dynamic: *ppp*.
- Vla.** (Viola): Active throughout. Dynamic: *ppp*.
- Vc.** (Violoncello): Active throughout. Dynamic: *ppp*. Includes a *solo* section in measure 276.
- Db.** (Double Bass): Active throughout. Dynamic: *ppp*. Includes a *tutti* section in measure 276.

The score concludes with a double bar line and the marking *attaca*.

V. Le charme enjoleur

Tres allant (♩=104)

277

1.

p

mp

a2

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

p

mp

p

mp

p

mp

p

mp

287 **Animer peu a peu**

Fl.
Picc.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.

Detailed description: This block contains the first system of the musical score, measures 287-292. It includes parts for Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The Flute part has a melodic line with a slur over measures 287-290. The Clarinet part has a rhythmic accompaniment of eighth notes. The Bassoon part has a melodic line with a slur. The other instruments are mostly silent in this system.

Hn.
Hn.
Tpt.
Tbn.
Xyl.

Detailed description: This block contains the second system of the musical score, measures 293-298. It includes parts for Horns (two staves), Trumpet, Trombone, and Xylophone. The Horns and Trumpet parts have a rhythmic accompaniment of eighth notes, with dynamics markings of *mf* and *f*. The Trombone part has a rhythmic accompaniment of eighth notes with dynamics markings of *mf* and *f*. The Xylophone part is silent.

Animer peu a peu

Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This block contains the third system of the musical score, measures 299-304. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has a melodic line with a slur. The Violin II, Viola, Violoncello, and Double Bass parts have a rhythmic accompaniment of eighth notes, with dynamics markings of *mf*, *f*, and *ff*.

Ceder un peu au Mouvt.

296

Fl. *ff* *pp* *mp*

Picc. -

Ob. *ff* *pp* *mp*

Cl. *ff* *pp* *mp*

B. Cl. *ff* *pp* *mp*

Bsn. *ff* *pp* *mp*

Cbsn. -

Hn. -

Hn. -

Tpt. -

Tbn. -

Xyl. -

Hp. *pp*

Vln. I *mf* *pp* *mp*

Vln. II *mf* *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Db. *mp*

Detailed description of the musical score: The score is for measures 296 to 300. It begins with a key signature of one flat (Bb) and a common time signature. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) have melodic lines with dynamic markings of *ff*, *pp*, and *mp*. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) provide harmonic support with *mf* and *pp* dynamics. The Harp and Piccolo are silent. The section is marked 'Ceder un peu' and 'au Mouvt.' (slowing down). The score includes first and second endings for several instruments.

molto rubato **Accel.** *rit.*

304

Fl. *mf* *p* *p*

Picc.

Ob. *mf* *p*

Cl. 1. *p*

B. Cl. *mf* *p*

Bsn. *a2* *mf*

Cbsn. *mf*

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *mf* *mf*

Vln. I *mf* *p* *p*

Vln. II *mf* *p* *p*

Vla. *mf* *p*

Vc. *mf*

Db. *mf* *p*

Detailed description: This page of a musical score, numbered 43, covers measures 304 to 312. The score is for a full orchestra and woodwinds. The tempo markings are *molto rubato*, **Accel.**, and *rit.*. The key signature changes from one flat to three flats between measures 308 and 309. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The percussion section includes Xylophone (Xyl.) and Harp (Hp.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics range from *mf* (mezzo-forte) to *p* (piano). The Flute part features a first ending marked '1.' in measure 310. The Harp part has a triplet in measure 311. The Violin I and II parts have a first ending marked '1.' in measure 310. The Viola part has a first ending marked '1.' in measure 310. The Double Bass part has a first ending marked '1.' in measure 310.

315

Fl.

Picc.

Ob.

Cl. *a2* *mf*

B. Cl. *mf*

Bsn. *a2* *mf*

Cbsn.

Hn. *mf*

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Db.

Detailed description: This page of a musical score covers measures 315 to 324. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). Percussion includes Xylophone (Xyl.), Harp (Hp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part begins with a melodic line in measure 315. The Clarinet, Bass Clarinet, and Bassoon parts have a similar melodic line starting in measure 317, marked with *mf* and *a2*. The Horns play a rhythmic accompaniment of eighth notes, marked *mf*. The Viola and Violoncello parts feature a complex rhythmic pattern of sixteenth notes, marked *f*. The Double Bass part has a similar rhythmic pattern, also marked *f*. The score includes various musical notations such as slurs, accents, and triplets.

331

Fl. *pp*

Picc.

Ob. 1. *mf* a2 *ff* 1. *f* 1. *mf* *pp*

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

B. Cl.

Bsn. *mf* a2 *ff* *f* *pp*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I *f* *mf* *ff* *f* *mf* *pp*

Vln. II *f* *mf* *ff* *f* *mf* *pp*

Vla. *f* *mf* *ff* *f* *mf*

Vc. *f* *mf* *ff* *f* *pp*

Db. *f*

348

Fl. *mp* *f*

Picc.

Ob. *mp* *f*

Cl. *mp* *f*

B. Cl. *mp*

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *mp*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp*

Db. *mp*

Animer **Presser beaucoup**

Cédez un peu En ralentissant beaucoup Tres lent

362

Fl. *ff* *mf* *ppp*

Picc. *ff*

Ob. *ff* *mf*

Cl. *ff* *mf* *ppp*

B. Cl. *mf*

Bsn. *ff* *p* 1. 1.

Cbsn. *pp*

Hn. *f* *p* *pp* 1. 1. 1.

Hn. *f* *p* *pp* 3.

Tpt. *f* *p* *pp*

Tbn. *f*

Xyl.

Hp. *p* *una corda* *p*

Vln. I *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Db. *pp* *p* *pp*

p *pp*

378 **Tres vite et tres sec** (♩=136)

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tres vite et tres sec (♩=136)

390

Fl. *f* *ff* *mf*

Picc. *ff* *mf*

Ob. *f*

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. *mute* *mf*

Hn. *mute* *p*

Tpt. *mute* *p*

Tbn.

Xyl. *p*

Hp.

Vln. I *pizz.* *p* *f* *arco*

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

Vla. *pizz.* *p* *arco* *mf*

Vc. *pizz.* *p*

Db. *pizz.* *p*

400

Fl. *p* *mf*

Picc.

Ob. 1. *p* *mf*

Cl. *mf*

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl. *mf*

Hp.

Vln. I *p*

Vln. II

Vla. *mf*

Vc. *arco* *mf*

Db.

413

Fl. *f*

Picc.

Ob. *mf* *f* *mp*

Cl. *ff* a2

B. Cl.

Bsn. a2 *ff* 1. *mp*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I *f* *p* *mf* *mf*

Vln. II *f* *p* *mf* *mf*

Vla. *f* *p* *mf* *mf*

Vc. *mf* *mf*

Db.

Detailed description: This page of a musical score covers measures 413 through 418. The instrumentation includes Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Xylophone, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings are active in this section. The Flute part begins with a dynamic of *f*. The Oboe part starts with *mf*, reaches *f* in measure 416, and ends with *mp*. The Clarinet part has a *ff* dynamic in measure 416. The Bassoon part has a *ff* dynamic in measure 416 and a first ending marked *mp* in measure 418. The Violin and Viola parts feature dynamic markings of *f*, *p*, and *mf*. The Violoncello part has a *mf* dynamic. The Double Bass part has a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

439

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

1.

mf

mf

mf

mf

Sans ralentir

447

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

ff

pp

pp

pp

pp

454 **Lent et melancolique** ♩=66

Fl.

Picc.

Ob. 1. *pp*

Cl. *p*

B. Cl.

Bsn.

Cbsn.

Hn. 1. *mp* *mute*

Hn. 2.

Tpt.

Tbn.

Xyl.

Hp.

Lent et melancolique ♩=66

Vln. I *mutes* *p*

Vln. II *mutes* *pp* *sim.*

Vla. *pp* *sim.*

Vc. *p* *tutti mutes* *pp* *sim.*

Db.

463

Fl. *p*

Picc.

Ob. *p* 1.

Cl. *p* 1.

B. Cl. *p*

Bsn. *p*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *p* 6

Vln. I *p*

Vln. II *p*

Vla. *p* 3

Vc. *p*

Db.

469

Fl. *p* *pp*

Picc.

Ob. 1. *p* *p*

Cl. *p*

B. Cl. *p*

Bsn. *p* a2 *pp*

Cbsn. *pp*

Hn. *pp*

Hn.

Tpt.

Tbn.

Xyl.

Hp. *mp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db.

476

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. *pp*

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

482

Fl. *pp*

Picc.

Ob. 1.

Cl. *p* *pp*

B. Cl. *pp*

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *pp*

Vln. I *p* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db.

Detailed description: This page of a musical score covers measures 482 through 486. The instrumentation includes Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Xylophone, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of two sharps (F# and C#) and a 2/2 time signature. The woodwinds and strings play melodic lines, while the bassoon and harp provide harmonic support. Dynamic markings include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The Flute part begins in measure 485 with a *pp* dynamic. The Clarinet part starts in measure 482 with a *p* dynamic. The Bass Clarinet part begins in measure 485 with a *pp* dynamic. The Harp part starts in measure 485 with a *pp* dynamic. The Violin I part begins in measure 482 with a *p* dynamic. The Violin II part starts in measure 482 with a *pp* dynamic. The Viola part begins in measure 482 with a *pp* dynamic. The Violoncello part starts in measure 482 with a *pp* dynamic. The Double Bass part begins in measure 482 with a *pp* dynamic. The Oboe part has a first ending bracket in measure 484. The Piccolo part has a fermata in measure 486. The Horns, Trumpets, and Trombones are mostly silent throughout the page.

488 **Tres rapide et bien sec** $\text{♩} = 92$

Fl. *mf*

Picc.

Ob. *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *mf*

B. Cl.

Bsn. *pp* *mf* *pp* *mf*

Cbsn.

Hn.

Hn.

Tpt.

Tbn. *pp* *mf* *pp* *mf* (mute)

Xyl.

Hp.

Vln. I *p* *pp* *arco*

Vln. II *p* *pp* *arco*

Vla. *pizz.* *pp* *arco*

Vc. *pp*

Db. *pizz.* *pp*

496

Fl. *mp*

Picc.

Ob. *a2 mp*

Cl. *mp*

B. Cl.

Bsn. *a2 mp*

Cbsn.

Hn. *p* *mute*

Hn.

Tpt. *mp* *mute 1.*

Tbn.

Xyl.

Hp.

Vln. I *p*

Vln. II *p*

Vla. *p* *pizz.* *arco mp*

Vc. *p* *pizz.* *arco mp*

Db. *arco mp*

503

Fl. Picc. Ob. Cl. B. Cl. Bsn. Cbsn. Hn. Hn. Tpt. Tbn. Xyl. Hp. Vln. I Vln. II Vla. Vc. Db.

1. 1. 1. f mp f a2

The musical score for page 62, measures 503 to 509, features a variety of instruments including woodwinds, brass, and strings. The Flute part starts at measure 503 with a melodic line. The Oboe and Clarinet parts enter at measure 504 with rhythmic patterns. The Bassoon and Contrabassoon parts have melodic lines starting at measure 505. The Horns, Trumpets, and Trombones have melodic lines starting at measure 509. The strings (Violins I & II, Viola, Violoncello, and Double Bass) provide a harmonic foundation throughout the passage. Dynamics include *mp* (mezzo-piano) and *f* (forte). Performance markings such as *1.* and *a2* are present.

511

Sans ralentir

Fl. *pp*

Picc.

Ob. *pp*

Cl. *pp*

B. Cl.

Bsn. *mf* *pp*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl. Glockenspiel *pp*

Hp.

Sans ralentir

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *sf*

Db. *p* *sf*

519 *Ceder, a peine*

Fl. *p*

Picc. *p*

Ob.

Cl. 1. *pp*

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Glock. *p*

Hp.

Vln. I *Ceder, a peine* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp* *pizz.* *pp*

527 1.

Fl. *mf* *mf* *f*

Picc. *f*

Ob. 1. *pp* *mf* *pp* *mf* *mp* *f* *mf*

Cl. *mf* *mf* *mp* *mf*

B. Cl. -

Bsn. 1. *pp* *mf* *pp* *mf* a2 *p*

Cbsn. -

Hn. -

Hn. -

Tpt. -

Tbn. *mute* *pp* *mf* *pp* *mf*

Glock. -

Hp. -

Vln. I *mf* *pizz.*

Vln. II *mf*

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

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

Db. *mf* *pizz.*

Detailed description: This page of a musical score covers measures 527 to 531. The score is for a full orchestra and includes parts for Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Glockenspiel, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The music is in 6/4 time and features a variety of dynamics and articulations. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The score includes first endings and dynamic markings such as *pp*, *mf*, *mp*, *f*, and *p*. The string parts include *pizz.* (pizzicato) and *arco* (arco) markings.

Toujours sans ralentir

533

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xylophone

Glock.

Hp.

Toujours sans ralentir

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz.

p

ff

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Tres large et tres librement ♩=52

538

Fl. *ff* *ff* *ff* *ff* *ff* *tr*

Picc. *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff* *ff* *tr*

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

B. Cl. *sf* *sf* *sf* *sf* *sf* *sf*

Bsn. *sf* *sf* *sf* *sf* *sf* *ff* *tr*

Cbsn. *sf* *sf* *sf* *sf* *sf* *sf*

Hn. *ff* *ff* *pp* *pp* *pp* *pp*

Hn. *ff* *ff* *ff* *ff* *ff* *ff*

Tpt. *f* *f* *f* *f* *f* *f*

Tbn. *sf* *f* *f* *f* *f* *f*

Xyl. *sf* *sf* *sf* *sf* *sf* *sf*

Hp. *sf* *sf* *sf* *sf* *sf* *sf*

Tres large et tres librement ♩=52

Vln. I *ff* *ff* *ff* *ff* *ff* *ff* *tr*

Vln. II *ff* *ff* *ff* *ff* *ff* *ff* *tr*

Vla. *ff* *ff* *ff* *ff* *ff* *ff* *tr*

Vc. *sf* *ff* *ff* *ff* *ff* *ff* *tr*

Db. *sf* *sf* *sf* *sf* *sf* *sf* *tr*

547

Fl. *p* 1. *tr*

Picc.

Ob. *p* 1. *tr*

Cl. *p* 1. *tr* *pp* *tr*

B. Cl. *pp*

Bsn. *p* 1. *tr*

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *ff* *p* *mf* *pp*

Vln. I *p* *mp* *pp*

Vln. II *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *mp* *pp*

Db.

Follement vite, mais tres precis $\text{♩} = 120$

552

Fl. *mf*

Picc.

Ob. *mf*

Cl. *mf* a2

B. Cl.

Bsn. *mf* a2

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl. *f* *mf*

Hp.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* pizz.

Db. *f* pizz.

557

Fl. *mf* ^{a2} ^{1.} *mf*

Picc. -

Ob. *mf* *mf*

Cl. *mf* ^{a2} *mf*

B. Cl. -

Bsn. *mf* ^{a2} *mf*

Cbsn. -

Hn. ^{1.} *mf*

Hn. -

Tpt. -

Tbn. -

Xyl. -

Hp. -

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* pizz.

Db. *f* pizz.

567

Fl. *mf* *ff subito*

Picc.

Ob. *mf* *ff subito*

Cl. *mf* *ff subito*

B. Cl.

Bsn. *mf* *ff subito*

Cbsn. *mf*

Hn. *f*

Hn. *p* *f*

Tpt. *mf*

Tbn.

Xyl.

Hp.

Vln. I *senza*

Vln. II *p*

Vla.

Vc.

Db.

572

Fl. *mf* *f* *p*

Picc.

Ob. *mf* *f* *p*

Cl.

B. Cl.

Bsn. *mf* *f*

Cbsn. *mf* *f*

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *mf* *gliss.*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

576 **Rall** **En animant un peu**

Fl. *p*

Picc.

Ob. *p*

Cl. *p* *mf*

B. Cl. *mp* *mf*

Bsn. 1. *p* *mf* a2

Cbsn. *mf*

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *p* *mf*

Db. *p* *mf*

582

Ceder un peu

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *mp*

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

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

1.

1.

Ceder un peu

588 **Ralenti croche par croche**

Fl.
Picc.
Ob.
Cl. 1.
B. Cl.
Bsn.
Cbsn.

Hn.
Hn.
Tpt.
Tbn.
Xyl.
Hp.

Ralenti croche par croche

Vln. I
Vln. II
Vla.
Vc.
Db.

595 **Tres rubato** **Ceder brusquement** **Tres lent** **Animer**

Fl. *ff* *pp* *mf*

Picc. *ff*

Ob. *ff* *pp* *mf*

Cl. *p* *pp* *mf*

B. Cl.

Bsn. *ff* *p* *pp* *mf*

Cbsn. *ff*

Hn.

Hn.

Tpt. *f* *p*

Tbn.

Xyl.

Hp. *ff* *p*

Vln. I *f* *p* *pp* *mf*

Vln. II *f* *p* *pp* *mf*

Vla. *f* *pp* *mf*

Vc. *mf* *p*

Db. *p* *mf*

624 **Presser capricieusement** **Ceder** **Ceder encore Tres lent**

Fl. *p* 1. *p*

Picc.

Ob. 1. *p* *ppp*

Cl. 1. *p* 2. 1. *p*

B. Cl. *p*

Bsn. *mf*

Cbsn.

Hn. *pp* mute

Hn. *p*

Tpt.

Tbn.

Xyl.

Hp. *mf*

Vln. I *mf* 2. *pp*

Vln. II *mf* 2.

Vla. *mf*

Vc. *mf*

Db. *mf*

Reprendre le mouvement,
mais toujours calme

640

Fl. *pp*

Picc.

Ob. *pp* a2

Cl. 1. *pp*

B. Cl. *pp*

Bsn. *pp*

Cbsn.

Hn. *pp* senza

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc. *arco*

Db. *pp*

645

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tbn.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp sempre

ff