

A ALBERT ROUSSEL



# Une Etude Symphonique

*d'après "LA NEF"*

PAR

Gustave SAMAZEUILH



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SI87E8  
1909m  
Mus. Score.  
3

# UNE ETUDE SYMPHONIQUE. 1267815

D'APRÈS „LA NEF“ D'ÉLÉMIR BOURGES.

Gustave SAMAZEUILH.  
(1905)

Très lent. ( $\text{♩} = 26$  env.)

Petite Flûte.

Flûtes 1 et 2.

Hautbois 1 et 2.

Cor anglais.

Clarinettes 1 et 2 en si b.

Clarinette basse en si b.

Bassons 1 et 2.

8ème Basson.

Cors 1 et 2 en FA.

Cors 3 et 4 en FA.

1ère Trompette en UT.

Trompettes 2 et 3 en UT.

Trombones 1 et 2.

8ème Trombone.

Tuba.

Timbales

Batterie { Triangle Cymbales Gross-Caisse.

Harpes 1 et 2.

Violons I.

Violons II.

Altos.

Violoncelles.

Contrebasses.

Long

Largement retenu.

Solo.

poco sforz.

p

mf

1<sup>er</sup> Solo.

mf en dehors

mf en dehors bien tenu

mp

Toutes

Très lent. ( $\text{♩} = 26$  env.)

expr.

*mais expressif*

*mais expressif*

div. pp

pp

p

Largement retenu.

cresc.

cresc.

cresc.

cresc.

4 ① 1<sup>er</sup> Mouvement.

Musical score page 4, section 1<sup>er</sup> Mouvement. The score consists of multiple staves for various instruments. The top staff features woodwind parts with dynamic markings like *p*, *sfz*, *f*, and *ff*. The middle staff includes brass and percussion parts with dynamics such as *poco ff*, *p*, *sfz*, *ff*, and *mf soutenu*. The bottom staff shows bassoon and double bass parts with dynamics like *pp* and *p*. The score is filled with expressive markings like *en dehors dim.*, *à 2 Soli.*, *à 2 Soli. ff*, *ff solo*, *bien soutenu*, *p poco cresc.*, *bien soutenu p*, *Solo*, *1<sup>er</sup> Solo. A*, *f*, *mp*, *mf*, and *mf soutenu*.

1<sup>er</sup> Mouvement.

Continuation of the musical score for the 1<sup>er</sup> Mouvement. The score includes staves for woodwinds, brass, and bassoon. The woodwind section has dynamics like *p*, *div.*, *p*, *p*, *mf*, and *ff*. The brass section includes dynamics *p*, *p*, *mf*, and *ff*. The bassoon section has dynamics *p*, *p*, *mf*, and *ff*. The score concludes with dynamics *pp*, *cresc.*, *cresc.*, *sciemus*, and *soutenu*.

1. Solo.

dim.      p      mf      à 2.

Solo.      dim.      p      à 2.

mf      dim.      p      mf bien marqué

dim.      p      à 2.

1er Solo.      bouchés + Soli.      Culvrez fortement + Soli.

Solo.      bouchés      j'      m'f

2e Solo.      1er Solo.      pp      pp

expressif

PPP

expressif

f      dim.      unis.      cresc.

f      dim.      unis.      cresc.

f      dim.      unis.      cresc.

f      dim.      unis.      cresc.

div.      (b) f      unis.      cresc.

pp      unis.      cresc.

pp      unis.      cresc.

pizz. p      unis.      cresc.

mf      cresc.      bien marqué.

## (2) Largement retenu

Sombre et

terre

*f*

*a 2.*

*cresc.*

*cresc.*

*f* et bien rythme

1<sup>er</sup> ouvert *f*

2<sup>nd</sup> bouché  
gème bouché

ouverts

*f* 1<sup>er</sup> solo.

Solo.

*fz dominant*

*sourdines*

*ôtez les sourdines*

*ôtez la sourdine*

*sourdines*

*ôtez les sourdines*

*ôtez la sourdine*

frappez avec ta mailloche

Toutes

Largement retenu

Sombre et

unis.

div.

*f marqué*

*fz*

*dim.*

*fp*

*f*

(2)

agité (Très vif)  $\text{d} = 84$  env.

Musical score for orchestra, showing parts for Flute (Fl.), Horn (Hrn.), Clarinet (Cl.), Bassoon (C.B.), and Cor anglais (Cor.). The score consists of two systems of music. The first system starts with dynamic  $f$ , followed by  $mf$ ,  $f$ ,  $mf$ , and  $f$ . The second system starts with dynamic  $mf$ , followed by  $f$ ,  $mf$ , and  $f$ . Various performance instructions like "à 2 Soli." and "à 2." are present. The bassoon part includes dynamics  $mf$ ,  $f$ ,  $mf$ , and  $f$ .

agité (Très vif)  $\text{d} = 84$  env.

Musical score for orchestra, showing parts for Trombones (Troms.), Alto (Alt.), and Double Bass (Bass.). The score consists of two systems of music. The first system starts with dynamic  $f$ , followed by  $mf$ ,  $f$ ,  $mf$ , and  $f$ . The second system starts with dynamic  $mf$ , followed by  $f$ ,  $mf$ , and  $f$ . Performance instructions include "sempre p", "cresc.", and "mf". The double bass part includes dynamics  $mf$ ,  $f$ ,  $mf$ , and  $f$ .

ter

Musical score for orchestra, showing parts for Trombones (Troms.), Alto (Alt.), Double Bass (Bass.), and Cor anglais (Cor.). The score consists of two systems of music. The first system starts with dynamic  $f$ , followed by  $mf$ ,  $p$ ,  $mf$ , and  $p$ . The second system starts with dynamic  $p$ , followed by  $mf$ ,  $p$ ,  $mf$ , and  $p$ . Performance instructions include "dim.", "à 2 Solo.", and "en dehors". The cor anglais part includes dynamics  $p$ ,  $mf$ ,  $p$ , and  $f$ .

Musical score for orchestra, showing parts for Trombones (Troms.), Alto (Alt.), Double Bass (Bass.), and Cor anglais (Cor.). The score consists of two systems of music. The first system starts with dynamic  $f$ , followed by  $molto dim.$ ,  $p$ ,  $p sub.$ ,  $mf$ , and  $p sub.$ . The second system starts with dynamic  $p$ , followed by  $molto dim.$ ,  $p$ ,  $p sub.$ ,  $p$ , and  $p$ . Performance instructions include "dim.", "f marqué", and "div.". The double bass part includes dynamics  $p$ ,  $p$ ,  $p$ ,  $p$ , and  $p$ .

(3)

Soli. *b* f *a 2 Soli.* *f* *dim.* *p*

Solo. *b* *f* *dim.* *p* *a 2.* *f* Solo.

*1st Solo* *f* *dim.* *p* *a 2.* *f*

*bouchés* *f* *mf* *f* *mf* *1st Solo.* *ouvrez* *mf* *Bème Solo* *f*

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

*mf* *f* *dim.* *p* *mf* *f* *dim.* *p* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

*mf* *f* *dim.* *p* *mf* *f* *dim.* *p* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

*(3)*

à 2 Soll.

Soll. *chanter* *sforzando*

*ter*

*f et toujours soutenu*

*p sempre*

*f et marqué dim.* *mf*

*mf*

*mf*

*mf*

*et bien chanté* *sforzando* *sforzando* *f très soutenu*

*sforzando* *f très soutenu div.* *toujours f*

This page contains two systems of musical notation for orchestra. The top system begins with the instruction "à 2 Soll." and includes dynamic markings such as *f*, *sf*, *chanter*, *ter*, *f et toujours soutenu*, *p sempre*, and *f et marqué dim.*. The bottom system begins with *et bien chanté* and includes *sforzando*, *f très soutenu*, *div.*, and *toujours f*. The notation is written on multiple staves, likely for brass and woodwind sections, with various note heads, stems, and bar lines indicating pitch and rhythm. Articulation marks like *sf* and *p* are also present.

Retenu.

④ Au mouvement.

très soutenu  
très sourcilleux  
très sourcilleux  
a.2.  
très sourcilleux

Toutes

Retenu.

Au mouvement.

f et très rythmé  
très rythme  
f très rythme

(4) f

Solo.

à 2 Soll. *p* à 2 Soll.

*mf mais léger*

Solo. *mf*

1<sup>er</sup> Solo. *p* à 2. *f*

*f* *p* *mf*

*mf* à 2 Soll. *p* *f* *ter* *f* *mf en dehors* *f bien rythmé*

Cymbales *p*

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

(5)

Solo.

Soli.

tore

Soli.

Solo.

*p mais soutenu*

p

1er Solo.

changez le sol en si**b**mf changez l'ut en ut**#**

div.

stacc.

pizz.

mf arco

pizz.

pizz.

arco

Soli.

mf arco

arco

mf

mf arco

pizz.

arco

mf arco

arco

mf

(5)

(6)

dim. **p**

**Soli.** **f**

**2nd Solo** **f**

**mf cresc.** **molto**

**dim.** **p**

**2nd Solo** **f**

**mf cresc.** **molto**

**dim.** **p**

**f**

**mf cresc.** **molto**

**f**

**mf cresc.** **molto**

**mf cresc.** **molto**

**f**

**mf cresc.** **molto**

**f**

**mf cresc.** **molto**

**1st Solo**

**f piano Solo**

**p**

**mf**

**f**

**mf**

**p**

**mf**

**p**

**arc**

**mf bien rythmé**

**dim. **p****

**f**

**p**

**p sub.**

**mf cresc.** **molto**

**div.**

**mf cresc.** **molto**

**mf cresc.** **molto**

(6)

14 (7) Beaucoup plus lent (♩ = ♩ du mouvement précédent)

Solo en dolçaina

dim

dim.

dim.

dim.

dim.

dim molto

p

f soutenu et expressif

Trumpon

Beaucoup plus lent (♩ = ♩ du mouvement précédent)

wis

dim.

dim.

bien chanté

bien chanté

cresc.

cresc.

cresc.

cresc.

## (8) Cédez progressivement.

Orchestra score for Debussy's *La Mer*, Part I, page 15. The score consists of five systems of music, each with multiple staves for various instruments. The instrumentation includes strings, woodwinds, brass, and percussion (including timpani and cymbals).

**System 1:** Features timpani and various woodwind instruments. Dynamics include *p*, *p* *doux et soutenu*, *dim.*, *cim. molto*, *m*, *f*, *dim.*, *dim. molto*, and *pp*.

**System 2:** Features woodwind instruments. Dynamics include *p*, *p* *mais soutenu*, *dim.*, *sourdines*, *mf*, *p* *mais soutenu*, *dim.*, *dim.*, *dim.*, *dim. les sourdines*, and *p*.

**System 3:** Features woodwind instruments. Dynamics include *dim.*, *molto*, and *p*.

**System 4:** Features woodwind instruments. Dynamics include *dim.*, *molto*, and *p*.

**System 5:** Features strings and woodwind instruments. Dynamics include *dim.*, *molto*, *unis.*, *p*, *pizz.p*, *dim.*, *dim.*, *molto*, *dim.*, *molto*, and *pp*.

**Text:** The instruction "Cédez progressivement." appears twice in the score: once above the first system and once below the fifth system.

Très retenu.

(9) Plus modéré (mais sans lenteur) ( $\dot{d} = 72$  env.)

Woodwind entries: pp, p, Solo  
Vocal line: p, pp, un peu en dehors  
Bottom staff: pp, bp

Vocal line: pp, germe bouché, germe ouvert  
Woodwind section: pp

Vocal line: p, pp  
Woodwind section: pp

Vocal line: pp, p  
Woodwind section: pp

(9) pp

107 Solo expressif.  
ff sub.

Solo  
à 2.  
mf  
pp

108 ff  
à 2.

109 ff  
p

110 ff  
p

111 ff  
mf

112 ff sub.  
pp

113 ff  
div.  
arco  
pp

114 ff  
p

115 ff  
mf

116 ff et en dehors  
cresc.  
pp

Sans rigueur.

tres expressif.

(10) An Mouvement.

Sans rigueur.  
tres expressif.

(10) An Mouvement.

Solo  
solo  
chanter

chanter

mf dim. pp

Sans rigueur.

Au Mouvement.

chanter

solo

soutenu

mf bien chanté

soutenu

mf

unis.

(10) p

## (II) Passionné.

1st  
mf — chanté  
sexpr.  
mf  
ter  
p  
gème  
mf  
Solo  
f  
soutenu — poco f

Toutes  
mf

mf — chantez  
div.  
unles  
soutenu — f

Passionné.  
mf cresc.  
mf cresc.

Retenu.

(12) Très calme.

Score for orchestra and solo voice. The vocal line is marked "cresc." throughout the first section. The orchestra includes strings, woodwinds, and brass. Dynamic markings include *sforzando* (*sfz*), *f*, *cresc.*, *p*, *dim.*, and *sfz* (in parentheses).

The vocal line continues with dynamic markings *f*, *mf* (*soutenu*), *f*, and *p*. The orchestra accompaniment consists of strings and woodwinds. The vocal part ends with the instruction "changer le si en sol".

Score for orchestra and solo voice. The vocal line is marked *fusira*.

The vocal line begins with *molto* and *mf* (*expr. molto*). The orchestra accompaniment includes strings and woodwinds. The vocal line ends with *pp* (*sur la touche*) three times. The page number (12) is located at the bottom right.

21

Fl.

Cédez.

1<sup>re</sup> Solo

Très retenu.

(13) 1<sup>er</sup> Mouvement.(Très vif.)

Heb.

O. ang.

Clar.

B. Clar.

Bass.

Cors.

Viol.

Cédez.

Très retenu.

1<sup>er</sup> Mouvement.(Très vif.)

pos. ord.

en se perdant

pos. ord.

en se perdant unis.

pp mais souffre unis.

div.

en se perdant

p

en dehors

(14)

2<sup>e</sup> Solo

flamme

bouché +

gème

Viol.

F. double

sordé

f

mf

1<sup>er</sup>

mf

mf

mf

mf

mf

mf

mf

(14)

14.

Music score page 14, featuring multiple staves of musical notation. The score includes parts for strings, woodwinds, and brass. Various dynamics and performance instructions are written throughout the score, such as *p(léger)*, *mf*, *cresc.*, *bouché*, *s'ime*, *ôtez la sourdine*, *cresc.*, *1<sup>re</sup> Solo ouvert*, *bouvert*, *gème*, *sourdine*, *pizz.*, *1<sup>re</sup>*, *arc*, *pp*, *arco*, *Solo*, *arc*, *cresc.*, *p en dehors*, *arco*, *poco*, and *mf*.

(14)

Solt.  
az.

f cresc.

Solt.  
az.

p cresc.

sforz.

dim.

tereo Solo

mf sforz.

div.

pp

psul.

cresc.

f soutenu

unis.

dim.

mp

sforz. sans diminuer

unis.

24 Fl.

(15)

B. Hob.

B-Clar.

Cors.

Vcl.

Solo.

1st Solo.

f

Double C.

très rythme

pizz.

piemps

cresc.

très rythme

pizz.

mf

arco

très rythme

pizz.

mf

arco

f

15

Fl.

p

sforz.

1ere ade

mf

mf

cresc.

f

a.2. Solo

Rtb.

f

p

cresc.

f

mf et rythme

Clar.

sforz. 2de tere

1ere ade

mf

1st Solo

en dehors

f

2de ade

mf

mf

Cors.

Trp.

Solo

p mais marqué

p

Viol.

div.

pizz.

pizz.

unis.

arco

div.

pizz.

mf

arco

mf

mf en dehors

(16)

Solo.

*p*

*f* *marqué*

*a.2.*

*solo*

*f*

*a.2.*

*mpsonaten*

*p* *cresc.* *sf* *mf*

*mf*

*pschere.* *p* *p* *rhythme* *pizz.* *hd* *div. pizz.*

*p mais en dehors* *sp* *sp* *hd* *div. pizz.*

*mp* *sp* *f* *f*

(16)

Elargissez sensiblement - -

1<sup>er</sup> 2<sup>e</sup> 3<sup>e</sup> 4<sup>e</sup>

*bouche* 1<sup>er</sup> ouvert 1<sup>er</sup>

ouvert

dominant

Gr. Caisse.

Elargissez sensiblement - -

unis.

dim. mf cresc. molto

dim. mp cresc. molto

dim. mp cresc. molto

## - 17 - Un temps = une mesure du Mouvement précédent.

27

Musical score for orchestra, measures 1 through 16. The score consists of two systems of staves, each with six staves. Measure 1: Violins play eighth-note chords. Measure 2: Flutes play eighth-note chords. Measures 3-4: Trombones play eighth-note chords. Measures 5-6: Bassoon plays eighth-note chords. Measures 7-8: Double basses play eighth-note chords. Measures 9-10: Clarinets play eighth-note chords. Measures 11-12: Oboes play eighth-note chords. Measures 13-14: Bassoon continues eighth-note chords. Measures 15-16: Trombones continue eighth-note chords. Dynamic markings include *f*, *p*, *ff*, *p*, *p*, *pp*, *sf*, *sfp*, *pp*, *ff*, *p*, *dim.*, *p*, and *sf*. Articulation marks like  $\ddot{\text{w}}$  and  $\ddot{\text{z}}$  are present. Measures 13-16 feature slurs and grace notes. The score ends with a forte dynamic (*ff*).

Musical score for orchestra, measures 17 and 18. The score consists of two systems of staves, each with six staves. Measure 17: Double basses play eighth-note chords. Measure 18: Double basses play eighth-note chords. The score concludes with a dynamic marking of *ff*.

## Un temps = une mesure du Mouvement précédent.

17

Musical score page 28, featuring four systems of music for orchestra. The score includes parts for strings, woodwinds, and brass.

**System 1:** Measures 1-4. Dynamics:  $p$ ,  $f$ ,  $p$ ,  $f$ . Articulations: slurs, accents. Effects:  $\text{dim}$ ,  $\text{dim.}$ ,  $p'$ .

**System 2:** Measures 5-8. Dynamics:  $f$ ,  $f$ ,  $f$ . Articulations: slurs, accents. Effects:  $\text{dim.}$ ,  $\text{dim.}$ ,  $p$ .

**System 3:** Measures 9-12. Dynamics:  $p$ . Articulations: slurs, accents. Effects:  $1^{\text{er}} \text{ Solo}$ .

**System 4:** Measures 13-16. Dynamics:  $mfp$ ,  $f$ ,  $p$ . Articulations: slurs, accents. Effects: *solo*, *bien soutenu*,  $p$ .

**System 5:** Measures 17-20. Dynamics:  $f$ ,  $p$ . Articulations: slurs, accents.

**System 6:** Measures 21-24. Dynamics:  $f$ ,  $p$ . Articulations: slurs, accents.

**System 7:** Measures 25-28. Dynamics:  $pizz.$ ,  $f$ ,  $pizz.$ ,  $f$ ,  $f$ . Articulations: slurs, accents. Effects: *arc*, *arc*,  $pp$ , *arc*,  $pp$ , *arc*,  $pp$ , *arc*,  $pp$ . Effects: *div.*, *div.*, *div.*, *div.*, *div.*, *div.*, *div.*, *div.*. Effects: *sur le chevalet*, *sur le chevalet*.

## (18) Retenez par degrés.

Très ralenti

1<sup>er</sup> Solo. *f*

1<sup>re</sup> Solo. *expressif* *p*

*en dehors* *f*

*sour-dines p*

*otez les sourdines* *pp*

bouché 1<sup>er</sup> Solo (*ouvrez*) *p*

## Retenez par degrés..

mettez les sourd. Très ralenti

1<sup>er</sup> Solo. *pp pos. ord.*

*pp pos. ord.*

*p*

(18) *p*

*très expressif* *mf* *dim.* *p*

*mettez les sourd.* *pp* *mettez les sourd.*

*mettez les sourd.* *pp* *mettez les sourd.* *pp*

(19) Calme.  $\text{d} = 80 \text{ env.}$ 

1er doux mais soutenu  
*p* cresc.

*p* mais bien chanté *f* *p* Solo *mf* en dehors *f*

*pp* très doux *pp* *p* en dehors *gème* *p* ouvert) *f*

*pp* *mf*

sur le chev. sourd. sur le chev. sourd. otez les sourdines pos ord. *mf* elazpr. *bien soutenu* *cresc.*

*p* *mf* *dim.* *p* *pp* *div.* *mf* *unis.* *cresc.*

*p* *mf* *dim.* *p* *pp* *div.* *mf* *unis.* *cresc.*

*p* *mf* *dim.* *p* *pp* *div.* *mf* *en dehors* *(pos. ord.)* *cresc.*

sur le chev. sur le chev. *mf* *dim.* *p* *pp* *mf* *dim.*

*pp* *mf* *dim.* *div.* *pp* *mf* *dim.*

*pp* *mf* *dim.* *div.* *pp* *mf* *dim.*

Calme.  $\text{d} = 80 \text{ env.}$

(19) *pp*

(20)

dim.  
p  
*f en dehors*  
*mf en dehors*  
*fp*  
*1er*  
*mf et expr.*

*1er bouché*  
*ff*  
*p*  
*3ème*  
*sourdine*  
*p mais en dehors*  
*otez les sourd.*

*Toutes*  
*p*  
*tête*  
*p doux*

*ff*  
*div.*  
*pp*  
*dim.*  
*otez les sourdines*  
*p doux*  
*otez les sourd.*  
*pos. ord.*  
*pos. ord.*  
*Soli.*  
*mf mais dominant*  
*chanter*  
*div.*

Musical score page 32, featuring three staves of music.

**Top Staff:**

- Measure 1: Percussion (snare drum) at dynamic  $p$ .
- Measure 2: Percussion (snare drum) at dynamic  $mf$ .
- Measure 3: Percussion (snare drum) at dynamic  $f$ .
- Measure 4: Percussion (snare drum) at dynamic  $\frac{1}{2} p$ . Percussion (triangle) at dynamic  $p$ .
- Measure 5: Percussion (snare drum) at dynamic  $p$ .
- Measure 6: Percussion (snare drum) at dynamic  $m$ .
- Measure 7: Percussion (triangle) at dynamic  $p$ .
- Measure 8: Percussion (triangle) at dynamic  $pp$ .
- Measure 9: Percussion (triangle) at dynamic  $pp$ .
- Measure 10: Percussion (triangle) at dynamic  $pp$ .

**Second Staff:**

- Measure 1: Bassoon at dynamic  $p$ , with instruction "1<sup>er</sup> Solo (ouvert)".
- Measure 2: Bassoon at dynamic  $f$ , with instruction "mais très soutenu".
- Measure 3: Bassoon at dynamic  $p$ .
- Measure 4: Bassoon at dynamic  $p$ .
- Measure 5: Bassoon at dynamic  $p$ .
- Measure 6: Bassoon at dynamic  $p$ .
- Measure 7: Bassoon at dynamic  $p$ .
- Measure 8: Bassoon at dynamic  $pp$ .

**Bottom Staff:**

- Measure 1: Bassoon at dynamic  $p$ .
- Measure 2: Bassoon at dynamic  $m$ .
- Measure 3: Bassoon at dynamic  $f$ .
- Measure 4: Bassoon at dynamic  $f$ , with instruction "peste".
- Measure 5: Bassoon at dynamic  $f$ .
- Measure 6: Bassoon at dynamic  $f$ .
- Measure 7: Bassoon at dynamic  $dim.$ .
- Measure 8: Bassoon at dynamic  $p$ , with instruction "chanté".
- Measure 9: Bassoon at dynamic  $p$ .
- Measure 10: Bassoon at dynamic  $dim.$ .
- Measure 11: Bassoon at dynamic  $p$ .
- Measure 12: Bassoon at dynamic  $mf$ .
- Measure 13: Bassoon at dynamic  $dim.$ .
- Measure 14: Bassoon at dynamic  $p$ .
- Measure 15: Bassoon at dynamic  $p$ , with instruction "mf chanté".
- Measure 16: Bassoon at dynamic  $pizz.$
- Measure 17: Bassoon at dynamic  $p$ .

Sans rigueur.

*tore*

*p*

*cresc.*

*f*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*soutenu*

*dim. p*

*dim. p*

*p*

*cresc.*

*f*

*ter Solo chanté*

Sans rigueur.

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*tres intense*

*soutenu*

*soutenu*

*soutenu*

*soutenu*

*sfz*

*cresc.*

*f*

Hb. Cédez.

(21) Animé.  $\text{d} = 128$

Solo. 1<sup>er</sup> Solo. à 2.

C. A. Solo.

1<sup>er</sup> Basse. Solo.

Cor. *p*.

Cédez.

Animé.  $\text{d} = 126$

*trpr.* *trpr.* *trpr.* *trpr.*

Trom. *trpr.* *trpr.* *trpr.* *trpr.*

Alt. *trpr.* *trpr.* *trpr.* *trpr.*

N. *dim. molto* *trpr.* *trpr.* *trpr.* *trpr.*

C. B. *dim. molto* *trpr.* *trpr.* *trpr.* *trpr.*

*p* *p* *p* *p* *p*

(21) *mf*

(22) En accélérant beaucoup.

Ft. *p* *p* *p* *p* *p*

Hb. *p* *p* *p* *p* *p*

C. L. *p* *p* *p* *p* *p*

Bass. *p* *p* *p* *p* *p*

Trom. *p* *p* *p* *p* *p*

C. B. *p* *p* *p* *p* *p*

Cor. *p* *p* *p* *p* *p*

Eouverte. *p* *p* *p* *p* *p*

Trp. *p* *p* *p* *p* *p*

*sourd.* *p* *p* *p* *p* *p*

mettez le sourdin. *p* *p* *p* *p* *p*

1<sup>er</sup> (sourdine) *p* *p* *p* *p* *p*

Tr. *p* mais en dehors *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p*

*ôtez la sourdine* *p* *p* *p* *p* *p*

*ôtez la sourdine* *p* *p* *p* *p* *p*

En accélérant beaucoup.

Vous. *p* *p* *p* *p* *p*

Alt. *p* *p* *p* *p* *p*

V. elles. *p* *p* *p* *p* *p*

C. B. *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p*

*mf* *mf* *mf* *mf* *mf*

*marqué* *f* *f* *f* *f* *f*

.(22)

*Un peu élargi*

*a<sup>2</sup> Solo.* *f* *p*  
*ter Solo.* *mf* *f*  
*mf cresc.* *a<sup>2</sup>* *molto*  
*mf cresc.* *a<sup>2</sup>* *molto*  
*mf cresc.* *a<sup>2</sup>* *molto*  
*f* *p* *ter le* *a<sup>2</sup> cresc.* *molto*  
*f* *p* *mf cresc.* *molto* *f*

*ter* *ter* *ter* *ter*  
*mf* *f* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*Toutes* *ff* *ff* *ff* *ff*

*f* *p* *cresc. molto* *div.* *ff*  
*div.* *unis.* *mf* *bass.* *molto* *div.* *ff*  
*f* *p* *mf* *bass.* *molto* *mf* *ff*  
*f* *p* *mf* *p* *cresc. molto* *ff*  
*f* *p* *mf* *p* *cresc. molto* *ff*

(23) Très vif. (1<sup>er</sup> Mouvement.)  $\text{d} = 84$ 

Musical score for orchestra, page 23. The score consists of ten staves. The top staff has dynamics  $ff$ . The second staff has dynamics  $ff$ ,  $ff$  dominant, and  $ff$  dominant. The third staff has dynamics  $ff$  dominant. The fourth staff has dynamics  $ff$ . The fifth staff has dynamics  $ff$ . The sixth staff has dynamics  $ff$ . The seventh staff has dynamics  $ff$ . The eighth staff has dynamics  $ff$ . The ninth staff has dynamics  $ff$ . The tenth staff has dynamics  $ff$ . The score includes various markings such as *terre*, *Soli. en dehors*, *ff très soutenu*, and *ff*.

Musical score for orchestra, page 23. The score consists of ten staves. The top staff has dynamics  $ff$ . The second staff has dynamics  $ff$  dominant,  $ff$  dominant, and  $ff$ . The third staff has dynamics  $ff$  dominant. The fourth staff has dynamics  $ff$ . The fifth staff has dynamics  $ff$ . The sixth staff has dynamics  $ff$ . The seventh staff has dynamics  $ff$ . The eighth staff has dynamics  $ff$ . The ninth staff has dynamics  $ff$ . The tenth staff has dynamics  $ff$ . The score includes markings like *Cemb.* and *ff*.

Musical score for orchestra, page 23. The score consists of ten staves. The top staff has dynamics  $fp$ . The second staff has dynamics  $fp$ . The third staff has dynamics  $fp$ . The fourth staff has dynamics  $fp$ . The fifth staff has dynamics  $fp$ . The sixth staff has dynamics  $fp$ . The seventh staff has dynamics  $fp$ . The eighth staff has dynamics  $fp$ . The ninth staff has dynamics  $fp$ . The tenth staff has dynamics  $fp$ . The score includes marking *poco ff.*

Musical score page 37, featuring four systems of music for orchestra and soloist.

**System 1:** Measures 1-4. Dynamics:  $\text{à 2}$ ,  $f$ ,  $\text{à 2}$ ,  $f$ ,  $\text{à 2}$ ,  $mf$ ,  $\text{à 2}$ . Instruments: 2nd Violins, 2nd Cellos, Solo Violin, Trombones.

**System 2:** Measures 5-8. Dynamics:  $f$ ,  $\text{ter}$ ,  $f$ ,  $\text{à 2}$ ,  $f$ ,  $f\text{ sempre}$ ,  $p$ ,  $p$ . Instruments: Trombones, Bassoon, Solo Violin.

**System 3:** Measures 9-12. Dynamics:  $p$ ,  $p$ . Instruments: Trombones, Bassoon, Solo Violin.

**System 4:** Measures 13-16. Dynamics:  $p$ ,  $p$ . Instruments: Trombones, Bassoon, Solo Violin.

**System 5:** Measures 17-20. Dynamics:  $mf$ ,  $soutenu$ ,  $mf$ ,  $dim.$ ,  $mf$ ,  $div.$ ,  $mp$ ,  $p$ ,  $mf$ . Instruments: Trombones, Bassoon, Solo Violin.

(24)

24

24 1/2

terre Solo  
marqué

Solo  
f marqué

à 2  
f Solo.

mf et en dehors

This section of the musical score features six staves of music. The first three staves are for woodwind instruments, with dynamic markings like 'mf' and 'marqué'. The fourth staff is for brass, with 'f' and 'mf' dynamics. The fifth staff is for strings, with 'mf et en dehors'. The sixth staff is for woodwinds again, with 'f' and 'Solo.'.

sourdines

sourdines poco f

ôtez les sourdines

bien en dehors

Solo  
mf

ôtez les sourdines

1er Solo  
f et soutenu

sourdines poco f

This section continues the musical score with six staves. It includes instructions to 'sourdines' (muted) and 'ôtez les sourdines' (remove mutes). Dynamic markings include 'poco f', 'bien en dehors', 'Solo mf', and '1er Solo f et soutenu'. The score alternates between muted and unmuted sections for different instruments.

bien scandé

pizz. mf cresc. pizz. f et bien chanté arco

arco

pizz. div. en dehors

pizz. mf cresc. arco

div.

This final section of the musical score consists of six staves. It includes dynamic markings like 'bien scandé', 'pizz. mf cresc. pizz.', 'f et bien chanté arco', 'arco', 'div. en dehors', and 'pizz. mf cresc. arco'. The score concludes with 'div.'.

40

*mf cresc.*

*cresc.*

*ff en dehors*

*ffz*

*ffz sempre*

*ff Sempre*

*Solo.*

*2do.*

*ffz = p*

*div.*

*cresc.*

*soutenu*

*mf div.*

*ffz sempre*

Retenu - Au mouvement.

(25)

Retenu - Au mouvement.

à 2.

10<sup>e</sup>

10<sup>e</sup> Solo.

*et bien rythme*

*et bien rythme*

*et bien rythme*

Toutes

Toutes

Retenu - Au mouvement.

*et très accentué*

*et très accentué*

div.

plexer

pizz.

unis.

arcu.

en dehors

(25)

42

Htb.  
1er Solo.  
Bons.

Trp.  
Tromb I

Viol. arco  
cresc.  
arco  
pizz.

poco cresc.  
marqué  
arco  
pizz.

pizz. arco  
dim. pizz.  
pizz. (b)

(26) FL pico.

Htb.  
Cor. p.  
C. tere  
B. Cl. expr.  
Bons.

1ère Solo. Soli.  
à 2. Soli.  
à 2. Soli.  
Soli.  
Soli.  
Soli.

Corn.  
Trp. 2.3.

Soli. 109 Solo. pizz.  
pizz. mf bien rythmé  
arco  
poco cresc.  
arco  
expr. pizz. arco  
dim. pizz.

(2) Beaucoup plus lent. ( $\text{d} = \text{d}_\text{ précédent}$ )

1st Solo. cresc.

cresc.

cresc.

cresc.

cresc.

à 2. Solo. et bien chanté

gème Solo.

1<sup>er</sup> Solo. chanté

Triangle. dim.

Harpes I.

Harpes II.

Beaucoup plus lent. ( $\text{d} = \text{d}_\text{ précédent}$ )

très expressif et en détaché

molto dim.

molto dim. bien chanté

cresc.

Soli.

*120*

*120*

*dim.*

*pp*

*dim.*

*dim.*

*dim.*

*pp*

*1ere*

*Harpes I.*

*Harpes II.*

*dim.*

*p*

*sur la touche*

*div.*

*pp*

*pp*

*mettez la sourdine*

*p mais soutenu (sur la touche)*

*unies.*

*dim.*

*dim.*

*p*

*pp*

Très retenu.

(28) Modéré mais sans lenteur.  $d = 72$ 

Soli. 1ère  
p  
pp  
*expressif*  
pp

Soli.  
*bien chante*

1er  
*sourdine*  
*ôtez la sourdine*  
*sourdine 2de*  
*ôtez la sourdine*

4ème  
*bord.*

Harpes.

pp  
*bord.*

mettez la sourdine  
*ôtez la sourdine*

sourd.

Très retenu.  
mettez la sourdine  
*ôtez la sourdine*

Modéré mais sans lenteur.  $d = 72$   
sourd.  
sourd.  
sourd.

à 2 Soli.

p sub.

Solo.

p en dehors

mp soutenu

mf expr.

p male soutenu

soutenu

1. Von Solo. (sans sourdine)

Solo.

mf expr.

ôtes les sourd.

Tons

ôtes les sourd.

Soli.

mf chanté

ôtes les sourd.

Soli.

pp

## (26) Sans rigueur.

Au mouvement. 47

26 Sans rigueur.

Au mouvement.

soutenu

en dehors

sonorous

gème Solo

s et expressif

mp

p

Harpes I.

Harpes II.

sans rigueur.

Au mouvement.

dim.

p

très expr.

soutenu

en dehors

dim.

p

(26) soutenu

à 2.  
p

à 2.  
*mf* *expr.*

*a 2 Soll.*  
*mf*

*2d*  
*p*

*1er Solo.*  
*p*  
*expr.*  
*mf*

*2d*  
*f*

*mf en dehors*  
*1er Solo.*  
*f*

*Solo.*  
*f*  
*en dehors*

*Harpes*  
*toutes* *f*

*p*

*p* *unis.* *soutenu*

*p* *soutenu*

*p* *soutenu*

*Altos div.*  
*2d er*  
*p* *unis.* *p* *soutenu*

*p*

## 30 Passionnément.

49

## Sans céder.

Passionnément.

Sans céder.

(30)

A page from a musical score featuring ten staves of music. The score includes parts for strings (Violin 1, Violin 2, Viola, Cello) and woodwind instruments (Flute, Clarinet, Bassoon). The music is in 2/4 time and consists of two systems. The first system ends with a repeat sign and a double bar line. The second system begins with a dynamic of *p*. Various performance instructions are scattered throughout the score, such as *à 2.*, *ter Solo. à 2.*, *soutenu*, *2de Solo.*, *ter gr. pizz.*, *Altos div. 2ème gr. pizz.*, *ter gr. pizz.*, *Viole div. 2ème gr.*, and *C. B.*. The score concludes with a dynamic of *soutenu*.

(3) Retenu

Cédez toujours.

51

Retenu - - - - -

Cédez toujours.

51

Triangle.  
Cym.  
Gr. C.

Harp. I.

Harp. II.

Retenu - - - - -

Cédez toujours.

unis.

div.

unis. arco

div.

dim.

(3)

Solo. *#2*

*ff*      *gtr.*      *1ère poco sforzato molto dim.*

*mf mais très expressif*

*bouché*

*ème bouché*

*Solo*

*mf et soutenu*

Cymbales (avec la maïloche). *p*

*p mais en dehors*

*div.*      *sforzato*      *mettez les sourd.*

*unis.*      *sforzato*      *mettez les sourd.*

*div.*      *unis.*      *sforzato*      *mettez les sourd.*

*p*      *pp*      *pp*      *pp*      *mettez les sourd.*

(32) Large et solennel. ( $\text{♩} = 72$ )

1er Solo  
p

pp chanté

ouverts Solo.

mais bien chanté

3ème

Solo.  
p et doucement expressif

Large et solennel. ( $\text{♩} = 72$ )

sourd. div.

sourd.

pp

Unis.

p mais chanté

(32) ppp

pp

54

Solo.

*pp*

*1ère*

*div.*

*ôtez les sourd.*

*6ème corde*

*très expressif*

*unis.*

*dim.*

*p*

1<sup>ere</sup> Solo.

*p*      *f*      *dim.*      *p*

*p*      *p*      *dim.*      *p*

*p*      *f*      *à 2.*      *dim.*      *p*

*p*      *mf*      *mf*      *mf*      *mf*

*1<sup>ère</sup> Solo.*      *solo.*      *mf et soutenu*      *mf*      *mf*      *mf*

*8<sup>e</sup> Solo.*      *1<sup>er</sup> Solo.*

*p*

*1<sup>ère</sup> Solo.*      *gème*      *CRES.*      *mf*      *mf*

*p*      *CRES.*      *mf*      *p*      *sourdine*

*Solo.*      *p*      *mf soutenu*

*toutes*      *p*

*bien soutenu*      *f*      *div.*      *chevalet*

*ôtez les sourdines*      *p*      *cresc.*      *div.*      *chevalet*

*ôtez les sourdines*      *p*      *cresc.*      *p*

*p*      *cresc.*      *ôtez les sourdines*      *p*      *ôtez les sourdines unis.*      *p*

(33)

A musical score page featuring three systems of music. The top system shows two staves for piano (treble and bass) with dynamic markings  $p$ ,  $p$  solo,  $p$  chantz,  $p$  sonore,  $p$  mais en dehors, and  $p$  mais en dehors. The middle system shows a single staff with dynamics  $dim.$ ,  $pp$ , and  $pp$  mais la sourdine. The bottom system shows multiple staves for various instruments: Violin II div., 2eme gtr., pos. ord., and pos. 2nd. The violin part includes dynamic markings  $pp$  sur la touche and  $pp$  sur la touche. The piano part has a dynamic marking  $p$  sub.

Musical score for orchestra and piano, divided into two systems by a vertical bar.

**Left System (Measures 1-10):**

- Flute 1 (G clef)
- Flute 2 (G clef)
- Clarinet 1 (C clef)
- Clarinet 2 (C clef)
- Bassoon (F clef)
- Trombone (F clef)
- Bass Trombone (F clef)
- Piano (treble and bass staves)

**Right System (Measures 11-20):**

- Flute 1 (G clef)
- Flute 2 (G clef)
- Clarinet 1 (C clef)
- Clarinet 2 (C clef)
- Bassoon (F clef)
- Trombone (F clef)
- Bass Trombone (F clef)
- Piano (treble and bass staves)

**Performance Instructions:**

- Measure 1: *p*
- Measure 2: *p*
- Measure 3: *p*
- Measure 4: *p*
- Measure 5: *p*
- Measure 6: *p*
- Measure 7: *p*
- Measure 8: *p*
- Measure 9: *p*
- Measure 10: *p*
- Measure 11: *p*
- Measure 12: *p*
- Measure 13: *p*
- Measure 14: *p*
- Measure 15: *p*
- Measure 16: *p*
- Measure 17: *p*
- Measure 18: *p*
- Measure 19: *p*
- Measure 20: *p*

**Other markings:**

- Measure 1: *ff*
- Measure 2: *p*
- Measure 3: *p*
- Measure 4: *p*
- Measure 5: *p*
- Measure 6: *p*
- Measure 7: *p*
- Measure 8: *p*
- Measure 9: *p*
- Measure 10: *p*
- Measure 11: *p*
- Measure 12: *p*
- Measure 13: *p*
- Measure 14: *p*
- Measure 15: *p*
- Measure 16: *p*
- Measure 17: *p*
- Measure 18: *p*
- Measure 19: *p*
- Measure 20: *p*

**Textual markings:**

- Measure 1: *ff*
- Measure 2: *p*
- Measure 3: *p*
- Measure 4: *p*
- Measure 5: *p*
- Measure 6: *p*
- Measure 7: *p*
- Measure 8: *p*
- Measure 9: *p*
- Measure 10: *p*
- Measure 11: *p*
- Measure 12: *p*
- Measure 13: *p*
- Measure 14: *p*
- Measure 15: *p*
- Measure 16: *p*
- Measure 17: *p*
- Measure 18: *p*
- Measure 19: *p*
- Measure 20: *p*

Musical score for orchestra and piano, page 58. The score consists of ten staves of music. The top staff features a piano part with dynamic markings like *dim.*, *p*, and *p forte*. The second staff shows woodwind parts with dynamics *mf* and *en dehors*. The third staff includes a solo part for strings with *p* and *f*. The fourth staff contains a bassoon part with *p* and *pp*. The fifth staff is mostly blank. The sixth staff has a dynamic *sforzando* (*sfz*) and a dynamic *dim.*. The seventh staff is mostly blank. The eighth staff features woodwind entries with *p* and *p forte*. The ninth staff includes a bassoon part with *p* and *pp*, and a piano part with *div.* and *pizz.* The tenth staff concludes with a piano part with *p* and *mf*.

## ④ Sans rigueur.

Musical score for orchestra and harps. The score consists of two systems of musical staves. The top system includes staves for various instruments like strings, woodwinds, brass, and percussion, along with harps I. II. The bottom system is specifically for the harps. The score is filled with dynamic markings such as *cresc.*, *soutenu*, *dim.*, *fortissimo*, and *pianissimo*. The conductor's baton is shown at the end of the score.

## Sans rigueur.

Close-up of the harp part from the previous system. It shows a single harp's staves with specific dynamics and performance instructions like *express.*, *unis.*, *cresc.*, *div.*, *soutenu*, and *dim.*. The conductor's baton is also present at the end of this section.

Retenu.

④5 Largement chanté. ( $d = 66$  env.)

Measure 60: Cello section with dynamic  $\text{ff}$ . Trombones play eighth-note patterns.

Measure 61: Bassoon section with dynamic  $\text{ff}$ . Trombones play eighth-note patterns.

Measure 62: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$  and  $\text{f}$ .

Measure 63: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 64: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ . Notes are labeled *soutenu* and *vito*.

Measure 65: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ . Notes are labeled *a 2 Soli.* and *bien en dehors*.

Measure 66: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 67: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 68: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 69: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 70: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 71: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 72: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 73: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 74: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 75: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Measure 76: Trombones play eighth-note patterns. Dynamics include  $\text{ff}$ ,  $\text{sf}$ , and  $\text{f}$ .

Retenu peu à peu

Retenu peu à peu

Solo.

5ème Solo.

expressif

toujours soutenu

en dehors

Retenu peu à peu

dim.

mf

(36) Sans rigueur Très calme. ( $d = 58$  env.)

*p dim.*      *pp*

*p mais en dehors*

*à 2.*      *p*      *pp*

*et bien lié*

*soutenu*      *pp*

*Solo.*

*Soli.*      *p*

*Soli. Bourdine*

*SOUS/CHEZ*

*p chantez sourdines*

*triangle.*      *p*

*pp*

*Harpes I.*

*harm.*

*sourd.*

Sans rigueur Très calme. ( $d = 58$  env.)

*p dim.*      *pp*

*sourd.*

*pp*

*sourd.*

*div.*

*sourd.*

*pp*

*sourd.*

*div.*

*sourd.*

*pp*

Retenez jusqu'à la fin -

*p mais en dehors*

*p soutenu*

*p en dehors*

*sourdines*

*sourd.*

*sourd.*

Triangle.

*éro*

*doucement expressif*

*Retenez jusqu'à la fin -*

*harr.*

*un peu en dehors*

*unis. *ppp* en se perdant*

*pp en se perdant*