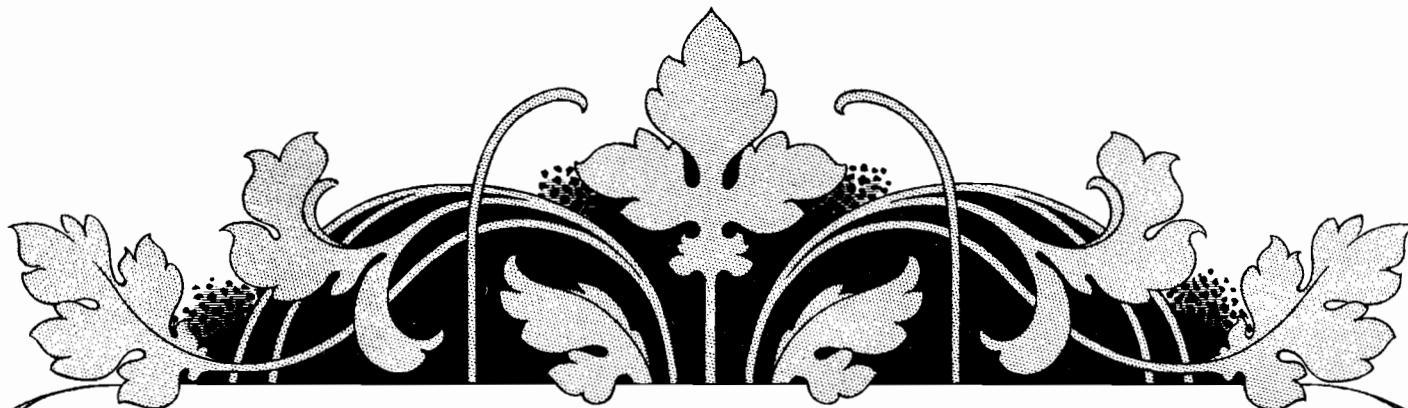


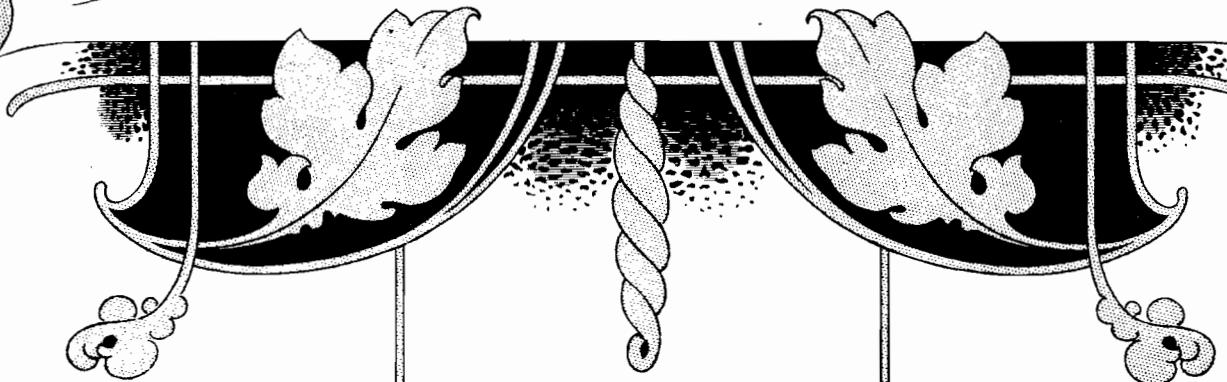
à Monsieur Mercklein en amical souvenir

Georges Sporck
1903

GEORGES SPORCK



BOABDIL



POÈME SYMPHONIQUE

PARTITION D' ORCHESTRE

COPYRIGHT BY GEORGES SPORCK
26 RUE GRANGE BATELIÈRE PARIS, 1902.

TOUS DROITS D'EXÉCUTION, DE REPRODUCTION ET
D'ARRANGEMENTS RÉSERVÉS POUR TOUS PAYS
Y COMPRIS LE DANEMARK LA SUÈDE ET LA NORWÈGE



En témoignage

d'affectionnée reconnaissance à Monsieur

Léon Fékin

G. Sporck
1902.

Exécuté pour la 1^{ère} fois au Concert classique du 20. Mars 1902
à Monte-Carlo sous la direction de M^r Léon Jehin.

Boabdil.

ARGUMENT.

I.

Sur les pentes vertes et sous les neiges de la Sierra, Grenade resplendit. Depuis cinq siècles, elle charme les Maures splendides et cruels, les Abencérages magnifiques qui se plurent à la parer, transformant les pentes sauvages de sa colline en une oasis d'Orient... Elle repose, tranquille et confiante, bercée par la murmure des romances et le frémissement des violes.

II.

Une épouante soudaine s'abat sur la molle cité: les Espagnols l'ont surprise, — toute résistance demeure vaine... A la tendresse des romances succèdent la rumeur des cris de guerre, le tumulte des chevaux, le bruit des armes entrechoquées, l'effroi des râles... L'Espagnol est vainqueur: ses hordes furieuses pénètrent jusqu'aux retraites féériques où, parmi des fleurs, des femmes alanguies jonchent le marbre du sol, jusqu'au plus profond des jardins mystérieux où le silence et la rêverie ne sont troublés que par la jazzerie des caux invisibles venues de la Sierra lointaine...

III.

A travers la plaine, éperdûment, dans la terreur et la désolation de la défaite, Boabdil, le dernier Abencérage, s'enfuit. Oh! l'épouvantable réveil après tant de jours de langueur! Oh! la course folle, haletante, au sortir des bras de ses femmes pâmées! Après tant de mollesse imprévoyante et de passion,— cet horrible combat... tout ce sang répandu... et la dévastation de son palais d'amour!— Au sommet d'une colline, il arrête son cheval.

IV.

Une dernière fois il considère l'adorable cité qu'il perd, la ville merveilleuse, chérie comme une maîtresse esclave désormais de l'Espagnol grossier. Une immense détresse l'envalait. Tout l'horizon se couvre de brume; les murs roses de l'Alhambra s'effacent au loin sous l'ombre glissant d'un ciel de deuil... Quelle image désolée il emportera dans son cœur! Adieu, cité de rêve!.. Maîtresse unique!.. Grenade!

LORIOT - LECAUDEY.

Boabdil.

1267104

GEORGES SPORCK.

Grandes Flûtes.

Petite Flûte.

Hautbois.

Cor anglais.

Clarinettes en Sib.

Clarinette basse en Sib.

Bassons.

Sarussophone.

1^{er}, 2^e,
4 Cors chrom. en Fa.
3^e, 4^e.

Trompettes en Ut.

Pistons en Sib.

1^{er}, 2^eTrombones.
3^e

Tuba Ut.

1^{er} Timbales.

Triangle, Cymbales.

Tambour de Basque.

Grosse Caisse.

Cloches.

Glockenspiel.

1^{er} Harpes.
(obligée)2^e Harpes.
(obligée)1^{ers}

Violons.

2^{es}

Altos.

Violoncelles.

Contre-Basses.

Moderato. (40 = d.)

La petite flûte prendra la 3^{me} grande flûte quand il y aura lieu

Solo

pp

2^o pp

10

p

Baguettes d'éponge

6 ppp

4

6

4

6

4

6

4

Moderato. (40 = d.)

Mettez la sourdine.

Mettez la sourdine.

Mettez la sourdine.

pp

pp

pp

★ Les trompettes devront être munies de Sourdines.

★ Avoir un jeu de cloches (ou tubes) si possible.

★ Une partie de Contre-Basse sib a été écrite spécialement pour remplacer celle du Tuba, s'il y a lieu.

Copyright 1902 by Georges Sporck, Paris.

Musical score page 1, measures 1-10. The score includes parts for G. Fl., 3° Fl., Hautb., C. angl., Clar., Clar. B., Bons., Sarrus., Cors., Tromp., Pist., Tromb., Tuba., and Timb. The score features various dynamics and performance instructions, such as *pp*, *p*, *mf*, and *mf* with a 20^o angle. Measure 10 ends with a dynamic *p* and measure 11 begins with a dynamic *p*.

Pressez légèrement le Mouvement.

Flute: *p*
Clarinet: *p*, *pp*
Bassoon: *pp*
Trombone: *pp*
Double Bass: *p*, *pp*

Pressez légèrement le Mouvement.

Flute: *pp*
Clarinet: *pp*
Bassoon: *pp*
Trombone: *pp*
Double Bass: *pp*

Flute: *note harmonic*
Clarinet: *note harmonic*
Bassoon: *note harmonic*
Trombone: *note harmonic*
Double Bass: *note harmonic*

Flute: *mp*
Clarinet: *mp*
Bassoon: *mp*
Trombone: *mp*
Double Bass: *mp*

Flute: *p*
Clarinet: *p*
Bassoon: *p*
Trombone: *p*
Double Bass: *p*

Flute: *unis.*
Clarinet: *unis.*
Bassoon: *unis.*
Trombone: *unis.*
Double Bass: *unis.*

Flute: *mf*
Clarinet: *mf*
Bassoon: *mf*
Trombone: *mf*
Double Bass: *mf*

G. Fl.

2^eFl.

Hautb.

C. angl.

Clar.

Clar. B.

Bons

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

1^{ers} Viol. (50 = d.)

unis

2^{es} Viol. div.

Altos.

velles div.

C.-Bass.

8:

9:

10:

11:

7

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The staves are grouped by brace lines. The music begins with a series of rests followed by rhythmic patterns involving eighth and sixteenth notes. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout the score. The instrumentation includes multiple woodwind and brass parts, as well as lower bass and double bass staves.

2

En dehors
(66 = d.) Soli

changez La en Sol

I harpe Solo

(66 = d.) 1 Solo

1 Solo

1 Solo

1 Solo

1 Solo

1 Solo

2

G. S. 19(A)

Instruments listed on the left side of the score:

- G. Fl.
- 3^e Fl.
- Hautb. I^o
- mf* C. Angl.
- Clar.
- Clar. B.
- Bons
- mf* Sarrus.
- Cors. *mf*
- Timb.
- 1^{re} Harp.
- 2^e Harp.
- 1ers Viol. div.
- 2es Viol.
- Altos.
- Vcelles div.
- C.-Bass.

Musical score page 9, featuring two systems of music.

The top system begins with a dynamic marking *mf*. It contains several measures of music, with specific markings "Solo" and "19 Solo" appearing above certain notes. The dynamic changes to *p* and then *mf* at different points. The system concludes with a dynamic marking *pp*.

The bottom system continues the musical line, ending with a dynamic marking *pp* and the instruction "tutti divis." (all divide).

3 Poco mosso.

G. Fl.
p

3^e Fl.

Hautb.
pp

C. Angl. Solo en dehors
mf

Clar.
p

Clar. B.

Bons
p

Sarrus.

Cors.
pp

1^e Harp.

3^e Harp.

Soli

mf

1^o Soli

mf

Poco mosso
La moitié des 1^{er} Violons

Viol. La moitié des 2^{me} Violons

Altos. en dehors
mp unis.

Vcelles
unis. V

C-Bass.

3 La moitié des C-Basses.

3 La moitié des C-Basses.

3 La moitié des C-Basses.

Musical score page 10, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries with dynamic *mf*. Measures 4-6 show brass entries with dynamics *pp* and *mf*. Measures 7-9 show woodwind entries with dynamics *p* and *mf*. Measure 10 begins with a vocal entry labeled "Cors." followed by "Trompettes." and "Soli." The vocal line continues through measure 11, marked with "a2.", "A", and "A". Measures 12-13 show woodwind entries with dynamic *mf*. Measures 14-15 show brass entries with dynamic *cresc.*. Measures 16-17 show woodwind entries with dynamic *p*. Measures 18-19 show brass entries with dynamic *p*. Measures 20-21 show woodwind entries with dynamic *p*.

12 4

G. Fl.

mf

3^e Fl.

Hautb.

mf Solo

C. Angl.

mp

Clar. bien lié 3 3

pp 3

Clar. B.

Bons

mf p subito

Sarrus.

I^o Solo

mf

Cors.

Tromp.

G. Caisse.

1er Har.

p

2^e Har.

p

Viol.

mf

Enlevez les sourdines

Altos.

mf

Enlevez les sourdines

Vcelles

mf p subito

C. Bass pizz.

p

p

cresc. *a poco*

4

Musical score page 10, measures 11-16. The score consists of eight staves. Measures 11-12 show woodwind entries with dynamic *mf*. Measures 13-14 show woodwind entries with dynamic *p*. Measure 15 shows bassoon entries with dynamic *p*, including markings "pizz." and "arco". Measure 16 concludes with bassoon entries and a "divisi" instruction.

G. F1.

3^e Fl. *mf*

Hautb.

C. Angl.

Clar. A. *mf*

Clar. B.

Bons

Sarrus.

Cors *mf*

Tromp. *mp*

G-Caisse

1^{re} Harp.

2^{re} Harp.

Viol. *cresc.*

Altos. *cresc.*

Vcelles *cresc.*

C-Bass. *cresc.*

G. S. 49(A)

5

Soli

prenez la Petite Flûte

à 2.

Timb.

Triang.

G. Caisse.

Bien chanté

5

G. S. 19(A)

G. Fl. 19

P. Fl. *mf*

Hautb.

C. Angl.

Clar.

Clar. B.

Bons

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Viol.

Altos. unis.

Vcelles

C. Bass.

à 2. *f*

unis.

A page from a musical score for orchestra, featuring ten staves of music. The staves are grouped by brace lines. The top two staves begin with a treble clef, followed by a bass clef, and then another treble clef. The middle section contains three staves: a bass clef, a treble clef, and another bass clef. The bottom section contains four staves: a bass clef, a treble clef, a bass clef, and another bass clef. The score includes dynamic markings such as *p*, *f*, *mf*, and *bz.* There are also performance instructions like "En dehors" placed above specific notes. The music consists of various rhythmic patterns and harmonic progressions typical of a symphonic piece.

6

Pressez beaucoup.

Retenez.

G. Fl. à 2. f

P. Fl. f

Hautb. f

C. Angl. f

Clar. à 2. f

Clar. B. f

Bons. à 2. f

Sarrus. f

Cors. f

Tromp. 19 Solo. f cre - scen - do a poco

Pist. f cre - scen - do a poco

1.2. Tromb. f cre - scen - do a poco

3. Tromb. f cre - scen - do a poco

Tuba. f cre - scen - do a poco

Timb. f cre - scen - do a poco

G. Caisse. f cre - scen - do a poco

Pressez beaucoup.

Retenez.

f cre - scen - do a poco

f cre - scen - do a poco

f cre - scen - do a poco

unis. f cre - scen - do a poco

f cre - scen - do a poco

Largo. (66-d.)

ff

ff v En dehors.

Cymb. frappé avec la mailloche

G. Caisse.

Cloches.

Soli. En dehors

Laisser vibrer.

Etouffer le son.

1 Harpe.

2e Harpe.

Large. (66-d.) ff. Tremolo très serré.

double corde

double corde

G. S. 19(A)

Retenez peu à peu le mouvement de façon à revenir graduellement au tempo (50 d.).

7

G. Fl.

P. Fl.

Hautb.

C. Angl.

Clar.

Clar. B. A.

Bons.

Sarrus.

Cors. Très en dehors.

Tromp.

Pist.

1.2.Trb.

3.Tromb.

Tuba.

Timb.

Cymb.

Cloches.

1er Harpe.

2e Harpe.

Retenez peu à peu le mouvement de façon à revenir graduellement au tempo (G. S. 19(A))

G. S. 19(A)

A musical score for orchestra, page 10, showing measures 11 and 12. The score includes parts for 1st Violin, 2nd Violin (div.), Alto (div.), Cello, and Double Bass. The key signature is A major (two sharps). Measure 11 starts with a dynamic of *poco*. The 1st Violin and 2nd Violin play eighth-note patterns. The Alto and Cello provide harmonic support. Measure 12 continues with similar patterns, with the Double Bass taking a more prominent role in the later part of the measure.

Solo. En dehors.

G. Fl. *mf*

3^e Fl.

Hautb.

C. Angl.

Clar.

Clar. B. Très en dehors.

Bons. *mf*

Sarrus. *pp*

Cors. *mf*

Tromp. *pp*

Pist.

1. 2. Tromb.

3. Tromb.

Tuba.

Timb.

(50 = d.)

1^{er} Viol. *pp*

2^{es} Viol. *pp*

Altos. *pp*

Vcelles. div. *pp*

C. Bass. *pp*

A page of musical notation for orchestra, page 9. The score consists of ten staves. The top three staves are in common time (indicated by a 'C') and have various dynamic markings: 'p.', 'p.', 'b8:', 'b8:', 'b8.', 'pp', and 'pp'. The fourth staff is in common time with a dynamic of 'pp'. The fifth staff is in common time with a dynamic of 'p'. The sixth staff has a dynamic of 'pp'. The bottom four staves are in common time and have no dynamics. Measures 1 through 7 are shown, followed by a repeat sign and measures 8 through 10.

Mettez la sourdine.

Bien chanté

G. Fl.

3e Fl.

Hautb.

C. Angl.

Clar.

Clar. B.

Bons.

Sarrus.

Cors

Tromp.

Pist.

1. 2. Tromb.

3. Tromb.

Tuba.

Timb.

Très doux.

1^{er} viol. 2^e Viol. Altos. Vcèles. C. Bass.

G. S. 19(A)

10 a 2 Soli.

1re Harpe. Solo.

2e Harpe.

divisés en 4 pupitres

1ers Viol. 2es Viol. Altos.

divisés en 4 pupitres

(56 - 1.) unis.

p La moitié des C Basses.

G. Fl.
8^e Fl.
Hauth.
C. Angl.
Clar.
Clar. B.
Bons.
p
Sarrus.
Cors.

Retenez peu

Measure 26: G. Fl. eighth-note pattern. 8^e Fl. rests. Hauth. rests. C. Angl. rests. Clar. eighth-note pattern. Clar. B. eighth-note pattern. Bons. eighth-note pattern. Sarrus. eighth-note pattern. Cors. eighth-note pattern.

Measure 27: G. Fl. eighth-note pattern. 8^e Fl. rests. Hauth. rests. C. Angl. rests. Clar. eighth-note pattern. Clar. B. eighth-note pattern. Bons. eighth-note pattern. Sarrus. eighth-note pattern. Cors. eighth-note pattern.

Measure 28: G. Fl. eighth-note pattern. 8^e Fl. rests. Hauth. rests. C. Angl. rests. Clar. eighth-note pattern. Clar. B. eighth-note pattern. Bons. eighth-note pattern. Sarrus. eighth-note pattern. Cors. eighth-note pattern.

Measure 29: G. Fl. eighth-note pattern. 8^e Fl. rests. Hauth. rests. C. Angl. rests. Clar. eighth-note pattern. Clar. B. eighth-note pattern. Bons. eighth-note pattern. Sarrus. eighth-note pattern. Cors. eighth-note pattern.

Measure 30: G. Fl. eighth-note pattern. 8^e Fl. rests. Hauth. rests. C. Angl. rests. Clar. eighth-note pattern. Clar. B. eighth-note pattern. Bons. eighth-note pattern. Sarrus. eighth-note pattern. Cors. eighth-note pattern.

1^{re} Harpe.
2^e Harpe.

Retenez peu

Measure 31: 1^{re} Harpe. eighth-note pattern. 2^e Harpe. eighth-note pattern.

Measure 32: 1^{re} Harpe. eighth-note pattern. 2^e Harpe. eighth-note pattern.

Measure 33: 1^{re} Harpe. eighth-note pattern. 2^e Harpe. eighth-note pattern.

Measure 34: 1^{re} Harpe. eighth-note pattern. 2^e Harpe. eighth-note pattern.

Measure 35: 1^{re} Harpe. eighth-note pattern. 2^e Harpe. eighth-note pattern.

1^{ers} Viol. div.
2^e Viol. div.
Altos.
vecelles.
C. Bass.

Retenez peu

Measure 36: 1^{ers} Viol. div. eighth-note pattern. 2^e Viol. div. eighth-note pattern. Altos. eighth-note pattern. vcelles. eighth-note pattern. C. Bass. eighth-note pattern.

Measure 37: 1^{ers} Viol. div. eighth-note pattern. 2^e Viol. div. eighth-note pattern. Altos. eighth-note pattern. vcelles. eighth-note pattern. C. Bass. eighth-note pattern.

Measure 38: 1^{ers} Viol. div. eighth-note pattern. 2^e Viol. div. eighth-note pattern. Altos. eighth-note pattern. vcelles. eighth-note pattern. C. Bass. eighth-note pattern.

Measure 39: 1^{ers} Viol. div. eighth-note pattern. 2^e Viol. div. eighth-note pattern. Altos. eighth-note pattern. vcelles. eighth-note pattern. C. Bass. eighth-note pattern.

Measure 40: 1^{ers} Viol. div. eighth-note pattern. 2^e Viol. div. eighth-note pattern. Altos. eighth-note pattern. vcelles. eighth-note pattern. C. Bass. eighth-note pattern.

à peu

G. Fl.

3^e Fl.

Hauth.

C. Angl.

Solo.

mp

pp

pp

Clar.

Clar. B.

Bons.

pp

2e

Sarrus.

Cors.

pp

mf

3e

mf

Tromp.

Pist.

1,2. Tromb.

p

3. Tromb.

p

Tuba.

p

Timb.

pp

à peu

unis.

div.

pp

Enlevez la sourdine.

unis.

div.

pp

Enlevez la sourdine.

unis.

double corde

div.

pp

Enlevez la sourdine.

mf

pp

11

Agitato.(138=)

G.Fl.

3^eFl.

Hautb.

C.Angl.

Clar.

Clar.B.

Bons
pp

Sarrus.

Cors.
cuivrés

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Agitato.(138=)

1ers Viol.

2es Viol.

Altos.

Vcelles div.

C.Bass.

11 ff
G.S. 19(A)

G.Fl.

3^eFl.

Hautb.

C.Angl.

Clar.

Clar.B.

Bons.

Sarrus.

cresc.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Baguettes de cuir.

Cymb.

Une Cymbale frappé avec la mailloche.

pp

G.Caisse.

mp

1^{ers}Viol.

2^{es}Viol.

Altos.

Vcelles.
div.

C.Bass.

mf

cresc.

double corde

cresc.

mf

G.Fl. à 2. 3 3 3

3° Fl.

Hautb. 3 3 3

C. Angl. 3 3 3

Clar. 3 3 3

Clar. B. 3 3 3

Bons. 3 3 3

Sarrus. f

Cors.

Tromp. 3 3 3

Pist. ff 3 3

a 2. bien marqué

Tromb. f 3

Tuba. f 3

Timb. mf 3

Une Cymbale. ≡

Tambour de Basque. ≡

G.Caisse ≡

1ers Viol. 6 6 6 cresc. ff 12 12 12

2es viol. 6 6 6 cresc. ff 12 12 12

Altos. 6 6 6 cresc. ff 12 12 12

Vcelles cresc. ff 12 12 12

C.Bass. ff ≡

Musical score page 1, measures 6-9. The score includes parts for:

- G.Fl.
- 2d Fl.
- Hautb.
- C.Angl.
- Clar.
- Clar. B.
- Bons.
- Sarrus.
- Cors.
- Tromp.
- Pist.
- Tromb.
- Tuba.
- Timb.
- Cymb.
- Tr.Basque
- G.Caisse

Text labels "cuivrés" appear above the Tromp. and Pist. staves. Measure 6 starts with a dynamic of f . Measures 7-8 show woodwind entries. Measure 9 features brass entries. Measure 10 concludes with a dynamic of mf .

1ers Viol. 12
2es Viol. 12
Altos. 12
Vcelles 12
C.Bass. 12

ff 12 12 12
ff 12 12 12
ff 12 12 12
ff double corde
ff

12

Avec véhémence. (168=)

G. Fl.

3e Fl.

Hautb.

C. Angl.

Clar.

Clar. B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Cymb.

f cresc. -

ff

cresc. - *ff*

p

Ouverts.
f très marqué

f très marqué

f

ff

1ers Viol.

2es Viol.

Altos.

Violes

C. Bass.

ff cresc. -

ff cresc. -

dau talon

dau talon

dau talon

talon

12

G. S. 19(A)

G.Fl.

3^eFl.

Hautb.

C.Angl.

Clar.

Clar.B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

ters.Viol.

2^es.Viol.

Altos.

Vcelles

C.Bass.

cuivrés

changez Ut ♯ en Ut ♭

f

G.Fl. à 2.

3° Fl.

Hautb.

C.Angl.

Clar.

Clar.B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Une Cymbale frappée avec la mailloche. Etouffer le son.

Cymb. *mf*

G.Caisse. *mf*

1ers Viol.

2es Viol.

Altos.

Vcelles

C.Bass.

Enlevez les Sourdines.

f

ff

ff très marqué

ff très marqué

ff très marqué

13

G.Fl.

3^eFl.

Hautb.

C.Angl.

Clar.

Clar. B.

Bons

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

1^{ers}Viol.

2^{es}Viol.

Altos.

Vcelles

C.Bass.

13

G.Fl.

3^eFl.

Hautb.

C.Angl.

Clar.

Clar.B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Cymb.

G.Caisse.

à 2.

cuivrés

une frappeé avec la mailloche.

1^{ers}Viol.

2^{es}Viol.

Altos.

vcelles

C.Bass.

14

G.Fl.

3^eFl.

Hautb.

C.Angl.

Clar.

Clar.B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Cymb.

G.Caisse.

Glockensp.

1^{er}Harpes.

2^{es}Harpes.

1^{ers}Viol.

2^{es}Viol.

Altos.

vcelles bien marqué

f du talon

C.Bass.

bien marqué

f du talon

f du talon

à 2.

G. Fl.
3e Fl.
Hautb.
C. Angl.
Clar.
Clar. B.
Bons.
Sarrus.
Cors.
Tromp.
Pist. à 2.
Tromb.
Tuba.
Timb.
Cymb. laissez vibrer
Tr. Basq.
G. Cais.

This page shows a complex musical score for orchestra and solo trumpet. The top half features a dense arrangement of woodwind and brass instruments playing eighth-note patterns. The bottom half includes a solo trumpet part labeled '10 Solo.' and other instruments like cymbals and bassoon.

Glockensp.
1. Harpes.

This section shows the glockenspiel and harps. The harps play a sustained note while the glockenspiel provides rhythmic patterns.

2. Harpes.

The harps provide harmonic support with sustained notes.

1ers Viol.
2es Viol.
Altos.
cycles
C-Bass.

This section shows the string section (violin, viola, cello, bass) and harpsichord (cycles) providing harmonic and rhythmic support.

Musical score page 39 featuring ten staves of music. The staves include treble, bass, and alto clefs, with various dynamics like *mf*, *ff*, and *mp*. The score includes markings such as "à 2.", "2e", and "3e". A instruction at the bottom left reads "Cymb. Etouffer le son".

Continuation of musical score page 39, showing ten staves of music. The staves include treble, bass, and alto clefs, with dynamics like *mf*, *crescendo*, *ff*, and *divisi*. The score includes markings such as "à 2.", "2e", and "3e".

15

G. Fl.

3^e Fl.

Hautb.

C. Angl.

Clar.

Clar. B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

Cymb. Une Cymb.

Tr. Basq.

G. Cais.

ters Viol.

2^e viol.

unis.

ff

Altos.

vcles.

ff

C.-Basses.

ff

15 ff

Prenez la petite Flûte.

a 2.

f

f

à 2.

f

à 2.

f

f

Ouverts

f

Ouverts

f

f

mf

mf

mf

f

mf

f

mf

f

mf

f

mf

f

G. Fl.

P. Fl.

Hautb.

C. Angl.

Clar.

Clar. B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb. *mf*

Tuba. *mf*

Timb. *mf*

Cymb.

changez ut en si

Une Cymbale

frappée avec la mailloche

1^{er} Viol. *ff*

2^e Viol. *ff*

divises

Altos. *ff*

Vclles. talon *ff*

C.-Basses. talon *ff*

16

Musical score page 43 featuring ten staves of music. The staves include parts for Flute, Clarinet, Bassoon, Trombone, Bass Trombone, Double Bass, Cello, Bassoon (second bassoon), Trombone (second), and Double Bass (second). The music consists of measures 1 through 10. Measure 10 includes a dynamic instruction *Bien marqué*.

Musical score page 43 continuation featuring ten staves of music. The staves include parts for Flute, Clarinet, Bassoon, Trombone, Bass Trombone, Double Bass, Cello, Bassoon (second bassoon), Trombone (second), and Double Bass (second). The music continues from measure 11 to measure 20. Measures 11-12 feature a dynamic *talon*. Measures 13-14 feature a dynamic *talon*. Measures 15-16 feature a dynamic *talon*. Measures 17-18 feature a dynamic *talon*. Measures 19-20 feature a dynamic *talon*.

Orchestra parts (Measures 17-18):

- G. Flb.
- P. Fl.
- Hautb.
- C. Angl.
- Clar.
- Clar. B.
- Bons.
- Sarrns.
- Cors.
- Tromp. a 2.
- Pist.
- Tromb.
- Tuba.
- Timb.

Instrumental parts (Measures 17-18):

- 1er Viol.
- 2e Viol.
- unis.
- Altos.
- Vclles.
- C.-Basses.

Musical score page 45 featuring ten staves of music. The staves include various instruments such as woodwinds, brass, and strings. The notation consists of traditional musical symbols like notes, rests, and dynamics (e.g., *p*, *poco*, *dimin.*). There are also unique markings like *b2:* and *b3:* above certain notes. The score concludes with a dynamic instruction *ppp* and a note change direction: "changez Mi (grave) en FA La en RE Sol# en Sol Si en Ut". A cymbale instruction is also present.

Une Cymbale *decresc.* à *poco*

changez Mi (grave) en FA
La en RE
Sol# en Sol
Si en Ut

ppp

Continuation of the musical score from page 45, showing two staves of music. The top staff features sixteenth-note patterns with dynamic markings *decresc.*, *à*, *poco*, *dimin.*, *à poco*, and *mf*. The bottom staff shows eighth-note patterns with a *double corde* instruction and *mf* dynamic.

C. Angl.

Clar.

Cl. B. $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$

$b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$

Bons. $m\ddot{f}$

Sarrus. $m\ddot{f}$

Cors. $p\ddot{p}$

1ers Viol.

2es Viol.

Altos.

vclles.

C.-Bass.

Soli Bouchés non cuivrés

p

Hautb.

C. Angl.

Clar.

Cl. B.

Bons.

Sarrus.

Cors.

18

17 Solo Bien chanté

$m\ddot{f}$

p

$p\ddot{p}$

Un temps de cette mesure en avant un de la mesure précédente.

1er Viol.

2e Viol.

Alto.

vclles.

C.-Bass.

$3\ddot{4}$

$3\ddot{4}$ $3\ddot{4}$ $3\ddot{4}$ $3\ddot{4}$

$3\ddot{4}$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$ $b\ddot{3}:$

$3\ddot{4}$ $p\ddot{p}$ p

$3\ddot{4}$ p

18

G. S. 19(A)

G. Fl.

Hautb.

1^{ers} Viol.

2^{es} Viol.

Alto.

B. Bass.

Vclles. divisi

C.-Bass.

pp

G. Fl. *#p.*

Hautb. *p*

C. Angl. *mf*

Soli En dehors

Clar. *mf*

Clar. B. *mf*

Rons. *1. Solo*

Sarrus. *pp*

1. Solo *pp*

Cors. *pp*

1. Harpes. *p*

1^{ers} Viol.

2^{es} Viol.

Altos.

Vclles. divisés

C.-Bass.

unis. *mf*

19

Musical score for orchestra, page 19, measures 15-19. The score includes parts for G. Fl., 3^e Fl., Hautb., Clar., Bons., Cors., 1ers Viol., 2es Viol., Altos., Celloles., C. Basses., and unis. The score features complex harmonic progressions with frequent changes in key signature, primarily in E major and A major. Various dynamics like *p*, *mp*, *mf*, *pp*, and *f* are used. Performance instructions include "En dehors." and "Bien chanté". Measure 15 starts with a forte dynamic. Measures 16-17 show a transition with "En dehors." markings. Measure 18 begins with "19 Solo." and ends with "Bien chanté". Measure 19 concludes with a forte dynamic.

19

Musical score for orchestra, page 19(A), measures 18-24.

Measure 18: Measures 18-19. Key signature: F major (4 sharps). Measure 18: Trombones play eighth-note chords. Measure 19: Trombones play eighth-note chords. Measure 20: Trombones play eighth-note chords.

Measure 21: Measures 21-22. Key signature: B major (5 sharps). Measure 21: Trombones play eighth-note chords. Measure 22: Trombones play eighth-note chords.

Measure 23: Measures 23-24. Key signature: B major (5 sharps). Measure 23: Trombones play eighth-note chords. Measure 24: Trombones play eighth-note chords.

G. S. 19(A)

retenu

This musical score page contains ten staves of music. The first nine staves are in common time, while the last staff is in 6/8 time. The key signature varies throughout the page. Dynamic markings include *f*, *p*, *mf*, *pp*, and *bien marqué*. Articulation marks like dots and dashes are present above and below the notes. Measure numbers 2e and 2.1 are indicated. The vocal parts are marked with arrows pointing upwards.

retenu

This section of the score continues the rhythmic pattern established in the previous page. It features a series of eighth-note patterns across the ten staves. The vocal parts are marked with arrows pointing upwards. The dynamic marking *ff bien marqué* is present in the lower voices.

Musical score page 21, featuring a dense arrangement of instruments. The score includes parts for G. Fl., P. Fl., Hautbois, C. Angl., Clar., Clar. B., Bons., Saruss., Cors., Tromp., Pist. à 2., Tromb. 3., Tuba., Timb., and Une Cymb. The instrumentation is complex, with multiple parts for each instrument and frequent dynamic changes indicated by markings like à 2. , louré' , 3 , 8 , pp , p , f , and ff . The score is set on a grid of five systems of five staves each.

Musical score page 21. The score includes parts for 1^{re} Harpe, 2^e Harpe, 1^{ers} Viol., 2^{es} viol., Altos., Vcèles., C.Basses., and Basson. The 1^{re} and 2^e Harpes play sustained notes in the upper register. The strings provide harmonic support with eighth-note patterns. The bassoon and basses play sustained notes in the lower register. Measure 21 concludes with a dynamic ff.

22 retenez un peu.

Soli.

Soli.
mf
Solo.
mf
Soli.
mf

Laisser vibrer

retenez un peu.

unis.
unis.

ff
mf
p

Hautb.

Clar. à 2.Soli. *p*

Clar. B. *p*

bons. à 2. Soli. *p*

Soli. *p*

Cors. *mf* *Bouches et cuivres* *Soli.*
Timb. *Changz Fa en Lab.* *Ut en Sib.* *mf* *Bouches et cuivres*

G.Caisse. *de cre scen do pp*

1ers Viol.

2es Viol.

Altos.

Viol. vcelles.

C.Basses. *mf pp*

Solo _ en dehors. *2 2* *f* *2 2*

ouverts: *mp pp ouverts:*

19 Solo. *2 2*

staccato

staccato *p*

24

Hautb.

C. Angl.

#Clar. $\text{a}^2 \text{mf}$

#Clar. B.

Bons. pp

Cors. pp

pre Harpe.

1st Viol.

2nd Viol. div.

mf

p

24

G. Fl.

C. Angl.

#Clar.

Bons. pp

mf

19 Solo.

mf

G. S. 19(A)

G. Fl. *p*

P. Fl.

Hautb.

C. Angl.

Clar.

p Clar. B. *mf* En dehors.

Bons. *mf*

Saruss. *mf*

Cors. *p*

Tromp.

Pist.

1. 2.

Tromb. 3.

Tuba.

Timb. *ppp*

Triangle.

G. Caisse.

1ers Viol.

2es Viol.

Altos. *f*

Vcelles. *mf* En dehors.

C.Basses. *mf*

Continuation of the musical score from page 1, measures 2 through 7. The score includes parts for various instruments, with dynamics and performance instructions such as "En dehors. à 2. Soli.", "Soli.", and "pp". The music features complex rhythmic patterns and harmonic shifts, typical of Debussy's style.

1st Viol.
2nd Viol. unis.
Cello
Bassoon
Trombone

mf cre - scen - do

mf cre - scen - do

mf cre - scen - do

f *mf* subito

G.Fl. f à 2.

P.Fl. f

Hautb. f à 2.

C.Angl.

Clar. f à 2.

ClarB. d.

Bons. f

Cors. f

Tromp. f à 2.

Pist. f Très en dehors, fortissimo

Tromb. f

Tuba. f

Timb. f pp

G.Caisse. f

Glockensp. f

1re Harpe. f

2e Harpe. f

tersViol. f

2esViol. f

Altos. f

velles. f

C-Bass. f

ff Très marqué

ff Très marqué

ff Très marqué

à 2.

f

f

f

ff Très marqué

ff Très marqué

G.F1.

P.F1.

Hautb.

C.Angl.

Clar.

Clar.B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

G.Caisse.

Glockens.

Ter Harp.

2^e Harp.

Altos.

Vclles.

C-Bass.

Une Cymbale frappée avec la mailloche.

G.Caisse.

cresc.

cresc.

cresc.

cresc.

G. Fl.

P. Fl.

Hautb.

C. Ang.

Clar.

Clar. B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Cymb.

G. Caisse.

Glockensp.

1^{er} Harp.

ff gamme d'Ut
gliss. 28

2^e Harp.

1^{er} Viol.

2^{es} Viol. div.

Altos.

Vclles.

C-Bass.

fortissimo

28

28

ff

G.S. 19(A)

à 2.

ff

En dehors.

à 2.

ff

En dehors.

à 2.2

ff *En dehors.*

2b *En dehors.*

2b *2b*

Changez Ré en Fa ♯ (grave)

Cymb.

ff

G. Fl.

P. Fl.

Hautb.

C. Angl.

Clar.

Clar. B.

Bons.

Sarrus.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

1ersViol.

du talon

2esViol. div.

du talon

du talon

Alto.

Vclles.

du talon

C-Bass.

G. S. 19(A)

Musical score for orchestra, page 27, measure 65. The score consists of ten staves. Measures 1-12 show complex sixteenth-note patterns with various dynamics (e.g., ff, f) and articulations (e.g., accents, slurs). Measures 13-16 feature sustained notes with grace notes above them. Measures 17-20 show eighth-note patterns with grace notes. Measure 21 concludes with a dynamic of **f**.

G.Fl.  P.Fl.  p

Hautb.  

C. Angl.  p

Clar.    p

Clar. B.    p

Bons.               

Sarrus.               

Cors.         

Tromp.         

Pist.         

Tromb.         

Tuba.         

Timb.         

Solo (Galop lointain d'un cheval qui se rapproche peu à peu.)

1er Viol.          cresc.

2e Viol. div.         

Altos.         

Velles.          div.

C-Bass.                                                         

Musical score page 67, measures 1-30. The score consists of ten staves. Measures 1-3 show woodwind entries with dynamic markings $\text{2. } p$, p , and p . Measure 4 is a rest. Measures 5-7 show woodwind entries with dynamics p , p , p , and p . Measure 8 is a rest. Measures 9-11 show woodwind entries with dynamics mf , p , p , and p . Measure 12 is a rest. Measures 13-15 show woodwind entries with dynamics p , p , p , and p . Measure 16 is a rest. Measures 17-19 show woodwind entries with dynamics mf , f , f , and f . Measure 20 is a rest. Measures 21-23 show woodwind entries with dynamics p , p , p , and p . Measure 24 is a rest. Measures 25-27 show woodwind entries with dynamics p , p , p , and p . Measure 28 is a rest. Measures 29-30 show woodwind entries with dynamics p , p , p , and p . Measure 31 is a rest.

Soli

Changez Sol en La \flat .

cresc a poco

f

Musical score page 67, measures 31-41. The score consists of ten staves. Measures 31-33 show woodwind entries with dynamics p , p , p , and p . Measure 34 is a rest. Measures 35-37 show woodwind entries with dynamics p , p , p , and p . Measure 38 is a rest. Measures 39-41 show woodwind entries with dynamics p , p , p , and p .

unis.

double corde

dim.

peu

à peu

dim.

peu

à peu

dim.

peu

à peu

div.

f p sub.

Retenez le Mouvement.

28

1^e Solo.

G. Fl.

P. Fl.

Hautb.

C. Angl.

Clar.

Clar. B.

Bons

Sarruss.

à 2 Soli

Cors En dehors

Timb.

Baguette d'Eponge

This section of the score includes parts for G. Flute, P. Flute, Hautbois, Clarinette, Clar. B., Bons, Sarruss., à 2 Soli (two solo voices), Cors En dehors (Cors outside), Timb., Baguette d'Eponge (Sponge baton), and various harps. The instrumentation is primarily woodwind and brass, with harps providing harmonic support. The music consists of six measures of rhythmic patterns, with dynamic markings such as *pp*, *mp*, and *mf*.

1^{es} Harpes

2^{es} Harpes

This section shows two groups of harps (1^{es} Harpes and 2^{es} Harpes) playing eighth-note patterns. The dynamic is *mp*. The score indicates a tempo of 60 BPM.

1^{er} Viol.

2^{es} Viol.

Altos.

Vcelles

C. Bass.

This section includes parts for 1^{er} Violin, 2^{es} Violin, Altos, Vcelles (Cello), and C. Bass. The bassoon part is marked "divisés." The dynamic is *pp*.

28

p

Più mosso.

29 (60 = $\text{d}.$)

pp

19 Solo.

20

pp

pp

legger

divisés.

Più mosso.

(60 = $\text{d}.$)
divisés.

legger

divisés.

p

p

Unis.

Unis.

29

Più mosso.

G. Fl.
P. Fl.
Hautb.
C. Angl.
Clar.
Clar. B.
Bons
Sarruss.
Cors.
Timb.

tres Harpes.
2es Harpes.

ters viol.
2es Viol.
Altos
vcelles
C.Bass.

Più mosso.
unis. 3
leger
unis. 3
leger

30 (60 = d.)

Soli

Più mosso.

Retenez.

mp

mf

Solo

10 Solo

Solo

p

Changez Si♭ en Si♯
Fā♯ en Mi.

ppp

mp

harmoniques

Retenez.

(60 = d.)

Più mosso.

Unis.

p

Unis.

*p**dimin.*

divisés

pp

p

p

30

3 Triangle

4

1^{re} Harpes 10 Solo. *p*

2^e Harpes *p*

Moderato. (96 = $\frac{d}{4}$)

Viol. Solo. *p*

1^{re} Viol. *mp* Bien chanté

2^e Viol. *pp*

Altos unis.

vieilles

C. Bass.

31

G. Fl.

3^e Fl.

3^e Solo *p*

Hautb. 1^{er} Solo. *d*

Clar. 1^{er} Solo *p* Le chant bien en dehors

1^{er} Harpes *pp*

2^e Harpes *o*

Bien chanté

Viol. Solo. *p*

1^{er} Viol. divisés *p*

2^e viol. divisés *p*

Alto divisés *p*

vieilles

C. Bass.

Même Mouvement.

32

G.Flt. *p*
Sopr. *p*
Hautb. *a* *poco* *mf*
C. Angl. *a* *poco* *mf*
Clar.
Clar. B.
Bons *2e* *g* *mp* *mf* *cresc.*
Sarruss.
Cors.: *19 Solo.* *mf* *cresc.*
Trés Harpes *cresc.*
20 Harpes *f* *cresc.*

Musical score for orchestra and harps at measure 32. The score includes parts for G. Flute, Soprano, Bassoon, Clarinet, Clarinet B., Trombones, Bassoon, Horn, and Harps. The instrumentation is primarily woodwind and brass. Dynamics include *p*, *poco*, *mf*, *cresc.*, *mp*, *mf*, *2e*, *g*, *19 Solo.*, *mf*, *cresc.*, *trés*, *f*, and *cresc.*. Measure 32 concludes with a dynamic of *mf*.

Même Mouvement.

Viol. Solo. *f* *unis.* *f* *cresc.*
1ers Vior. *f* *unis.* *f* *cresc.*
2es Viol. *f* *cresc.*
Altos *f* *divises* *f* *cresc.*
Vcelles *p* *p* *cresc.*
C. Bass. *p* *mf*

Musical score for orchestra at measure 32. The score includes parts for Violin Solo, 1st Violins, 2nd Violins, Alto, Cello, and Double Bass. The instrumentation is primarily stringed instruments. Dynamics include *f*, *unis.*, *cresc.*, *p*, and *mf*. Measure 32 concludes with a dynamic of *mf*.

33

Prenez la petite Flûte.

1^o Solo

Changez Mi en Reb

divisés

serrez le Mouvement peu à peu

G. Fl.

P. Fl.

Hautb.

C. Angel.

Clar.

Clar. B.

Bons

Sarruss.

Cors.

Tromp.

Pist.

Tromb.

Tuba.

Timb.

1^{es} Harpes

2^{es} Harpes

ters Viol.

2^{es} Viol.

Altos.

veelles

C. Bass

serrez le Mouvement peu à peu

Musical score page 77 featuring ten staves of music. The dynamics include ***ff***, ***cresc.***, ***mf***, and ***ff Solo.*** The key signature is mostly **G major** (no sharps or flats).

Continuation of the musical score. It features two glissando markings: one labeled ***Glissando*** with ***21*** and **(b)**, and another labeled ***Glissando*** with ***21***. The text **Gamme de Sol majeur** appears above the first glissando, and **Gamme de Si majeur** appears below the second. The key signature changes to **A major** (one sharp) during these sections.

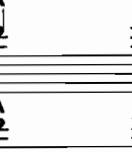
Final section of the musical score. The dynamics are ***ff***, ***#2.***, ***ff***, and ***ff***. The page number **G. S. 19(A)** is located at the bottom center.

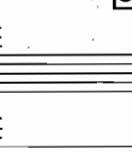
34 retenez

Tempo ff.

G.Fl. 

P.Fl. 

Hautb. 

C.Angl. 

Clar. 

Clar. B. 

Bons. 

Sarrus. 

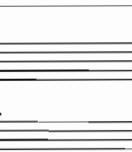
Cors. 3.4. 

Tromp. 

Pist. 

Tromb. 3. 

Tuba. 

Timb. 

Trgle. 

Cymb. 

En dehors

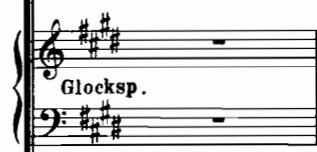
ff En dehors

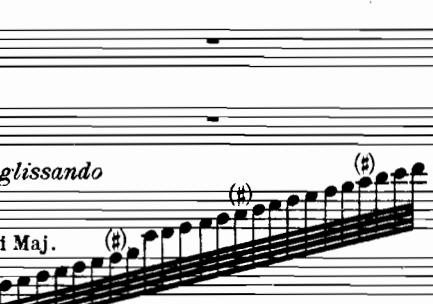
ff

Très en dehors

changez La! La!

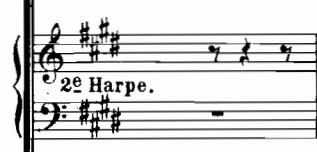
mf

Glocksp. 



1re Harpe. Gamme de Si Maj. 



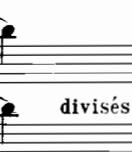
2e Harpe. 

glissando cette mesure en vaut une du M^t précédent

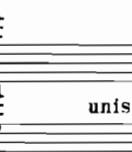
retenez

Tempo

Viol. 1. 

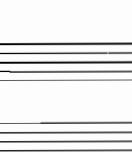
Viol. 2. 

Alto. 

Vcelles. 

C.Bass. 

divisés 

unis. 

divisés unis.

34 G.S. 19(A)

Animez un peu.

cuvrés très en dehors.

Tres en dehors.

cre - scen - do
cre - scen - do
cre - sce - do

ppp

divisés unis.

ff

ff

G. S. 19(A)

G.FL.
P.FL.
Hautb.
C.Angl.
Clar.
Clar.B.
Bons.
Sarruss. *ff*
1.2.
Cors. 3.4. *ff*
Tromp. *ff*
Pist.
B.
Tromb. *ff*
Tuba. *ff*
Timb. *ff*
Une Cymb.
f avec la mailloche
Glocksp. *ff*
1^{re} Harpe.
2^e Harpe. *ff*
Viol.
Alto.
Vcelles.
C-Bass.

35

changez Ré b en Ut.
Solen Fa. (grave)

dimi - nu - er peu
dimi - nu - er peu
dimi - nu - er - peu à peu

G.Fl. Poco ritenuto.

36

(56 = d.)

Poco ritenuto. (56 = d.)

C.Angl. pp Solo.

Clar. 1.2. *mp*

Timb. pp pp Baguettes d'Eponge Solo.

Poco ritenuto. (56 = d.)

1ersViol. à peu b2. b2. b2. p divisés

2esViol. à peu b2. b2. b2. p divisés

Altos. *ppp*

Veelles. *ppp*

C-Bass.

36

37

G.Fl. Soli. b2. b2. b2. b2. b2. mp Bien lié. 19 Solo. mf p

Hautb. ppp

C.Angl. Soli. mp Soli. mp

Clar. 1.2. pp Soli. mp Soli. mp

Bons. mp

Cors. 1.2. 19 Solo. p mf p

Timb. pp

Mettez la Sourdine.

1ersViol. ppp

Mettez la Sourdine.

2esViol. ppp

Mettez la Sourdine.

Altos.

Veelles.

C-Bass.

37

G.S. 49(A)

G.Fl.

Hauth.

Clar.

Clar B.

Bons.

1.2. 10

Cors. 3. pp

Timb. 3. mp -> pp pp

10

1ers Viol. unis. Très doux.

2es Viol. divisés p unis. mf p mf

Altos. unis. p divisés mf unis. p mf

Vcelles. p mf p mf

C-Bass. p mf p mf

38

G.Fl.

Clar. 1.2. pp

Bons. pp

Cors. 1. pp

Timb. p changez Ré en Ut.

avec beaucoup d'intensité et de chaleur.

Viol. 2. p

Alto. p

Vcelles. p

C-Bass. p

38

G. S. 19(A)

39

G.F1.

P.F1.

Hautb.

C Angl.

Clar.

Clar. B.

Bons.

Sarruss. *pp*

Timb.

ppp 1. divisés en 4 pupitres

pp 2.

1.Viol. *pp* 3.

pp 4.

2.Viol. *pp* divisés

pp

Altos. *pp* divisés

pp

Vevelles. *pp* divisés

pp

C-Bass *pp* divisés

pp

morendo

Retenez le Mouvement.

Musical score for orchestra, page 86. The score consists of ten staves. The first five staves are in common time (indicated by a 'C') and the last five are in 2/4 time (indicated by a '2'). The key signature varies from one staff to another. The music features various dynamics such as *p*, *pp*, and *fff*. The notation includes eighth and sixteenth note patterns, some with grace marks. The first five staves begin with a dynamic of *p*, followed by *pp*. The last five staves begin with *fff*.

Retenez le Mouvement.

Continuation of the musical score for orchestra, page 86. The score continues with ten staves. The first five staves are in common time and the last five are in 2/4 time. The dynamics continue from the previous page, with *ppp* markings appearing in the upper voices. The music consists of eighth and sixteenth note patterns. The first five staves end with a dynamic of *ppp*. The last five staves begin with *ppp* and end with a dynamic of *ppp*. The word "divisés" appears in the lower voices of the last staff.

(Paris 1902)