

I  
Rêveries - Passions

**Largo (♩ = 56)**

Flûtes I, II      Hautbois I, II      Clarinettes (En Si♭) I, II      Bassons I-IV      Cors (En Mi♭) I, II      Trompettes (En Ut) I, II      Cornets à Pistons (En Sol) I, II      Timbales (En Ut, Sol)      Violons (au moins 15) I      Violons (au moins 15) II      Altos (au moins 10)      Violoncelles (au moins 11)      Contre-Basses (au moins 9)

Vns      Altos      Viles      C.-B.

**A**

F1.  
Cl. (Sib)  
(Mi)  
Cors  
(Ut)  
Vns  
Altos  
Viles  
C.-B.

11

pp  
pp  
pp III  
pp  
p  
pp pp pp pp pp  
pp pp pp pp pp  
pp pp pp pp pp  
pp pizz. soli pp  
sf 3 p cresc. mf  
cresc. arco >  
cresc. mf

=

**B**

\*) plus vite animez I  
Cors (Ut)  
Vns  
Altos  
Viles  
C.-B.

17

senza sord. a punta d'arco pp 6 6 6 6 cresc. 3 3  
senza sord. pp 6 6 6 6 p cresc. 6 6 6 6 tr tr  
f=pp pp  
f=pp pp  
f=pp pp

\*) Les onze mesures qui suivent sont d'une extrême difficulté; je ne saurais trop recommander aux chefs d'orchestre de les faire répéter plusieurs fois et avec le plus grand soin, en commençant au changement de mouvement (*plus vite*) et finissant à la rentrée du thème (*Tempo 10*). Il sera bon de faire étudier leur trait aux 1ers et 2mes violons séparément d'abord, puis avec le reste de l'orchestre, jusqu'à ce qu'ils soient parfaitement sûrs de toutes les nuances de mouvement, qui me paraissent ce qu'il y a de plus difficile à obtenir de la masse, avec l'ensemble et la précision convenables. [HB]

20      un peu plus vite

Bns      -

(Mib)      -

Cors      -

(Ut)      p      3

Vns      -

3      cresc. poco a poco      6      tr.      mf      6      6

Altos      3      3      3      cresc.      3      3      3      mf      6      6      double corde

Vlles      senza sord.      3      pp      cresc.      3      3      mf      6      6

C.-B.      -      p cresc.      3      3      3      mf      6      6

C retenu jusqu'au premier mouvement

22      poco rallent.

F1.      -

Hb.      -

C1. (Sib)      pocof      f

Bns      3      cresc.      3      3      f

(Mib)      3      cresc. poco a poco      3      3      f

Cors      3      cresc. poco a poco      3      3      f

(Ut)      3      cresc. poco a poco      3      3      f

Vns      6      cresc.      6      ff dim.      pp      mf      p

Altos      6      cresc.      6      ff      p      pp      6      mf      p

Vlles      6      cresc.      6      div.      pp      unis.      pp      pizz.      mf

C.-B.      6      cresc.      6      ff      p

25

F1. *poco ritard.*

Hb.

C1. (Sib)

Bns

(Mi<sup>b</sup>)

Cors

(Ut)

Vns

Altos

Viles

C.-B.

**D tempo 10**

28

F1. *dolce*

Hb.

C1. (Sib) *unis. dolce*

Bns

(Mi<sup>b</sup>)

Cors

(Ut)

Vns

Altos

Viles

C.-B.

30

F1.  
C1. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)  
Vns  
Altos  
V1les  
C.-B.

32

F1.  
C1. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)  
Vns  
Altos  
V1les  
C.-B.



F  
sans ralentir

soli

46

Fl.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Vns

Altos

V1les

C.-B.

pizz.

pizz.

arco

pizz.

mf

con sord.  
arco  
tr.  
ppp leggiero

=

52

Fl.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Vns

Altos

V1les

C.-B.

I

III solo

p

pp



H Allegro agitato e appassionato assai ( $\text{d} = 132$ )<sup>\*</sup>

Fl.

Hb.

C1. (Sib.)

Bns

(Mib.)

Cors

(Ut)

Timb.

Vns

Altos

Viles

C.-B.

*(baguettes de bois recouvert en peau)\*\*)*

I solo

p

canto espressivo  
arco

p

I

F1.

Vns

Altos

Viles

C.-B.

*poco sf*

*p>*

*arco*

<sup>\*</sup>) Une mesure de ce mouvement équivaut au quart de la précédente. [HB]

<sup>\*\*</sup>) See Appendix VIII.

82 I  
 F1. sf dolce  
 Vns sf dolce  
 Altos sim.  
 Viles et C.-B. sim.  
 =

90 J animez cresc.  
 F1. cresc. poco a poco cresc.  
 Vns cresc. poco a poco cresc.  
 Altos cresc. poco a poco cresc.  
 Viles et C.-B. cresc. poco a poco cresc.  
 =

97 animez retenu a tempo  
 F1. sf dim. p poco f  
 Vns sf dim. p poco f  
 Altos sf dim. p f  
 Viles et C.-B. f dim. p f  
 =

104 I un peu retenu  
 F1. sf p sf p sf p  
 Vns p f p sf p sf p  
 Altos p f p sf p sf p  
 Viles p f p sf p sf p  
 C.-B. p f p sf p sf p  
 pizz.

**K**

111 I a tempo con fuoco

F1.  
Hb.  
C1. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)  
Timb.  
Vns  
Altos  
Viles  
C.-B.

118

*un peu retenu* I solo

**L** un peu plus animé

F1.  
Hb.  
C1. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)  
Vns  
Altos  
Viles  
C.-B.

126

F1.

Hb.

C1. (Sib.)

Bns

(Mib.)

Cors

(Ut.)

Timb.

Vns

Altos

Vlles.

C.-B.







179

F1.

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Vns

Altos

Viles et C.-B.

187 R

F1.

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Vns

Altos

Viles et C.-B.

194

S

F1.  
Hb.  
Cl. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)  
Timb.  
  
Vns  
Altos  
Viles  
C.-B.

ff f p unis. b  
f f p f  
f f p unis. b  
f f p f  
f f p unis. b  
f f p f  
f f p unis. b  
f f p f  
f mf p cresc. ff decresc.  
f ff

203

F1.  
Hb.  
Cl. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)  
  
Vns  
Altos  
Viles  
C.-B.

f p unis. b  
f p  
f p  
f p  
f p  
f p  
f p  
f p  
f p cresc. ff decresc.  
f mf ff decresc.

212 **T**

F1. p f f  
Hb. p f f  
C1. (Sib) p f f  
Bns p f f  
(Mib) p f f  
Cors p f f  
(Ut) p f f  
Vns cresc. ff ff  
cresc. ff ff  
Altos cresc. ff ff  
V1les cresc. ff ff  
C.-B. mf ff ff  
  

221 silence 3

F1. - ff 3  
Hb. - ff 3  
C1. (Sib) - ff 3  
Bns - ff 3  
(Mib) - ff 3  
Cors - ff 3  
(Ut) - ff 3  
Timb. - ff 3  
Vns - ff 3  
Altos mf cresc. molto ff 3  
V1les ff 3  
C.-B. ff 3

232 **U**  
sans presser

F1.  
C1. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)

Vns  
Altos  
Viles et C.-B.

I dolce  
I dolce  
I dolce

pp  
perdendo  
soli  
pp  
dim.  
ppp  
p  
mf

240 I

F1.  
C1. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)

Vns  
Altos  
Viles et C.-B.

I  
I  
I

sim.

246 I

F1.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Vns

Altos

Viles et C.-B.

252 I V en serrant un peu

<img alt="Musical score for orchestra and choir, page 24, measure 252. The score includes parts for Flute (F1.), Clarinet in C major (C1. (Sib)), Bassoon (Bns), Horn (Cors) (Mib), Trombone (Ut), Violin (Vns), Alto (Altos), and Bassoon (Viles et C.-B.). The music consists of eight measures. Dynamics include forte (#f), piano (#p), crescendo (cresc. poco a poco), and III p. The section begins with a forte dynamic and a V symbol, followed by a crescendo. The vocal part 'en serrant un peu' is written above the vocal line. Measures 252-255 show a series of crescendos. Measures 256-259 show sustained notes with dynamics. Measures 260-263 show eighth-note patterns with dynamics. Measures 264-267 show eighth-note patterns with dynamics. Measures 268-271 show eighth-note patterns with dynamics. Measures 272-275 show eighth-note patterns with dynamics. Measures 276-279 show eighth-note patterns with dynamics. Measures 280-283 show eighth-note patterns with dynamics. Measures 284-287 show eighth-note patterns with dynamics. Measures 288-291 show eighth-note patterns with dynamics. Measures 292-295 show eighth-note patterns with dynamics. Measures 296-299 show eighth-note patterns with dynamics. Measures 300-303 show eighth-note patterns with dynamics. Measures 304-307 show eighth-note patterns with dynamics. Measures 308-311 show eighth-note patterns with dynamics. Measures 312-315 show eighth-note patterns with dynamics. Measures 316-319 show eighth-note patterns with dynamics. Measures 320-323 show eighth-note patterns with dynamics. Measures 324-327 show eighth-note patterns with dynamics. Measures 328-331 show eighth-note patterns with dynamics. Measures 332-335 show eighth-note patterns with dynamics. Measures 336-339 show eighth-note patterns with dynamics. Measures 340-343 show eighth-note patterns with dynamics. Measures 344-347 show eighth-note patterns with dynamics. Measures 348-351 show eighth-note patterns with dynamics. Measures 352-355 show eighth-note patterns with dynamics. Measures 356-359 show eighth-note patterns with dynamics. Measures 360-363 show eighth-note patterns with dynamics. Measures 364-367 show eighth-note patterns with dynamics. Measures 368-371 show eighth-note patterns with dynamics. Measures 372-375 show eighth-note patterns with dynamics. Measures 376-379 show eighth-note patterns with dynamics. Measures 380-383 show eighth-note patterns with dynamics. Measures 384-387 show eighth-note patterns with dynamics. Measures 388-391 show eighth-note patterns with dynamics. Measures 392-395 show eighth-note patterns with dynamics. Measures 396-399 show eighth-note patterns with dynamics. Measures 400-403 show eighth-note patterns with dynamics. Measures 404-407 show eighth-note patterns with dynamics. Measures 408-411 show eighth-note patterns with dynamics. Measures 412-415 show eighth-note patterns with dynamics. Measures 416-419 show eighth-note patterns with dynamics. Measures 420-423 show eighth-note patterns with dynamics. Measures 424-427 show eighth-note patterns with dynamics. Measures 428-431 show eighth-note patterns with dynamics. Measures 432-435 show eighth-note patterns with dynamics. Measures 436-439 show eighth-note patterns with dynamics. Measures 440-443 show eighth-note patterns with dynamics. Measures 444-447 show eighth-note patterns with dynamics. Measures 448-451 show eighth-note patterns with dynamics. Measures 452-455 show eighth-note patterns with dynamics. Measures 456-459 show eighth-note patterns with dynamics. Measures 460-463 show eighth-note patterns with dynamics. Measures 464-467 show eighth-note patterns with dynamics. Measures 468-471 show eighth-note patterns with dynamics. Measures 472-475 show eighth-note patterns with dynamics. Measures 476-479 show eighth-note patterns with dynamics. Measures 480-483 show eighth-note patterns with dynamics. Measures 484-487 show eighth-note patterns with dynamics. Measures 488-491 show eighth-note patterns with dynamics. Measures 492-495 show eighth-note patterns with dynamics. Measures 496-499 show eighth-note patterns with dynamics. Measures 500-503 show eighth-note patterns with dynamics. Measures 504-507 show eighth-note patterns with dynamics. Measures 508-511 show eighth-note patterns with dynamics. Measures 512-515 show eighth-note patterns with dynamics. Measures 516-519 show eighth-note patterns with dynamics. Measures 520-523 show eighth-note patterns with dynamics. Measures 524-527 show eighth-note patterns with dynamics. Measures 528-531 show eighth-note patterns with dynamics. Measures 532-535 show eighth-note patterns with dynamics. Measures 536-539 show eighth-note patterns with dynamics. Measures 540-543 show eighth-note patterns with dynamics. Measures 544-547 show eighth-note patterns with dynamics. Measures 548-551 show eighth-note patterns with dynamics. Measures 552-555 show eighth-note patterns with dynamics. Measures 556-559 show eighth-note patterns with dynamics. Measures 560-563 show eighth-note patterns with dynamics. Measures 564-567 show eighth-note patterns with dynamics. Measures 568-571 show eighth-note patterns with dynamics. Measures 572-575 show eighth-note patterns with dynamics. Measures 576-579 show eighth-note patterns with dynamics. Measures 580-583 show eighth-note patterns with dynamics. Measures 584-587 show eighth-note patterns with dynamics. Measures 588-591 show eighth-note patterns with dynamics. Measures 592-595 show eighth-note patterns with dynamics. Measures 596-599 show eighth-note patterns with dynamics. Measures 600-603 show eighth-note patterns with dynamics. Measures 604-607 show eighth-note patterns with dynamics. Measures 608-611 show eighth-note patterns with dynamics. Measures 612-615 show eighth-note patterns with dynamics. Measures 616-619 show eighth-note patterns with dynamics. Measures 620-623 show eighth-note patterns with dynamics. Measures 624-627 show eighth-note patterns with dynamics. Measures 628-631 show eighth-note patterns with dynamics. Measures 632-635 show eighth-note patterns with dynamics. Measures 636-639 show eighth-note patterns with dynamics. Measures 640-643 show eighth-note patterns with dynamics. Measures 644-647 show eighth-note patterns with dynamics. Measures 648-651 show eighth-note patterns with dynamics. Measures 652-655 show eighth-note patterns with dynamics. Measures 656-659 show eighth-note patterns with dynamics. Measures 660-663 show eighth-note patterns with dynamics. Measures 664-667 show eighth-note patterns with dynamics. Measures 668-671 show eighth-note patterns with dynamics. Measures 672-675 show eighth-note patterns with dynamics. Measures 676-679 show eighth-note patterns with dynamics. Measures 680-683 show eighth-note patterns with dynamics. Measures 684-687 show eighth-note patterns with dynamics. Measures 688-691 show eighth-note patterns with dynamics. Measures 692-695 show eighth-note patterns with dynamics. Measures 696-699 show eighth-note patterns with dynamics. Measures 700-703 show eighth-note patterns with dynamics. Measures 704-707 show eighth-note patterns with dynamics. Measures 708-711 show eighth-note patterns with dynamics. Measures 712-715 show eighth-note patterns with dynamics. Measures 716-719 show eighth-note patterns with dynamics. Measures 720-723 show eighth-note patterns with dynamics. Measures 724-727 show eighth-note patterns with dynamics. Measures 728-731 show eighth-note patterns with dynamics. Measures 732-735 show eighth-note patterns with dynamics. Measures 736-739 show eighth-note patterns with dynamics. Measures 740-743 show eighth-note patterns with dynamics. Measures 744-747 show eighth-note patterns with dynamics. Measures 748-751 show eighth-note patterns with dynamics. Measures 752-755 show eighth-note patterns with dynamics. Measures 756-759 show eighth-note patterns with dynamics. Measures 760-763 show eighth-note patterns with dynamics. Measures 764-767 show eighth-note patterns with dynamics. Measures 768-771 show eighth-note patterns with dynamics. Measures 772-775 show eighth-note patterns with dynamics. Measures 776-779 show eighth-note patterns with dynamics. Measures 780-783 show eighth-note patterns with dynamics. Measures 784-787 show eighth-note patterns with dynamics. Measures 788-791 show eighth-note patterns with dynamics. Measures 792-795 show eighth-note patterns with dynamics. Measures 796-799 show eighth-note patterns with dynamics. Measures 800-803 show eighth-note patterns with dynamics. Measures 804-807 show eighth-note patterns with dynamics. Measures 808-811 show eighth-note patterns with dynamics. Measures 812-815 show eighth-note patterns with dynamics. Measures 816-819 show eighth-note patterns with dynamics. Measures 820-823 show eighth-note patterns with dynamics. Measures 824-827 show eighth-note patterns with dynamics. Measures 828-831 show eighth-note patterns with dynamics. Measures 832-835 show eighth-note patterns with dynamics. Measures 836-839 show eighth-note patterns with dynamics. Measures 840-843 show eighth-note patterns with dynamics. Measures 844-847 show eighth-note patterns with dynamics. Measures 848-851 show eighth-note patterns with dynamics. Measures 852-855 show eighth-note patterns with dynamics. Measures 856-859 show eighth-note patterns with dynamics. Measures 860-863 show eighth-note patterns with dynamics. Measures 864-867 show eighth-note patterns with dynamics. Measures 868-871 show eighth-note patterns with dynamics. Measures 872-875 show eighth-note patterns with dynamics. Measures 876-879 show eighth-note patterns with dynamics. Measures 880-883 show eighth-note patterns with dynamics. Measures 884-887 show eighth-note patterns with dynamics. Measures 888-891 show eighth-note patterns with dynamics. Measures 892-895 show eighth-note patterns with dynamics. Measures 896-899 show eighth-note patterns with dynamics. Measures 900-903 show eighth-note patterns with dynamics. Measures 904-907 show eighth-note patterns with dynamics. Measures 908-911 show eighth-note patterns with dynamics. Measures 912-915 show eighth-note patterns with dynamics. Measures 916-919 show eighth-note patterns with dynamics. Measures 920-923 show eighth-note patterns with dynamics. Measures 924-927 show eighth-note patterns with dynamics. Measures 928-931 show eighth-note patterns with dynamics. Measures 932-935 show eighth-note patterns with dynamics. Measures 936-939 show eighth-note patterns with dynamics. Measures 940-943 show eighth-note patterns with dynamics. Measures 944-947 show eighth-note patterns with dynamics. Measures 948-951 show eighth-note patterns with dynamics. Measures 952-955 show eighth-note patterns with dynamics. Measures 956-959 show eighth-note patterns with dynamics. Measures 960-963 show eighth-note patterns with dynamics. Measures 964-967 show eighth-note patterns with dynamics. Measures 968-971 show eighth-note patterns with dynamics. Measures 972-975 show eighth-note patterns with dynamics. Measures 976-979 show eighth-note patterns with dynamics. Measures 980-983 show eighth-note patterns with dynamics. Measures 984-987 show eighth-note patterns with dynamics. Measures 988-991 show eighth-note patterns with dynamics. Measures 992-995 show eighth-note patterns with dynamics. Measures 996-999 show eighth-note patterns with dynamics.</p>

F1.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Vns

Altos

Viles et C.-B.

258

F1.  
Hb.  
C1. (Sib)  
Bns  
(Mib)  
Cors  
(Ut)  
Vns  
Altos  
Villes et C.-B.

W

264

F1.  
Hb.  
C1. (Sib)  
Bns  
III  
(Mib)  
Cors  
(Ut)  
Vns  
Altos  
Villes et C.-B.

*a tempo*

270

F1.  
II  
Hb.  
C1. (Sib)  
II  
Bns  
(Mib)  
Cors  
(Ut)  
Vns  
Altos  
Vlles  
C.-B.

*I, III unis.*  
cresc. poco

277 X

F1.  
Hb.  
C1. (Sib)  
Bns  
Vns  
Altos  
Vlles

*I solo*  
a poco  
cresc.  
pp  
cresc. molto  
p  
a poco  
cresc.

285

I  
Bns  
III, IV  
Vns  
Altos  
Viles

*cresc. poco a poco*      *cresc. molto*  
*cresc. poco a poco*      *cresc. molto*

*sf*      *sf*      *sf*      *cresc. molto*  
*cresc. poco a poco*      *cresc. molto*  
*cresc. poco a poco*      *cresc. molto*

291 Y

F1.  
Hb.  
C1. (Sib)  
I, II  
Bns  
III, IV

*f*      *f*      *f*      *f*      *f*      *f*  
*unis.*      *unis.*

Vns  
Altos  
Viles  
C.-B.

*f sf>*      *sf>*      *sf>*      *cresc.*  
*f*      *f*      *f*      *f*      *cresc.*

298 Z

Vns  
Altos  
Viles  
C.-B.

*molto*      *ff*      *ff*      *ff*  
*molto*      *ff*      *ff*      *ff*  
*molto*      *ff*      *ff*      *ff*  
*molto*      *ff*      *ff*      *ff*  
*molto*      *ff*      *ff*      *ff*

304

F1.

Hb.

C1. (Sib)

Bns I-IV

(Mib)

Cors

(Ut)

Timb.

Vns

Altos

Viles

C.-B.

A<sub>1</sub>

314

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Vns

Altos

Viles

C.-B.

unis.

sf

I, II

cresc.

sf

cresc.

cresc.

sf

29

**B<sub>1</sub>**

322

F1.  
Hb.  
C1. (Sib)  
Bns  
(Mib)  
(Ut)  
Timb.  
Vns  
Altos  
V1les  
C.-B.

**C<sub>1</sub>**  
I solo

*solo (baguettes d'éponge)*

solo (baguettes d'éponge)

331

C1. (Sib) Bns Timb. Vns Altos Viles

p

div.

ppp

p

**D<sub>1</sub>**  
un peu retenu

342

C1. (Sib) Bns. Timb. Vns. Altos. Vlles.

II  
p  
p  
p

unis.  
ppp  
canto  
poco f.  
div.

p

**E<sub>1</sub>**  
10 tempo  
I solo espressivo

351

Hb. C1. (Sib) Bns. Vns. Altos. Vlles. C.-B.

II  
p  
III, IV  
p  
pp  
pp  
unis. canto  
p canto  
sf  
pp double corde  
sf  
pp

359

Hb. C1. (Sib) Bns. Vns. Altos. Vlles. C.-B.

I  
p  
p  
soli  
p div.  
pizz.  
p

366 **F<sub>1</sub>**

F1.  
Hb.  
C1. (Sib)  
Bns  
Vns  
Altos  
Viles  
C.-B.

cresc.  
cresc.  
cresc.  
cresc. poco  
cresc. poco  
unis.  
arco  
p  
cresc.

=

373 **G<sub>1</sub>**

F1.  
Hb.  
C1. (Sib)  
Bns  
Vns  
Altos  
Viles  
C.-B.

sf  
sf  
dim.  
dim.  
mf  
dim.  
mf  
p dim.  
p  
dim.  
mf  
dim.

380

F1.  
Hb.  
C1. (Sib)  
Bns  
Vns  
Altos  
Vlles  
C.-B.

I I I I I

cresc. cresc. cresc.

p dim. dim. p dim.

p cresc. dim. dim.

cresc. cresc. cresc.

p cresc. pocof p

p dim.

387

F1.  
Hb.  
C1. (Sib)  
Bns  
Vns  
Altos  
Vlles  
C.-B.

I I I I I

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

394 I

F1.  
Hb.  
C1. (Sib)  
Bns  
Vns  
Altos  
Viles  
C.-B.

I

cresc.  
cresc.  
unis

dim. cresc.  
dim. cresc.  
cresc.  
cresc.  
p dim. cresc.  
p dim. cresc.

401

I

F1. II

(Prenez la petite Flûte)

II

cresc. molto

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Tromp. (Ut)

C. à P. (Sol)

Vns

Altos

Viles

C.-B.

I

f

cresc. molto

cresc. molto

cresc. molto

cresc. molto

p cresc.

f

f

f

f

f

f

cresc. molto

f

408

F1.

P. F1.

Hb.

C1. (Sib.)

Bns

J<sub>1</sub>

(Mib)

Cors

(Ut)

Tromp. (Ut)

C. à P. (Sol)

Vns I

div.

ff

Vns II

div.

ff

Altos

V1les

div.

ff

C. B.

415

F1.

P. F1.

Hb.

C1. (Sib)

Bns

(Mib) unis.

Cors

(Ut)

Tromp. (Ut)

C. à P. (Sol)

Vns I

Vns II

Altos div.

Vlles

C.-B.

Detailed description: This is a page from a musical score containing two systems of music. The top system consists of six staves: Flute 1 (F1.), Piccolo Flute 1 (P. F1.), Bassoon (Bns), Horn (Hb.), Clarinet in C major (C1. (Sib)), and Trombone (Tromp. (Ut)). The bottom system also has six staves: Bassoon (Bns), Horn (Hb.), Trombone (Tromp. (Ut)), Clarinet in C major (C. à P. (Sol)), Violin I (Vns I), and Violin II (Vns II). The score includes various dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). Performance instructions include 'unis.' (unison) above the horn and bassoon staves, and 'div.' (divide) above the alto staff. The page number 35 is located in the top right corner.

421

F1.

P. F1.

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Tromp. (Ut)

C. à P. (Sol)

Timb.

Vns I

Vns II

Altos

Viles

C.-B.

(baguettes d'éponge)

*3*

*f*

**K<sub>1</sub>**

428

F1.

P. F1.

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Tromp. (Ut)

C. à P. (Sol)

Timb.

Vns I

Vns II

Altos

Viles

C.-B.

**L<sub>1</sub>** animez

F1.

P. F1.

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Tromp. (Ut)

C. à P. (Sol)

Timb.

Vns I

Vns II

Altos

V11es

C.-B.

*mf*

*unis.*

*mf*

*unis.*

*mf*

*unis.*

*mf*

*pizz.*

*f*

*animez*

440

F1.

Hb.

C1. (Sib)

Bns

Vns

Altos

Vlles

C.-B.

unis.

cresc.

div.

cresc.

unis.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

448

M<sub>1</sub> solo retenu, rall. poco a poco

F1.

P. F1.

Hb.

C1. (Sib)

Bns

(Mib) Cors

(Ut) Tromp. (Ut)

C. à P. (Sol)

Timb.

Vns

Altos

Vlles

C.-B.

N<sub>1</sub>  
10 tempo più animato

457

F1.

Hb.

C1. (Sib)

Bns

Timb.

Vns

Altos

Viles

C.-B.

I

pp

I solo

p

mf

mf unis.

cresc.

mf unis.

cresc.

mf unis. à 4

cresc.

mf

cresc.

mf

mf

div.

mf

cresc.

mf

cresc.

mf

cresc.

mf

pizz.

cresc.

465

F1.

P. F1.

Hb.

C1. (Sib)

Bns

C. à P. (Sol)

Timb.

Vns

Altos

Viles

C.-B.

mf

cresc.

mf

mf

mf

f

mf

mf

mf

mf

mf

mf

mf

473 **O<sub>1</sub>**

F1.

P. F1.

Hb.

C1. (Sib)

Bns

(Mib)

Cors

(Ut)

Tromp. (Ut)

C. à P. (Sol)

Timb.

Vns

Altos

Viles

C.-B.

483

F1.

P. F1.

Hb.

C1. (Sib)

Bns unis. *mf*

(Mib) Cors

(Ut) Tromp. (Ut)

C. à P. (Sol)

Timb. *ff*

Vns *mf* cresc. *ff* pizz. *arco* *p* *ff* *p* *ff* *mf*

Altos *mf* cresc. *ff* pizz. *p* *ff* *p* *ff*

Vlles *mf* cresc. *ff* pizz. *p* *ff* *p* *ff* *mf*

C.-B. *mf* cresc. *ff* *ff* *p* *ff*

**P<sub>1</sub>**

492 ritardando poco a poco

Hb. pp

Vns dim. poco a poco pizz.

Altos p

Viles dim. poco a poco pizz.

C.-B. pizz. p p

**R<sub>1</sub>** Tout l'orchestre aussi doux que possible  
Religieusement.

511 Religiosamente

F1.      ppp

P. F1.

Hb.      8 8 8 8 8 8 pp

C1. (Si $\flat$ )      b $\sigma$  b $\sigma$  b $\sigma$  b $\sigma$  b $\sigma$  b $\sigma$

Bns      ppp

(Mi $\flat$ )      ppp

Cors      ppp

(Ut)      ppp

Timb.      (baguettes d'éponge) pp pp pp pp pp

Vns      o o o o o o o o o o o o o o o o

Altos      div. 8 8 8 8 8 8 8 8 8 8 8 8 double corde

V11es      ppp

C.-B.      ppp

# II

## Un Bal

**Valse. Allegro non troppo (♩ = 60)**

Flûtes I, II

Hautbois I

Clarinettes (En La) I, II

(En Mi) Cors I, II

(En Ut) Cors III, IV

Harpes (au moins 2) I

Harpes (au moins 2) II

Violons I

Violons II

Altos

Violoncelles

Contre-Basses

*soli* 3 pp

7

Harpes I

Harpes II

Vns

Altos

Viles

C.-B.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

sf

sf

sf

15 A

Harpes I

Harpes II

Vns

Altos

V11es

C.-B.

Musical score page 24, measures 1-4. The score includes parts for Flute 1 (F1.), Bassoon (Hb.), Clarinet (La), Harps I, Harps II, Violins (Vns), Altimas (Altos), Violas (Vlles), and Cello/Bass (C.-B.). The instrumentation is as follows:

- F1.**: Treble clef, 2 measures of rest, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.
- Hb.**: Treble clef, 2 measures of rest, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.
- C1. (La)**: Treble clef, 2 measures of rest.
- Harpes I**: Bass clef, 2 measures of rest, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.
- Harpes II**: Bass clef, 2 measures of rest, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.
- Vns**: Treble clef, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.
- Altos**: Bass clef, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.
- Vlles**: Bass clef, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.
- C.-B.**: Bass clef, dynamic **p**, crescendo arc, dynamic **p**, crescendo arc, dynamic **f**.

30

F1.  
Hb.  
C1. (La)  
(Mi)  
Cors  
(Ut)  
ff

Harpes I  
ff

Harpes II  
ff

Vns  
ff

Altos  
ff

Viles  
ff

C.-B.  
ff

B

37

Vns  
Altos  
Viles et C.-B.

dolce e tenero  
p  
sf

45

Vns  
Altos  
Viles et C.-B.

rall.  
a tempo  
sf

<sup>\*)</sup> Le signe — indique qu'il faut traîner le son d'une note à l'autre. [HB]

53

C soli

Harpes I

Vns

Altos

V11es

C.-B.

=

61

D

F1.

C1. (La)

Cors (Mi)

Harpes I

Harpes II

Vns

Altos

V11es

C.-B.

70

F1.

C1. (La)

Cors (Mi)

I

p

Harpes I

soli

pp

Harpes II

soli

pp

Vns

sf>

pp

sf

Altos

sf>

pp

sf

Vlles

sf>

pp

sf

C.-B.

pp

sf

p

78

E

I

F1.

unis.

C1. (La)

Cors (Mi)

Vns

pp cresc.

pizz.

pp cresc.

pizz.

pp cresc.

f

Altos

Vlles

pp cresc.

f

C.-B.

F

85

Vns

Altos

Vlles

C.-B.

G

92

Vns

Altos

Vlles et C.-B.

109

F1. I

Hb. sf

C1. (La) I

(Mi)

Cors

(Ut) ff unis.

Vns sf

Altos ff

Vlles ff

C.-B. ff

117

F1.

Hb.

Vns

Altos

Vlles

C.-B.

I solo espressivo  
p  
solo espressivo  
p

presque rien  
pp  
pppp  
presquerien  
pp  
pppp  
presquerien  
pp  
pocof  
pp  
pp

124

F1.

Hb.

C1. (La)

Vns

Altos

Vlles et C.-B.

I  
J  
I solo  
p

pp  
pp

131

F1.

C1. (La)

Vns

Altos

Vlles et C.-B.

I  
mf  
pp  
mf

139

F1.

C1. (La)

Vns

Altos

Vlles et C.-B.

*cresc. poco a poco*

**K**

146

F1.

C1. (La)

Vns

Altos

Vlles et C.-B.

*cresc.*

*cresc.*

*poco f*

*cresc.*

*poco f*

155

F1.

Hb.

C1. (La)

(Mi)

Cors

(Ut)

Vns

Altos

Vlles

*p*

*pp*

*III solo*

*p*

*poco f*

*p*

*pp*

*p*

*pp*

**L**

165

F1. I dim. ff

Hb. I ff

C1. (La) I dim. pp ff

(Mi)

Cors III cresc. poco a poco cresc. sempre ff

(Ut) cresc. poco a poco p cresc. poco a poco cresc. sempre ff

Vns dim. pp

Altos dim. pp

Viles dim. pp

**M**

174

F1. p

Hb. p

C1. (La) p

(Mi)

Cors p

(Ut) p

Vns ff p canto espressivo ppp sf

Altos ff p canto espressivo sf

Viles div. ff p pizz. sf

C.B. ff p pizz.

181

F1.  
Hb.  
Cl. (La)  
Cors (Mi)  
Harpes II  
Vns  
Altos  
Vlles  
C.-B.

186

F1.  
Hb.  
Cl. (La)  
Cors (Mi)  
Harpes II  
Vns  
Altos  
Vlles  
C.-B.

191 N

F1.  
Hb.  
Cl. (La)  
Cors (Mi)  
Harpes I  
Harpes II  
Vns  
Altos  
Viles  
C.-B.

198

F1.  
Hb.  
Cl. (La)  
Harpes I  
Harpes II  
Vns  
Altos  
Viles  
C.-B.

205 O

F1.  
Hb.  
C1. (La)  
Cors (Mi)  
Harpes I  
Harpes II  
Vns  
Altos  
Viles

pizz.  
mf pizz.  
mf pizz.  
mf pizz.  
mf pizz.  
pizz. mf  
dim. dim. dim. dim.

212 P I

F1.  
Hb.  
C1. (La)  
Cors (Mi)  
Vns  
Altos  
Viles

cresc. poco a poco cresc. molto  
I p cresc. poco a poco cresc. molto  
arco div. pp cresc. poco a poco cresc. molto  
poco f p arco poco f p  
arco pp cresc. poco a poco cresc. molto

220 I Q f p  
 F1.  
 Hb.  
 Cl. (La)  
 Cors (Mi)  
 Harpes I  
 Harpes II  
 Vns  
 Altos  
 Viles  
 C.-B.

226 R  
 F1.  
 Hb.  
 Cl. (La)  
 Cors (Mi)  
 Cors (Ut)  
 Vns  
 Altos  
 Viles  
 C.-B.

234

F1.

P. F1.

Hb.

C1. (La)

(Mi)

Cors

(Ut)

cresc.

cresc.

Harpes I

*mf*

Harpes II

*mf*

Vns

Altos

Vlles

C.-B.

242                      *rall.*

**S** 10 tempo

F1.  
P. F1.  
Hb.  
C1. (La)

(Mi)  
Cors  
(Ut)

Harpes I

Harpes II

Vns  
Altos  
Vlles  
C.-B.

*rall.*

*unis.*

*sf*      *p*

*cresc.*

*arco*

*tr*

*rall.*      10 tempo

250      rall.      *10 tempo*

F1.      T animez

P. F1.

Hb.

C1. (La)

(Mi)      unis.

Cors

(Ut)      unis.

p

Harpes I

f

Harpes II

f

Vns

f

p

Altos

sf f p

Vlles

sf f p

C.-B.

rall.      sf f 10 tempo p animez

258

F1.

P. F1.

Hb.

C1. (La)

(Mi)

Cors

(Ut)

Harpes I

p  
cresc.

Harpes II

p  
cresc.

Vns

cresc. poco a poco

cresc. molto

ff

Altos

cresc. poco a poco

cresc. molto

ff

Vlles

cresc. poco a poco

cresc. molto

ff

C.-B.

cresc. poco a poco

cresc. molto

ff

265

F1.  
P. F1.  
Hb.  
C1. (La)  
(Mi)  
Cors  
(Ut)  
  
Vns  
Altos  
Vlles  
C.-B.

U

273

F1.  
P. F1.  
Hb.  
C1. (La)  
(Mi)  
Cors  
(Ut)  
  
Harpes I  
Harpes II  
Vns  
Altos  
Vlles  
C.-B.

280

F1.

P. F1.

Hb.

C1. (La)

(Mi) unis.  
Cors

(Ut)

Harpes I

Harpes II

Vns

Altos

V11es

C.-B.



293

F1.

P. F1.

Hb.

C1. (La)

(Mi)

Cors

(Ut)

Harpes I

Harpes II

Vns

Altos

Viles

C.-B.

299

W un peu retenu

F1.  
P. F1.  
Hb.  
C1. (La)  
(Mi)  
Cors  
(Ut)  
Harpes I  
Harpes II  
Vns  
Altos  
Vlles  
C.-B.

306

rall. poco

F1.  
P. F1.  
C1. (La)  
(Mi)  
Cors  
(Ut)  
Harpes I  
Harpes II

rall. - X 10 tempo con fuoco

318

<img alt="Musical score for orchestra and harps, page 67. The score consists of ten staves grouped by brace. Instruments include Flute (F1.), Piccolo Flute (P. F1.), Bassoon (Hb.), Clarinet (C1. La.), Horn (Mi), Cors (Cors), Trombone (Ut), Harp I (Harpes I), Harp II (Harpes II), Oboe (Vns), Alto (Altos), Viola (V1les), and Cello/Bass (C.-B.). The music is in common time, key signature is A major (three sharps). Measure 318 starts with dynamic ff. The score includes various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measures 319 through 324 show sustained notes and eighth-note chords. Measures 325 through 330 feature sixteenth-note patterns. Measures 331 through 336 show eighth-note chords. Measures 337 through 342 feature sixteenth-note patterns. Measures 343 through 348 show eighth-note chords. Measures 349 through 354 feature sixteenth-note patterns. Measures 355 through 360 show eighth-note chords. Measures 361 through 366 feature sixteenth-note patterns. Measures 367 through 372 show eighth-note chords. Measures 373 through 378 feature sixteenth-note patterns. Measures 379 through 384 show eighth-note chords. Measures 385 through 390 feature sixteenth-note patterns. Measures 391 through 396 show eighth-note chords. Measures 397 through 402 feature sixteenth-note patterns. Measures 403 through 408 show eighth-note chords. Measures 409 through 414 feature sixteenth-note patterns. Measures 415 through 420 show eighth-note chords. Measures 421 through 426 feature sixteenth-note patterns. Measures 427 through 432 show eighth-note chords. Measures 433 through 438 feature sixteenth-note patterns. Measures 439 through 444 show eighth-note chords. Measures 445 through 450 feature sixteenth-note patterns. Measures 451 through 456 show eighth-note chords. Measures 457 through 462 feature sixteenth-note patterns. Measures 463 through 468 show eighth-note chords. Measures 469 through 474 feature sixteenth-note patterns. Measures 475 through 480 show eighth-note chords. Measures 481 through 486 feature sixteenth-note patterns. Measures 487 through 492 show eighth-note chords. Measures 493 through 498 feature sixteenth-note patterns. Measures 499 through 504 show eighth-note chords. Measures 505 through 510 feature sixteenth-note patterns. Measures 511 through 516 show eighth-note chords. Measures 517 through 522 feature sixteenth-note patterns. Measures 523 through 528 show eighth-note chords. Measures 529 through 534 feature sixteenth-note patterns. Measures 535 through 540 show eighth-note chords. Measures 541 through 546 feature sixteenth-note patterns. Measures 547 through 552 show eighth-note chords. Measures 553 through 558 feature sixteenth-note patterns. Measures 559 through 564 show eighth-note chords. Measures 565 through 570 feature sixteenth-note patterns. Measures 571 through 576 show eighth-note chords. Measures 577 through 582 feature sixteenth-note patterns. Measures 583 through 588 show eighth-note chords. Measures 589 through 594 feature sixteenth-note patterns. Measures 595 through 600 show eighth-note chords. Measures 601 through 606 feature sixteenth-note patterns. Measures 607 through 612 show eighth-note chords. Measures 613 through 618 feature sixteenth-note patterns. Measures 619 through 624 show eighth-note chords. Measures 625 through 630 feature sixteenth-note patterns. Measures 631 through 636 show eighth-note chords. Measures 637 through 642 feature sixteenth-note patterns. Measures 643 through 648 show eighth-note chords. Measures 649 through 654 feature sixteenth-note patterns. Measures 655 through 660 show eighth-note chords. Measures 661 through 666 feature sixteenth-note patterns. Measures 667 through 672 show eighth-note chords. Measures 673 through 678 feature sixteenth-note patterns. Measures 679 through 684 show eighth-note chords. Measures 685 through 690 feature sixteenth-note patterns. Measures 691 through 696 show eighth-note chords. Measures 697 through 702 feature sixteenth-note patterns. Measures 703 through 708 show eighth-note chords. Measures 709 through 714 feature sixteenth-note patterns. Measures 715 through 720 show eighth-note chords. Measures 721 through 726 feature sixteenth-note patterns. Measures 727 through 732 show eighth-note chords. Measures 733 through 738 feature sixteenth-note patterns. Measures 739 through 744 show eighth-note chords. Measures 745 through 750 feature sixteenth-note patterns. Measures 751 through 756 show eighth-note chords. Measures 757 through 762 feature sixteenth-note patterns. Measures 763 through 768 show eighth-note chords. Measures 769 through 774 feature sixteenth-note patterns. Measures 775 through 780 show eighth-note chords. Measures 781 through 786 feature sixteenth-note patterns. Measures 787 through 792 show eighth-note chords. Measures 793 through 798 feature sixteenth-note patterns. Measures 799 through 804 show eighth-note chords. Measures 805 through 810 feature sixteenth-note patterns. Measures 811 through 816 show eighth-note chords. Measures 817 through 822 feature sixteenth-note patterns. Measures 823 through 828 show eighth-note chords. Measures 829 through 834 feature sixteenth-note patterns. Measures 835 through 840 show eighth-note chords. Measures 841 through 846 feature sixteenth-note patterns. Measures 847 through 852 show eighth-note chords. Measures 853 through 858 feature sixteenth-note patterns. Measures 859 through 864 show eighth-note chords. Measures 865 through 870 feature sixteenth-note patterns. Measures 871 through 876 show eighth-note chords. Measures 877 through 882 feature sixteenth-note patterns. Measures 883 through 888 show eighth-note chords. Measures 889 through 894 feature sixteenth-note patterns. Measures 895 through 900 show eighth-note chords. Measures 901 through 906 feature sixteenth-note patterns. Measures 907 through 912 show eighth-note chords. Measures 913 through 918 feature sixteenth-note patterns. Measures 919 through 924 show eighth-note chords. Measures 925 through 930 feature sixteenth-note patterns. Measures 931 through 936 show eighth-note chords. Measures 937 through 942 feature sixteenth-note patterns. Measures 943 through 948 show eighth-note chords. Measures 949 through 954 feature sixteenth-note patterns. Measures 955 through 960 show eighth-note chords. Measures 961 through 966 feature sixteenth-note patterns. Measures 967 through 972 show eighth-note chords. Measures 973 through 978 feature sixteenth-note patterns. Measures 979 through 984 show eighth-note chords. Measures 985 through 990 feature sixteenth-note patterns. Measures 991 through 996 show eighth-note chords. Measures 997 through 1002 feature sixteenth-note patterns. Measures 1003 through 1008 show eighth-note chords. Measures 1009 through 1014 feature sixteenth-note patterns. Measures 1015 through 1020 show eighth-note chords. Measures 1021 through 1026 feature sixteenth-note patterns. Measures 1027 through 1032 show eighth-note chords. Measures 1033 through 1038 feature sixteenth-note patterns. Measures 1039 through 1044 show eighth-note chords. Measures 1045 through 1050 feature sixteenth-note patterns. Measures 1051 through 1056 show eighth-note chords. Measures 1057 through 1062 feature sixteenth-note patterns. Measures 1063 through 1068 show eighth-note chords. Measures 1069 through 1074 feature sixteenth-note patterns. Measures 1075 through 1080 show eighth-note chords. Measures 1081 through 1086 feature sixteenth-note patterns. Measures 1087 through 1092 show eighth-note chords. Measures 1093 through 1098 feature sixteenth-note patterns. Measures 1099 through 1104 show eighth-note chords. Measures 1105 through 1110 feature sixteenth-note patterns. Measures 1111 through 1116 show eighth-note chords. Measures 1117 through 1122 feature sixteenth-note patterns. Measures 1123 through 1128 show eighth-note chords. Measures 1129 through 1134 feature sixteenth-note patterns. Measures 1135 through 1140 show eighth-note chords. Measures 1141 through 1146 feature sixteenth-note patterns. Measures 1147 through 1152 show eighth-note chords. Measures 1153 through 1158 feature sixteenth-note patterns. Measures 1159 through 1164 show eighth-note chords. Measures 1165 through 1170 feature sixteenth-note patterns. Measures 1171 through 1176 show eighth-note chords. Measures 1177 through 1182 feature sixteenth-note patterns. Measures 1183 through 1188 show eighth-note chords. Measures 1189 through 1194 feature sixteenth-note patterns. Measures 1195 through 1196 show ff. Measures 1197 through 1198 show rall. - 10 tempo con fuoco. Measures 1199 through 1200 show sf.</p>

328

F1.

P. F1.

Hb.

C1. (La)

(Mi)

Cors

(Ut)

Harpes I

8.....

Harpes II

Vns

Altos

Viles

C. B.

69

338 Y animez

C1. (La) *p*  
unis.

(Mi) *p*

Cors  
(Ut)

Harpes I *p* cresc.

Harpes II *p* cresc.

Altos *mf* cresc.  
*cresc. molto*

Viles *mf* cresc.  
*cresc. molto*

C.-B. *mf* cresc.  
*cresc. molto*

345

F1.

P. F1. *mf* cresc.

Hb. *mf* cresc.

C1. (La) *unis.* *mf* cresc.

(Mi) *ff* *mf* cresc.

Cors  
(Ut) *ff* *mf* cresc.  
*cresc.*

Harpes I *ff* *f* *8* cresc.

Harpes II *f* *8* cresc.

Vns *mf* cresc.

Altos *mf* cresc.  
*ff* *mf* cresc.

Viles *ff* *mf* cresc.

C.-B. *ff* *mf* cresc.



359

F1. P. F1. Hb. C1. (La) (Mi) Cors (Ut) Harpes I Harpes II Vns Altos V11es C.-B.

sf

sf

sf

sf

(Mi)

Cors

(Ut)

Harpes I

ff

ff

Vns

sf

sf

div.

unis.

sf

sf

### III

## Scène aux Champs

**Adagio ( $\text{♪} = 84$ )**

Flûtes I, II

Hautbois I (derrière la scène)

Cor Anglais solo (p)

Clarinettes (En Si♭) I, II

Bassons [I-IV]

Cors (En Fa) I, II

Cors (En Mi♭) III

Cors (En Ut) IV

Timbales (4 Timbaliers)\* (En Si♭) II

Timbales (En Ut) III

Timbales (En La♭) IV

Violons I

Violons II

Altos

Violoncelles

Contre-Basses

Hb.

C. A.

Altos div.

A

con sord.

ppp

fff

\* Pour le final ces 3<sup>me</sup> et 4<sup>me</sup> timbaliers iront prendre la grosse caisse et les 3<sup>me</sup> et 4<sup>me</sup> timbales seront jouées par le 2<sup>me</sup> timbalier seul. [HB]

14

Hb.

C. A.

Altos

rinf. — pp      rinf. — pp perdendo

rinf. — pp      rinf. — pp perdendo

20 **B**

F1.

Hb.

C. A.

I solo pp

(Le hautbois rentre à l'orchestre.)

(Prenez le hautbois.)

Vns

Altos

V1les

soli pp <sf pizz.

unis. senza sord. pp

pizz. double corde pp

28

F1.

C1. (Sib)

Vns

Altos

V1les

cresc. poco a poco sf sf dim.

**C** p I solo ppp cresc. poco a poco

cresc. poco a poco sf dim. arco pp p

35

F1.

C1. (Sib)

I solo

Vns

Altos

Vlles

D

div.

double corde

leggiero

42

F1.

C1. (Sib)

Bns

(Fa) I,II

Cors

(Ut) IV

Vns

Altos

Vlles

C.-B.

cresc.

sf

dim.

retenu

sf p

sf

dim.

unis.

sf p

cresc.

sf

dim.

sf sf

arco

sf

dim.

sf sf

cresc.

arco

p

sf sf

div.

f

arco

p

unis.

sf p

sf

cresc.

sf p

sf

48 **E** a tempo cresc.

Vns

Altos

Vlles et C.-B.

53 cresc.

F1.

Hb.

C1. (Sib)

Bns

Cors (Fa) I,II

Vns

Altos

Vlles

C.-B.

59

F1.  
Hb.  
C1. (Sib)  
Bns  
Cor (Ut) IV  
Vns  
Altos  
Viles  
C.-B.

cresc.  
p cresc.  
cresc.  
unis.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
arco  
mf cresc.  
arco  
mf cresc.

mf cresc. f  
f dim.  
f  
f dim.  
f dim.  
f dim.  
f

65

F1.  
Hb.  
C1. (Sib)  
Vns  
Altos  
Viles  
C.-B.

G sans presser  
I solo p  
I solo pp  
I solo ppp  
dim. pp ppp  
mf dim. pp  
dim. pp  
mf dim. pp  
dim. pp  
p dim. pp

69

F1.  
Hb.  
C1. (Sib)  
Bns  
Cor (Mi $\flat$ ) III  
Vns  
Altos  
Vlles  
C.-B.

I  
pp  
I  
pp  
unis.  
mf  
pp  
pizz.  
 $p$   
div.  
soli  
mf  
soli  
mf  
pizz.  
 $p$

72

F1.  
Hb.  
C1. (Sib)  
Bns  
Cor (Mi $\flat$ )  
Vns  
Altos  
Vlles  
C.-B.

I  
I  
H  
pp  
sf  
 $p$   
sf  
 $p$   
sf  
 $p$   
sf  
 $p$   
sf  
 $p$   
sf  
 $p$



85 I

J

F1.

Hb.

C1. (Sib)

Bns

(Fa)

Cors (Mib)

(Ut)

Vns

Altos

Viles

C.-B.

88

I solo espressivo

I solo espressivo

F1.

Hb.

C1. (Sib)

Bns

Vns

Altos

Viles

C.-B.

93

F1.  
Hb.  
Cl. (Sib)  
Bns  
Vns  
Altos  
Vlles  
C.-B.

K  
animez un peu

98

F1.  
Hb.  
Bns  
Vns  
Altos  
Vlles  
C.-B.

102 I

animez un peu

F1.

Hb.

Bns

Vns

Altos

Vlles

C.-B.

106 L

rall.

F1.

Hb.

Cl. (Sib)

Bns

(Fa)

Cors (Mib)

(Ut)

(Fa) I

Timb.

(Sib) II

Vns

Altos

Vlles

C.-B.

112 tempo 10

F1.  
Hb.  
Cl. (Sib)  
Bns  
Cor (Ut) IV  
Vns  
Altos  
Vlles  
C.-B.

M

118

F1.  
Cl. (Sib)  
Vns  
Altos  
Vlles et C.-B.

I solo

pppp

123

F1.  
Cl. (Sib)  
Vns  
Altos  
Vlles  
C.-B.

N

I (écho)

pppp

poco cresc.

tr

ppp

cresc. un poco

arco

div.

sempre pp  
pizz.

sempre p  
pizz.

p

128

F1.

Hb.

C1. (Sib)

Bns

(Fa)

Cors (Mi<sup>b</sup>)

(Ut)

Vns

Altos

Viles

C.-B.

0

132

F1.

Hb.

C1. (Sib)

Bns

Cor (Ut) IV

Vns

Altos

Viles

C.-B.

134

F1.  
Hb.  
C1. (Sib)  
Bns  
Cor (Ut) IV  
Vns  
Altos  
Vlles  
C.-B.

136

F1.  
Hb.  
C1. (Sib)  
Bns  
Cor (Ut) IV  
Vns  
Altos  
Vlles  
C.-B.

138

F1.  
Hb.  
Cl. (Sib)  
Bns  
(Mib) III  
Cors  
(Ut) IV  
Vns  
Altos  
Vlles  
C.-B.

**P**

cresc. poco a poco  
cresc. poco a poco  
cresc. poco a poco  
cresc. poco a poco  
cresc. poco a poco

140

F1.  
Hb.  
Cl. (Sib)  
Bns  
(Fa)  
Cors (Mib)  
(Ut)  
Vns  
Altos  
Vlles  
C.-B.

unis.

cresc.  
cresc.  
cresc.  
cresc.

142

F1.  
Hb.  
Cl. (Sib)  
Bns  
(Fa)  
Cors (Mib)  
(Ut)  
Timb.  
Vns  
Altos  
Viles  
C.-B.

**Q f.** **I** **p**  
**f** **p** **p**  
**f** **f** **f**  
**cresc. molto** **ff** **dim.** **ppp**  
**cresc. molto** **ff** **div.**  
**div.** **cresc. molto** **ff**  
**cresc. molto** **ff**  
**cresc. molto** **ff**  
**cresc. molto** **ff**

146

F1.  
Hb.  
Cl. (Sib)  
Bns  
Vns  
Altos  
Viles  
C.-B.

**I** **rall.** **a tempo**  
**f**  
**unis.** **poco f** **p** **sf** **p** **p** **pp**  
**poco f** **p** **sf** **p** **p** **pp**  
**unis.** **poco f** **p** **sf** **p** **p** **pp**  
**poco f** **p** **sf** **p** **p** **pp**  
**poco f** **p** **sf** **p** **p** **pp**

**R**

150

F1. I solo *m.f.* — *p* —

Hb. —

C1. (Sib) I solo *p* — *p* —

Bns. —

(Fa) *pp* —

Cors. *pp* —

(Fa) *pp* —

(Ut) *pp* —

Vns. —

Altos. *pp* —

Viles. —

C.-B. —

**S**

157

F1. I solo *p leggiere* —

C1. (Sib) *f* —

Bns. *p* —

Timb. —

Vns. —

Altos. —

Viles. —

C.-B. —

161 I

F1.

C1. (Sib)

Cors (Fa)

Vns

Altos

Viles

C.-B.

II solo

I

p 3 3 3 3 3 3

cresc.

pp unis. soli

cresc.

p p cres. 3 3 3 3 3 3

p cresc.

164

F1.

Hb.

C1. (Sib)

Bns

(Fa)

Cors (Fa)

(Ut)

Vns

Altos

Viles

C.-B.

f dim. p perdendo sempre pp

f dim. p unis. perdendo sempre pp

f dim. p perdendo sempre pp

f dim. p perdendo sempre unis. pp

f dim. p perdendo sempre pp

T 169 solo pp (3) (3) (3) (3) (3) (3)

F1. -

Hb. I (Prenez le cor anglais)

II -

C1. (Sib) un peu retenu

Bns unis.

(Fa) pp

Cors (Fa) pp

(Ut) pp

Vns pizz. pp

pizz.

Altos div. pp

Viles pizz. pp

C.-B. pizz. pp

U tempo 10 solo

C. A. p

(baguettes d'éponge)

Timb. pp pp pp f

(baguettes d'éponge) sf p pp

(baguettes d'éponge) pp sf p pp

(baguettes d'éponge) sf p pp f

Viles p <sf> p

184 V

C. A.

Timb.

Vns

Altos

Viles et C.-B.

=

192 W

C. A.

Cors (Fa)

Timb.

Vns

Altos

Viles et C.-B.

# IV

## Marche au Supplice

**Allegretto non troppo ( $\text{d} = 72$ )**

**Flûtes** I, II

**Hautbois** I, II

**Clarinettes (En Ut)** I, II

**Bassons** I-IV

**Cors (En Si♭ grave)** I, II  
(Faites les sons bouchés avec la main sans employer les cylindres.)

**Trompettes (En Si♭)** I, II

**Cornets à Pistons (En Si♭)** I, II

**Trombones (Alto)** I

**Trombones (Ténors)** II, III

**Ophicléides\*)** I, II

**Timbales (3 Timbaliers) (En Sol, Ré)** I, II  
(baguettes d'éponge)  
solo 6 6 6 6

**Timbales (3 Timbaliers) (En Sol)** III  
(baguettes d'éponge)  
solo 6 6 6 6

**Cymbales**

**Grosse Caisse**

**Tambour**

**Violons** I

**Altos**

**Violoncelles** pizz.  
pp  
div. en 4 pizz.

**Contre-Basses** pp

**Allegretto non troppo ( $\text{d} = 72$ )**

On peut, dans ce morceau, doubler les instruments à vent. [HB]

\*) See Foreword.

**A**

Cl. (Ut)      Bns      Cors (Sib) (Mib)      Timb.      Vlles      C.-B.

6      II  
pp

**B**

Cl. (Ut)      Bns      Cors (Sib) (Mib)      Tromp. (Sib)      C. à P. (Sib)      Tromb.      Oph.      Timb.      Vns      Altos      Vlles      C.-B.

12      II  
ff  
ff  
ff  
ff  
unis.  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
mf cresc.  
f  
cresc. poco a poco      pizz.      cresc. molto      ff  
arco  
f pizz.      f arco  
f pizz.      farco  
f      f arco  
f      f unis. arco  
f      ff

I      II  
I  
p





47

F1.

Hb.

C1. (Ut)

Bns

(Sib) Cors

(Mib)

Timb.

Vns

Altos

Viles et C.B.

E

f  
f  
f  
f  
f  
f  
f  
f  
f  
f  
ff ff  
ff ff  
ff ff  
ff ff  
ff ff  
mf pizz.  
mf pizz.  
mf pizz.  
mf pizz.  
mf pizz.

53

Bns

Oph.

Timb.

Vns

Altos

Viles et C.B.

sim.  
unis.

dim.  
dim.  
dim.

pp  
pp  
pp

60

F1.

Hb.

C1. (Ut)

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

I solo

Oph.

p cresc. f

III

Timb.

p cresc. mf

Vns

Altos

V11es

C.-B.

ff

ff

ff

ff

ff

66

F1.

Hb.

C1. (Ut) unis.

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Viles

C.-B.

G

II

mf

I

f

III

f

mf

mf

ff

ff

ff

ff

ff

ff

72

F1.

Hb.

C1. (Ut)

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

C.-B.

unis.

f

unis.

f

f

unis.

mf

p

III

I

f

p

poco f

p

f

ff

p

f

ff

p

f

ff

p

f

pizz.

f

arco

ff

**H**

78

F1. f f p

Hb. f f p

C1. (Ut) f f p

Bns unis.

(Sib) ff ff ff ff p soli

Cors ff ff ff ff p soli

(Mi<sup>b</sup>) ff ff ff ff p

Tromp. (Sib) ff ff ff ff p

C. à P. (Sib) ff ff ff ff p

Tromb. III f ff f ff I

Oph. ff ff ff ff p

Timb. p p solo p solo

Cymb. solo p solo p

G. C. solo p solo p

Vns f > 6 f > 6 pizz. arco pizz. arco

Altos f > 6 f > 6 pizz. arco pizz. arco

Viles f > 6 f > 6 pizz. arco pizz. arco

C.-B. f > 6 f > 6 pizz. f



91

F1.  
Hb.  
Cl. (Ut)  
Bns  
(Sib) Cors  
(Mib)  
Tromp. (Sib)  
C. à P. (Sib)  
Tromb. II, III  
Oph.  
Timb.  
Vns  
Altos  
Vlles  
C.-B.

unis.

*f* *mf*

*f* *f* *ff*

*ff*

*ff*

*ff*

J

96

F1.

Hb.

C1.(Ut)

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb. II,III

Oph. I

Timb.

Vns

Altos

V11es

C.-B.

This page contains six systems of musical notation. The first system (measures 96-102) includes parts for Flute 1, Horn, Clarinet (Unterstimme), Bassoon, Trombone (Sib), Ophelia (I), and Timpani. The second system includes parts for Trombone II, III, and Ophelia (I). The third system includes parts for Violin (Vns), Alto voices, and Cello/Bass. The fourth system includes parts for Violoncelles/Violoncello/Bass (C.-B.) and Chorus/Bass. Measure 96 starts with a forte dynamic (ff) for the brass and woodwind parts. Measures 97-98 show a transition with dynamics ff, mf, cresc., and decresc. Measures 99-100 show eighth-note patterns with 3/8 time signatures. Measure 101 shows sixteenth-note patterns with 3/8 time signatures. Measure 102 concludes with a forte dynamic (ff) for the bassoon and cello/bass parts.

101

F1. f unis. K

Hb. f unis.

C1. (Ut) f

Bns.

(Sib) Cors ff

(Mib)

Tromp. (Sib) ff

C. à P. (Sib) ff

Tromb. III mf ff

Oph. I ff

Timb. f p f mf poco f f ff

Vns mf ff

Altos mf ff

Viles mf ff

C. - B. f ff



112      unis.      L

F1.      -      *mf*      6      6

Hb.      I.      unis.      *mf*      6      6      cresc. 6

C1. (Ut)      -      unis.      6      6      6      cresc. 6

Bns.      unis.      3      3      *mf*      cresc.

Tromb.      -      *mf*      cresc.

Oph.      I *mf*      cresc.

Vns.      arco      pizz. 3      ff      arco

Altos.      arco      pizz. 3      ff arco

Viles.      arco      pizz. 3      ff arco

C.-B.      f      ff      arco

117

F1.      6      6      6      6

Hb.      6      6      6      6

C1. (Ut)      6      6      6      6

Bns.      -      *p*      -      sf

Tromb.      -      *f*      -      sf

Oph.      I      -      -      sf

Vns.      -      sempre più forte      -      sf

Altos.      -      sempre più forte      -      sf

Viles.      -      sempre più forte      -      sf

C.-B.      -      sempre più forte      -      sf

**M**

121

F1.

Hb.

C1. (Ut)

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Cymb.

G. C.

Vns

Altos

Viles

C.-B.

*(baguettes de bois)*

*(Observez bien ici la différence entre le fort et le demi-fort.)*

*ff*      *mf*      *ff*      *mf*      *ff*

*ff*      *mf*      *ff*      *mf*      *ff*

*ff*      *ff*      *ff*

*ff*      *ff*      *ff*

*ff*

128 N

F1.

Hb.

C1. (Ut)

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Cymb.

G. C.

Vns

Altos

V1les

C.-B.

137

0

F1.

Hb.

C1. (Ut)

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Cymb.

G. C.

Vns

Altos

Viles

C.-B.

*(sur la 4<sup>me</sup> corde)*

*(sur la 4<sup>me</sup> corde)*

Musical score page 144, featuring multiple staves of music for various instruments. The score includes parts for Flute (F1.), Bassoon (Bns), Horn (Hb.), Clarinet (C1.) (Ut), Cors (Sib.), Mib., Tromp. (Sib.), C. à P. (Sib.), Tromb., Oph. (I), Timb., Cymb., G. C., Vns, Altos, Vclles, and C. B. The score consists of four systems of music. The first system starts with a dynamic of  $f$  and includes markings "unis." for Flute, Bassoon, Clarinet, and Tromb. The second system begins with a dynamic of  $f$  and includes markings "unis." for Cors, Mib., Tromp. (Sib.), C. à P. (Sib.), Tromb., and Oph. (I). The third system begins with a dynamic of  $ff$  and includes markings "unis." for Timb. and Cymb. The fourth system begins with a dynamic of  $ff$  and includes markings "f" for Vns, Altos, Vclles, and C. B.

P

150

F1.

Hb.

C1. (Ut)

Bns

(Sib) Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

C.-B.

*f*

*f unis.*

*f unis.*

*f unis.*

*f*

*f unis. b.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

\*) Il n'y a pas de faute de copie ici; c'est bien l'accord de SOL NATUREL MINEUR qui froisse de très près l'accord de RÉ BÉMOL MAJEUR; l'auteur recommande aux violons et altos de ne pas corriger leurs parties en mettant des b aux RÉ quintes de l'accord de SOL. [HB]

156

F1. dim.. p pp ff Q **#8** unis.

Hb. dim.. p pp ff

C1. (Ut) dim.. p pp ff

Bns dim.. p pp ff

(Sib) Cors dim.. ff ff

(Mib) Tromp. (Sib) dim.. p pp ff ff

C. à P. (Sib) dim.. ff ff

Tromb. *mf* ff ff

Oph. *mf* ff ff

Timb. *mf* ff ff

Vns dim.. p pp ff

Altos dim.. p pp ff

Viles dim.. p pp ff

C. B. dim.. p pp ff

(Montez le Sib en Si $\sharp$ )

162 R

F1.

Hb.

C1. (Ut)

I, II

Bns

III, IV

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

II

Timb.

III

Cymb.

G. C.

Vns

Altos

Viles

C.-B.

I solo  
pp dolce assai e appassionato

ff unis.  
ff unis.  
ff

pizz.

ff mf pizz.

ff mf

170

**S**

F1.

Hb.

C1. (Ut)

Bns

(Sib)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Cymb.

G. C.

Tamb.

Vns

Altos

Viles

C.-B.

## V

## Songe d'une Nuit du Sabbat

**Larghetto ( $\text{♩} = 63$ )**

Petite Flûte\*)

Flûte

Hautbois I, II

Petite Clarinette (En Mi♭)

Clarinette (En Ut)

Bassons I, II

Bassons III, IV

Cors (En Mi♭) I, II

Cors (En Ut) III, IV

Trompettes (En Mi♭) I, II

Cornets à Pistons (En Si♭) I, II

Trombones (Alto) I

Trombones (Ténors) II, III

Ophicléides \*) I, II

Timbales (En Si, Mi) I

(2 Timbaliers)

Timbales (En Sol#, Ut#) II

Cymbale

Grosse Caisse\*\*) (2 Timbaliers)

2 Cloches (derrière la scène)\*\*\*

I<sup>rs</sup>s Violons (divisés en 3) 1

I<sup>rs</sup>s Violons (divisés en 3) 2

I<sup>rs</sup>s Violons (divisés en 3) 3

II<sup>ds</sup> Violons (divisés en 3) 1

II<sup>ds</sup> Violons (divisés en 3) 2

II<sup>ds</sup> Violons (divisés en 3) 3

Altos (divisés en 2) I

Altos (divisés en 2) II

Violoncelles

Contre-Basses

Larghetto ( $\text{♩} = 63$ )

**\* )** See Foreword.

\*\*) Placez debout et employée comme timbale. Il faut les deux timbaliers 3<sup>me</sup> et 4<sup>me</sup> avec des baguettes d'éponge. [HE]

\*\*) Si l'on ne peut trouver deux cloches assez graves pour l'un des trois Ut et l'un des trois Sol qui sont écrits, il vaut mieux employer plusieurs pianos sur l'avant-scène. Ils exécuteront alors la partie de cloche en double octave, comme elle est écrite. [HB]

**\*) See Foreword.**

9

P. Fl.

F1.

Hb.

C1. (Ut)

Bns

Cors (Ut)

Tromb.

Oph.

Timb.

G. C.

I

Vns

II

Altos

V11es

C.-B.

**B**

III solo (bouché avec les cylindres)

ppp      3      3dim.      3

p      p

ppp

sf      pp

sf      pp

sf      pp

pp

pp

pp

mf      pp

mf      pp

unis.      mf      pp

p unis.      pp

p      mf



16

P. Fl.

Fl.

Hb.

C1. (Ut)

Bns

Cors (Ut)

Tromb.

Oph.

Timb.

G. C.

I

Vns

II

Altos

Vlles.

C.-B.

*III solo (bouché avec les cylindres)*

dim.

sf unis.

sf > pp unis.

sf > pp

pppp 3 3 3 dim.

(baguettes d'éponge)

f

pp

sf > p

div.

mf

div. 6 6 6 6

sf > p

120

C

21 Allegro ( $\text{d} = 112$ )

P. Fl.

F1.

Hb.

C1. (Ut)

Bns

Cors (Ut)

Tromb.

Oph.

Timb.

G. C.

I

Vns

II

Altos

Vlles

C.-B.

*solo lointain*

*ppp*

*cresc. poco a poco*

*tr.*

*tr.*

*tr.*

*cresc. poco a poco*

*III*

*(sur les deux timbales)*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*senza sord.*

*senza sord.*

*senza sord.*

*p*

*Allegro ( $\text{d} = 112$ )*

**D** Allegro assai (♩ = 76)

29 Allegro assai (o : 76)

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns I-IV

(Mib)

Cors

(Ut)

Tromp. (En Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C.

I

Vns

II

Altos

Viles

C.-B.

35

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib) Cors

(Ut)

Tromp. (Mib)

C. à P. (Sil)

Tromb.

Oph.

I

Vns

II

Altos

Viles

C.-B.

40 E  
Allegro ( $\text{d} = 104$ )

P. Fl.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

P. Fl.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

Altos

V1les

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

Vns II

Altos

V1les



69 G.

P. Fl.

F1.

Hb.

P. C1. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Viles

C.-B.

77

P. F1.

F1.

Hb.

P. C1. (Mi $\flat$ )

C1. (Ut)

Bns

(Mi $\flat$ )

Cors

(Ut)

Tromp. (Mi $\flat$ )

Tromb.

I

Oph.

Timb.

Vns

Altos

Vlles

C.-B.

(d = d.) **H**

ff

ff unis.

ff

ff

ff unis.

ff unis.

ff

f unis.

f

f

p

f

p

p

p

unis.

sf > p

sf

sf

sf

sf > p

ppp

ppp

102 I

Tromb.

Timb.

Cloches  
f Grande pédale \*)

Vns

Altos

V11es

C.-B.

115 I solo J

Hb.

(Mib)

Cors (Ut)

Tromp. (Mib)

Tromb.

Timb.

Cloches

Vns

Altos

V11es

C.-B.

\*) See Foreword.

## Dies Irae

**K**

Bns      *sans presser*

(Mi<sup>b</sup>)

Cors

(Ut)

Tromb.

Oph.      *unis.  
soli*

Cloches

127

**L**

Bns

(Mi<sup>b</sup>)

Cors

(Ut)

Tromb.

Oph.

Cloches

142

155

P. F1. -

F1. -

Hb. -

P. C1. (Mi<sup>b</sup>) -

C1. (Ut) -

Bns -

(Mi<sup>b</sup>) Cors -

(Ut) -

Tromb. -

Oph. -

Cloches -

Vns -

Altos -

Vlles -

C.-B. -

M

164

Bns - ff

Oph. - ff

Cloches -

Vlles -

C.-B. -

N

176

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib) Cors

(Ut)

Tromp. (Mib)

Tromb.

Oph.

G. C.

Cloches

Vns

Altos

V11es

C. - B.

187 0

Bns      f

Oph.      f

G. C.      I  
mf

Cloches

Vlles      ten. sim.

C.-B.      f>p    f>p

ten.  
sim.

200 P

Bns

(Mib) Cors

(Ut)

Tromp. (Mib)

Tromb.

Oph.

G. C. I

Cloches

Vlles      f>p    f>p    f>p    f>p    f>p    f>p    f>p

C.-B.      f>p    f>p    f>p    f>p    f>p    f>p

213

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

Tromb.

Oph.

G. C.

(deux timbaliers)

mf

Cloches

Vns

f pizz.

f pizz.

f

pizz.

arco

f arco

f arco

f

mf

3

Vlles

C.-B.

f



233

P. Fl.

F1.

Hb.

P. Cl. (Mi $\flat$ )

C1. (Ut)

Bns

(Mi $\flat$ )

Cors

(Ut)

Tromp. (Mi $\flat$ )

C. à P. (Si $\flat$ )

Tromb.

Oph.

Timb.

G. C.

Vns

Altos

Vlles

C. - B.

# Ronde du Sabbat

**R** Un peu retenu ( $\text{d} = 104$ )<sup>\*)</sup>

241

P. Fl.

F. 1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C.

Vns

Altos

Vlles

C.-B.

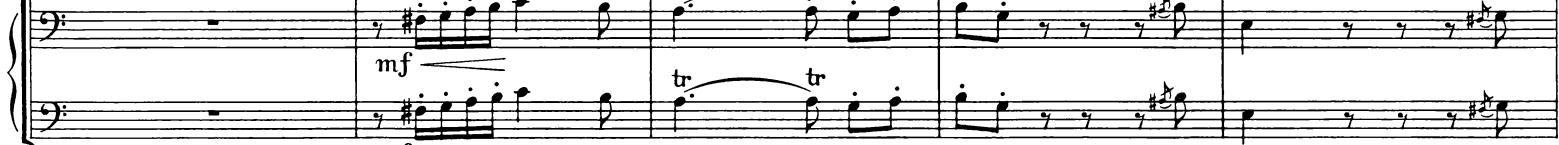
Un peu retenu ( $\text{d} = 104$ )

<sup>\*)</sup> Le mouvement, qui a dû s'animer un peu, redevient ici, comme à la 40<sup>me</sup> mesure,  $\text{d} = 104$  (Allegro). [HB]

249

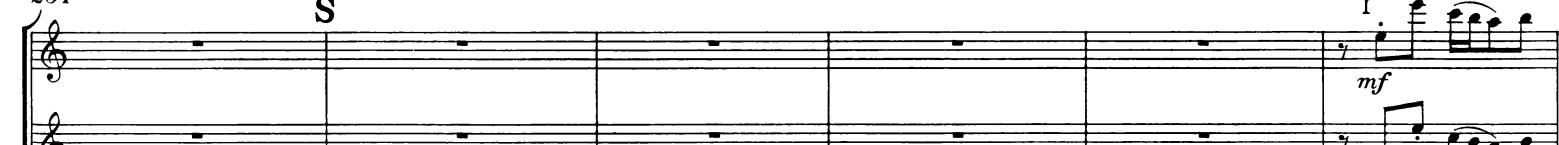
Vns      

Altos      

Viles      

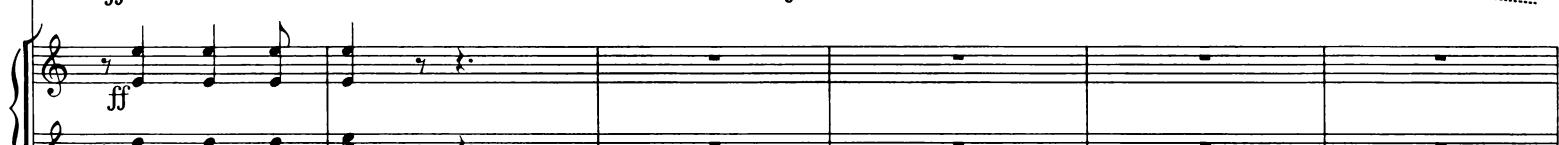
C.-B.      

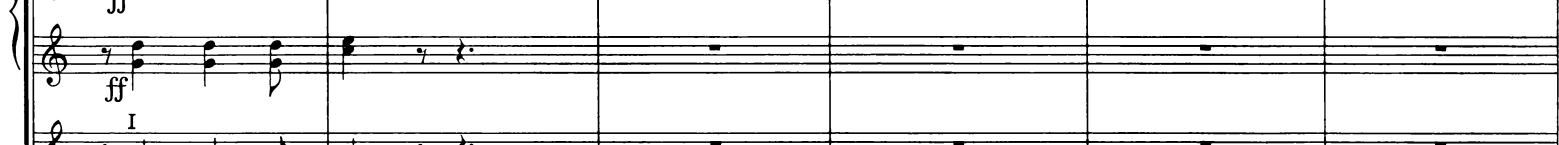
254

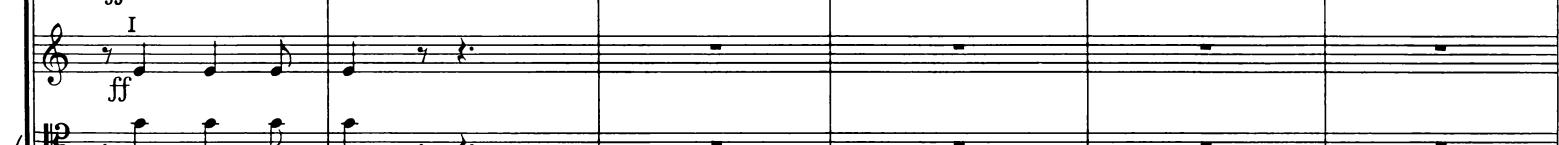
Hb.      

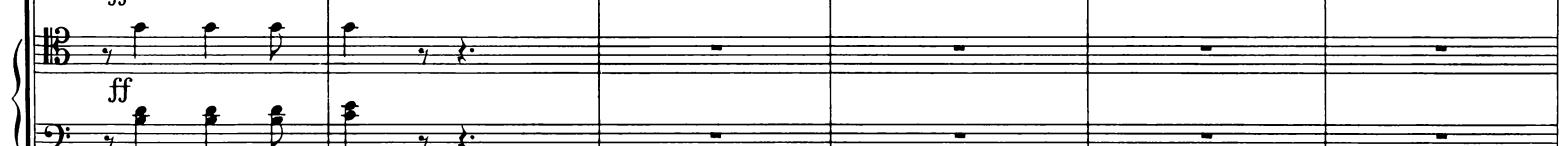
C1. (Ut)      

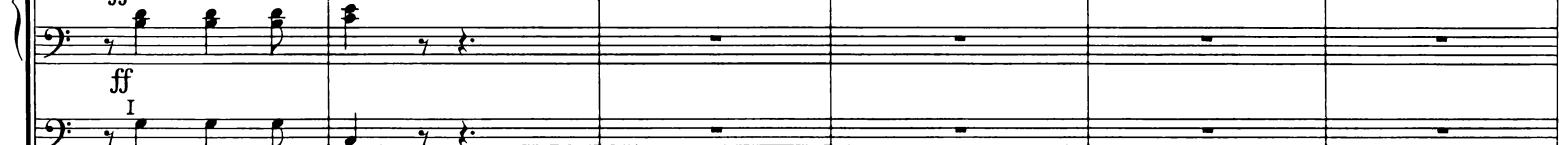
Bns      

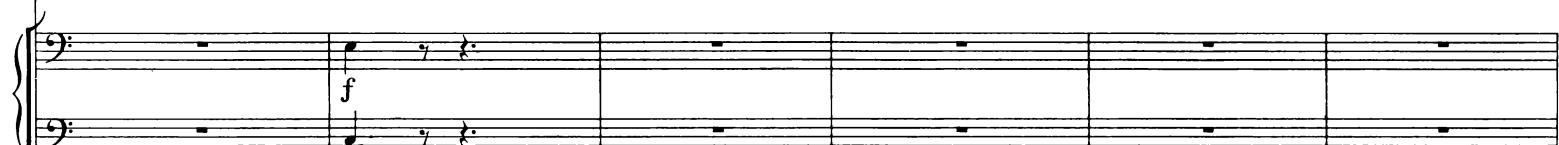
(Mib) Cors      

(Ut)      

Tromp. (Mib)      

Tromb.      

Oph.      

Timb.      

Vns      

Altos      

Viles      

C.-B.      

Musical score page 260, featuring the following instrumentation:

- P. Fl.
- F1.
- Hb.
- P. Cl. (Mib)
- C1. (Ut)
- Bns
- (Mib)
- Cors
- (Ut)
- Tromp. (Mib)
- Tromb.
- Oph.
- Timb.
- Vns
- Altos
- Viles
- C.-B.

The score includes dynamic markings such as *f*, *ff*, *sf*, *unis.*, and *tr*. Measure numbers 260 are indicated at the top left of each staff.

266

P. Fl.

F1.

Hb.

P.C1. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb. II

Vns

Altos

Viles

C. - B.

**U**

unis.

f

unis.

f

ff

unis.

ff

unis.

ff

I

ff

mf cresc. ff f

ff

f

P. F1. {

F1. {

Hb. {

P. C1. (Mib) {

C1. (Ut) {

Bns {

Timb. {

Vns {

Altos {

V11es {

C.-B. {

272

278

V

P. F1.

F1.

Hb.

P. C1. (Mi♭)

C1. (Ut)

Bns

(Mi♭)

Cors

(Ut)

Vns

Altos

Viles

C.-B.

285 W

P. F1.      F1.      Hb.      P. Cl. (Mib)      C1. (Ut)      Bns.

(Mib)      Cors.      (Ut)      Tromp. (Mib)

Timb.      Vns.      Altos.      Vclles.      C.-B.

293 X

P. F1.

F1.

Hb.

P. C1. (Mi $\flat$ )

C1. (Ut)

Bns

(Mi $\flat$ ) ff

Cors

(Ut)

Tromp. (Mi $\flat$ ) unis. III

Tromb.

Oph. I ff

Timb. f f

Vns ff $^3$  sf

Altos ff sf

V11es ff

C.-B. ff

Y

301

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)  
Cors

(Ut)

Tromp.  
(Mib)

Tromb.

Oph.

Timb.

G. C.

Vns

Altos

Vlles

C.-B.

*solo*

p > = >

p > = >

f p

f p

I

f p

f p

f p

(baguettes d'éponge)

f pp  
(deux timbaliers)

pp

pp

ff

ff

308

P. Fl.

F1.

Hb.

P. C1. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

Tromb.

Oph.

Timb. II

G. C.

Vns

Altos

Viles

C.-B.

ff      p

ff      p

ff      p

ff      p

ff      p

ff      p

f      p

f      p

pp

pizz.

arco

ff

pizz.

arco

ff

pizz.

arco

ff

f

Musical score page 314, section Z, featuring a dense arrangement of instruments. The score includes parts for P. Fl., F1., Hb., P. Cl. (Mib), Cl. (Ut), Bns, Cors (Mib), (Ut), Tromp. (Mib), Tromb., Oph., Timb. II, G. C., Vns, Altos, Vlles, and C.-B. The instrumentation is highly varied, with many parts using dynamic markings such as **ff**, **p**, **dim.**, **sim.**, **unis.**, **pizz.**, and **ff<sup>3</sup>**. The score shows complex rhythmic patterns and harmonic shifts across the different sections.

320

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. a P. (Sib)

Tromb.

Oph.

G. C.

Vns

Altos

Viles

C.-B.



342

Bns      dim.      ppp      D<sub>1</sub>

(Mib)      sf > p      II solo

Cors      sf > p      poco f      IV solo

(Ut)

Vns      dim. sempre      presque rien      mf > ppp

Altos      presque rien pizz.      div. arco

Vlles      pp presque rien      mf > p soli arco

C.-B.      presque rien arco      mf > p      dim.

ppp

353

III, IV      E<sub>1</sub>      F<sub>1</sub>

Bns

(Mib)

Cors      pp      V

(Ut)      V      V      V

G. C.      V      V      V      I solo

Altos      soli div.      unis.      pp

Vlles      ppp

C.-B.      V      V      V      soli

pp

mf      >      dim.      >

365

(Mib)

Cors      IV (bouché avec les cylindres) poco sf > p

(Ut)

G. C.      I      poco sf > p

Vns

Altos      cresc. poco a poco

Vlles      pp      cresc. poco a poco

cresc. poco a poco

p

374

G. C. II p cresc. poco a poco (les deux) cresc. sempre

Vns cresc. poco a poco cresc. sempre

Altos cresc. sempre

Vlles cresc. sempre

C.-B.

382 H<sub>1</sub>

F1. mf cresc.

Hb. mf cresc.

P. Cl. (Mib) mf

C1. (Ut) mf

Bns mf cresc.

(Mib) Cors (Ut) mf nat. mf

G. C. mf

Vns mf cresc. sempre

Altos mf cresc. sempre

Vlles mf cresc. sempre

C.-B. mf cresc.

389

I<sub>1</sub>

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp.  
(Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C.

Vns

Altos

Viles

C. B.

cresc. molto

ff

ff

unis.

f

unis.

ff

cresc. molto

ff

ff

div.

ff

unis.

ff

ff

Musical score page 397, featuring a complex arrangement for orchestra and woodblock ensemble. The score includes parts for P. Flute 1, Flute 1, H. Bassoon, Piccolo Clarinet (Mi<sup>b</sup>), Clarinet (Ut), Bassoon, Horn (Mi<sup>b</sup>), Horn (Ut), Tromp. (Mi<sup>b</sup>), C. à P. (Si<sup>b</sup>), Tromb., Oph., Timb. II, Vns, Altos, Villes, and C.-B. The score consists of multiple staves, each with a different instrument's name and its corresponding musical staff. The music is written in a traditional Western staff notation. Several dynamic markings are present, such as **ff** (fortissimo) and **p** (pianissimo). A specific instruction "(baguettes de bois recouvert en peau)" is placed above the Timb. II staff. The page number 397 is located at the top left.

406 J<sub>1</sub>

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Viles

C.-B.

## Dies Irae et Ronde du Sabbat ensemble

414 K<sub>1</sub>

P. Fl.

F1.

Hb.

ff

P. Cl. (Sib)

ff

C1. (Ut)

ff unis.

Bns

ff

unis.

Cors (Ut)

ff

unis.

C. à P. (Mil)

ff unis. à 3

Tromb.

ff tutta forza

unis.

Oph.

ff

(baguettes de bois recouvert en peau)

Timb.

mf

mf

Vns

sf

sf

Altos

Viles

C.-B.

422

P. Fl1.

F1.

Hb.

P. Cl. (Mi<sup>b</sup>)

C1. (Ut)

Bns

Cors (Ut)

C. à P. (Si<sup>b</sup>)

Tromb.

Oph.

Timb.

Vns

Altos

Vlles

C.-B.

428

P. Fl.

Fl.

Hb.

P. C1. (Mi $\flat$ )

C1. (Ut)

Bns

Cors (Ut)

C. à P. (Sib)

Tromb.

Oph.

Timb.

(baguettes d'éponge)

mf

Vns

Altos

Vlles.

C.-B.

434 L1

P. F1.

F1.

Hb.

P. Cl. (Mi<sup>b</sup>)

C1. (Ut)

Bns

Cors (Ut)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos

Viles

C.-B.

P. F1.

F1.

Hb.

P. C1. (Mib)

C1. (Ut)

Bns

Vns

Altos

V1les

C.-B.

440

M<sub>1</sub>

446

453

F1.  
Hb.  
C1. (Ut)  
Bns  
Vns  
Altos  
Vlles  
C.-B.

460 N<sub>1</sub>

P. F1.  
F1.  
Hb.  
P. C1. (Mit)  
C1. (Ut)  
Bns  
Vns  
Altos  
Vlles  
C.-B.

158

467 O<sub>1</sub>

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos

V11es

C.-B.

**P<sub>1</sub>**

478

P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Vns

Altos.

Viles.

C.-B.

*solo*

*I solo*

*f*

*unis.*

*f*

*f*

*unis. à 4*

*f*

*unis.*

*f*

*unis.*

*f*

*unis.*

*f*

*unis.*

*f*

*ff*

*ff*

*ff*





P. Fl.

F1.

Hb.

P. Cl. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. à P. (Si♭)

Tromb.

Oph.

Timb.

G. C.

Vns

Altos

Vlles

C.-B.

103

508 *S<sub>1</sub>*

P. F1.

F1.

Hb.

P. C1. (Mib)

C1. (Ut)

Bns

(Mib)

Cors

(Ut)

Tromp. (Mib)

C. a P. (Sib)

Tromb.

Oph.

Timb.

G. C.

Vns

Altos

V1les

C.-B.

