

à la mémoire de Raymonde Linossier

LES ANIMAUX MODÈLES

SUITE D'ORCHESTRE

I. Le petit jour

Francis POULENC

Très calme $\text{♩} = 63$

The musical score is arranged in systems. The first system includes:

- Petite Flûte
- 2 Flûtes (1^o)
- 2 Hautbois
- Cor Anglais
- mi \flat Clarinettes
- 1. 2. si \flat
- Clarinette basse
- 1. 2. Bassons
- 3.
- Contrebasson

The second system includes:

- 1. 2. Cors en fa
- 3. 4.
- 1. 2. Trompettes
- 3.
- 1. 2. Trombones
- 3. & Tuba
- Timbales
- 2 Harpes

The third system includes:

- 1. Violons
- 2.
- Altos
- 3 Violoncelles
- Soli
- les autres Violoncelles
- Contrebasses

Key markings include *pp*, *pp très doux*, *sempre pp*, *ppp*, *Con Sord.*, *Senza Sord.*, *arco*, *pizz.*, *Tutti Div.*, and *pp très doux*. The tempo is marked *Très calme* with a metronome marking of $\text{♩} = 63$. The key signature is one sharp (F#).

Picc.

Fl. *1^o*
p

Htb. *pp*

C. Ang. Solo
mf

Mib Clar.

I-II Sib *mf*

Clar. B.

B^{on}

C^{tre} B^{on}

I-II Cors *très doucement en dehors*
mp
ppp

III-IV *ppp*

Trp^{tes}

Trb.

Harpe *p*

I Viol. *6 Viol. div. à 3*
pp

II *Otez Sourd.*

Altos *mf*
Otez Sourd.

3 Viol. *arco.*
pp

Solvi *arco.*
pp

les autres Viol. *mf*
Otez Sourd.

C. B. Tutti Div. pizz.
mf

1^o 2

Fl. *mf*

Htb. *mf*

C. Ang. *mf* Solo

Mib.

Clar.

I-II Sib

Clar. B.

I-II B^{on}

III

C^{tro} B^{on}

1^o 2

I-II Cors *mf*

III-IV *p*

I-II Trp^{on} *mf* Con Sord. 1^o

III

I-II Trb.

III Tuba

II Harpe

f bien marqué

1^o 2

I Div. *mf* espress. pizz. arco. pizz. arco. pizz.

II Div. *mf* espress. pizz. arco. pizz. arco. pizz.

Altos arco. *mf* espress. pizz. arco. pizz. arco. pizz.

V^{on} Unis. *mf* espress. pizz. arco. pizz. arco. pizz.

C. B. *mf* espress. pizz. *mf*

très expressif

3

f

solo

Fl. *mp* *très doux* *en accompagnant*

Htb. *mf* Solo *mf*

C. Ang.

Mib Clar. *mf* *tr*

Sib *mf* 1° *p* *espress.*

Clar. B. *p* *très doux* *pp* *très doux*

I-II B^{on} *pp*

III *pp*

C^{on} B^{on} *pp*

I-II Cors *pp*

III-IV *pp* 3°

Trp^{on} *pp* Otez Sourd.

Cymb. *pp* bag. timb.

Céles. *p*

I Harpe *p*

II Harpè *mf*

3 6 Viol. *pp* Tutti *p* *très doux*
Div. à 3 Div. à 4

I V^{on} arco. *mf* pizz. arco. *mf* *pp*

II V^{on} arco. *mf* pizz. arco. *mf* *pp* Div. à 3

Altos arco. *mf* pizz. arco. *mf* *pp* Div. à 3

V^{on} arco. *mf* pizz. arco. *mf* *pp* Div. à 2

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

Fl.

Hrb.

C. Ang.

Mib Clar.

Sib Clar.

Clar. B.

I-II B^{on}

III

I-II Cors

III-IV

Trp^{***}

Timb.

Cymb.

Céles.

I Harpe

II Harpe

I V^{on}

II

Altos

V^{on}

C. B.

4

mf

f

Solo

mf très expressif

mf

f

f

mf

f

f

mf

f

f

mf

mf

f

f

1^o solo

mf très lié et expressif

sf → *mf*

solo ff

Div. à 2

4

pizz. au second plan

mf

f

f

mf très lié

mf très lié

mf

mf

mf

sempre arco.

Tutti Div.

arco.

soutenu

pizz.

pizz.

mf

mf

mf

mf

5 à 2

Fl.

Htb.

C. Ang.

Mib.

Clar. Sib.

Clar. B.

I-II B^{on}

III

I-II Cors

III-IV

Trp^{***}

I-II Trb.

III Tuba

Timb.

I Harpe

II Harpe

I Vons

II

Altos

V^{***}

C. B.

f *ff* *fff* *à 2* *très sonore* *gliss* *très chanté* *Unis* *très soutenu* *pizz.*

lab sib do ré mi fab solb

M.E' 6400

Fl.
Htb.
C. Ang.
Mi♭
Clar.
Si♭
Clar. B.
I-II
B^{on}
III
I-II
Cors
III-IV
I-II
Trp^{tes}
III
Trb.

f solo
f intense
ff
Con Sord.
f
Senza Sord.

Timb.
I Harpe
II Harpe

ff
fff très en dehors
mf
f
fff
mf
f

I
V^{on}
II
Altos
V^{on}
C. B.

arco.
Div.
arco.
f très sonore
ff
ff
pizz.
ff
arco.

Picc.

Fl.

Htb.

Mib Clar.

Sib

I-II B^{...}

III

C^{...} B^{...}

I-II Cors

III-IV

I-II Trp^{...}

III

I-II Trb.

III Tuba

Timb.

Trg.

Cymb.

Timbres

Céles.

I Harpe

II Harpe

I V^{...}

II

Altos

V^{...}

C. B.

très intense

solo

bag. timb.

gliss.

1^o

2^o

3^o

4^o

8.

si do# ré mi fa# sol# la#

si do# ré mi fa# sol# la#

Unis

Unis

Unis

Div.

M-E 6400

8

Picc. *sf*
 Fl.
 Htb. *f¹ espress.* *à2*
 Mib
 Clar. Sib *f*
 Clar. B. *f*
 I-II B^o
 III *sf*
 C^{re} B^o
 I-II Cors *p subito*
 III-IV *p subito*
 I-II Trp^o *p subito*
 III
 I-II Trb.
 III Tuba
 Timb. *mf*
 Trg.
 Cymb. *tr*
 Timbres *mf*
 Céles. *mf*
 I Harpe *loco* *gliss.* *mf*
 II Harpe *gliss.* *sonore*
 I V^o *loco* *Div.* *subito p* *Div.* *morendo*
 II *subito p* *Div.* *morendo*
 Altos *gliss.* *subito p* *Div.* *très expressif*
 V^o *f* *p subito*
 C. B. *f* *p subito*

9

10

Picc. *pp* très doux

Fl. *pp* doux

Htb. *mf* *pp* doux

C. Ang. *mf* *pp*

Mi^b Clat. *pp* 1^o *pp* très doux

Si^b *mf* *pp*

Clar. B. *mf* soutenu 1^o *pp* doux et clair

I-II B^o *mf* *pp* doux et clair

III *pp* doux et clair

C^{re} B^o *p* *pp*

I-II Cors *Con Sord.* *pp* très doux *Senza Sord.*

III-IV *Con Sord.* *pp* très doux *Senza Sord.*

I-II Trp^o *pp* très doux

III *pp* très doux

I-II Trb. *Con Sord.* *p*

III Tuba *Con Sord.* *p*

pp mystérieux

Timb. *sf* *p* *pp*

Céles. *p*

I Harpe sol la# si do# ré mi fa *sf* *gliss.* *p* *p* bien marqué

II Harpe *p* bien marqué

9

10

I V^o *mf* Div. soutenu *pp* Div. à 4 *ppp* sur la touche naturel

II V^o *mf* *pp* sur la touche *pp*

Altos *mf* *pp* Div. *pp* sur la touche *pp* pizz. arco. *pp* naturel

V^o *mf* très intense *pp* pizz. arco. *p* pizz. arco. *p* Div. à 3 *p* pizz.

C. B. *mf* *pp* *p* *p* *p*

11 1^o solo

Fl. *mf* intense

Httb.

C. Ang.

Mib Clar.

Sib

Clar. B.

1-II *mf* intense

B^{III} *mf* intense

III *mf* intense

C^{III} B^{III} *mf* intense

1-II *p*

Cors *pp* doux

III-IV *pp* très doux

1-II

Trp^I *pp*

III

1-II Senza Sord.

Trb. Senza Sord.

III

Tuba *pp*

Timb.

Gr. C. *tr*

bag. timb. *p*

I Harpe *mf* sonore

II Harpe Solo *f* très marqué

I *mf* pizz.

V^{II} *mf* pizz.

II *mf* pizz.

Altos *mf* très intense

V^{III} arco. Div. à 2 *mf* très intense

C. B. arco. *p* *mf* très intense

Div. *mf* *pizz.* *simile*

12

Fl. —
 Hth. *ff*
 C. Ang. *ff* *molto*
 Mib Clar. *ff*
 Sib Clar. *ff* *molto*
 Clar. B. *ff*
 I-II B^{on} *ff* *molto*
 III B^{on} *ff* *molto*
 C^{re} B^{on} *ff* *molto*
 I-II Cors *ff* *molto*
 III-IV Cors *f* *molto*
 I-II Trp^{ces} *ff* *molto*
 III Trp^{ces} Mettez sourdine
 I-II Trb. *ff* *molto*
 III Tuba *ff* *molto*
 Timb. *f* *sec* *tr* *molto*
 Tamb militaire
 Gr. C.
 Harpes à 2 *f* *ff* *ff*

12

I V^{on} *ff* arco pizz. *ff* a toute volée arco pizz. *ff* *molto*
 II V^{on} *ff* arco pizz. *ff* a toute volée arco pizz. *ff* *molto*
 Altos *ff* *ff* a toute volée arco pizz. *ff* *molto*
 V^{on} *ff* *ff* a toute volée arco pizz. *ff* *molto*
 C. B. *ff subito* *ff* *ff* *molto*

13

Picc. *pp*

Fl. *sf* *p subito*

Htb. *sf* *p subito*

C. Ang.

Clar. *pp* *très doux*

Clar. B.

I-II B^{us}

III

C^{on}tr. B^{us}

I-II Cors

III-IV

I-II Trp^{us}

III *p* *doucement expressif*

I-II Trb.

III Tuba

Timb.

Tamb. Crotale *p*

Céles. *mf*

Harpes *à 2 p* *très sec*

Otez Sourd.

13

I V^oce *arco.* *Div.* *pp* *tr#*

II V^oce *arco.* *Div.* *pp* *tr#*

Altos *arco.* *pp* *tr#*

V^oce *arco.* *pp* *tr#*

C. B. *pp*

Unis *tr#*

pizz.

à 2

Div. *pp*

IV. Le Lion amoureux

85 Passionément animé $\text{♩} = 84$

Picc. ff

Fl. ff

Hrb.

C. Ang.

Clar.

Clar. B.

I-II B^{on} f p

III p

C^{on} B^{on} f

I-II Cors f

III-IV f

Trp^{on}

I-II Trb.

III Tuba

Timb. p f p

I Harpe p *griss.*

II Harpe mf f

Passionément animé $\text{♩} = 84$

85

I Voc^{on} *Piès chanté* f

II p f

Altos f

V^{on} Div. mf f

C. B. Div. mf f

Picc. *tr* *ff*

Fl. *ff*

Htb. *f*

C. Ang.

Clar. Sib. *f*

Clar. B.

I-II B^{on}. *ff p.* *f*

III *f*

C^{ro} B^{on}.

I-II Cors. *f*

III-IV *f*

Trp^{III}

I-II Trb. *f*

III Tuba *f*

Timb. *tr* *mp*

I Harpe *f* *ff* *à toute volée* *trissando*

II Harpe *f* *ff*

I V^{on}. *ff*

II V^{on}. *ff*

Altos *f*

V^{on}. *f*

C. B. *f*

86

Picc.

Fl. *a2⁸* *loco*

Htb. *a2* *ff*

C. Ang.

Clar. Sib. *ff*

Clar. B.

I-II B^{...} *ff*

III

C^{re} B^{...}

I-II Cors

III-IV

Trp^{...}

I-II Trib.

III Tubal

Timb

I Harpe

II Harpe *ff*

86

I Voix *ff* *très chanté*

II *ff* *très chanté*

Altos

V^{ces} *ff* *très chanté*

C. B. *ff* *très soutenu*

Picc.

Fl.

Htb.

C. Ang.

Clar.

Clar. B.

Sib

I-II

B^{III}

C^{III} B^{III}

I-II

Cors

III-IV

Trp^{III}

I-II

Trb.

III

Tuba

Timb.

Trg.

I Harpe

II Harpe

I

V^{III}

II

Altos

V^{III}

C. B.

8. - - -

tr

mf

tr

gliss.

a toute voix

Div

87

Picc.

Fl.

Htb. *ff*

C. Ang.

Clar. Sib. *ff*

Clar. B.

I-II B^{1^{re}} *ff* *à toute volée* *à 2*

III *ff* *à toute volée*

C^{1^{re}} B^{2^e} *ff* *très soutenu*

I-II Cors *ff* *à 2*

III-IV *ff* *à 2*

Trp^{1^{re}} *ff* *1^o solo*

I-II Trb.

III Tuba

Harpes *ff* *très sonore* *à 2*

87

I V^{2^{es}} *ff* *Div tr* $\frac{8}{8} (\frac{1}{2})$

II *ff* *tr* $\frac{8}{8} (\frac{1}{2})$

Altos *ff*

V^{1^{re}} *ff* *soli*

C. B. *ff* *soli* *Div.* *ff* *très sonore*

Picc.
Fl.
Htb.
C. Ang.
Clar. Sib
Clar. B.
I-II
B^{III}
III
C^{III} B^{III}
I-II
Cors *ff éclatant*
III-IV *ff éclatant*
I-II
Trp^{III} *bien moins f*
III
Trb.
Timb. *tr*
Harpes *a2* *ff gliss.*
I *tr*
V^{III} *tr* *Div*
II
Altos
V^{III}
C. B.

88

Picc. *ff*

Fl. *ff* *à 2*

Htb. *ff* *à 2*

C. Ang. *ff*

Mib.

Clar.

Sib. *ff*

Clar. B.

I-II *ff* *à 2*

B^{on}

III *ff*

C^{on} B^{on}

I-II *f* *sans lourdeur*

Cors *f* *sans lourdeur*

III-IV *f* *sans lourdeur*

I-II *f* *sans lourdeur*

Trp^{on} *f* *sans lourdeur*

III *f* *sans lourdeur*

I-II *ff*

Trb. *ff*

III

Tuba *ff*

Timb. *ff*

Cymb. *ff*

88

I *fff*

V^{on} *fff* *Unis*

II *fff*

Altos *ff*

V^{on} *ff* *Unis*

C. B. *ff*

Picc. *tr[#]*

Fl. *tr[#]*

Hth. *tr[#]*

C. Ang.

Mib.

Clar. sib.

Clar. B.

I-II

B^{III}

III

I-II

Cors.

III-IV

I-II

Trp^{III}

III

I-II

Trb.

III

Tuba

Timb.

Trg.

Harpes

à 2 *ff* *gliss.*

I

V^{III}

II

Altos

V^{III}

C. B.

89

Picc.

Fl.

Htb. *sol*
ff très intense

C. Ang.

Mib.
Clar.

Sib.

Clar. B. *sol*
f

I-II
B^{on}

III

C^{tre} B^{on}
ff très intense

I-II
Cors

III-IV

Trp^{tes}

I-II
Trb.

III
Tuba

Timb.

Harpes

89

I
V^{ons}

II

Altos

V^{ons}

C. B.

sur le sol

ff très intense

Div.

3^e corde

Div.

sol
ff

90

Picc. *fff*

Fl. *fff*

Htb. *fff*

C. Ang. *fff* *tr*

Mib. Clar. *fff* *à 2* *éclatant*

Sib. *fff* *éclatant*

I-II B^{on} *fff* *à 2*

III *fff*

C^{re} B^{on} *fff*

I-II Cors *ff*

III-IV *ff*

I-II Trp^{tes} *ff* *éclatant*

III *à 2*

I-II Trb. *ff* *éclatant*

III Tuba *ff*

Timb. *ff*

Glock. *ff*

Tamb. *mf*

Cymb. *ff*

I Harpe Ut maj. *ff* *gliss.*

II Harpe Sol maj. *ff* *gliss.*

90

I V^{on} *fff*

II *fff*

Altos *fff* *Unis* *tr*

V^{on} *fff* *tr* *Div*

C. B. *fff* *très soutenu*

Picc.

Fl.

Htb.

C. Ang.

Mib

Clar.

Sib

I-II

B^{III}

C^{III} B^{III}

I-II

Cors

III-IV

I-II

Trp^{III}

III

I-II

Trb.

III

Tuba

Timb.

Glock

Trg.

I Harpe

II Harpe

I

V^{III}

II

Altos

V^{III}

C. B.

tr

Div

Unis

Musical score for woodwinds and strings, measures 91-94. The score includes parts for Piccolo, Flute, Horns (I-II, III), Clarinets (Si b, B), Bassoons (I-II, III), Saxophones (I-II), Cors (I-II, III-IV), Trumpets (I-II, III), Trombones (I-II, III), Tuba, Timpani, Glockenspiel, and Harp. The Harp part features a glissando starting at measure 91. Dynamic markings such as *ff*, *f*, and *p* are used throughout. Performance instructions like *à 2*, *sol*, and *bag. de bois* are present. The number '91' is boxed in the top left of the first measure.

Musical score for strings, measures 91-94. The score includes parts for Violins (I, II), Violas, Violonscelles (Vnca), and Contrabass (C. B.). The Violins I part has a *3^e corde arco* instruction. The Violins II part has *Div.* markings. The Violonscelles and Contrabass parts have *Unis pizz.* markings. Dynamic markings include *ff* and *très fort*. The number '91' is boxed in the top left of the first measure.

92

Picc. *ff*

Fl. *ff*

Htb. *ff*

C. Ang. *ff*

Mi^b Clar. *ff* *éclatant*

Sib Clar. *ff* *éclatant*

Clar. B. *ff* *éclatant*

I-II B^{on} *ff*

III B^{on} *ff*

C^{re} B^{on} *ff*

I-II Cors *ff* *éclatant*

III-IV Cors *ff* *éclatant*

I-II Trp^{tes} *f*

III Trp^{tes} *f*

I-II Trb. *ff* *éclatant*

III Trb. *ff*

Tuba *ff*

Timb. *f* *trappées*

Cymb. *f* *trappées*

Cymb. *mf* *tr*

I Harpe *si b majeur* *gliss.*

II Harpe *si b majeur* *gliss.*

I V^{on} *fff*

II V^{on} *fff*

Altos *tr*

2 soli V^{on} *tr*

les autres V^{on} *tr*

C. B. *Div.*

93 *ff* *passionné*

Picc. *ff* *passionné*

Fl. *ff* *passionné*

Htb. *ff* *passionné*

C. Ang. *ff* *passionné*

Mib Clar. *ff* *passionné*

Si² *ff* *passionné*

Clar. B. *ff* *passionné*

I-II B¹ *ff* *passionné*

III *ff* *passionné*

C¹ B² *ff* *passionné*

I-II Cors *ff* *molto*

III-IV *ff* *molto*

I-II Trp¹ *ff* *molto*

III *ff* *molto*

I-II Trb. *ff* *molto*

III Tuba *ff* *molto*

Timb. *ff* *molto*

Trg. Cymb. *ff* *molto*

Harpes *ff* *molto* ré majeur à 2 *gliss.*

93 *ff* *passionné*

I V^{ons} *ff* *passionné* Unis

II *ff* *passionné* Unis

Altos *ff* *passionné* Div.

V¹ *ff* *passionné* Unis

C. B. *ff* *passionné* très en dehors

VERSION CONCERT
Céder beaucoup

Picc.
Fl.
Htb.
C. Ang.
Mi b
Clar.
Si b
Clar. B.
I-II
B^{no}
III
C^{ro} B^{no}
I-II
Cora.
III-IV
I-II
Trp^{tes}
III
I-II
Trb.
III
Tuba
Timb.
Trg.
Cymb.
I Harpe
II Harpe

Céder beaucoup

I
V^{es}
II
Altos
V^{lles}
C. B.

V. L'homme entre deux âges et ses deux maitresses

132 Prestissimo (♩ = 160)

Musical score for measures 132-133. The score is for a full orchestra and includes parts for Horns (Htb.), Clarinet in B-flat (Clar. Sib.), Violins I and II (V^{ons} I, II), Alto (Altos), Violoncello (V^{lles}), and Contrabass (C. B.). The music is in 4/4 time and marked Prestissimo with a tempo of 160 beats per minute. The key signature has two flats. The first system shows the beginning of measure 132, with dynamics of *ff* and *très rythmé*. The second system shows the end of measure 132 and the beginning of measure 133, with dynamics of *f* and *Div.* (divisi).

133

Musical score for measures 133-135. The score continues from the previous page and includes parts for Flute (Fl.), Horns (Htb.), Clarinet in B-flat (Clar. Sib.), Clarinet in Bass (Clar. B.), Bassoon (B^{ous}), Trumpet (Trp^{tes}), Violins I and II (V^{ons} I, II), Alto (Altos), Violoncello (V^{lles}), and Contrabass (C. B.). The music is in 4/4 time and marked Prestissimo. The key signature has two flats. The first system shows the beginning of measure 133, with dynamics of *ff* and *mf*. The second system shows the end of measure 133 and the beginning of measure 134, with dynamics of *f* and *mf*. The third system shows the end of measure 134 and the beginning of measure 135, with dynamics of *f* and *mf*. The score includes performance instructions such as *à 2*, *unis*, *pizz.*, and *arco*.

Fl. **134** *ff* *à2*

Htb. *f* *ff* *à2*

Clar. Sib *f* *ff* *à2*

Clar. B. *f* *ff*

B^{on} *f* *ff* *à2*

Cors *f*

I **134** *un*

V^{on} *un*

II *un*

Altos *un*

V^{on} *pizz.* *arco*

C. B.

Fl.

Htb.

Clar. Sib

B^{on}

Cors

I *ff*

V^{on} *ff*

II *ff*

Altos *ff*

V^{on} *ff*

C. B. *ff*

This page of a musical score, numbered 31, contains the following parts and markings:

- Fl.**: Flute part with a dynamic marking of *ff* and a breath mark *à2* with an *8-* above it.
- Htb.**: Horns part with a dynamic marking of *f* and a breath mark *à2*.
- C. Ang.**: Clarinet in A part with a dynamic marking of *ff* and a breath mark *à2*.
- Clar. Sib**: Clarinet in B-flat part with a dynamic marking of *f* and a breath mark *à2*.
- Clar. B.**: Bass Clarinet part with a dynamic marking of *ff*.
- I-II B^{ous}**: Bassoon I and II parts with a dynamic marking of *ff* and a breath mark *à2*.
- III**: Bassoon III part with a dynamic marking of *ff*.
- I-II Cors**: Trumpet I and II parts with a dynamic marking of *f* and a breath mark *à2*.
- Trp^{tes}**: Trumpet III part with a dynamic marking of *f*.
- Trb. I-II**: Trombone I and II parts with a dynamic marking of *f* and a breath mark *à2*.
- Trg.**: Trombone III part with a dynamic marking of *ff sec*.
- V^{ons} I**: Violin I part with *Div.* (divisi) markings and a dynamic marking of *f*.
- V^{ons} II**: Violin II part with *Div.* markings and a dynamic marking of *f*.
- Altos**: Viola part with a dynamic marking of *f*.
- V^{ces}**: Violoncello part with *pizz.* (pizzicato) and *arco* markings and a dynamic marking of *f*.
- C. B.**: Contrabass part with a dynamic marking of *f*.

135

Picc.

Fl.

Htb. *f gai*

C. Ang.

Clar. Sib *f*

I-II *f gai*

B^{on} III *f*

Cors *f* *à2*

Trp^{tes} *f* *1^o*

Trb. *f* *à2*

Trg. *mf* *tr*

1^o Harpe *mf* *gliss.* *8*

II^o Harpe

135

I *f gai*

V^{ons} II *f gai*

Altos *f* *pizz.* *arco* *ff* *pizz.*

V^{ces} *ff* *très rythmé* *pizz.*

C. B. *arco* *pizz.*

136

Picc.

Fl.

Htb.

C. Ang.

Clar.
Si^b

I-II

B^{on}

III

I-II

Cors

III

I-II

Trp^{tes}

III

I-II

Trb.

III

Trg.

Harpe

This section of the score covers measures 136, 137, and 138. It includes parts for Piccolo, Flute, Horns, Clarinet in A, Bassoon, Trumpets, Trombones, and Trigon. The woodwinds and strings play complex rhythmic patterns, often marked with *ff* (fortissimo). The Flute part has an *8va* marking. The Bassoon part has a *sec* (second ending) marking. The Trigon part has a *tr* (trill) marking. The Harp part has a *gliss.* (glissando) marking.

136

I

V^{on}

II

Altos

V^{on}

C. B.

This section of the score covers measures 136, 137, and 138. It includes parts for Violins I and II, Alto, Violoncello, and Contrabass. The strings play complex rhythmic patterns, often marked with *arco* and *ff* (fortissimo). The Alto part has an *arco* marking. The Violoncello and Contrabass parts have *arco* markings.

This musical score page contains the following parts and markings:

- Picc.**: Piccolo flute part.
- Fl.**: Flute part.
- Htb.**: Horn in B-flat part.
- C. Ang.**: Clarinet in A part.
- Clar. Sib.**: Clarinet in B-flat part, with *à2* (second ending) markings.
- I-II B[♭]**: Bassoon part, with *ff* (fortissimo) and *1^o* (first ending) markings.
- III**: Bassoon part.
- I-II Cors**: Trumpet and Horn parts.
- III**: Trumpet and Horn part.
- I-II Trp[♯]**: Trumpet in D part.
- III**: Trumpet in D part.
- I-II Trb.**: Trombone part.
- III**: Trombone part.
- Timb.**: Timpani part, with *f* (forte) marking.
- Glock.**: Glockenspiel part.
- V^{nas} I**: Violin I part, with *pizz.* (pizzicato) and *arco* (arco) markings.
- V^{nas} II**: Violin II part, with *pizz.* and *arco* markings.
- Altos**: Viola part.
- V^{nas}**: Violoncello part, with *pizz.* and *arco* markings.
- C. B.**: Double Bass part.

The score is written in 4/4 time and features a key signature of one sharp (F#). The first system (measures 137-140) includes a *ff* dynamic marking in the bassoon part. The second system (measures 141-144) includes a *f* dynamic marking in the timpani part and *pizz.* and *arco* markings in the string parts. The number 137 is boxed in the top right and bottom right corners of the page.

Picc. *ff*

Fl. *ff* loco 8 - - - - - 12 *b*

Htb. *ff* *a2*

C. Ang. *ff*

Clar. *ff* *a2*

I-II B^{on}

III *ff*

I Cors *f sec*

III *f sec*

I-II Trp^{tes} *f sec*

III *f sec*

Trb. *f sec* 1. *b* 2. *b* 3. *a2* *b*

Glock.

I V^{on} *ff* *pizz.* *ff* *arco* *ff*

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

Altos *ff*

V^{llo} *ff*

.. B. *ff*

This musical score page, numbered 36, is arranged in three systems. The first system includes parts for Flute (Fl.), Horn (Hrb.), Clarinet in C (C. Ang.), Clarinet in Bb (Clar. Sub II), Bassoon (B^{no}), and Trombone (Trb.). The second system includes parts for Cor Anglais (Cors), Trumpet in C (Trp^{tes}), and Trombone (Trb.). The third system includes parts for Violin I (V^{ons} I), Violin II (V^{ons} II), Alto (Altos), Viola (V^{nas}), and Cello (C. B.). The score is written in a key signature of two flats (Bb) and a 2/2 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The Flute and Horn parts feature a melodic line starting in the second measure with a fortissimo (*ff*) dynamic. The Bassoon part has a melodic line starting in the third measure with a forte (*f*) dynamic. The Trumpet part also has a melodic line starting in the third measure with a forte (*f*) dynamic. The string parts include a variety of articulations: *Div.* (divisi) for the Violins, *unis* (unison) for the Violins and Viola, and *pizz.* (pizzicato) for the Viola and Cello. The score is divided into three measures by vertical bar lines.

139

Fl. *a2* *ff*

Htb. *ff*

Clar. Sib. *ff*

I-II *a2* *ff*

B^{ona} *ff*

III

I-II *mf*

Cors *mf*

III-IV *mf*

I-II

Trp^{tes}

III

Trb.

Timb.

Tambour de B.

Cymb.

139

I

V^{ona} *f* *pizz.*

II

Altos *arco* *f*

V^{ona} *ff*

C. B.

Surtout sans ralentir
(presser plutôt)

140

Picc.

Fl. *a2* *8* *ff*

Htb. *a2* *ff*

Clar. Sib *a2* *ff*

B^{on} *a2* *f*

I-II Cors

III-IV

I-II Trp^{on}

III

I-II Trb. *a2*

Tuba

Timb.

Tambour de B. *4/4*

Cymb. *4/4*

I-II Harpes

Ut majeur *ff* *gliss.*

140

Surtout sans ralentir
(presser plutôt)

I V^{on}

II

Altos *pizz.* *ff*

V^{on} *ff*

C. B. *ff*

141

Picc. *fincisif*

Fl. *à2* *f*

Htb. *à2* *f*

C.Ang. *f*

Mib

Clar. *à2* *f*

Sib

Clar.B. *ff*

I Cors *I^o solo*

III Cors *III^o solo* *ff*

I-II Trp^{tes} *ff* *très mordant*

III Trp^{tes} *f* *très mordant*

Cymb. *tr*

I^o Harpe *f sec*

II^o Harpe

141

I V^{ous} *pizz.* *f sec*

II V^{ous}

Altos *f sec*

V^{ous} *f très rythmé*

C. B. *f très rythmé*

Picc.

Fl.

C. Ang.

Mib Clar.

Sib Clar.

Clar. B.

B^{on}

I-II Cors

III-IV

I-II Trp^{tes}

III

Glock.

I^o Harpe

II^o Harpe

I V^{ons}

II

Altos

V^{ces}

C. B.

Soli a²

mf

mf

mf

mf

ff

ff

arco

f très lié

Div.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

uniz pizz.

8

142

Picc.
Fl.
Htb.
C. Ang.
M. p.
Clar.
Sib
B^{on}
I-II
Cora
III-IV
I-II
Trp^{tes}
III
Glock.
I^{re}
Harpe
II^{re}
Harpe
I
V^{on}
II
Altos
V^{on}
C. B.

1.
3.
2.
mf
mf
f
à2
f
f
f
f
1^o
très chanté
arco
arco

Picc. *b*

Fl. *à2*

Hrp.

C. Ang.

Mi^b Clar.

Si^b *f*

Clar. B.

B^{ons} *f*

Gors

Trp^{tes} *mf sec*

1^{re} Harpe *f*

2^{de} Harpe

143

ff

ff

ff

f

mf

ff

Solo

1^{re} Vons Div. *f*

2^{de} Vons *f sec*

Altos *f sec.*

V^{ons} *f très soutenu*

C. B. *f sec*

143

pizz.

pizz. mf sec

pizz. mf sec

pizz. mf sec

mf sec

mf sec pizz.

f sec

Picc. *à2*

Fl. *f*

Htb. *ff*

C. Ang. *ff*

Mi^b

Clar. Si^b *ff* *à2*

Clar. B.

I-II B^{on} III *f* *à2* *ff*

I-II Cors III *f* *3.*

I-II Trp^{tes} III *f* *1.*

Trb. *f*

I^o Harpe

II^o Harpe *Solo* *ff*

I V^{on} II *unis* *f* *très chanté*

Altos *Div.* *f* *pizz.* *arco* *pizz.*

V^{on}

C. B. *f* *pizz.* *f*

144

Picc. *ff* *tr*

Fl. *ff* *tr*

Htb. *ff* *tr*

C. Ang. *ff* *tr*

Mib Clar. *ff* *tr*

Sib Clar. *ff* *tr*

Clar. B. *tr*

I-II B^{III} *sec*

III *sec*

4 Cors 1. 3. 2. 4. *ff* *tr*

I-II Trp^{III} *Solo* *ff* *f* *tr*

I-II Trb. *ff* *sec*

III Tuba *ff* *sec*

I^o Harpe *f* *mi h fa h sol# la b sib do# re h*

II^o Harpe *ff* *mi h fa h sol# la b sib do# re h*

I *ff*

Vona II *ff*

Altos *Div. arco* *pizz.* *arco* *ff* *unis*

V^{ues} *ff* *arco*

C. B. *ff*

144

145 *tr^h*

Picc.

Fl. *a2*

Htb.

C. Ang.

Mi b

Clar.

Si b

Clar. B.

I-II

B^{ons}

III

4 Cors

I-II

Trp^{tes}

III

I-II

Trb.

III

Tuba

Glock.

Céles.

I-II

Harpes

fff *gliss.*

145

I

V^{ons}

II

Altos

V^{ies}

C. B.

tr^h

tr^h

pizz.

pizz.

146 Sans ralentir

Picc. *ff*

Fl. *ff* *a2*

Htb. *ff*

C. Ang. *ff*

Mi b Clar. *ff*

Si b Clar. *ff*

Clar. B. *ff*

I-II B^{ona} III *ff* *a2*

I-II Cors III-IV *ff*

I-II Trp^{***} III *ff*

I-II Trb. *ff*

Tuba

Timb. *ff tr*

Trg. *f tr*

Glock.

Céles.

I Harpe *ff*

II^e Harpe *ff*

I V^{on} II *ff* *Div.*

Altos *ff* *Div.*

V^{on} *ff* *Div.*

C. B. *ff*

146 Sans ralentir *unis pizz.* *f* *unis pizz.* *f* *unis pizz.* *f* *unis pizz.* *f* *pizz.*

Surtout sans ralentir

Fl.

Htb.

C. Ang. *Solo*
ff

Mi b

Clar. Sib *mf*

I *stacc.*
f

B^{on} II *f* *mf* *f*

I-II *Solo*
mf

Cors III-IV *mf* *f très sec*

Trp^{tes}

Trb.

Timb. *p*

Surtout sans ralentir

I

V^{on} II

Altos

V^{on}

C. B. *p*

Toujours sans ralentir

Picc. *f léger*

Fl. *sans cresc.*

Hth. *sans cresc.*

C. Ang.

Mi b

Clar. Sib *mf* *sans cresc.*

I *mf* *sans cresc.*

B^{on} II *f*

III *f > mf* *sans cresc.*

I-II *mf* *sans cresc.*

Cors III-IV

Trp^{tes}

Trb.

Timb. *mf* *sans cresc.* *f*

Toujours sans ralentir

I *arco* *mf* *pizz.* *f*

V^{ons} II *arco* *mf* *pizz.* *f*

Altos *pizz.* *unis*

V^{ous} *pizz.* *Soli* *f* *ff*

C. B. *pizz.* *f* *ff*

long silence

Picc.
 Fl.
 Htb.
 Clar. Sib
 I-II
 B^{on}
 III
 I-II
 Cors
 III-IV
 I-II
 Trp^{tes}
 III
 I-II
 Trb.
 III
 Timb.
 Céles.
 1^o Harpe

long silence

I
 V^{ons}
 II
 Altos
 V^{ons}
 C. B.

VI. La mort et le bucheron.

149 Très lent ♩ = 56

Musical score for measures 149-155. The score includes parts for Piccolo, Flute, Horns, Clarinet in A, Clarinet in Bb, Bassoon, Trumpets, Trombones, Tuba, Timpani, and Percussion (Cymbals, Snare Drum, and Harp). The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Très lent' with a metronome marking of ♩ = 56. The dynamic is *ff*. The woodwinds and brass play sustained notes, while the bassoon and bassoonoon play a rhythmic pattern. The harp has a 'à toute volée' section starting in measure 154. The percussion includes cymbals and snare drum.

149 Très lent ♩ = 56

Musical score for measures 149-155, featuring strings. The parts are for Violins I and II, Violas, Cellos, and Double Basses. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Très lent' with a metronome marking of ♩ = 56. The dynamic is *ff*. The strings play a rhythmic pattern with some melodic lines. The violins have 'Div.' and 'serre' markings. The cellos and double basses have 'Div.' markings.

The image shows a page of a musical score, numbered 51 at the top center. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts listed on the left side are: Picc., Fl., Hth., C. Ang., Mib Clar., Clar. Sib., Clar. B., I-II B♭, B♭ III, C♯re B♭, I-II Cors, III-IV, Trp III, I-II Trb., III Tuba, Timb., Timbres, Trg., I Harpe, II Harpe, I Voce, II Voce, Altos, V♭, and C. B.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *ff* (fortissimo) in many places, *à 2* (second ending) above the Clarinet B♭ and Bassoon parts, and *à toute volée* (at full speed) above the Harp part. The string parts (Violins, Violas, Cellos, and Double Basses) feature a complex rhythmic pattern with accents and slurs. The woodwinds and brasses are primarily playing sustained notes or chords. The percussion parts are mostly silent, with a snare drum (Trg.) having a short burst of sound marked *tr* near the end of the page. The vocal parts (I Voce, II Voce) have lyrics written below their staves, including the words "Unis" and "Div.".

The page concludes with the number "M-E 6400" at the bottom center.

150

Picc.

Fl. *1^o*
P subito

Htb.

C. Ang.

Clar. Sib
P subito

Clar. B.

I-II B^o

III

I-II Cors
pp

III-IV

Trp^o

I-II Trb.

III Tuba

Timb.

I Harpe

II Harpe

ff
très dur

soli
f

solo
f

mf

mf

sf *p*

mf

1^o

1^o

150

I V^o

II V^o

Altos

V^o

C. B.

pizz.
p

arco.
mf

soli
Div. a 3

f
intense
pizz.

Div. a 2

arco.
mf

Div.

pizz.
p

pizz.
p

mf

mf

arco.
mf

Div.

151 Strictement au même mouvement

Musical score for measures 151-153. The score includes parts for Piccolo, Flute, Horn, Clarinet (Soprano and Bass), Bassoon, Trumpet, Trombone, Tuba, Timpani, and Harp. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score is marked with dynamics such as *p*, *mf*, and *pp*. The woodwinds and strings play a melodic line starting in measure 151, while the brass and timpani provide harmonic support. The harp plays a sustained chord.

151 Strictement au même mouvement

Musical score for measures 151-153, continuing from the previous page. It features parts for Violin I, Violin II, Viola, and Cello. The key signature is one flat and the time signature is 4/4. The strings play a melodic line starting in measure 151. The Cello part includes markings for *pizz.* and *arco.*. The score is marked with dynamics such as *p*, *mp*, and *pp*. The strings play a melodic line starting in measure 151, while the woodwinds and brass provide harmonic support.

152 Andantino très allant ♩ = 84

1^o solo

mf très intense bien en dehors

p très doux

p

152 Andantino très allant ♩ = 84

Unis pizz.

pizz.

arco. très doux

pizz.

arco. *p*

Div. *p*

Unis *p*

pizz.

p

Htb.

C. Ang.

Cors

i Harpe

I

II

Altos

V

C. B.

Div.

Unis

arco.

pizz.

153

154

Picc.

Fl.

Htb.

C. Ang. *solo*
f intense
2°

Clar. Sib *mf*

Clar. B. *p*

B^{on} *p*

C^{ro} B^{on}

I-II Cors

III-IV

Trp^{***}

I-II Trb.

III Tuba

Timb.

I Harpe *mf*

II Harpe

153

154

I V^{on}

II V^{on} *Unis* *4°* *mf expressif* *3°*

Altos *mf* *Div.* *mp subito* *Unis* *mp*

V^{on} *arco.* *mf* *pizz.* *arco.* *mf*

C. B. *mf* *mf*

155

156

Picc.

Fl.

Htb.

C. Ang.

Clar. Sib

Clar. B.

B^{on}

C^{on} B^{on}

I-II Cors

III-IV

Trp^{on}

I-II Trb.

III Tuba

Timb.

I Harpe

II Harpe

155

156

I V^{on}

II V^{on}

Altos

V^{on}

C. B.

très soutenu

mf très chanté

Div

157

Picc.

Fl.

Hob.

C. Ang.

Mib Clar.

Si b

B^{on}

C^{on} B^{on}

I-II Cors

III-IV

Trp^{on}

I-II Trb.

III Tuba

Timb.

I Harpe

II Harpe

I V^{on}

II V^{on}

Altos

V^{on}

C. B.

f

f

pp.

solo

f

soli

à 2

f

1º

mf

mf

mf expressif

Div. pizz.

Unis

157

158

Picc.

Fl.

Htb.

C. Ang.

Clar. Sib

Clar. B.

B[♭]

C[♭] B[♭]

I-II Cors

III-IV

Trp^{***}

I-II Trb.

III Tuba

Timb.

I Harpe

II Harpe

Detailed description: This block contains the musical score for measures 158 through 163 for the woodwind and brass sections. The instruments listed are Piccolo, Flute, Horns (Horn 1, Horn 2), Clarinet in A, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Corsos (I-II and III-IV), Trumpets (I-II and III-IV), Trombones (I-II and III), and Tuba. The score shows various melodic lines and rests. Dynamics include *mf* and *f*. There are first endings marked with *1^o* and *4^o*. The key signature has two flats and the time signature is 4/4.

158

I V^{ons}

II

Allos

V^{***}

C. B.

arco.

f très expressif

p

p

mf

pizz.

arco.

Detailed description: This block contains the musical score for measures 158 through 163 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Cello), and Contrabass. The score shows rhythmic patterns and melodic lines. Dynamics include *f* très expressif, *p*, and *mf*. There are markings for *arco.* (arco) and *pizz.* (pizzicato). The key signature has two flats and the time signature is 4/4.

159

160

Picc.

Fl.

Htb.

C. Ang.

Clar. Sib.

Clar. B.

I-II B[♭]

III

I-II Cors

III-IV

Trp^{***}

I-II Trb.

III Tuba

Timb.

I Harpe

II Harpe

159

160

I V^o

II V^o

Altos

V^o

C. B.

Div. pizz.

Div. arco.

sec

Unis

mf très chanté

mf

ff subito

f

f soutenu

p

pizz.

161

Picc.

Fl.

Htb.

C. Ang.

Clar. Sib

Clar. B.

I-II B⁺ III

I-II Cors III-IV

Trp^{***}

I-II Trb. III Tuba

Timb.

I Harpe

II Harpe

161

I V^oca

II

Altos

V^oca

C. B.

arco. Div. *mf* soutenu

Unis

162

163

Picc.

Fl.

Htb.

C. Ang.

Clar. Sib

Clar. B.

I-II B^{on}

III

I-II Cors

III Cors

IV

Trp^{on}

Trb.

Timb.

I Harpe

II Harpe

1^o *mf*

molto

1^o solo *mf*

solo

1^o *mf*

très lié

mf

mf *très doux*

mf

mf

1^o *p*

3^o *p*

p

p *très doux*

p *très doux*

mf

p monotone

mf

mf

162

163

I Voix

II Voix

Altos

V^{on}

C. B.

Unis

mf subito

Unis

p subito

p subito

p

express

Div pizz.

p

arco.

Unis *mf* *très chanté*

mf pizz.

p pizz.

p

f soutenu

Picc.
Fl.
Hth.
C. Ang.
Mi^b Clar.
Si^b
I-II B[♭]
III
I-II Cors
III Cors
IV
Trp^{***}
Trb.
Timb.
I Harpe
II Harpe
I V^{***}
II V^{***}
Altos
V^{***}
C. B.

f *très chanté*
mf
ff
à 2
mf
mf
solo *f*
solo *f*
f
f

Detailed description: This page of a musical score, numbered 62, features a variety of instruments. The woodwinds include Piccolo, Flute, Horns (Hth.), Cor Anglais, Clarinet in B-flat, Clarinet in Si-flat, Bassoons (I-II, III), Cor Anglais (I-II, III, IV), Trumpets (Trp***), and Trombones (Trb.). The percussion section consists of Timpani (Timb.). The harp section has two parts (I and II Harpe). The string section includes Violins (I and II), Violas (Altos), Violas (V***), and Cellos/Double Basses (C. B.). The score is written in a key signature with one flat and a 4/4 time signature. Dynamics range from *f* (forte) to *ff* (fortissimo), with *mf* (mezzo-forte) and *pp* (pianissimo) also present. Performance instructions include *très chanté* and *à 2*. The woodwinds and strings play melodic lines, while the brass and harp provide harmonic support. The harp parts are marked *solo*.

164

Musical score for measures 164-167. The score includes parts for Piccolo, Flute, Horns, Clarinet, Bassoon, Horns I-IV, Trumpets I-III, Trombones I-III, Tuba, Timpani, Triangle/Cymbal, and Harp I & II. Measure 164 is marked with **ff** and *violent*. Measure 165 features *à 2* and *7* markings. Measure 166 has *mf subito* and *solos* markings. Measure 167 includes *tr*, *molto*, and *morendo* markings.

164

Musical score for measures 164-167, focusing on the string section. Measure 164 is marked with **ff**. Measure 165 has *arco* markings. Measure 166 includes *pizz.* and *mf* markings. Measure 167 has *mf* markings.

165

Fl. ^{1^o} *mf*

Htb. ^{1^o solo} *mf*

C. Ang. *mf*

Clar. Sib ^{1^o} *mf solo*

Clar. B. *mf doux*

I-II B[♭] *mf*

II Harpe

165

I V^o *p* *sempre p*

II V^o *p* *sempre p*

Altos *arco* *p* *sempre p*

V^o *pizz.* *p* *arco* *mf express!*

C. B.

166

Fl. ^{1^o} *mf*

Htb. *mf*

C. Ang. *pp*

Clar. Sib ^{1^o} *p*

Clar. B. *p*

B[♭] ^{3^o} *p*

I-II Cors *mp*

166

I V^o *mf* *Div.*

II V^o *mf* *Div.*

Altos *mf*

V^o *mf* *Div.*

C. B. *mf* *Unis.*

167 *strident* *ff* *ff strident* 168 Un peu plus lent

Picc. *ff* *ff strident*

Fl.

Htb.

C. Ang.

Mib

Clar.

Sib

I-II

B^{ea}

III

p *très doux*

mf *très expressif*

I-II

Cors

III-IV

Trp^{III}

I-II

Trb.

III

Tuba

Timb

I Harpe

mp

167 168 Un peu plus lent

I

V^{ca}

II

Altos

V^{na}

C. B.

p *Div.* *mf* *expressif* *p*

Picc.

Fl.

Htb.

C. Ang.

Clar. Sib

Clar. B.

I-II B[♭]

III

I-II Cors

III-IV

Trp^{III}

I-II Trb.

III Tuba

Timb.

Harpe

I V^{III}

II V^{III}

Altos

V^{III}

C. B.

Div. pizz.

Div. p

arco.

Div. espressi

mf pizz.

Unis

pizz.

solli arco.

mf

p

*très long
silence*

Picc.

Fl.

Htb.

C. Ang.

Clar.
Sib

I-II
B^{on}

III

I-II
Corns

III-IV

I-II
Trp^{on}

III

I-II
Trb.

III
Tuba

Timb.

I Harpe

I
V^{on}

III

Altos

V^{on}

C. B.

p *pp* *p* *pp*

pp *pp* *pp*

tr. mm *tr. mm*

p *pp* *p* *pp*

p *pp* *ppp*

pizz. *Div.* *arco.*

p *pp* *ppp*

P doucement ponctué *p* *ppp*

très doux

morendo

*très long
silence*

*très long
silence*

Les deux Coqs

205 Modéré ♩ = 84

Htb. *f* très sec 1^o solo

I-II Cors *mf* très sec 1^o

III-IV Cors *mf* très sec 3^o

I V^{ons} *f* *spicc.*

II V^{ons} *mf* pizz.

Altos *mf* pizz.

V^{ons}

C. B.

Fl. *sf* *mf* subito

Htb. *f* très sec *sf* *mf* subito

C. Ang. *sf* *mf* subito solo *f* très sec

I Clar. Sib *sf* *mf* subito

II Clar. Sib *sf* *mf* subito

B^{ons} *f* très sec *sf* *mf* subito

I-II Cors *sf* *mf* subito

III-IV Cors

Trp^{ons} *sf* *mf* subito 1^o solo *ff*

Trg. *f* sec

I V^{ons} *f* pizz. Div.

II V^{ons} *f* pizz. Div.

Altos *f* pizz.

V^{ons} *f* pizz.

C. B. *f* pizz.

206

Picc
Fl.
Htb
C. Ang.
I
Clar.
II
B^o
II
I-II
Cors
III-IV
I-II
Trp^o
III
I-II
Trb.
III
Trg.

ff très sec
ff très sec
ff très sec
ff très sec
f soli
f soli
f sec
f sec
mf très lié
mf très lié
f sec
f sec
2^o sourdine
sourdine
sourdines

206

I
V^o
II
Altos
V^o
C. B.

f soli
f soli
f très sec
f très sec
molto
molto
du talon
du talon
sempre
sempre
pizz.
pizz.
arco.
de la pointe
de la pointe

Picc.
Fl.
Htb.
C. Ang.
Clar. Sib I
II
B^{aa} I
II
I-II Cors
III-IV
Trp^{aa} I-II
III
Trb. I-II
III
Tamb. de basque
V^{oa} I
II
Altos
V^{ua}
C. B.

à 2
ff très lié sec
f très lié
f très lié
ff
ff
f très sec
 gardez sourdine
 gardez sourdine
f très sec
f
ff
 1^o solo Senza Sord
ff éclatant
 pizz.
 pizz.
 Unis
 Unis
ff
ff
 contre le genou *f*

Sans presser

207 8. léger et incisif

Picc. 2° flute prend 2° Piccolo

Fl. 2° Piccolo

Hth. 1^o solo *ff*

C. Ang. solo *ff* très très sec et violent

Clar. B. 1^o *ff* très sec très en dehors

I-II B^{aaa} III

I-II Cors

III-IV

I-II Trp^{aaa} III

I-II Trb. III

Timb.

Piano *très stacc.* *ff* *strictement sans pedale*

Sans presser

207

I V^{aaa} arco. *f* *ff*

II arco. *f* *ff*

Altos arco. *f* *ff*

V^{aaa} *sempre pizz.* *f* *ff*

C. B. *sempre pizz.* *f* *ff*

8. *loco*

Picc. I
II

Fl.

Htb.

C. Ang.

Mi^o
Clar.

Sib

Clar. B.

I-II
B^{on}

III

C^{re} B^{on}

I-II
Cors

III-IV

I-II
Trp^{on}

III

I-II
Trb.

III

Fimb.

Piano

Harpes

I
V^{on}

II

Altos

V^{on}

C. B.

ff *cinglant* *ff* *cinglant* *ff*

loco

ff

1^o solo

à 2

ff

1^o solo

ff *sec* *3^o* *ff* *sec* *1^o solo*

ff Senza Sord.

1^o solo *ff* Senza Sord.

loco

à 2 *f* *sec*

ped *

arco. *court* *arco.* *court*

molto spicc.

molto spicc.

molto spicc.

très marqué

208 8. *loco*

I Picc. *ff*

II Picc. *ff*

Fl. *tr#*

Htb. *à 2* *ff* *solo*

C. Ang. *ff* *très martelé*

Mib Clar. *ff*

I Sib *f*

II Sib *mf*

I-II B^{on} *à 2* *soli*

III B^{on} *f sec*

C. B^{on} *f sec*

I-II Cors *2^o* *f*

III-IV Cors *4^o*

I-II Trp^{on} *2^o solo* *très en dehors* *ff* *Con Sord.*

III Trp^{on} *3^o solo* *Con Sord.* *ff* *très en dehors*

I-II Trb. *2^o Con Sord.*

III Trb. *3^o Con Sord.*

Timb.

Piano *f* *8.* *loco*

Harpes *à 2* *ff*

208

I Voc^{on} *mf* *léger*

II Voc^{on} *mf* *léger*

Altos *pizz.* *arco.*

V^{on} *pizz.* *Div.* *arco.*

C. B. *très sec*

209

I Picc.
II
Fl.
Htb.
C. Ang.
Mi b Clar.
Si b
Clar. B.
I-II B^{on}
III
C^{on} B^{on}

à 2
à 2
à 2

ff *soit éclatant*
ff
ff

solo
f
solo
f
sec

I-II Cors
III-IV
I-II Trp^{on}
III
I-II Trb.
III Tuba
Timb.
Trg.

très sec
mf
très sec

1^o Senza Sord.
1^o solo Senza Sord.
2^o Senza Sord.
3^o Senza Sord.

Piano
ped
sec
(cresc.)

209

I V^{on}
II
Altos
V^{on}
C. B.

sf *très chanté*
sf *très chanté*
Unis
pizz. *arco.*
arp. *de la pointe* *arp.*
f *pizz.* *arco.*

très marqué

210

1 Picc.
 II
 Fl.
 Htb. 1^o 2^o
 C. Ang.
 Mib Clar. Sib
 Clar. B.
 I-II B^{on}
 III C^{tre} B^{on}
 I-II Cors
 III-IV
 I-II Trp^{on} 2^o solo
 III solo
 I-II Trb.
 III Tuba
 Timb.
 Trg.
 Piano
 sec
 ped
 (dessus)
 *

210

I pizz. arco. Div.
 V^{on} pizz. arco. Div.
 Altos pizz. arco. *tr*
 V^{on} marque
 C. B. marque

subito *mf*

1. Picc. *mf*

1. Fl. *ff* 2^o Piccolo reprend 2^o Flûte

Htb. *mf*

C. Ang. *f* très rythmé

Mib

Clar. Sib *mf*

Clar. B. *mf* doux à 2 b 2

1-II B^{on} *f* sec

III *f* très sec

C^{tre} B^{on}

1-II Cors *ff* Bouchés cuivrés à 2 Ouverts *mf*

III-IV *ff* Bouches cuivrés *mf* tr

Cymb. bag. douces

Glock. *mf*

Céles. *mf*

Piano *mf* enveloppé de péd.

1-II Harpes à 2 *mf*

I *ff* violent pizz. arco

II *f* sec pizz. arco

Altos *f* sec *tr* b

V^{on} *p* subito

V^{on} *p* subito

C. B. *pizz.* *mf*

Picc.

Fl. I
Fl. II

Htb.

C. Ang.

Mib
Clar.
Sib

Clar. B.

I-II
B^{ms}
III

4 Cors

Glock.

Céles.

Piano

I-II
Harpes

I
V^{ms}
II

Altos

V^{ms}

C. B.

Picc.

Fl. *Soli*

Htb. *Soli*

C. Ang.

Clar. Sib *Soli*

Clar. B.

I-II B^{on} III *à2*

C^{on} B^{on}

4 Cors 1.3. 2.4. *à2* *ff* *Soli* *à4 à toute volée* 1.3. 2.4.

I-II Trp^{on} III *ff*

I-II Trb. III *ff*

Timb.

Glock. *Cymb. sec*

Céles.

Piano *(dessus)*

I-II Harpes *Fa# majeur à2 ff gliss.*

I V^{on} II

Altos

V^{on}

C. B.

Picc.

Fl.

Htb.

Clar. Sib

I-II

B^{on} III

C^{tre} B^{on}

I-II Cors

III-IV

I-II Trp^{tes} III

I-II Trb. III

Timb.

Piano

Harpe

I V^{on} II

Altos

V^{on}

C. B.

Picc. *ff*

Fl. *ff*

Htb. *ff*

Clar. Sib *ff*

I-II *ff*

B^{on} *ff*

C^{re} B^{on} *ff*

4 Cors *ff* *à 4*

Trp^{tes} *ff*

III *ff*

I-II *ff*

Trb. *ff*

III *ff*

Tuba *ff*

Timb. *ff*

Piano *sec* *ff* *Ped.* *(dessus)* *

I-II Harpes *Ré majeur* *ff* *gliss.*

I *ff*

V^{on} *ff*

II *ff*

Altos *ff*

V^{on} *Div.* *ff* *unis*

C. B. *ff*

Picc.

Fl. *f*

Hrb. *f*

Clar. Sib *mf*

Clar. B.

B^{on} *f* *bien chanté*

I-II

Cors III *f*

IV *mf*

Trp^{tes}

Trb.

Timb.

Cymb.

Piano

I-II Harpes *ff*

I Div.

V^{on} II Div.

Altos *f*

V^{on} Div. *f* *très chanté*

C. B. Div. *f* *très chanté*
pizz. f

Picc. *ff* *p.*

Fl. *ff* *à 2* *p.*

Htb. *ff*

C. Ang. *ff*

Mib. *ff* *p.*

Clar. Sib. *ff* *p.*

Clar. B. *ff* *p.*

3 B^{on}. *ff* *à 3*

4 Cors. *ff* *à 4* *Soli* *éclatant*

Trp^{tes}. I-II *Soli* *ff* *éclatant*

III *ff*

Trb. I-II *ff*

Tuba *ff* *p.*

Timb. *ff*

Cymb. *ff* *tr*

Cymb. *ff* *bag. timb.* *tr*

Piano *ff*

213 Animer un peu

V^{on}. I *ff*

II *ff* *tr*

Altos *ff*

V^{on}. *ff*

C. B. *ff* *très soutenu*

Picc.

Fl. *à2*

Htb.

C. Ang.

Mib

Clar. sib

Clar. B.

3 B^{on}

C^{on} B^{on}

4 Cors

1-II Trp^{tes}

III

1-II Trb.

III Tuba

Timb.

Cymb.

Cymb. bag.

Piano

1-II Harpes

Ut majeur

1^{re} (la b sib do b ré b mi b fa b sol b)

2^{me} (fa b sol b la b sib do b ré b mi b)

I V^{on}

II

Altos

V^{on}

C. B.

Picc. *ff*

Fl. *ff* *à 2* *mordant*

Htb. *f*

C. Ang. *ff*

Mi b Clar. *ff* *à 2*

Sib Clar. *ff* *mordant*

Clar. B. *ff*

I-II B^{on} *très rude*

III *très sec*

4 Cors 1.3. *ff* *très sec*

2.4. *ff* *très sec*

I-II Trp^{tes} *ff* *sec*

III *ff*

I-II Trb. *ff* *3. sec*

III *ff*

Tambour *ff* *tr*

Glock. *f*

Céles. *f*

Piano

I^o Harpe *ff* *à toute volée* *gliss.* *sol^b do^b* *gliss.* *la^b ré^b*

II^o Harpe *ff* *à toute volée* *gliss.* *si^b mi^b* *gliss.* *si^b fa[#]* *gliss.* *fa^b sol[#]*

I V^{ons} *ff* *div. b*

II V^{ons} *ff*

Altos *ff*

V^{ons} *ff*

C. B. *ff* *brusque*

Picc.

Fl.

Htb.

G. Ang.

Mib.

Clar. Sib.

Clar. B.

B^{on}

I-II Cors

I-II Trp^{tes}

III

I-II Trb.

III Tuba

Tambour

Cymb. bag.

Glock.

Céles.

Piano

I-II Harpes

I V^{on}

II V^{on}

Altos

V^{on}

C. B.

mf *sec*

mf

mf *sec*

f *à 2^b*

mf *à 2^b*

mf *très rythmé*

mf *très rythmé*

mf *sec*

tr

tr

tr

mf *crépitant à toute valée*

loco

loco

mf *Div.*

mf *Div.*

mf *pizz.*

215

Clar. B. *ff*

I-II *ff*

B^{on} III *ff*

I-II *ff*

Cors *ff* *à 2*

III-IV *ff*

I-II *ff*

Trp^{tes} III *ff*

Tambour *tr*

Cymb. *ff*

Céles.

Piano

I-II Harpes

215

I *ff* *serré* *Div.*

II *ff* *serré*

Altos *ff* *serré* *Div.*

V^{tes} *ff* *serré*

C. B. *ff* *serré* *arco*

Ralenti subitement et lourdement pour revenir au **216** Tempo du "Petit Jour" (♩=63)

Picc. *ff*

Fl. *ff* *a2*

Htb. *ff*

C. Ang. *ff*

Mib Clar. *ff*

Sib Clar. *ff* *a2*

Clar. B. *ff*

I-II B^{on} *ff*

III *ff*

C^{re} B^{on} *ff*

I-II Cors *ff*

III-IV *ff*

I-II Trp^{ces} *ff*

III *ff*

I-II Trb. *Soli ff éclatant*

III *ff*

Timb. *Mib ré b tab sol b* *tr* *ff*

Tambour *tr*

Gr. C. *tr* *bag. timb.*

Céles. *ff*

Piano *8^e bassa* *Red.*

I-II Harpes *ff*

Ralenti subitement et lourdement pour revenir au **216** Tempo du "Petit Jour" (♩=63)

I V^{on} *tr* *très marqué* *ff très marqué*

II *tr* *très marqué* *ff*

Altos *tr* *pizz. arco* *très marqué* *ff*

V^{on} *Div.* *unis* *ff très marqué*

B. *ff*

Picc. *ff* 8-
 Fl. *ff* 8-
 Htb. *ff*
 C. Ang. *ff*
 Mi^b
 Clar. *ff*
 Si^b
 I-II *ff* *à 2*
 B^{on}
 III *ff*
 I-II *ff* *à 2*
 Cors III-IV *ff* *à 2*
 I-II *ff*
 Trp^{ces} III *ff*
 I-II *ff*
 Trb. III *ff*
 Tuba *ff*
 Timb. *ff* *tr*
 Cymb. *ff* *frappées*
 Trg. *ff*
 Timbre libre à marteau *ff* *étouff.*
 Piano *m. d.* *m. g.* *Red.* 8-
 I-II Harpes *ff* *gliss.* *à toute volée* 8-
 I *ff* 8- *loco*
 V^{ons} II *ff* *Div.* 8- *loco*
 Altos *ff*
 V^{ces}
 C. B. *ff*

Picc.

Fl. *a2* *fff*

Hth. *ff*

Mib.

Clar. Sib. *fff*

3 B^{on}. *fff* *Soli* *a3*

C^{tro} B^{on}. *ff* *fff*

I-II Cors. *ff* *a2*

III-IV

I-II Trp^{tes}. *ff*

III

I-II Trb. *ff*

III

Timb. *bien marqué* *tr*

Tambour *tr*

Gr. C. Cymb. *G-C* *maillöche* *Cymb.* *fff*

Trg. *Timbre à maillet* *f* *étouffer*

Piano *m.g.* *Red.* *8* *1* ***

I-II Harpes *sol^b la[#] do[#]* *a2* *fff* *plus*

I. *unis* *tr^b_m* *tr^b_m* *tr^b_m*

V^{ons} II

Altos *tr^b_m* *tr^b_m* *tr^b_m*

V^{tes}

C. B.

217

Fl. *ff*

Htb.

Clar. Sib *ff*

I-II

B^{on}

III

C^{on} B^{on}

4 Cors 1.3. 2.4. *ff*

I-II

Trp^{on} *ff* Prendre Piston en Sib

III

I-II

Trb. *ff*

III

Tuba *ff*

Timb. *tr*

Gr. C. Cymb. G-C mailloche Cymb.

Piano

1^{re} Harpe *ff* gliss.

217

I *ff* très intense

V^{on} II *ff* très intense

Altos *ff* très intense

V^{on}

C. B. *ff*

This page of a musical score, numbered 91, contains the following parts and markings:

- Flute (Fl.):** Features trills and tremolos in the first four measures, with notes in the fifth and sixth measures.
- Horn (Htb.):** Plays a sustained note in the first measure, followed by a melodic line in the second measure.
- Clarinet (Clar. Sib.):** Similar to the Horn part, with a sustained note and a melodic line.
- 1-II Bassoon (1-II Bsns):** Plays a sustained note in the first measure.
- III Bassoon (III Bsns):** Plays a sustained note in the first measure.
- Contrabassoon (Ctre Bon):** Plays a sustained note in the first measure.
- Corn (I, II, III, IV):** Each part plays a sustained note in the first measure.
- 1-II Trumpet (1-II Trp^{tes}):** Plays a sustained note in the first measure.
- Piston (Pistons):** Plays a sustained note in the first measure.
- 1-II Trombone (1-II Trb.):** Plays a sustained note in the first measure.
- III Trombone (III Trb.):** Plays a sustained note in the first measure.
- Timpani (Timb.):** Remains silent.
- Grand Cymbal (Gr. C.):** Remains silent.
- Cymbal (Cymb.):** Remains silent.
- Tam-tam (Tam. tam.):** Remains silent.
- Piano (Piano):** Provides harmonic support with chords and single notes.
- Voice (Vons I, II):** Features trills and tremolos in the first four measures.
- Alto (Altos):** Features trills and tremolos in the first four measures.
- Viola (V^{lta}):** Plays a sustained note in the first measure.
- Celli (C. B.):** Plays a sustained note in the first measure.

218

Fl. *ten*

Htb. *ten*

Clar. Sib *ten*

F-II *ten*

Bon III *mf*

C^{tro} Bon *mf*

I *ten*

II *ten*

Cors III *ten*

IV *ten*

I-II Trp^{tes} *ten*

Pistons *ten*

I-II Trb. III *ten*

Tuba *ten*

Timb. *ff* *à toute volée* *tr* *tr*

Gr. C. *mailluche* *ff* *tr* *tr*

Tam. tam. *ff* *étouffer* *pp bag.*

Piano *f* *Respecter strictement le jeu des pédales* *tr* *tr*

II^o Harpe *P très doux*

I *unis* *ten*

V^{ona} II *unis* *ten*

Altos *ten*

V^{lles} *ff* *très liés* *Div. à 3* *extremement liés* *Div. à 3* *sf* *mf subito* *p*

C. B. *ff* *sf* *mf subito* *p*

VIII. Le repas de midi

219 ♩ = sempre 63

Fl. *mf* *tr[#] mm*

Htb. *p*

Clar. Sib *p* *très doux*

I-II B^{ns} *p*

III *p*

C^{re} B^{on} *p*

I-II Cors *p* *très doux*

Trp^{ces}

Pistons

Trb.

Piano *p*

I^o Harpe *p* *doux*

II^o Harpe *p* *doux*

219 ♩ = sempre 63

I V^{ons} *p* *très chanté* *Div.*

II *p* *unis*

Altos *p* *très chanté* *Div. à 2*

V^{ces} *p*

C. B. *p*

220

Fl. *f*

Hth. *mf* très chanté

Mib Clar. *mf* très chanté

Si b *mf*

Clar. B. *mf*

I-II Cors *mf*

III-IV *mf*

Trp^{III} *mf*

Pistons *mf*

I-II Trb. *mf*

III Trb. *mf*

Timb. *mf*

Sourd. *mf*

tr mm

1^o Harpe *ff* Solo

2^o Harpe *mf* très doux

fa# sol# la# sib
do# ré# mi b

220

Vons I *mf* très chanté

Vons II *mf*

Altos *mf*

Vlles *mf*

C. B. *mf*

Fl.

Htb.

Mi b
Clar.

Si b

Clar. B.

B^{on}

I-II
Cors

III-IV

Trp^{tes}

Pistons

I-II
Trb.

III

Timb.

1^o
Harpe

II^o
Harpe

I
V^{ons}

II

Altos

V^{lca}

C. B.

mf intense

mf intense

tr

mf

Solo

f

Solo

f

mf très chanté

arco

mf

mf

mf

mf

Sans sourd.

Sans sourd.

221

222

Fl.

Htb.

C. Ang.

Mib

Clar. Sib

Clar. B.

I-II B^{on}

III

I-II Cors

III-IV

I-II Trp^{tes}

Pistons

I-II Trb.

Timb.

Cymb.

f

ten

ff

à2

tr_{sm}

221

222

I-II Harpes

I V^{ons}

II

Altos

V^{ces}

C. B.

à2

ff

ten

ten unis

ten

Div

ff pizz.

très sonore

ff pizz.

très sonore

ff pizz.

223

Fl.
Htb.
C. Ang.
Clar. Sib.
I-II
B^{na}
III

ff très chanté

ff très chanté

ff très chanté

I-II
Cors
III-IV
I-II Trp^{tes}
Pistons
I-II Trb.
Timb.

a2

a2

ff

Reprendre 3^e Trp^{tte}

tr_{mw}

I^o Harpe
II^o Harpe

Solo

ff

rude

Solo

ff

rude

223

I
V^{na}
II
Altos
V^{na}
C. B.

f très lié

Div. très lié

f

f très lié

Div. pizz.

arco

Div. *f* pizz.

arco

f

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Horns in B-flat (Htb.), Clarinet in A-flat (C. Ang.), Clarinet in B-flat (Clar. Sib), Clarinet in B-flat (Clar. B.), Bassoon I (I-II), Bassoon II (B^{III}), Bassoon III (III), Cor Anglais (I-II), Horns III-IV (III-IV), Trumpet I (I-II), Trumpet II (II), Trumpet III (III), Trombone I (I-II), Trombone II (II), Trombone III (III), Timpani (Timb.), and Gong/Cymbal (Gr. C.). The second system includes parts for Harp (I-II), Violin I (I), Violin II (II), Alto, Viola (V^{II}), and Cello (C. B.). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features various dynamics including *ff* (fortissimo) and *f* (forte), and performance markings such as *tr* (trill), *très chanté* (very lyrical), *unis* (unison), and *Tutti arco* (all strings, arco). The number 224 is boxed at the top right and bottom right of the page.

Picc. *ff* *éclatant*

Fl. *a2* *tr* *v*

Htb. *tr* *v*

C. Ang. *tr* *v*

Mi b Clar. *tr* *v*

Sib *tr* *v*

3 B^{on} *a3* *tr* *v*

I-II Cors *tr* *v*

III-IV *tr* *v*

I-II Trp^{tes} *tr* *v*

III *tr* *v*

I-II Trb. *tr* *v*

III Tuba *tr* *v* *2^o marquez bien le sol*

Timb. *tr* *v*

Cymb. *f*

I^o Harpe *ff*

II^o Harpe *ff*

I V^{ons} *v*

II V^{ons} *v*

Altos *v*

V^{ons} *v*

C. B. *v*

Score for various instruments including Piccolo, Flute (Fl.), Horns (Htb.), Clarinet in A (C. Ang.), Clarinet in Bb (Clar. Sib), Bassoon (Clar. B.), Trumpets (1-II, B¹, III), Trombones (1-II, III-IV), Grand Cymbal (Gr. C.), Harp (1^o Harpe, 2^o Harpe), Violins (V¹, II), Violas (Altos Div.), and Cellos (C. B.).

Key performance instructions include *p subito*, *pp*, *pp subito*, *tr* (trill), *très doux*, *Prendre mailloche*, *pizz.*, *arco*, and *très chanté*. A box containing the number 225 is present in the lower section of the score.

Fl. ²² **fff**

Htb. **fff**

C. Ang. **fff**

Clar. Sib **fff**

Clar. B. **fff**

I-II B^{on} **fff**

III **fff**

I-II Cors **fff**

III-IV **fff**

I-II Trp^{tes} **fff**

III **fff**

I-II Trb. **fff**

III Tuba **fff**

Timb. *tr*

Gr. C. **ff** *mailloche*

1^o Harpe **fff**

2^o Harpe **fff**

226

I. V^{on} **fff** *arco* *Div.* *molto*

II V^{on} **fff** *arco* *Div.* *molto*

Altos Div. **fff** *molto*

V^{on} Div. **fff** *molto*

C. B. **fff** *a toute volée* *molto*

227

Céder un peu à toute volée

Picc. *p*

Fl. *Solo* *p* *à 2* *ten*

Htb. *p* *ff* *à 2* *ten*

C. Ang. *p* *ff* *ten*

Clar. Sib *pp* *ff* *ten*

Clar. B. *f* *très lié* *ff* *ten*

I-II B^{III} *p* *ff* *ten*

III *ff* *ten*

4 Cors 1.3. *ff* 2.4. *ff*

I-II Trp^{III} *ff*

III *ff*

I-II Trb. *ff*

III Tuba *ff*

Timb. *ff* *sec*

Gr. C. *mailloche* *tr*

Tambour *tr*

1^o Harpe *harm.* *pharm.* *à toute volée* *ff* *8-*

2^o Harpe *harm.* *harm.* *à toute volée* *ff* *8-*

227

Céder un peu

I *pizz.* *arco*

V^{ons} *ff* *à toute volée* *pizz.* *arco*

II *ff* *à toute volée* *pizz.* *arco*

Altos *ff* *à toute volée* *pizz.* *arco*

V^{lles} *très lyrique* *ff* *Soli* *pizz.* *ff* *à toute volée* *pizz.* *arco*

Div. *Div. à 3* *ff* *à toute volée*

C. B. *f* *très lié* *ff*

Pour tout le monde

mf *pp*

Picc. *f*

Fl. *mf* *à 2*

Htb. *mf* *à 2*

C. Ang. *mf*

Mib.

Clar. Sib. *mf* *très sec* *à 2*

Clar. B. *mf*

I-II B^{on} *mf*

III *mf*

C^{re} B^{on} *mf*

I-II *mf* *pp*

Cors *mf*

III-IV *mf*

I-II *mf*

Trp^{tes} *mf* *très sec*

III *mf* *très sec*

I-II *mf* *très sec*

Trb. *mf* *très sec*

III *mf* *très sec*

Tuba *mf* *très sec*

Timbre à maillet *mf* *tr*

Timb. *mf* *tr* *pp*

Tambour *mf*

1^{re} Harpe *mf* *p*

11^{re} Harpe *mf* *p*

Le Rideau tombe lentement *Au théâtre prolonger cette mesure jusqu'au complet baisser du rideau.*

I *mf*

V^{ons} II *mf*

Altos *mf*

V^{ons} *mf* *Div.*

C. B. *mf*

mf *p*