

*A Monsieur J. HOLLMAN*

# 2<sup>e</sup> CONCERTO

*pour Violoncelle et Orchestre*

PAR

**C. Saint-Saëns** (Op. 119)

**DURAND & C<sup>o</sup>, Éditeurs, Paris**  
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# 2<sup>e</sup> CONCERTO POUR VIOLONCELLE

Op. 119

C. SAINT-SAËNS



## I

All<sup>o</sup> mod<sup>o</sup> e maestoso

2 FLÛTES

2 HAUTOIS

2 CLARINETTES en Sib

2 BASSONS

1<sup>er</sup> et 2<sup>e</sup> CORS en FA

3<sup>e</sup> et 4<sup>e</sup> CORS en FA

2 TROMPETTES en UT

TIMBALES

VIOLONCELLE SOLO

All<sup>o</sup> mod<sup>o</sup> e maestoso

1<sup>ers</sup> VIOLONS

2<sup>ds</sup> VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Fl.

Hb.

Cl.

Bons

Cors

Trp.

Timb.

Solo

vons

Alt.

velles

C.B.

*sf*

*p*

*f*

*pizz.*



Fl.   
 Cl.   
 Solo   
 Vons   
 Alt.   
 velles   
 C.B.

arco

Fl.   
 Hb   
 Cl.   
 Bons   
 Cors   
 Solo

10   
 p   
 10   
 p   
 10 et 20   
 p   
 1

Vons   
 Alt.   
 velles   
 C.B.

3   
 p   
 3   
 p   
 3   
 p   
 3   
 p   
 pizz.   
 arco   
 pizz.   
 pizz.   
 arco   
 pizz.   
 pizz.

Fl.  
Hb.  
Cl.  
Bons.  
Solo  
Alt.  
velles  
C.B.

10  
p  
10  
p  
arco  
arco

Fl.  
Hb.  
Cl.  
Bons.  
Cors.  
Timb.  
Solo  
Alt.  
velles  
C.B.

10  
p  
10  
10  
p  
arco



2

Fl. *à 2* *dim.*

Hb.

Cl. *à 2* *dim.*

Bons *dim.*

Cors *dim.*

Trp. 10

Timb.

Solo

2

vons

Alt. *dim.*

velles *dim.*

C.B. *dim.*

Fl. *p*

Cl. *p*

Bons *p*

Cors 1<sup>o</sup> et 2<sup>o</sup> *p*

Solo *f* *p*

Vons *p* *pp*

Alt. *p* *pp*

Velles *p*

C.B. *p*

Solo *mf* *dim.*

Vons *pp*

Alt.

Velles *pp*

C.B.

8

Fl. *p*

Hb. *p*

Cl. *p*

Solo *p* *dolce*

velles *p*

Fl. *pp*

Hb. *pp*

Solo *pp*

velles

sur le LA sur le RÉ sur le SOL

3

Fl.

Hb.

Cl.

Bons *p*

Solo *pizz.* *cresc.*

velles *pizz.* *p*

C.B. *p*

Fl.

Hb.

Cl.

Bons

Cors

Trp.

Timb.

Solo

Vons

Alt.

Celles

C.B.

*cresc.*

*cresc.*

*cresc.*

*p*

*pp*

*f*

*ff*

*pizz.*

*p*

*cresc.*

*pizz.*

*p*

*cresc.*

*pizz.*

*p*

*cresc.*

*pizz.*

*p*

*cresc.*

This musical score page, numbered 80, is arranged in a standard orchestral format. It features the following parts and staves from top to bottom:

- Fl.** (Flute): Treble clef, starting with a forte (*f*) dynamic.
- Hb.** (Horn): Treble clef, starting with a forte (*f*) dynamic.
- Cl.** (Clarinet): Treble clef, starting with a forte (*f*) dynamic.
- Bons.** (Bassoon): Bass clef, marked *à 2* and starting with a forte (*f*) dynamic.
- Cors.** (Trumpet): Treble clef, starting with a forte (*f*) dynamic.
- Trp.** (Trumpet): Treble clef, starting with a forte (*f*) dynamic.
- Timb.** (Timpani): Bass clef, starting with a forte (*f*) dynamic.
- Solo**: A pair of staves (treble and bass clef) for a solo instrument, which are mostly empty.
- Vons.** (Violins): Treble clef, marked *arco* and starting with a forte (*f*) dynamic.
- Alt.** (Alto): Treble clef, marked *arco* and starting with a forte (*f*) dynamic.
- velles** (Violas): Bass clef, marked *arco* and starting with a forte (*f*) dynamic.
- C.B.** (Cello): Bass clef, marked *arco* and starting with a forte (*f*) dynamic.

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It includes various musical notations such as rests, notes, beams, slurs, and dynamic markings. The woodwinds and strings play sustained chords and rhythmic patterns, while the brass instruments provide harmonic support and melodic lines.



This page of a musical score, labeled 'II' in the top right corner, contains four systems of staves. The first system consists of four staves, each with a treble clef. The first two staves in this system are marked with 'à 2', indicating a second ending or a specific performance instruction. The notation includes various note values, rests, and dynamic markings. The second system also consists of four staves, primarily featuring block chords and sustained notes. The third system is composed of two empty staves. The fourth system consists of four staves with more intricate melodic and harmonic patterns, including some sixteenth-note passages. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature.

4

Fl.

Hb.

Cl.

Bons.

Cors.

Trp.

Timb.

Solo

1<sup>o</sup>  
*p*

1<sup>o</sup>  
*p*

*f*

4

Vons.

Alt.

velles.

C.B.

*f* pizz.

*f* pizz.

*f* pizz.

*f* pizz.

*f* pizz.

arco  
*p*

arco  
*p*

The musical score on page 13 is arranged in two systems. The first system consists of six staves (1-6). Staves 1, 2, and 3 are treble clefs, while staves 4, 5, and 6 are bass clefs. Staves 1, 2, and 3 feature melodic lines with dynamic markings of *f* and *p*. Staves 4, 5, and 6 provide harmonic support with *f* dynamics. The second system consists of four staves (7-10). Staves 7 and 8 are treble clefs, and staves 9 and 10 are bass clefs. Staves 7 and 8 include the instruction *arco* and feature melodic lines with *f* and *p* dynamics. Staves 9 and 10 provide harmonic support with *f* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *p*

Hb

Cl.

Bons <sup>1<sup>o</sup></sup>

Solo

Alt. Div.

Velles C.B. pizz.

Fl. **5** <sup>1<sup>o</sup></sup>

Hb <sup>1<sup>o</sup></sup>

Cl. <sup>1<sup>o</sup></sup>

Bons

Solo

Vons. *pp*

Alt. *pp*

Velles C.B. *pp*

This musical score page, numbered 15, is divided into two systems of staves. The top system includes staves for Cors (two), Timb., Solo, Vons (two), Alt., and Velles C.B. The bottom system includes staves for Fl., Hb., Cl., Bons, Cors (two), Trp., Timb., Solo, Vons (two), Alt., and Velles C.B. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The Solo part in the top system features a complex, rhythmic melody. The woodwind section in the bottom system includes parts for Flute, Horn, Clarinet, and Bassoon, with some parts marked with 'p' and '3' (triplets). The string section (Vons, Alt., Velles C.B.) is marked with 'pizz.' (pizzicato) and 'arco' (arco) in the bottom system. The percussion parts (Timb., Cors) include dynamic markings like 'p' and 'pizz.'. The Solo part in the bottom system features a melodic line with a large, sweeping phrase towards the end of the system. The score concludes with a final dynamic marking of 'f' (forte) in the bottom system.

Cors

Timb. *poco cresc.*

Solo *ff*

vons

Alt.

velles C.B.

6 à 2

Fl. *f*

Hb. *f*

Cl. *f*

Bons *f*

Cors *f*

Trp. *f*

Timb. *ff*

Solo

vons *f*

Alt. *f*

velles C.B. *f*

Fl. *p*

H<sup>b</sup> *p*

Cl. *p*

Bons *p*

Cors *p* *1<sup>o</sup>* *à 2*

1ers et 2ds vons

Alt. *p*

velles C. B.

7 And<sup>to</sup> sostenuto (Le double plus lent) 48 = ♩

Fl. *pp*

H<sup>b</sup> *pp*

Cl. *pp*

Bons *pp*

Cors *pp* *3<sup>o</sup>*

Solo *mf* *dim.*

1ers et 2ds vons *p*

Alt. *p*

velles C. B.

Cl.

Boas

Cors

Solo

oons

Alt.

velles Div.

C. B.

*f* *p*

*f* *p*

*f* *p*

*pp*

*f* *p* *pp*

*f* *p* *pizz.* *poco marcato* *pp*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

Solo

oons

Alt.

velles

C. B.

*cresc.*

*2 seules* *pp*





Più mosso

Fl.

Hb

Cl.

Bons

Cors

Solo

mf *legg.*

Più mosso

vons

Alt.

velles C. B.

Fl. 1<sup>o</sup>

Hb 1<sup>o</sup>

Cl. 1<sup>o</sup>

Bons 1<sup>o</sup>

Solo

*p*

*p*

*p*

*p*

*legg.*

9

Fl. *p*

Hb *p*<sup>1<sup>o</sup></sup>

Cl. *p*

Bons *p*

Cors *p*<sup>1<sup>o</sup></sup>

Solo

Fl.

Hb *p*<sup>1<sup>o</sup></sup>

Cl. *p*

Bons *p*

Cors

Solo *cresc.* *dim.*

vons *p* *cresc.* *pizz.* *p*

Alt. *p* *cresc.* *pizz.* *p*

velles *p* *cresc.* *pizz.* *p*

C. B. *p* *cresc.* *pizz.* *p*

Fl. *pp*

Hb

Cl.

Bons

Solo *dolcissimo p*

Vons *pp arco*

Alt. *pp arco*

Velles *pp arco*

C. B. *pp*

Fl. *ppp*

Hb *ppp*

Solo

Vons *ppp*

Alt. *ppp*

Velles *ppp*

C. B. *ppp*

Accelerando

Solo

Solo

Rit.

Solo

Tempo 1°

Fl.

Cl.

Solo

*tranquillo con grazia*

Tempo 1°

Div.

vons

Alt.

velles

C. B.

*pp*

*pizz.*

*pp*

*pp*

*pp*

Fl.  
Cl.  
Bons  
Solo  
vons  
Alt.  
velles  
C. B.

10  
pp

Fl.  
Cl.  
Bons  
Cors  
Solo  
vons  
Alt.  
velles  
C. B.

10  
pp  
pp  
arco

This musical score page, numbered 25, features ten staves for various instruments. The instruments are labeled on the left as follows: Fl. (Flute), Hb. (Horn), Cl. (Clarinet), Bous (Bassoon), Cors (Trumpet), Solo (Soloist), Tons (Trombone), Alt. (Alto), velles (Cello), and C. B. (Double Bass). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is organized into three measures. The Flute, Horn, and Clarinet parts include dynamic markings of *pp* (pianissimo) and first-octave (*1<sup>o</sup>*) indications. The Soloist part features complex rhythmic patterns with triplets and slurs. The Trombone, Cello, and Double Bass parts provide harmonic support with sustained notes and simple rhythmic figures. The Trumpet and Alto parts are mostly silent in this section.





This musical score page, numbered 27, contains the following parts and markings:

- Fl.** (Flute): *pp*
- Hb.** (Horn): *pp*
- Cl.** (Clarinet): *pp*
- Bons.** (Bassoon): *à 2*
- Cors.** (Trumpets): *pp*
- Solo:** *f*, *espress.*, *p dolce*, *pp*
- Vons.** (Violins): *pp*
- Alt.** (Violas): *pp*
- velles.** (Violoncelles): *pp*, *Unis.*
- C. B.** (C. B.): *pp*

Fl.

Solo

vons

Alt.

velles

C. B.

12

Fl.

H<sup>b</sup>

Cl.

Solo

vons

Alt.

velles

C. B.

pp

1<sup>o</sup>

pp

pp

père

#2

Div.

Unis.

pp

pp

pp

pp

pp

pp

Fl. *pp* *pp* *pp*

Solo *p* *dim.* *pp*

vons *pp* *pp* *pp*

Alt. *pp* *pp* *pp*

velles *pp* *pp* *pp*

C. B. *pp* *pp* *pp*

Div.

Fl. *pp*

Hb. *pp*

Cl. *pp*

Cors *1<sup>o</sup>* *avec Sourdine* *p* *dim.* *pp*

Solo

vons *pp*

Alt. *pp*

velles *pp*

C. B. *pp*

Rit.

II

All<sup>o</sup> non troppo 126 = 

2 FLÛTES

2 HAUTBOIS

2 CLARINETTES en SI<sup>b</sup>

2 BASSONS

1<sup>er</sup> et 2<sup>e</sup> CORS en FA

3<sup>e</sup> et 4<sup>e</sup> CORS en FA

2 TROMPETTES en UT

TIMBALES

VIOLONCELLE SOLO

1<sup>ers</sup> VIOLONS

2<sup>ds</sup> VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Cl.

Bons

Solo

vons

Alt.

velles

C.B.

10

*p*

10

*p*

*p*

Cl.

Bons

Solo

vons

Alt.

velles

C.B.

10

*p*

*pizz.*

*p*

*pizz.*

*pizz.*

*p*

Bons

Cors

Solo

2<sup>e</sup> Corde

vons

Alt.

velles

C.B.

arco

arco

arco

arco

f

Fl.

Hb

Cl.

Bons

Cors

Solo

vons

Alt.

velles

C.B.

1<sup>o</sup>

1<sup>o</sup> p

3

1<sup>o</sup>

1<sup>o</sup> p

3<sup>e</sup> et 4<sup>e</sup>

8

Div. pizz.

pizz.

pizz. p

pizz. p

pizz. p

p

Fl.  
Hb.  
Cl.  
Bons  
Cors  
Solo  
Vons  
Alt.  
velles  
C.B.

Fl.  
Hb.  
Bons  
Cors  
Solo  
Vons  
Alt.  
velles  
C.B.

Fl. <sup>1<sup>o</sup></sup> *p*

H<sup>b</sup> <sup>1<sup>o</sup></sup> *p*

Bons <sup>1<sup>o</sup></sup> *p*

Solo *dim.* *p legg.*

Vons *p* Div.

Alt. *p* Div. *p*

Velles *p*

C.B. *pizz.* *p*

Fl.

H<sup>b</sup>

Bons

Solo

Vons

Alt.

Velles

C.B.



Fl.  
Hb  
Bons  
Solo  
vons  
Alt.  
velles  
C.B.

Fl.  
Hb  
Cl.  
Bons  
Solo  
vons  
Alt.  
velles  
C.B.

Fl.

Hb

Cl.

Bons

Cors

Solo

Yons

Alt.

velles

C.B.

Fl.

Hb

Cl.

Bons

Cors

Solo

15

Fl.

Hb.

Cl.

Bons

Cors

Solo

Vons

Alt.

Velles

C.B.

arco

p

(pizz.)

15

Fl.

Hb

Cl.

Bons

Cors

Solo

*poco cresc.*

Tens

Alt.

Telles

C.B.

Detailed description: This page of a musical score, numbered 38, contains ten staves of music. The instruments are: Flute (Fl.), Horn (Hb), Clarinet (Cl.), Bassoon (Bons), Trumpets (Cors), Solo (likely Solo Saxophone), Trombones (Tens), Alto Saxophone (Alt.), Tenor Saxophone (Telles), and Double Bass (C.B.). The Solo part features a prominent melodic line with a 'poco cresc.' (poco crescendo) marking. The Horn and Bassoon parts have long, sustained notes with a 'b' (flat) marking. The Trombone and Double Bass parts have rhythmic patterns. The Alto and Tenor Saxophone parts have melodic lines. The Trumpets part has a rhythmic pattern. The Flute part has a few notes at the beginning. The Solo part has a melodic line with a 'poco cresc.' marking.

Solo

vons

Alt.

velles

C.B.

*p*

*pp*

*pp*

arco

*p*

16

Bons

Solo

vons

Alt.

velles

C.B.

*p*

*cresc.*

Fl.

Hb.

Cl.

Bons.

Cors.

Trp.

Timb.

Solo.

viols.

Alt.

velles.

C.B.

*p*

*10*

*p*

*p*

*f*

*tr b*

*b*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Horn, Clarinet, Bassoon) and brass (Cor Anglais, Trumpet, Timpani). The middle section features a Solo part and a string section (Violins, Viola, Cello). The score is written in a key signature of two flats and a common time signature. Dynamics such as *p* (piano) and *f* (forte) are indicated. Performance instructions like *10* and *tr b* are present. The Solo part is marked with a forte dynamic and features a melodic line with slurs. The string section provides harmonic support with sustained notes and rhythmic patterns.

The musical score on page 41 is organized into three systems. The first system consists of four staves: two treble clefs and two bass clefs. The second system also consists of four staves: two treble clefs and two bass clefs. The third system consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The music is written in a key signature of one flat (B-flat) and a common time signature. It features complex textures with many chords and triplets. Dynamic markings include *f* (forte) and *à 2* (second ending). The notation includes various note values, rests, and articulation marks.

Fl.

Hb.

Cl.

Bons

Cors

Trp.

Timb.

Solo

yons

Alt.

velles

C.B.

à 2

Unis

Unis



Fl. *ff*

Hb *ff*

Cl. *ff*

Bons *a 2 ff*

Cors *ff*

Trp. *ff*

Solo *ff*

Vons *ff*

Alt. *ff*

velles et C.B. *ff*

Fl.

Hb

Cl.

Bons

Cors *1er et 2e*

Trp.

Solo

Vons

Alt.

velles et C.B.

Fl.  
Hb.  
Cl.  
Bons.  
Solo  
Vons.  
Alt.  
Velles.  
C.B.

*sf* *p*

Fl.  
Hb.  
Cl.  
Bons.  
Solo  
Vons.  
Alt.  
Velles.  
C.B.

*cresc.*

Vons.  
Alt.  
Velles.  
C.B.

*pizz.*  
*Unis. pizz.*

18

This musical score page features 14 staves for various instruments. The instruments listed on the left are Fl., Hb., Cl., Bons, Cors, Trp., Timb., Solo, Vons, Alt., velles, and C.B. The score is divided into two systems. The first system includes Fl., Hb., Cl., Bons, Cors, Trp., and Timb. The second system includes Solo, Vons, Alt., velles, and C.B. A box containing the number '18' is placed above the first staff of the second system. The Solo part is marked with a forte 'f' dynamic. The Fl., Hb., Cl., and Cors parts include first-octave '1<sup>o</sup>' markings and piano 'p' dynamics. The Cors part features a large slur over several measures. The Solo part consists of a continuous eighth-note melody. The Vons, Alt., velles, and C.B. parts have sparse notation, with some notes appearing in the second system.

This musical score page, numbered 46, contains ten systems of staves for various instruments. The instruments are labeled on the left as follows:

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- Hb** (Horn B-flat): Treble clef, melodic line with slurs and accents.
- Cl.** (Clarinet): Treble clef, melodic line with slurs and accents.
- Bons** (Bassoon): Bass clef, mostly rests.
- Cors** (Cornet): Treble clef, mostly rests.
- Trp.** (Trumpet): Treble clef, mostly rests.
- Timb.** (Timpani): Bass clef, mostly rests.
- Solo**: Treble and Bass clefs, featuring a complex, fast melodic line.
- viols** (Violins): Treble clef, chordal accompaniment.
- Alt.** (Alto): Treble clef, chordal accompaniment.
- vielles** (Violas): Bass clef, chordal accompaniment.
- C.B.** (Cello/Bass): Bass clef, chordal accompaniment.

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Solo part is particularly prominent with its intricate rhythmic patterns.

This musical score page, numbered 47, contains several systems of staves. The first system consists of four staves, with the top three in treble clef and the bottom one in bass clef. The top three staves feature a triplet of eighth notes in the first measure, followed by long, sustained notes. The second system consists of three staves, with the top two in treble clef and the bottom one in bass clef, continuing the sustained notes. The third system consists of two staves, with the top one in treble clef and the bottom one in bass clef, showing a melodic line in the bass clef starting with a *ff* dynamic. The fourth system consists of five staves, with the top four in treble clef and the bottom one in bass clef. All five staves in this system are marked *arco* and feature a rhythmic pattern of eighth notes. Dynamics *f* and *ff* are used throughout the score to indicate volume levels.

This musical score page, numbered 48, is arranged in a vertical system. The instruments and their parts are as follows:

- Fl.**: Flute part, starting with a breath mark and a slur over the first two measures.
- Hb.**: Horn part, featuring a long slur across the first two measures.
- Cl.**: Clarinet part, also featuring a long slur across the first two measures.
- Bons.**: Bassoon part, featuring a long slur across the first two measures.
- Cors.**: Cors (Trumpet) part, featuring a long slur across the first two measures.
- Trp.**: Trumpet part, featuring a long slur across the first two measures.
- Timb.**: Timpani part, mostly silent with a final note in the fifth measure.
- Solo**: Solo part, consisting of two staves (treble and bass clef) with a melodic line in the bass clef starting in the second measure.
- vnns.**: Violins part, playing a rhythmic eighth-note pattern.
- Alt.**: Alto part, playing a rhythmic eighth-note pattern.
- velles**: Violas part, playing a rhythmic eighth-note pattern.
- C.B.**: C.B. (Cello/Bass) part, playing a rhythmic eighth-note pattern.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is organized into measures by vertical bar lines, with various musical notations including slurs, breath marks, and dynamic markings.

**19** Cadenza ad libitum  
Très modéré

Solo

The first system of the solo part consists of two staves. The treble staff begins with a half note G4, followed by a quarter rest, and then a series of eighth notes. The bass staff features a continuous pattern of eighth notes, including several triplet markings (3).

Solo

The second system continues the solo part. It features a 'Récit.' marking above the treble staff. The bass staff includes a 'p' dynamic marking and a 'cresc.' marking. The music concludes with a double bar line.

Solo

The third system of the solo part includes 'Récit.', 'All°', and 'arco' markings. The treble staff has a 'mf' dynamic marking. The bass staff includes 'pizz.' markings. The system ends with a double bar line.

Solo

The fourth system of the solo part includes 'All°', 'Récit.', and 'Rapido' markings. The treble staff has 'arco' and 'cresc.' markings. The bass staff has 'pizz.' markings. A large slur covers the final part of the system, which includes a 'Rapido' section with many notes.

Solo

The fifth and final system of the solo part includes an 'All°' marking. The treble staff has an '8' marking above a group of notes. The bass staff has a '3' marking below a triplet. The system ends with a double bar line.

20 Mouvt du 1<sup>er</sup> Morceau

Trp. *pp*

Solo *p cresc.*

velles C.B. *pizz.* *p*

This block contains the first three staves of the musical score. The top staff is for Trumpet (Trp.) with a *pp* dynamic and a triplet of eighth notes. The middle staff is for Solo, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) over a series of eighth notes. The bottom staff is for velles C.B. (violas/contrabass) with a *pizz.* (pizzicato) marking and a *p* dynamic.

Fl. *cresc.* *sf*

Hb *cresc.* *sf*

Cl. en LA

Bons *cresc.* *sf*

This block contains the next four staves. Flute (Fl.) and Horns (Hb) both have a crescendo (*cresc.*) and a fortissimo (*sf*) dynamic. Clarinet (Cl.) is marked "en LA". Bassoons (Bons) also have a crescendo (*cresc.*) and a fortissimo (*sf*) dynamic.

Cors

Trp.

Timb. *p*

This block contains three staves. Horns (Cors) and Trumpet (Trp.) staves are mostly empty. The Timpani (Timb.) staff has a *p* dynamic marking.

Solo

This block contains a single staff for Solo, continuing the melodic line from the previous section.

vons *pizz.*

Alt. *pizz.*

velles *(pizz.)*

C.B.

This block contains the final four staves. Violins (vons), Alto (Alt.), and velles (violas/contrabass) all have a *pizz.* (pizzicato) marking. The C.B. (contrabass) staff is empty.



This musical score page features the following instruments and parts:

- Fl.** (Flute): Treble clef, starting with a forte (*f*) dynamic. A measure rest is followed by a long note with a fermata, marked with an 8-measure rest.
- Hb.** (Horn): Treble clef, starting with a forte (*f*) dynamic. A measure rest is followed by a long note with a fermata.
- Cl. en LA** (Clarinet in B-flat): Treble clef, starting with a forte (*f*) dynamic. A measure rest is followed by a long note with a fermata.
- Bons** (Bassoon): Bass clef, starting with a forte (*f*) dynamic. A measure rest is followed by a rhythmic pattern with a 2-measure rest and a 3-measure rest.
- Cors** (Trumpets): Treble clef, starting with a forte (*f*) dynamic. A measure rest is followed by a long note with a fermata.
- Trp.** (Trumpets): Treble clef, starting with a forte (*f*) dynamic. A measure rest is followed by a rhythmic pattern with a 3-measure rest.
- Timb.** (Timpani): Bass clef, starting with a forte (*f*) dynamic. A measure rest is followed by a rhythmic pattern with a 3-measure rest.
- Solo**: Treble and Bass clefs, with a measure rest.
- Vons** (Violins): Treble clef, starting with a forte (*f*) dynamic. The word "arco" is written above the staff. A measure rest is followed by a rhythmic pattern with a 3-measure rest and an 8-measure rest.
- Alt.** (Violas): Treble clef, starting with a forte (*f*) dynamic. The word "arco" is written above the staff. A measure rest is followed by a rhythmic pattern with a 3-measure rest.
- Vellos** (Violas): Treble clef, starting with a forte (*f*) dynamic. The word "arco" is written above the staff. A measure rest is followed by a rhythmic pattern with a 3-measure rest.
- C.B.** (Cello): Bass clef, starting with a forte (*f*) dynamic. A measure rest is followed by a rhythmic pattern with a 3-measure rest.



This page of a musical score, numbered 53, contains two systems of music. The first system consists of four staves. The top staff features a prominent sixteenth-note run, with a dashed line and the number '8' above it indicating a measure extension. This run is marked with a forte dynamic (*sf*) and includes fingering numbers '6' and '8'. The second and third staves of this system contain complex chordal textures with many accidentals, and the fourth staff provides a bass line. The second system also consists of four staves, with the top two staves continuing the complex textures and the bottom two staves providing a bass line. The notation is dense and includes various musical markings such as *sf*, *a 2*, and *6*.

Quasi ritenuto

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl. (Flute), Hb. (Horn), Cl. (Clarinet), Bons. (Bassoon), Cors. (Corns), Trp. (Trumpet), Tmb. (Timpani), Solo (Soloist), Vons. (Violins), Alt. (Viola), velles. (Violoncelles), and C.B. (Cello/Double Bass). The score is divided into two systems. The first system includes parts for Fl., Hb., Cl., Bons., Cors., Trp., and Tmb. The second system includes parts for Solo, Vons., Alt., velles., and C.B. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking "Quasi ritenuto" appears at the top right of the page and again above the Violins part in the second system. Dynamic markings such as *sf* (sforzando) are used throughout the score. The notation includes various note values, rests, and articulation marks like accents (^) and slurs.

Molto allegro 192=♩

Fl. *p*

Hb. *p*

Cl. *p*

Bons. *p*

Timb. *p*

Solo *appassionato*

Molto allegro 192=♩

Vons. *p*

Alt. *p*

Vclles. *p*

C.B. *p ma marcato*

*pizz.*

22

Fl. *1º* *p*

Hb. *1º*

Cl. *1º*

Bons.

Timb.

Solo

Vons.

Alt. *pp*

Vclles. *pp*

C.B. *arco* *p* *dim.*

*dim.*

Fl. *p* *cresc.*

Hb. *p* *cresc.*

Cl. *p* *cresc.*

Bons. *p* *cresc.*

Cors. *p* *cresc.*

Trp. *p* *cresc.*

Timb. *p* *cresc.*

Solo *espressivo*

Violins *pp* *p appassionato* *cresc.*

Alto *p* *cresc.*

Violoncelles *pp* *p* *cresc.*

C.B. *p* *cresc.*

This page of musical notation, page 57, contains a complex arrangement of staves. The notation is organized into several systems. The first system consists of seven staves, with the top two staves featuring melodic lines and the lower five staves providing harmonic support through chords and bass lines. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout to indicate volume changes. Articulation symbols, including accents (^) and slurs, are present to guide the performer's phrasing. The second system shows a continuation of the melodic and harmonic material, with some staves containing more intricate rhythmic patterns. The third system features a prominent melodic line in the upper staves and a more active bass line. The notation includes various note values, rests, and chordal structures, typical of a classical piano score. The overall layout is clean and professional, with clear staff lines and legible notation.

23

Fl. *sf* *p* 1<sup>o</sup>

Hb. *sf* *p* 1<sup>o</sup>

Cl. *p*

Bons *p*

Cors

Trp.

Timb.

Solo *sf*

23

Vons *poco cresc.*

Alt. *poco cresc.*

Velles *poco cresc.*

C.B. *pizz.*



The musical score is organized into five systems, each consisting of multiple staves. The first system includes a 1<sup>o</sup> violin staff with a *p* dynamic, a second violin staff with a *p* dynamic, a violin staff with a *p* dynamic and a melodic line, and a bass staff with a *ff* dynamic. The second system features a first violin staff with a *p* dynamic, a second violin staff with a *p* dynamic, a violin staff with a *p* dynamic, and a bass staff with a *ff* dynamic. The third system consists of a single staff with a *ff* dynamic. The fourth system includes a violin staff with a *p* dynamic, a second violin staff with a *p* dynamic, a violin staff with a *p* dynamic, and a bass staff with a *p* dynamic. The fifth system features a violin staff with a *p* dynamic, a second violin staff with a *p* dynamic, a violin staff with a *p* dynamic, and a bass staff with a *p* dynamic. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The score includes various musical notations such as slurs, ties, and accents.

This musical score page, numbered 60, is arranged in a standard orchestral format. It features the following parts and markings:

- Fl. (Flute):** Starts with a *ff* dynamic and includes a triplet of eighth notes. Later, it plays a sustained chord marked *p*.
- Hb. (Horn):** Features a triplet of eighth notes and a sustained chord marked *p*.
- Cl. (Clarinet):** Features a triplet of eighth notes and a sustained chord marked *p*.
- Bons. (Bassoon):** Features a sustained chord marked *p*.
- Cors. (Trumpets):** The first staff has a triplet of eighth notes and a sustained chord marked *p*. The second staff has a sustained chord marked *ff*.
- Trp. (Trumpet):** Features a triplet of eighth notes and a sustained chord marked *p*.
- Timb. (Timpani):** Starts with a *ff* dynamic and plays a rhythmic pattern marked *p*.
- Solo:** Features a *ff* dynamic and a complex rhythmic pattern with '0 0 0' markings below the notes.
- Trombones (Trombons):** Features a sustained chord marked *ff*.
- Alt. (Alto Saxophone):** Features a sustained chord marked *ff*.
- Ténors (Tenor Saxophone):** Features a sustained chord marked *ff*.
- C.B. (Contrabass):** Features a sustained chord marked *ff*.

The image shows a page of musical notation for piano, consisting of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and two additional staves. The music is in a key with two sharps (F# and C#) and a common time signature. Dynamics include *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Articulation includes *p* (piano) and *à 2* (second ending). There are several triplet markings (3) throughout the score.